

## Teacher/Performance Notes

Explore ways to re-orchestrate each piece. You might arrange each as small ensemble pieces for woodwind instruments, strings and percussion. Sticking and drumming suggestions are not specified; alternating hand drum strokes between the edge and center of the drum head should be explored in performance.

**Alto-Motive ...** A study using only the notes C, D, and E with simple rhythms. A percussion ostinato might be added to the arrangement or used as an introduction..

**Altosaurus ...** A friendly dinosaur who plays three notes! The AR II part introduces high F. Encourage students to choreograph a movement accompaniment and improvised interludes for this piece. For AR I, explore staccato articulation on the two D's in measures 3, 7, 10, and 15.

**C - D - F? ...** A sequel to Altosaurus. Here is another opportunity to play high F's.

**Eccentric Dizzy Chicks ...** This piece in AABA form uses a limited number of notes. The syncopation adds rhythmic movement to the piece and could lead to a hand drum introduction and ideas for interludes that use student improvisation. AR II offers a piece to practice G.

**Gee I See D E! ...** A study for moving between E to G within a limited set of notes and rhythms. The percussion part adds momentum to the piece. These patterns could easily be used as interludes for recorder improvisations. Add Bass Bars and other improvised percussion parts for variety at each repetition.

**Specialtos with Altos ...** A Tarantella! AR I focuses on the new notes G, A, and B while AR II uses a smaller pitch set. AR I might be doubled by advanced soprano recorder players or glockenspiels.

**All Toe Waltz ...** A melody in triple meter for legato tonguing. This might lead to a circle dance in ABA form. Melodic parts could be doubled by glockenspiels on the repeat.

**South of the Border ...** This piece focuses on the lower register of the Alto recorder. Add percussion interludes and improvisations. Encourage students to season the arrangement with other percussion instruments to give it a Southwest flavor!

**Lovable Lydian ...** Here is a piece to practice low F. Add kazoes, crumhorns, and other buzzy instruments for the bass part. In teaching the modes, you could compare how the piece sounds if played first with B naturals (Lydian) and then using B flats (Ionian).

**Let's Play Altogether ...** This is a fun ensemble for singing and playing, perhaps as a fanfare. A snare drum or timpani interlude would be appropriate. Contrasting the A section to the canonic B section might be visualized through movement. Explore articulations for the AR parts.

**Going Alto for a Walko ...** ... A first look at high A. This challenge is balanced by the simple rhythmic content of the piece. Finger cymbals might be used along with student-created movement accompaniment.

**Alto Antics ...** A piece focusing on C through A in G-Dorian. For an introduction, start with ankle bells and doumbek, then create a bass part. Once the pulse is set, add alto recorders. AR I could be transferred to an alto metallophone.

**Recorders a la mode ...** A piece to teach major versus minor tonality. Adding Orff instruments for the major section versus only recorders in the minor section will make these differences more obvious.

**Moods and Meters ...** ... Explore two fun meters and B flat. Add singing and dancing to this changing-meter piece. Some children could create a line dance to the A section, while a second group could choreograph a circle dance for the B section.