

To Mary

## ENJOY THE RECORD

A comprehensive method for growing individual and the nation

by-

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DESCENDING FROM BOOK 2A

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PREVIEW  
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## USING BOOK 2

A tutor which claims to be designed for 'group, individual and self-study' must not only cater for the varying needs of students but must also be sufficiently flexible to allow for a variety of teaching approaches. Some teachers, particularly those who teach young pupils, may wish to do no more than establish a firm grasp of the basic fingering to be immediately familiar in a simple context. Other teachers may wish to challenge pupils so to assimilate the note that they can cope confidently with the more rapid finger changes at speed. To satisfy both demands, the material is carefully graded. The tunes within each section of Book 2 is much more carefully graded than in other tutors. An adequate number of relatively undemanding tunes leads to more challenging material and, occasionally, to a few tunes like 'The Bird Song' which are the province of high flyers.

This arrangement also enables teachers to use each section to give their pupils a firm grasp of the basic fingering, to practice the tunes and then to move on, returning to the remaining tunes from time to time. The material is graded with the specific aim of building up finger coordination and control until the fingerings are truly automatic at speed. The more difficult tunes, though known to be faster, more difficult tunes, provide a challenge to those who are 'in the fingers'.

Book 2, which is largely confined to the top of the concert recorder's compass, contains three hundred and thirty pieces, for the most part in two, three or more parts. The music is of the most beautiful quality and, indeed, can be physically played on the instrument involving the highest notes would quickly prove tolerable. The published material for part-works will be a welcome addition to the progress through this book, there is no need to have the unnecessary frustration.

The variety of arrangements and enjoyable material also explains the absence of the usually composed concert pieces. For those unfamiliar with the repertoire, the supplementary material throughout this book contain a wealth of music popular with both students and audience alike.

The pupil who can play all the tunes in Book 2 cleanly and musically at the correct tempo will be a fairly considerable player, well prepared to tackle the solo and consort repertoire and enjoy the recorder to the full.

# G'

## Pinching

The introduction of a new pinched note is a suitable moment to check that the pinching thumb is still carrying out correctly all the actions described in Book 1 p.59. Be particularly careful to check that the thumb remains relaxed throughout. For young learners – adults in particular – pinch with an astonishing ferocity which makes the whole hand tense and not infrequently damages the thumb-holes of woodwind recorders. Tension in the fingers can be easily spotted but tension in the pinching thumb is more difficult to detect though detected it must be relaxed. The transition to the higher pinched notes; good intonation will largely depend on the position of the pinching thumb and the ease with which it can make minute adjustments to the aperture above the nail. (See p.126)

The amount of thumb-hole left open for G' is critical – too much left open will produce a note – but, unlike E', it will not be in tune. (The amount of pressure) without pinching. G' is an easy note which will continue to build the player's confidence in pinching.

### 7. Czech Folksong

Allegro

**\*\*** : end of line in pupil's book.

8. Li'l Liza Jane

American

Brightly

The first system of the musical score for 'Li'l Liza Jane' consists of three staves. The top staff is a single treble clef line with a melody starting on a G4 note. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

The second system of the musical score continues the piece. It features a single treble clef staff for the melody and a grand staff for the piano accompaniment. The dynamics are marked *mf*.

The third system of the musical score concludes the piece. It includes a single treble clef staff for the melody and a grand staff for the piano accompaniment. The system ends with a double bar line.

# 9. Cape Cod Chanty

Newfoundland

Allegro con brio (con brio: with vigour)

The first system of musical notation consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked 'Allegro con brio (con brio: with vigour)'. The dynamic marking is *mf*. The vocal line begins with a whole note chord, followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the musical notation from the first system. It includes the vocal line and piano accompaniment. The dynamics remain *mf*. The notation shows the continuation of the eighth-note patterns in both parts.

The third system of musical notation continues the piece. The vocal line and piano accompaniment are shown. The dynamic marking is *mf*. The notation includes some longer note values and rests.

The fourth and final system of musical notation on this page. It includes the vocal line and piano accompaniment. The dynamic marking is *f* in the piano part. The system concludes with a double bar line. There are some performance markings like slurs and accents.

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As rests in breathing places, breathily mark.

10. Train is a-coming

Allegro ma non troppo

*mf*

*mp*

This block contains the first system of the musical score. It features a piano staff with a treble clef and a bass staff with a bass clef. The tempo is marked 'Allegro ma non troppo'. The piano part is marked *mf* and the bass part is marked *mp*. The music is in 2/2 time and G major. A large, diagonal watermark 'PREVIEW' is overlaid across the score.

This block contains the second system of the musical score, continuing the piano and bass parts from the first system. The piano part continues with a treble clef and the bass part with a bass clef. The watermark 'PREVIEW' is still present.

# 11. Von Luzern uf Wäggis Zue

Lively

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a dynamic marking of *mf* and a crescendo to *f*. The middle staff is the right-hand piano accompaniment, starting with a dynamic marking of *mp*. The bottom staff is the left-hand piano accompaniment. The music is in 2/4 time and G major.

The second system continues the musical score. The vocal line has a dynamic marking of *mf* and ends with a fermata and a dynamic marking of *f* with the instruction "(but listen!)". The piano accompaniment continues with a dynamic marking of *mp* and ends with a dynamic marking of *f*. The system concludes with a double bar line.

The third system shows the vocal line with first and second endings, marked "1." and "2.". The piano accompaniment continues with a dynamic marking of *mf*. The system concludes with a double bar line.

12. Rio Grande

See Stravinsky

Con brio

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a melody starting on a quarter note G4, followed by eighth notes A4, B4, C5, and a half note D5. The middle and bottom staves are grand staff notation (treble and bass clefs). The piano accompaniment begins with a half note chord of G4 and B4, followed by eighth notes in the bass line. Dynamic markings include *mf* under the first measure of the top staff and *mp* under the first measure of the piano accompaniment.

The second system continues the piece. The top staff has a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line. Dynamic markings include *mp* at the start and *mf* at the end of the system. The system concludes with a fermata over a half note G4 and a double bar line.

The third system continues the piece. The top staff has a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line. Dynamic markings include *mf* at the start and *mf* at the end of the system. The system concludes with a fermata over a half note G4 and a double bar line.