

HARD COPY by Sara Funkhouser

BOARD ELECTION STATEMENTS:

The following current board members are running for the board for the 2005-07 term. Since the board is set up for 13 members and only 12 are running, feel free to vote for all. After the election, additional board members may be appointed by the current board members, so, notify any of the current board members if you are interested in serving.

ANITA RANDOLFI

Anita Randolfi lives and works in New York City where she teaches recorder, recorder consort, and general chamber music at Mannes College of Music, and the Diller-Quaile Music School, as well as privately. She is also a member of Chelsea Winds, and the Manhattan Recorder Orchestra; past member of the Alaria Chamber Ensemble. My special interest is new ensemble music that includes recorder with other instruments. ARTA's work interests me because I am concerned that the recorder be accepted as a woodwind instrument among other woodwinds; that it be understood as modern and current as any other acoustic woodwind ... neither a relic of the past, nor a simple tool to introduce children to "real" instruments. As an organization of professionals, ARTA can advance the standing of our instrument through the dissemination of information, and the exchange of ideas in the Recorder Education Journal, ARTAfacts, and the e-mail questions/answers service. ARTA can help advance the recorder from its pre instrumental and early music ghettos (however glorious the latter may be) into the wider world of art music.

SUE GROSKREUTZ

I have earned a Bachelors and Masters degrees, both in Music Education. I have taught in various schools at many different grade levels in both public and private schools. This included a 15 year stay at Kankakee Com-

ARTA members stay in touch online through an e-mail discussion list. To join the ARTA/ERTA discussion list, contact Yvonne Miller Nixon at yamillern@charter.net

munity College where I taught every music class offered and a one year stay at Roosevelt University. I also completed Orff Certification under Brigitte Warner at DePaul University--this is where my love for the recorder was born. I became involved with ARTA in 1994, which was the first year that I attended the Indiana University Recorder Performer's seminar. I became the director of ARTA in 1997. After the by-laws were created in 1999, my title changed to "President."

When I took over the directorship of ARTA, we had only 30 dues paying members for the year. We have grown to as many as 120+ dues paying members. Currently, we are down in membership due to many retirements. One of my goals for ARTA would be for our members to value ARTA so much that retired members maintain their memberships. It is also a concern of mine that many of the high profile teachers in America have never joined ARTA.

My dreams for ARTA include: (1) Increase the membership, particularly among high profile players and teachers, (2) Continuation of the current high standards of our annual edition of the Recorder Education Journal, (3) Continuation and further development of our quarterly newsletter, ARTAfacts, (4) Developing an umbrella organization with various recorder teachers' organizations in other countries, (5) Further development of our email list so as to help combat isolation of recorder teachers. (6) Reach out to those who teach recorder in elementary schools. (7) Encourage cooperation with the American Recorder Society.

LA VERNE SARGENT

I am an adjunct faculty member of Shenandoah University Conservatory of Music in Winchester, Virginia. I perform with the faculty ensemble Winchester Baroque, freelance with a guitarist, and play with the Celtic group Kindred Spirits. I am a member of EMA and the ARS, and I was a contributor to REJ 9.

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My college students are mainly modern flutists, but occasionally a recorder minor will enroll, and I've had the opportunity to include recorder in the woodwind literature course. I teach a "Baroque Styles" seminar, and direct an early music ensemble. I also teach an adult recorder ensemble through the Conservatory's Arts Academy, to which many of the members have been coming for sixteen years. Most of my performances are on recorder.

I agree with our president Sue that ARTA should reach out to high profile recorder teachers as a way to expand and increase exchange of ideas to benefit the whole recorder community. I think a way to boost recorder appreciation and "legitimacy" would be to make ourselves and our publications known to music education programs in colleges. I found teaching a recorder course to teachers, who had been using recorders, that none of them had any idea of the history and capabilities of the instrument. Many of our members teach in schools and the discussions in ARTAfacts and the email thread would be useful to a large group of teachers who do not currently have access to them.

SARA FUNKHOUSER

I have had three phases to my career - all in music. I started as a professional oboist, attending Juilliard and Manhattan Schools of Music and then playing first oboe in the Kansas City Philharmonic and Kansas City Lyric Opera Orchestra for 11 years. When the Philharmonic was in danger of folding, I decided to get advanced degrees to go into College teaching. I received a MM and a DMA, both in Music History, from the University of Missouri-Kansas City. My dissertation on number symbolism in the motets of Heinrich Isaac was given the all-University Dissertation of the Year award. I then taught at Kansas State University for 23 years, the last 8 as a Full Professor. I taught graduate music history courses, the under-graduate Medieval/ Renaissance core curriculum course, applied oboe and early winds (including recorder) and directed the Collegium Musicum, an ensemble of c. 35 students which included many recorder players and recorder ensembles. Since retiring from Kansas State University in 1998 I have been performing only on early instruments, mainly Baroque oboe and recorder. I now live in Fort Worth, Texas and perform with Texas Camerata, Denton Bach Society, Texas Bach Choir (San Antonio), Sarabande (an oboe band based in

the Washington, D.C. area) and many other groups. I perform approximately 40 concerts a year on early instruments. I have played recorder for about 20 years, but developed a great love for the instrument around 8 years ago. In an effort to improve my playing and teaching skills, I took a sabbatical in 1998 to study with Saskia Coolen in Holland. I have also studied at many workshops with Eva Legêne and Marian Verbruggen. I am on the faculty of the Texas Toot (both the fall and summer workshops). I also teach recorder, Baroque oboe and coach chamber ensembles in the Early Music program at the University of North Texas, in Denton, Texas. I am very interested in ARTA because I believe that this organization is our best chance to improve the quality of teaching of recorder in the schools, and to change the image of the recorder in America. To achieve this I would like to see us sponsor more regional workshops throughout the country.

STEEN ANDERSSON

This time around I will not expose my lack of qualifications as a recorder player. I am nevertheless ready to serve for another terms as your treasurer. With the help of EXCEL I can now add and subtract. You can consider this as my major qualification. It is still an honor to serve ARTA.

Steen Andersson

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Professor Steen Andersson
Department of Mathematics
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Indiana University
Bloomington, IN 47406
Phone: 812-855-6728

EVA LEGENE

Legêne: Prof. of Music Indiana University School of Music. I am now also the director of the pre-college program at IU. It has always been my dream to have a high standard journal for recorder teachers. ARTA has made this possible, and since the founding of ARTA I have been in charge of putting the Recorder Education Journal together as chair of the REJ committee. My only problem with this has been to overcome computer problems, find materials, keep deadlines, exploit my family, keep David Lasocki and Sue happy, and avoid stress. But the result has been 9 journals of which I think we all can be proud. The REJ also is part of the ERTA-UK and

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ERTA-NL membership. I would love to continue the work, as long as the ARTA and ERTA members are not too hard on me if we cannot keep deadlines!

SUE ROESSEL DURA

I have been on the ARTA board since 2001 as the ARTA-ARS liaison. I am a member of the ARS board as well as Vice President, co-chair of the Membership Committee and member of the Education Committee. I am active in my local ARS chapter, leading chapter meetings and occasionally taking on the job of President.

I have played recorders for more than 25 years and started an after school program teaching recorder to elementary children several years ago as a volunteer. The Rogersville Recorder Kids are sponsored by the local Optimist Club. Also in Rogersville is the annual Rogersville Recorder Retreat that I help organize with faculty members Frances Blaker and Letitia Berlin. The intensive week-end is fashioned after a large pajama party with most attendees staying at my house! I regularly attend other local workshops, the Amherst Festival, the Long Island Recorder Festival and others.

I play principal (modern) bassoon for the local Shoals Symphony at UNA. I play baroque bassoon at the Amherst festival and have played in concert in Atlanta.

I would like to see ARTA continue to grow and provide more support for all recorder teachers. In particular, I feel that elementary music teachers could benefit from ARTA membership, and this group of teachers represents a significant area for potential growth. Outreach to elementary teachers could start in college music departments and grow into a stronger relationship with MENC. I will also make the cordial relationship with ARS a priority, work toward avoiding duplicated efforts, and nurture mutual support.
Respectfully submitted, Susan Roessel

CHARLES FISCHER

My dream is to help increase awareness of using recorder in music education in public and private elementary schools and especially in home schools. I have worked with girl scout troops and individual children in private lessons and would like to start a local Junior

Recorder Society in Bloomington after I get established there (moving in October of this year). I will be happy to continue collating and producing the quarterly ARTAfacts Newsletter if you'll have me! And someday I might even finish an article for REJ.

MARIANNE WEISS-KIM

Looking to the future of ARTA, the suggestions that have come through at the annual meeting by e-mail, must in my opinion be considered point by point. Projects for the promotion of professional recordings, for grant writing, for fund raising, for attracting high profile members, for organizing conferences, and for compiling an international e-mail list were all suggested. It is certainly great to dream about all these things, but to actually execute them successfully we need people with real expertise, willing to donate their time. Each of the projects mentioned above could potentially entail a great deal of work, which could only be accomplished by establishing committees who consistently work on them.

First, I think, it would be necessary for someone to decide on the basis of priority what should be done first and what would be feasible to do for which we have the expertise. In my opinion, since fundraising quite simply impacts upon many projects, it would be wonderful if perhaps someone could start with grant writing. As already mentioned by others, we could do some fundraising by allowing advertising in ARTA Facts, for a fee. I also don't see anything wrong with ads in REJ. We could attract larger firms, such as Moeck, Yamaha etc. to pay a fair sum for their ads.

Concerning the recording of recorder music, I would like to see some real study materials to be recorded, either by tape or video for those students who do not have a high level teacher available to them. I think, and as Sue has suggested, the Telemann canonic sonatas would be a very good start. This is material for the advanced student where aspects, such as ornamentation, articulation, phrasing, breathing, fingering, style and dynamics can be taught and discussed.

In addition, I would like to see some more participation by members in publishing little articles of their various recorder activities, their performances, their practice methods and teaching experiences, etc. It doesn't necessarily have to be from high profile persons.

Finally, when speaking of conferences and conventions, I

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think it is best to associate ourselves with larger organizations, where overhead is paid and where we only have to pay for our display, as was the case at the Ohio Music Educators Convention. If volunteers in other states could be found, perhaps it might become possible to take advantage of other conventions in various states. Mostly, however, I would like to express my appreciation to those, in particular to Sue Groskreutz, who has worked so very hard to make ARTA possible.

YVONNE MILLER NIXON

I have participated in musical activities and have played musical instruments since I was a young child. I re-discovered recorder several years ago and have since become highly enamored with the instrument and its music. Besides having participated in master classes and private lessons with various professional players, I also teach private and group recorder lessons. I am also the director of a not-for profit agency that provides services for people with disabilities. I am also on the executive committee of a state-wide non-profit association for professionals in that field and have served in other capacities on that board over the years.

Some of my ideas for ARTA include:

ARTA is an important resource for those who love and teach recorder but do not have formal music training at a university - especially those who do not have convenient access to professional players and teachers (which unfortunately is often the case.) ARTA can help develop teaching skills, professionalism and help raise the standards for the "part timers." As a board member I will be able to provide input from this perspective.

I will continue coordinating and moderating the ARTAnauts "international" email list so that ARTA/ERTA members can have instant access to a world-wide network of recorder teachers.

I believe ARTA should provide assistance to school teachers who are teaching recorder but do not play recorder themselves. ARTA members should be encouraged to reach out to their local schools by assisting teachers in developing and coaching students in recorder concerts and providing technical assistance to teachers and professors who currently use the recorder only a "pre-instrument."

ARTA should make themselves known in the general music education world. I propose, if financially feasible, that ARTA purchase ads in music conference programs and music education journals or newsletters. ARTA members could write articles about ARTA for publications in these journals and newsletters. I believe this would help the recorder be seen as more than just a "pre-instrument."

SALLY DAWSON

I should like to serve ARTA as a member of the Board of Directors. One my highest qualifications is my overall passion for teaching and performance. My Bachelors' and Masters' degree studies reflect this co-mingling, as does the Ph.D. degree that I am currently pursuing at Case Western Reserve University. My recorder instructor at Case Western is Rotem Gilbert from the group Piffaro, Philadelphia's Renaissance Wind Band.

As a mature educator/performer with 20 years in the classroom, coupled with almost half again that number in the studio and in performance, I find that having both education and performance backgrounds is essential in my teaching. I also maintain official State Board of Education Certification in both Ohio and Maine, and feel that such board certification should be the goal of every teacher of children, whether in the studio, school, or community center. This certificate reflects an adherence to the highest standards of education, and ensures the public that we, as teachers, possess the necessary tools for teaching an increasingly diverse population of students exhibiting a wide variety of learning styles. These credentials go a long way in helping to ensure a successful and cooperative music learning experience for both the students and teachers.

In addition to pursuing ideas brought forward by members, I should like to see the following broad and long range goals for ARTA:

1. Continue to support our members by sponsoring continuing education workshops on special topics of interest to teachers who already have music degrees. Inspire and encourage those without music degrees to begin the process. Work with colleges and universities in sponsoring college credit classes and workshops that can be used in attaining and maintaining their respective state board certifications. (Especially important in reaching existing music teachers.)
2. Work with colleges, universities and conservatories to

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ensure that pre-service music teachers have adequate training in the recorder beyond just using it as a pre-band instrument. As general music teachers, they stand to have the greatest impact, in terms of numbers of students, on the next generations of recorder players.

3. Begin a campaign to encourage schools, studios and community centers in hiring recorder teachers with only the highest qualifications to include proper music degrees with education credentials and board certifications, thus providing some assurance of that teacher's ability to successfully teach whatever student crosses their path.

Because of the recorder's affordability, we as teachers have the opportunity in this new millennium to provide almost every family in the developed world with its own recorder consort of some size. Wouldn't that be wonderful? We need to make sure we are up to the task! I ask you to let me serve you in pursuing that possibility.

MELISSA COCCO

I am currently studying recorder with Eva Legêne at the Indiana University Early Music Institute. I will graduate with a master's degree in recorder performance this spring. My undergraduate degrees, in recorder performance and English, were completed at the Oberlin College and Music Conservatory. At Oberlin, I studied recorder with Michael Lynn, Nina Stern, and Allison Melville. I am both an active musician-musicologist and a recorder teacher. I grew up in the Seattle area and hope to move back there this fall to pursue teaching and performing.

During my three years at Indiana University I have held the position of recorder Assistant Instructor in the University's Pre-College Recorder Program. This teaching experience has been rewarding and has allowed me to develop as both a recorder player and a recorder teacher; this experience has given me the tools and enthusiasm to be a good teacher as well as the conviction that good music teachers are needed in this world. Music is an artistic expression that sheds meaning on life and becomes a conduit for our creative impulses. I think that it is especially important, in these times, to

remember the value of music and to share music with others. In my own life, I have sought a balance between sharing music through performing and through teaching. The vantage points of a performer and a teacher enrich each other.

I was introduced to ARTA while at Indiana University by my teacher Eva Legêne. Often, in lessons, we would refer to an article in the Recorder Education Journal in our discussion of performance issues. This thoughtful publication proved to be useful and insightful. I have seen the value of this publication in the context of my own musical learning experience and believe that it should reach out to a wider group of recorder teachers and performers to become a channel for discourse and pedagogy. I think that it is important to develop a strong and thoughtful publication to project the voices of recorder performers and educators in America. I come to you as a recorder performer, teacher and enthusiast. My voice will be that of this new generation of recorder teachers/performers. I would be honored to join the board of ARTA.

Ballot:

- Anita Randolfi**
- Sue Groskreutz**
- LaVerne Sargent**
- Sara Funkhouser**
- Steen Andersson**
- Eva Legene**
- Sue Roessel Dura**
- Charles Fischer**
- Marianne Weiss Kim**
- Yvonne Miller Nixon**
- Sally Dawson**
- Melissa Cocco**

Mary Ann Franson can count votes, here is her address:

***216 National St.
Santa Cruz, CA 95060***

Freestyle Group Improvisation by Hanneke van Proosdij

My own experience bears the stamp of the grand tradition of Dutch improvising with a confluence of classical, jazz and pop musicians such as Maarten Altena, Misha Mengelberg, Han Bennink, Michael Barker, Willem Breuker, Cor Fuhler and Wiek Hijmans (just to name a few). During the last few years at the Royal Conservatory I felt the need to experience music making and improvisation outside of an institutional setting and so my path landed me in the Sonology Department at the Conservatory as well as at workshops and concerts at the Bimhuis in Amsterdam. Soon I had the joy of participating in concerts with the group “Kenvermogen” (a group consisting of three percussionists, three electrical guitar players, three keyboard players, three clarinetists and three recorder players) as well as with groups specializing in electro acoustical music and multi media collaborations.

What is appealing to me in improvisation is that the music will always be unique at any moment. Because we often study the structured repertory our spontaneous musical tendencies tend to fall by the wayside, and as a result we rely too much on what we know and spontaneous creation dies. What seems to be the logical route today is not so much attempting to create completely new styles out of nothing but instead the creating of new styles by the marriage of different styles. Improvisation also makes it possible for musicians to interact with other musicians of a different level or cultural background. I have taught many workshops in ensemble improvisation to all ages rather than teaching in one musical language for a specific group. I try to teach the tools to improvise in any musical language people find appealing. Hopefully this article will help give people these tools and to inspire people to experience this wonderful and universal way of music making.

Paradoxically, when inviting a free group improvisation some rules are needed. Most improvisations rely upon a structure or rules; if no such structure or rules exist we would of course have chaos. In order for an improvisation to be really free a little structure goes a long way. The rules can be anything, every improvisation is like inventing a new game. Before these rules can be interpreted we need to think about our tools – musical parameters – first.

The starting point is with your musical parameters

You can start with exercises focusing on one or more of the following parameters and ask the students to increase or decrease them. Depending on the age of the players you can think of them either as exercises or as games.

Dynamics – loudness as well as shape within a phrase. Most people have no problem increasing the volume of sound, but playing soft or decreasing sound is often forgotten. You can experiment with group dynamics as well as individual dynamics. Playing arches at different times would be effective too. *Register* – pitch and frequency as well as sound color. *Timbre* – overall shape, as well as shape within a note. When working with children it may help to have the students think about animals: this can include imitating actual animal sounds, or it can just help with imagining the timbre. Little birds, elephants, snakes, cheetahs, lions are good animals to start with, to name just a few. *Articulation* – This applies to the beginning of the note (tu, du etc.) as well as the space between successive notes. *Melody* – For a beginner this can be as much as improvising on three notes. *Harmony* – It is not necessary to have extensive knowledge of music theory. However it is important for your students to know when a combination of pitches is exciting and when it is soothing, so that they can choose the harmonic character during their improvisation. *Rhythm* – proportion. A good technique is to start with whole notes and have each student, each at their chosen time, switch to half notes, then to quarter notes and so on. To give the students a good understanding of this tool it would be best to play only on one pitch; to keep it interesting each student can play a different pitch. *Space* – specifically, the position of people in the acoustic space. Are people allowed to walk around? You can draw an imaginary line which people have to cross in order to play. You can divide your group in several smaller groups. *Silence* – Of all the musical parameters silence is one of the most important ones. When you are improvising in a group situation it is important that not everyone plays at the same time. “Not playing” should always be regarded as both a musical choice as well as active participation.

The next step is ensemble skills: Tuning and sound

The following two exercises help students to be more in tune with each other. In order to improvise it is essential for people to “open their ears”. These two exercises help not only for improvisation, but also for ensemble playing.

Exercise 1 - All stand in a circle and play one after another the *same* note (start on middle D on the alto recorder). Try to have the ensemble play in tune as quickly as possible. Each student’s note should dovetail into the next one (tempo ca. two notes at 60). After each round plus one, change pitch.

Freestyle Group Improvisation (continued)

Exercise 2

All stand in a circle and play one after another the same note (alto middle D). Start staccato, when the note has made a full round that is in tune, start lengthening the note gradually so that eventually the notes form a continuous tone. Keep the tempo constant throughout.

The next step, how to maximize the use of musical material? Memory and Imitation

Musical language is not only a matter of constantly creating new material; training musical memory and imitation is crucial. The next three exercises are quite difficult. If the students have trouble with them it is fine to go to the next step and mix and match exercises from both steps.

Exercise 1

The first person plays a note, the second person copies the first person, then adds a new note. The third person plays the second person's note and adds another note and so on. Make sure to copy pitch, length, loudness and shape – these can be divided into different exercises.

Exercise 2

First person plays a note, the second person copies the first person, then adds a new note. The third person plays *both* the first and second persons note and adds a third one, and so on. This exercise develops theme building.

Exercise 3

When Exercise 2 is working well, add ornaments: the first person plays a theme, the second person copies the theme and adds an ornament or gesture, the third person copies the second person and adds an additional idea, and so on. This is a very difficult exercise.

The next step: Roles in the ensemble

By playing different roles the students learn when to listen and when to take the initiative.

Exercise 1

Create a duo in which one person is the soloist and the other the accompanist.

Exercise 2

Create a duo where both players are equal. Is there a difference in music quality between exercises 1 and 2?

Exercise 3

Create a trio in which one person is the soloist and the other two both accompany. Is the musical material from

the two accompanists the same? Are the accompanists interacting with each other? Are they interacting with the soloist? Are they waiting for the soloist to take the initiative?

Exercise 4

Start out as in exercise 3, but after a while have the students switch roles, and switch again, so that each gets to experience the different roles.

Exercise 5

Create a quartet divided into two duos in which the students are only allowed to listen to and interact with their duo partner. Each duo can be equal or can be divided into the roles of soloist and accompanist. There should be no interaction between the two duos.

Exercise 6

Create a quartet divided into a trio and a soloist. The trio can be equal or can be divided into the roles of soloist and accompanists.

Exercise 7

Create a quartet in which all are equal. Is there a different musical experience between exercises 5, 6 and 7 for the players? Is there a different experience for the listener?

Exercise 8

Everyone has free reign, one person acts as an on/off switch: when the on/off switch-person plays everyone else stops playing, and when this person stops playing everyone else has to play.

Visualize it all: Working with a conductor

Start by directing your students first in an ensemble. Once they are comfortable with the idea of a conductor, have the students take turns in directing. This will make them both more aware and also more creative in their communication and interaction. Players are free in their choice of musical material. Improvisation is for both the conductor as well as the players.

You can experiment with the following patterns:

- musical parameters (as mentioned above)
- number of musical events
- function in ensemble (solo/ accompaniment/ duo/ trio/ shadowing)
- on/off ("play" or "not play")
- panning: crescendo/ decrescendo from one player to another
- trades; two players trading their material
- material trades: single notes, sounds or events passed very quickly from one player to another
- hold and fade (whatever activity the players are engaged in)

Freestyle Group Improvisation (continued)

play drone

substitute change: those playing must stop, those not playing must enter

substitute crossfade: all must fade in or out

These are just a few patterns to get you started. Ask your students to create other ideas.

Free style group improvisation

All of the aforementioned steps provide your students with the tools and awareness of their options to play in free style group improvisation. Now you and your students can let your creative juices flow. Make up your own rules or structures and improvise away!

Possible pitfalls

When do you know an improvisation has ended? Sometimes in a group situation one or more persons can prolong the musical conversation well beyond what is enjoyable for the other members. Defining a fixed time or closing event may help keep the improvisation to a good length.

The most important rule in improvisation is to continue your story. Often times the mistake people make is that after playing a few notes they stop in their tracks, as they find that their music does not fit with the music other people play. Rather than stopping, encourage your students to keep playing and, while playing, to exercise their imagination and to change their story to fit the other musical events.

Compositions which include improvisation

If you or your students find the prospect of free improvisation daunting, the following pieces may be helpful. These compositions lay out formal rules and create an environment to allow for improvisation.

Pauline Oliveros: *The Well* (1982)

The Well combines a set of seven traditional pitches with a pictorial notation for an improvised structure. In the score the words listen, soar, support, match and merge form a five-pointed star, with the word *well* in its middle. Each word, which is defined at the bottom of the score, serves as a guide to the various functions that the players can assume in their improvisations on the given pitches, in any sequence.

Mauricio Kagel: *Prima Vista* for slide pictures and indeterminate number of sound sources (1964)

The participants are divided into two (or more) ensembles; each ensemble has at least two singers/

instrumentalists, one slide projector, one tape recorder, one amplifier and at least two loudspeakers. The sounds are produced by one ensemble improvising to the images on the slides projected by the other ensemble. Each ensemble has to record on tape a separate version of the work during a rehearsal. For the performance the ensembles exchange tapes. The slides depict the number of musical events, a hierarchical structure in either ascending or descending order, as well as dynamic progressions. I had the good fortune to work with Mauricio Kagel on this piece in 1991 when he was artist in residence at the Royal Conservatory, The Hague.

If you are not in a position to get together with others a good place to start is Karlheinz Stockhausen: *Spiral* for a soloist and short-wave receiver (1968, premiered by Heinz Holliger at the world fair EXPO 70 in Osaka). Stockhausen produced a series of "process compositions", starting with *Plus-Minus* in 1964, in which the score consists primarily of transformation processes: a blueprint for composition rather than a finished work. In *Spiral* he uses a greatly simplified notation, consisting essentially of the signs "+", "-", "=" (more, less, the same) applied to the pitch, dynamic, length and rhythmic segmentation of (your improvised) musical material. I have performed the piece several times and I find *Spiral* somewhat didactic; nonetheless, no other piece forces the player to think so much about all the various musical parameters and as such is a great place to begin the study of free improvisation.

I have had much inspiration from the music and writings of Michael Vetter, John Zorn, Christian Wolff, Guus Janssen, Brian Eno, Derek Bailey, Tony Braxton, ICP Orchestra and Carl Dahlhaus. I hope to pass on my passion for Free Improvisation to you all; it has enriched my life in many ways.

Hanneke van Proosdij studied recorder with Michael Barker at the Royal Conservatory in The Hague, the Netherlands, where she also studied harpsichord and composition. She received her DM (teachers diploma) in 1992 and UM (solo diploma) in 1995. She performs regularly with Philharmonia Baroque Orchestra, the American Bach Soloists, Magnificat, Orinda, Parnassus Avenue and the Farallon Recorder Quartet. She has appeared at the Berkeley Early Music Festival, Internationale Handel Festspiele Göttingen, Festival d'Ambronay, Wratistavia Cantans, Contemporary Improvised Music Festival and the Amherst Early Music Festival. Upcoming appearances for 2005 in Carnegie Hall, Amsterdam Concertgebouw and the BBC Proms. Hanneke is a co-founder of the Junior Recorder Society in the East Bay as well as the director of the SFEMS Medieval Renaissance Workshop. Her solo harpsichord recording is available online at <http://www.magnatune.com/artists/proosdij>

Interview with Matthias Maute - by Charles Fischer

CF - Please tell us about your musical training and background. Did you start on recorder or another instrument? Did you take up traverso after recorder or vice versa? Did you start in public school, private school, private lessons, etc. Did you have a general university education with music as your special subject or did you enter a conservatory? Who were your major musical influences?

MM - I started playing as a little 5 year old boy. The group lessons went on until the age of 10, when I took private lessons and at the same time had huge fights with my parents, who wouldn't allow me to stop playing. None of my friends and male classmates kept playing recorder at that point After having thrown my instrument in the shrubs so as to get rid of it, I felt relieved. But a friend of mine found it and since I was the only recorder player he knew of, he rang our door bell. So after all I kept playing.

I studied recorder at the Musikhochschule Freiburg (1983-86) and the Conservatory Utrecht (1986-89) with Baldrick Deerenberg being my most important teacher. He taught that the sound production on the recorder resembles the handling of a violin bow. Well, I had started playing violin at the age of ten and therefore it didn't take me a long time to figure out the connection between those instruments as required by my teacher. It was quite interesting. In the meantime I started playing traverso as an autodidact and have been concertizing widely with that instrument too. Playing recorder and flute is a never-ending love story for me.

CF - When did you start composing? Do you write only for recorder or for other instrumental combinations? How do you differentiate between "modern" music and "music in a baroque/rococo style" when you compose your pieces?

MM - When I was 24 I felt an urge to compose but found

out quickly that it was quite difficult to fill empty pages with musical ideas. Despite those difficulties I wrote a couple of recorder pieces that primarily derived from my own way of playing (Once There was a Child, How I Love You, Sweet Follia! etc).

After years of experimenting and research I expanded my range of possibilities. My double concerto for viola, cello and symphonic orchestra was premiered in 2001 in the USA. Right now I am involved in an Opera project. A baroque orchestra in the Netherlands wants to have a contemporary opera...

I like to explore different styles, so as to learn how the magic in every style works. It is so exciting to look behind the curtain so-to-speak.

And since I am first and foremost an instrumentalist I don't have the obligation to write for eternity-actually I can do what I want to do. This personal freedom gives me the liberty to write in styles as remote as the 17th century Venetian style as well as electronic music for amplified instruments. The pleasure however stays the same!

CF - You are in (and have been in) several different performing groups. Please tell us a bit about your experience and repertoire for each of the groups (Trio Passaggio, Ensemble Caprice, Rebel, etc.)

MM - The Ensemble Caprice is the first musical group I founded. We started as a duo

recorder-gamba and explored music by Händel as well as Schubert, Chopin and Satie. Caprice has now developed into a very flexible organization, ranging from small chamber music productions all the way up to orchestral projects. In January next year I will conduct a program with music of the Sturm und Drang period in Germany.

In June 2005 we will perform a program with the title *The 12 seasons*, bringing together the 4 seasons by Vivaldi, John Cage and Astor Piazzolla in an arrangement for baroque wind instruments as well as harpsi-



Interview with Matthias Maute (continued)

chord, organ, lute, cello and double bass. It will be quite exciting!

Trio Passaggio combined wind instruments like recorder, bassoon and ...organ! I love this combination. Although we stopped performing when I moved to Montreal in 1999, the results of that collaboration were very important for my own development, since we really took the time exploring the richness of 17th century music as well as playing the main repertoire for the recorder of the 18th century.

The collaboration with REBEL aims at performing the concerto repertoire for recorder and flute. I am lucky that I've had the chance to play all the important concertos for recorder in concert. It helped me to develop my own standard of playing, since every night you are supposed to deliver an (ideally) outstanding interpretation of those really difficult to play pieces by Vivaldi, Telemann, Mancini and others. It is a pure pleasure to expose yourself to this challenge, certainly when playing with REBEL, an ensemble that reaches for intensity and expression in every single bar of a piece.

CF - Please tell us about your experience as the music director of the Manhattan Orchestra.

MM - The Manhattan Recorder Orchestra came as a big surprise to me. All of a sudden the phone rang and the

come with a recorder orchestra. I have learned a lot in the course of this collaboration and the concerts we have given so far proved to be very satisfying.

We tend to present programs from different periods so as to constantly surprise our audience. Since two of our members, David Hurd and Charlie Gamble, compose we've had the pleasure of performing their pieces. And of course I couldn't refrain from writing for the orchestra. "Ten Times Tenor" is now published by Moeck.

CF - Please tell us about your experiences as recorder professor at McGill University and the program there. Do you stay in Montreal most of the time or divide it between Montreal, Europe, New York, and other places?

McGill has an excellent program for early music which, in my opinion, is superior to what I have seen and witnessed in Europe. Students are not only involved in the instrumental lessons and academic classes, they also have compulsory chamber music coached ensembles every week as well as a Baroque orchestra, Renaissance projects, and Baroque operas. This is paradise compared with what I had in Freiburg or Utrecht, where at that time it was impossible to find one single baroque violinist.

I travel extensively and like very much my style of life, performing a lot in different countries and cities. When I started dreaming about a future in music when I was a young boy (after my friend brought back the instrument I had thrown away), I fantasized about having the option of experiencing the passion of music in my daily life.

CF - What was the inspiration for your new books on "Recorder and Improvisation" and how do you see these materials being used in the classroom, workshops, or other uses?



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Interview with Matthias Maute (continued)

MM - I started improvising when my own teaching got boring for myself (sorry to say!). This turned out to be a turning point in my musical life. Once you start improvising, you don't want to miss it ever again. The possibilities are endless: I improvised together with one of Canada's most outstanding jazz musicians, jazz pianist Lorraine Desmarais, I improvised cadenzas in Vivaldi concertos, I improvised with electronic sounds, I improvised on baroque grounds, jazz riffs and percussion rhythms which widened my horizon considerably. Instead of reproducing all of a sudden one is forced to develop one's own vocabulary with an individual voice. Considered from that point of view music takes on a completely different quality and I can't help myself feeling like being in a frail boat in the middle of the ocean, trying to sail back to the safety of a far-away port. This exciting adventure has inspired my musical life in the last couple of years. Writing a book about it meant sharing this experience with other musicians who are eager to go down the same road. I hope the book will inspire both musicians and teachers to include improvisation as part of their daily musical life.

The first book stresses theory and methodology along with providing many musical examples and exercises and also has a separate workbook with a play-along CD and stresses actual playing and improvising. I am planning a sequel to the book exploring the possibilities of composing/arranging/developing and writing down musical ideas in order to enable a teacher and player to create his own material and his own music.

CF - You are among that fortunate group of musicians who is able to collaborate with your life partner musically. Where and how did you meet Sophie Lariviere and when did you start performing together? Do you also do workshops or classes as a team? Does she perform outside of Ensemble Caprice? Is she also a teacher?

MM - It is indeed a privilege to combine forces for a variety of projects like music or family. Actually we are expecting a child in summer.

We met in 1994 and have realized musical projects together ever since then have which opened the world of trio sonatas and instrumentations on a larger scale to me. Caprice has -thanks to Sophie's contribution and input- evolved into a very flexible ensemble that does not shy away from bringing together musicians of world music with performers on period instruments,

that performs contemporary music as well as early music and that ranges from recorder/flute-duo to small orchestra.

We also teach sometimes together. In 2000 we organized an exchange project for young students in Montreal and in Berlin. We accommodated ten young players from Germany for a week before we went over to Berlin with some talented Canadian players.

For those who know Sophie's excellent teaching it may not be surprising that her students win the national competitions on a fairly regular basis.

Besides she performs with REBEL Baroque Orchestra, Les Violons du Roy and numerous other groups in Montreal. It is a busy life!

CF - What are your feelings about recorder competitions? How does the new Montreal Competition compare with the Bruges Competition and the Moeck SRP Competition?

Recorder competitions can help young talents to establish a professional career. This basic idea was at the root of the idea of organizing the First International Recorder Competition in Montreal. Since we have included contemporary music in the program, we ask for players that can handle many different styles. In addition the players are required to bring their own creative ideas (e.g. compositions, arrangements, improvisations or original program ideas) that show clearly their individual artistic trademark. By this I hope to inspire young players to live up to the challenge of today: those who want to make a living from playing recorder should be able to realize an individual concept of music, that helps to establish a distinct reputation.

We should reinforce the development of creative ideas and new concepts in order to help the recorder to be an important part of our culture in the future.

CF - What are your feelings about recorder education in elementary school? Do you have any plans to get involved in that area, or will you just stick to conservatory classes and special workshops for adults?

I taught for ten years at a music school in Stuttgart and I loved it. One of the results was my book on improvisation, which collected the experiences of my teaching of

Interview with Matthias Maute (continued)

young players.

I am aware that teaching the recorder in primary schools is yet another challenge, that I will leave to others, since my concert and teaching schedule is already too busy. Besides it needs other qualities than I do have in order to teach at elementary school...

Right now I am working on the sequel to my book on improvisation: *Recorder & Creativity* will deal with the development of musical material, that enables players and teachers to create their own music for both teaching and concert purposes. A new adventure has started!

CF - Finally, what kinds of projects would you like to get involved with in future for performing? Teaching? Composing? Writing?

Well, this book is an important project right now. I am also, as mentioned above, involved in a big project of composition: the creation of a contemporary opera for period instrument orchestra will be a very important focus in the near future. Furthermore I plan to extend my research in the field of electro-acoustical music.

Besides that I am working on developing my skills as a conductor. During the next year I will have to conduct a couple of big projects, which will be an exciting challenge for me.

Generally speaking I just love what I do, which is playing different instruments, giving concerts, teaching students, writing books, composing music, arranging pieces, conducting, organizing! I could go on forever with that! Is there a better profession than being a musician?



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Reviews - by Charles Fischer

☞ **Do It! Play Recorder Vol 1** - by James O. Froseth, GIA Publications 1996. Available as student book only: (MLR-437), Student book plus CD (MLR-438), Student Book plus CD plus recorder (MLR-440), CD only (MLR-436), or Teacher's Edition (MLR-441)

Even though this book has been out for a while, I have only recently discovered it thanks to Sue Groskreutz's excellent survey of playalong CD's in American Recorder Magazine. My review copy is the book and CD configuration, which lists for the remarkably low price of \$6.95. Even the version including a Yamaha plastic recorder is available for around \$15, so before I say anything about the quality of the materials I have to say this is an outstanding buy for schools and home schools on a tight budget. There is really no excuse for any child not being able to own an instrument, instructional music and a play-along CD!

Of course I wouldn't be spending the time writing a review of *Do It!* Unless I thought the material had musical and pedagogical merit and that it certainly does. While my own method was a reaction against treacly "children's music" perhaps a book consisting of only medieval and renaissance duets was a little austere, especially for young children and this book represents to me a valid alternative or supplement because in addition to a nice selection of pieces from the 12th, 15th, and 16th centuries, it also includes folk, jazz, rock, county, bluegrass, honky tonk, spirituals, blues, gospel, latin, and even reggae, with some tunes being presented in a variety of styles.

The book adds opportunities for creative musicianship by presenting a selection of pieces to be played by ear (starting on different notes) with the provided accompaniment, pieces which call for rhythmic improvisation, call and response (literal and improvised) as well as pentatonic improvisation, blues improvisation, and what they call

"model" improvisation on the back cover - I believe this is a misprint for "modal" improvisation, since several pieces are presented with their modes.

Although most pieces (out of about 80 tracks, including variations of styles for some tunes) are monophonic and benefit greatly from the CD accompaniment, there are several rounds and duets and other pieces with multiple-part accompaniments written out in the book so that the CD is not really needed for them. For most of the pieces, real musicians playing predominantly piano, bass, and percussion with occasional guitar provide a lively background to try the pieces out. They have a pretty good sense of the different styles and make using the CD in classroom or at home for practice, a pleasure.

Volume 1 provides a complete fingering chart for soprano recorder but actually only presents a range of notes in the following order: BAG (3 pages), C (3 pages), D (4 pages), F# (3 pages), E (3 pages plus one piece with optional high E), Low D (10 pages), High E and High G as optional notes (7 pages), Low F (1 page), Low C (2 pages).

There are photos showing embouchure, hand position and posture and diagrams showing articulation, a musical signs and symbols dictionary, a rhythmic pattern dictionary, and a CD music index in the back. All in all, I would say great care has gone into the editing and production of this material and I can hardly imagine any better materials to introduce the recorder in the elementary grades. I also believe adult beginners would enjoy most of the materials in this method, although I would certainly supplement it with more medieval and renaissance duets in both cases as well as the materials in the Suzuki method books, which quickly move to the baroque era in a graded format. Volume 2 of *Do It! Play Recorder* will be reviewed in the next ARTAfacts, along with the Teacher's Guide to Volume 1.

Reviews (continued)

☞ **Do It! Improvise Vol 1 - Structured Improvisation for Beginners on All Instruments** - by James O Froseth and Albert Blasser, GIA Publications, 1994.

This material is contained on a single CD (the double jewel box packaging is misleading) with an included 46-page booklet listing 24 scale/mode patterns performed in various styles. It is not specifically for recorder, but can be used with any melody instrument. There are separate music lines for C, Bb, F, Eb, Bass and Double Bass with the suitable transposing key signature provided. This means that whether you are using a C-fingered recorder (soprano/tenor) or an F-fingered recorder (alto) you would still play only the first line, which is for C melody instruments (e.g. flute, oboe, or violin).

Each of the tracks consists of 8 measures of background accompaniment using a particular mode or scale in a particular style. Some tracks are 16 measures because they provide a transposition as well. The first 8 tracks use the pentatonic (5-note) scale based on d minor and g minor for Latin Rock, Cool Jazz, Jazz Waltz, and Dorian Rock. The next 6 are modal (C and F Mixolydian, A and D Phrygian, and Bb and Eb Lydian). The next 5 are blues in Bb, F, Eb, F and Bb, Bb and Eb. The next 4 use the ii-V7 in both the Major and relative minor for F Major/d minor or Bb Major/g minor in both 3/4 and 2/4 time. Finally, track 24 is a Bb blues that modulates to both Eb and F.

Each track is repeated 8 times with the accompanying rhythm section (piano, bass, drums) fading out on the 8th repetition to signal the end of the track. This is a kind of “training-wheels” improvisation method which focuses each track on a particular scale pattern using limited chord changes and makes it very easy to create nice melodic lines while learning to hear the chords implied. I would strongly recommend this as a prelude to more advanced improvisation using either Hal Leonard or Jamey Aebersold tune books (to be reviewed in the next issue of ARTAfacts).

☞ **Blockflöte & Improvisation - Formen und Stile durch die Jahrhunderte - Modelle, Methodik, Theorie, Übungen** Breitkopf Pädagogik Series, 2005.

I am going to call this **Recorder & Improvisation Part I** because Part II consists of actual practice examples with an accompanying CD and is really the companion book to this one and will be reviewed in the next issue of ARTAfacts.

B&I is written in German and packed full of information and discussion on just about every form of improvisation relevant to the modern recorder player. Even if you don't read a single word of German it is worth obtaining because of the 240 instructional musical examples collected, compiled, and in some cases, composed by the author himself!

Here is my loose translation of the chapter headings to give you an idea of the scope of the book:

- 1 - Introduction
- 2 - Rhythmic Basis
- 3 - Basis for Instrumental Improvisation
- 4 - Methodical Tonality in Melodic Improvisation
- 5 - Improvisation in Medieval Music
- 6 - Douce Memoire - Renaissance Improvisation
- 7 - Improvisation in Baroque Style
- 8 - Dirty Note Jazz Improvisation
- 9 - Thriller - Pop Music for Improvisation
- 10 - Improvising Using Modern Playing Techniques
- 11 - Using Graphic Notation as a Basis for Improvisation
- 12 - Chamber Improvisation
- 13 - Improvising with Time
- 14 - Improvising with Movement
- 15 - Improvising with and without Text
- 16 - Improvising on the Basis of Formal Models
- 17 - Improvising a Melodic Accompaniment

Hopefully this important work will be translated into English soon.



Katy Rogers - Sue Roessel Dura

The Rogersville Optimist Club in conjunction with the Birmingham Chapter of the American Recorder Society sponsors a program for local 4th and 5th graders each year to teach the children how to play the recorder. The program completed its fourth year, so one of the first students in the program, Katie Rogers, is now the teacher's aide. Sue Roessel has been leading the program since its inception.

Early this spring, Katie asked about possible recorder solos for the Alabama State Solo and Ensemble Festival held at the University of North Alabama. She wasn't sure that recorders would be allowed in the Festival since it was for band instruments. So Sue checked with the Festival chairman, mainly asking whether there was a recorder judge or would recorders be placed with the flutes.



Now what was needed was an appropriate solo. Sue offered Katie two choices - a soprano solo, *Re-cercarda Segunda* by Diego Ortiz, and on alto, the *Giga* from *Sonata III* from *Il Pastore Fido* by Antonio Vivaldi - thinking that Katie would pick one of them to present. Within a couple of weeks, both pieces were sounding good and they decided to enter both of them. Katie would also be playing a clarinet in both a solo and ensemble.

With all this on her plate, Katie did a fantastic job. She earned a "I" on the Ortiz and a "II" on the Vivaldi. The judge's comments were very helpful and encouraging. He liked the sound quality on both of her instruments. Some of the rhythms were challenging for her and the judge pointed out that these caused tempo problems. But the conclusion was: "Very talented young lady." We can't argue with that!

Planned for Next Issue (September, 2005)

Improvisation is such a large topic that articles and reviews have had to spill over into another issue along with an important article on renaissance recorder consorts presented at STIMU 2004. Here is a list of some of the highlights to be covered in the next issue of ARTAfacts:

☞ **Between Composer and Musician** - *Teaching Improvisation Workshops in Early Music Styles* - Saskia Coolen

☞ **The Cradle of the Consort Ideal** - *the development of the recorder consort in the late 15th and early 16th centuries within a context of the evolution of the consort idea in general* - Keith Polk

☞ **Poulet au Chocolat** - *A provocative manifesto on esthetics* - Matthias Maute

☞ **Do It! Play Recorder Vol 2** - *Part 2 of an ex-*

citing new approach to Recorder Methods - by James O. Froseth

☞ **Do It! Improvise Vol 2** - *Continuation of part I stressing improvisation in all the modes* - by James O. and David Froseth

☞ **Recorder & Improvisation Part II** - *Playing and Improvising (With Play-Along CD)* - by Matthias Maute

☞ **Jazz: Anyone Can Improvise** - *Teaching Improvisation for all Instruments on DVD* - Jamey Aebersold

☞ **Jazz: Play Along CDs** - *Survey of materials published by MMO, Jamey Aebersold, and Hal Leonard*

☞ **Real Jazz on Recorder!** - "Changing" and "Yellow and Red" by Nadja Schubert and "Holy Mischief" by Eddie Marshall

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