

Section 18:

AOSA Teacher Education Curriculum Standards

Recorder Standards: Level III

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AOSA TEACHER EDUCATION CURRICULUM STANDARDS

RECORDER PHILOSOPHY

When Carl Orff and his associates, notably Gunild Keetman, were waiting for Karl Maendler to build the first set of barred instruments, ethnomusicologist Curt Sachs suggested the use of recorders: “Then you will have what you most need, a melody instrument to your percussion, the pipe to the drum.”¹

When a set of recorders arrived at the Güntherschule, none of the musicians was familiar with them, but Keetman reportedly said, “Give me a recorder, and I will find out how it works.”² In doing so, she made the instrument her own. Thus, the recorder’s melodic voice came to be an integral part of the Orff Schulwerk philosophy and process. As such, it must occupy a prominent place in all levels of teacher education courses.

Recorder class supports concepts and skills presented in the Orff Basic class with special emphasis on recorder-specific learning targets. The principles and pedagogical techniques mirror those taught in Basic and Movement. Recorder, Basic and Movement teachers should coordinate regarding specific materials and elemental music concepts covered in each of the three classes. In that way, teachers model a holistic Orff-based music program through collaboration in process and content, and by incorporating recorder organically into the broader teacher education curriculum.

However, the recorder poses a unique challenge in teacher education courses. Like any other musical instrument, the recorder demands the discipline of practice and assimilation to develop the cumulative skills necessary for proficient playing thus allowing a full engagement with all facets of Orff Schulwerk. It is unrealistic to expect an accomplished recorder player and pedagogue to emerge from a two-week course—or even three two-week courses. Nevertheless, goals and expectations must be set high enough to challenge students to develop skills, musical excellence and a desire to engage with the recorder as a teacher and player.

Essential elements in the recorder curriculum are:

- achieving playing skill (technique)
- ability to use the recorder in an Orff Schulwerk context (improvisation)
- being part of a group with attendant skills and understanding (ensemble)
- an understanding of how to use recorder as a teaching tool in the general music classroom (pedagogy)

To do this work, the recorder teacher must understand process, sequence, repertoire, and improvisation in the elemental style with a range of students.

¹ Carl Orff, *The Schulwerk*, trans. Margaret Murray (New York: Schott Music Corp., 1978), 96.

² Ibid., 109.

CONTENT AND GOALS:

The recorder content of the teacher education program proceeds developmentally and is reinforced and expanded at each level. Below are the main goals for Level III teacher education in recorder:

Level III – Students will:

- Play soprano and alto recorders comfortably in two octaves, adding other voices as available.
- Play melodies and improvisations in diatonic modes.
- Play and improvise in a variety of meters.
- Play melodies and improvisations incorporating major and minor harmony changes.
- Play and lead ensemble music.
- Make artistic choices in solo and ensemble instrument playing.
- Review the pedagogical model for recorder teaching with expanded emphasis on upper level concepts (e.g., incorporating Bb, B – D2 switching, etc).

At each level:

- Recorder teaching amplifies and confirms what is covered in Orff Basic classes.
- Lessons are based on elemental pedagogical principles, with the instructor's teaching process serving as a model.
- Improvisation is a constant component of the learning.

Teacher Education Curriculum Standards Recorder Level III: Learning Objectives

During classes at this level of education, participants will:

Technique: Breathing, Tonguing, And Fingering	Improvisation: Focus on soprano & alto recorder	Ensemble	Pedagogy: Teaching Strategies
<ul style="list-style-type: none"> • <u>Demonstrate enhanced articulation skills</u> (e.g., initial consonants t, d, and r, double and triple tonguing) to highlight metric accents and support expressive playing. • <u>Demonstrate the ability to add ornaments</u> (e.g., trills, grace notes, upper/lower neighbors, etc.) to highlight melody and vary form. • <u>Demonstrate the ability to use common alternate fingerings.</u> • <u>Demonstrate the ability to read a notated line for alto recorder and play one octave higher.</u> • <u>Identify and/or explain media resources</u> and published resources to expand technique (YouTube, ARS, ARS chapter, online resources, etc.). 	<ul style="list-style-type: none"> • <u>Improvise melodically using techniques drawn from Orff Schulwerk models</u> (e.g., decoration of the third, divisions, ornaments, etc.). • <u>Improvise melodies, descants and accompaniment figures over functional harmony (I-V, I-IV-V).</u> • <u>Improvise melodies and accompaniment in various modes (e.g., Dorian, Mixolydian) and styles (e.g., Renaissance, jazz).</u> 	<ul style="list-style-type: none"> • <u>Demonstrate ability to switch parts in ensemble playing using both C and F fingerings</u> to demonstrate different musical lines interrelate. • <u>Describe how to create different ensemble possibilities for melody and accompaniment</u> by varying register, timbre, texture and instrumentation. • <u>Demonstrate ability to balance and tune an ensemble.</u> • <u>Create a simple accompaniment for recorder ensemble</u> based on aural identification of chord changes implied in a melody. • <u>Integrate movement and dance with recorder performance.</u> 	<ul style="list-style-type: none"> • <u>Identify a variety of resources (e.g., instructors, notes, glossary, links, colleagues)</u> for teaching recorder in an Orff Schulwerk context. • <u>Identify suitable recorder pieces to increase children's skills in playing recorder</u> with focus on intermediate skill development (SR = F#, Bb, E2, B to D2, etc.). • <u>Demonstrate ability to use literature/poetry, song and visual stimuli</u> as inspiration for student recorder improvisation

Teacher Education Curriculum Standards Recorder Level III: Curriculum Resources

The following resources represent the on-going effort to enhance the AOSA Curriculum by identifying examples and sources to amplify or illustrate objectives. The CORS Task Force teams representing Level III Basic, Recorder and Movement Orff Schulwerk Teacher Education instructors made contributions to this document. At this time, resources are provided for selected objectives, with additional resources planned for the future.

Instructors are encouraged to utilize the resources found here as well as in the AOSA Glossary, and to provide additional suggestions for resources for Course Instructors.

The CORS team can be contacted through the AOSA Professional Development Director at education@aosa.org. Comments, questions and suggestions are welcome in an effort to make the AOSA Curriculum a 'living document'.

All resources for the objectives are located under the following curriculum areas:

Technique
Improvisation
Ensemble
Pedagogy

Technique 1

Demonstrate enhanced articulation skills (e.g., initial consonants t, d, and r, double and triple tonguing) to highlight metric accents and support expressive playing.

Articulation Syllable Examples – Paul Hallsted

“**Benedicamus Domino**,” 3-part canon from Los Huelgas manuscript, early 14th c.

McNeill Carley, I (2011). **Recorder Improvisation and Technique**, Books 2 & 3 (4th ed.). Brasstown, N.C.: Brasstown Press:

Book 2 - “**Como Poden**” 13th C. Cantiga de Santa Maria, p. 47. Vary articulation to bring out 3s and 2s in the melody.

Book 3 – “**Greensleeves**,” p. 55. Vary articulation of dotted eighth, sixteenth, eighth rhythm.

Reiss, Scott. 1986. “**Articulation: The Key to Expressive Playing.**” *American Recorder* 27 (4): pp.144–49.

Reiss, Scott. 2006. “**Articulation: The inside Story.**” *American Recorder* 46 (1): pp.12–22.

Rosenberg, S. (Collector) (1982) **The Recorder Consort. Vol. 2.** London: Boosey & Hawkes.

Classic examples for articulation practice: duple (Pavane), triple (Galliard):

“**Pavane de la Guerre**” by Gervaise pp. 38-39.

“**Galliard de la Guerre**” by Gervaise pp. 40-41.

Wollitz, K. (1987) **The Recorder Book** (3rd ed.). New York: Alfred A. Knopf, Inc. pp.8-12; 115-120.

Technique 2

Demonstrate the ability to add ornaments (e.g., trills, grace notes, upper/lower neighbors, etc.) to highlight melody and vary form.

János, B. (2005) *A Baroque Ornamentation Tutor*, Editio Musica Budapest, Hal Leonard.

McNeill Carley, I (2011). *Recorder Improvisation and Technique*, Books 2 & 3 (4th ed.). Brasstown, N.C.: Brasstown Press:

Book 2 - "**Como Poden**" 13th C. Cantiga de Santa Maria, p. 47. Using Dorian mode, add upper and lower neighbors and other divisions to ornament melody on repeats.

Book 3 - **Lesson 3**, p. 13.

"**Chaconne, Recercada Quinta**," p.57. Highlight melodic form over a ground bass.

Rosenberg, S. (Collector) (1982) *The Recorder Consort. Vols.1 & 2*, London: Boosey & Hawkes:

Vol. 1 - "Battle Pavan" by Susato. pp. 34-35.

Vol. 2 - "Galliard" by Bassano. pp. 52-53.

Wollitz, K. (1987) *The Recorder Book* (3rd ed.). New York: Alfred A. Knopf, Inc. pp.96-114.

Technique 3

Demonstrate the ability to use common alternate fingerings.

- Keetman, G. (1984) *Stücke für Flöte und Trommel*. London: Schott & Co. Ltd.:
 “**Kleine Kanon # 2**,” p. 15 – Performing on Alto Recorder: G/ A switch in measures 5 and 9;
 F/E switch in measures 13 and 17.
 “**Kleine Kanon # 11**,” p. 22 – Performing on Soprano Recorder: alternate fingerings in the first 2 full measures of the melody.
- Rosenberg, S. (Collector) (1982) *The Recorder Consort. Vols. 1 & 2*. London: Boosey & Hawkes:
 Vol. 1 - “Battle Pavan” by Susato, pp. 34-35.
 Vol. 2 – “Pavane de la Guerre” by Gervaise, pp.38-39: E section, first measure,
 soprano and tenor lines: alternate fingering for D2/E2
- Wollitz, K. (1987) *The Recorder Book* (3rd ed.). New York: Alfred A. Knopf, Inc. pp.96-114.

Technique 4

Demonstrate the ability to read a notated line for alto recorder and play one octave higher.

McNeill Carley, I (2011). *Recorder Improvisation and Technique*, Book 2 (4th ed.). Brasstown, N.C.: Brasstown Press, p. 63.

READ familiar limited range melodies (e.g. hymns, "My Country 'Tis of Thee," "Hannukah," "Drunken Sailor").

Rosenberg, S. (Collector) (1982) *The Recorder Consort. Vols.1 & 2*, London: Boosey & Hawkes:

Vol. 1 - "Trio" by Naudot. p. 25.

"Martin said to his man" by Ravenscroft. p. 40.

Vol. 2 - "Tappster, Dryngker." p. 26 - play top line on AR one octave higher than notation.

"Quant Voi" p. 27 - play top line on AR one octave higher than notation.

Technique 5

Identify and/or explain media resources and published resources to expand technique (YouTube, ARS, ARS chapter, online resources, etc.).

Annotated YouTube recorder favorites

ARS Facebook page—many excellent videos

Articles available to members of ARS—you must be an ARS member to access:

Ornamentation for Consort Players by Peter Seibert.

An Introduction to Renaissance Ornamentation by Martha Bixler.

Renaissance Ornamentation: The Art of Improvised Embellishment by Martha Bixler.

Introduction to Baroque Ornamentation by Kenneth Wollitz.

Bridging the Gap Between Repertoire and Pedagogy – Matt McCoy

<http://www.recorderhomepage.net/>

Recorder Resources 2012 – Martha Crowell

Improvisation 1

Improvise melodically using techniques drawn from Orff Schulwerk models (e.g., decoration of the third, divisions, ornaments, etc.).

Decoration of the Third Exercise – lesson by Matt McCoy

“Drunken Sailor” - Decoration of the third - lesson by Alan Purdum

McNeill Carley, I. (2011). *Recorder Improvisation and Technique*, Book 3 (4th ed.). Brasstown, N.C.: Brasstown Press. p. 53-56.

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children*, Vol III, IV, V. (M. Murray, Ed. & Trans.) London: Schott:

Vol III - p.48 *“Streetsong”* - examine SX parts for examples of divisions.

Vol IV - p. 24 #9.1

p.48 #22.1

p.118-120 – Decoration of the Third.

p. 124 *“Ostinato Piece #2”* - Descending tetrachord Improvisations.

p. 143 – Supplementary note about improvisation

Vol V – p. 33 – Decoration of the Third

Rosenberg, S. (Collector) (1982) *The Recorder Consort. Vol 2, “Earl of Essex Galliard,”* London: Boosey & Hawkes. P. 54 (add ornamentation on repeats).

Improvisation 2

Improvise melodies, descants and accompaniment figures over functional harmony (I-V, I-IV-V).

Functional Harmony I/V:

Chandler, M (2014) *Everyday Recorder, Recorder Everyday*. Arlington, TX: Sweet Pipes, Inc. p.43 – Extension of “*Scotland’s Burning*” to V/I improvisation.

Keetman. G. (1977) *Paralipomena. “Intrada.”* London: Schott & Co. Ltd. p. 30-31:
p. 30 - Good for improvisation over timpani part.
p. 31 – Example of written recorder lines following timpani I/V harmonization.

Mari-Beltran, J. “*Sigi-Sagan*,” available on iTunes, Beginning is an example of building a melody and variations around I/V Chords.

McNeill Carley, I (1974) *Recorders With Orff Ensemble*, Book II. “*Come, Join in Our Dancing.*” London: Schott. p.5 – Learn as notated, then extract harmonic structure for improvisation.

McNeill Carley, I. (2011). *Recorder Improvisation and Technique*, Book 3 (4th ed.). Brasstown, N.C.: Brasstown Press.:
pp.1-3
pp. 29-33

Functional Harmony I/IV/V:

McNeill Carley, I (1974) *Recorders Plus, “Dance Rondo”* Asheville, N.C.: Brasstown Press. p. 28. – Learn as notated, then extract harmonic structure for improvisation.

McRae, S.W. (1990) *Tutoring Tooters*. Lakeland, TN: Memphis Musicraft Publications. - Learn as notated, then extract harmonic structure for improvisation:
“*All Night, All Day*” - p. 66
“*New River Train*” – p.71

(continued next page)

Descants:

McNeill Carley, I. (2011). *Recorder Improvisation and Technique*, Book 3 (4th ed.). “**The Animal Song**” (Lesson 10) Brasstown, N.C.: Brasstown Press. p. 62.

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children*, Vol V. (M. Murray, Ed. &Trans.) “**Making Descants.**” London: Schott. p. 60.

Melodies Over a Ground Bass

Discography for Melodies Over Ground Bass Patterns collected by Martha Crowell, Linda Lunbeck

McNeill Carley, I (2011). *Recorder Improvisation and Technique*, Book 3 (4th ed.) “**Chaconne, Recercada Quinta,**” Brasstown, N.C.: Brasstown Press, p.57.

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children*, Vol V. (M. Murray, Ed. &Trans.) “**Chaconne**” London: Schott. p. 61.

Improvisation 3

Improvise melodies and accompaniment in various modes (e.g., Dorian, Mixolydian) and styles (e.g., Renaissance, jazz).

Modal Material for Modeling and Extension McCoy, M.

“Pastorale #2”

“Pastorale #2” by Matt McCoy - teaching process

Styles:

“Mama Don’t Allow” – Use to introduce blues scale by including both E flat and E in the key of C, (Alto Recorder); both B flat and B in the key of G (Soprano Recorder). Recorder improvisation fills the empty space in the melody.

Extend by combining with recorder terminology:

Mamma don’t allow no flutter tonguing ‘round here (everyone does flutter tonguing on any note they choose), etc. Other ideas: staccato, overblowing, singing while playing, etc.

McNeill Carley, I. (2011). **Recorder Improvisation and Technique**, Book 3 (4th ed.). Brasstown, N.C.: Brasstown Press. pp. 47-52.

Wollitz, K. (1987) **The Recorder Book** (3rd ed.). New York: Alfred A. Knopf, Inc., p. 71-82.

Ensemble 1

Demonstrate ability to switch parts in ensemble playing using both C and F fingerings to demonstrate how different musical lines interrelate.

Keetman, G. (1952) *Spielstücke für Blockflöten und Kleines Schlagwerk*, "Andante." London: Schott & Co. Ltd. p. 16 #5.

Practical Suggestions:

- Have everyone play only the bass and melody lines to hear how those relate to other parts.
- Set up ensemble playing so that, at the end of the piece, every player moves down a line and the bottom line moves to the top, in rotation, until all have played all parts.

Rosenberg, S. (Collector) (1982) *The Recorder Consort. Vols.1 & 2*, London: Boosey & Hawkes:
Vol. 1 – various, including "The King's Dance" by Praetorius. p. 28
Vol. 2 - various

Ensemble 2

Describe how to create different ensemble possibilities for melody and accompaniment by varying register, timbre, texture and instrumentation.

Kerlee, P. (1994) *Welcome in the Spring ~ Morris & Sword Dances for Children*. Wauwatosa, WI: World Music Press/Plank Road Publishing.

Practical Suggestions:

- Make ensemble decisions in small groups, followed by performances of the same piece with different possibilities demonstrated.
- With an ensemble piece, drop a line for one part of the piece.
- Use percussion variations, doubling of parts, and/or the addition of other melodic and accompaniment instruments.
- Contrast "*Ungaresca*," (*Music for Children*, American Edition, vol. 3) in Ionian mode, with "*Hungarian Dance*" (McNeill Carley, I. *Recorder Improvisation and Technique*, Book 2 Brasstown, N.C.: Brasstown Press, p. 55) in mixolydian mode – based on the same Renaissance melody. Add drone accompaniments, percussion, dancing or switch to triple meter.

Rosenberg, S. (Collector) (1982) *The Recorder Consort. Vol. 1, "Heigh Ho Holiday"* by Holborne. London: Boosey & Hawkes, p. 46.

Wollitz, K. (1987) *The Recorder Book* (3rd ed.). New York: Alfred A. Knopf, Inc. pp. 139-153.

Ensemble 3

Demonstrate ability to balance and tune an ensemble.

Practical Suggestions:

- Emphasize tuning in unison, 4ths, and 5ths, varying the breath and length of air column and shading with fingers to achieve in-tune playing.
- Balance to achieve “bottom heavy” (more instruments playing lower parts).
- Balance of ensemble will be influenced by correct technique, i.e. basses playing detached notes so they can best be heard.

Rosenberg, S. (Collector) (1982) *The Recorder Consort*. Vols. 1–4. London: Boosey & Hawkes.

Wollitz, K. (1987) *The Recorder Book* (3rd ed.). New York: Alfred A. Knopf, Inc. pp.126-135.

Ensemble 4

Create a simple accompaniment for recorder ensemble based on aural identification of chord changes implied in a melody.

“He’s Got the Whole World in His Hands” – (Developing I/V Recorder accompaniment and improvisation) lesson by Alan Purdum

McNeill Carley, I (2011). ***Recorder Improvisation and Technique***, Book 3 (4th ed.), ***“Garryowen.”*** Brasstown, N.C.: Brasstown Press. (Lesson 7) p 39.

Ensemble 5

Integrate movement and dance with recorder performance.

Keetman, G. (1977) *Paralipomena, "Intrada"* London: Schott & Co. Ltd. pp.30-31 - lesson by Alan Purdum

Keetman, G. (1952) *Spielstücke für Blockflöten und Kleines Schlagwerk, "Andante."* London: Schott & Co. Ltd. p. 16 #5.

Keetman, G. (1984) *Stücke für Flöte und Trommel, "Nicht zu schnell."* London: Schott & Co. Ltd., p. 12, #18.

Kerlee, P. (1994) *Welcome in the Spring ~ Morris & Sword Dances for Children. Wauwatosha, WI:* World Music Press/Plank Road Publishing.

McNeill Carley, I (2011). *Recorder Improvisation and Technique*, Book 3 (4th ed.), "**Improvisation for Movement.**" Brasstown, N.C.: Brasstown Press. (Lesson 12) p. 65.

McRae, S.W. (1990) *Tutoring Tooters. "Hosisipa."* Lakeland, TN: Memphis Musicraft Publications, p. 17.

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children*, Vol III. (M. Murray, Ed. & Trans.) London: Schott. pp. 95-103.

"The Touchstone" – (Developing I/IV/V Recorder accompaniment; integrating movement) - lesson by Alan Purdum

Pedagogy 1

Identify a variety of resources (e.g., instructors, notes, glossary, links, colleagues) for teaching recorder in an Orff Schulwerk context.

Bridging the Gap Between Repertoire and Pedagogy – Matt McCoy

Chandler, M (2014) *Everyday Recorder, Recorder Everyday*. Arlington, TX: Sweet Pipes, Inc.

Recorder Resources and Related Information – UST.

Recorder Resources 2012 – Martha Crowell

Pedagogy 2

Identify suitable recorder pieces to increase children's skills in playing recorder with focus on intermediate skill development (SR = F#, Bb, E2, B to D2, etc.).

"Birch Tree" – (Focus on F#; B to D2) - lesson by Julie Blakeslee

"Chanty Song" – (Introducing E2) - lesson by Julie Blakeslee

"Mary, Oh Mary" – (Introducing E2, practicing F#) - lesson by Jo Ella Hug

McRae, S.W. (1990) **Tutoring Tooters**. Lakeland, TN: Memphis Musicraft Publications:

"New River Train" - p. 71 – (Practicing B flat, F on SR).

"Coventry Carol" - p. 75 – (Practicing B flat, F# on SR)

Purdum, A. (2014) **Recorder, A Creative Sequence**. Cedar Falls, IA: Cedar River Music pp. 61-63; 69; 70-75.

Pedagogy 3

Demonstrate ability to use literature/poetry, song and visual stimuli as inspiration for student recorder improvisation.

McRae, S.W. (1990) *Tutoring Tooters. "All Around The Butter Dish."* Lakeland, TN: Memphis Musicraft Publications p. 45.

"The Empty Pot" – dramatizing a story. (Practicing Bb through composition) – lesson by Julie Blakeslee and Jo Ella Hug

"Mountain Dance" – (Practicing F, Dorian improv) - lesson by Julie Blakeslee

Recorder and Children's Literature - motivate playing with or without notation - Martha Crowell

Articulation Syllables Examples

9

te te te te te de te de te de te de

13

tel te re de te re de re re de te re de

19

te te de re te ce de re te te de re de re de re de re te te de re de re de re de re

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te te de te de de te te de te de de re te de te de de te te de te de de

33

te de de de de de te re de te de de de de de te re de te de de de de de te re de

39

te de re de re de re te te te de re de re de re te te te de re de re de re te te

YouTube Recorder Favorites 2015 – Compiled by Martha Crowell, Alan Purdum, Leslie Timmons

Baroque Music:

BBC Young Musician 2012 Final Charlotte Barbour-Condini Vivaldi http://www.youtube.com/watch?v=WRTGLds9V_4

Flanders Recorder Quartet Bach Fuga BWV 537 <http://www.youtube.com/watch?v=WQJdCTyDpPY>

Flanders Recorder Quartet playing in the Cloisters, Manhattan <http://www.youtube.com/watch?v=4e8owYFm0wg>

Flanders Recorder Quartet in concert Bach Vivaldi BWV 596 B <http://www.youtube.com/watch?v=di6dl5jBwh4>

Flanders Recorder Quartet in concert Merula <http://www.youtube.com/watch?v=tcp164LBWfQ>

Flanders Recorder Quartet in concert Schein Banchetto Musicale http://www.youtube.com/watch?v=G0fqB_-wndQ

JS Bach Partita BWV 1013: Jan Van Hoecke <https://www.youtube.com/watch?v=UEgx8La8BNY>

Michala Petri and Kremerata Baltica plays Vivaldi: Recorder concerto 443 2.Movement

http://www.youtube.com/watch?v=DXs2q9_PmFA

Red Priest: Vivaldi-Spring <https://www.youtube.com/watch?v=V8wL1AR7iqo>

Red Priest: Vivaldi-Summer <https://www.youtube.com/watch?v=bjTh2huJh1k>

Contemporary Music:

Amsterdam Loeki Stardust Quartett—The Jogger <http://www.youtube.com/watch?v=VhmUQ5wZfiA>

Eagle Recorders Funk Machine <http://www.youtube.com/watch?v=nL4Pcl3GZH8>

Floten Suite by Staeps, Hans Ulrich (1901-1988) <http://www.youtube.com/watch?v=gFESEtq7b10>

Note: Czakan, in this suite, is in Lydian mode. 3 bottom parts accompany melody.

Flanders Recorder Quartet in concert Bottle Piece <http://www.youtube.com/watch?v=NluhSKXYpwY>

Flanders Recorder Quartet Encore: Circus, Renz <http://www.youtube.com/watch?v=YWpbeSzPPqM>

Jorge Isaac, Contrabass Rec, and Enric Monfort Cajón

<http://www.youtube.com/watch?v=SAKIOvux06A&list=FLSjvRxjvwrTBkjjwWrHkwqw>

<https://www.youtube.com/watch?v=UEgx8La8BNY> Loeki Stardust Quartett Sitting Ducks

<http://www.youtube.com/watch?v=4ADzwVc-lzA>

Les Barricades Mathias Maute <http://www.youtube.com/watch?v=nW7gmeSab5o>

Meditation (Ryohi Hirose) Giulia Breschi <http://www.youtube.com/watch?v=BZPJuk7xy5k>

Sirena The Pink Panther <https://www.youtube.com/watch?v=BeSuYk33zns>

Sirena In Motion <http://www.youtube.com/watch?v=tjQPHcSH8Js> (The Jogger)

Sirena Plays Indian Summer for Children <https://www.youtube.com/watch?v=nIKvjSQdFmo>

Sirena Sitting Ducks <http://www.youtube.com/watch?v=KzAC3EyBW2M>

Extended Techniques:

Flûte Alors! <https://www.youtube.com/watch?v=SbKWEw4VzZ4&feature=youtu.be>

Meditation (Ryohi Hirose) Giulia Breschi <http://www.youtube.com/watch?v=BZPJuk7xy5k>

QNG: Quartet New Generation Concert Artists Guild: http://www.youtube.com/watch?v=-Z_KEGfEa-I

QNG: Greenwich 2010 <http://www.youtube.com/watch?v=wTfovDQnM5Y>

QNG: Quartet New Generation DAV Maria Otto Preis <http://www.youtube.com/watch?v=aWzV8sW0Naw>

QNG: Quartet New Generation Airlines <http://www.youtube.com/watch?v=c6NpEr4LBes>

QNG: Quartet New Generation Fulvio Caldini <http://www.youtube.com/watch?v=YwXFuQ-3rgQ>

QNG: Quartet New Generation Freaks by Moritz Eggert <https://www.youtube.com/watch?v=FORHq-x-EYQ>

QNG Plays Mortal Flesh <http://www.youtube.com/watch?v=FeweZ7ge3VI>

Sirena Sanctus <https://www.youtube.com/watch?v=inWxlglWta4>

Sirena Recorder Quartet <http://www.youtube.com/watch?v=gvuSfMgFJIQ&list=FLSjvRxjvwrTBkjjwWrHkwqw>

Sirena In Motion <http://www.youtube.com/watch?v=tjQPHcSH8Js>

Sirena Sitting Ducks <http://www.youtube.com/watch?v=KzAC3EyBW2M>

Obrien, Laoise. **Recorder lesson 1.** “Technique and improving articulation.”

<https://www.youtube.com/watch?v=FiWoi-JCY6Q>

Obrien, Laoise. **Recorder lesson 3.** “Teaching the recorder to young people.”

https://www.youtube.com/watch?v=gaHrOPbV_YM

Jazz:

Flûte Alors! A Night in Tunisia <https://www.youtube.com/watch?v=NFtRHnH8iv8>

Geert Van Geele plays Pete Rose, *I'd Rather Be in Philadelphia: Part I:*

Optometrist <https://www.youtube.com/watch?v=0YHM1TRCR68>

Part II: Shoe Store <https://www.youtube.com/watch?v=Fax2mIR0X1U>

Part III: Lunch https://www.youtube.com/watch?v=cVzxQiz_x4k

Geert Van Geele plays Pete Rose *Bass Burner* <https://www.youtube.com/watch?v=Ekqlrex5fGM>

Shoe Store by Pete Rose played by unidentified young man

<https://www.youtube.com/watch?v=ldA9Hiqde80&list=PLRkFwZoewV24aN-zidCCrm84sOa3GSZbl>

Take Five by Formosa Recorder Quartet <http://www.youtube.com/watch?v=CtNILBtDYTE>

Medieval Music:

Annette Bauer The Lost Mode: La Quatrieme Estampie & Dantza <http://www.youtube.com/watch?v=DJ4QsT9F89A>

Cançonier: "Nota" 13th c. http://www.youtube.com/watch?v=Qxo-GjeJ_RM

Ensemble Unicorn Tres Doux Compains <http://www.youtube.com/watch?v=2CF-WEAA2fU>

Istampita Tre Fontane, Valentina Bellanova Kaveh Madadi <https://www.youtube.com/watch?v=NFyyd8UPaQw>

La Septime Estampie Real and Istampitta in Pro: Hanneke van Proostij & Peter Maund

<https://m.youtube.com/watch?v=zG6ewYxS4Pw>

Pierre Hamon Medieval Double Recorder <https://www.youtube.com/watch?v=zTeHEGUMblk>

Sirena Plays Petrone <https://www.youtube.com/watch?v=j1fzjuwVgSY>

Modal Music:

Cançonier Namedemans Ola <http://www.youtube.com/watch?v=EHRFr-ZcxTc>

Annette Bauer The Lost Mode Havun, Havun and Dal Dala: <http://www.youtube.com/watch?v=ql4X0yOutA4>

Music in meters other than duple or triple:

Annette Bauer The Lost Mode Havun, Havun and Dal Dala: <http://www.youtube.com/watch?v=ql4X0yOutA4>

Take Five by Formosa Recorder Quartet <http://www.youtube.com/watch?v=CtNILBtDYTE>

Recorder Making:

Adriana Breukink Recorder Maker: http://www.youtube.com/watch?v=fJqZQ0_MPew

Adriana Breukink The Modern Eagle Alto Recorder <https://www.youtube.com/watch?v=Ck5QGpMjool>

Erik Bosgraaf & the Stradivarius of the recorder <https://www.youtube.com/watch?v=FW1Can6EoSE>

How A Recorder Is Made (Discovery Channel) <https://www.youtube.com/watch?v=WiSW6LPchSc>

Recorders The Sub-Contrabass <http://www.youtube.com/watch?v=5VcoV37kRFc>

Von Huene Workshop Soundslides <https://www.youtube.com/watch?v=AyQYHAVnvPY>

Renaissance Music:

Broadside Band English Country Dances from Playford's The Dancing Master. Gathering Peascods (audio only)

<https://www.youtube.com/watch?v=fgBBYjYUeEg>

Consortium 5 Play 3 In Nomines <http://www.youtube.com/watch?v=RPMHrJVLv3w>

The Royal Wind Music Cinco Diferencias Sobre Las Vacas https://www.youtube.com/watch?v=7u_ZXP0pbwc

William Byrd Fantasia, fragment (low choir) The Royal Wind Music <http://www.youtube.com/watch?v=ArKuYInOYk>

Lucie Horsch Nationale Finale Prinses Christina Concours (Van Eyck Daphne)

<http://www.youtube.com/watch?v=Pci9ypf7oM&list=FLSjvRxjvrvrTBkjjwWrHkwqw>

Piffaro Jacob Obrecht; <http://www.youtube.com/watch?v=WF1mHF3N5k8>

Piffaro Josquin vs Isaac <http://www.youtube.com/watch?v=UJTHUPQ6sqc>

The Royal Wind Music Cinco Diferencias Sobre Las Vacas https://www.youtube.com/watch?v=7u_ZXP0pbwc

Royal Wind Music Dowland Earl of Essex Galliard http://www.youtube.com/watch?v=WXkRgUvY6PM&list=RD02-Z_KEGfEa-l

Earl of Essex Galliard is in Rosenberg Recorder Consort II, Boosey & Hawkes.

Note: Good example of ornamentation on the repeat. This Galliard is from his song, "Can She Excuse My Wrongs," which, in turn, is in Van Eyck's Der Fluyten Lust-Hof as Excusemoy, with variations on the melody. (no video available)

It's a good theme and variations exercise for adult students.

A portrait of Seldom Sene Recorder Quintet <https://www.youtube.com/watch?v=CT-zQ7cqcBY&feature=youtu.be>

The Royal Wind Music Pierre Phalese Bransle Gay <https://www.youtube.com/watch?v=V8ltZ4J7A-Q>
The Royal Wind Music William Byrd Fantasia, <http://www.youtube.com/watch?v=-ArKuYInOYk>

World Musics:

Annette Bauer The Lost Mode Havun, Havun and Dal Dala: <http://www.youtube.com/watch?v=ql4X0yOutA4>
Annette Bauer The Lost Mode: Hüseyini Çeçen Kizi & Mandra (Turkey) <http://www.youtube.com/watch?v=XXeZAV04wrc>
Cançonier Namedemans Ola <http://www.youtube.com/watch?v=EHRfr-ZcxTc> (Swedish-played on offerdalspipa)
Juan Mari Beltran, Basque flute <https://www.youtube.com/watch?v=-qGCWbFDVdk>

Bridging the Gap Between Repertoire and Pedagogy

The following resources were used to address a perceived disconnect between the process used to teach Level III repertoire and other processes which might be used to teach younger students much simpler pieces. It may benefit Level III recorder instructors and their students to make explicit at least one teaching process (e.g., isolating and practicing technical skills through ostinato, presenting a melody first in its skeletal form, etc.) and then demonstrate how the same process can be used to teach repertoire appropriate for elementary and/or middle school students.

Isolating and Practicing Technical Skills through Ostinato

The original B section melody from *Stücke für Flöte und Trommel*, by Gunild Keetman (1984, p. 16):



Potential technical problems were identified:



Ostinati were created that isolated the technical challenge:



In both cases the rhythm of the original is implied though not exact.

Accompaniment was added to thicken the texture and provide additional interest:



While the participants practiced performed the ostinato, the instructor improvised a melody above the accompaniment beginning with the indicated starting pitches. Participants were given many opportunities to work on the technical challenge of the piece while participating in a musical experience. After participants practiced amply, the piece as Keetman composed it was slowly developed through a series of small changes presented aurally and/or visually.

5

The same process was then applied to repertoire that is more accessible for younger students.

The original melody was selected:

5

Potential technical problems were identified:

5

An ostinato accompaniment was created (in this example, a pedal was also added):

BX or AX

The instructor/teacher improvises above the accompaniment to create a musical context allowing for the repetition of the technical aspects of the piece.

Process with a “Melodic Skeleton”

In his book, *Pieces and Processes*, Steven Calantropio (2005) presents a process “toolbox” for teaching. One process highlighted by the author is the “use of a melodic skeleton” in which melodies are developed by adding notes, usually ornaments, to a primary melodic structure or framework (melodic skeleton). To illustrate this process, the following example has been provided.

Melodic Skeleton for *Ronde*, by Tielman Susato (16th cent.)

Development #1

Development #2

5

Development #3



Development #4



Development #5



Development #6



In the above example, it is important to understand that the ornamental notes are added one or two at a time in each step, not all at once. This provides not only opportunities for additional practice by the players, but also reinforces the aural learning of the particular piece through repetition. It should also be understood that the process of adding to melodic skeletons could also involve student improvisation or composition through the addition of ornamental notes to the provided musical material.

INSTRUCTION BOOKS WITH SCHULWERK ORIENTATION:

- Carley, Isabel *Recorder Improvisation and Technique 1,2, 3; My Recorder Reader 1, 2, 3*
Keetman and Ronnefeld *Elemental Recorder Playing* (Schott):
Transl./adapted by Mary Shamrock *Teacher's Book, Student's Book, Student's Workbook*
King, Carol *Recorder Routes 1, 2*
McRae, Shirley *Tutoring Tutors* (for adult beginners, classroom teachers)
Thomas, Judith and Chris *Three to Get Ready, Here and Now: both with cd accomp.*

OTHER SCHULWERK REPERTOIRE:

Supplements to the American Edition of *Music for Children*, including

- Carley, Isabel *Recorders with Orff Ensemble 1, 2, 3*
Ladendecker, D. *Tunes for Young Troubadours*
Lopez-Ibor, S. and V. Maschat *Quien Canta Su Mal Espanta* (Schott)
Regner, Hermann *Eighteen Miniatures*
Regner, Hermann, ed. *Orff-Schulwerk Recorder Book* Schott 2000
Samuelson, Miriam *Kukuriku*
Keetman, Gunild *Spielstücke für Blockflöten A, B*
Stücke für Flöte und Trommel I, II
Spielstücke für Blockflöten und Kleines Schlagwerk
Keetman/Ronnefeld *Alte Französische Tänze*
Country Dances
Singing and Playing at Christmas
Orff/Keetman *The Christmas Story* (libretto: Orff, music, Keetman)

Pieces in all *Schulwerk* volumes, including *Music for Children, Murray Ed. Vols. 1-5* and
Music for Children, American Ed., Vols. 1-3

Other works by Isabel Carley, available through various vendors

OTHER TEACHING TEXTS:

- American Recorder Society *Junior Recorder Society Handbook* and student vols. 1-3
Bonsor, Brian *Enjoy the Recorder 1, 2*
Buckton, Roger & Carol *Musikit Recorder: Teachers' Manual, student and ensemble books*
Burakoff/Burakoff *Sweet Pipes Recorder Book for Adults and Older Beginners 1, 2*
See *Sweet Pipes* catalog for other method books geared to specific ages and situations
Gagne, Danai Apostolidou *Singing Wind, Breathing Drums* 7Songs and Recorder Pieces with
Drums and Orff Instruments
Krainis, Bernard *The Recorder Songbook*
Kuhlbach/Nitka *The Recorder Guide* (for soprano and alto recorders together)
Kulich, Berarducci *Windsongs, books 1-6*
Muñoz, Oscar *The Caged Recorder 1,2*
Rosenberg, Steve *Recorder Playing 1,2* (uses mostly historical melodies)

REFERENCE:

- Keetman, Gunild *Elementaria*
Linde, Hans-Martin *The Recorder Player's Handbook*
O'Kelly, Eve *The Recorder Today*
Van Hauwe, Walter *The Modern Recorder Player I,II*

Warner, Brigitte *Orff Schulwerk: Applications for the Classroom*
 Wollitz, Ken *The Recorder Book*
Orff Echo and Reverberations, quarterly AOSA publications; Orff Re-Echoes I and II
The American Recorder, Journal of the American Recorder Society
The American Recorder Society Education Program published by ARS, including JRS

PERFORMANCE PRACTICE: many now available online: see desc. tetrachord page.

Arbeau, Thoinot *Orchesography* (1589)
 Ganassi, Silvestro *Fontegara* (1535)
 Hotteterre, J. *Principes de la Flute* (French Baroque)
 Ortiz *Tratado de Glosas* (1553)
 Quantz *On Playing the Flute* (Baroque)
 Telemann *Methodical Sonatas* (Baroque—with examples of ornamentation)
 Van Eyck *Der Fluyten Lust-Hof* (17th c. themes with variations)

EXERCISE BOOKS:

Boeke, Kees *The Complete Articulator*
 Linde, Hans-Martin *The Little Exercise, Modern Exercises for Treble Recorder, Quartett-Ubung*
 Rooda *Dexterity Exercises for Recorders in C; Dexterity Exercises for Recorders in F*
 Staeps, Hans Ulrich *Das Tägliche Pensum; Nine Basic Exercises*
 There are many, many others. For developing tone and phrasing, Bernard Krainis recommended melody lines of Bach chorales.

OTHER ENSEMBLE MUSIC:

(See American Recorder Society publications, madrobinmusic.com, Magnamusic Distributors, Sweet Pipes, and other catalogs for more detailed lists.

Britten, Benjamin *Alpine Suite*
 Buckton, Roger *Medieval to Modern Musical Cameos*
 Carley, Isabel *Suite on Four Notes* and many others (see website)
Medieval and Renaissance Dances for Rec., Dancers, hd
 King, Carol *WorldWinds*
 Landriau, Chris *Recorder Rags*
 Praetorius, M. *Dances from Terpsichore*
 Ritchey/Rempel *A Medieval Feast; Medieval Feast II, Children's Menu*
A Renaissance Banquet of Song
Festive Fayre
 Rosenberg, Steve *The Recorder Consort 1,2,3,4*
 Simpson, Claude *Elizabethan and Shakespearean Musicke for the Recorder*
Jacobean and Restoration Musicke for the Recorder
 Solomon, Jim, Mary Helen *The Tropical Recorder*
 Stern, Nina *Recorders Without Borders 1, 2*
 Whitney, Maurice *Baroque Debut; Renaissance Debut*
 New ARS editions of ensemble music are published annually.
 Two favorites are ARS#39: Joel Newman, *Five Villancicos of the Renaissance* and Virginia Ebinger, *Los Pastores*. (American Recorder Society)

MISCELLANEOUS:

Burton, Bryan *Voices of the Wind—Native American Flute Songs* book/cd

A Brief History of the Recorder and Its Use in Orff Schulwerk

by Michael Chandler

The recorder has been known by its present-day name since at least the 14th century. One explanation for the early meaning of “recorder” is “to sing or warble as a bird,” but another is that “record” used to mean “to practice a piece of music.” In several languages other than English, the recorder was simply known as the “flute” with names such as *flauto* (Italian), *flûte* (French), and *Flöte* (German). To keep it from being confused with the modern-day transverse flute, more specific names in other languages refer to the recorder based on its sweet sound (*flauto dolce*), mouthpiece shape (*flûte à bec*), or the “block” or fipple inside the mouthpiece (*Blockflöte*).

By the end of the 15th century, the recorder was widely recognized and used as a professional instrument that came in various sizes, known as a consort. During the 16th century, it was highly popular with nobility such as King Henry VIII, who owned 76 recorders at his death in 1547, and also with commoners. It is mentioned often in the literary works of Shakespeare and Milton. The recorder was used extensively during the Baroque era, and it was during this time that the instrument was standardized with three separate sections (head joint, middle joint, and foot joint). Bach, Handel, and Telemann all composed music for the recorder. At the close of the Baroque era, the recorder was used less and less. The 19th century orchestra had grown larger (and louder), and the transverse flute could adapt with more volume and a wider range. The recorder couldn’t and fell into disuse for this and other reasons.

Luckily, the art of recorder making was not completely lost during the 19th century, and at the beginning of the 20th century, early music enthusiasts wanted to bring the recorder back! Arnold Dolmetsch in England and others on the European continent copied historical models to help make the recorder popular again. In Germany, instrument makers devised a simpler fingering system (German fingering) that made the low F (low Bb on alto) easier to play. However, this instrument was unstable in its intonation for several other notes, and the Baroque (English) fingering system is accepted as the standard today.

Carl Orff’s associate, Curt Sachs, a musical instrument expert, encouraged Orff to add recorders to his elemental music ensemble at the Guntherschule in Munich in 1926. When the recorders came, they included no fingering charts. Keetman took the recorders and vowed to begin instruction within a month. She developed a unique elemental style on the recorder that is both lyrical and highly rhythmic. Many of her original works for recorder are published as supplements to the Orff Schulwerk *Music for Children* volumes.

TECHNIQUE TIPS FOR RECORDER

- Remember support, tonguing, air stream and finger accuracy are the only tools the recorder player has to work with. Those elements combined with a relaxed body are the keys to success.
- Relax the upper jaw, especially on high notes.
- If the tone is thin and pinched, check for tension in the mouth.... be sure the recorder is in the mouth sufficiently far.
- Higher notes generally require a faster air stream BUT NOT A LARGER VOLUME OF AIR. Upper octave notes respond to the size of the aperture (thumb hole opening). If it is too large, some notes will not sound. Thumb technique is quite varied. In the upper octave, experiment with using the thumb nail resting against the top of the thumb hole and changing the size of the opening by bending at the thumb joint. It will feel as if the thumb nail is pivoting into the opening making a larger or smaller aperture.
- Recorder holes should be covered with the “cushions” (pads) of the fingers. Fingers should be relaxed at all times. When not in use, fingers should remain slightly above, but not touching, the holes.
- When tuning recorders, use the note with the left hand covered (SR = G, AR = C). Listen to one player sound the note followed by the other. It is nearly impossible to tune with both players sounding the note simultaneously. Tuning is accomplished by varying the air stream, not changing the length of the recorder by “pulling out.”
- Consider whether a piece is a song or dance before determining articulation.

Typical tonguing patterns:

doo - doo

doot-doot

doo-doot

do-doot-doot-doot

- In recorder ensemble playing, vibrato is less than desirable as it causes tremendous tuning problems.
- Remember, you are the best recorder player most of your students will ever hear. Do your very best to present them with a model that inspires them to play well.

PRACTICAL RECORDER SUGGESTIONS

- Buy recorders in bulk for an entire grade level. It is much easier to play in tune when all students have the same make of instrument. Be cautious of recorders with a built-in thumb rest.
- Integrate beginning recorder lessons into your regular music class activities, progressing slowly through your sequence of notes.
- Two progressions commonly used for soprano recorder:

C Pentatonic Progression

A C2, G E -improvise in C pentatonic;
add B, D, D2 - improvise in G pentatonic
add F# - improvise in D pentatonic
low C and F - improvise in F pentatonic

Many Orff Schulwerk teachers prefer this progression because of the correlation to Music For Children, Vol. I and the integration with other C pentatonic material

G Pentatonic Progression:

BAG, ED – improvise in G pentatonic;
add C2, D2, improvise in C pentatonic; F#, low C and F
This progression is in more common use and has the advantage
of much published material available for supplementation

- Remember that each new fingering combination requires a new motor skill and requires practice. Practice the new note in combination with all known notes
- Tonguing with “dooh” will give a gentler attack than “tooh”. The latter can be used for a stronger, accented attack when needed. “Tooh” can cause students to overblow and overshoot the note. In the lower range, less air is needed than in the upper range.
- Three steps to success:
 - 1) FINGER PREPARATION
 - 2) ISOLATED PRACTICE
 - 3) PRACTICE IN A MUSICAL CONTEXT
- Be careful how you structure beginning note-reading activities with recorder. Learning to read a new pattern from the staff and learning to finger that pattern in the same class period may be “overload” for many students. Either prepare the note reading ahead of time (on barred instruments for example) or have students refer to the notation after they can perform the pattern or melody
- When you have identified students who have taken a particular interest in recorder, create an advanced ensemble
- Encourage students to approach recorder as a legitimate, historical musical instrument with the help of performing ensembles in your area (the American Recorder Society can provide information) and recordings of recognized recorder artists. The most important artist they will probably hear is you and they will be inspired THROUGH THE QUALITY OF YOUR PLAYING.

PEDAGOGICAL RESOURCES FOR RECORDER IN SCHULWERK CLASSROOM INSTRUCTION

*denotes materials that approach the recorder from an Orff Schulwerk perspective

- Duet Time – Book One and Book Two – arranged by Sonya Burakoff – Sweet Pipes Publications;
Duets in progressive difficult from easy to intermediate ability; Contain optional percussion accompaniments
- *Elemental Recorder Playing - Gunild Keetman/Minna Ronnefeld, Translated and adapted by Mary Shamrock – Schott Publishing; Teacher’s Book (instructions for using the student book and workbook);
Student’s Book (lesson ideas and pieces to incorporate elemental recorder playing and improvisation into the music classroom);
Student’s Workbook (to be used together with the Student’s Book – improvisation and exercise ideas to stimulate student creativity)
- *Everyday Recorder, Recorder Everyday! – Michael Chandler – Sweet Pipes, Inc.
A sequential, note-by-note approach incorporating the soprano recorder into an Orff Schulwerk Classroom;
Emphasizes rote-learning, improvisation, composition, and literacy;
Uses traditional folk song and text material and original compositions
- *Here and Now: Imaginative Settings for Soprano Recorder – Chris Thomas and Judith Thomas-Solomon - Muse Manifest Music;
Explores many musical styles while staying within the beginning fingerings of B, A, G, E, D
- *Keeping It Simple – Chris Judah-Lauder – Sweet Pipes Publications;
Soprano and Alto recorder duets with unpitched percussion accompaniment
- *Moods and Modes – Rob Amchin – Beatin’ Path Publications;
Elemental pieces in 2 parts for intermediate beginning recorder ensembles
- *Music for Children, Volumes I – V, Orff and Keetman – adapted by Margaret Murray – Schott Publications
- *Recorder Routes I and Recorder Routes II – Carol King – Memphis Musiccraft Publications;
A sequential, note-by-note approach to incorporating the soprano recorder into the music classroom;
Uses traditional folk song material and original compositions
- A Renaissance Banquet: Music and Dance for Recorders and Orff Instruments – Arranged by Ursula M. Rempel and Carolyn Ritchey Kunzman;
Ten Renaissance pieces arranged for soprano recorder and Orff instruments.
- Renaissance Time – arranged by Gerald Burakoff and Willy Strickland – Sweet Pipes Publications;
Pieces and Dances for 2 soprano recorders, 1 soprano and one alto recorder, or 2 soprano recorders and one alto recorder
- *Sounds ‘n’ Beats – Chris Judah-Lauder - Sweet Pipes Publications;
8 simple soprano recorder duets including hand drum and unpitched percussion; one part is for beginning recorder, with the second part being more challenging
- (The) Sweet Pipes Recorder Book, Book One (and Book Two for advanced playing),
Gerald Burakoff and William E. Hettrick – Sweet Pipes Publications;
Self-described as “a method for adults and older beginners”, however this book is useful for Occasional sight-reading material or challenging pieces for advanced students
- *Three to Get Ready: Imaginative Settings for Beginning Soprano Recorder – Chris Thomas and Judith Thomas-Solomon – Original Pieces using B, A, G and arrangements in a variety of styles, tempi, moods
- *Tutoring Tooters – Shirley McRae – Memphis Musiccraft Publications;
Sequential, note-by-note approach incorporating recorder instruction in the music classroom;
The book itself serves as its own music stand with a built-in support;
Based on a number of traditional folk songs and spirituals

TECHNIQUE RESOURCES

- Basic Recorder Technique, Volumes I and II – Hugh Orr – Berandol Music LTD.
Descants in Consort – Kenneth Simpson – Schott Publications;
Seven pieces in two, three, and four parts for soprano recorders.
Duet Time – Book One and Book Two – arranged by Sonya Burakoff – Sweet Pipes Publications;
Duets in progressive difficult from easy to intermediate ability;
Contain optional percussion accompaniments
Renaissance Time – arranged by Gerald Burakoff and Willy Strickland – Sweet Pipes Publications;
Pieces and Dances for 2 soprano recorders, 1 soprano and one alto recorder, or 2 soprano recorders and one alto recorder
Spielstücke für Blockflöten, Books IA and IB – Gunild Keetman – Schott Publications;
Two, three, and four-part ensemble music in the elemental style for various recorders.
Spielstücke für Blockflöten und Kleines Schlagwerk – Gunild Keetman – Schott Publications;
Pieces for assorted recorders with small percussion accompaniment
Stücke für Flöte und Trommel, I and II, Gunild Keetman – Schott Publications;
Music for assorted recorders with drum accompaniment (book II includes other small percussion instruments).
The Sweet Pipes Recorder Book, Book One – Gerald Burakoff and William E. Hettrick
Sweet Pipes Publications; Self-described as “a method for adults and older beginners”

PLEASE NOTE: THIS LIST IS NOT ALL-INCLUSIVE FOR RECORDER RESOURCES,
HOWEVER IT OFFERS A GREAT STARTING POINT
FOR EXAMINING AND SELECTING QUALITY RECORDER MATERIALS,
BOTH FOR THE TEACHER'S PLAYING TECHNIQUE AND FOR STUDENT DEVELOPMENT.

Other Resources

American Recorder Society
American Orff-Schulwerk Association

www.americanrecorder.org

www.aosa.org

EXPANDED RESOURCES FOR THE RECORDER TEACHER & PLAYER

BASIC INSTRUCTION

Burakoff:	Let's Play (Sweet Pipes) Recorder Time I, II (Sweet Pipes) Sweet Pipes Recorder Book for Adults (Sweet Pipes)
Carley:	Recorder Improvisation and Technique I, II, III (Brasstown)
Forseth:	Do It! Play Recorder (GIA Publications)
King:	Recorder Routes I, II (Memphis Musicraft Publications)
McRae:	Tutoring Tooters
Orr:	Basic Recorder Technique (Berandol)
Rosenburg:	Recorder Playing I, II (Boosey and Hawkes)

SCHULWERK (Schott)

Orff/Keetman	Orff-Schulwerk, Volumes I-V Paralipomena Music for Children (American Edition), Volumes 1-3
Keetman:	Stücke für Flöte und Trommel, I and II Spielstücke für Blockflöten, Books IA and IB Spielstücke für Blockflöten und Kleines Schlagwerk

SCHULWERK SUPPLEMENTS (Schott)

Carley:	Recorders with Orff Ensemble 1, 2, 3
Keetman/Ronnefeld	(adapted & translated by Mary Shamrock) Elemental Recorder Playing (Schott)
Keetman/Ronnefeld:	English Country Dances Singing and Playing at Christmas 1, 2,3
Ladendecker:	Tunes for Young Troubadours
Murray:	18 Pieces
Regner:	8 Miniatures
Samuelson:	Kukuriku

COLLECTIONS, PIECES

Bagenal:	The Merry Company (Oxford)	S
Baines:	Dances from the Middle Ages	SAT
Bartok:	Hungarian Folk Song Settings (ARS)	
Bergman, ed.	Handel Album (Schott) Accent on Rhythm (Faber) First Duets and Second Duets (Schott) 14 Duets (Faber) Trebles Delight (Schott)	SS AA AA
Bernstein, ed.:	The Consort Collection I and II (Dolce)	Various
Brenneke:	Carmina Germanica et Callica I and II (Barenreiter)	
Bresgen:	Alte Ungarische Tanzweisen (Moeck)	

(COLLECTIONS, PIECES continued)

Britten:	Alpine Suite (Boosey and Hawkes)	SSA
Burakoff:	Numerous Collections (Sweet Pipes)	Various
Carley:	For Hand Drums and Recorders (Musik Innovations)	
	Recorders Plus (Brasstown)	
	Berceuse for AR	A, perc.
Clements:	A Suite for Recorder Trio (Edwin Ashdown)	SSA
Dinri:	An Introduction to Early Music for Recorder (Schott)	
	Ten Dovetailed Tunes	SA
Duschenes:	Easy Duets (BMI)	SA
	Easy Trios (Clark/Cruickshank)	SSA
Ebinger:	Los Pastores (ARS)	
Giesbert:	Ein Altes Spielbuch I and II (Schott)	
	Ensemble Lessons (Schott)	SSS
Hook:	Easy Lessons (Schott)	SA
Hunt, ed.:	Six Elizabethan Trios (Schott)	SSA (T)
Katz:	Christmas Music of Many Lands (ARS)	
	Old Christmas Songs and Carols (Hargail)	
	Renaissance Songs and Dances (Associated Music Pub.)	Various
	First Recorder Duet Book (Omega)	SA
Kerlee:	Wake Up the Earth	
	Son of Wake Up the Earth	
Koch:	Songs and Dances for Recorder Trio (ARS)	SAT
Meech:	Dances from Playford for Recorder Trio (Schott)	
Mirsky, ed.:	House Music (Hargail)	SSA
Morley:	Three Part Canzonettas (Heinrichschofen)	
	Twelve Two Part Canzonets (Hargail)	
Murray:	Treble and Tenor Duets (Schott)	AT
Newman, ed.:	Five Villancicos of the Renaissance (ARS)	
	Tudor Trios (ARS)	
	On Holiday with 2 Alto Recorders (Hargail)	AA
	Music from Shakespeare's Day (ARS)	SAT
Owen, ed.:	Spanish Songs from the Cancionero de Uppsala (Anfor)	
Praetorius:	Dances from Terpsichore (Hargail)	
Reichenenthal:	First Taste of Telemann (Belwin Mills)	
Rempel/Kunzman n:	A Medieval Feast (Waterloo)	
	A Medieval Feast, Children's Menu (Waterloo)	
Ring, ed.:	Medieval Songs and Dances (Dolmetsch Recorder Series)	
Rohr-Lehn:	Vortragbuchlein für das Zusammenspiel (Schott)	

(COLLECTIONS, PIECES continued)

Rosenberg:	The Recorder Consort I, II (Boosey and Hawkes) The Recorder Book (Schott)	Various Various
Simpson:	Elizabethan and Shakespearean Musicke for Recorder (Schirmer)	Various
Staeps:	Jacobean and Restoration Music for Recorder (Galaxy) Frau Nachtigall (Doblinger) Zu Zwein durch den Tonkreis (Haslinger) Sieben Flotentanze (Haslinger) Three Early Melodies (Sweet Pipes)	Various SAAT
Sterne:	Ten Songs and Ballads from Shakespeare (Hargail)	SA
Susato:	Danserye, I and II (Schott) 25 Dances for 4 Recorders (Dolce)	SATB SATB
Telemann:	Canonic Sonatas, 2-part Sonatas Six Duets for Alto Recorder	AA
Thomas:	The Schott Recorder Consort Anthology, I-VI (Schott)	Various
Thomas/Gingell:	The Renaissance Dance Book (London Pro Musica)	SATB
Whitney:	Renaissance Debut (Consort) Baroque Debut (Consort) Folk Songs of America	SAT SAT SS or SSA
Zeitlin:	Elizabethan Music for Recorder (Ariel)	SAT

EXERCISE BOOKS

Boecke	The Complete Articulator
Linde	The Little Exercise Modern Exercises for Treble Recorder (Schott)
Rooda:	Dexterity Exercises for Recorders in C (Hargail) Dexterity Exercises for Recorders in F (Hargail)
Staeps:	Das Tagliche Pensum (Universal) Nine Basic Exercises (Consort)
Van Eyck:	Der Fluyten Lust-Hof, I-III

REFERENCE:

Carley, ed.:	Re-Echoes, AOSA. Re-Echoes II, AOSA.
Donington, Robert:	The Interpretation of Early Music. Faber and Faber, 1977. A Performer's Guide to Baroque Music. Faber and Faber, 1973.
Ebinger/Stewart:	Index to the Orff Echo, AOSA.
Hunt, Edgar:	The Recorder and Its Music. Eulenburg, 1977
Linde, Hans-Martin:	The Recorder Player's Handbook. Schott, 1991.
McGee, Timothy J.:	Medieval and Renaissance Music: A Performer's Guide. University of Toronto Press, 1985.

(REFERENCE continued)

- O'Kelly, Eve: The Recorder Today. Cambridge University, 1990.
- Phillips, Elizabeth: Performing Medieval and Renaissance Music: An Introductory Guide. Schirmer, 1986.
- Peter, Hildemarie: The Recorder and its Music. Robed Lienau, 1953.
- Rowland-Jones, A.: Recorder Technique. Oxford, 1959.
- Introduction to the Recorder: A Tutor for Adults. Oxford, 1978.
- Van Hauwe, Walter: The Modern Recorder Player, Volumes I and II. Schott.
- Wollitz, Kenneth: The Recorder Book. Knopf, 1982.
- Julliard Repertory Library. Cincinnati: Canyon Press, 1970.
- Historical Anthology of Music. Cambridge: Harvard University Press, 1949.

PLEASE NOTE: THIS LIST IS NOT ALL-INCLUSIVE FOR RECORDER RESOURCES,
HOWEVER IT OFFERS A GREAT STARTING POINT FOR EXAMINING AND
SELECTING QUALITY RECORDER MATERIALS AS WELL AS
REFERENCE ARTICLES AND BOOKS ABOUT THE RECORDER.

Decoration of the Third Exercise

Matt McCoy

Melody

Starting Pitch for Improvisations

Progression

An Example Process:

- Begin by establishing a rhythmic vocabulary in triple meter
- Improvise with rhythmic vocabulary till secure (speech, body percussion, hand drums, etc.)
- Transfer rhythmic improvisations to recorders playing the note B over a G and D drone/bordun
- Once rhythm is secure, encourage recorder players to begin adding upper and lower neighbor tones; each measure should start on the note B
- Further develop improvisations to include notes a third above and a third below the starting pitch
- Practice and share (partner work may be beneficial at this point)
- Repeat the above process, this time using an A over an F and C drone/bordun accompaniment
- Introduce a shifting accompaniment beginning with a G and D drone/bordun followed by an F and C drone/bordun (see score above)
- Play rhythmic improvisations on the appropriate starting pitch as indicated in the score above
- Once rhythmic vocabulary and change of pitches are secure, encourage recorder players to begin adding upper and lower neighbor notes to the starting pitched
- Continue to develop improvisations by including notes a third above and a third below the starting pitch; each measure should still begin with the indicated starting pitch
- Provide ample time for practice
- If desired, teach the provided melody as an A section and alternate with improvisations
- Share as time allows

Drunken Sailor

(Lyricist)

Sea Chantey

The musical score for 'Drunken Sailor' is presented in two systems. The first system includes four staves: Melody, (Improvisation), SR (TR), and AR (BR). The second system includes four staves, each labeled 'art)' on the left. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The first system consists of four measures. The second system consists of four measures, starting with a measure number '5' at the beginning. Chord symbols 'Dm' and 'C' are placed above the first two staves of each system. The melody in the first system is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The improvisation part consists of chords: Dm (quarter), Dm (quarter), Dm (quarter), Dm (quarter), C (quarter), C (quarter), C (quarter), C (quarter). The SR (TR) part consists of notes: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), D4 (quarter). The AR (BR) part consists of notes: G4 (quarter), Bb4 (quarter), D4 (quarter), D4 (quarter), C4 (quarter), Bb4 (quarter), G4 (quarter), G4 (quarter). The second system follows a similar pattern with a different melody and improvisation.

Lesson plan on next page.

Drunken Sailor Lesson Plan

Teach the song (many verses are available online and in source books—or help students make up their own). Explain that sailors often sang as they worked—to make the time pass and to co-ordinate their movements. In this song they are complaining about the non-responsible member of their crew who was endangering the ship and not doing his share of the work.

Accompaniment:

Teach the recorder parts through gesture and/or words (up, up, up; down, down, down...). Both AR and SR use the same fingering—it is not necessary for students to know the note names on both instruments. TR and BR can also play this part. AX or BX can play a crossover pattern using the same harmonic structure (D, A, D'; C, G, C'...).

Improvisation (Decoration of the third):

Recorder players can learn the improvisational framework (second staff in score) through imitation or notation (SR reads lower notes, AR reads upper). After this is secure, students may use that framework to create their own melodies—start with the given note and move through neighboring pitches. Creations may end on F or D. At first teacher accompanies (with BX, Guitar...), later on students may take this role.

Performance (in classroom or for an audience):

Alternate sung versions of the song—using various accompaniments (recorders, guitar, xylophones, etc.)—with solo or small group improvisations. The students should help choose the order of the sections.

SELECT DISCOGRAPHY FOR MELODIES OVER GROUND BASS PATTERNS

Collected by Martha Crowell, Linda Lunbeck

Belladonna	Folias Festivas	Dorian 93228
Flanders Recorder Quartet	Magic	Opus 111 30-272
Galhano/Montgomery	Songs in the Ground	Ten Thousand Lakes SC114
Keetman, Gunild	The Gunild Keetman Collection.	Harmonia Mundi HM1013-2
Musica Antiqua Koln	Chaconne	Archiv 453 418-2
Terakado, Ryo	A Portrait of Baroque Violin	Denon DC 8129
	<i>(Descending tetrachord - Biber passacaglia in G minor for solo violin from Mystery Sonatas)</i>	
Verbruggen, Marion	Van Eyck "Der Fluyten Lust-Hof"	HMU 907170
L'Arpeggiata	All'Improviso: Ciaccone, Bergamasche, & un po' di Folli	Fondation France Telecom, Alpha 512
Jordi Savall, Michael Behringer et al.	"La Folia 1490-1701"	Alia Vox, AV 9805
Jordi Savall, Manfred Kraemer et al.	"Altre Folie, 1500-1750"	Alia Vox
Jordi Savall/ Hesperion XXI "	"Ostinato"	Alia Vox
Ex Umbris (Tom Zajac et al.)	Chacona: Renaissance Spain in the Age of Empire"	Dorian, DOR-93207
Emma Murphy (recorder) et al.	"The Division Flute"	Signum

Modal material for modeling and extension:

Dorian:

Keetman, G. & Ronnefeld, M. (1999). *Elemental Recorder Playing, Teacher's Book* (English translation and adaptation by M. Shamrock). London: Schott, pp. 47-49.

McNeill Carley, I (2011). *Recorder Improvisation and Technique, Book 2* (4th ed.), "The Drunken Sailor." Brasstown, N.C.: Brasstown Press, p 61-66.

Music For Children, American Edition, Vol.3, "Canon In Five" by Miriam Samuelson. London: Schott & Co. Ltd, pp. 99.

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children, Vol IV.* (M. Murray, Ed. & Trans.) London: Schott, p 49.

Phrygian:

Keetman, G. (1977) *Paralipomena; "Lydisches Flotenstück"*; London: Schott & Co. Ltd, pp 62-63.

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children, Vol IV, "For Recorder and Drum."* (M. Murray, Ed. & Trans.) London: Schott. p 78-79.

Lydian:

Keetman, G. (1977) *Paralipomena; "Lydisches Flotenstück"*; London: Schott & Co. Ltd, pp 62-63.

Sieben Flötentanze, "Czakan."; Hans-Ulrich Staeps; Carl Haslinger Quondam Tobias, pp. 4-5.

Mixolydian:

McNeill Carley, I (2011). *Recorder Improvisation and Technique, Book 2* (4th ed.), Brasstown, N.C.: Brasstown Press.
"Hungarian Dance." - p.58
"Old Joe Clark" – p. 59

Music for Children, American Edition Vol. 2 (1977), "Goin' to Boston." London: Schott & Co. Ltd, p. 117

Intrada-outline

MFC Paralipomena p.30-31

G. Keetman



Lesson Plan

Note: The original piece is in C major for Timpani, Trumpets and Recorders. For classroom purposes we have transposed the music to G major. Student recorders are playing the trumpet parts; timpani, cello, BX, etc. can play the timpani part; and the teacher might play one of the original recorder parts (transposed, of course).

A Section: (page 31, first system. Timpani introduction would most likely be eliminated or shortened for classroom use.)

Using the outline above, have students read and sing the letter names. Repeat while students show SR fingerings and then play the notes. Add the Eighth notes in the second and fourth measures, and the pitches in the third measure: baG – baG – .

After children play this continue to add refinements: eighth notes bdaa in the last measure; and passing tones (a) in the first three measures.

Have children discover and sing the pattern of the three notes used (not counting the high D): “high, middle, low...” Transfer this to the notes high G, D, and B on AG and/or AR. Add this part to the SR melody. The students are now playing both the original trumpet parts.

Add timpani parts on available instruments, add drums as desired. Another group of SR may play “diggadum” on high D at the end of measures 1, 2, and 4.

B Section: (page 31, second system)

Students play G and D on recorders or other instruments in the rhythm given. (AR play high G and SR high D with same fingering). Teacher may play the given recorder part by using AR fingerings on SR.

A' Section: (page 31, third system)

Same as A Section above, except add Garklein recorder if desired. Teacher can continue to add “Flöten” part.

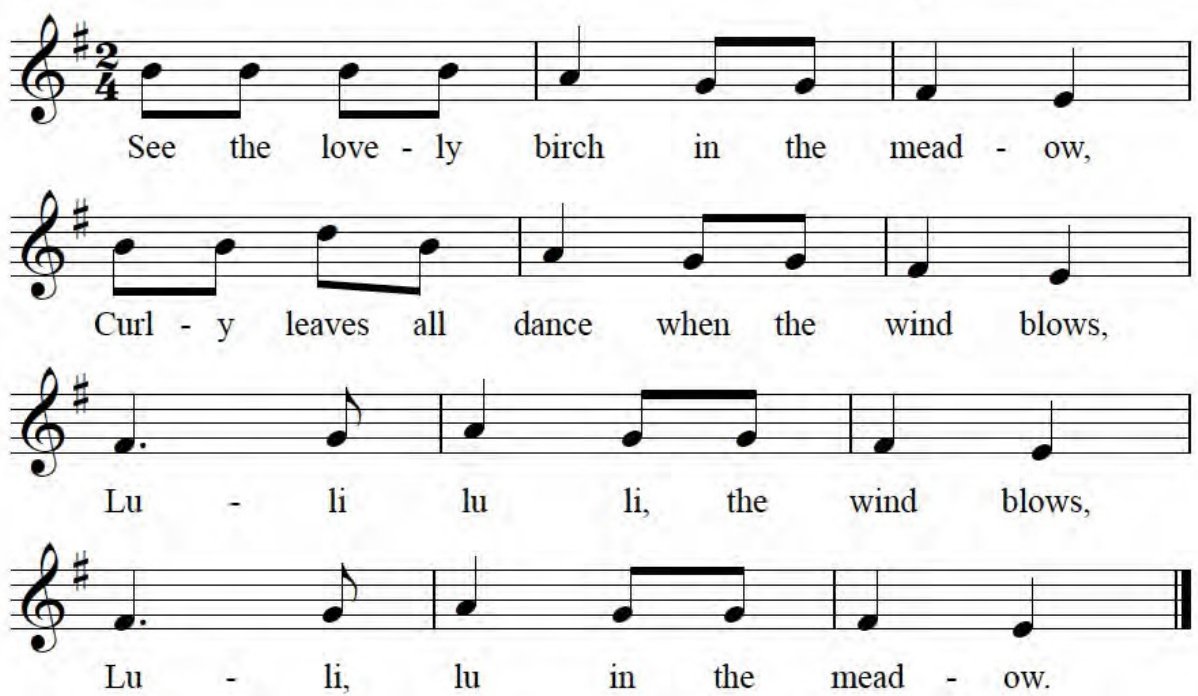
Performance: Add movement and use a a processional in classroom or concert

Soprano Recorder introducing F

By Julie Blakeslee

The Birch Tree

1. 2. 3. Russian



See the love - ly birch in the mead - ow,
Curl - y leaves all dance when the wind blows,
Lu - li lu li, the wind blows,
Lu - li, lu in the mead - ow.

- Review fingering for D₁.
- Practice tapping various fingers to hear the finger pops.
- Focus attention to first finger of RH – identify note as F₁ when finger is lifted.
- Practice G- F₁, F₁-E, E- F₁. Make it a game: Level 1, Level 2, etc. 1st and 3rd fingers of RH “see-saw”.
- Practice B down to E, via F₁, listening for finger pops, and then using air.
- Echo T’s patterns, leading to actual melody. Option: Stay on B at 2nd phrase or add the D later.
- Play entire melody from music visual.
- T enters in canon. S eventually play in 3-part canon. Sing!

- Add BR/TR drone:



- S create movement that reflects the form of the song. Scarves?

Chanty Song






(Soon We'll Be in England Town)

Soon we'll be in En-land town; Heave me lads, heave ho! To
see the king with a gol-den crown. Heave me lads, heave ho!
Heave, ho, on we go; Heave me lads, heave ho! Lit-tle
pow-der mon-key Jim, hand-ing up the pow-der from the mag-a-zine be-low;
when he got struck by a ball that laid him so low.
Heave, ho, on we go; Heave me lads, heave ho!

**Source: *Songs and Ballads from Nova Scotia* by Helen Creighton, Transposed to E
Game directions found in *Let's Do it Again*, compiled by Mary Helen Richards**

- Sing song for students, listening for things that are repeated. How many times is the word “Heave” sung? Clap the beat during the last phrase. Discuss origin and history of song. Learn song via echo process. (I change the text to “musket ball” for 5th/6th grade boy reasons!)
- Add BX playing E/B crossover bordun.
- Introduce game: T walks around inside of circle during song, “heaving” (or tapping fist of) closest student into the circle on the word “heave”. T continues, heaving 2nd student into circle. Those two students form a bridge which attempts to obstruct the following tag activity.
- On the 3rd “heave”, T tags a 3rd student. That student is then “it”, and attempts to tag the teacher, while bridge tries to keep them from tagging each other. Tagging continues until the clapping begins (last phrase), then all return to their place in the circle. “It” student becomes the new chooser.
- We like to add tremolo B on BX on the chasing part “Little powder monkey Jim...”

Another day...

- Review song. Play the following ostinato rhythm on E₁ on SR:     | 
- Demonstrate thumb action for E² on TR for easier visualization by students. S practice.
- Change 2nd quarter note to E². S practice changing back and forth, then add to song.
- Add TR/BR ostinato on E/B (1st finger) on same ostinato rhythm pattern.

Mountain Dance, by Thomas Locker

- Project photograph of local mountain. I used Pilot and Index Peaks from my area. Elicit descriptive words and list for students. Depict descriptive words with self-movement. Divide into small groups and choose 2-3 words from list to create “mountain statues.”
- Share and discover which words each group chose.
- Read *Mountain Dance*. Distribute sections of the book to small groups (each section depicts ways in which mountains move). Groups create movement from their statue formations compatible with their book excerpt, and narrate their section.

“Short pieces for barred instruments,” p. 46, #21 from *Music for Children, Vol IV* (Murray Ed.)

- Echo patterns on SR using F-G, A-F, F-E, F-E-D, etc., leading to patterns in melody. Display visual of 4 “F” patterns and practice each.
- Teach melody on SR via melodic skeleton. Q/A the two phrases w/ teacher. Trade jobs. Play all as able.
- Add xylophone parts using related mountain text cues:
 - D on bass bar (“climb that mountain peak”)
 - A’s on AX (“rocky mountain”) using rubber mallets
- Another day, discuss and list gear necessary for climbing a mountain. *Ex. Ice axe, rope, trekking poles, rain jacket, water filter, matches, boots, etc.*
- Display 2-beat rhythmic building blocks of ideas, and use to create 8-beat patterns (aabb, aaba, abab, abac, etc.). Repeat pattern for a total of 16 beats, reminding students of rhythmic connectors and strong ending.
- Improvise from a limited pitch set: Play pattern on D, then D&A, gradually adding pitches from displayed Dorian scale. Encourage use of E-F-G-A fingerings. Land on D or A at the end, to facilitate return to melody later.
- Eventually share improv with partner and/or group. AX can add “climb that peak” to accompany improv. Share improv as contrasting sections with main melody in Rondo form.
- Share *Mountain Dance* text with previous small group movement and this piece. Guide students to make artful decisions regarding placement of narration, movement, music, improvisation, and sound effects as desired.

B=birds. C=cumulative. D=dance. *=multicultural. #=number. P= parody.
Q/A=question/answer. S=seasonal. Z=zipper: Zip old word out and new word in.

Soundscapes and sound effects

*ocean, desert, city, forest, night, farm, etc.
train whistle, honking horns, howling wind, etc.*

- C, Z Berry, Holly. Old MacDonald Had a Farm. New York: North-South Books, 1994.
C, Z Bullock, Katheen. She'll Be Comin' 'Round the Mountain. S&S Books for Young Readers, 1993.
Travel Lester, Allison. Imagine. HMH Books for Young Readers, 1993.
Train Suen, Anastasia. Window Music. Viking, 1998.
Fleming, Denise. Barnyard Banter. New York: Henry Holt and Company, 1994.
Fleming, Denise. In the Small, Small Pond. New York: Henry Holt and Company, 1993, 1998.
Fleming, Denise. In the Tall, Tall Grass. New York: Henry Holt and Company, 1991.
Martin, Bill, Jr. Polar Bear, Polar Bear, What Do You Hear? Henry Holt and Company, 1997.
Mason, Margaret. Inside All. Dawn Publications, 2008.
Showers, Paul. The Listening Walk. New York: Trumpet Club, 1991.

Traveling Music

either newly composed or exiting melodies and ostinati for the journey

- * Aardema, Verna. Traveling to Tondo. New York: Dragonfly Books, Alfred A Knopf, 1991.
C Grimm, Jacob and Wilhelm, The Bremen Town Musicians. New York: North South Books, 1992.

Theme Songs

- Asch, Frank. Barnyard Lullaby. New York: Simon and Schuster, 1998.
*Z Melmed, Laura Kraus. The First Song Ever Sung. New York: Lothrop, Lee & Shepard Bks., 1993.
* McDermott, Gerald. Musicians of the Sun. New York: S&S Books for Young Readers, 1997.
* Baylor, Byrd. The Way To Start a Day. New York: Charles Scribner's Sons, 1978.
* McDonald, Megan. My House Has Stars. New York: Orchard Books. 1996.
Q/A, D Sundgaard, Arnold. The Lamb and the Butterfly. Illus. by Eric Carle. New York: Scholastic, 1988.
D Blair, Susan, Illustrator. The Three Billy Goats Gruff. New York: Holt, Rinehart, & Winston, 1963.
S Brett, Jan. The Mitten. New York: G.P. Putnams Sons, 1989.
*D Bryan, Ashley. The Dancing Granny. New York: Atheneum, 1977.

Question/Answer

- If/Then Ahlberg, Alan. Mockingbird. Illustrated by Paul Howard. Cambridge, MA, Candlewick, 1998.
If/Then Alike. Hush Little Baby. Simon & Schuster, 1968.
If/Then Long, Sylvia. Hush, Little Baby. San Francisco: Chronicle Books, 1997.
Q/A Martin, Bill Jr. Brown Bear, Brown Bear, What Do You See? New York: Henry Holt, 1992.
Q/A Martin, Bill Jr. Polar Bear, Polar Bear, What Do You Hear? New York: Scholastic, 1991.
Q/A Williams, Sue. I Went Walking. San Diego: Gulliver Books, Harcourt Brace Jovanovich, 1989.
Q/A b O'Malley, Kevin. Who Killed Cock Robin? New York: Lothrop, Lee and Shepard, 1993.

Melody for Songs In Book Form

- C Adams, Pam. Old Macdonald Had A Farm. Singapore: Child's Play, 1995.
C Adams, Pam. There Was An Old Lady Who Swallowed A Fly. Child's Play, 1989.
B Alike. Go Tell Aunt Rhody. New York: Macmillan, 1986.
P, # Berkes, Marianne. Over in the Arctic Where the Cold Winds Blow. Dawn Publications, 2008.
P, # Berkes, Marianne. Over in the Jungle: A Rainforest Rhyme. Dawn Publications, 2007.

- P, # Berkes, Marianne. Over in the Ocean in a Coral Reef. CA: Dawn Publications, 2004.
 * Bryan, Ashley. Let it Shine: Three Favorite Spirituals. Atheneum, 2007.
 C Carle, Eric. Today Is Monday. New York: Philomel Books, 1993.
 #, Z Carter, David A. Over in the Meadow. New York: Scholastic, Inc. 1992.
 *, Z Cooper, Floyd. Cumbayah. New York: Morrow Junior Books, 1998.
 # Langstaff, John. Over in the Meadow. Illustrated by Feodor Rojankovsky. San Diego, HBJ, 1955. C
 Manson, Christopher. The Tree in the Wood: An Old Nursery Song. New York: North-South, 1993.
 P, # Marsh, T.J. and Ward, Jennifer. Way Out in the Desert. Flagstaff, AZ: Northland, 1998.
 P, # Marsh, T.J. and Ward, Jennifer. Somewhere in the Ocean. Flagstaff, AZ: Rising Moon, 2000.
 Z Peek, Merle. Mary Wore Her Red Dress. New York; Clarion, 1985.
 *, Z Lisberg, Rachel, illus by Sylvia Walker. This Little Light of Mine. Scholastic, 2003.
 *, P, # Rogers, Sally. Earthsong. New York: Dutton Children's Books, 1998.
 P, # Ward, Jennifer. Over in the Garden. Illus. by Kenneth Spengler. Flagstaff: Rising Moon, 2002.
 *, P, # Wilson, Anna and Alison Bartlett. Over in the Grasslands. New York: Little, Brown & Co. 2000.

Melodies for books about music and dancing

- Q/A Hurd, Thacher. Mama Don't Allow. HarperTrophy, 1985.
 D Martin, Bill Jr. and John Archambault. Barn Dance. New York: Henry Holt & Co. 1986.
 S Takao, Yuko. Winter Concert. Brookfield, CT: Millbrook Press, 1995.
 Waddell, Martin. The Happy Hedgehog Band. Cambridge, MA: Candlewick Press, 1991.
 * Czerniky, Stefan. The Singing Snake. New York: Hyperion Books, 1993.
 D Ackerman, Karen. Song and Dance Man. New York: Scholastic, 1988.
 C Yolen, Jane. The Musicians of Bremen. Simon & Shuster Books for Young Readers, 1996.

Bird Songs

- * Deetlefs, Rene. The Song of Six Birds. New York: Dutton Children's Books, 1999.
 B Berkes, Marianne. Robert Norieka, Illus. Marsh Morning. Brookfield, CT: Millbrook Press, 2003.
 B Berkes, Marianne. Robert Norieka, Illus. Marsh Music. Brookfield, CT: Millbrook Press, 2000.
 *, B Bryan, Ashley. Beautiful Blackbird. New York: Atheneum, 2003.
 B Wood, Audrey. Birdsong. Drawings by Robert Florczak. c.1997 by authors.
 S, B Yolen, Jane. Owl Moon. New York: Scholastic, 1987.

Stories of flute players

- S Bang, Molly. The Paper Crane. New York: Mulberry Books, 1985.
 * Goble, Paul. Love Flute. New York: Bradbury Press, 1992.
 * Grifalconi, A. The Bravest Flute: A Story of Courage in the Mayan Tradition. Boston: Little Brown 1994.
 * Lacapa, Michael. The Flute Player, An Apache Folktale. Northland Publishing, 1990.

Music for Dramatizing Stories

Wood, Audrey. Quick as a Cricket. Child's Play, 1982. (outstanding for improvising contrasting ideas)

Other Music for Dramatizing Stories

1. Entrance music, celebration music, lullabies, etc.: a way to use pieces they know or have created.
2. Stories created by children for the purpose of incorporating recorder. Once they have put such a story together, they can use their experience to interpret children's literature using recorder.
3. Poetry settings involving the above possibilities and techniques.
4. Explore fables other than those mentioned above.
5. Birdcalls, alone or pairs, moving the cuckoo call, fireflies, butterflies, music to fit moods, verbs, etc.

Watch for students who shine in this kind of work. It is joyful, and the challenge is different. (Revised 2013)

ESSENTIAL RESOURCES FOR THE RECORDER TEACHER EDUCATOR IN AOSA APPROVED COURSES:

- Keetman, G. & Ronnefeld, M. (1999). *Elemental Recorder Playing, Teacher & Student Books* (English translation and adaption by M. Shamrock). London: Schott.
- Keetman, G. (1974) *Elementaria: First Acquaintance with Orff-Schulwerk* (English Ed.) London: Schott & Co. Ltd.
- McNeill Carley, I (2011). *Recorder Improvisation and Technique, Books 1, 2, 3* (4th ed.). Brasstown, N.C.: Brasstown Press.
- Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children, Vols I-V.* (M. Murray, Ed. & Trans.) London: Schott.
- Warner, B. (1991). *Orff Schulwerk: Applications for the Classroom.* New Jersey: Prentice Hall.
- Wollitz, K. (1987) *The Recorder Book* (3rd ed.). New York: Alfred A. Knopf, Inc.

HELPFUL RESOURCES FOR THE RECORDER TEACHER EDUCATOR IN AOSA APPROVED COURSES:

- Allen, W.S (Arranger). (1956) *Yugoslav Folkdances for Recorder Trio.* London: Schott & Co. Ltd.
- Burkakoff, G., Clark, P. & Hettrick, W. (1998), *The Sweet Pipes Recorder Book, Books 1 & 2.* Fort Worth, TX.: Sweet Pipes, Inc.
- Hook, J. (2000) *Easy Duets for Descant and Treble Recorder.* London: Schott & Co. Ltd.
- Keetman, G. (1977) *Paralipomena.* London: Schott & Co. Ltd.
- Keetman, G. (1952) *Spielstücke für Blockfloten und Kleines Schlagwerk.* London: Schott & Co. Ltd.
- Keetman, G. (1979) *Spielstücke für Blockfloten IA.* London: Schott & Co. Ltd.
- Keetman, G. (1951) *Spielstücke für Blockfloten IB.* London: Schott & Co. Ltd.
- Keetman, G. (1984) *Stücke für Flöte und Trommel.* London: Schott & Co. Ltd.
- Keetman, G. (1973) *Stücke für Flöte und Trommel, Book II.* London: Schott & Co. Ltd.
- Kulbach, J. & Nitka, A. (1965) *The Recorder Guide.* New York: OAK Publications
- Orr, H. (1999) *Basic Recorder Technique Vol 2 Soprano, Vol 2 Alto.* Canada: Berandol Music Limited
- Rosenberg, S. (Collector) (1978/1982) *The Recorder Consort. Books 1 & 2.* London: Boosey & Hawkes
- Simpson, K. (1961) *Descants in Consort.* London: Schott & Co. Ltd.

PEDAGOGICAL APPLICATION FOR CHILDREN LEARNING RECORDER IN CLASSROOM MUSIC:

- Chandler, M (2014) *Everyday Recorder, Recorder Everyday.* Arlington, TX: Sweet Pipes, Inc
- Judah-Lauder, C. (2002) *Keeping It Simple.* Arlington, TX: Sweet Pipes, Inc.
- Judah-Lauder, C. (2004) *Sounds 'n Beats,* Arlington, TX: Sweet Pipes, Inc.
- Judah-Lauder, C. (2009) *Recorder Games,* Arlington, TX: Sweet Pipes, Inc.
- Judah-Lauder, C. (2013) *It Takes Two,* Arlington, TX: Sweet Pipes, Inc.
- King, C. (1994) *Recorder Routes.* Memphis, TN: Memphis Musiccraft
- McRae, S.W. (1990) *Tutoring Tooters.* Lakeland, TN: Memphis Musiccraft Publications
- Purdum, A. (2014) *Recorder, A Creative Sequence.* Cedar Falls, IA: Cedar River Music
- Ritchey, C. & Rempel, U. (Arrangers). (2000) *Festive Fayre.* Waterloo On Canada: Waterloo Music

Online resources

YouTube Recorder Favorites 2015 – Compiled by Julie Blakeslee, Martha Crowell,
Alan Purdum, Leslie Timmons

Baroque Music:

BBC Young Musician 2012 Final Charlotte Barbour-Condini Vivaldi

http://www.youtube.com/watch?v=WRTGLds9V_4 Flanders Recorder Quartet Bach

Fuga BWV 537 <http://www.youtube.com/watch?v=WQJdCTyDpPY>

Flanders Recorder Quartet playing in the Cloisters, Manhattan

<http://www.youtube.com/watch?v=4e8owYFm0wg> Flanders Recorder Quartet in

concert Bach Vivaldi BWV 596 B <http://www.youtube.com/watch?v=di6dl5jBwh4>

Flanders Recorder Quartet in concert Merula

<http://www.youtube.com/watch?v=tcp164LBWfQ>

Flanders Recorder Quartet in concert Schein Banchetto Musicale

http://www.youtube.com/watch?v=G0fqB_-wndQ Jan Van Hoecke, recorder J.S. Bach

Partita BWV 1013: <https://www.youtube.com/watch?v=UEgx8La8BNY> Michala Petri

and Kremerata Baltica plays Vivaldi: Recorder concerto 443 2.Movement

http://www.youtube.com/watch?v=DXs2q9_PMfA

Red Priest: Vivaldi-Spring

<https://www.youtube.com/watch?v=V8wL1AR7igo> Red

Priest: Vivaldi-Summer

<https://www.youtube.com/watch?v=bjTh2huJh1k>

Contemporary Music:

Amsterdam Loeki Stardust Quartett—The Jogger

<http://www.youtube.com/watch?v=VhmUQ5wZfiA> Eagle Recorders Funk

Machine <http://www.youtube.com/watch?v=nL4Pcl3GZH8>

Floten Suite by Staeps, Hans Ulrich (1901-1988)

<http://www.youtube.com/watch?v=gFESEtq7b10> Note: Czakan, in

this suite, is in Lydian mode. 3 bottom parts accompany melody.

Flanders Recorder Quartet in concert Bottle Piece

<http://www.youtube.com/watch?v=NlUhSKXYpwY> Flanders Recorder

Quartet Encore: Circus, Renz

<http://www.youtube.com/watch?v=YWpbeSzPPqM> Jorge Isaac, Contrabass

Rec, and Eric Monfort Cajón

<http://www.youtube.com/watch?v=SAKIOvux06A&list=FLSjvRxjvrwrTBkijwWrHkwqw>

Loeki Stardust Quartett Sitting Ducks

<http://www.youtube.com/watch?v=4ADzwVc-lzA>

Les Barricades Mathias Maute

<http://www.youtube.com/watch?v=nW7gmeSab5o> Meditation

(Ryohi Hirose) Giulia Breschi

<http://www.youtube.com/watch?v=BZPJuk7xy5k> Sirena The Pink

Panther <https://www.youtube.com/watch?v=BeSuYk33zns>

Sirena In Motion <http://www.youtube.com/watch?v=tjQPHcSH8Js> (The Jogger)

Sirena Plays Indian Summer for Children

<https://www.youtube.com/watch?v=nIKvjSQdFmo> Sirena Sitting

Ducks <http://www.youtube.com/watch?v=KzAC3EyBW2M>

Extended Techniques:

Flûte Alors!

<https://www.youtube.com/watch?v=SbKWEw4VzZ4&feature=youtu>

[.be](https://www.youtube.com/watch?v=SbKWEw4VzZ4&feature=youtu) Meditation (Ryohi Hirose) Giulia Breschi

<http://www.youtube.com/watch?v=BZPJuk7xy5k>

QNG: Quartet New Generation Concert Artists Guild:

http://www.youtube.com/watch?v=-Z_KEGfEa-I QNG: Greenwich 2010

<http://www.youtube.com/watch?v=wTfovDQnM5Y>

QNG: Quartet New Generation DAV Maria Otto Preis

<http://www.youtube.com/watch?v=aWzV8sW0Naw> QNG: Quartet New

Generation Airlines <http://www.youtube.com/watch?v=c6NpEr4LBes>

QNG: Quartet New Generation Fulvio Caldini <http://www.youtube.com/watch?v=YwXFuQ-3rgQ>

QNG: Quartet New Generation Freaks by Moritz Eggert

<https://www.youtube.com/watch?v=FORHq-x-EYQ> QNG Plays Mortal Flesh

<http://www.youtube.com/watch?v=FeweZ7ge3Vl>

Sirena Sanctus <https://www.youtube.com/watch?v=inWxlgLWta4>

Sirena Recorder Quartet

<http://www.youtube.com/watch?v=qvuSfMgFJIQ&list=FLSjvRxjvwrTBkpwWrHkwq>

[w](http://www.youtube.com/watch?v=tjQPHcSH8Js) Sirena In Motion <http://www.youtube.com/watch?v=tjQPHcSH8Js>

Sirena Sitting Ducks

<http://www.youtube.com/watch?v=KzAC3EyBW2M> Obrien,

Laoise. **Recorder lesson 1.** "Technique and improving articulation."

<https://www.youtube.com/watch?v=FiWOI-JCY6Q>

Obrien, Laoise. **Recorder lesson 3.** "Teaching the recorder to young people."

https://www.youtube.com/watch?v=gaHrOPbV_YM

Jazz:

Flûte Alors! A Night in Tunisia <https://www.youtube.com/watch?v=NFtRHnH8iv8>

Geert Van Geele plays Pete Rose, *I'd Rather Be in Philedelphia: Part I:*

Optometrist <https://www.youtube.com/watch?v=0YHM1TRCR68>

Part II: Shoe Store <https://www.youtube.com/watch?v=Fax2mIR0X1U>

Part III: Lunch https://www.youtube.com/watch?v=cVzxQiz_x4k

Geert Van Geele plays Pete Rose *Bass Burner* <https://www.youtube.com/watch?v=Ekqlrex5fGM>

Shoe Store by Pete Rose played by unidentified young man

<https://www.youtube.com/watch?v=ldA9Hiqde80&list=PLRkFwZoewV24aN-zidCCrm84sOa3GSZbl>

Take Five by Formosa Recorder Quartet <http://www.youtube.com/watch?v=CtNILBtDYTE>

Medieval Music:

Annette Bauer The Lost Mode: La Quatrieme Estampie & Dantza

<http://www.youtube.com/watch?v=DJ4QsT9F89A> Cançonier: "Nota" 13th c.

http://www.youtube.com/watch?v=Qxo-GjeJ_RM

Ensemble Unicorn Tres Doux Compains <http://www.youtube.com/watch?v=2CF-WEAA2fU>

Istampita Tre Fontane, Valentina Bellanova Kaveh Madadi

<https://www.youtube.com/watch?v=NFyyd8UPaQw>

La Septime Estampie Real and Istampitta in Pro: Hanneke van

Proostij & Peter Maund

<https://m.youtube.com/watch?v=zG6ewYxS4Pw>

Pierre Hamon Medieval Double Recorder

<https://www.youtube.com/watch?v=zTeHEGUMblk> Sirena Plays

Petrone <https://www.youtube.com/watch?v=j1fzjuwVqSY>

Modal Music:

Cançonier NAMEDEMANS Ola <http://www.youtube.com/watch?v=EHRFr-ZcxTc>

Annette Bauer The Lost Mode Havun, Havun and Dal Dala:

<http://www.youtube.com/watch?v=ql4X0yOutA4>

Music in meters other than duple or triple:

Annette Bauer The Lost Mode Havun, Havun and Dal Dala:

<http://www.youtube.com/watch?v=ql4X0yOutA4> Take Five by Formosa Recorder

Quartet <http://www.youtube.com/watch?v=CtNILBtDYTE>

Recorder Making:

Adriana Breukink Recorder Maker: http://www.youtube.com/watch?v=fJqZQ0_MPew

Adriana Breukink The Modern Eagle Alto Recorder

<https://www.youtube.com/watch?v=Ck5QGpMjool> Erik Bosgraaf & the

Stradivarius of the recorder

<https://www.youtube.com/watch?v=FW1Can6EoSE> How A Recorder Is Made

(Discovery Channel) <https://www.youtube.com/watch?v=WiSW6LPchSc>

Recorders The Sub-Contrabass

<http://www.youtube.com/watch?v=5VcoV37kRFc>

Von Huene Workshop Soundslides <https://www.youtube.com/watch?v=AyQYHAVnvPY>

Renaissance Music:

Broadside Band English Country Dances from Playford's The Dancing Master.

Gathering Peascods (audio only)

<https://www.youtube.com/watch?v=fgBByjYUeEg>

Consortium 5 Play 3 In Nomines <http://www.youtube.com/watch?v=RPMHrJVLv3w>

The Royal Wind Music Cinco Diferencias Sobre Las Vacas

https://www.youtube.com/watch?v=7u_ZXP0pbwc William Byrd Fantasia, fragment (low choir) The Royal Wind Music <http://www.youtube.com/watch?v=ArKuYInOYk>

Lucie Horsch Nationale Finale Prinses Christina Concours (Van Eyck Daphne)

<http://www.youtube.com/watch?v=Pci9ypf7oM&list=FLSjvRxjvrw>

[rTBkjwWrHkwqw](http://www.youtube.com/watch?v=rTBkjwWrHkwqw) Piffaro Jacob Obrecht;

<http://www.youtube.com/watch?v=WF1mHF3N5k8>

Piffaro Josquin vs Isaac <http://www.youtube.com/watch?v=UJTHUPQ6sqs>

The Royal Wind Music Cinco Diferencias Sobre Las Vacas

https://www.youtube.com/watch?v=7u_ZXP0pbwc

Royal Wind Music Dowland Earl of Essex Galliard

http://www.youtube.com/watch?v=WXkRgUvY6PM&list=RD02-Z_KEGfEa-I Earl of Essex Galliard is in Rosenberg Recorder Consort II, Boosey & Hawkes.

Note: Good example of ornamentation on the repeat. This Galliard is from his song, "Can She Excuse My Wrongs," which, in turn, is in Van Eyck's Der Fluyten Lust-Hof as Excusemoy, with variations on the melody. (no video available)

Renaissance Music continued:

A portrait of Seldom Sene Recorder Quintet

<https://www.youtube.com/watch?v=CT-zQ7cqcBY&feature=youtu.be> Note:
One member talks about improvisation in the Renaissance in reference to La Spagna

The Royal Wind Music Pierre Phalese Bransle Gay

<https://www.youtube.com/watch?v=V8ltZ4J7A-Q> The Royal Wind Music

William Byrd Fantasia, <http://www.youtube.com/watch?v=ArKuYInOYk>

World Musics:

Annette Bauer The Lost Mode Havun, Havun and Dal Dala:

<http://www.youtube.com/watch?v=qI4X0yOutA4>

Annette Bauer The Lost Mode: Hüseyini Çeçen Kizi & Mandra (Turkey)

<http://www.youtube.com/watch?v=XXeZAV04wrc> Cançonier Namedemans Ola

<http://www.youtube.com/watch?v=EHRFr-ZcxTc> (Swedish-played on offerdalspipa)

Juan Mari Beltran, Basque flute <https://www.youtube.com/watch?v=-qGCWbFDVdk>

Glossary

aeolian - the natural minor diatonic scale, centered on *la*

alto - the second highest voice of any instrument family; the alto recorder plays at pitch

arm recorder - one arm held vertically upon which the other hand can practice fingerings

barred percussion - also known as *barred instruments*, *mallet percussion*, or *Orff instruments*; refers to the classroom xylophones, metallophones, and glockenspiels

bass - the lowest voice of a particular instrument family; the bass recorder plays an octave above the bass clef notation

beak - the top part of a recorder which goes in the mouth

bitonic - a two-pitch scale or pitch set, commonly *so-mi*

block - the piece of wood (or other material) that closes the bore at the top of the recorder; on some recorders, this is covered by a cap so it is not visible; also known as a *fipple*

blues - a popular, African-American style of singing and music; also a scale and set of harmonies, based on the major scale with additional accidentals and using seventh chords

bore - the hollow part inside the recorder

bocal - the tube that delivers air from the player's mouth to the top of a larger recorder

“chin it” - an instruction to practice fingerings silently while the mouthpiece of the recorder is resting on one's chin

color part - a decorative accompaniment part that is not an ostinato or drone

complementary rhythm - two parts that have no more than two beats of *parallel rhythm*

consort - A matched set of like instruments in various sizes; a *broken consort* refers to unlike instruments being played together

diatonic - a complete seven-pitch scale, using all the bars (excepting accidentals) on the barred percussion

dorian - the diatonic mode centered on *re*

drone - a sustained or repeated tonic or open fifth that accompanies a melody; variations include *tonic drone*, *chord drone*, *broken drone*, *level drone*, *crossover drone*, and *moving drone*

fipple - the *block* at the top of the recorder's bore

fontenelle - the barrel-shaped device that protects the keywork on larger Renaissance recorders

hexatonic scale - a six-tone scale, often *do, re, mi, fa, so, la*

ionian - the diatonic major scale, centered on *do*

lydian - the diatonic mode centered on *fa*, not common in folk repertoire

melodic ostinato - a short, repeated melodic accompaniment pattern

mixolydian - the diatonic mode centered on *so*

mode - a scale, often one that is less common than the familiar major and minor scales

movable-do solfege - a system of syllables, originating in medieval Europe, that are used to identify pitches and intervals in relation to a tonic; the intervals between syllables stay consistent regardless of the letter name or syllable of the tonic

Orff Schulwerk - the creative approach to music and movement education based on the ideas developed by Carl Orff and Gunild Keetman

ostinato - a short repeated musical pattern, can be melodic or purely rhythmic

parallel fifths - two parts moving in a parallel direction while maintaining the distance of a fifth apart

parallel octaves/unison - two parts moving in a parallel direction while doubling the octave or unison

parallel rhythm - two parts that have the same rhythmic motion for two or more beats

parallel thirds - two parts moving in a parallel direction while maintaining the distance of a third apart

pentachord - five pitches in a row, such as *do re mi fa so* or *la ti do re mi*

pentatonic - a five-pitch scale or mode, including *do re mi so* and *la*; any of those pitches can be the tonic, depending on the piece of music

phrygian - the diatonic mode centered on *mi*, not common in folk music

pitch stack - also, *pitch ladder*; a vertical arrangement of pitches with which one may improvise

plagal - a scale arrangement in which the tonic note is in the middle of the range, common in American folk songs

rhythmic ostinato - a short, repeated rhythmic accompaniment pattern

rondo - a musical form in which a main theme (A) is repeated with interspersed contrasting themes (example: A B A C A D A)

soprano - the highest voice in an instrument family; the soprano recorder plays an octave above its written pitch

tenor - the third-highest voice of any instrument family; the tenor recorder plays at the written treble-clef pitch.

tetratonic - a four-pitch scale or pitch set; normally a subset of the pentatonic scale

tritone - a three-pitch scale or pitch set, examples include *la-so-mi*, *so-mi-do*, and *mi-re-do*

window - the opening at the top front of the recorder; the sloped blade of the window is the "reed" which splits the airstream and produces the vibration which is the recorder's voice

word chain - a set of related words whose rhythms can be the basis for improvisation or composition

From *Recorder: A Creative Sequence* by Alan Purdum
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