

**Section 16:
AOSA Teacher Education Curriculum Standards
Recorder Standards: Level I**

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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 I teacher education in recorder:

Level I – Students will:

- Learn to play soprano recorder from C1 to E2 for beginning players and from C1 to A2 for intermediate players with attention to breathing, tonguing and fingering.
- Learn to use the recorder as a teaching tool through frequent and regular modeling in a variety of contexts to establish the instrument as a fundamental and natural component of music class, long before children begin to play.
- Prepare to teach recorder as an integrated instrument in an Orff-based classroom.
- Use the recorder as an improvisational instrument.
- Explore small ensemble participation to increase quality playing as well as the basics of conducting from within the ensemble.

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 I: Learning Objectives

During classes at this level of education, participants will:

Technique: Breathing, Tonguing, And Fingering	Improvisation: Focus on soprano recorder	Ensemble	Pedagogy: Teaching Strategies
<ul style="list-style-type: none"> • Demonstrate and define an optimal playing posture. • Demonstrate effective use of breath in producing good tone. • Demonstrate correct finger technique from C to E2 for beginning players and from C to A2 for intermediate players. • Demonstrate ability to adjust pitch with breath and/or fingers for in-tune playing. • Play expressively by varying breath, articulation, and fingering as appropriate. 	<ul style="list-style-type: none"> • Improvise simple melodies using: limited pitch sets. <i>do</i> pentatonic scales C, F, G and <i>la</i> pentatonic scales a, d, e. • Improvise in elemental forms. These may include: word patterns, phrase, elemental structures (abab, aabb, abba, etc), small forms (AA, AB, ABA), echo, question/answer, rondo • Improvise simple melodies to accompany movement and/or body percussion. 	<ul style="list-style-type: none"> • Combine recorder playing with other elemental media including: pitched and unpitched percussion, singing, speech, and movement. • Play recorder as an accompaniment (e.g., rhythmic and/or melodic ostinato, playing part or all of a drone, etc.). • Play a variety of repertoire relating to elemental forms as well as repertoire that illustrates the interdependence of pipe and drum. • Demonstrate an understanding of how to lead/conduct from within the ensemble (e.g., using breath to start a phrase, signaling cut-offs while playing, etc.). • Identify specific challenges to ensemble playing and describe strategies for addressing issues. 	<ul style="list-style-type: none"> • Participate in and analyze lessons emphasizing "sound before symbol" and learning/playing with or without written notation as related to recorder pedagogy. • Demonstrate how to use the recorder as a pedagogical tool in an Orff Schulwerk classroom. • Describe the connection between the sequence of note introductions and Level I Basic curriculum (e.g., begin with limited pitch sets before progressing to the entire pentatonic scale). • Analyze pedagogical process and teaching strategies that address a variety of learning styles, contexts, and student needs. • Describe the use of traditional and non-traditional notation (e.g., graphic and/or invented notation) in recorder pedagogy.

Teacher Education Curriculum Standards Recorder Level I: 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 I 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 and define an optimal playing posture.

Keetman, G. & Ronnefeld, M. (1999). *Elemental Recorder Playing*, Teacher's Book (English translation and adaption by M. Shamrock). London: Schott. pp. 22-24 (pictures).

Wollitz, K. (1987) *The Recorder Book* (3rd ed.). New York: Alfred A. Knopf, Inc., pp. 31-32

Technique 2

Demonstrate effective use of breath in producing good tone.

Blaker, F (1993) *The Recorder Player's Companion*. Albany, CA: PRB Productions, pp. 2-13.

“Cotton Ball Games” - Exploring air stream. Lesson by Amy Fenton ([link to pdf](#)) (2 pages) **“The**

Wave” - Exploring air stream. Lesson by Leslie Timmons ([link to pdf](#))

Wollitz, K. (1987) *The Recorder Book* (3rd ed.). New York: Alfred A. Knopf, Inc. pp. 6-8.

Technique 3

Demonstrate correct finger technique from C to E2 for beginning players and from C to A2 for intermediate players.

Burakoff, G. & Hettrick, W. *The Sweet Pipes Recorder Book*, Soprano, Book I. Arlington, TX: Sweet Pipes, Inc.

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

Orr, H. (1961) *Basic Recorder Technique* Soprano Vol.1 & 2 Toronto: Berandol Music Limited

Wollitz, K. (1987). *The Recorder Book* (3rd ed.). New York: Alfred A. Knopf, Inc. pp. 12-20.

Technique 4

Demonstrate ability to adjust pitch with breath and/or fingers for in-tune playing.

Wollitz, K. (1987) *The Recorder Book* (3rd ed.). New York: Alfred A. Knopf, Inc. pp 30-43

Technique 5

Play expressively by varying breath, articulation, and fingering as appropriate.

Blaker, F (1993) *The Recorder Player's Companion*. Albany, CA: PRB Productions, pp. 30-35.

Wollitz, K. (1987) *The Recorder Book* (3rd ed.). New York: Alfred A. Knopf, Inc. pp. 30-43.

O'Brien, Laoise. *Recorder lesson 1*. "Technique and Improving Articulation."

<https://www.youtube.com/watch?v=FiW0I-JCY6Q> (Clever solution for aligning fingers and tongue).

Improvisation 1

Improvise simple melodies using: limited pitch sets, *do* pentatonic scales C, F, G and *la* pentatonic scales a, d, e.

“Improvising Over a Rhythm from MFC.” Lesson by Angela Leonhardt. ([link to pdf](#))

“Improv in La Pentatonic.” - Lesson by Martha Crowell. ([link to pdf](#))

“Improv with Mother Goose.” Lesson by Martha Crowell. ([link to pdf](#))

King, C. (1994) ***Recorder Routes I*** (Revised ed.). Lakeland, TN: Memphis Musicraft Publications, pp. 10-11.

McNeill Carley, I (2011) ***Recorder Improvisation and Technique***, Book 1 (4th ed.). “Goin’ down to Cairo.” Brasstown, N.C.: Brasstown Press, p. 2-3.

McNeill Carley, I (2011). ***Recorder Improvisation and Technique***, Book 1 (4th ed.). Brasstown, N.C.: Brasstown Press pp. 10-12.

Orff, C. & Keetman, G. (1952). ***Orff-Schulwerk: Music for children***, Vol I. (M. Murray, Ed. & Trans.) London: Schott. pp 56-59

“Round the Circle.” - Lesson by Amy Fenton. ([link to pdf](#)) (2 pages)

Improvisation 2

Improvise in elemental forms.
These may include: word patterns, phrase, elemental structures (abab, aabb, abba,etc) small forms (AA, AB, ABA), echo, question/answer, rondo

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

- pp. 7-9
- pp.28-30
- pp. 31-33

“First Lesson – Bird Calls.” Lesson by Martha Crowell. ([link to pdf](#))

“Improvising Questions & Answers.” Lesson by Angela Leonhardt. ([link to pdf](#))

“Improvising in Elemental Forms.” Lesson by Angela Leonhardt. ([link to pdf](#))

Keetman. G. (1998) *Rhythmische Ubung* (English Ed.) London:Schott & Co. Ltd., #9.

King, C. (1994) *Recorder Routes I* (Revised ed.). Lakeland, TN: Memphis Musicraft Publications,

- p. 38
- p. 52

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

McRae, S. *Tutoring Tooters*. Lakeland, TN: Memphis Musicraft Publications

- p. 9
- p. 28
- p. 34
- p. 74

MORE NEXT PAGE

Orff, C. & Keetman, G. (1952). **Orff-Schulwerk: Music for children**, Vol I. (M. Murray, Ed. & Trans.)

London: Schott.

- p. 27 #3
- p. 64; Pg. 91 no. 2
- pp. 79-81

Improvisation 3

Improvise simple melodies to accompany movement and/or body percussion.

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

Poem- **Weather** by Eve Merriam

"Taa Taa Yee." Lesson by Martha Crowell. ([link to pdf](#))

Ensemble 1

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

McNeill Carley, I. (1998) *Recorders Plus*. (2nd ed.) Brasstown, N.C.: Brasstown Press

McRae, S. *Tutoring Tooters*. Lakeland, TN: Memphis Musicraft Publications, p. 48.

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

- pp. 82-87
- p. 106 #20 (melody works on both voice and recorder)

Purdum, A. (2014) *Recorder, A Creative Sequence*. Cedar Falls, IA: Cedar River Music pp. 42-64.

Ensemble 2

Play recorder as an accompaniment (e.g., rhythmic and/or melodic ostinato, playing part or all of a drone, etc.).

Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children*, Vol I. (M. Murray, Ed. & Trans.) London: Schott, pp. 79 #4.

"I See the Moon." Lesson by Angela Leonhardt.

Ensemble 3

Play a variety of repertoire relating to elemental forms as well as repertoire that illustrates the interdependence of pipe and drum.

Carley, I. (1983) *For Hand Drums and Recorders*. Pittsburg PA: Musik Innovations.

Simpson, K. (1961) *Descants in Consort*. "Dance." London: Schott & Co. Ltd., p.3, #3.

Ensemble 4

Demonstrate an understanding of how to lead/conduct from within the ensemble (e.g., using breath to start a phrase, signaling cut-offs while playing, etc.).

Ensemble 5

Identify specific challenges to ensemble playing and describe strategies for addressing issues.

Wollitz, K. (1987) *The Recorder Book* (3rd ed.). New York: Alfred A. Knopf, Inc. pp. 126-153.

Pedagogy 1

Participate in and analyze lessons emphasizing "sound before symbol" and learning/playing with or without written notation as related to recorder pedagogy.

"Exploring low G, E, D" - Lesson by Leslie Timmons. ([link to pdf](#))

King, C. (1978) ***Recorder Routes***. Memphis TN: Memphis Musicraft Publications

"Moon, Sun, Shiny and Silver" – Introducing G. Lesson by Jo Ella Hug. ([link to pdf](#))

Purdum, A. (2014) ***Recorder, A Creative Sequence***. Cedar Falls, IA: Cedar River Music pp. 31-35.

Pedagogy 2

Demonstrate how to use the recorder as a pedagogical tool in an Orff Schulwerk classroom

Using the recorder as a member of the Schulwerk media – Angela Leonhardt. ([link to pdf](#))

“Who’s at the Bird Feeder Today?” – Introducing D2, Practicing C2 & A. Lesson by Jo Ella Hug.

Pedagogy 3

Describe the connection between the sequence of note introductions and Level I Basic curriculum (e.g., begin with limited pitch sets before progressing to the entire pentatonic scale).

Chandler, M (2014) *Everyday Recorder, Recorder Everyday*. Arlington, TX: Sweet Pipes, Inc, pp. 2-3.

King, C. (1994) *Recorder Routes I* (Revised ed.). Lakeland, TN: Memphis Musicraft Publications, p. v, Preface.

Purdum, A. (2014) *Recorder, A Creative Sequence*. Cedar Falls, IA: Cedar River Music pp. 25-43.

Pedagogy 4

Analyze pedagogical process and teaching strategies that address a variety of learning styles, contexts, and student needs.

Purdum, A. (2014) *Recorder, A Creative Sequence*. Cedar Falls, IA: Cedar River Music pp. 35-64.

“First Lesson – Bird Calls.” Lesson by Martha Crowell.

“What do beginning recorder players need?” Martha Crowell. 2015

Pedagogy 5

Describe the use of traditional and nontraditional notation (e.g., graphic and/or invented notation) in recorder pedagogy.

King, C. (1978) *Recorder Routes*. Memphis TN: Memphis Musicraft Publications

Cotton Ball Games

Teaching Effective Use of Breath Prior to Playing Recorder Lesson for Recorder - submitted by Amy Fenton

Materials:

- Cotton Balls
- Straws
- Tables

Objective:

- Students will learn how to use breath in a gentle, focused stream that will transfer easily to the soprano recorder.

Game 1

- The object of this game is to blow the cotton ball **off** the table.
- Students (groups of 4*) stand or sit around a table.
- Each student is in charge of one side of a square table or their quarter of a round table.
- Each student will try to blow the cotton ball off the table in another person's quadrant, while protecting his/her own side of the table using ONLY breath.
- Using arms and/or bodies to block the cotton ball is not allowed.
- Students are called "out" if the cotton ball leaves the table in their area.
- The winner gives the countdown for the next game.
- Before beginning this game, direct the students to pay attention to how they use their breath as they play. Let them know that after the game you will be asking them to describe how they used their breath.
- I allow the groups to play this game 4 times.
- After every group has finished, have a class discussion about how they used their breath. Ask for descriptive words. Ask what they think would happen if they used this type of breath/airflow for playing a recorder.

Game 2

- The object of this game is to keep the cotton ball **on** the table, while passing it with breath from student to student around the outside edge of the table.
- This is a game of cooperation, not competition as in game one.
- Direct the students to think about how they are using breath, and how it is different from game one.
- Allow the students to pass the cotton ball around the table 5 or more times. It will take at least one time around before they adjust to using their breath in a different way.
- Class Discussion
 - Describe how you used breath/airflow in game two.
 - How was this different from game one?
 - How do you think the breath/airflow used in game two would sound if used for playing a recorder?

Game 3

- This game is the same as game 2, with the addition of a straw. All of the same rules apply.
- Give each student a straw.
- Ask the students to hypothesize how using a straw might change their breath/airflow.
- Allow the students to pass the cotton ball around the table at least five times.
- Class Discussion
 - Was their hypothesis correct?
 - Describe how it changed your breath/airflow.
 - Do you think this use of your breath/airflow will be good for recorder?

Teacher Notes:

- This lesson should be used prior to playing soprano recorder.
- When having class discussions, I try to steer some of the discussion towards:
 - Unfocused vs. focused breath/airflow
 - Strong vs. gentle breath/airflow
 - Warm vs. cold breath/airflow
- Once we begin playing recorder, I often refer back to this game when reminding my students about how to use their breath while playing.

*These games will work with five students, but the teacher will have to be very clear about how the space is divided to avoid arguments among the students.

The Wave

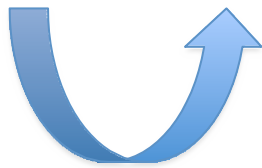
Exploring the air stream

1. Students play a long B with steady air.
2. Make an arch by starting with normal air and increasing intensity and then returning to starting sound.



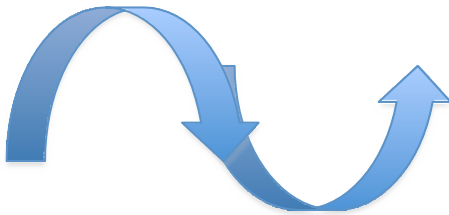
What do you notice about the pitch?

3. Do the opposite. Play a normal sounding B and then reduce air speed to a mere sustained dribble and return to starting.



What happens to the pitch?

4. Combine steps 2 and 3 to make a complete wave.



5. Pass individual waves around the circle. One player plays a complete wave. When the first player arrives back to starting pitch, second player begins their wave, overlapping sounds, without ever letting the sound stop.
6. Make a complete ocean of individual waves by passing around the entire class. What do you hear? Are all waves the same size?

* This skill can be extended by using different notes. This is a good way to become aware of the limited range, especially on the extreme low notes.

Leslie Timmons 2015

IMPROV IN LA PENTATONIC

Lesson for Soprano Recorder – Submitted by Martha Crowell

Burton and Kreiter *Voices of the Wind* book and recording. (1998)
Robert Tree Cody “Quiltmaker’s Song”

LEARNING OBJECTIVE

Improvise simple melodies using:
Limited pitch sets, do pentatonic scales C, F, G and la pentatonic scales a,d,e

- Prepare la-pentatonic on E scale with echoes and Q/A.
- Listen to the melody with drum accompaniment as a model for drum/recorder.
- Break into small groups and improvise in la-pentatonic on E with recorder and drum, in the style of the recording.

IMPROV WITH MOTHER GOOSE

Lesson for Soprano Recorder – Submitted by Martha Crowell

LEARNING OBJECTIVE

Improvise simple melodies using:
Limited pitch sets, do pentatonic scales C, F, G and la pentatonic scales a,d,e

- Someone in the class chooses a Mother Goose rhyme and says it rhythmically.
- Class plays rhyme on G.
- Class plays rhyme using G and E.
- Players may add an A.
- Add a spoken ostinato to the rhyme.
- Transfer spoken ostinato (related to the rhyme) to C.
- Class performs rhyme with ostinato.
- Class breaks into small groups. Each group decides on a rhyme and follows procedure above.
Optional: Small groups share, and full class guesses the rhyme based on its rhythm.

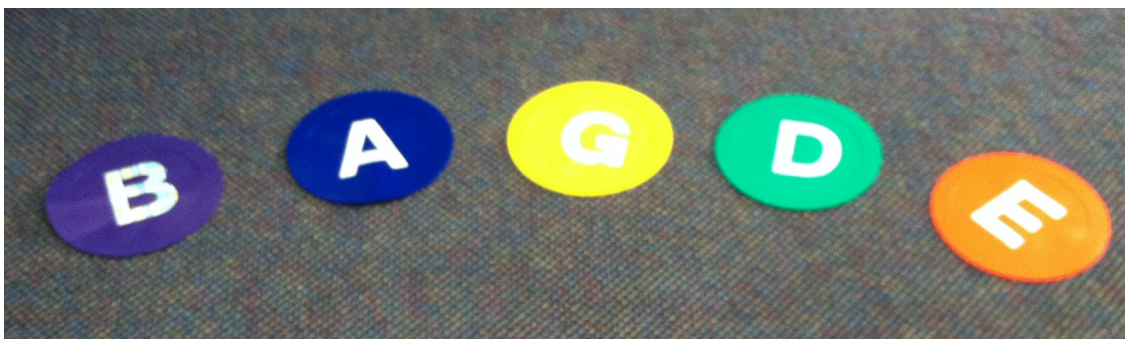
'Round the Circle

An Elemental Improvisation Lesson Using G Pentatonic

Lesson for Recorder - submitted by Amy Fenton

Materials:

- Poly Spot Circles – enough for 1 per student (or more)
- Die cut letters for G pentatonic (I used contact paper so they would stay on permanently)



'Round the Circle

Amy Fenton

SR/V

'Round the cir - cle we must go where we stop we do not know.

5

Please take the rhy - thm from this ___ and make a mel-o-dy. Don't take mine!

The image shows two staves of musical notation in G major (one sharp) and 2/4 time. The first staff is labeled 'SR/V' and contains the melody for the first line of the song. The second staff starts with a measure rest labeled '5' and contains the melody for the second line. The lyrics are written below the notes.

Interlude (Chant):

Make your own; don't take mine.
Play your song and keep in time!

Process:

- Teach song – A section
- Place Poly Spot Circles, with individual pitches of the pentatonic scale, in a large circle, using the same note order repetitively
- Students sing and march around the circle (to the outside of the poly spots) to the beat of *'Round the Circle* (A section), freezing at the end of the song
- Add interlude
- Choose a chant or a nursery rhyme for the B section
- Teacher models playing rhythm of nursery rhyme on the pentatonic scale degree that he/she has landed upon.
- Students play B section on recorder (the rhythm of the nursery rhyme)
- ABA form
- After the form is established and they have played the rhythm of the nursery rhyme on one note for several repetitions, slowly expand to improvising with all of the pitches in the pentatonic. With students, this may take place over several lessons.
 - Use the note you land on and the note to your right (2 pitches)
 - Use the note you land on, the note to your right and the note to your left (3 pitches)
 - Use the note you land on, the two notes to your right and the note to your left (4 pitches)
 - Use the note you land on, the two notes to your right and the two notes to your left (5 pitches)
 - End your improvisation on G
- Slowly expand to improvising with all of the pitches in the pentatonic pitch stack

Teacher Notes:

- Another way to set up the activity is to have concentric circles so that the notes in the inside circle are lined up in such a way that the student can easily see all five pitches of the pentatonic. The note they are on, the notes to the left and right and the last two pitches in front of them in the inside circle. You can either have the students march in concentric circles or have them stay only on the outside circle.

IMPROVISE USING ELEMENTAL FORMS

Lesson for Soprano Recorder – Submitted by Martha Crowell, adapted from Ideas of Carol Erion

LEARNING OBJECTIVE

Improvise in elemental forms. These may include word patterns, phrase, elemental structures (abab, aabb, abba, etc.), small forms (AA, AB, ABA), echo, question/answer, rondo.

First Lesson: Birdcalls with Mouthpiece

This lesson allows children the chance to explore the recorder when they first get it, just as people have done since the beginning of time when first exposed to an instrument.

- Each person experiments with the mouthpiece and creates a birdcall.
- Birdcalls are shared one at a time in the circle.
- Class creates a forest soundscape using birdcalls in this way:
 - Each person may play his/her birdcall three times during the piece.
 - They may be right together or spread out.
 - The piece is finished when everyone's three birdcalls have been played.
 - Repeat, with everyone leaving a bit more space, trying to play when nobody else is playing.
 - Repeat again, with eyes closed.
 - Discuss pedagogical implications.

IMPROVISE USING ELEMENTAL FORMS

Lesson for Soprano Recorder – Submitted by Angela Leonhardt

LEARNING OBJECTIVE

Improvise in elemental forms. These may include word patterns, phrase, elemental structures (abab, aabb, abba, etc.), small forms (AA, AB, ABA), echo, question/answer, rondo.

Question/ Answer - G pentatonic

- Show 8 beat grid for question and answer
- Begin exploration with limited pitches and use only quarter and eighth notes
- Gradually expand pitch and rhythmic content
- Teacher plays question, students respond – note that the question will not end on “do”
- Have students complete their answer ending on “do”

E ²	E ²
D ²	D ²
C ²	
	B
A	A
G	▶ G
	E
E	D
D	
▶ C	

4
4

_____ | _____ |

_____ | _____ q z |

IMPROVISE USING ELEMENTAL FORMS

Lesson for Soprano Recorder – Submitted by Angela Leonhardt

LEARNING OBJECTIVE

Improvise in elemental forms. These may include word patterns, phrase, elemental structures (abab, aabb, abba, etc.), small forms (AA, AB, ABA), echo, question/answer, rondo.

Keetman. G. (1998) *Rhythmische Ubung* (English Ed.) London:Schott & Co. Ltd.

- Rhythmische Ubung - #9 – T performs body percussion (Pat & Clap) while S listen for anything that repeats
- S listen again finding where the repeated motive comes in
- T performs again while S join in on as much as they can (simultaneous imitation) – also listening for form (sections)
- S analyze form and decide form should be written as: a a' b a'
- In groups of 6-8 – S create a dance to show a a' b a' form
- Each group shares their dance one at a time while other S perform body percussion

- S improvise the A section of the piece with target pentatonic and then share some solos until class hears one they would all like to learn – continue this process on all sections until piece is complete
- Add an appropriate bordun – try different options
- Perform entire piece with 6-8 dancing and rest on melody/bordun

TAA, TAA, YEE – Improvising to accompany

Lesson for Soprano Recorder – Submitted by Martha Crowell

Amoaku. W.K. (1971) *African Songs and Rhythms for Children*. p.21, “Taa, Taa, yee.”

LEARNING OBJECTIVE

Improvise simple melodies to accompany movement and/or body percussion.

- Amoaku. W.K. (1971) *African Songs and Rhythms for Children*. p.21, “Taa, Taa, yee.”
- Teach song through echoes while standing in circle, everyone keeping the beat in their feet.
- Once the song is familiar, add 3 other body percussion parts, one at a time, carving a small group from the circle to perform each with everyone still singing.
- When melody is secure, transfer to recorder, one phrase at a time being careful of second phrase ending.
- When the recorder melody is secure, add body percussion parts in again.
- Extend with small groups improvising their own melodies using notes A, G, E, and D.

I SEE THE MOON

Lesson for Soprano Recorder – Submitted by Angela Leonhardt
Orff, C. & Keetman, G. (1952). *Orff-Schulwerk: Music for children, Vol I* (M. Murray, Ed. & Trans.)
London: Schott, p. 79 #4

LEARNING OBJECTIVE - ENSEMBLE

Play recorder as an accompaniment (e.g., rhythmic and/or melodic ostinato, playing part or all of a drone, etc.).

I See the Moon

Nursery Rhyme
arr. A Leonhardt

First system of the musical score for 'I See the Moon'. It consists of five staves: V/SR (Vocal/Soprano Recorder), SR (Soprano Recorder), SG (Soprano Gong), AX (Alto Xylophone), and BX/BM (Bass Xylophone/Bass Maracas). The time signature is 3/4. The lyrics for the V/SR part are: 'I see the moon and the moon sees me.' The lyrics for the SR part are: 'See the moon See a star See the moon See a star'. The SG, AX, and BX/BM parts provide accompaniment with rhythmic patterns and chords.

Second system of the musical score for 'I See the Moon', starting at measure 5. It consists of five staves: V/SR, SR, SG, AX, and BX/BM. The lyrics for the V/SR part are: 'God bless the moon and God bless me.' The lyrics for the SR part are: 'See the moon See a star See the moon See a star'. The SG, AX, and BX/BM parts continue with accompaniment.

Exploring low G, E, D in G pentatonic

Literature:

Westcott, Nadine Bernard. *Peanut Butter and Jelly: A Play Rhyme*. New York: Puffin, 1992. Print.

Teaching Process:

1. Read the book.
2. Speak the swung rhythm: “Peanut butter, peanut butter, jelly, jelly” (repeated text in book.)
3. Play rhythm of text all on G.
4. Sneak in a low E or two.
5. Add a low D into the mix.
6. Create your own. (See example below.)
7. Class sings each volunteer’s version. Select one favorite version to perform.
8. Teach G pentatonic recorder interlude by reading on staff or by rote. Swing it.
9. Practice singing selected melody and then immediately playing interlude on recorder.
10. Perform: Teacher reads book. For each page, students echo last phrase in speech, and then immediately sing “Peanut Butter... melody and play interlude on recorder.

Swung

Sing: Pea-nut but-ter, pean-nut but-ter, jel-ly, jel-ly.

Rec:

Leslie Timmons
Spring 2015

MOON, SUN, SHINY AND SILVER – Introducing note G, Reviewing A & B

A Lesson for Soprano Recorder, submitted by Jo Ella Hug

“Moon, Sun....” a poem from the collection Nursery Treasury,
illustrated by Jonathan Langley, published by Barnes and Noble Books

*Moon, sun, shiny and silver
Moon, sun, shiny and gold,
Moon, sun, shine on the young ones,
Shine until they grow old.*

*Shine, shine, shine, shine
Shine until they grow old.*

anonymous

- read together expressively
- use first three fingers of left hand to gently tap rhythm on right palm
- introduce note **G** by relating to the tapping fingers above
- practice echo patterns
- transfer poem to recorder:

Word MOON is always note **B**,
SUN is always note **A**,
SHINE is always new note **G**

- students decide which of the three notes should sound on OTHER words:

B A G ? ? ? ?
Moon, sun, shiny and silver

B A G ? ? ?
Moon, sun, shiny and gold,

B A G ? ? ? ?
Moon, sun, shine on the young ones, etc...

- sing and play melody as composed by class
- teacher adds complementary part in G pentatonic on tenor recorder
- add accompaniment created on the spot using metallophones and ringing sounds
- incorporate movement through mirror imitation

Using the recorder as a member of the Schulwerk media

Submitted by Angela Leonhardt

LEARNING OBJECTIVE - PEDAGOGY

Demonstrate how to use the recorder as a pedagogical tool in an Orff Schulwerk classroom.

- Echo patterns using so-mi-la
- T sings song with student movement
- Repeat process with different pitch stack
- The sound of the rain stick will indicate when to end the vocal/recorder improvisation
- Encourage students to try and end improvisations on do
- Pitch Order
 - sol – mi- la
 - do-mi-sol-la
 - mi-re-do
 - sol – la – do'
 - sol – la – mi-re- do
 - Full pentatonic

WHO'S AT THE BIRD FEEDER TODAY?

Introducing note D2, Reviewing C2 & A

A Lesson for Soprano Recorder submitted by Jo Ella Hug

- Identify the rhythm patterns implied in names of birds that visit Montana bird feeders:

q e e q q Black-headed grosbeak

e e e e z z Yellow warbler

q q z z Goldfinch

q q e e q Black-capped chickadee

q q q q Red-winged blackbird

q e e e e z Red-shafted flicker

- As a large group, create a word chain following one of the elemental forms:

Yellow warbler *Yellow warbler* *a a b a* *Red-winged blackbird* *Yellow warbler*

Red-shafted flicker *Red-winged blackbird* *a b a c* *Red-shafted flicker* *Goldfinch*

Goldfinch *Yellow warbler* *a b c a* *Black-capped chickadee* *Goldfinch*

- Practice in speech and clapping
- Substitute syllable "doo" to articulate rhythm of word chain
- Through echo playing, review fingering of notes C2 & A, introduce D2 by lifting thumb slightly from thumb hole
- Return to student word chain and create melodic patterns using C2, A, D2 to fit rhythm:
Use A and C2 the most; new note D2 less
- Accompany with a drone pattern on bass and tenor recorders - note F2 on Bass and C2 on Tenor have the same fingering

The large group example will later be used as the main section of the piece
Following same format, divide into small groups and create new sections that can be the introduction, interlude and coda

What Do Beginning Recorder Players Need?

Martha Crowell June, 2011 PAOSA chapter sharing; rev. 7/12

- * **time to be at play** with the recorder. **Improvisation** with the instrument will provide them with knowledge of flutter tonguing, over-blowing, what the fipple does, how the instrument works, so they can be in charge of their own learning. It is a natural impulse to test something new, and virtuosi and composers continue that process.
- * **birdcalls** are a fun way to explore the instrument and produce a satisfying sound early on. Start with just the mouthpiece. Moving from invented birdcalls to known birdcalls of two and three notes with mnemonic speech develops fluency with fingering tonguing. a time when there are **no wrong notes**. (all sounds within safe decibel level are “right” for a time) e.g. improvising a shooting star, a rainstorm, a birdcall, or a rhythmic motive
- * **no ceiling** on how well they are expected to do. That gives them permission to work as hard as they choose to and to know that their needs as learners will be met. Every year, some children go much further than I would ask or anticipate, and there must be room for that. And every year, players who struggle mightily at first achieve success beyond their imagining.
- * **Players’ ears must be safe**. That means establishing playing position, practice position, and rest position right away, finding ways for only part of the class to play at once. Others sing, play, dance, or listen. The recorder is one ensemble component.
- * **a time and a place** when it is okay to practice at home. I send a letter to families explaining that establishing that from the beginning is important for all concerned.
- * **to know how to practice**, as this will be a first instrument many of them learn besides singing and using body percussion. Isolating a passage is not an automatic thing to do, and it is so satisfying to be successful at it.
- * **history**: Recorders are ancient, venerable, and global instruments, not toys before you play a real instrument. E.g. 9000-year-old bone flutes from China.
- * **good models: Your own playing** is the primary model your students have. Make sure your playing is worthy of their learning. Take lessons, play with friends, invite an ensemble to school. **YouTube** has some fabulous ensemble performances. Look for Amsterdam Loeki Stardust, Flanders Recorder Quartet, Quartet New Generation, Sirena, Ensemble Unicorn, Piffaro, etc.
- * **composition** is tremendously empowering for beginning recorder players.
- * **motivation** propels learning. Several effective recorder motivators are: ensemble, (echo, question/answer, canon, solo/ostinato, etc.) learning a piece they already can sing, playing a tune about something they are studying or a seasonal song, creating music for a story or book (traveling music, theme songs, word painting, etc.) and figuring out a favorite melody on the recorder themselves.
- * **clear pedagogy**, having an established note sequence with carefully chosen pieces and experiences ensures success. I begin with A, adding C, then adding G, then E, because the CAGE tone set establishes position in both hands, and allows students to become comfortable sooner on the instrument than when I taught BAG.
- * **an audience**: When an atmosphere of respect and autonomy is established immediately, students are a supportive, appreciative, astute audience. Children love to play for their teacher, the principal, younger classes, each other, and their families. Having a performance or recording to work towards puts the work in context.
- * **The joy of discovery, of success, and of making music together**.

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

- Keetman, G. & Ronnefeld, M. (1999). *Elemental Recorder Playing, Teacher's Book* (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:

- Burkakoff, G., Clark, P. & Hettrick, W. (1998), *The Sweet Pipes Recorder Book*, Books 1 & 2. Fort Worth, TX.: Sweet Pipes, Inc.
- Chandler, M (2014) *Everyday Recorder, Recorder Everyday*. Arlington, TX: Sweet Pipes, Inc
- Keetman, G. (1977) *Paralipomena*. London: Schott & Co. Ltd.
- Keetman, G. (1952) *Spielstücke für Blockflöten und Kleines Schlagwerk*. London: Schott & Co. Ltd.
- Keetman, G. (1979) *Spielstücke für Blockflöten IA*. London: Schott & Co. Ltd.
- Keetman, G. (1951) *Spielstücke für Blockflöten 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.
- King, C. (1994) *Recorder Routes*. Memphis, TN: Memphis Musiccraft
- Kulbach, J. & Nitka, A. (1965) *The Recorder Guide*. New York: OAK Publications
- 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
- Rosenberg, S. (Collector) (1978) *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. (2011) *Hot Jams for Recorder, With Guitar and Drum*. Van Nuys, CA: 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 Eric Monfort Cajón

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

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=FLSjvRxjvwrTBkpwWrHkwqw>

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=IdA9Hiqde80&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=FLSjvRxjvrwrTBkijwWrHkwq>

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.

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=V8ftZ4J7A-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=...>

IMPROVISE USING ELEMENTAL FORMS
Lesson for Soprano Recorder – Submitted by Martha Crowell,
adapted from Ideas of Carol Erion

LEARNING OBJECTIVE

Improvise in elemental forms. These may include word patterns, phrase, elemental structures (abab, aabb, abba, etc.), small forms (AA, AB, ABA), echo, question/answer, rondo.

First Lesson: Birdcalls with Mouthpiece

This lesson allows children the chance to explore the recorder when they first get it, just as people have done since the beginning of time when first exposed to an instrument.

- Each person experiments with the mouthpiece and creates a birdcall.
- Birdcalls are shared one at a time in the circle.
- Class creates a forest soundscape using birdcalls in this way:
 - Each person may play his/her birdcall three times during the piece.
 - They may be right together or spread out.
 - The piece is finished when everyone's three birdcalls have been played.
 - Repeat, with everyone leaving a bit more space, trying to play when nobody else is playing.
 - Repeat again, with eyes closed

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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