

PREFACE

As a self-professed recorder geek, I've used a variety of different recorder methods with my students over the years. I discovered that when my students were playing the well-known tunes found in many recorder methods, they were rarely actually reading the notation. Instead, they were playing by ear and essentially figuring out how to play the pieces without knowing what notes they were playing or how to translate music on the page into what to play on the instrument. While playing songs by ear is a tremendously important skill—one that helps kids begin to understand the basics of improvisation—sight-reading is an equally important component of a quality general music program. I wrote the pieces in this book to ensure that my students would have to read the notation in order to play the music, and I wanted the songs to be interesting and fun to play so the kids would be motivated to do so. I have combined these pieces with drums and other percussion to encourage my students to work on their improvisation skills while helping them learn the skill of reading notation.

These pieces are unfamiliar to students and offer educators the opportunity to discuss sight-reading as a process, with a step-by-step procedure. Whenever you give your students a new piece of music, I suggest going through the following process:

1. Check the basics: time signature, key signature, repeat signs, and other “road map” indicators.
2. Examine rhythm patterns.
3. Examine melodic patterns.
4. Look for like phrases and repeated patterns.
5. Look for, and possibly work out in advance, any passage that may contain a new note or tricky note combination. Students' ability to play a difficult pattern at a steady tempo will contribute to their overall success.
6. Play the piece slowly; your students must teach their minds the correct fingering for each note they see. Speed is not important.

The goal in sight-reading is to play steadily and accurately. Your players may find this challenge daunting at first, but with perseverance they also may find a new joy in playing the recorder or any other instrument. The skill of sight-reading—examining what we know and what new information is being presented (problem solving)—is as beneficial to players when they are outside of the music realm as when they are seated in your classroom.

Enjoy the process!

Paul Corbière

GETTING STARTED

Following are a few things you should consider before introducing any of these pieces to your students.

Sheet Music

These pieces combine two separate teaching styles: a sheet music-based approach *and* an oral-aural tradition.

I begin each piece by having everyone learn to play the recorder part from the sheet music. This is a key component of my teaching process. I *always* have the recorder part visible to my players when learning the music, even when I teach in a “my turn/your turn” style. I refer to the notation as they learn each piece. This fosters good music-reading skills.

The recorder parts are available in this text and on the accompanying CD as digital files. You may print and hand out copies or display them by using an LCD projector right from your computer.

! The “Teaching Process” assumes that all of your students have worked on the recorder parts before you present the full ensemble. When you are introducing the ensemble, you should have to spend only a few minutes reviewing the recorder parts.

Once the recorder parts are secure, I teach the percussion ensembles in an oral-aural tradition. I learned this teaching style by attending workshops on the World Music Drumming curriculum, written by Will Schmid and published by the Hal Leonard Corporation. (I have subsequently become a staff member.) The students will not see the written parts for these instruments.

Performances

Staging is an important aspect to performances of all types. The correct placement of the instruments within the ensemble will help balance the sound. Here are a few tips to consider when staging these pieces:

- Create instrument sections: Low drums in one section, medium drums in another, and so on. Each section will be able to work together and if there are issues during a performance, the leader can address a section and easily fix the problem. Frequently, the problem fixes itself because of the teamwork necessary for playing this type of music.
- Contra bass bars should be at the front of the ensemble. Their sound and visual appeal will get lost if buried in the back of the group.
- Recorder players should be in a group and in front of the percussion instruments. I stage my recorder players off to the side, usually near a microphone. Refrain from instructing your students to try to play louder than the drums. They will lose this battle! Instead, encourage them to become a force within the ensemble and play together. Their combined sound will carry over the entire group.

Teaching the Pieces

Prepare for your teaching by reading through the entire lesson suggestions for a piece and understanding how the different parts fit together. Within the suggestions for each piece there are several sections, which are defined here.

Score Study: The “Score Study” section may refer to one or more parts of the ensemble as the *time line*. The time line is the musical leader of the ensemble and is frequently played with bells or claves. Every other part is based on its relationship to the time line. Understanding this relationship is the key to successful group playing and stresses the importance of the time line players’ role in the group. As the group plays, the students may “tug and push” the beat or groove; the time line players must resist this and maintain a steady tempo.

While players must know their individual parts, they also need to know the relationship to the time line as well as to other parts in the ensemble. This encourages balance within the ensemble, as the players will inherently listen to each other more when they know how the piece is put together.

Sticking (which hand plays what for drums and xylophones) is another aspect of score study. Understanding the suggestions for sticking before attempting to teach any of this music is of utmost importance. Sticking suggestions are written with a right-handed person in mind (someone whose right hand is the stronger hand). Left-handed people should reverse the suggested sticking. As a result, each player should use his or her true dominant hand; the players should not mirror.

Teaching Process: In addition to listing a specific process, I may also identify potential problem spots in the music. Teach your students to attack these first; beginning students often do just the opposite. They practice what they can play easily and don’t spend enough time on the more difficult passages. I also teach my players to look for patterns that repeat.

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Work through the “Score Study” and “Teaching Process” sections, and study the actual score while teaching yourself the parts. Only then will you be ready to begin!
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Performance Suggestions: In this section, I explain a plan for constructing each piece; this outline mirrors the recording on the CD. In general, layer in the parts. Never add a new part if the ensemble is not ready at that moment. Avoid predetermining when parts will come in, such as in every four beats (or measures). Instead, there should be a leader (you or a competent student) who determines the entrances of each part as the performance is taking place. Of course, these are only performance suggestions; the real fun is when a performing group creates its own unique versions.

Extensions: I may suggest other activities that could extend each ensemble for further study or additional effects, arrangements, and so on.

Small Ensemble: This section lists suggested instruments to use with a small ensemble.

Multiple Scores: I have provided scores for different levels of ensemble playing. There are small-ensemble scores for each recorder piece as well as full-ensemble scores. Some classrooms have Orff-style instruments and others have those and a complete complement of drums. Some classrooms may have only recorders and nothing else. The multiple scores for each piece provide a variety of options to allow any classroom to play these pieces successfully. Be sure to look in the digital files to see all the versions of each piece.

Instrument Substitutions

Do not feel like you must use the instruments I have listed on the scores. I often teach the recorder part with my Hohner melodica for two reasons:

1. It's fun!
2. My players must learn the notes to play—not watch my fingers!

Here are some more ways in which you can adapt instruments:

- Recorders can be replaced with any C instrument.
- High drum parts can be played by bongos, children's tom-toms, or small, high-pitched frame drums.
- Low and medium drums can be played by congas or low-sounding drums.
- Gankogui (African double bells) can be replaced with cowbells or other metal bells.
- Contra bass bar parts can be played by a bass guitar or a keyboard instrument.
- Shekeres, rattles, or maracas can be replaced with any type of shakers.

Dix ANS



Ten years

This piece was written to commemorate the ten-year anniversary of the Beat for Peace drumming program, which started in 1999 at Starlight Cove Elementary School in Lantana, Florida.

Yes, this is a B, A, G piece! I have included it in this collection as an easy introductory piece to help students become familiar with combining an entire ensemble (drums, percussion, Orff-style instruments, and so on) with recorders. This can be overwhelming at first. Follow the process below and remember that repetition is our friend; don't be afraid to repeat parts or phrases until the ensemble is playing each part correctly and together.

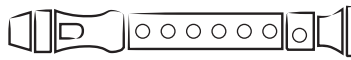
Grades: 3–4

Pitches: G, A, B

Small Ensemble

- Claves
- Low drum
- Alto xylophone
- Bass xylophone

Small-ensemble scores are available as digital files on the CD.



Score Study

- The claves are the time line.
- Look at the recorder part and note its relationship to the time line.
- Note the relationship between the low drum part and the time line.
- Observe that the shekere and high drum parts play on the same beat.
- When studying the xylophone parts, notice that both parts share beat 4. The low drum part also shares this groove.

Teaching Process

1. Teach the claves (time line) part to everyone. Have your students clap this rhythm until they all can perform it steadily and consistently.
2. The recorder players should review B, A, and G fingerings. Distribute the recorder music and review the recorder parts. Be sure that the students observe and count the rests. This will help them maintain the beat in the second recorder part.
3. Combine the claves with the recorder ensemble to help keep a steady beat. Continue to have the claves play when learning and reviewing the recorder parts because they share the same rhythmic motif.

4. Next, teach the low drum part. Fit it to the time line (the first two notes of the low drum part play with the time line).
5. Teach the shekere and high drum parts. These players should look at each other when they play.
6. Teach the bass xylophone, then the alto xylophone parts. Be sure they play the fourth beat together.
7. Teach the medium drum part using the suggested sticking.

Performance Suggestions

- Layer in all the parts in the following order: claves, shekere, low drums, medium drums, high drums, bass xylophones, alto xylophones, recorder 1, and recorder 2 parts.

Extensions

- During the interludes, the recorder players can perform a number of movement activities, such as a circle dance or creative movement with their recorders. My students like to take out flags or streamers and do synchronized movements.
- Instead of playing the recorder 2 part, players may improvise during the four-beat breaks on a variety of instruments (including recorders).

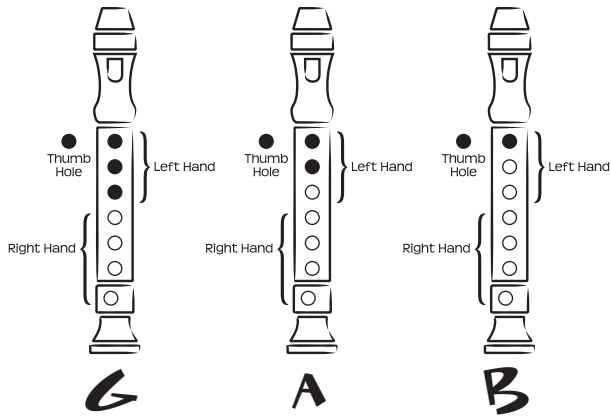
Dix Ans

Ten Years

Paul Corbière

The musical score is written in 4/4 time and consists of two measures. The instruments and their parts are as follows:

- Claves:** A simple rhythmic pattern of quarter notes: quarter, quarter, half, quarter, quarter, half, quarter, quarter.
- Shekere:** A rhythmic pattern of quarter notes with accents: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- High Drum:** A rhythmic pattern of eighth notes: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter.
- Medium Drum:** A rhythmic pattern of eighth notes with accents and slurs: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter. Handings: R L L R R L L R.
- Low Drum:** A rhythmic pattern of eighth notes with accents and slurs: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter. Handings: R L R L R R L R L R.
- Alto Xylophone:** A melodic line in treble clef with a key signature of one flat (Bb). It features a sequence of chords: Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, Bb9.
- Bass Xylophone:** A melodic line in treble clef with a key signature of one flat (Bb). It features a sequence of notes: Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, Bb9.



Dix ANS

Ten Years



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Recorder 1

Recorder 2

1

2

1

2

1

2