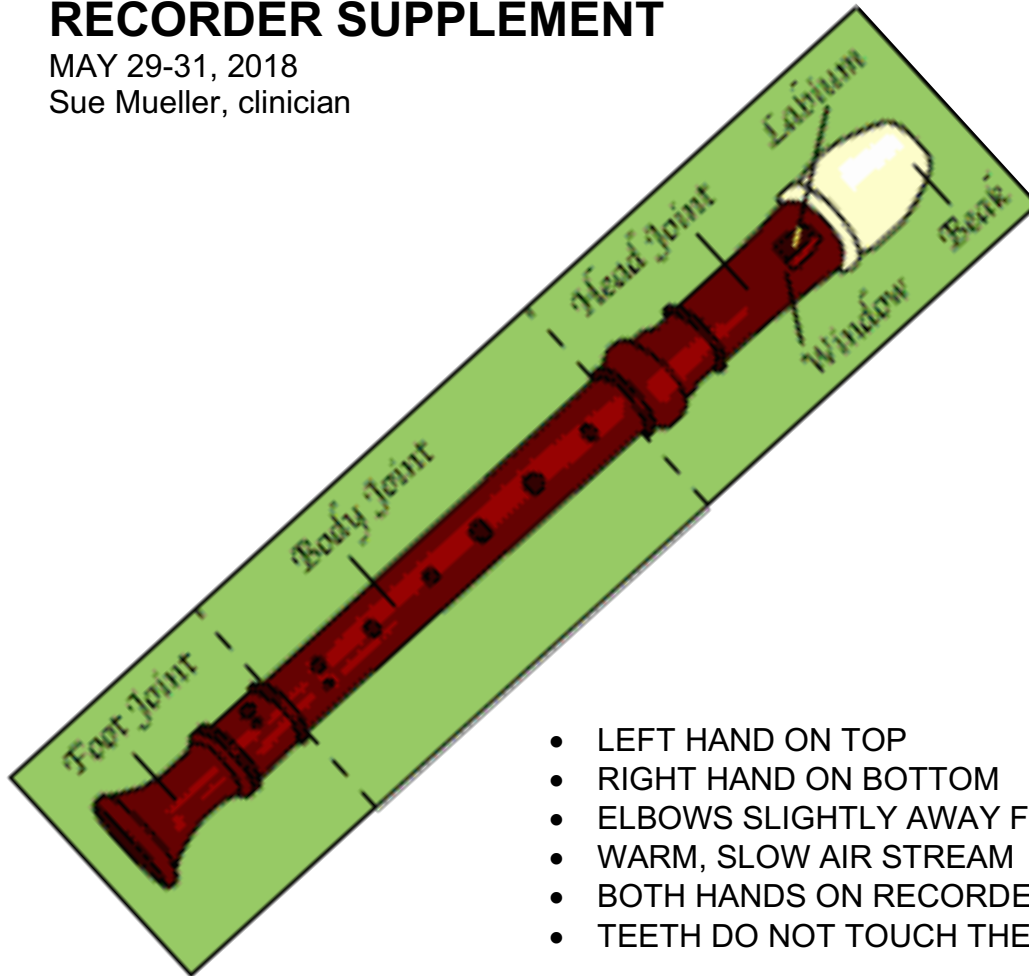


RECORDER SUPPLEMENT

MAY 29-31, 2018

Sue Mueller, clinician



- LEFT HAND ON TOP
- RIGHT HAND ON BOTTOM
- ELBOWS SLIGHTLY AWAY FROM BODY
- WARM, SLOW AIR STREAM
- BOTH HANDS ON RECORDER ALWAYS
- TEETH DO NOT TOUCH THE BEAK

SOME RECORDER RULES TO USE IN THE ELEMENTARY CLASSROOM

“Left hand on top, forget me not”

“Use two hands recorder fans”

“Warm slow air, a good sound –we care!”

“Elbows off knees when playing please!”

Why use Recorder in the Elementary Classroom?

- Provides a wind instrument timbre- contrasting percussion instruments
- Alternative to singing
- Small motor control
- Promotes breath support
- Pre-band experiences
- Facilitates pitch/note reading
- Inexpensive to purchase
- Melodic Improvisation avenue

Fingering sequence:

B A G E D C' D' F C F#, Bb ; Some teachers start with C' D' A B G F E D C

Introducing the recorder:

- Posture
- Hand positions
- Breath control
- Covering the pitch holes correctly

Approaches to teaching and using recorder:

- Imitation (small motives)
- Call Response
- Body Percussion
- Word Chains to provide rhythm for improvisation on notes learned
- Highlight specific words to play notes from pentatonic scale
- Sound effects
- Layered sounds (harmony experiences)
- Ostinato
- Introduction, Interlude, Coda
- Read stick notation, improvise notes
- Read from staff
- Conducted pitches by student, teacher, puppet
- Pitch Stack
- Finger staff
- Improvisation: Question/Answer approach
- Using children's literature to provide performance form

Recorder in an Orff Schulwerk Classroom

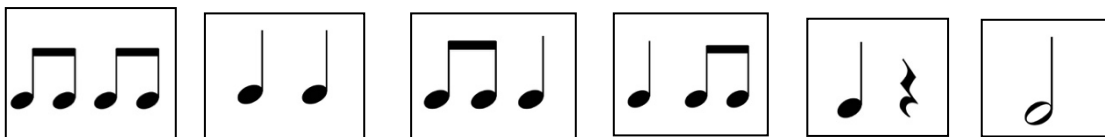
Begin Soprano Recorder

- I like starting late in the spring of the third-grade year. Students have been reading pitches off a 5-line staff, understand pentatonic keys, can read Sol, La, Mi, Re, Do, quarter, eighth, half notes and rests and have developed enough fine motor skills. I have started with B A G, C' A and even B G.
- Recorder Rules:
 - Left Hand on Top, Forget Me Not**
 - Use Two Hands Recorder Fans**
 - Warm Slow Air a Good- Sound We Care**
 - Elbows Off Knees When Playing, Please**
- Practice small motives in a given melody, integrating it with other Orff media
- Sing first while fingering the notes ("Finger Play") then play.
- Read notes off a pitch stack, with stick notation as well as off 5- line staff.
- Learn notes via body percussion (snaps=B, claps=A, patschen=G)
- Integrate recorder throughout the year as opposed to a unit approach.
- Warm-up Exercises:
 - Echo teacher with teacher standing behind students (develops their ear and students don't become dependent on your showing the fingering)
 - Kinesthetic exercises: wiggle fingers, call out a fingering number Thumb, 1, 2, 3, 4, 5, 6, 7); students wiggle that finger only while all other fingers are done. Try two or three fingers at the same time.
 - Wiggle/Freeze: Teacher shakes tambourine and students wiggle all fingers while recorder is resting on chin. When tambourine stops, students freeze showing the fingering of the letter name of the note called.
 - Walk 8 beats (or whatever number of beats you wish), students play a long tone that lasts the entire length of the number of beats called. Do the same but this time articulate each beat tonguing on each beat.
 - Use iconic representation for notes (as in Traffic Jam)
- **Improvisation on Recorder**
 - Begin providing improvisation opportunities even with the first note introduced. Students can play rhythms you are teaching in other activities on recorder notes learned.
 - Improvise from a pitch stack, playing given rhythms to rhymes or poems using the notes arranged vertically according to pitch.
 - Improvise parts of phrases, while reading notated melodic fragments on the other half
 - Use the rhythms of words to improvise as in Bubblegum, Bubblegum.
 - Students can create movements that other students improvise melodies to given the rhythmic or spatial movement from the group movement improvisation. Reverse the process.
 - Use Keetman's Building Bricks to create melodies. Designate a particular pitch for each Brick and then rearrange the bricks and play again. Identify a note value as a specific pitch. Improvise using the arranged blocks.
 - Improvise questions and answers, even with one, two, three or more notes.
 - Identify words in a Haiku and improvise recorder motives illustrating the word.
 - Use recorder to improvise/create an introduction, interlude and or coda to a given song or activity.

- There are many different approaches to teaching the notes. Some start with high C and move to A, high D then G, B, E. A popular sequence used is the following:

B A G E D C' D' F C F# Bb E'

Keetman's Building Bricks (Blocks)



Ways to use the Building Blocks and recorder:

- Designate a particular pitch for each Brick and then rearrange the bricks and play.
- Assign a specific pitch to each note value.
- Improvise using a pitch set using rhythm of the arranged blocks.
- Student solo plays and class identifies.
- One group/student plays a 4-block question, other group/student answers.

Bumblebee – Teaching a new note (B) with a puppet

Bumblebee

Sue Mueller



voice

I want to be a bum - ble-bee a - cross the world to fly. The

SR

SX

Vibraslap

BX/BM

6

voice

big - gest, bra - vest bum - ble-bee, though ve - ry small am I. OUCH!

SR

SX

Vbsl.

BX/BM

Coda

slapstick

Process:**Exploration:**

- Teacher holds a bumblebee puppet in front of students. Students play the note B on recorder until the puppet is hidden from view. Continue showing and hiding puppet as students respond playing recorder note B. (This becomes the “Bee” section)

Imitation:

- Teacher sings song and students clap the rhythm of “bumblebee” at each occurrence.
- Teacher sings song and students play the rhythm of “bumblebee” on the note B at each occurrence.
- Students learn song through echo process.
- Divide students into two groups, one to play and one to sing the A section. Exchange jobs and perform again.
- Students learn orchestration and sing.

Improvisation/creation:

- Students improvise and create patterns using the note B on soprano recorder.
- Students create an introduction using the note B on soprano recorder.

Literacy:

- Students read a variety of patterns on the note B notated on a 5-line staff.

Performance suggestions:

A Song with orchestration (repeated), ½ of class plays B, the other half sings;

Reverse jobs on repeat

B “Bee” improvisations (4Xs)

A Song with orchestration (repeated)

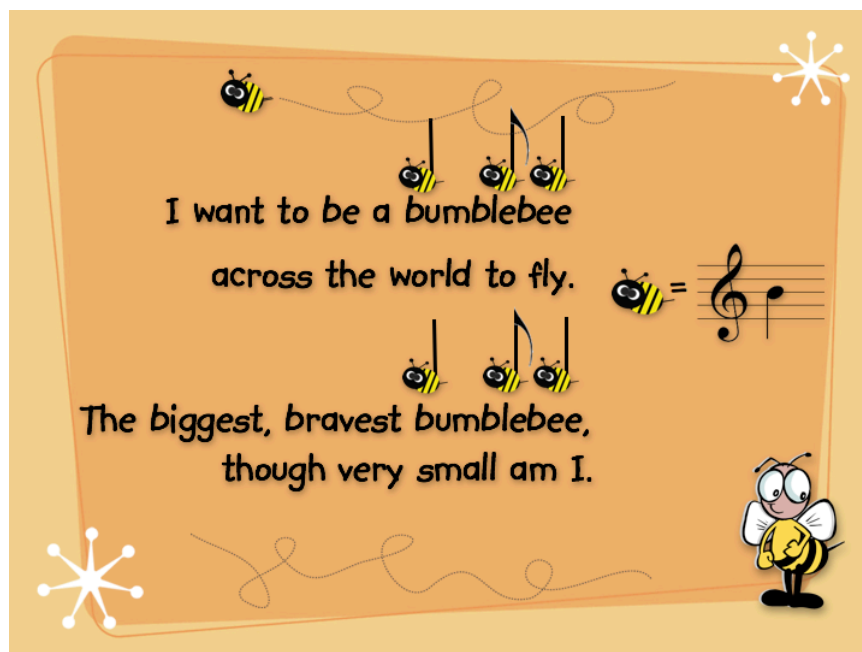
B “Bee” improvisations

A Song with orchestration (repeated)

Coda vibraslap, slapstick, “Ouch” (final point on 8va Es)

Extensions:

- Students play the SX part on recorder note B and A.
- Students improvise on SR notes B and A with the use of the Bee puppet. You might even want to find an appropriate puppet to represent the note A? Try an Ant?



Traffic Jam

S. Mueller

V Beep, beep, beep, goes the horn on my dad's car. And, and, and, we're not go - ing ve - ry far.
 S R
 SG/AG
 AM/AX
 horn
 BM/BX


5
 V Gee, gee, gee, how I wish we did - n't land in the mid - dle of the free - way in a traf - fic jam.
 S R
 SG/AG
 AX/AM
 horn
 BX/BM

Traffic Jam: Improvise patterns using B A G.


Anticipatory set: Students have been introduced to the notes B A G on Soprano Recorder and are comfortable playing barred instrument orchestrations.


Traffic Jam!


Beep, beep, beep goes the horn on my dad's car.
 And, and, and we're not going very far.
 Gee, gee, gee, how I wish we didn't land
 in the mid-dle of the free-way in a traf - ic jam.



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Blue (B) 

Amber (A) 

Green (G) 

Process:**Exploration:**

- Warm-up using B A G on soprano recorder.
- Practice combining B A G in patterns of various length.

Imitation:

- Students echo, speaking rhythm of song of from visual until secure.
- Students echo melody until secure.
- Teacher places a blue car over the words “Beep”, student snap at each occurrence.
- Teacher places a amber car over the words “Beep”, student clap at each occurrence.
- Teacher places a green car over the words “Beep”, student patsch at each occurrence-
- Teacher places blue, amber and green car over the words “traffic jam” and students snap, clap and patsch according to corresponding colored car.
- Students are led to discover that the colored cars represent the notes B A and G.
Blue = B; Amber = A; Green = G
- Orchestrate song and practice singing with orchestration and then playing B A G at appropriate times while internalizing the song. This is the A section

Here's a Little Song

Here's a lit - tle song to play, B A G On re - cor - der we will play, B A G

5 Now the notes are turned a - round B G A Is - n't that a love - ly sound? B A G

9 Now let's try a hard - er one, B G A A G That was good and ev - en fun, B G A A G

13 Here's a - noth - er one for you, B A G G A That was great, I'm proud of you, B A G

Process:

- Practice B A G patterns, echoing the teacher.
- Identify all of the B A G patterns that occur at the end of each phrase.
- Practice playing all of them.
- Teacher sings song (or divide the class into two) and students play the B A G patterns.

Kitty Caught the Measles

arr. S. Mueller

First system of the musical score. It features three staves: VSR (Voice Soprano Right), SG AG (Soprano/G Alto), and BX (Bass). The key signature is one sharp (F#) and the time signature is 6/8. The lyrics for the VSR part are: "Kit - ty caught the mea-sles on the first day of spring, the first day of spring, the". The SG AG and BX parts provide harmonic accompaniment.

Second system of the musical score. The lyrics for the VSR part continue: "first day of spring. Kit - ty caught the mea-sles on the first day of spring, poor,". The SG AG and BX parts continue with their accompaniment.

Third system of the musical score, concluding the piece. The lyrics for the VSR part are: "poor, poor, wee, thing." The SG AG and BX parts conclude with their accompaniment.

Process:

Learn song through echo process singing.

- Identify B A G pattern associated with "Poor, poor, poor, wee thing."
- Practice above pattern on B A G
- Game: Standing Circle: One student is outside of the circle.
- Students in the circle sing the song, fingering the B A G phrase at the end of the song.
- Student outside of the circle walks around the circle, stopping on the last phrase "first day of spring" and whomever he/she stops behind has to play the B A G pattern. That person is now "infected" and must join the student outside of the circle, repeating the process until all are walking and playing the B A G phrase.

Rubric for Playing the Recorder

	1 point/Needs Effort	2 points/Beginning	3 points/Proficient	4 points/Excellent	Points
Holds Instrument	Holding instrument incorrectly	Left and right hands may not be in place or fingers wrapped under	Uses the left hand on the top, fingers may not be hovering	Automatically uses the left hand on top, finger position is correct	
Fingering	Has difficulty placing fingers to cover holes completely, does not recognize wrong fingering	Hesitantly places fingers on holes, has to check finger placement, or uses some wrong fingering	Fingers correctly with the occasional error	Confidently and correctly fingers the holes with correct fingering combinations	
Tonguing	Has difficulty controlling breath and placement of tongue	Demonstrates some control of breathing and sometimes articulates using tonguing	Controls breathing and tonguing techniques	Masterful control of breathing and tonguing techniques	
Note Recognition	Begins to recognize musical symbols, needs a great deal of assistance	Can read some notes hesitantly, requires time to decipher, needs assistance	Reads most notes correctly with little assistance	Can sight read correctly and with confidence	
Rhythm	Can follow and play a simple rhythm with some success	Can follow and play a simple rhythm with success	Can follow and play a complex rhythm with some success	Can follow and play complex rhythm with success	
TOTAL POINTS EARNED					

LETTER GRADE	PERCENT	POINTS
Excellent	80-100%	16-20 points
Proficient	75-79%	15-19 points
Beginning	50-74%	10-14 points
Needs Improvement	0-49%	0-9 points

Bubblegum, Bubblegum

Arranged SM

SR
V

Bub-ble-gum, bub-ble-gum chew and blow. Bub-ble gum, bub-ble-gum scrape your toe.

SG
AG

BX
BM

5

SR
V

Bub ble gum, bub-ble gum tastes so sweet. Get that bub-ble gum off your feet!

SG
AG

BX
BM

Using **Word chains** is an easy and interesting way to help students learn to improvise melodies on soprano recorder.

Process:

- ◆ Brainstorm names of gums with students and write the list on the board.
- ◆ Arrange the names in four eight-beat phrases (word chain).
- ◆ Students clap and speak word chain. the rhythm of the word chain speaking words.
- ◆ Students clap the rhythm of the word chain.
- ◆ Students echo patterns on soprano recorder using A, C1, and D1.
- ◆ Expand the echo patterns using notes from the F pentatonic scale using the pitch stack visual as students are able.
- ◆ Students improvise melodies in the F pentatonic scale using the rhythm of the word chain.
- ◆ Teach the text of the song from a visual using body percussion.
Bubblegum = pat shoulders, pat head, pat shoulders. Clap all other words.
- ◆ Divide class into two groups: Group One speaks "Bubblegum." Group Two speaks all other words. Switch parts and repeat.
- ◆ Sing the song with body percussion using the text. Sing again with pitch names.
- ◆ Transfer body percussion to pitch names. Alternate the two groups as above.
Bubblegum= C' D' C'; All other words = A

Bubblegum, Bubblegum, chew and blow.

Bubblegum, Bubblegum, scrape your toe.

Bubblegum, Bubblegum, tastes so sweet.

Get that Bubblegum off your feet.

Group One Group Two

Pitch Stacks

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- ◆ Students finger the notes on the recorder (finger play) while singing the pitch names of the song. Beware of the repetition of the first two motives. Students will want to play C1 D1 C1, D1 C1 D1 instead of C1 D1 C1, C1 D1 C1.
- ◆ Play the song on recorder.
- ◆ Teach the orchestration using body percussion. Perform A B A

Dentyne

Bazooka

Trident

Stride

With input from students, use the names of gum to arrange into 4-8 beat phrases, the rhythm of the words provides the rhythm for which students can melodically improvise.

Cookies

SM

voice

Coo - kies, I love my coo - kies Al - wayseat the mid - dle first. Or-e-o

SG
AG
SR

cabasa

BX

voice

coo - kies, I love my cookies, AL - ways eat the mid - dle first.

SG
AG
SR

cabasa

BX

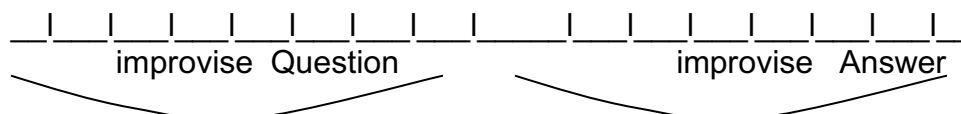
Precede activity with this book! YO! YES! By Chris Raschka, Scholastic Books

A Section:

- Echo song by phrase, snapping on rests. (transfers to any 2 notes in C Pent., SG / AG)
- Patschen BX /BM part
- Palms brush cabasa part
- Perform orchestration
- Create a movement (same or individual circles) for the A section.

B section:

- ◆ S.Recorders improvise; Students form circles,(cookies) with one person in the middle, (of course) .(This job rotates each repeat of song).
- ◆ Student in middle gives question, circle gives answer. Repeat, then return to A section of song.



Cookies!

Cookies, 🍪 I love my cookies. 🍪 🍪

Always eat the middle first, 🍪 🍪 double-stuffed

Cookies, 🍪 I love my cookies. 🍪 🍪

Always eat the middle first. 🍪 🍪

Pitch stack: C pentatonic →

🍪 = play any note from the pitch stack

C

A

G

E

D

C

Hosisipa

Sioux

voice SR

SG AG

H.D.

BX BM

Process

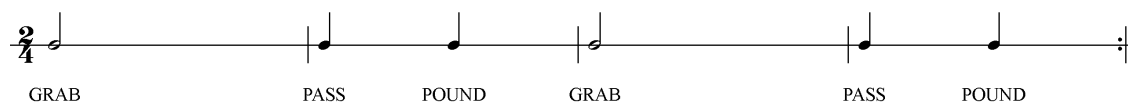
- Learn song through echo process singing.
- Warm up on A G F E on soprano recorder
- Play the melody using only quarter notes. (A A , A G, G F , F D)
- Clap the rhythm of the melody and sing note names.
- Play rhythm of the song as written.
- Learn rock passing game and sing /play again. Pass (to right), pick up (at home), pound (at home).
- At home is in front of self.

Game: Seated Circle: Each student holds own rock or bean bag.

Play moves to the right to the rhythm of hand drum.

“Grab” (own rock) **“Pass”** (place rock on floor in front of person to right)

“Pound” (tap rock on floor once)



Designated rock (color, shape) is the “out” rock and the player at end of song must leave circle to play hand drum part. There can be more than one rock marked “out”.

E Hunga

Chippewa Indian

voice

E Hun - ga - - - E Hun - ga, O - gi - ma, O - gi - ma E Hun - ga.

SR
2nd time
only

Sleigh
bells

H.D.

conga
w/mallet

AX
AM

BX
BM
CBB

Class creates movement interpretation of the following poems.

The stars are night birds with
bright feathers
Like hummingbirds
Twinkling stars are birds flying
slowly
Shooting stars are birds darting
swiftly

A man sits in the ice
Northward from here
He holds the earth between his
outstretched legs
With ropes
Sometimes the earth slips
He tightens the rope to steady it
Whirlwind is a ghost

That whirls and turns
Twists in fleet moccasins
Sweeps up dust spinning
Across the dry flatlands
Whirlwind
Is a ghost dancing.

Source: Whirlwind is a Ghost Dancing by Betting, Natalia. DP Dutton & Co., 1974

RECORDER RESOURCES

Pedagogy Recorder Resources

- Elemental Recorder Playing - Gunild Keetman/Minna Ronnefeld Translated and adapted by Mary Shamrock – Schott Publishing
- Recorder Routes I and Recorder Routes II – Carol King – Memphis Musiccraft Publications
 - A sequential, note-by-note approach to incorporating the soprano recorder into the music classroom. Uses traditional folk song material and original compositions
- Tutoring Tooters – Shirley McRae – Memphis Musiccraft Publications
 - Another sequential, note-by-note approach incorporating recorder instruction in the music classroom.
 - The book itself serves as its own music stand with a built-in support
 - Based on a number of traditional folk songs and spirituals
- The Sweet Pipes Recorder Book, Book One (and Book Two for advanced playing) Gerald Burakoff and William E. Hettrick – Sweet Pipes Publications
 - Self-described as “a method for adults and older beginners”, however this book is useful for occasional sight-reading material or challenging pieces for advanced students.
- Duet Time – Book One and Book Two – arranged by Sonya Burakoff – Sweet Pipes Publications
 - Duets in progressive difficulty from easy to intermediate ability
 - Contain optional percussion accompaniments
- Renaissance Time – arranged by Gerald Burakoff and Willy Strickland – Sweet Pipes Publications
 - Pieces and Dances for 2 soprano recorders, 1 soprano and one alto recorder, or 2 soprano recorders and one alto recorder
- Moods and Modes – Rob Amchin – Beatin’ Path Publications
 - Elemental pieces in 2 parts for intermediate beginning recorder ensembles

Technique and Ensemble Resources

- The Sweet Pipes Recorder Book, Book One – Gerald Burakoff and William E. Hettrick – Sweet Pipes Publications
 - Self-described as “a method for adults and older beginners”, however this book is useful for occasional sight-reading material or challenging pieces for advanced students.
- Basic Recorder Technique, Volumes I and II – Hugh Orr – Berandol Music LTD.

- Duet Time – Book One and Book Two – arranged by Sonya Burakoff – Sweet Pipes Publications
 - Duets in progressive difficulty from easy to intermediate ability
 - Contain optional percussion accompaniments
- Renaissance Time – arranged by Gerald Burakoff and Willy Strickland – Sweet Pipes Publications
- Pieces and Dances for 2 soprano recorders, 1 soprano and one alto recorder, or 2 soprano recorders and one alto recorder
- Spielstücke für Blockflöten, Books IA and IB – Gunild Keetman – Schott Publications
 - Two, three, and four-part ensemble music in the elemental style for various recorders.
- Stücke für Flöte und Trommel, I and II, Gunild Keetman – Schott Publications
 - Music for assorted recorders with drum accompaniment (book II includes other small percussion instruments).
- Spielstücke für Blockflöten und Kleines Schlagwerk – Gunild Keetman – Schott Publications
 - Pieces for assorted recorders with small percussion accompaniment
- Descants in Consort – Kenneth Simpson – Schott Publications
 - Seven pieces in two, three, and four parts for soprano recorders.

Sequence of Introducing Recorder Fingerings

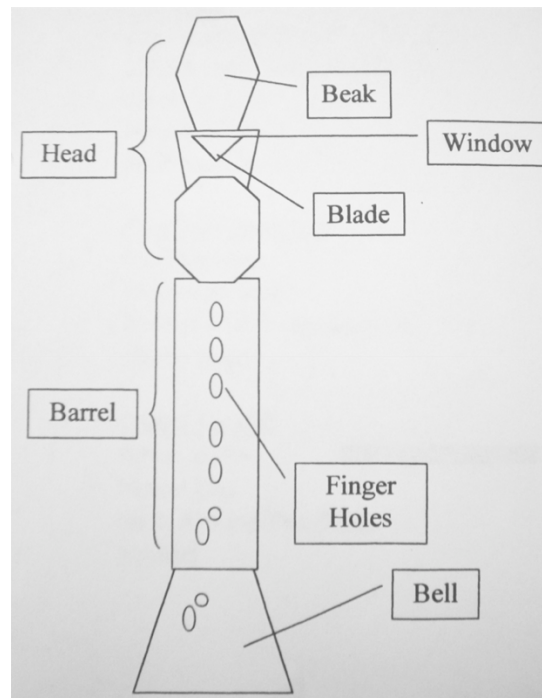
- B A G Introduced together in the first lesson. Many folkloric melodies are available for children to play “real” music soon and not just exercises.
- Low E This gets the right hand involved as soon as possible to avoid hand position problems.
- Low D Most recorder methods go to C' and D' after B A G but this is difficult for children and adults since the fingers are so similar. Progressing from B A G to E D also allows for the use of G pentatonic scale and the 1a of G (E) so that the student is able to improvise melodically from early on.
- C' and D' Introduced as a pair. C' is introduced in reference to the fingering for A as all you have to do is lift up your first fingering, and to avoid the common mistake of sliding the first finger down to the second hole.
- F# Introduced next in reference to the fingering for low D-again, lifting only one finger-the first finger of the right hand. Again, you avoid the problem of “sliding”. Lifting fingers is much more simple to do than adding fingers.
- C and F Again, these two are introduced as a pair. F is introduced in reference to low C, lifting the second finger of the right hand, avoiding the common beginner problem of not putting down the pinkie.
- E' Introduced next, with the thumb hole open, later you can refine the use of the ½ hole.

The Care of Your Recorder

1. Keep the recorder in a cool, dry place. Do not leave it in the sun or near anything that is hot. Put it in the case before you take it anywhere.
2. The recorder is not a play instrument. It is able to make nice melodies when played correctly. Breath gently into the recorder.
3. Always twist the joint the same way when putting the recorder together or taking it apart.
4. Lean the recorder on your lower lip and close your mouth over it. Never touch the mouthpiece with your teeth.
5. Your left hand goes on top, with your thumb covering the thumb hole. Your right thumb supports the weight of the recorder. Cover the holes with the pads of your fingers, not with the finger tips.
6. To play rhythms, put your tongue on the roof of your mouth for each note. Begin each note with a “D” and end the sound with a silent “T”.
7. To clean your recorder, push a small piece of soft cloth through the inside of the instrument with a cleaning rod.
8. If your recorder is plastic, take it apart and wash it in warm, soapy water and rinse it with clean water. Dry with a soft, clean cloth or air dry.
9. If your recorder has a cork for the joint, keep the cork moist with a very small amount of cork grease.
10. You should be responsible for your own recorder. Do not let other people play your recorder.

TIPS FOR TEACHING RECORDER

- Use recorder often, even in short periods of time so that students can grasp the many requirements to play recorder, breathing, tonguing, posture, coordinating fingers.
- Echo with fingers playing while singing the name of the pitches.
- Begin imitation by starting on the same note each time until students are secure. Make the imitations logical for the student-step wise at first then small skips.
- Stand behind the students so they learn to listen to the intervals rather than watching your fingers.
- Transfer body percussion to pitches: B=snap, A=clap, G=patschen etc.
- Ask for student leaders to provide the phrase to be echoed.
- Work in small groups as well as whole class.
- Use recorder to provide introductions to poems or songs, interludes and codas. You do not always have to learn an entire piece.
- Encourage improvisation; even if it is rhythmically changing a motive or altering the meter or articulation or tempo.
- Ask student to assess their own sound.
- Encourage students to create and then notate their melodies.



Baroque/English Fingering Chart for C Recorders

(Treble Clef: Soprano and Tenor)

Hole Covering Key

- Hole is Open.
- Hole is Closed.
- ◐ Hole is Pinched (half closed).

NOTE: The hole at the bottom of the bell in the above diagrams indicates that the musician should cover the foot hole with his/her leg.