

FOLKWAYS RECORDS FM 8357

AN INSTRUCTION GUIDE RECORD BY
JOHANNA E. KULBACH AND ARTHUR NITKA

THE RECORDER GUIDE

Recorders played on this record by Martha Bixler and Eric Leber



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FOLKWAYS FM 8357

SOPRANO LESSON I
SOPRANO LESSON II
SOPRANO LESSON III
ALTO LESSON I
ALTO LESSON II
ALTO LESSON III
DUETS FOR SOPRANO AND
ALTO WITH THE FIRST FIVE NOTES
LESSON IV
LESSON V
LESSON VI

DESCRIPTIVE NOTES ARE INSIDE POCKET

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THE RECORDER/JOHANNA E. KULBACH AND ARTHUR NITKA

FOLKWAYS FM 8357

THE RECORDER

An Instruction Guide Record by
JOHANNA E. KULBACH and ARTHUR NITKA

Recorders played on this record by
Martha Bixler and Eric Leber

INTRODUCTION

The recorder is an ancient instrument whose origin is not really known. Paintings of the 13th and 14th century show that recorders were widely used during the middle ages. Practically forgotten from 1750 to 1900, recorder playing was revived in the 20th century when musicians and musicologists such as Arnold Dolmetsch became curious to hear pre-classic music performed on the instruments of the period. Stimulated by playing instruments from museum collections, they began to copy these old models. Nowadays recorders are found in the remotest parts of the world, and a large amount of good recorder music is available covering the period from the middle ages to the present. The preferred music for consort playing dates from Shakespeare's time. During the baroque period, the tone quality of the recorder inspired the composers to write a great deal of solo literature for it.



HOW TO USE THIS RECORD

The opening half of the first side of this record is devoted exclusively to the soprano (or tenor) recorder; and the second half to the alto recorder. The reverse side combines soprano and alto together in duet form. Each lesson is about a weeks work, so although the temptation to plow straight ahead is great, a wiser course would be to constantly review each band and learn it well before continuing.

First listen to the lesson as you finger your recorder and follow the music with your eyes and ears. Then go back and try to play along with the record, always striving to match your sound to the performers. If at first you cannot keep up with the record, practice for a time without it. When you can play along with the record with ease, it is time then to continue.

SIDE A

- | | |
|------------------------------------|---|
| 1. Soprano Lesson I - The note B | 9. Theme And Rhythmic Variations |
| 2. - The note A | 10. Shepherd's Hey |
| 3. - The note G | a) First Version |
| 4. Indian Lullaby - Soprano | b) Second Version |
| 5. Soprano Lesson II - The note C | c) Third Version |
| 6. A Paris - Soprano | 11. Lesson IV |
| 7. Soprano Lesson III - The note D | 12. Exercise |
| 8. Soprano Exercise | 13. German Children's Song |
| 9. Alto Lesson I - The note E | 14. Swapping Song |
| 10. The note D | 15. Slavonic Tune |
| 11. The note C | 16a) Folk Dance - Soprano Melody |
| 12. Indian Lullaby - Alto | 16b) Folk Dance - Alto Melody |
| 13. Alto Lesson II - The note F | 17a) Spring Dance - Soprano Melody |
| 14. A Paris - Alto | b) Spring Dance - Alto Melody |
| 15. Alto Lesson III - The note G | 18. Lesson V |
| 16. Alto Exercise | 19a) French Dance Tune - Soprano Melody |
| | b) French Dance Tune - Alto Melody |

SIDE B

- | | |
|---------------------------------------|-------------------------------------|
| 1. First Duet | 20. Pretty Saro |
| 2. Theme and Variation | 21. When Johnny Comes Marching Home |
| 3. Waltz | 22a) May Song - Soprano Melody |
| 4. Swinging | b) May Song - Alto Melody |
| 5. Juba | 23. Lesson VI |
| 6. Silent, Silent | 24. The Touchstone |
| 7. Christmas Song | 25. The Tailor and The Mouse |
| 8a) Sleep Baby Sleep - Soprano Melody | 26. Theme And Variations in 6/8 |
| b) Sleep Baby Sleep - Alto Melody | 27. Father Grumble |
| | 28. The Old Mole |

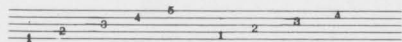
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MUSIC LP

A SHORT INTRODUCTION TO THE MECHANICS OF MUSIC


Music is written on a STAFF. A staff is composed of five horizontal lines separated by four spaces.

STAFF:

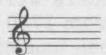


The lines and spaces are always counted from the bottom up.

The staff takes on a definite character when a CLEF sign is placed at its beginning, at the far left. There are many clefs used in music, but the TREBLE (or G) CLEF is most commonly used for recorder, and we shall concern ourselves with it in this book.

A Treble Clef looks like this  and is placed on a staff like

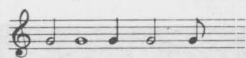
this:



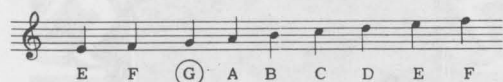
Notes are circles, open or filled in, with or without stems, that are placed on the staff:



Notice that the clef sign curls around the 2nd line from the bottom. A note written on this 2nd line is "G", and that is why the treble clef is also called the G Clef.

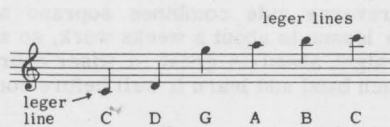


We use the first seven letters of the alphabet to name the notes. Using G as a starting point, and utilizing each line and space in succession, the notes go up and down the staff in alphabetical order. We can now read every note on the staff.



Often the limits of the staff must be extended. To do this, LEGER lines are added above or below it, and the notes placed on the leger (or in the spaces created by these lines) again follow alphabetically, up or down on the staff.

Therefore:

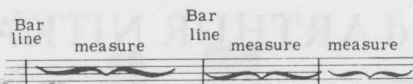


The notes placed on the staff have a definite time duration indicated by their shape. These durations are always in the same mathematical ratio to each other.

For instance: a WHOLE note is always twice as long as a HALF note; a HALF note is twice as long as a QUARTER note; two EIGHTH notes equal one QUARTER note; four SIXTEENTH notes equal one quarter note, etc.

A dot placed after a note increases its time value by one-half. A dot after a half note increases its total duration to a half plus a quarter note (or three quarter notes); a dot after a quarter note increases its total duration to a quarter plus an eighth (or three eighth notes).

A BAR LINE is a vertical line drawn across the staff. The space between two bar lines is called a MEASURE.



Each measure is equal in time value (number of counts) to every other measure in the same selection.

DOUBLE BAR LINES

A light double bar || indicates the end of a section within a piece.

A heavy double bar || indicates the end of a piece.

The shape of the notes are:

Whole note



Half note



Quarter note



Eighth note



The shape of the rests are:

Whole rest



Half rest



Quarter rest



Eighth rest



two or more eighth notes may be connected with a beam.



Sixteenth note



Sixteenth rest



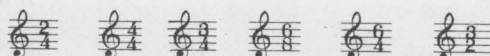
Two or more sixteenth notes may be connected with a double beam.



Rests are intervals of silence during which you do not play. Their time values correspond to their related note values.

A TIME SIGNATURE will determine how many counts (or beats) the notes and rests in each measure will receive.

The time signature consists of two numbers, one above the other, placed at the beginning of the piece following the clef sign.

Examples: 

Here is the formula:

Top Number = the total number of beats in one measure
Bottom Number = the kind of note that receives one beat

Examples:

4 indicates that there are 4 beats in a measure and a quarter note receives one beat. A half note (two quarters) will receive two beats - a whole note, four beats - two eighth notes receive one beat, etc. However, there will be a total of 4 beats (notes or rests) in any one measure.

2 2 beats to a measure, a quarter note (or its equivalent) receives one beat.

6 6 beats to a measure, a quarter note (or its equivalent) receives one beat.

3 3 beats to a measure, a half note (or its equivalent) receives one beat.

3 3 beats to a measure, a quarter note (or its equivalent) receives one beat.

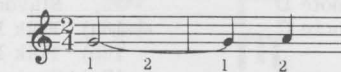
5 3 beats to a measure, an eighth note (or its equivalent) receives one beat.

etc.

C is an abbreviation for 4/4

♩ is an abbreviation for 2/2 (also called cut time or alla breve)

A TIE is a curved line connecting two like notes that are to be sounded continuously for the total time value of both notes.



G is held for 3 beats



G is held for 2 beats etc.

The placing of a note on a particular line or space on the staff gives the note its name, as we have learned. The higher its position, the higher its pitch, or sound, and of course the lower its position the lower its pitch. Therefore, you can have two notes of the same letter names on different parts of the staff, pitched an octave (eight notes) apart.



On occasion, notes must be altered in pitch. This is indicated by symbols called ACCIDENTAL signs.

Accidental Signs

- ♯ - a sharp sign raises the pitch of the note it precedes by $\frac{1}{2}$ step.
- ♭ - a flat sign lowers the pitch of the note it precedes by $\frac{1}{2}$ step.
- ♮ - a natural sign cancels a previous ♯ or ♭ sign.

An accidental sign is valid only for the measure in which it appears. A bar line automatically cancels the accidental of the previous measure.

The **KEY SIGNATURE** appears at the beginning of the staff between the Treble clef sign and the Time signature. It consists of one or more sharps, or one or more flats. These sharps or flats (always appearing in the same sequence) indicate that the notes they represent are to be altered throughout the entire piece.

indicates that all F's, no matter where they appear on the staff are to be played as F# throughout.

All F's and C's are to be played as F# and C# throughout.

All B's are to be played as Bb throughout.

All B's and E's are to be played as Bb and Eb throughout.

etc.

A **REPEAT** sign is two dots placed on the staff before or after a double bar:

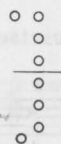
A section of a piece thus marked off is played and then repeated without a break in rhythm. When the sign appears without a previous sign , the piece is repeated from the beginning. A repeat sign is used only once.

HOLDING THE RECORDER

The recorder has eight holes, seven on the front and one in the rear. It is held with the left hand on the top portion and the right hand on the lower. The left thumb covers the rear hole and the other fingers follow as shown in the accompanying diagram.

Each finger covers only the hole assigned to it, and no other. This never varies. The right thumb is used only to support the instrument and the left little finger is not used at all.

When a note is introduced in the text it will be accompanied by this fingering diagram, which represents the recorder. (See picture above)



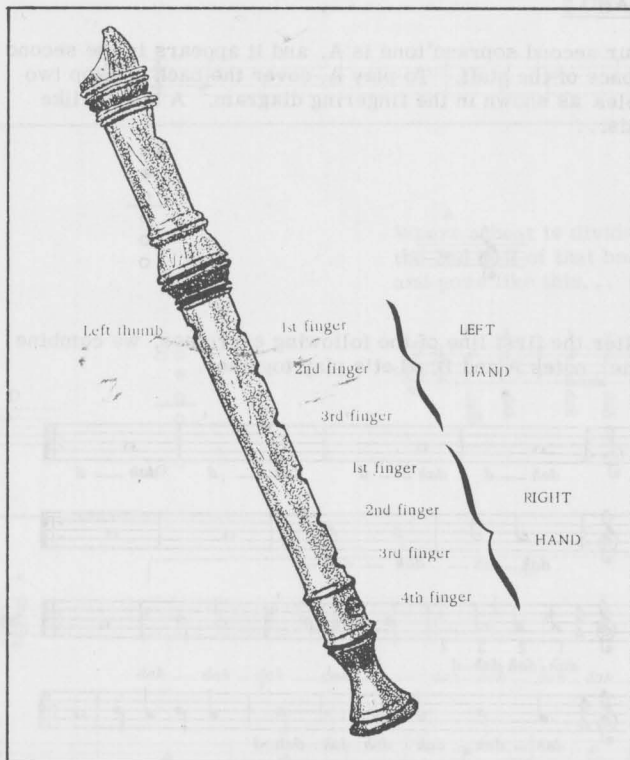
○ = do not finger

● = close completely

◐ = open approximately half way

◑ = left thumbhole pinched (approximately $\frac{7}{10}$ closed)

When hole is:



Fingering the recorder should be done firmly, yet not with heavy pressure. When a hole is to be covered, it must be covered completely. The finger tips are not used, but rather the soft pads of the fingers. Fingers not in use should be kept about one half inch above the holes to which they are assigned, and when called into play should fall like little hammers and with gentle force.

The recorder is supported by the lips and right thumb. The right thumb is positioned approximately behind the first finger of the right hand. The recorder is held to the lips at a 45 degree angle. The elbows are held away from the body, slightly forward and up.

Fingers should be arched, though not completely round. Imagine a small peach in your palms to give the proper arch.

Many players recommend the use of a thumb rest for the right thumb to assist in supporting the recorder. Each player must form his own thoughts on this, although we feel that for the Soprano it is not necessary - for Alto, sometimes useful - and for the Tenor and Bass, almost a necessity.

BREATHING

Blowing through the recorder must be done with an even and constant breath pressure. This is so important that you would do well to re-read and commit this to memory.

Should you increase the breath pressure while playing, the tone will become higher (sharp) and if diminished, the tone will become lower (flat). The result will be an out of tune performance.

The proper pressure to produce a good tone will vary. In general, the lower tones require less pressure than the middle range, while the higher tones need a stronger pressure. However, whatever pressure

used, it must be kept constant for the duration of the note.

Breathing spots are marked in the music with the symbol:

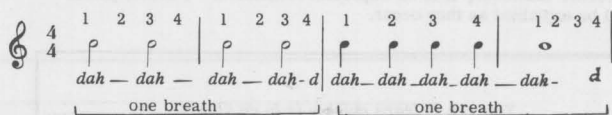
A breath is also taken at a rest, double bar, repeat sign, and fermata.

TONGUING

Tonguing is a device for starting and stopping a tone and giving the sound definition. It is one of the most important recorder techniques to understand and develop correctly from the start.

The recorder mouthpiece is placed between the lips with a slight grip. The teeth and tongue never touch the instrument. Let your tongue find the ridge in your upper mouth about where the teeth go into the gums. With the recorder between the lips and tongue in position, softly say the syllable "DAH". Do this several times in succession, and the last time say "DAH - d". Do this until it becomes automatic.

What you have done would look like this:



Notice that the final "d" is not used until you take a breath (↑). You start the tone with the D. continue the sound with the AH, start the next tone again with the D and continue the same way without a stoppage of breath. Before a breath mark or at a rest you close the sound by putting the tongue delicately on the upper pallete, stopping the flow of air. This action is represented by a small "d". If you sing "Three Blind Mice" substituting DAH for the words and using d at the end of a phrase, you will gain a better understanding of this.

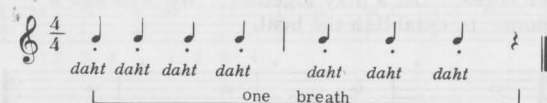
Three Blind Mice, Three Blind Mice,
Dah — dah — dah — dah — d, Dah — dah — dah — dah — d,

See how they run, See how they run,
Dah — dah — dah — dah — d, Dah — dah — dah — dah — d,

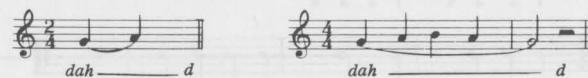
They all ran after the farmers wife (etc.)
Dah — dah — dah — dah — dah — dah — dah — dah — d,

STACCATO has the effect of shortening the duration of a note. The shortness of the note will depend upon the character of the piece.

Staccato notes are indicated by dots over the notes. Tonguing is slightly different for staccato and looks like this:



SLURS are indicated by a curved line connecting two or more different tones. The first note in the slur is tongued with DAH - the AH sound is maintained for the other notes within the slur, and the last note in the slur is ended with the final sound. It looks like this:



Where there are other notes following and not included in the slur, and no breath marks or rests occur, the final d is omitted from the slur until called for;

All of the foregoing should be read carefully. While it is not a complete picture of music notation and the problems encountered in recorder technique, it is an important foundation. Further points will be explained as they occur.

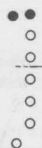
The way to learn quickly is to go slowly. Be certain that you can play each selection with ease before continuing.

SOPRANO LESSON I

SIDE A BAND 1

Our first soprano tone, which is B, appears on the third line of the staff. To play B, cover the back and 1st hole, as shown in the fingering diagram.

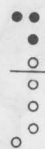
B sounds like this ..



The next three lines combine whole notes, half notes and quarter notes. Let's play together. We will use a metronome to establish the beat.

BAND 2

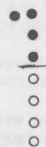
Our second soprano tone is A, and it appears in the second space of the staff. To play A, cover the back and top two holes as shown in the fingering diagram. A sounds like this...



After the first line of the following exercises, we combine the notes A and B. Let's play together.

BAND 3

Our third soprano note is G. G appears on the 2nd line of the staff. To play G, cover the back, 1st, 2nd and 3rd holes as shown in the diagram. G sounds like this...



After the first line of the following exercises, we combine the three notes we now know, B, A, and G.

Repeat each exercise until you are satisfied with the flow and clarity.

BAND 4

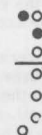
Indian Lullaby. Try to play this using one breath. The last two notes are connected by a tie and are held for the total time value of both.

SOPRANO LESSON II

BAND 5

The next note we learn is C, and it appears in the third space of the staff. To play C, cover the back hole. The top hole is left open and the second hole covered. Make sure that your second finger is covering the second hole and the first finger is above the first hole. Each finger has its assigned hole and never shifts. C sounds like this....

C Recorders



And in the first exercise, C is.....

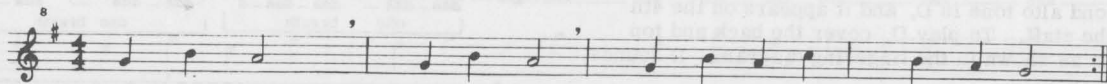
And now let's play the second exercise.

BAND 6

A Paris. Breathe as indicated, which at the same time means phrase. You take a breath at the comma marks and the repeat sign.

A Paris

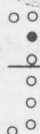
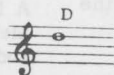
(French)



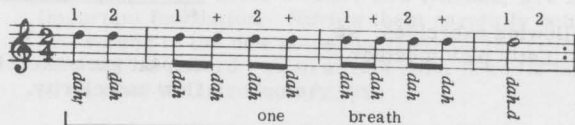
SOPRANO LESSON III

BAND 7

Our next note is D on the 4th line of the staff. To play D, cover only the second hole as indicated in the diagram. All other fingers should be above their assigned holes, ready for action. D is an open sounding note on the soprano. It tends to sound louder than its neighbors. One way to keep it in line is to tongue delicately. In this way you will not emphasize its inherent defect. D sounds like this....



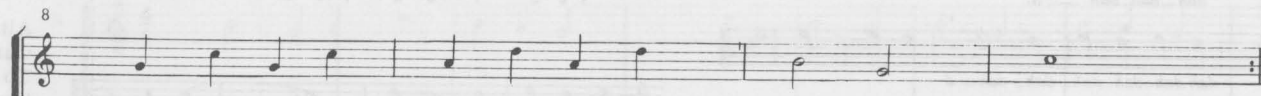
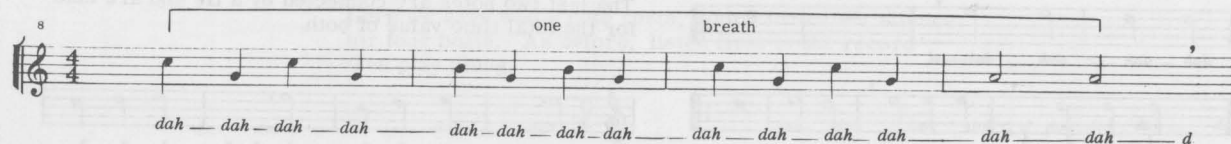
Where a beat is divided, the + sign is used to signify the 2nd half of that beat. The first exercise is in 2/4 and goes like this..



BAND 8

Exercise

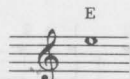
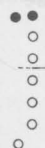
When skipping around the staff, as this exercise does, care should be taken to raise and lower the fingers together. Ready.. 1, 2, 3, play....



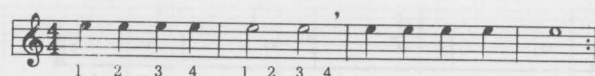
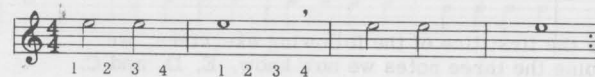
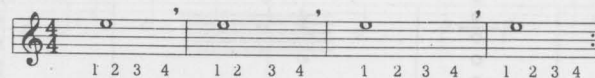
These first five notes we have now learned, are a most important foundation. Review them carefully before proceeding to the new notes and duets on the reverse side of this record. Also at this point it would be wise to re-read the introductory text.

Alto Lesson I

Our first alto tone, which is E, appears in the 4th space of the staff. To play E, cover the back and 1st hole, as shown in the fingering diagram. E sounds like this...

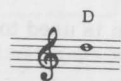
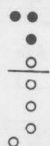


The next three lines combine whole notes, half notes and quarter notes. Let's play together. We will use a metronome to establish the beat. Ready..

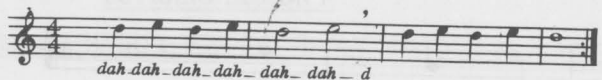
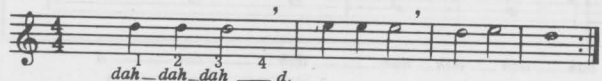
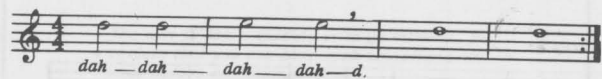
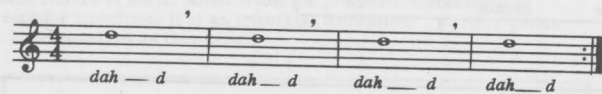


Band 10

Our second alto tone is D, and it appears on the 4th line of the staff. To play D, cover the back and top two holes as shown in the fingering diagram. D sounds like this..

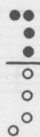


After the first line of the following exercises, we combine the notes E and D. Let's play together.

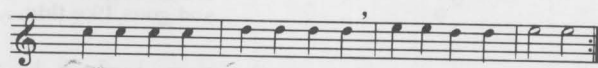
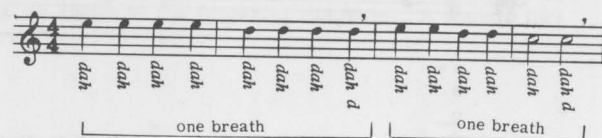
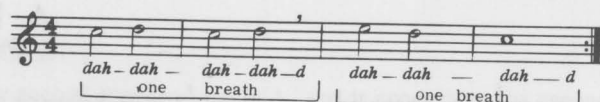
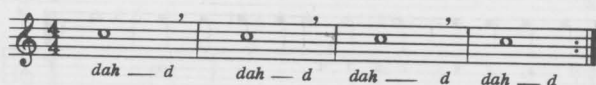


Band 11

Our third Alto note is C. C appears in the third space of the staff. To play C, cover the back, 1st, 2nd and 3rd holes as shown in the diagram. C sounds like this....



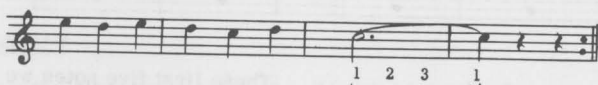
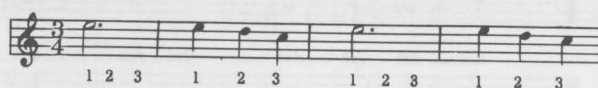
After the first line of the following exercises, we combine the three notes we now know, E, D, and C.



Repeat each exercise until you are satisfied with the flow and clarity.

BAND 12

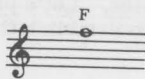
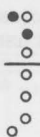
Indian Lullaby. Try to play this using one breath. The last two notes are connected by a tie and are held for the total time value of both.



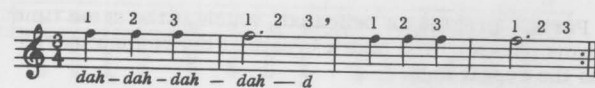
BAND 13

Alto Lesson 11

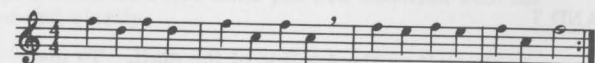
The next note we learn is F, and it appears on the top line of the staff. To play F, cover the back hole. The top hole is left open and the second hole covered. Make sure that your second finger is covering the second hole and the first finger is above the first hole. Each finger has its assigned hole and never shifts. F sounds like this....



And in the first exercise, F is...

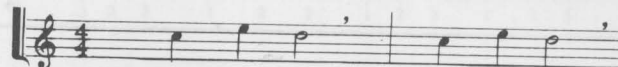


And now let's play the second exercise. Ready... 1, 2, 3, play..



BAND 14

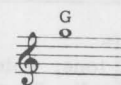
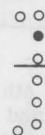
A Paris. Breathe as indicated, which at the same time means phrase. You take a breath at the comma marks and the repeat sign. Ready... 1, 2, 3, play...



BAND 15

Alto Lesson III

Our next note is G, in the first space above the staff. To play G, cover only the second hole as indicated in the diagram. All other fingers should be above their assigned holes, ready for action. G is an open sounding note on the alto. It tends to sound louder than its neighbors. One way to keep it in line is to tongue delicately. In this way you will not emphasize its inherent defect. G sounds like this....



Where a beat is divided, the plus sign is used to signify the 2nd half of that beat. The first exercise is in 2/4 and goes like this.



BAND 16

Exercise

When skipping around the staff, as this exercise does, care should be taken to raise and lower the fingers together. Ready.. 1, 2, 3, play....

dah — dah — dah — dah — dah — dah — dah — dah — dah — dah — dah — dah — d

These first five notes we have now learned, are a most important foundation. Review them carefully before proceeding to the new notes and duets on the reverse side of this record. Also at this point it would be wise to re-read the introductory text.

SIDE B BAND 1

The duets were written for Soprano (S) and Alto (A) recorders in the various combinations. However, a Tenor may play the Soprano part, and a Sopranino or Bass the Alto.

The Soprano recorder sounds an octave higher than written. This is indicated by a small 8 above the treble clef sign.

When playing duets, you must keep in tempo. Do not get faster or slower. Should you make a mistake, do not stop to correct it, but ignore the error for now and continue. Listen carefully to the other voice as you play so as to blend.

First Duet

Here we have whole note rests, which indicate a silence for four beats. As before, listen first to the record then play along.

dah — dah — dah — dah — dah — dah — dah — dah — dah — dah — dah — dah — d

dah — dah — dah — dah — dah — dah — dah — dah — dah — dah — dah — dah — d

dah — dah — dah — dah — dah — dah — dah — dah — dah — dah — dah — dah — d

BAND 2

When going from (B to C, and C to B on the Soprano) (E to F, and F to E on the Alto) the fingers must move with a crisp and firm motion. One hole is opened at the same instant the other is closed.

Theme And Variation

Theme

Variation

BAND 3

Waltz

In a waltz (3/4 time) the first beat of the measure usually receives a slight stress. Do this with the tongue, but do it lightly so that you do not play out of tune. Practice this Waltz until you can play it stopping for breath only where indicated.

The letters above the staff are chord symbols for guitar, and have no reference to the names of the notes.

Band 4

Swinging

Here we have a 1st and 2nd ending. It is a form of musical shorthand. Play from the beginning to the repeat sign in the 1st ending. Then go back to the beginning. Play the selection again, omit the first ending and skip directly to the second ending.

Band 5

Juba (American)

Now with words, you can see the importance of correct tonguing. Tonguing is a means of articulating - giving the sound definition. The end of a phrase, (indicated by a breath mark or rest) is like the end of a spoken phrase, or sentence - and the period at the end of a sentence corresponds to the final "d" of our tonguing syllable. Play Juba on your recorder, then sing it as well.

Simply, with rhythm

Silent, Silent

(German)

Cradle Song

Soprano (S):
Si - lent, si - lent make no sound at all. Now I lay the

Alto (A):
child to sleep, pray the Lord his soul to keep. Si - lent, si - lent make no sound at all.

Christmas Song

(German)

This song starts with an "up-beat" (not on the first beat). When this occurs, there is an incomplete measure at the beginning and at the end. Together they total one complete measure.

With Simplicity

Soprano (S):
Was soll das be - deu - ten? Es ta - get ja schon; Ich weiss wohl, es geht erst um Mit - ter - nacht rum. Schaut nur da -

Alto (A):
her! Schaut nur da - her! Wie glän - zen die Ster ne je län - ger je mehr.

Band 8a

Sleep Baby Sleep (SOPRANO MELODY) (German)

S
Melody

8

G D G G D G

Sleep ba - by sleep; Your fa - ther tends the sheep; Your

A

8

C D G C D G C D7 G

mo - ther shakes the dream - land tree - Then comes a lit - tle dream for thee; sleep ba - by sleep.

* Remember the \sharp sign makes F# an F \sharp

Band 8b

Sleep Baby Sleep (ALTO MELODY)

The accompanying part (Soprano) should not overpower the melody line (Alto)

8

C G C C G C G C G7 C G7 C

S

A
Melody

Band 9

Theme And Rhythmic Variations

Variations II and III sound exactly alike even though they are notated differently. They clearly illustrate how a dot after a note adds half the value to the note it follows.

8

S

Theme

1 2 3 4

A

Band 11-Lesson 11

Var I

Soprano part: 1 2 + 3 4

Alto part: 1 2 + 3 4

Var II

Soprano part: 1 2 + 3 4

Alto part: 1 2 + 3 4

Var III

Soprano part: 1 2 + 3 4

Alto part: 1 2 + 3 4

Band 10a

Shepherd's Hey (English)

A country dance is lively and played with zest. We have three versions here to test our liveliness. One word of caution - work the tempo up gradually - never play a song faster than you can finger and tongue it comfortably.

The second and third version includes our newly learned dotted quarter note.

First Version

Lively

Soprano part: G D G D G 1 2 3 4 + D G G C G Am G C D7 G

Alto part: 1 2 + 3 4 1 2 + 3 4 1 2 + 3 4 +

Band 10b

Second Version

Lively

Soprano part: 1 + 2 + 3 4 1 + 2 + 3 + 4 + 1 + 2 + 3 4 +

Alto part: 1 2 + 3 4 1 2 + 3 4 1 2 + 3 4 +

Continued

Band 9a

Band 10c

The soprano part in this version imitates a drum played very lightly.

Third Version

S

A
Melody

IMPORTANT TO READ

CHECK LIST.

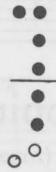
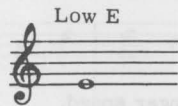
- Are the notes coming out clearly?
Perhaps a little less breath would help. Make sure the proper holes are being covered and are being covered completely.
 - Are you going from one note to the next clearly?
Fingers must move with precision. Fingers must be raised or lowered together. Tonguing must be done at the moment of finger impact; not before and not after.
 - Are you sitting (or standing) with good posture ?
Don't slouch. Not only does it look bad, but the tone production suffers.
 - Are you breathing (phrasing) correctly ?
Music is a language - with phrases and sentences. The end of a phrase is indicated by breath marks or rests, and these must be observed carefully.
- It is important to learn each lesson thoroughly before proceeding. If you are unsure of anything, go back and review it now.

Band 11-Lesson IV

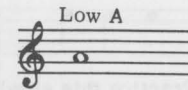
The fingering diagrams placed in the center of the page refer to both C and F recorders. The instructional material for the C recorders (Soprano or Tenor) is on the left hand portion of the page, and the F recorders (Alto, Sopranino, on the right, as indicated by the headings).

Our next tone which is fingered as shown by the diagram, will sound a low E for soprano and a low A for alto. Use a little less breath pressure for this note. Make sure to say a very soft Dah when tonguing, otherwise the low note will sputter and not sound clearly.

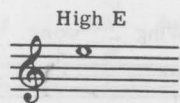
C Recorders



F Recorders



The same fingering is used for this following note as the preceding one, except that the left thumb hole is left open. The thumb, however, should remain directly behind the hole about a half inch away, ready for instant use. This fingering will sound a high E for soprano --- and a high A for alto.



Band 12

Exercise

Band 13

German Children's Song

Sprightly

Ta - ler, Ta - ler du musst wan - dern. Von - der ein - en Hand zur an - dern. O wie

(continued) ↓

8

C D7 G , G7 C Am D7 G

schön, O wie schön, hat zwei Aug'n und kann nicht sehn.

Band 14

Swapping Song

(American)

Practice this slowly at first. Give your tongue a chance to catch up to your finger speed.
No breath marks appear here, but remember that breaths are taken at repeat signs and double bars.

Moderately Fast

8

C F G F G C F

S When I was a lit - tle boy, I lived by my-self; Wing wong wad - dle to my
A All the bread and cheese I had, I put on the shelf;

8

C G C F C G7 C

Jack straw strad - dle to my John - nie fair flad - dle to my long ways home.

Band 15

Slavonic Tune

Music is usually written in phrases of even numbers, i.e., 2,4,8,16 measures. This is the norm, and so when you come across a song such as this one, written in three bar phrases, it is apt to throw you off rhythm. Count carefully so as to feel and hear this. Let's play this twice.

Wistfully

8

Am Dm Am , Dm Am ,

S

A

8

F Am E7 Am , F Am E7 Dm Am

Folk Dance (SOPRANO MELODY)

(German)

A dot over a note indicates staccato (see the introductory text) and a dash indicates that you hold the note for its full value. In this Folk Dance we have both, and your tonguing controls the mood of the piece.

Lively

8

S (melody)

A

G D D daht daht dah G C G dah daht dah-d

8

D daht daht daht daht G dah daht dah-d , D G D G

Folk Dance (ALTO MELODY)

(German)

Lively

8

S

A (melody)

C G C F C

daht daht dah dah daht dah-d

8

G C G C G C

daht daht daht daht dah daht dah-d

Band 17a

Spring Dance (SOPRANO MELODY)

(German)

Although the staccato notes are played short, the overall effect of this Dance is a flowing one. In order to retain this flowing effect, take a breath only where marked, or at a rest. Do not take a breath at each staccato note.

Band 17b

Spring Dance (ALTO MELODY)

(German)

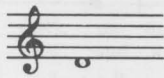
Remember all the techniques you have learned- counting- tonguing- names of notes - rests- accents - repeat signs - staccato, and more. Stop at this point. Re-read the beginning text (now that you are acquainted with the terms). Then play again from the beginning. Omit nothing and never go on to a new page before you understand and can execute the previous material without hesitation.

Band 18-Lesson V

Another low note which requires less breath. Carefully close completely all holes indicated. This will produce a low D for the soprano -- and low G for alto. Low notes are slow in "speaking" and a delicate tongue is imperative.

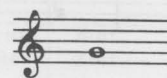
C Recorders

Low D



F Recorders

Low G



Band 19a

French Dance Tune (SOPRANO MELODY)

Tonguing must be done at the exact instant the fingers are raised or lowered. The fingers must be raised and lowered together, with precision.

8 Stately

S Melody

A musical score for Soprano Melody in 4/4 time, marked 'Stately'. The melody is written on a treble clef staff with a key signature of one sharp (F#). The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There are three measures. Fingerings are indicated below the notes: 4, 1 2 3 4 +, 1 2 + 3, 1 2 + 3. A fermata is placed over the final note.

A

Band 19b

French Dance Tune (ALTO MELODY)

8 Stately

S

C G C G C G C Dm G C

A musical score for Alto Melody in 4/4 time, marked 'Stately'. The melody is written on a treble clef staff with a key signature of one sharp (F#). The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There are three measures. Fingerings are indicated below the notes: 4, 1 2 3 4 +, 1 2 + 3, 1 2 3. Chords are indicated above the notes: C, G, C, G, C, G, C, Dm, G, C. A fermata is placed over the final note.

Melody

Band 20

This sign \frown is called a fermata or hold. A fermata means that you "hold" or sound the note under it until you "feel" it should be cut off. When playing with a group, the duration will be indicated by one of the players or the conductor. Remember here too, to cut off the sound with the final "d" of our tonguing syllable, and take a breath before continuing.

Pretty Saro

(Kentucky)

8 Lyrically

S

Down in some lone val - ley in a lone - some place, Where the

A musical score for Soprano Melody in 3/4 time, marked 'Lyrically'. The melody is written on a treble clef staff with a key signature of one sharp (F#). The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There are four measures. The lyrics are written below the notes. A fermata is placed over the final note.

A

(continued) ↓

8

wild birds do whis-tle their notes do in-crease, Fare-well pret-ty Sa-ro, I
bid you a-dieu But I'll dream of pret-ty Sa-ro wher-ev-er I go.

Band 21

When Johnny Comes Marching Home

(American)

WHEN JOHNNY COMES MARCHING HOME is in 6/4 time which means six beats to a measure, a quarter note receives one beat. This tune also starts with an up-beat.

8

March Tempo Dm Am Dm

When Johnny comes marching home again, Hurrah! Hurrah!
We'll give him a hearty welcome then, Hurrah! Hurrah!
The men will cheer, the boys will shout, the ladies they will all turn out,
And we'll all feel gay when Johnny comes marching home!

May Song (SOPRANO MELODY)

(German)

Jubilant

S
Melody

G D G C G D G D G G Am

Grüss Gott, du schö- ner Mai - en, da bist du wie - drum hier, Die lie - ben Vög - lein
Tust jung und alt er - freu - en mit dei - ner Blu - men Zier.

4 1 2 3 4 1 + 2 + 3 1 2 3 4

A

8 D G Am D G C G C G D G

al - le, sie sin - gen al so hell, Frau Nach - ti - gall mit Schal - le hat die für - nehm - ste Stell?

1 2 3

May Song (ALTO MELODY)

(German)

At the last measure of May Song it reads, "D. C. AL FINE" which means go back to the beginning and play until it says FINE (Finish.) Remember that a repeat sign is used only once.

8 *Jubilant* *Fine*

S

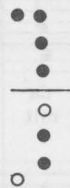
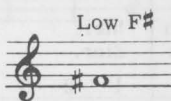
A
Melody

D. C. al Fine

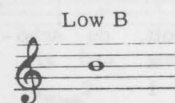
Band 23-Lesson VI

Here is a note that is not fingered in sequence. The first finger of the right hand is not used, while the 2nd and 3rd are. These two fingers must act as one when raised and lowered. Remember to keep the 1st right finger above the hole, in readiness. The diagram as indicated, will produce a low F# for soprano -- and a low B for alto

C Recorders



F Recorders



Band 24

The Touchstone

(English)

In order to avoid the inconvenience of inserting a sharp sign in front of each F, the sharp is placed in the key signature (see Intro. Text). Now all the F's you come across in this selection will be played as F#, no matter where they appear on the staff.

A Graceful Dance

Musical score for 'A Graceful Dance' in 4/4 time, key of D major. It features three staves: Soprano (S), Alto (A), and Bass (B). The Soprano staff starts with a measure rest of 8 measures, then plays a melody with notes G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D. The Alto staff starts with a measure rest of 8 measures, then plays a melody with notes G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D. The Bass staff starts with a measure rest of 8 measures, then plays a bass line with notes G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D. Chord symbols are placed above the staves: G, Am, D, G, D, G, Am, D, D, G, D, G, C, D7, G.

The Tailor and The Mouse

(English)

With Spirit

Musical score for 'The Tailor and The Mouse' in 4/4 time. It features two systems of staves. The first system has a Soprano (S) staff and an Alto (A) staff. The second system has a Soprano (S) staff and an Alto (A) staff. The music is marked 'With Spirit' and includes a rehearsal mark '8' at the beginning of each system.

Theme And Variations In $\frac{6}{8}$

Here is a new time signature - $\frac{6}{8}$. There are six beats in a measure and an eighth note receives one beat... making a total of six eighth notes (or their equivalent) in one measure

Counting six beats to a measure is sometimes difficult, particularly when the tempo is brisk. Another way to count $\frac{6}{8}$ is in 2. Each group of 3 eighth notes (or their equivalent) receives 1 beat, totalling 2 beats in a measure.

To illustrate the difference, we will count both ways.

Theme

Musical score for 'Theme And Variations In 6/8'. It features two systems of staves. The first system is labeled 'Theme' and has a Soprano (S) staff and an Alto (A) staff. The second system is labeled 'Variation 1' and also has a Soprano (S) staff and an Alto (A) staff. The music is in 6/8 time and includes a rehearsal mark '8' at the beginning of each system.

Variation 1

(continued) ↓

Variation II

S

A

Band 27

Father Grumble

(Kentucky)

At a Medium, Deliberate Pace.

S

A

8

C G C G D G

There was an old man who lived in the woods, as you can plain - ly see, who

8

C G C G D G Am D

said he could do more work in one day than his wife could do in three. "If that be true," the old wom-an said "why

8

G D C G C G C D7 G

then you must al - low, That you shall do my work for one day while I go drive the plow."

The Old Mole

(English)

Fast Moving

S

A

G C Am D (v) G C D G C Am D (v) C D G

The musical score is written for Soprano (S) and Alto (A) voices. The Soprano part is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The Alto part is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The music is marked 'Fast Moving'. The Soprano line features a melody with eighth and quarter notes, while the Alto line provides a rhythmic accompaniment with eighth and quarter notes. Chord symbols are placed above the Soprano staff: G, C, Am, D (v), G, C, D, G, C, Am, D (v), C, D, G. The piece concludes with a double bar line.

