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About the CD

The CD included in this product is enhanced and contains both audio and digital files. The CD will play audio files like any other regular CD in your CD player. To access the digital files, you will need a PDF reader, such as Adobe Reader, which you can download for free at <http://get.adobe.com/reader/>. Once you have installed Adobe Reader, simply insert your CD into your computer's CD drive. When prompted, click on View Files to see all of the resources available to you.

Resources include performance tracks, accompaniment tracks, and recorder sheet music with graphic and standard notation.

About this Resource

From BAGs to Riches addresses issues young musicians may face when learning to play the recorder. This book is organized to progress from simple B-A-G tunes to more challenging pieces. Each piece includes information and suggestions to guide you through the process of teaching the piece. This is not a methods book; it is a collection of fun and easy-to-learn recorder music that is primarily meant to develop student abilities in sight-reading skills and ensemble playing. Most of the pieces in *From BAGs to Riches* will be unfamiliar to your students. Learning and playing familiar tunes is fun for the students and integral to ear training. In addition, unfamiliar melodies provide sight-reading opportunities that are important components of a quality general music program. I wrote these pieces to be interesting, fun to play, and motivationally challenging.

As music educators, we have the unique opportunity to expose every child in the school to an education in the arts; that is what makes the music room the most inclusive room on campus. Including all students, regardless of ability, is rewarding for all stakeholders in the educational process. This book allows for differentiation among classes and students. Teachers can modify or simplify instrumental parts so that all students can participate at their own levels and abilities.

I teach all of these pieces by employing both a sheet music-based approach and an oral-aural tradition approach. I have found that this works to address the needs of all my students. In my classroom, I almost always **teach the recorder parts for these pieces first**, and I always have the recorder part visible for my students when we are learning the music. Even when I am teaching the recorder part aurally, I refer to the sheet music. You may print and distribute copies of the recorder parts or display them from your computer using an LCD projector. The recorder parts are available in this text and on the accompanying CD as digital files.

Once the recorder parts are learned, I teach the ensemble utilizing the oral-aural tradition. This will be discussed further in the following section.

Teaching the Pieces

Before you introduce any piece of music, I suggest that you read through the information I've included about each piece so that you have an understanding of how the different parts fit together.

Each lesson page includes: the difficulty of the piece; information regarding the history, sources, or inspiration of each piece; and the note range of the recorder part. Following this basic information, you will find the following sections, which are intended to further assist you in teaching each piece:

Small Ensemble: The small ensemble represents the accompaniment parts that are absolutely necessary to successfully play the pieces. I include this listing for two primary reasons: first, many music educators may not have the time or resources to use all scored parts; second, many people are uncomfortable determining which instruments are necessary and which can be left out.

Baba Gaga

"Baba Gaga" provides a simple stepwise melody for the recorder. Once mastered, students can focus on listening to each other to improve ensemble skills such as playing in tune and rhythmic accuracy. The accompaniment is straightforward with primarily even rhythms; therefore, the students will learn the piece quickly while developing individual techniques. Remember to always work toward producing the best tone for each instrument.

Level: *Easy*

Pitches: *G, A, B*

Small Ensemble

- ◆ Bell
- ◆ Shekere
- ◆ Bass xylophone
- ◆ Small ensemble drum part

Score Study

- ◆ The bell is the time line.
- ◆ Look at the recorder part and note its relationship to the time line.
- ◆ The alto and soprano xylophone parts are variations of the recorder melody.
- ◆ The dotted quarter-note/eighth-note rhythm in the low drum may be challenging for a younger ensemble. Teaching this rhythm will probably take a little more time and effort.

Teaching Process

1. Review the fingerings for B, A, and G on the recorder. Distribute the recorder music and encourage your class to look for patterns in the melody, as this will make it easier for them to learn. Teach the recorder part.
2. Teach the time line (bell) part to everyone. Have students clap this rhythm until they can all perform it with steady consistency.
3. Combine the bell part with the recorder part to help keep a steady beat.
4. Teach the recorder melody and rhythm to your alto and soprano xylophone players. Be sure that these players alternate their sticking. I suggest starting the pattern on the right hand. Have them play this melody with the recorders and bell. They will modify this to play their own parts later in the process.
5. Teach the shekere part, noting its shared notes with the bell.
6. Next, teach the low drum part. Show the relationship of the bell, shekere, and low drum (first and third notes). Have your students listen to this relationship as they play. This is the first step towards interdependence by listening through the ensemble and learning how to play with other parts.
7. Now, teach the bass xylophone and bass bars parts; note their relationship to the bell.

8. Teach and add the rest of the parts from the score as your class becomes more proficient with the music. Follow this order: medium drum, high drum, alto metallophone, and glockenspiel.
9. Finally, teach the correct rhythm for the alto and soprano xylophones. If they have been playing the melody with alternating hands, changing to the actual xylophone part will be an easy transition.

Performance Suggestions

- ◆ Layer in all the parts in the following order: bell, shekere, low drum, medium drum, high drum, bass bars, bass xylophone, alto metallophone, and glockenspiel parts.
- ◆ Recorder melody enters; alto xylophone enters.
- ◆ Recorder melody enters; soprano xylophone enters.
- ◆ Recorder part enters to the end; the ensemble fades out to end the piece.

Extensions

- ◆ Lead a discussion about how the recorder part relates to the xylophone parts, noting similarities and differences (note that the recorder melody is an augmentation of the xylophone melody).
- ◆ Remember! You can find graphic notation for all recorder parts in the data files on the CD.

Baba Gaga

Paul Corbière

4/4 B A B A G A G A

B A B A G A G A G

Baba Gaga

Paul Corbière

4/4 B A B A G A G A

4/4 B A B A G A G A G

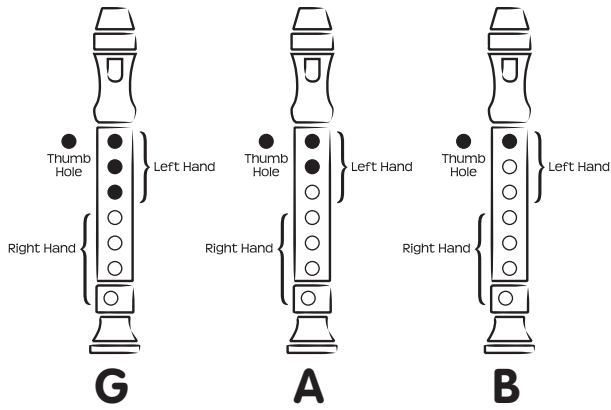
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Baba Gaga

Paul Corbière

The musical score is arranged in a system of ten staves, all in 4/4 time. The instruments and their parts are as follows:

- Bell:** Four measures of quarter notes (C4, D4, E4, F4).
- Shekere:** Four measures of quarter notes (C4, D4, E4, F4) with a rhythmic pattern of quarter and eighth notes.
- High Drum:** Four measures of eighth notes (C4, D4, E4, F4).
- Medium Drum:** Four measures of eighth notes (C4, D4, E4, F4) with a rhythmic pattern of quarter and eighth notes.
- Low Drum:** Four measures of quarter notes (C4, D4, E4, F4) with a rhythmic pattern of quarter and eighth notes.
- Small Ensemble Drum Part:** Four measures of eighth notes (C4, D4, E4, F4).
- Glockenspiel:** Four measures of quarter notes (C4, D4, E4, F4).
- Alto Metallophone:** Four measures of quarter notes (C4, D4, E4, F4).
- Soprano Xylophone:** Four measures of eighth notes (C4, D4, E4, F4).
- Alto Xylophone:** Four measures of quarter notes (C4, D4, E4, F4).
- Bass Xylophone:** Four measures of quarter notes (C4, D4, E4, F4).
- Bass Bars:** Four measures of quarter notes (C4, D4, E4, F4).



Perf. 1 2
Acc.

Baba Gaga

Paul Corbière

