|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Monday  Warm up: | Tuesday  Warm up: | Wednesday  Warm up: | Thursday  Warm up: | Friday  Warm up: |

Intro to Orff Schulwerk – Session II

**Idaho Orff Schulwerk Chapter Fall Conference**

**Lori Conlon Khan & Andy Goodman**

**October 2, 2014**

## Introduction to Recorder

*Suggestions for introducing the recorder to elementary students*

1. Begin with disassembled instrument
2. Help students line up finger holes with labium (or hard edge)
3. Position thumb first straight down (0º angle), then straight across (90º angle), then split the difference (45º) angle.
4. Wrap index, middle and ring fingers around for the left hand
5. Position right hand fingers
6. Press fingers into holes for 15 seconds or so
7. Ask students to examine where the indentations are on their fingers. If they are in the center of the finger pad – excellent. If not, ask students to notice how much they need to adjust fingers and try again. Repeat this process at regular intervals – especially when the right hand is added.
8. Help students feel and visualize how much air is needed to produce good sound. One method is to have students put recorders under their seats, hold up one index finger and pretend like there is a small flame on top of that finger. They are to blow gently so the flame would bend but not go out. I have them sitting on the edge of their seats for this (pretending like there is a string attached to the crown of our head – something we started in kindergarten that I’ve always called *singing position*) and at the same time we work on breath control we work on good posture. To extend this, I count to five, then to 10, then to 20 and ask them to blow gently while I count. This exercise or another one designed to help with breath control can be an effective warm-up each day.
9. Pick recorders back up, reposition thumb and left hand index finger. Remembering how much air was used for the candle, students are asked to match my sound when I nod my head. I play a B and when I nod, students play a B as well. Generally we stop, I ask them to decide if their B sounded like my B and if not, what might they do differently. Try the process again.
10. Repeat previous step for next note (A), but before sounding the pitch, I ask them to do the pressure test again using thumb, index, and middle finger. This is the 1st place we usually squeak because of leaking air. Pressure test helps us avoid a great deal of that and provides students with a strategy for resolving squeaks without teacher’s help.
11. Repeat previous step (with pressure test) for G.
12. Introduce at least one song (several if time) without any notation. We learn to speak and sing before we learn to read notation. We should also learn to play the recorder by sound first (especially if quality tone is important to us). We have to learn to listen to our instrument before we attempt to add multiple thinking processes in the mix.

**Exploration and Composition with Recorder**

***Moon, Sun, Shiny and Silver***

**a poem from the collection *Nursery Treasury***

published by Barnes and Noble Books

Reinforcing notes **B** and **A**; introducing note **G**

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. Listen to individuals read and choose a version for the “rhythm of the day.” When the group has arrived at a common interpretation of the rhythm, 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 using B, A and new note G. Transfer poem to recorder: [[1]](#footnote-1)

Word *MOON* is always note **B**,

*SUN* is always note **A**,

*SHINE* is always new note **G**

Determine 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. Improvise accompaniment using metallophones and ringing sounds. Teacher plays TR accompaniment to complement rhythm and provide rhythmic and harmonic stability. Transfer recorder melody to singing. Depending on student choices, composed melody may work nicely as a canon. Incorporate movement through mirror imitation.

***Boomfallera***[[2]](#footnote-2) - transposed to G pentatonic

*Music for Children*, Vol. I – Murray Edition

Published by Schott

Reinforcing notes **B, A, G**; introducing note **D2**

Play echo patterns using A & C2. Model pattern using A & D2 and ask students to determine what changed (*thumb of LH lifted off*). Echo patterns with C2 & D2… A, C2 & D2… G, A... C2 & D2.

Practice descending from new note D2 to C2.....to A...... to G. Play pattern:

|

D2 D2 D2 G

Play accompaniment part below from end to beginning: (originally SX part)

☜

learn first, then work to beginning

| | | | | | | |

D2 D2 D2 D2 D2 D2 D2 D2 D2 D2 D2 G

Add crashing cymbal and busy drum part and label it as the Fanfare. Add BR and TR reinforcing G/D bordun. Use as a musical frame for poem THE DRAGONS ARE SINGING TONIGHT (Jack Prelutsky, published by Greenwillow Books).

In another lesson, display patterns from Boomfallera melody intentionally out of order. Have students determine correct positions to play melody. Sing and play on SR. Combine with accompaniment part learned earlier as the Fanfare. Add parts from arrangement in MFC, Vol I as possible (**transposed to G pentatonic**).

Improvise over text using notes in limited **G pentatonic**:

SOL - D

MI - B

RE - A

DO - G

Possible text choices for recorder improvisation: concluding 4 lines of poem used earlier or *I AM BOOM* from the same source – *The Dragons Are Singing Tonight*.

**RATIONALE FOR TEACHING MOVEMENT**

“Out of movement, music… Out of music, movement.”

Dorothea Gunther

Carl Orff and Gunild Keetman believed that music and movement should be taught simultaneously. Movement engages the physical, emotional, and spiritual parts of a child, and teaches musical concepts, how to direct energy, and how to express oneself. Movement builds good listening and social skills and helps to develop self-discipline and self- awareness.

John Medina, Professor of Bioengineering and Director of the Brain Center for Applied Learning Research at Seattle Pacific University, in his book, *Brain rules: 12 principles for surviving and thriving at work, home, and school,* states brain rule #1 clearly, “Exercise boosts brain power.” Imaging studies have shown that exercise (movement) literally increases blood volume in a region of the brain called the dentate gyrus, which is a vital part of the hippocampus, a region deeply involved in memory formation. Movement also encourages neurogenesis, the formation of new cells in the brain.

In Orff classes, movement is often defined as illustrating the elements of music through force, time, and space. Your body occupies space, and is always making a shape. Your shape is a certain level, and the size of your shape can be large, small, wide, etc. Your shape can be static (frozen), or in motion. You can move in place by using nonlocomotor movement, or you can move through space by using locomotor movement. When moving through space your pathway can be curved, straight, etc. and the direction of your movement can be backward, sideways, or forward. Focus refers to the direction of your gaze, and force deals with the amount of energy you use and how it is released. Time refers to pulse, accent, speed, and duration.

In the next few minutes we will explore as many of these ideas as possible, experiencing movement through free exploration, reaction training, and structured movement, including folk dancing.

**Body Awareness - Isolating Body Parts**

Students do a finger, elbow, belly button, knee, hip….dances in response to a simple percussion sound. Divide into several groups, each with its own dance, and each responding to a different instrument sound. Hide the instruments so the students use their ears instead of their eyes. After the students have experience, try two at once!

**Exploring Space**

* Personal space – your “bubble
* Shared space – without touching your neighbor
* Levels – high, low, middle
* Direction – forward, backward, sideways, clockwise, counter clockwise
* Pathways – curved, straight, jagged, on the floor, in the air
* Positive and negative

**Take a Walk**

Divide the class into two groups. One group becomes the trees, frozen and scattered throughout the space. At the sound of the triangle the other group explores the forest. They may not touch the trees. A wood block signals the group to switch roles. Ad imagery, such as, “you are lost, you think you are being followed, you have never seen these kinds of trees before, a storm is coming, etc. Where else could you take a walk?

**Non Locomotor Movement**

Nonlocomotor (axial) movement is performed in place. Basic non- locomotor movements include bend, stretch, swing, and twist. Variations include push, pull, shake, sway, and any other descriptive words that can result in minimal or no movement from one’s base of support. Begin by exploring nonlocomotor movement without an underlying pulse.

***Two Little Sausages***  Traditional Poem

Formation: seated circle

Process: begin with bubbles! ☺

* + - instruct students to remain seated, that we are going to play with something unusual today in the music room
    - show them the bubbles and tell them if they are patient during the time we are learning something from the bubbles that they can chase them at the end of class
* “what does the bubble do when it reaches the floor?”
* have students follow the bubbles with their pointer fingers, saying “pop” when the bubble pops
* add body movement, high to low, students “pop” with the bubble, freezing in a shape
* can add vocal sound on an “ooh” with the movement
* ask students, “what else pops?”
* begin poem; echo process

Two little sausages, frying in a pan!

One went POP! The other went BAM! repeat

* + - add movements in hands – frying – “jazz” hands; pop– fingers together, then “burst”; bam! – clap hands together
    - add nonlocomotor body movements to hands – frying

- body wiggles all over (sizzle); pop – jump up in the air; bam! – stamp feet with clap

* as an extension, have students add appropriate simple percussion instruments for frying, pop, and bam!

Listening Extension, Recording: *Syncopated Clock*, by Leroy Anderson, Leroy Anderson’s Greatest Hits, Pro Arte CDD454

Mother is making breakfast and the sleeping children do not want to get out of bed!

**Locomotor Movement**

Locomotor movements carry the body from one place to another through space. In the classroom you will want to create an ongoing list of locomotor movements. One way to inspire this is to ask, “Who can show me a way to move across the floor?” “Another way?” Have students describe the movements.

There are eight basic locomotor movements: walk, run, jump, hop, leap, gallop, slide, and skip, plus any other descriptive words that result in movement through space. As with nonlocomotor movement, we will first explore locomotor movement without an underlying pulse.

*How Do I Get From Here to There?*

* have a student decide on a way to move from one place to another; student demonstrates the movement
* all others copy, moving in their own space from one place to another
* echo process the words of the song, then the melody
* sing; move
* another time teacher or students could add visuals to direct the movement
* when the students are familiar with the song and phrase lengths, teacher plays the “moving” music for students to move after singing (extends the lesson to moving in 6/8)



**Mirroring**

Mirroring is a valuable tool in teaching movement. It utilizes imitation as a technique for building a movement vocabulary, relates movement to music, and involves sustained, controlled movement. In addition, mirroring enhances socialization skills because it requires a partner and it increase concentration and focus skills. When working with mirroring, consider the following:

* keep the movement slow
* eye contact is important
* begin with bilateral (same each side) then isolate sides and body parts
* explore leading with various body parts
* use different levels
* experiment with facial expression, focus, and force
* establish a signal to change leaders

**Mirroring to Music**

Students first mirror the teacher. Next, have a student replace the teacher as leader. Finally have them work in pairs. Consider having half the class move while the other half watches; discuss their observations. Were the watchers able to tell who was leading?

Recording: *Winter* (*Largo*) by Vivaldi from The Four Seasons

Work in pairs, mirror with eyes closed and fingertips touching

Recording: *An Ocean of Memories* by James Horner, Titanic

**Moving in Canon**

*Peace Canon*

Adapted from the traditional text

Process:

* echo teach the melody in phrases on neutral syllable
* students determine tonality – major or minor?
* add text
* besides children, who else, what else should live in peace?
* determine number of verses and text
* movement in concentric circles, hands joined
  + sway right, sway left, sway right, sway left, gaze forward
  + right arm leading, walk in a circle around oneself in four slow steps (“around the world”) gaze directed at the leading hand
  + four slow steps forward, raise joined hands, gaze up
  + four slow steps back, lower joined hands, gaze down



Recorder Resources

**Things to Consider**

The following pages have been compiled by Michael Chandler and Jo Ella Hug. Resources are by no means complete or exclusive but represent materials that have been successful in our experience. Any resource list should be considered a live document constantly being updated with new, high quality publications.

Note Sequence:

Beginning with B, A, and G

B, A, G – do pentatonic on G and la pentatonic on E

E – do pentatonic on G or C and la pentatonic on E or A

D – do pentatonic on G or C and la pentatonic on E or A

C2 – do pentatonic on C and la pentatonic on A

D2 – do pentatonic on G or C and la pentatonic on E or A

F#– do pentatonic on D and la pentatonic on B

C – do pentatonic on C and la pentatonic on A

F – do pentatonic on F and la pentatonic on D

Beginning with C’ and A

C2 and A – do pentatonic on F and la pentatonic on A

D2 – do pentatonic on F, la pentatonic on D, and la pentatonic on C

G – do pentatonic on F or C and la pentatonic on D or A

E – do pentatonic on C and la pentatonic on A

B – do pentatonic on G and la pentatonic on E

D – do pentatonic on G and la pentatonic on E

F#- do pentatonic on D and la pentatonic on B

C – do pentatonic on C and la pentatonic on A

F – do pentatonic on F and la pentatonic on D

Helpful Hints:

* Tonguing with “dooh” will give a gentler attack than “tooh”. The latter can be used for a stronger, accented attack when needed. “Tooh” can cause students to overblow and overshoot the note. “Dah” or “Daht” is also a good choice for beginners.
* In the lower range, less air is needed than in the upper range.
* Delay the use of notation for a newly-introduced note until a subsequent lesson.
* Try to arrange your classroom situation so that all of your students use the same brand/model of recorder.
* Avoid one-piece recorders or those with a built-in thumb rest.
* Always advocate to your students that the recorder is a real and a respectable musical instrument with an important and valid history. It’s not a toy.
* When buying a classroom set of recorders, spend a little more money and buy a higher quality recorder.
* They’re not considerably more expensive than the cheaper recorders.
* Develop a system for reminding your students that the left hand is always on top – regardless of hand dominance (right handed / left handed).
* Model good recorder playing and a good sound for your students often – everyday!

**Pedagogy Recorder Resources**

\****Elemental Recorder Playing*** - Gunild Keetman/Minna Ronnefeld

* Translated and adapted by Mary Shamrock – Schott Publishing
* Teacher’s Book (instructions for using the student book and workbook
* Student’s Book (lesson ideas and pieces to incorporate elemental recorder playing and improvisation into the music classroom)
* Student’s Workbook (to be used together with the Student’s Book – improvisation and exercise ideas to stimulate student creativity)

**\**Recorder Routes I* and *Recorder Routes*** *II* – Carol King – Memphis Musicraft 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 Musicraft 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 difficult from easy to intermediate ability
* Contain optional percussion accompaniments

***Renaissance Time*** – arranged by Gerald Burakoff and Willy Strickland – Sweet Pipes Publications

* Pieces and Dances for 2 soprano recorders, 1 soprano and one alto recorder, or 2 soprano recorders and one alto recorder

**\**Keeping It Simple*** – Chris Judah-Lauder – Sweet Pipes Publications

* Soprano and Alto recorder duets with indefinite-pitched percussion accompaniment

***A Renaissance Banquet: Music and Dance for Recorders and Orff Instruments*** – Arranged by Ursula M. Rempel and Carolyn Ritchey Kunzman

* Ten Renaissance pieces arranged for soprano recorder and Orff instruments. Many are accessible to students.

**\**Moods and Modes*** – Rob Amchin

**\**Music for Children*, Volumes I – V**, Orff and Keetman – adapted by Margaret Murray – Schott Publications

\*denotes materials that approach the recorder

from an Orff Schulwerk perspective

**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 difficult from easy to intermediate ability
* Contain optional percussion accompaniments

***Renaissance Time*** – arranged by Gerald Burakoff and Willy Strickland – Sweet Pipes Publications

* Pieces and Dances for 2 soprano recorders, 1 soprano and one alto recorder, or 2 soprano recorders and one alto recorder

***Spielstücke für Blockflöten*, Books IA and IB** – Gunild Keetman – Schott Publications

* Two, three, and four-part ensemble music in the elemental style for various recorders.

***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.

**PLEASE NOTE THAT THESE LISTS ARE NOT ALL-INCLUSIVE FOR RECORDER RESOURCES, HOWEVER THEY OFFER A GREAT STARTING POINT FOR EXAMINING AND SELECTING QUALITY RECORDER MATERIALS BOTH FOR THE TEACHER’S PLAYING TECHNIQUE AND FOR STUDENTS’ PEDAGOGICAL NEEDS.**

Other Resources

American Recorder [www.americanrecorder.org](http://www.americanrecorder.org)

American Orff-Schulwerk Association [www.aosa.org](http://www.aosa.org)

1. Pedagogy idea is from Jo Ella Hug [↑](#footnote-ref-1)
2. This lesson is borrowed from Jo Ella Hug. [↑](#footnote-ref-2)