To Mary

ENJOY THE RECORDER

A comprehensive method for group [illegible] tuition

BRIAN BOSCH

SOLE [illegible] BOOK 1A

[illegible]
[illegible]

SCHOTT

Mainz · London · Berlin · Madrid · New York · Paris · Prague · Tokyo · Toronto

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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 –

(a) **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!

(b) **use of pads and not tips of fingers:** absolutely vital! – so check the 'mounds' regularly. *(See Book I, p.8)*

(c) **the position of the right thumb** – whi[illegible] correct, will bring the right hand fingers i[illegible] good playing position. Unchecked, right thumbs will wander in all di[illegible] and the whole hand may well end up [illegible] end-joint in a mistaken [illegible]ch for [illegible] support for the instr[illegible]. So that pupi[illegible] may appreciate w[illegible] right [illegible] fixed position – [illegible] within small limits a[illegible] size of the [illegible]er's ha[illegible] right h[illegible] A fro[illegible] lon[illegible] [illegible]

(d) **to[illegible]ng:** unl[illegible] beg[illegible] [illegible] blowing and b[illegible] [illegible] their [illegible] otherwise [illegible] by untidy no[illegible] [illegible] be so [illegible]

[illegible] **movements:** beginners often [illegible] finger movements (which, if [illegible] will make fast playing difficult), [illegible] unused fingers up at the side of the [illegible] or hold them unnaturally far [illegible] Keep finger movements small and [illegible] that unused fingers are held above and reasonably close to their respective holes.

[illegible] **a good, upright playing position** – which permits full and comfortable breathing and good hand positions. *(See Book I, 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 [illegible] to eight is a manageable number. With more [illegible] becomes noticeably slower and in [illegible]-hour lesson it is virtually impossible to ma[illegible] checks as often as nec[illegible]

Resist all temptatio[illegible] whole classes. Even a s[illegible] will quickly subdivide int[illegible] 'streams' and [illegible] the part of the [illegible] without [illegible] how [illegible] more diffic[illegible] [illegible] any mo[illegible] [illegible] inevitably [illegible] to be slow, the [illegible] and disappointing, not le[illegible] too often acquire bad habits wi[illegible] extremely difficult to [illegible]

[illegible] the imperi[illegible] of playing an [illegible] as possib[illegible] [illegible]olly laudable [illegible] has sh[illegible] a more limited [illegible] ctive at the end of [illegible]

[illegible] ear'

The echo a[illegible] games described on p. 11 of Book I [illegible]able and enjoyable activities which should [illegible]nue throughout a player's training. As [illegible]ally become more complex they will [illegible] useful preparation for improvisation, for [illegible] '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.

PREVIEW
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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

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 have not yet had the opportunity to attend recorder playing, to learn from others and to increase their knowledge of repertoire. Joining your local branch of the Society of Recorder Players (S.R.P.), where you will meet other players under the direction of experienced leaders, is a particularly pleasant way to learn about the recorder and its music. Your local music shop may well be able to put you in touch with the Secretary of your nearest branch. In addition, the music adviser for your area will have details of the service courses and other activities, several of which make a special provision for teachers.

Books for further reading

1. *The Recorder in School.* Freda Dinn; pub. [illegible]
2. *Commonsense Recorder Teaching.* Stephen Bodyear; 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.

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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 pen[illegible] (as they should be) to perform it to the rest [illegible] school [illegible] to parents and friends.

With this in mind I [illegible] concert pieces for use a[illegible] Book I. All have been fie[illegible] both children [illegible] adults a[illegible] play or listen [illegible] equally [illegible]ractive.

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♭; (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).

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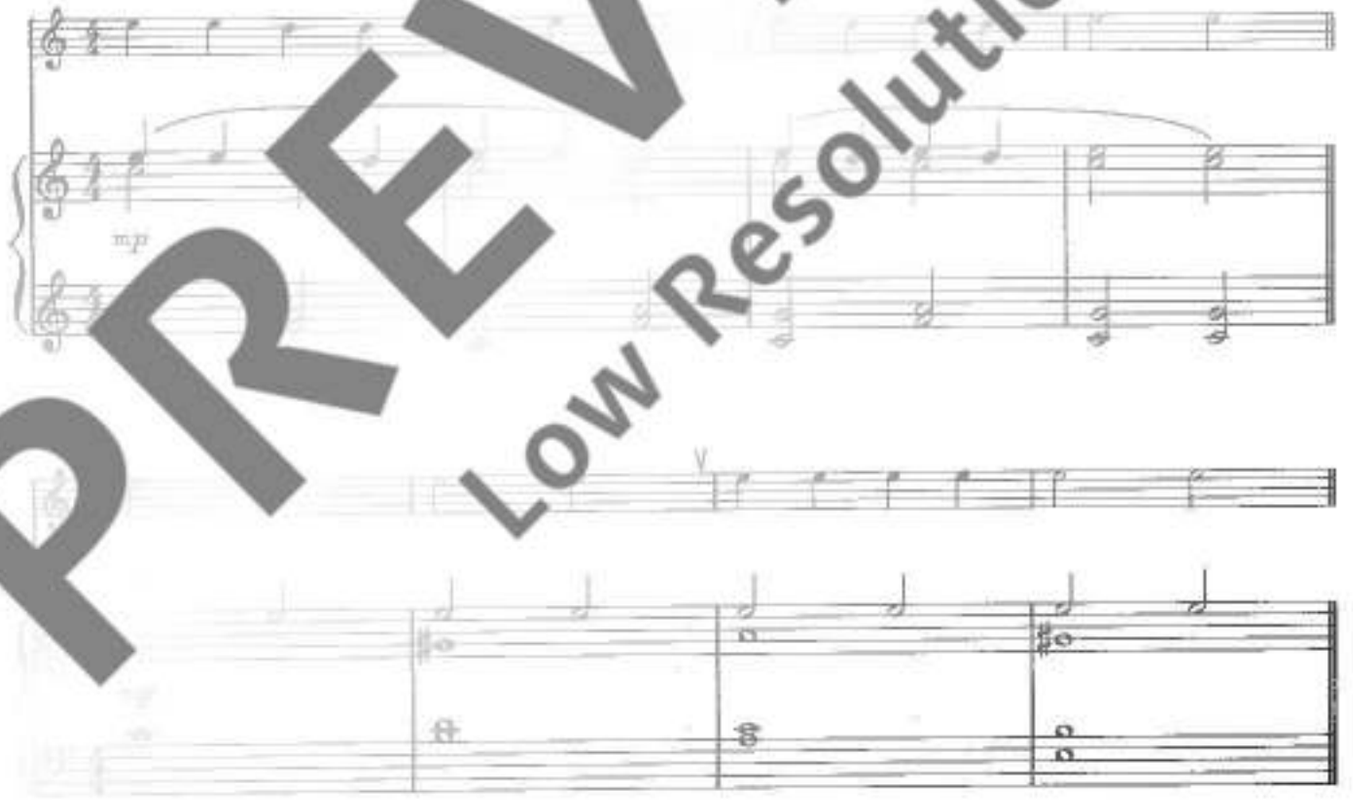
E and D

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

1.

2.



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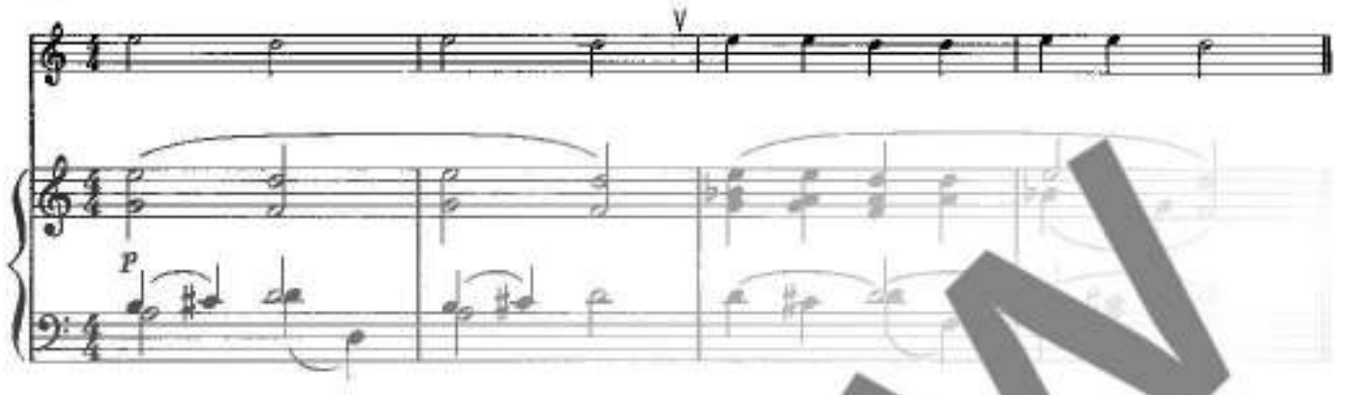

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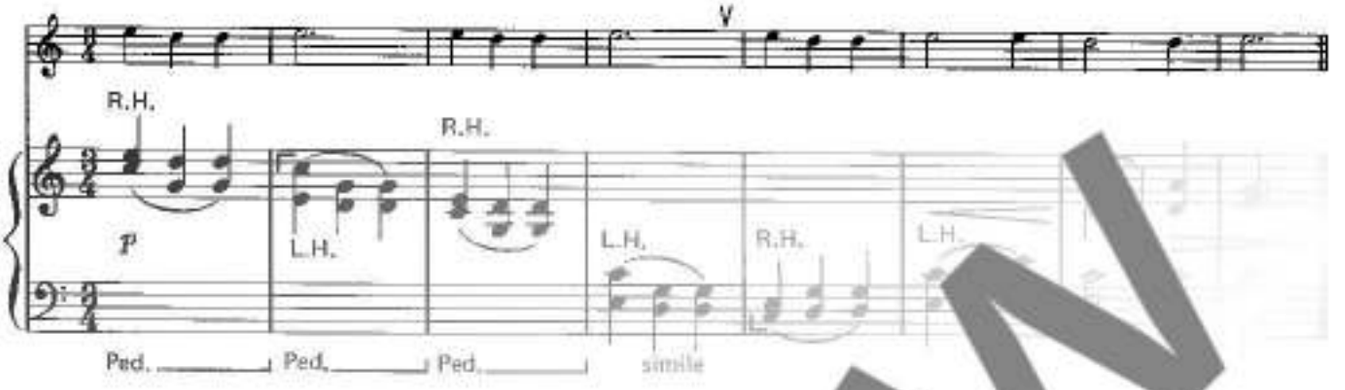

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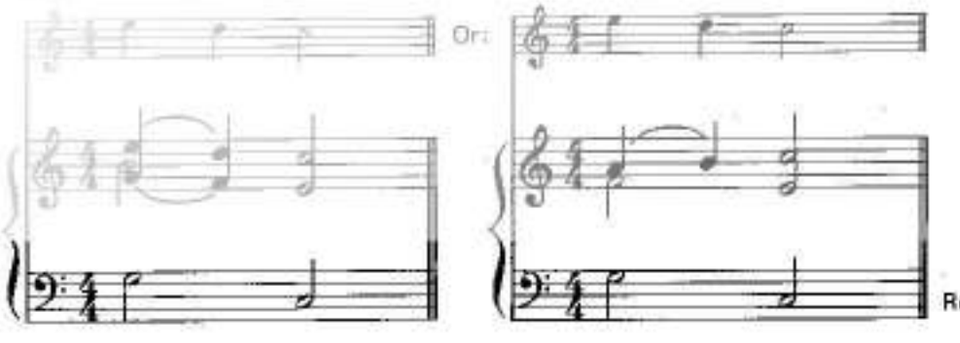

Repeat several times.

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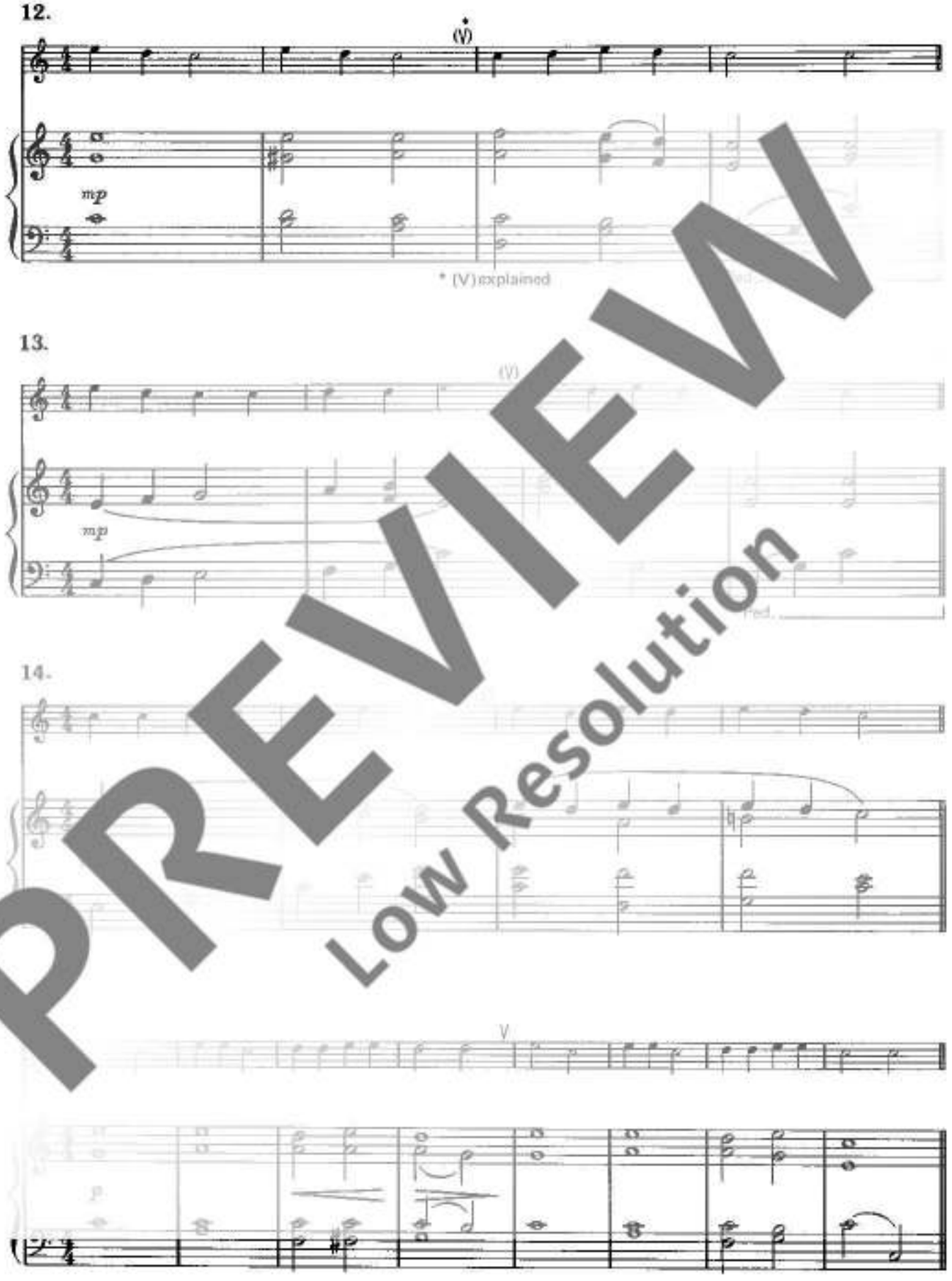

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