

For Beginner to Intermediate Recorder Ensembles

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Robert A. Amchin

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The Author

Robert A. Amchin, professor of music education, leads recorder, movement, and pedagogy instruction for Orff Schulwerk teacher training courses and general music workshops throughout the world. An active contributor to various music organizations, he has published many recorder and Orff teaching resources, as well as articles about music education. Before teaching at the collegiate level, he taught elementary music in Spring, Texas.



The Play-Along Recordings

Performance/accompaniment tracks are included as an online download for this book. Included are full performance versions of each piece as well as accompaniment versions minus the soprano recorder tracks. The tracks are suitable for classroom and individual practice sessions as well as accompaniment for public performance. Purchasers will be directed to a secure website when the Audio Tracks can be downloaded. If questions or difficulty with the download process please contact us at info@bppub.com.

The audio tracks were professionally recorded at Electric Arts Studio in Singers Glen, Virginia. The recording engineer was Bart Reardon and the producer was Brent Holl. Bass Samples by Abraham Laboriel are courtesy of Spectrasonics Bass Legends.



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Canon after Two

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1 8 *Introduction*

Soprano Recorder

Conga Drum

Shaker

Tenor Recorder

Bongo Drums

4 8

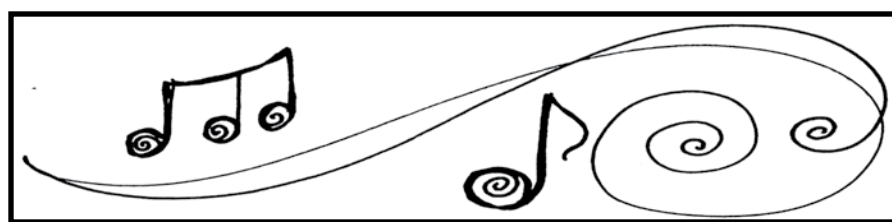
S

C. Dr.

Sh.

T

Bg. Dr.



Cha Cha Cha

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1 8 **A**

Soprano Recorder 1
Soprano Recorder 2
Tenor Recorder

7

S1
S2
T

11 **B** *Fine*

S1
S2
T

16 *D.S. al Fine*

S1
S2
T

Form: Introduction AA B AA B AA

Canon after Two

Canon after Two is a challenging piece to learn. First teach in unison and then canon. Explore combinations of recorders and Orff instruments to create a variety of instrumental timbres in performance. Create a coda when performing in concert.

Exploring G Pentatonic

This piece asks students to play both the G pentatonic scale and divergent rhythms on recorder. The Tenor Recorder part was written for students with smaller hands who might have trouble playing in the lower register on recorder.

A Simple Dance

A Simple Dance is an elemental melody in duple meter. Tenor recorder players might play the notes of the Bass Xylophone part. Develop a dance to accompany this arrangement.

Chaconne

Chaconne illustrates this classic triple meter form. Add new descants to the ones in the score. Perform *Par Additionne*.

Modal Morning

This quiet, pastoral piece could begin with movement using scarves. Play Finger Cymbals at the beginning of each phrase. While written for Recorder, the melody might also be played by instruments such as Flute, Violin, or Glockenspiel.

Little March in D

This is a processional. Students might add a drum roll or simple rhythm as an introduction. The Snare Drum part could be rewritten to meet the abilities of beginning percussionists. The First Recorder part of the Trio (B section) might be doubled by Soprano Xylophones. Create a dance to accompany **The Little March in D**.

A Happy Tune

This is an upbeat duple meter melody. Each part is written to meet different skill levels in an ensemble. Have students create a coda for Woodblock or Temple Block to **A Happy Tune**.

Dance in Seven

Explore this melody to teach 7/8, outlining a 3+2+2 beat pattern. The melody might also be played on Soprano Xylophones. The Tenor Recorder part can be a challenge to players learning the higher register. Alto Recorder players could also learn the Second Soprano Recorder part. Develop new 7/8 rhythmic accompaniment patterns on Tambourine.

Gigue in F

Add this **Gigue in F** in your study of compound meter and high C# on recorder. Challenge players to experiment with melodic embellishments once they have learned the composition. On the PACD, the Second Soprano Recorder part plays only the repeats of the A section. If needed, simplify the Second Recorder part for less experienced players. Create a Hand Drum interlude between each repetition of this piece in a longer performance.

Cha Cha Cha

This is an upbeat and syncopated piece. Encourage students to add additional Latin Percussion parts when performing **Cha Cha Cha**. Contrabass parts could be played on String Bass or Boom Pipes.

Pipe and Drum

Both recorders and drums play in canon in this piece. When reading the score, Hand Drum rhythms with stems up are played as up strokes played with the fingers while stems down are down strokes played with the thumb. Try this canon antiphonally.



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