

To Mary

ENJOY THE RECORDER

A comprehensive method for group and individual instruction

BRUNNEN SCHULVERLAG

POSTFACH 100010

100010
BERLIN

Low Resolution



SCHOTT

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NOTES FOR TEACHERS

As 'Enjoy the Recorder' may also be used for 'teach-yourself' purposes it contains unusually detailed instructions at each stage. Inexperienced teachers will do well to follow these to the letter for the drills and reminders at the beginning of each section are vitally necessary and should be faithfully observed until the correct procedures become habitual.

In the earliest stages it is essential that constant checks be made on such apparently obvious matters as –

- left hand above right:** children in particular often reverse hands and will claim that they find right above left more comfortable. The recorder can be played either way round, but teachers should insist on the now traditional hold, for players who may later wish to try orchestral woodwinds will find left-handed instruments hard to come by!
 - use of pads and not tips of fingers:** absolutely vital! – so check the 'mounds' regularly. (See Book 1, p. 8)
 - the position of the right thumb –** which, if correct, will bring the right hand fingers in a good playing position. Unchecked, right thumbs will wander in all directions and the whole hand may well end up in a position with the end-joint in a mistaken search for a firm support for the instrument. So that pupils may appreciate why the right thumb has its fixed position – within small limits – and why it is essential that the size of the player's hand be taken into account when the right hand is held. A firm, but not too tight, grip is essential. Long fingers are liable to slip if the grip is too loose.
 - toe holding:** unless the instrument is held in a beginning position, the head blowing and blowing should be avoided. The instrument should be held in a position which does not require the use of the hands. The instrument should be held in a position which does not require the use of the hands. The instrument should be held in a position which does not require the use of the hands.
- finger movements:** beginners often exaggerate finger movements (which, if exaggerated, will make fast playing difficult), and hold their unused fingers up at the side of the instrument or hold them unnaturally far away. Keep finger movements small and check that unused fingers are held above and reasonably close to their respective holes.
- a good, upright playing position –** which permits full and comfortable breathing and good hand positions.
(See Book 1, p. 9)

How big a teaching group?

With so much to check in the early stages it is obviously sensible to restrict the number of students in a teaching group, and ten to eight is a manageable number. With more, progress becomes noticeably slower and in a 45-minute lesson it is virtually impossible to make individual checks as often as necessary.

Resist all temptations to teach by ear to whole classes. Even a small class of ten will quickly subdivide into 'streams' and 'streams' without encouragement. If, then, how many more difficult it becomes with any more pupils. It is inevitably slow, the class is unenthusiastic and disappointing, not least, pupils too often acquire bad habits which are extremely difficult to correct.

It is only the experience of playing an instrument which is as possible. It is only laudable but experience has shown that a more limited group is actually more effective at the end of the lesson.

Training the 'inner ear'

The echo and other games described on p. 11 of Book 1 are valuable and enjoyable activities which should be used throughout a player's training. As they gradually become more complex they will provide useful preparation for improvisation, for playing 'by ear' – a much-maligned but, in my view, very useful and enjoyable skill – and for the aural tests demanded in the grade examinations of Trinity College, London, and similar bodies.

Introducing notation

If sufficient preliminary work has been done with these games, the transition to notation should present no problems for the student will have only the position of one new note at a time to consider – and that a note he can already play.

Never allow pupils (or anyone else!) to write in the letter-names of the notes under the staff notation. Once begun, this pernicious habit becomes increasingly difficult to eradicate and, far from helping the student, can totally destroy his confidence in reading even the simplest staff notation.

Singing

Descant Book I in this series urges pupils to *sing* tunes to the names of the notes before playing them, as a means of reinforcing the relationship between musical symbol, letter name and fingering. Simple descant tunes are usually easier to sing than the same tunes transposed for treble, the lower part of the descant's compass lying more comfortably within the range of the average voice. Nevertheless, I would still urge treble beginners to put their mouthpieces on their chins, finger the notes and, whenever possible, sing melodies to the letter names, even if this means singing an octave lower than true recorder pitch – as descant players do all the time, often without realising it!

Written work

If time permits, the use of written work, including the dictation of simple melodies, is to be encouraged for it will certainly strengthen the ability to read fluently. It may also spur some players to compose and write down their own tunes – a logical and welcome extension of their improvisation.

Muted practice

Teachers in this series frequently come across pupils who experience considerable difficulties in – or even a downright resistance to – practising at home. For those who needs to practise quietly can be helped by making a simple mute from a narrow strip of card (postcard thickness is best) bent as shown so it fits over the edge without covering it completely. The more the edge is covered, the more the sound will be muted. This simple and responsive device will prove useful to almost all players at some time, but care must be taken to avoid damaging the edge when fitting or removing the mute. As damage here is irrevocable and easily

caused, it was thought better not to include details of the mute in Book I but to rely on the teacher to explain its use to the student and to impress on him the need for the utmost care.

Society of Recorder Players

Teachers, especially those who do not play, should take every opportunity to visit local playing, to learn from others and to share their knowledge of the recorder. Joining the local branch of the Society of Recorder Players (S.R.P.), where you will find other enthusiasts under the direction of experienced players, is a particularly pleasant way to do this. For more details about the recorder and its music, your local music shop may well be able to help you. For more details, write to the Secretary of your nearest S.R.P. branch. Some details of service courses and other opportunities, several of which make excellent provision for teachers,

Books for further reading

1. *The Recorder in School*. Freda Dinn; pub. Schott
2. *Senseless Recorder Teaching*. Stephen Dinn; pub. Belwin Mills Music
3. *Your Book of the Recorder*. John M. Thomson; pub. Faber and Faber
4. *Recorder Technique*. A. Rowland-Jones; pub. Oxford University Press
5. *The Recorder Player's Handbook*. Hans Martin-Linde; pub. Schott
6. *Treble Recorder Technique*. Alan Davis; pub. Novello
7. *The Modern Recorder Player*. Walter van Hauwe; pub. Schott
8. *The Recorder and its Music*. Edgar Hunt; pub. Eulenburg
9. *The Recorder Book*. Kenneth Wollitz; pub. Gollancz
10. *The Recorder: Its traditions and its tasks*. Hildemarie Peter; pub. Hinrichsen Editions Ltd.
11. *Lectures on the Recorder*. Christopher Welch, with a new introduction by Edgar Hunt; pub. Oxford University Press.

ABOUT THE ACCOMPANIMENTS

The first few accompaniments trace the recorder line to give strong support to the novice player and a definite pitch against which he may tune. Rhythmic and melodic independence are then gradually established until, in No. 10, the accompaniment is totally independent. Pianists should keep the accompaniments light and rhythmic and should carefully observe dynamic and other markings. The texture is designed to allow the pianist to hear the recorder line clearly throughout and, whenever possible, to let the recorder(s) lead, rather than be led.

Almost all the accompaniments are within the capabilities of a modest pianist.

THE CONCERT PIECES

I have long felt the need for some attractive and more extended pieces at the very earliest stages of recorder playing. Particularly in school a simple but pleasing concert item which can be confidently tackled by a group after only a few weeks tuition is a real incentive and encouragement to the children, especially if they are permitted (as they should be) to perform it to the rest of the school or to parents and friends.

With this in mind I have written a series of concert pieces for use at the beginning of the first Book I. All have been fitted into the key of G major both for children and adults and so that they can be played or listened to in any key. They are of varying lengths and are equally attractive.



This plate from Michael Praetorius's 'Syntagma Musicum' (1615-19) includes a 'great consort' of the fore-runners of our recorders — renaissance recorders with a wider and less-tapered bore and a shorter compass than our 'baroque' instruments which were developed later in the seventeenth century. Illustrated, from left to right, are (a) front and back views of the great bass in F; (b) bass in B \flat ; (c) front and back views of the basset in f; (d) tenor in c'; (e) alto in g'; (f) descant in c''; (g) descant in d''; and (h) small flute in g''. The barrel-shaped bulges near the bottom of the larger instruments are 'fontanelles', protective covers for the key-work needed for the lowest hole(s).

E and D

Insist from the outset that pupils breathe only at the breath-marks — and not just when they happen to run out of breath!

1.

Musical score for exercise 1, consisting of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melodic line with a breath mark (V) above the staff. The piano accompaniment is in 4/4 time and includes a dynamic marking of *mp*. A large watermark 'PREVIEW' is overlaid on the score.

2.

Musical score for exercise 2, consisting of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melodic line with a breath mark (V) above the staff. The piano accompaniment is in 4/4 time and includes a dynamic marking of *mp*. A large watermark 'PREVIEW' is overlaid on the score.

Musical score for exercise 3, consisting of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melodic line with a breath mark (V) above the staff. The piano accompaniment is in 4/4 time and includes a dynamic marking of *mp*. A large watermark 'PREVIEW' is overlaid on the score.

4.

Musical score for exercise 4, consisting of a single melodic line and a piano accompaniment. The melodic line is in 4/4 time and features a trill (marked 'v') on the fourth measure. The piano accompaniment is in 4/4 time, with a piano dynamic marking ('p') and includes arpeggiated chords and moving bass lines.

5.

Musical score for exercise 5, consisting of a single melodic line and a piano accompaniment. The melodic line is in 4/4 time. The piano accompaniment is in 4/4 time, with a mezzo-piano dynamic marking ('mp') and includes arpeggiated chords and moving bass lines.

6.

Musical score for exercise 6, consisting of a single melodic line and a piano accompaniment. The melodic line is in 4/4 time. The piano accompaniment is in 4/4 time and includes arpeggiated chords and moving bass lines.

Musical score for exercise 7, consisting of a single melodic line and a piano accompaniment. The melodic line is in 4/4 time and features a trill (marked 'v') on the fourth measure. The piano accompaniment is in 4/4 time, with a piano dynamic marking ('p') and includes arpeggiated chords and moving bass lines.

8.

Musical score for exercise 8. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melodic line with a fermata over the final note. The piano accompaniment is in 4/4 time and includes a right-hand (R.H.) part and a left-hand (L.H.) part. The R.H. part starts with a piano (*p*) dynamic and includes a fermata. The L.H. part includes a *simile* marking. Pedal points are indicated by 'Ped.' markings with lines underneath the notes. A 'V' marking is present above the vocal line.

9.

Musical score for exercise 9. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melodic line. The piano accompaniment is in 4/4 time and includes a right-hand (R.H.) part and a left-hand (L.H.) part. The R.H. part starts with a piano (*p*) dynamic.

10.

Musical score for exercise 10. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melodic line. The piano accompaniment is in 4/4 time and includes a right-hand (R.H.) part and a left-hand (L.H.) part.

Musical score for exercise 11. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melodic line. The piano accompaniment is in 4/4 time and includes a right-hand (R.H.) part and a left-hand (L.H.) part. An 'Or.' marking is present above the vocal line.

Repeat several times.

12.

Musical score for exercise 12. The top staff is a vocal line in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A fermata is placed over the final note, C4. The piano accompaniment is in 4/4 time, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. The right hand plays chords: G4-B4, A4-C5, B4-A4, G4-F#4, E4-D4, C4-B3. The left hand plays a bass line: G3, F#3, E3, D3, C3, B2, A2, G2. The dynamic marking *mp* is present. A note with a fermata in the vocal line is marked with a circled V and a dot above it. Below the piano part, the text "* (V) explained" is written.

13.

Musical score for exercise 13. The top staff is a vocal line in 4/4 time, starting with a treble clef and a key signature of one sharp. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A fermata is placed over the final note, C4. The piano accompaniment is in 4/4 time, starting with a grand staff and a key signature of one sharp. The right hand plays chords: G4-B4, A4-C5, B4-A4, G4-F#4, E4-D4, C4-B3. The left hand plays a bass line: G3, F#3, E3, D3, C3, B2, A2, G2. The dynamic marking *mp* is present. A note with a fermata in the vocal line is marked with a circled V.

14.

Musical score for exercise 14. The top staff is a vocal line in 4/4 time, starting with a treble clef and a key signature of one sharp. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A fermata is placed over the final note, C4. The piano accompaniment is in 4/4 time, starting with a grand staff and a key signature of one sharp. The right hand plays chords: G4-B4, A4-C5, B4-A4, G4-F#4, E4-D4, C4-B3. The left hand plays a bass line: G3, F#3, E3, D3, C3, B2, A2, G2. The dynamic marking *p* is present. A note with a fermata in the vocal line is marked with a circled V.