



Dear Kenyan Colleagues,

This *Kenyan Recorder Competence-based Curriculum Companion* is rooted in Recorders without Borders' first trip to Kenya in 2015. That year, we sponsored two professional music educators who introduced eight eager Kenyan teachers to the sounds of the *Kenyan National Anthem* on recorder at a local Kiserian restaurant. The next day, these teachers conducted the first Recorders without Borders Teacher Training Workshop followed by visits to local schools to share recorders donated by their students.

In the following years, our teachers taught in about 25 schools and shared about 7,000 recorders. Watching Kenyan teachers and students embrace the instrument, their faces filling with warm smiles, has been both inspiring and gratifying.

During our trip in 2019, we encountered the new *Kenyan Foundation Music Competence-based Curriculum* which includes recorder! This led to broadening our scope from in-person training to the development of educational videos to accompany the new curriculum. Recognizing that many Kenyan teachers are not trained in music or recorder, our team of professional music educators developed this *Companion* to the curriculum to provide the tools necessary to confidently teach your students.

Our program will continue to evolve in order to accommodate the needs of Kenyan educators and learners. You can find out more about our history and our latest news on our website at: www.recorderwithoutborders.org and on Facebook.

The incredible hospitality we've received on each visit, the pure joy of teachers and learners, and the opportunity to share a musical instrument that can open a new world, fuels our commitment to sharing the gift of music in Kenya. Our hearts are warmed by your welcome and we are grateful to have the opportunity to share our program with you.

In gratitude, love and music,

Recorders without Borders

Introduction

Recorders without Borders has developed a sequential approach to teaching musical concepts and how to play the recorder. This is a self-guided curriculum for non-musically trained teachers and should be completed before teaching the recorder in the classroom. Videos accompany this *Companion* to illustrate recorder fundamentals and the process for teaching recorder and can be found at the *Recorders without Borders: Resources for African Teachers Facebook* page and on YouTube at <https://www.youtube.com/@recorderswithoutborders>. This *Companion* can be referenced again and again as the teacher increases their knowledge and references material from Grades Four, Five and Six of *Foundation Music* Books published by the Jomo Kenyatta Foundation.

Recorder Fundamentals

Throughout the lessons, the teacher will present the material using visuals such as slides or by drawing on the board and then model the correct technique. Then the students will learn by following the teacher's example.

Introduce Parts of a Recorder and Caring for the Recorder

See Video Lesson 1

Parts of the Recorder

The recorder is a wind instrument and made up of the mouthpiece which includes the head joint or beak, middle joint, and foot joint. It has a single thumb hole on the back for the upper left hand and seven finger holes on the front. The three sound holes at the top are for the upper left hand and the four sound holes at the bottom are for the lower right hand. The teacher will show a visual of the parts of a recorder and students will match and name the body parts.

Parts of a Recorder- #1



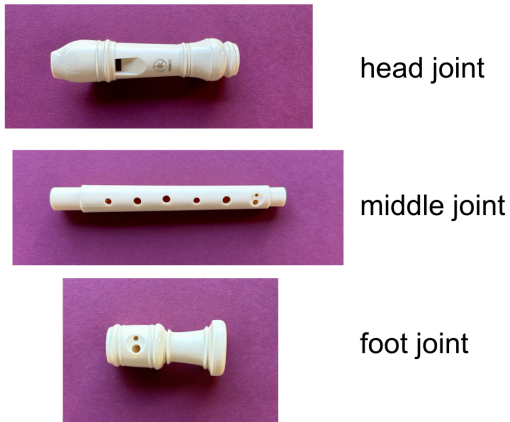
front of recorder



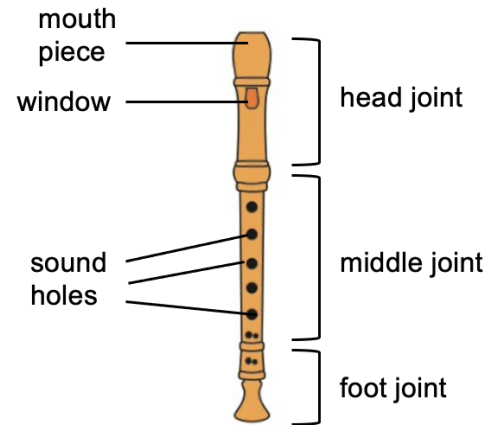
back of recorder

Note: Not all recorders can be separated into three parts. Some are made in one part, some in two parts and some in three. Do not force the parts to separate if they don't come apart easily.

Parts of a Recorder- #2



Parts of the Recorder #3



Caring for the Recorder

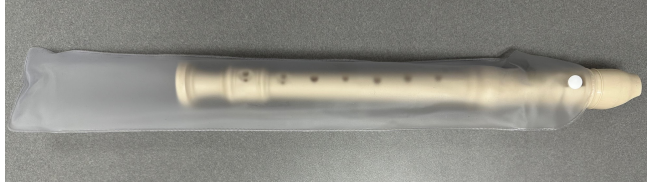
The students will need to wash their hands before and after playing the recorder. After playing, the students should dry out the recorder with a cotton cloth or feather. If the students are sharing the recorders, they will clean the instrument with soap and water while using a toothbrush or feather to clean inside.

Follow these steps to care for your recorder:

- Wash your hands before you play the recorder. If you have recently eaten a meal, rinse out your mouth.
- After playing the recorder, dry the instrument with a cotton cloth or feather.



- Store the recorder in a case to protect it from dirt and dust.



How to clean the Recorder

A recorder should be cleaned and sanitized regularly to maintain its sound quality. If the recorder is being shared it should be cleaned after each use. Follow these steps to clean the recorder.

- Remove the head joint and body joint from the middle joint of the recorder to clean. (Note: Some recorders do not separate. If it doesn't come apart easily do not force it.)



- Fill a sink with warm water and soap and place the head joint, body joint and foot joint in the sink. Wash the recorder using a toothbrush or a feather to clean inside.



- Rinse the recorder with warm water and dry with a cotton cloth or feather and then reassemble it.
- Store the recorder in a case to protect it from dirt and dust.

Working with Air and Using the Recorder

See Video Lesson 2

Gentle Air

- The teacher will demonstrate the correct and incorrect process of blowing air while using a feather or leaf.
- The students will put their hand in front of their mouths (palm facing the mouth) and gently blow on it as if they are going to gently make a feather move.
- The teacher will ask the students what they noticed. The students will say the air is gentle, slow and warm.
- Next, give each student a feather and have them blow as if they were to make the feather fly out of their hand.
- The teacher will ask the students what they noticed. The students will say the air was fast, cool and much stronger. Tell them that this is the wrong way to blow into their recorder.
- The teacher will demonstrate correct blowing and incorrect blowing in the recorder for the students.
- The teacher will make the correct way sound gentle and beautiful and the incorrect way sound loud and squeaky.
- The students will quickly agree that the incorrect way to blow does NOT sound good!

Air and Blowing

Gentle Air: not too hard and not too soft



Embouchure

Embouchure is the position and use of the lips, tongue and teeth needed to play a wind instrument. It is important when playing a wind instrument because the embouchure can affect the quality of sound. Place the tip of the recorder on the lips making sure the teeth and tongue are not touching the mouthpiece. The lips should be relaxed and closed.

Embouchure: mouth position



Tonguing

Tonguing is what is needed to separate one sound from the next sound. Without the recorder, students say “tu”.

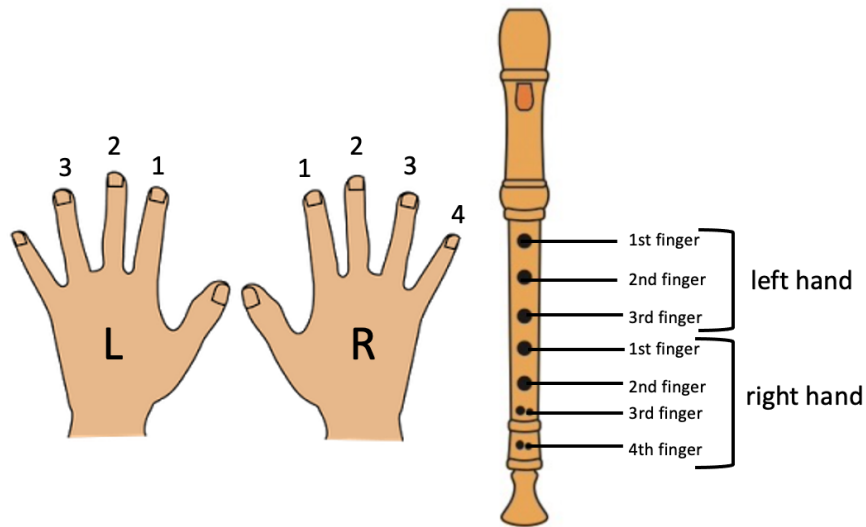
- The teacher will ask the students what happens when they say “tu”. (The answer is that their tongue touches the roof of their mouth right behind their front teeth).
- The students practice saying “tu” several times while they get the feeling of their tongue touching the roof of their mouths. The correct way of playing is to separate the notes by saying “tu” (causing the tongue to touch the roof of the mouth and to cut off the airflow which makes the sound) each time students switch to another note or just to stop a note. The lower jaw does NOT move while tonguing.
- The teacher will model the notes for the students that have tonguing and the notes that do not.

Holding the Recorder

See Video Lesson 3

Position of Fingers

- The teacher will show or draw a visual of the finger numbers and the position of those on the recorder and then demonstrate this for the students with a recorder.



Recorder in Hands

- The students will then practice numbering their own fingers shown by the visual.
- The teacher will then show the students how the left thumb covers the back hole while the left hand fingers will cover the top holes near the mouthpiece. The right thumb will be used to support the recorder.
- The students will then practice with the recorder while using the correct fingering numbers for the left hand and the right thumb for support of the recorder.
- The students will also need to remember to cover the holes completely using the padded part of the fingers while demonstrating a curved and relaxed position for the hand and body. Failure to cover the holes will cause air to escape and a squeaky sound will be produced.
- The teacher will remind the students that each finger is assigned to a specific hole to cover, which then will produce a specific sound or pitch.

Posture

- The teacher will show a visual and model the correct posture for playing the recorder and the students will practice guided by the teacher.
- The students will need to sit or stand up straight, shoulders back, and arms, hands and fingers are all relaxed. Correct posture will help the students to breathe deeply in order to produce a good sound on the recorder.

Standing Posture While Playing the Recorder



Sitting Posture While Playing the Recorder



Positions for Playing a Recorder

- **Resting Position**- the students will rest their recorder on their lap while the teacher is speaking.
- **Ready Position**- the students will place the recorder on the chin while their fingers are covering the correct note for playing that pitch.
- **Playing Position**- the students will then place the tip of the recorder in their mouth while not blowing any air and waiting for the teacher to count them in to start playing, the teacher will say “1-2-Ready Play”.



Rest Position



Ready Position



Playing Position









Music Theory Fundamentals

The teacher will learn music theory concepts in order to teach recorder to their students.

See Video Lesson 4

French and U.S. Rhythm Names and Values

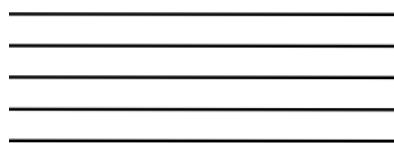
The teacher will learn the French and U.S rhythm names. They will learn the note and rest symbols and the number of beats per note. They will practice clapping the rhythm names and show the length of sound and the number of beats in each note.

French Rhythm Name	French Note Name	U.S. Note Name	Note Symbol	Rest	Length of Sound	Number of Beats
Taa	crotchet	quarter note			1 long sound	1 beat
Ta-te	quavers	two eighth notes			2 short sounds	1/2 a beat for each quaver
Taa-aa	minim	half note			2 long sounds	2 beats
Taa-aa-aa-aa	semibreve	whole note			4 long sounds	4 beats

Parts of the Music Staff

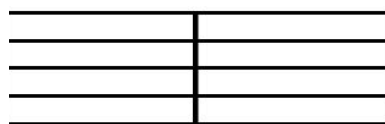
To prepare to teach the parts of the music staff, the teacher will practice drawing them on the board.

Music Staff



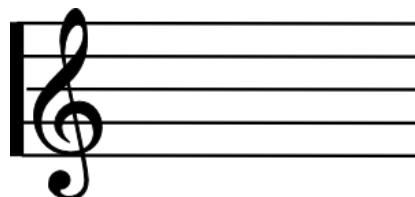
The music staff consists of 5 lines and 4 spaces.

Bar Line



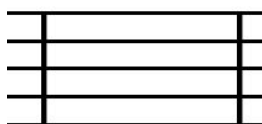
A bar line is a vertical line which divides the staff into measures.

Treble Clef



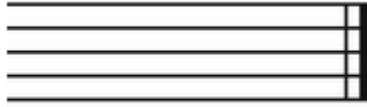
A treble clef sign is placed at the beginning of a music staff and shows the position of G. G is on the second line of the staff.

Measure



A measure is the distance between two bar lines.

Double Bar Line

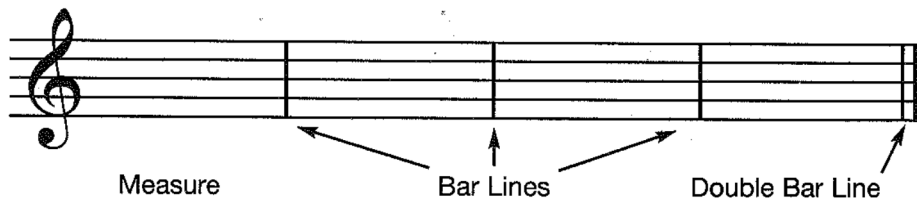


A double bar line marks the end of the music.

Complete Music Staff

The teacher reviews the complete music staff which includes treble clef, bar line, measure, double bar line.

The staff is divided into small segments called “measures”. Bar lines divide the staff into measures. A double barline means the end of a piece or a section.

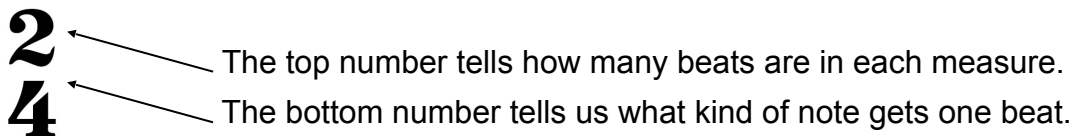


Time Signatures

The teacher will learn about time signatures and what the numbers mean and where the time signature is located.

The Time Signature

At the beginning of every piece of music are two numbers called “the time signature”.



In the example below there are 2 beats in each measure and the quarter note gets one beat.



Different Time Signatures:

2 = two beats in a measure
4 = quarter note receives 1 beat

3 = three beats in a measure
4 = quarter note receives 1 beat

4 = four beats in measure
4 = quarter note receives 1 beat

Hand Staff: Number the Lines and Spaces

The teacher will learn the numbers of the lines and spaces on the music staff. They will practice numbering the lines and spaces on their hand staff. Next, the teacher will practice drawing a staff on the board and writing the numbers of the lines and spaces on the board. The teacher will connect the hand staff to five line music staff on the board.

TREBLE CLEF

5 LINES:

4 SPACES:

Treble Clef Staff : Names of the Lines and Spaces and Musical Alphabet on the Treble Clef

Notes on Lines: E G B D F

Notes in Spaces: F A C E

The music alphabet has seven different note names: A, B, C, D, E, F, and G. Here are the notes of the treble clef staff.

C D E F G A B C D E F G