

Recorder

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, and there was added a melodic voice to Orff Schulwerk that came to be an integral part of the philosophy and its process. As such, it must occupy a prominent place in all levels of teacher training courses.

The recorder poses a unique problem in teacher training courses. Like any other instrument of music, the recorder demands the discipline of practice and assimilation for the cumulative development of skills necessary for proficient playing. It is unrealistic to expect an accomplished recorder player to emerge from a two-week course—or three two-week courses—and nothing more. On the other hand, goals and expectations must be set high enough to challenge the students to the development of skills and musical excellence. One of the course instructor's many duties must be to instill the need for between-levels recorder practice and other playing experiences.

Important as they are, playing skill and personal musical growth are but a part of the total picture for recorder instruction in the teacher training program. Recorder pedagogy is the other vital element. As in all parts of the program, the instructor must present a clear model of pedagogical principles and procedures, illustrating not only how to play the recorder but also how to teach others to play—and all within the context of Orff Schulwerk.

This section of the *Guidelines* aims to amplify the part of the curriculum devoted to recorder, presenting a fuller picture of its uses in Orff Schulwerk, making some general recommendations, discussing course content, and suggesting instructional materials and repertoire. Each section relates to all instruments in the recorder family, following the sequence suggested in the curriculum outline.

The course content of Levels I, II, and III proceeds developmentally, reinforced and expanded at each level, building progressively on previous experience. Of prime importance in instruction at all three levels are the following points: (a) the need for recorder instruction to parallel the sequence of Orff Schulwerk in process and content, especially to amplify and confirm what is covered in basic Orff classes, and (b) a constant awareness of pedagogical principles, with the instructor's process serving as an accurate and musical model.

1. Basic playing skills and techniques

Special attention must be given from the beginning to correct posture, breath control, intonation, and hand position. Tonguing and articulation—including tongued legato, slurs, staccato, portato, and double and triple tonguing as the need arises—must be addressed. Correct fingerings must be mastered: for C instruments c¹ through a², with f-sharp and b-flat; for F instruments f¹ through d² with appropriate accidentals. Before advancing to the next level, students should become fluent with the full chromatic range of the instrument just learned. Awareness of phrasing, phrase punctuation, and tone quality must be addressed. Students should have experience with all recorder voices and should work toward comfortable switching between F and C instruments before completion of Level III.

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

²*Ibid.*, 109.

2. Improvisational skills

It is in improvisation, the key element of the Orff Schulwerk process, that correlation between instruction in the recorder class and in the basic Orff class is most important. Whatever melodic material is being explored in basic Orff class should be confirmed and reinforced through improvisation in the recorder class. Following models in the Orff Schulwerk volumes, creation of ostinati, descants, melodies over basses, etc., can provide valuable practice in improvising as well as in establishing musical concepts. Imitation of short motives and phrases within a given melodic framework—two- and three-note patterns, pentatonic modes, later diatonic modes, major and minor scales—help to develop ear and finger skills. From these, grow short echo patterns, phrases, and elemental forms (e.g., question–answer, ABA, call–response, rondo). Pitched and non-pitched percussion instruments should provide ostinati over which recorder improvisations occur. Experiences in improvisation may also include non-traditional, experimental sound techniques.

3. Ensemble playing

Small ensemble groups accommodating the range of ability levels should be formed very early in each level, and skills of small group playing, such as phrasing, attacks, endings, dynamics, articulation, and ornamentation, are to be stressed. Opportunities for the ensembles to play for each other must be provided. The volumes of the Schulwerk, and especially Keetman's books for recorder ensemble and for recorder and hand drum, provide a wealth of ensemble repertoire and another way to expand knowledge and understanding of Orff Schulwerk style and sound. As playing experiences increase, the recorder can be a valuable introductory vehicle into styles and repertoire that illuminate the historical precedents of the Schulwerk, as well as to the overall repertoire of different periods of music history, especially the Renaissance, Baroque, and Contemporary. The instructor has the opportunity to lead students into this lifelong source of satisfying music-making.

4. Integration

The recorder is a valuable member of the team and is excellent in accompanying singing—playing descants, countermelodies, ostinato patterns. Its original purpose in the ensemble—to be the melody for an ostinato-based accompaniment—is equally valuable in present-day instruction. Its portability makes it an ideal instrument for movement support and accompaniment, both in improvisatory melodies and in set pieces. Keetman recommends that students should walk as they play, and that such activity should begin as soon as they are able to maintain steady tone.

RECORDER SOURCES

BASIC RECORDER INSTRUCTION

Burakoff, Gerald, and Sonya Burakoff. *Playing Soprano Recorder*. Forth Worth, TX: Sweet Pipes, 1994.

_____. *Recorder Time*. 2 vols. Forth Worth, TX: Sweet Pipes, 1979–1983.

Burakoff, Gerald, and William E. Hettrick. *Sweet Pipes Recorder Book for Adults*. Forth Worth, TX: Sweet Pipes, 1980.

Supporting Materials—Components

Carley, Isabel. *Recorder Improvisation and Technique*. 3 vols. Asheville, NC: Brasstown Press, 1985.

King, Carol. *Recorder Routes*. 2 vols. Memphis, TN: Memphis Musicraft Publications, 1978–1984.

McRae, Shirley. *Tutoring Tooters*. Memphis, TN: Memphis Musicraft Publications, 1990.

Orr, Hugh. *Basic Recorder Technique*. 2 vols. Scarborough, Ontario: Berandol, Music Limited, 1969.

Rosenberg, Steve. *Recorder Playing*. 2 vols. London: Boosey and Hawkes, 1976.

ORFF-SCHULWERK EDITIONS AND SUPPLEMENTAL MATERIALS

Carley, Isabel. *Recorders with Orff Ensemble*. 3 vols. New York: Schott Music Corp., 1982–1984.

Keetman, Gunild. *The Christmas Story*. Translated by Margaret Murray. Mainz: B. Schott's Söhne, 1962.

_____. *Elementaria: First Acquaintance with Orff-Schulwerk*. Translated by Margaret Murray. London: Schott and Co. Ltd., 1974.

_____. *Spielstücke für Blockflöten*. 2 vols. Mainz: B. Schott's Söhne, 1951.

_____. *Spielstücke für Blockflöten und kleines Schlagwerk*. Mainz: B. Schott's Söhne, 1952.

_____. *Stücke für Flöte und Trommel*. 2 vols. Mainz: B. Schott's Söhne, 1956–1973.

Keetman, Gunild, and Minna Ronnefeld. *English Country Dances*. New York: Schott Music Corp., 1991.

_____. *Singing and Playing at Christmas*. Translated and adapted by Virginia Nylander Ebinger and Claudia Krause-Johnson. 3 vols. London: Schott and Co. Ltd., 1991–1996.

Ladendecker, Dianne. *Tunes for Young Troubadours*. New York: Schott Music Corp., 1988.

Murray, Margaret. *18 Pieces*. London: Schott and Co. Ltd., 1966.

Orff, Carl. *The Schulwerk*. Translated by Margaret Murray. New York: Schott Music Corp., 1978.

Orff, Carl, and Gunild Keetman. *Orff-Schulwerk: Music for Children*. English version adapted by Margaret Murray. 5 vols. London: Schott and Co. Ltd., 1958–1966.

_____. *Orff-Schulwerk: Paralipomena*. Mainz: B. Schott's Söhne, 1977.

Regner, Hermann. *8 Miniatures*. London: Schott and Co. Ltd., 1971.

Regner, Hermann, ed. *Orff-Schulwerk: Music for Children*. American Edition. 3 vols. New York: Schott Music Corp., 1977–1982.

Samuelson, Miriam. *Kukuriku: Hebrew Songs and Dances*. New York: Schott Music Corp., 1978.

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- Davidson, Archibald T., and Willi Apel. *Historical Anthology of Music: Oriental, Medieval and Renaissance Music*. Cambridge: Harvard University Press, 1949.
- Donington, Robert. *The Interpretation of Early Music*. Faber and Faber, 1977.
- _____. *A Performer's Guide to Baroque Music*. Faber and Faber, 1973.
- Fahrer, Alison, and Paul A. Harry, eds. *The Juilliard Repertory Library*. Cincinnati: Canyon Press, 1970.
- Ganassi, Sylvestro. *Opera Intitulata Fontegara*. Edited by Hildemarie Peter; translated by Dorothy Swainson. Venice: 1535; reprint, Berlin-Lichterfelde: Robert Lienau, 1959.
- Hotteterre, Jacques-Martin. *Principles of the Flute, Recorder and Oboe*. Translated by Paul Marshall Douglas. Paris: 1707; reprint, New York: Dover Publications, 1968.
- Hunt, Edgar. *The Recorder and Its Music*. London: Eulenburg Books, 1977.
- Linde, Hans-Martin. *The Recorder Player's Handbook*. Translated by James C. Haden. New York: Schott Music Corp., 1991.
- McGee, Timothy J. *Medieval and Renaissance Music: A Performer's Guide*. Toronto: University of Toronto Press, 1985.
- O'Kelly, Eve. *The Recorder Today*. Cambridge: Cambridge University Press, 1990.
- Ortiz, Diego. *Tratado de glosas sobre clausulas*. Rome: 1553; reprint, Kassel: Barenreiter, 1936.
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- Van Hauwe, Walter. *The Modern Recorder Player*. 3 vols. London: Schott and Co. Ltd., 1984.
- Wollitz, Kenneth. *The Recorder Book*. New York: Knopf, 1982.

ORGANIZATIONS AND PERIODICALS

American Orff-Schulwerk Association, P.O. Box 391089, Cleveland, OH 44139-8089

Phone: 216-543-5366

The Orff Echo, 3105 Lincoln Boulevard, Cleveland Heights, OH 44118-2035

Phone: 216-321-7573

American Recorder Society, P.O. Box 631, Littleton, CO 80160-0631

Phone: 303-347-1120

American Recorder, 472 Point Road, Marion, MA 02738

Phone: 508-748-1750

ARS Education Program, Levels I, II, III

ARS Junior Recorder Society Class Program for Beginners

ARS Junior Recorder Society Club Program