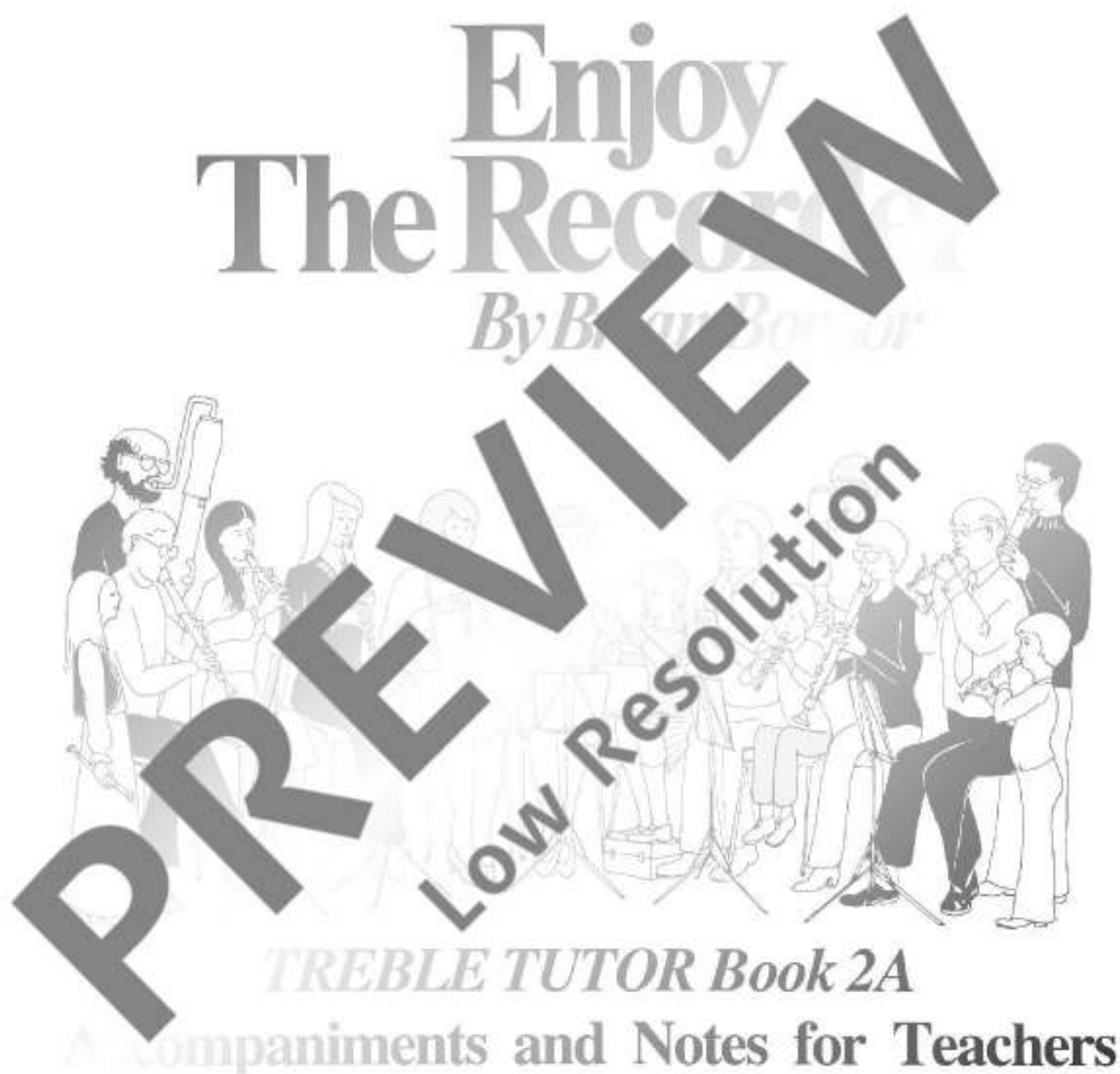


Enjoy
The Recorder
By Brian Borror



TREBLE TUTOR Book 2A

Accompaniments and Notes for Teachers

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PREVIEW
Low Resolution

To Mary

ENJOY THE RECORDING

A comprehensive method for group and individual instruction

by

BRIAN BENSCH

TREBLE CLEF (K 2A)

PREVIEW
Low Resolution



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USING BOOK 2

A tutor which claims to be designed for 'group, individual and self-learning' must not only cater for the varying needs of students but must also be flexible enough to allow for a variety of teaching approaches. Some teachers, particularly those using pupils who are not immediately familiar in a simple context, will prefer to start with a note that they can cope confidently with, and then gradually increase the speed of changes at speed. To satisfy both demands, the material in Book 2 is much more varied than in Book 1, an adequate number of relatively undemanding tunes leading to more searching material and, occasionally, to a few tunes likely to give a pupil a sense of achievement.

This arrangement also allows the teacher to give their pupils a firm grasp of the basic concepts of context and then to move on, returning to the remaining tunes in the book as they see fit. The material or with the specific aim of building up finger dexterity and coordination. Not until fingerings are established will they well be known and the faster, more difficult tunes will be more likely to be 'in the fingers'.

Book 2 is designed with the treble recorder's compass in mind. It contains only three or four no concert pieces. Rounds involving too many of the notes will quickly prove intolerable and, as an ever-increasing amount of enjoyable material will become available to pupils as they progress through this book, there is obviously no need for them or, indeed, for further imposed concert pieces.

If a 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 pieces and to enjoy the recorder to the full.

C'

Pinching

The introduction of a new pinched note is a suitable moment to check that the pupil's thumb is still carrying out correctly all the actions described in Book 1. Be particularly careful to check that the thumb remains relaxed throughout. Children – adults in particular – pinch with an astonishing ferocity which makes the hand tense and not infrequently damages the thumb-holes of wooden flutes. Tension in the fingers can be easily spotted but tension in the thumb is more difficult to detect though detected it must be for, as the pupil progresses to more pinched notes, good intonation will largely depend on the flexibility of the thumb and the ease with which it can make minute adjustments to the position of the nail. (See p.103)

The amount of thumb-hole left open for C' is small. A note which is not fully covered will produce a note – but, unlike A', it will be sharp (due to the extra pressure) without pinching. C' is an easy note which gives the pupil a sense of achievement which will continue to build the player's confidence in pinching.

7. Czech folk song

Allegro

The musical score consists of four staves. The top staff is a vocal line in treble clef, marked 'Allegro' and 'mf'. The second staff is a piano accompaniment in treble clef, marked 'mp'. The third and fourth staves are piano accompaniment in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

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

8. Von Luzern uf Wäggis Zue

Swiss

Lively

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a melody line starting on a G4 note. The middle and bottom staves are a grand staff (treble and bass clefs) for piano accompaniment. The tempo marking 'Lively' is above the first staff, and the dynamic marking 'mf' is below the first staff. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

The second system of the musical score continues the piece. It features a first ending bracket over the final two measures of the system. The dynamic marking 'mf' is present in the piano part. The notation includes various note values and rests, typical of a lively folk tune.

11. Lotus Blossoms

Andante

p legato



12. Hans im Schnakeloch

Lively

f

f

mf

