

Section 17:

**AOSA Teacher Education Curriculum Standards
Recorder Standards: Level II**

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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 II teacher education in recorder:

Level II – Students will:

- Play alto recorder from F1 to D2 including accidentals appropriate to the mode or scale.
- Switch between alto and soprano recorders with increasing fluency.
- Demonstrate understanding of modal tonalities and shifting harmonies through alto recorder improvisation.
- Play recorder in combination with other Orff media (singing, movement, body percussion, pitched and unpitched percussion, and other recorders) and further develop skill in ensemble playing.
- Develop pedagogical understanding of beginning alto recorder as appropriate for upper elementary and middle school-age students.

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 II: Learning Objectives

During classes at this level of education, participants will:

Technique: Breathing, Tonguing, And Fingering	Improvisation: Focus on alto recorder	Ensemble	Pedagogy: Teaching Strategies
<ul style="list-style-type: none"> • Demonstrate skill with F fingering learned at pitch, rather than transposed up or down from C fingering • Demonstrate switching between F and C fingerings • Demonstrate correct finger technique for playing two diatonic octaves on alto recorder, including accidentals appropriate to the mode or scale • Play expressively on both soprano and alto recorders varying breath, articulation, and fingering as appropriate • Demonstrate proficient high-register thumb position, making a quick and accurate thumb adjustment for the upper register • Demonstrate ability to play expressively using varied dynamics as appropriate to the recorder 	<ul style="list-style-type: none"> • Improvise melodic motives and phrases appropriate for imitative activities. • Improvise melodies using elemental forms (aaab, abab, aabb, abba, abac, abac) • Improvise melodies in pentatonic modes over drone accompaniments. • Improvise hexatonic melodies over drone accompaniments. • Improvise modal melodies over drone accompaniments and shifting triads (e.g. I-II, I-VII, I-III, I-VI) • Improvise on recorder to accompany movement 	<ul style="list-style-type: none"> • Demonstrate an understanding of how to create and perform melodies with paraphony • Demonstrate breathing and articulation techniques appropriate for ensemble playing • Discuss and analyze balancing ensembles with appropriate instrumentation • Combine recorder playing with other elemental media including: pitched and unpitched percussion, singing, speech, and movement. • Demonstrate understanding of ranges of recorders when determining orchestrations for printed music and/or creating music. • Perform repertoire highlighting different historical or cultural performance practices (e.g., pipe and drum, 	<ul style="list-style-type: none"> • Develop instructional strategies appropriate for use with a variety of learners • Evaluate age appropriateness of music for advanced elementary and middle school students according to specific criteria (e.g. quality, potential for differentiation, interest of the student, etc.) • Analyze and discuss teaching procedures for alto recorder that emphasize learning/playing with or without written notation and other teaching procedures as modeled by instructor • Develop and demonstrate effective practice strategies for use in the classroom • Analyze pedagogical examples that integrate movement, singing, and other instruments into teaching recorder

		whole or broken consort, etc.)	
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Teacher Education Curriculum Standards Recorder Level II: 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 II 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 skill with F fingering learned at pitch rather than transposed up or down from C fingering.

Kulbach, J. & Nitka, A. (1965) *The Recorder Guide*. New York: OAK Publications

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

Technique 2

**Demonstrate skill switching
between F and C fingerings.**

Kulbach, J. & Nitka, A. (1965) *The Recorder Guide*. New York: OAK Publications

Technique 3

Demonstrate correct finger technique for playing two diatonic octaves on alto recorder, including accidentals appropriate to the mode or scale.

Rosenberg, S. (Collector) (1982) *The Recorder Consort. Book 2*. "Conuerte Nos." London: Boosey & Hawkes, p 9

Technique 4

Play expressively on both soprano and alto recorders varying breath, articulation, and fingering as appropriate.

Keetman, G. (1984) *Stücke für Flöte und Trommel, "#1"* London: Schott & Co. Ltd, p.1.

Keetman, G. (1979) *Spielstücke für Blockflöten IA, "#10"* (transposed to C diatonic). London: Schott & Co. Ltd., p.10.

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children, Vol IV, "Vivo."* (M. Murray, Ed & Trans.) London: Schott, p 32.

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children, Vol IV, "Pastorals."*(M. Murray, Ed. & Trans.) London: Schott, pp. 50-51.

van Hauwe, W. *The Modern Recorder Player, "Parts III & IV"* London: Schott & Co. Ltd.

Technique 5

Demonstrate proficient high-register thumb position, making a quick and accurate thumb adjustment for the upper register.

Wollitz, K. (1987) *The Recorder Book* (3rd ed.). New York: Alfred A. Knopf, Inc., pp 16-20.

Rolling thumb down on its cushion:

Burkakoff, G., Clark, P. & Hettrick, W. *The Sweet Pipes Recorder Book, Book 2*. Fort Worth, TX: Sweet Pipes Inc, p. 3.

Pulling back and bending thumb at the joint:

Orr, H. (1999) *Basic Recorder Technique (alto), Volume 2*. Oakville, On, Canada: Berandol Music Limited, pp. 6-7.

Technique 6

Demonstrate ability to play expressively using varied dynamics as appropriate to the recorder.

Separated articulation on repeats in high Renaissance and early Baroque music to create dynamic contrast:

Burakoff & Strickland (Arrangers). *The Quartet Recorder, Book 2 “Deutscher Tanz”* by J.H. Schein. Consort Music Inc., p. 8.

Burakoff & Strickland (Arrangers). *The Quartet Recorder, Book 2 “Rigaudon”* by Boismortier. Consort Music Inc., p. 12.

Rosenberg, S. (Collector) (1978) *The Recorder Consort. Book 1, “English Pavane”* by Claude Gervaise. London: Boosey & Hawkes, p.45

Rosenberg, S. (Collector) (1982) *The Recorder Consort. Book 2, “Galliard”* by Bassano. London: Boosey & Hawkes, pp 52-53.

Adding/subtracting instruments on repeated sections in order to create terraced dynamics:

Rosenberg, S. (Collector) (1982) *The Recorder Consort. Book 2, “Pavane de la Guerre”* by Claude Gervaise. London: Boosey & Hawkes, p, 38

Burakoff & Strickland (Arrangers). *The Trio Recorder, Book 2 “Rigaudon”* by Boismortier. Consort Music Inc., p. 10.

Improvisation 1

Improvise melodic motives and phrases appropriate for imitative activities.

Keetman, G. & Ronnefeld, M. (1999). *Elemental Recorder Playing, Teacher's Book* (English Translation and adaption by M. Shamrock). London: Schott, pp 24-29

Improvisation 2

Improvise melodies using elemental forms (aaab, abab, aabb, abba, abac, abac).

Wibbleton to Wobbleton Florida Style, lesson by Jo Ella Hug

Improvisation 3

Improvise melodies in pentatonic modes over drone accompaniments.

McNeill Carley, I (2011). *Recorder Improvisation and Technique, Book 2* (4th ed.), Brasstown, N.C.: Brasstown Press, pp.1-14.

The Secret Song, Do & La pentatonic lesson by Julie Blakeslee

La Pentatonic Lesson based on *Music for Children, Vol I, p. 74 #3* by Julie Blakeslee

Hummingbird, Aeolian to Dorian improvisation lessons by Julie Blakeslee

PENTATONIC MODAL MELODIES:

Re: “**Old Betty Larkin**” - McNeill Carley, I (2011). *Recorder Improvisation and Technique, Book 2* (4th ed.), Brasstown, N.C.: Brasstown Press, p.6

Sol: “**Old Grey Mare**” - Warner, B. (1991). *Orff Schulwerk: Applications for the Classroom*. New Jersey: Prentice Hall. p. 219.

La: “**Spinning Song**” - Keetman, G. & Ronnefeld, M. (1999). *Elemental Recorder Playing, Teacher’s Book* (English translation and adaption by M. Shamrock). London: Schott, p.44

La: *Voices of the Wind, Native American Flute Songs*. Burton, J.B. and Kreiter, Maria Pondish. (1998). Wauwatosa, WI: World Music Press.

La: “**Quiltmaker’s Song**” by Robert Tree Cody, recording for Native American Flute, drum, and ostinato accompaniment.

Warner, B. (1991). *Orff Schulwerk: Applications for the Classroom*. “**The Five Pentatonic Modes.**” New Jersey: Prentice Hall. p 192

Improvisation 4

Improvise hexatonic melodies over drone accompaniments.

McNeill Carley, I I (2011). *Recorder Improvisation and Technique, Book 2* (4th ed.), Brasstown, N.C.: Brasstown Press, pp.15-38

Keetman, G. & Ronnefeld, M. (1999). *Elemental Recorder Playing, Teacher's Book* (English Translation and adaption by M. Shamrock). London: Schott, p.43.

Improvisation 5

Improvise modal melodies over drone accompaniments and shifting triads (e.g., I-II, I- VII, I-III, I-VI).

Dorian:

Keetman, G. & Ronnefeld, M. (1999). *Elemental Recorder Playing, Teacher's Book* (English translation and adaption 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.), "Hungarian Dance." Brasstown, N.C.: Brasstown Press, p.58.

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

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

Improvisation 6

Improvise on recorder to accompany movement.

Keetman, G. (1974) *Elementaria: First Acquaintance with Orff-Schulwerk* (English Ed.)
London: Schott & Co. Ltd., p.131.

Keetman, G. & Ronnefeld, M. (1999). *Elemental Recorder Playing, Teacher's Book* (English translation and adaption by M. Shamrock). London: Schott., pp. 24-26.

Ensemble 1

Demonstrate an understanding of how to create and perform melodies with paraphony.

Keetman, G. (1979) *Spielstücke für Blockflöten IA, “#15.”* London: Schott & Co. Ltd, p. 16.

Keetman, G. (1952) *Spielstücke für Blockflöten und Kleines Schlagwerk, “Andante #5.”*

London:

Schott & Co. Ltd, p 16.

Keetman, G. (1984) *Stücke für Flöte und Trommel II, “#23.”* London: Schott & Co. Ltd., p. 20.

McNeill Carley, I (2011). *Recorder Improvisation and Technique, Book 2* (4th ed.). Brasstown, N.C.: Brasstown Press, 69-70.

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children, Vol II., #2 & #3* (M. Murray, Ed. & Trans.) London: Schott. pp. 61-62.

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children, Vol IV, “Dance #26.”* (M. Murray, Ed. & Trans.) London: Schott. p 53.

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children, Vol IV, “Vivo.”* (M. Murray, Ed. & Trans.) London: Schott. p 32.

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children, Vol IV, “Pastorals”* (M. Murray, Ed. & Trans.) London: Schott. pp 50-51.

Ensemble 2

Demonstrate breathing and articulation techniques appropriate for ensemble playing.

Wollitz, K. (1987) *The Recorder Book* (3rd ed.). New York: Alfred A. Knopf, Inc., pp 137-138.

Ensemble 3

**Discuss and analyze
balancing ensembles with
appropriate instrumentation.**

Wollitz, K. (1987) *The Recorder Book* (3rd ed.). New York: Alfred A. Knopf, Inc., pp 140-152.

Ensemble 4

Combine recorder playing with other elemental media including: pitched and unpitched percussion, singing, speech, and movement.

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

Keetman, G. (1984) *Stücke für Flöte und Trommel*, “Kleine Kanons #1 & #2.”(alto). London: Schott & Co. Ltd. pp. 14-15.

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children, Vol. IV*. “Dance #26.” (M. Murray, Ed. & Trans.) London: Schott, p. 53.

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children, Vol II*, “Three Pieces for Recorder and Percussion, #1.” (M. Murray, Ed. & Trans.). London: Schott. p. 102.
Lesson by Alan Purdum

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children, Vol. IV*. “Vivo.” (M. Murray, Ed. & Trans.) London: Schott, p.32.

Ensemble 5

Demonstrate understanding of ranges of recorders when determining orchestrations for printed music and/or creating music.

Ensemble 6

Perform repertoire highlighting different historical or cultural performance practices (e.g., pipe and drum, whole or broken consort, etc.)

“Buffoons”; by Arbeau. Arrangement by Alan Purdum

Pedagogy 1

Develop instructional strategies appropriate for use with a variety of learners.

Keetman, G. & Ronnefeld, M. (1999). *Elemental Recorder Playing, Teacher's Book* (English translation and adaption by M. Shamrock). London: Schott pp. 6-10.

Some Hints for Beginning Alto – Martha Crowell

Pedagogy Lessons with specific focus for alto recorder:

“Melody of the Moment” – Introducing E, D, C, A. lesson by Jo Ella Hug

“Apple Howler’s Word Chain” – Introducing F2, Reviewing E, D, C, A. lesson by Jo Ella Hug

“Lame Tame Crane” - Integration of G² on alto recorder. lesson by Julie Blakeslee.

Pedagogy 2

Evaluate age-appropriateness of music for advanced elementary and middle school students according to specific criteria.

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

McNeill Carley, I. (2000) *Renaissance Dances for Dancers Young & Old* Alfred.

McNeill Carley, I. *Medieval & Renaissance Dances for Recorders, Dancers, and Hand Drums*. Dayton, OH: Heritage Music Press

Ritchey, C. & Rempel, U. (Arrangers). (2000) *Festive Fayre*. Waterloo On Canada: Waterloo Music, p. 34.

Newman, J. (Transcriber) (1960) *Five Villancicos of the Renaissance*. New York: Associated Music Publishers

Pedagogy 3

Analyze and discuss teaching procedures for alto recorder that emphasize learning and playing with or without written notation and other teaching procedures as modeled by instructor.

“Go Tell Aunt Rhody.” Arrangement by Alan Purdum

“Innocencia” (Bolivian tarkeada (piece for tarkas) that has paraphony at the 4th – alto and soprano recorders

Practical Suggestions for consideration:

- Learn melody aurally: phrase by phrase, or from skeleton, or as a whole
- Soundscapes (small groups choose a place a hot air balloon has landed, and the rest of the class has to guess from their improvisation where they are).
- ***Some Hints for Beginning Alto*** – Martha Crowell
- ***Recorder and Children's Literature*** - motivate playing without notation - Martha Crowell

Pedagogy 4

Develop and demonstrate effective practice strategies for use in the classroom.

Wollitz, K. (1987) *The Recorder Book* (3rd ed.). New York: Alfred A. Knopf, Inc. pp 44-45

Learning to Practice Orff Schulwerk Style – Martha Crowell

Pedagogy 5

Analyze pedagogical examples that integrate movement, singing, and other instruments into teaching recorder.

Keetman, G. & Ronnefeld, M. (1999). *Elemental Recorder Playing, Teacher's Book* (English translation and adaption by M. Shamrock). London: Schott, pp. 24-29

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children, Vol IV, "Dance."* (M. Murray, Ed. & Trans.) London: Schott. p.68

WIBBLETON TO WOBBLETON “FLORIDA STYLE”
Reinforcing AR notes E, D, C – elemental improvisation
Submitted by: Jo Ella Hug

Use a simple rhyme to quickly achieve a complicated rhythm:

From Wibbleton to Wobbleton is fifteen miles,
From Wobbleton to Wibbleton is fifteen miles.
From Wibbleton to Wobbleton,
From Wobbleton to Wibbleton,
From Wibbleton to Wobbleton is fifteen miles.

Express only the underlined words in body percussion:

Wibbleton = snaps
Wobbleton = claps
Fifteen miles = alternating pats

Transfer to alto recorder:

Wibbleton = note E
Wobbleton = note D
Fifteen miles = note C

Add complementary bordun at BX/BM and ostinati on other barred instruments.

Using speech, create new 8 beat rhythm statements that reinforce elemental structure using place names from Florida:

	Examples:				
#1	Tampa Bay	Tallahassee	Tampa Bay	Gainesville	(a b a c)
#2	Jacksonville	Orlando	Fort Myers	Jacksonville	(a b c a)
#3	Tallahassee	Tallahassee	Gainesville	Orlando	(a a b c)

Transfer new rhythm structures to alto recorder using known note vocabulary in C pentatonic.

In group of 3, use two rhythm lines in extended elemental form:

#1 #1 #3 #1 (a a b a)

Perform a large rondo. The A section is *Wibbleton to Wobbleton* with recorder and accompanying barred parts. Contrasting sections are the newly created material based on Florida place names.

Objectives:

- ❖ Improvise in pentatonic (do and la centered) on alto recorder using rhyme text rhythm.
- ❖ Reinforce upper range of alto recorder (A², G², and C² as possible).

Procedure:

- Sing patterns in do-centered C pentatonic as T (teacher) follows pitch ladder. Students (S) echo T's patterns on AR. Use compound meter to lead to poem rhythms.
- Introduce poem as question/answer (Q/A) between T/S.

The Secret Song
by Margaret Wise Brown

*Who saw the petals
drop from the rose?*

*I, said the spider,
But nobody knows.*

*Who saw the sunset
flash on a bird?*

*I, said the fish,
But nobody heard.*

*Who saw the fog
come over the sea?*

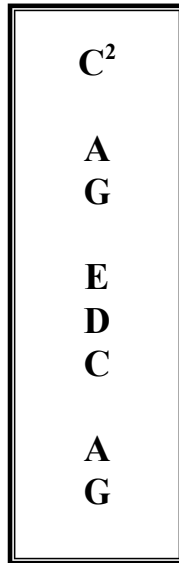
*I, said the pigeon,
Only me.*

*Who saw the first
green light of the sun?*

*I, said the night owl,
The only one.*

*Who saw the moss
creep over the stone?*

*I said the gray fox,
All alone.*



- T plays questions using **E/D**, S answer using **A/C**.
- Play Q/A on AR in two large groups: Questions use pitches **E** and **D**; answers use **A** and **C** in lower or upper range as they are comfortable. Trade jobs.
- Discuss how tonal center is affected by the use of **C** or **A**.
- Improvise in partners (Q/A); trade jobs.
- Add pitches! Questions may now add C, but end Q somewhere other than C. Answers may now add G, but need to end on C. Trade jobs.
- As time allows, improvise using entire C pentatonic scale, landing on “home tone” C. Teacher adds drone accompaniment on BX or BM to student solos.
- Change “home tone” to *la* (A). Q’s will not want to end on A. Improvise using *la* pentatonic scale—change accompaniment to *la* pentatonic as well.
- Create final form using metered or unmetered speech, recorder improvisation sections, and 8-beat Q/A. Other ideas? Sound carpet, untuned percussion, etc.
- If time, improvise in *la* pentatonic on soprano recorders. Use pitch visual to assist if necessary.

Melody adapted from *Music for Children*, Vol. I, Murray Ed., p. 74,
Rhythmic Canons, No. 3; arr. J. Blakeslee

Objective:

- ❖ Improvise a 16-beat melody on alto recorder in *la* pentatonic using a limited pitch set and given rhythmic elements.

Procedure:

- Echo T's patterns using various rhythmic ideas and tone sets from the following melody, with particular attention to the E, G², A² tone set.
- Introduce melody: T plays, S's listen for like phrases/elements. Form? (aa¹bb¹)
- S's echo, then play phrases 1 & 2; T plays 3 & 4.
- Teach phrases 3&4 via skeleton melody and echo process, and then practice entire melody until secure.
- Play in canon.

Alto Recorder

Tambourine

Bass Metallophone

A. Rec.

Tamb.

Bass Met.

hand drum fin-ger cym-bals tri- an- gle gong

- Display 2-beat rhythmic “building bricks” based on percussion instrument names. Students construct two 8-beat phrases from the words. (Remember, it is helpful to keep part of your first phrase in your second phrase.) Which makes a strong ending for the 2nd phrase (gong)? Practice and vary until satisfied.
- Practice tapping and saying the phrases. Say phrases using quiet air on “du”.
- S's play chosen rhythms using AR on A from the pitch ladder. Add G to the improvisation vocabulary (improvising using two pitches). In the same manner, add C, then E—always ending on the tonal center—A.
- Allow students to explore improvisation, using the entire *la* pentatonic scale if possible.
- Create a rondo using the original melody and student improvisations as contrasting sections.
- Add a broken, arpeggiated, or double moving bordun (A/E, G/D) on BM or BX.

Objectives:

- ❖ Improvise in Aeolian mode with soprano recorder.
- ❖ Improvise in Aeolian mode with alto recorder as time allows, reinforcing upper range on AR (A², B², C², D²).

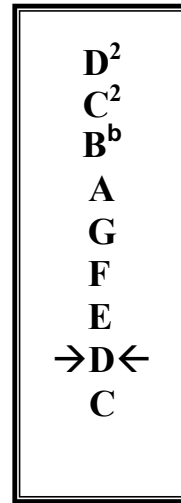
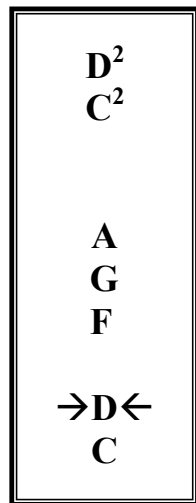
Music for Children, Vol. 4, Murray Ed., p. 24, Pieces for Recorders, No. 3 (slightly altered)

Text: *The Hummingbird* by Michael Flanders (altered to fit rhythm of melody)

Poem can be found in *The Random House Book of Poetry for Children*, selected by Jack Prelutsky

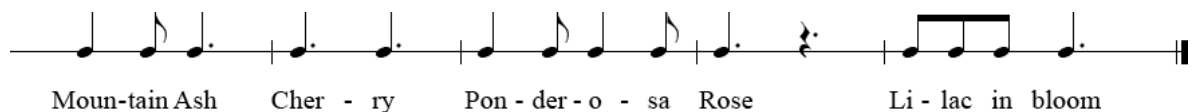
Procedure:

- Present Ia pentatonic pitch ladder with D marked as tonal center. T guides warm-up following pitch ladder, always returning to tonal center. Use rhythms in compound meter.
- Working from bottom up, add E, then B^b, focusing on A, C², D². ID new pitches (*ti* & *fa*).
- Display new pitch ladder including *ti* and *fa*. ID as Aeolian.



- T plays melody for S on AR. Form? (abab¹)
- Sing melody. Where is the hummingbird flying? Sing again.
- Students sing along via immersion or echo process.
- T: “Where I spend my summers, the hummingbirds are prolific. Let’s find some words for the flowers, trees, etc. that the hummingbird sees.” Elicit suggestions from S. Share ideas with a neighbor, and share with class. From student-generated list of answers, choose those that fit simple 2-beat rhythmic elements such as the examples below.

Possible rhythmic ideas:



Level II Improvisation
 Julie Blakeslee
 Aeolian, cont.

- S choose one 2-bt. pattern to speak and tap 4 times. Try others.
- Choose two patterns, speak and tap 2X (8 beats).
- Choose any combination of 4 patterns to speak and tap (8 beats). Do you have a strong ending? When satisfied with pattern, repeat it for a total of 16 beats.
- Play pattern on SR, using D², C², A, B^b, adding one note at a time. Remember to end on D.
- Change to alto recorder. Review Aeolian pitch ladder up and down. Encourage use of upper range. Provide improv. opportunities on alto by adding a pitch at a time again as necessary.
- Read melody from notation or sing as desired. Alternate melody/16 bt improvisations in Rondo form.
- What pitch is missing from the main melody that we need for Aeolian mode? (B^b). It is present in our improvisations and also in the written accompaniment.
- If time, introduce and have some players add a simple, steady beat ostinato for AR or TR: Climb down from D to G, turn around and climb back up.

Treble Recorder

Tenor Recorder

Bass Xylophone

Tr. Rec.

T. Rec.

Bass Xyl.

5

TR continues during improv., ends on B flat

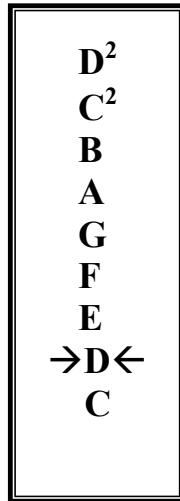
Julie Blakeslee

Objective:

- ❖ Improvise on alto and soprano recorders in Dorian mode.

Procedure:

- Recall TR part from last lesson using Aeolian pitch ladder. All play TR part on AR while teacher plays melody. Trade jobs.
- S's play melody on AR; T plays TR part, but naturals all the B's. What's different?
- Have one half of group play melody, and other half play ostinato on AR or TR. Trade jobs.
- Display Dorian pitch ladder using B. Play patterns from ladder.



- In same manner as for Aeolian mode, improvise 16-beat phrases using previous (or new) rhythms in Dorian mode, taking care to end improvisations on D.
- Switch to soprano recorder. Improvise in Dorian mode on SR in same manner.
- Create final form which may include the following: free, unmetered vocal improvisation (elongating words, repeating words, melisma, etc.) in Dorian mode; speech; TR/AR intro.; singing and/or playing melody; BX, other untuned percussion (finger cymbals, etc.); student 16-beat improvisations as contrasting sections.

**Processional Dance for
"Three Pieces for Recorder and Percussion" no. 1
MFC vol. II, p.102**

(by Alan Purdum, based on many Renaissance dances)

Formation: Longwise set, with couples numbered alternately 1 or 2:

1 1 top of the set
2 2
1 1
2 2
1 1
2 2
... bottom of the set

Alternate formation: Sicilian circle

Directions:

mm 1-3	(6 beats)	introduction
mm 4-6	(6 beats)	A 1 Couples hold hands and all proceed forward: "forward, 2, 3, 4, step step (in place)*"
mm 7-9	(6 beats)	A 2 repeat
mm10-13a^	(8 beats)	B 1 (#1 couples turn to face #2 couples): left-hand star (4 beats) ("reverse") right-hand star (4 beats) (in place)
mm10-13b^	(8 beats)	B 1 #1s facing down the set make an arch with inside hands; #2s facing up go under arch on beats 7 and 8. All use this pattern: fwd, fwd, bwd, bwd, fwd, fwd, under, under.
mm 14-15	(4 beats)	Coda Bow to corner Bow to partner (all face forward to continue procession)

REPEAT DANCE AS MUSIC CONTINUES

*For limited space, all dancers may reverse at this point. Otherwise the dancers will slowly progress forward.

^Measure 13a is first ending; measure 13b is second ending.

Teaching the music:

- (on any recorder). Let C=do. Teacher sings "do re mi fa so so so" in quarter notes. Students echo on recorder.
- As above, teacher sings with rhythm of measures 4,5 (mm1-3 are introduction). Students echo.
- Add "mi fa sol sol" (end of measure 5 into measure 6). Students echo.
- Add pick up note, play entire "a" motive twice (mm 4-9)
- Learn mm 9-13b in similar manner, (leaving grace notes for last).
- Add "tag", mm 14-15.
- Add bass (BX, BR, 'cello, bass bars) tambourine and AX as written. (AXplayer holds two mallets in RH, one in LH). Guitar may be added (C, Am, C, Am...)
- Note that the section starting at measure 16 is exactly the same melody (an octave higher). All players from the first section should continue; add additional percussion as indicated, add sopranino recorder (SR in the second octave?) and/or SG to heighten excitement.
- For processional, repeat melody with or without octave doubling as needed.
- Note that last tag is extended.

Buffoons (Matachins)

Sword Dance of the Clowns

Music:

- Teacher may play SR I if students are not comfortable with high E.
- AR and BX may be learned by rote (use body percussion?) Also SR2 in Asection.
- SR 2 may be played on AR (reading up)
- AR may be played on TR, violin, oboe, flute
- BX may be played on TR, BR, violin, viola, cello, clarinet (transposed to A major).
- Add percussion using rhythm syllables.

Dance: (Simplified from *Orchesographie*, Arbeau, 1588)

Formation: Double line of partners, holding "swords" in RH. Left hand on waist:

1A 1B
2A 2B
1A 1B
2A 2B
...

Basic movement: Facing partner (or other), right arm extended, tap other's sword 3 times and return to rest position (Right arm at side, elbow bent, sword vertical) on beat 4 ("tap, tap, tap, rest"),

Optional Introduction: A line and B line march in (to drum music) from opposite sides of the room, meet and face partner.

Verse one: Basic movement with partner (1A with 1B; 2A with 2B) 4 times.

Chorus: All four (1A, 2A, 1B, 2B) extend right arms to center of group (RH star) and use "Bumblebee" step CW (end in original spot).

Verse two: Basic movement with "corner": (1A with 2A; 1B with 2B) 4 times.

Chorus: Same as above.

Verse three: Basic movement with "opposite": (1A with 2B; then 1B with 2A)

NOTE: pairs of opposites take turns to avoid collisions.

Chorus: Same as above.

Verse four: Altered basic movement with partner: "tap, tap, tap, stab" (stab into open space between partner's left elbow and side. "If your sword touches your partner, you are immediately out of the dance.").

Chorus: Same as above. Alternately, one partner may fall injured, while other marches away victoriously.

A

Musical score for Recorder Level II, section A. The score is in 2/4 time and one sharp (F#) key signature. It consists of five staves: SR 1, SR 2, AR, HD, and BX. The HD staff includes a drum line and guitar chord symbols: G, C, G, D, G, C, G, D7, G.

Some Hints for Beginning Alto Recorder with Students (rev. 7/15)

SOME HINTS FOR BEGINNING ALTO:

Play the instrument before reading from notation. Getting used to a bigger instrument with further-apart finger holes, a different feel, more air needed, and a mellower sound, is plenty at first.

Include times of “no wrong notes,” i.e. all sounds are acceptable at that time, exploring traditional and extended techniques, including birdcalls, free improvisation, echoes, question/answer, to see what the instrument will do.

Play familiar soprano recorder repertoire on alto without notation to get breath and fingers acclimated and for enjoyment.

Drones and ostinati are a great way to play and read alto.

Playing posture: Alto has a bigger stretch, so relax fingers, wrists, and thumbs. That way, they will not bend back, so there is more room to cover the holes.

Reading:

“anchors,” notes whose names and fingerings they know, such as C (Thumb, one, two three) and the two Fs (thumb, 2; all holes covered).

Let students focus on alto for a while before switching between soprano and alto. Play Do-Pentatonic on C pieces in Margaret Murray I and elsewhere.

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APPLE WORD CHAIN - Introducing note F2, reviewing notes A, C, D

Lesson for Alto Recorder submitted by Jo Ella Hug

- Create word chain of apple varieties such as the one below:

Brae burn, mac - in - tosh, red de - li - cious, fu - ji
wine - sap, jon - a - gold, jo - na - than, gran-ny smith

- Practice speaking with inflection
- Use syllable "Doo" to practice rhythm
- Play the rhythm of the word chain starting on C, on A, on D
- Prepare the new recorder note by playing D and then pointing first finger of LH, opening the top hole
- Identify note F2 and practice patterns using notes D and F2 in various combinations
- Play the rhythm of the word chain on **A**..... on C..... on Don F2
- Divide the group into 4 sections:

group 1 plays the entire piece on A

group 2 plays measure 1 on A, the rest of the song on C

group 3 plays measure 1 on A, measure 2 on C, the rest of the song on D

group 4 plays measure 1 on A, measure 2 on C, measure 3 on D, measure 4 on F2

- Label activity as *Fanfare* and save to use as the **A section** in a rondo
- Say the following proverbs and quotes to establish a natural rhythm for speaking:

The rotten apple spoils his companion. Benjamin Franklin

A bad tree does not yield good apples. Danish Proverb

Don't upset the apple cart

Millions saw the apple fall, but Newton was the one who asked why.

Bernard M. Baruch

- Make choices about length, number of beats, repetition, etc. and use as the rhythmic material for recorder improvisation practicing existing note vocabulary in F pentatonic:
A, C, D, F2
- Use improvisation as the contrasting sections in the rondo

My Dame Has a Lame, Tame Crane (traditional)
Introducing G²; add bass recorder as accompanying instrument

- Teach beat activity, then have S perform with partner.
 (Down=hands on lap; Cross=R hand on L shoulder, L on R; Flip/flop is clapping own hands, one palm up, one palm down, switch. R/L=clapping partners hand; both=clap both partner's hands; then clap own.)



- When students are competent, add more challenging directions:
 - Try self-circle turn during 1st measure (clapping own hands as before).
 - Combine two sets of partners, facing partner across the square. One set of partners begins with “down cross” while the other begins with “R,L” at the same time.
 - OR a variation:** With original partner (not in 4's), clap hands R palm down, L palm up, switch.
- When S are competent, teacher sings *Lame Crane* while S perform pattern.
- Introduce visual of *Lame Crane* and sing in canon.
- Review alto recorder notes C & F2. Introduce new note G² and add AR/BR ostinato:

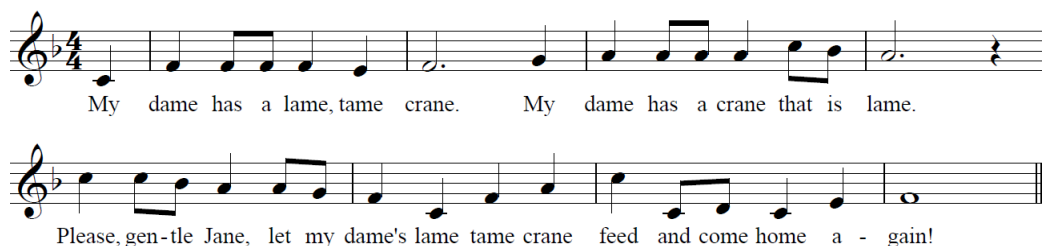


- Transfer a few players to BR (F fingering, same as AR).
- Add beat pattern to performance of *Lame Crane*, half singing, half clapping. Sing/clap? Canon?
- Another day, introduce visual of tongue twisters. Try speaking while performing beat pattern.

We shall surely see the sun shine soon.
Freshly fried fish flesh. Freshly fried fish flesh.
Smelly shoes and socks shock sisters.
Lesser leather never weathered wetter weather better.

- Use tongue twisters as rhythmic basis for improvisation in F pentatonic.
- Plan a performance that incorporates the various elements of the activity.

My Dame Has a Lame Tame Crane



Innocencia

A Bolivian Tarkueada - adapted from a recording by Sukay

Adapted for recorder by Doug Goodkin

SR

AR

Bombo

Tarkueada is a traditional Bolivian genre, performed on a set of several flutes (Tarkas) tuned in parallel intervals, a fourth or fifth apart. They are accompanied by the bombo, a bass drum played with a stick, using both, low sounds on the skin and higher sounds on the rim. The two melodic voices (here on soprano and alto recorders) share the same fingerings.

This piece was adapted for recorders by Doug Goodkin from a recording by the group Sukay. The simplicity of the melody, its structure and its interesting application make it a good choice for the beginning stages of playing the alto recorder. The student can participate without full knowledge of the changes in fingering while getting a sense of the spacing of the holes, air supply, etc.

This resource is freely shared with Recorder Teacher Educators as a part of the Revised Recorder Curriculum and permission is given to use in summer course work. However, all rights to future publication are reserved by Doug Goodkin.

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“anchors,” notes whose names and fingerings they know, such as C (Thumb, one, two three) and the two Fs (thumb, 2; all holes covered).

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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. Putnam's 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)

Learning to Practice Orff Schulwerk Style

Develop and demonstrate effective practice strategies for use in the classroom.

- finger the melody in practice position while singing
- sing/play
- play/dance
- play recorder/play barred instruments
- solo/tutti
- call/response
- question/answer
- antiphonal
- chunking melodies so each small group is responsible for one part and become experts who help to teach the next group what to notice and watch for
- melodic skeleton fleshed out

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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
- Solomon, J. Hot Jams for Recorder, With Guitar and Drum. Alfred 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=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=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>

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=gvuSfMgFJlQ&list=FLSjvRxjvrwrTBkijwWrHkwqw>

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=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=FLSjvRxjvrwTBkjjwWrHkwqw>
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-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)

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=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>

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

tritonic - 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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