

Using this Book

If you have tried even a few notes on your new treble you will have discovered some of the more obvious differences from your descant – the greater size of the instrument, the greater weight, the wider spacing of the finger holes and the need to breathe more fully to fill the instrument.

But you may also have made a much more important discovery – a particular sequence of fingerings learned on your descant works equally well on the treble and that any tune you know on descant can, with the same fingerings, be played on the treble though it will sound lower. This pitch difference is not only a stumbling-block to moving smoothly from descant to treble but it also means that the notes you already know very well on descant must be played quite differently on treble:



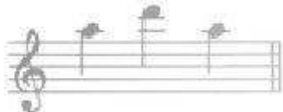
These new fingerings are best learned by treating the treble as a completely new instrument, starting from a very basic stage, playing from notation **without ever thinking of** moving to your descant. (Some teachers go further and make their pupils able to play the treble completely for several weeks, but I have seldom found this necessary. It is very pleasant to discover that the muscular memory developed in descant playing will still guide your fingers in the right direction on treble notes which move mainly by step (i.e. to the nearest note above or below). Difficulties usually arise only when sizeable leaps suddenly appear or – when the difference is only realised when the music, by its position on the staff, has a different character of descant music. The brain tending at such moments to recall the fingerings which work best.

It is therefore vital to be able *instantly* to link a note with its new fingering and, as this can only be achieved by **regular and repeated practice** of the commonest intervals, I have devised two useful, if somewhat unmusical, aids for this purpose – the **Practice Circle** (page 22) and the **Recognition Square** (page 20).

As each new note is introduced it is placed in the centre of a Practice Circle and surrounded by the notes most frequently associated with it. Moving at random from notes in the outer circle to the new note and back gives considerable practice in the commoner intervals involving that note.

Recognition Squares, on the other hand, provide a constantly changing succession of *totally unrelated* notes and, especially at speed, demand secure and instant recognition for success. **N.B. Students working without a teacher should be advised to stop frequently on a note and make certain that the fingering is correct** for it is vital to avoid practising mistakes.

As a further aid, tunes are systematically grouped to give concentrated practice on the specific interval shown in the **heading** to each group.

A' ↔ D'  (implies D' and A')

Before attempting any tune, look back at the appropriate heading and play the interval *from the notation* two or three times to fix both the note and its fingering in your mind. Note that throughout this book tunes are identified as follows:

The regular practice of scales and arpeggios is essential for building a sound technique. This can be done in several different ways – with every note tongued, with every other note, or with a variety of different tonguings and rhythms:

1. All tongued
2. Slurred overall



3. Tonguings



4. Varied rhythms



Technical exercises (e.g. 138, 139, 143) should be practised tongued and fingered unless otherwise indicated.

The extra weight of the treble (particularly a wooden treble) makes the form of additional support almost essential, either a thumb-rest (which any good recorder repairer will fit – though corks and rubber bands have been pressed into service) or the use of R4 on the end-joint beading between holes R3 and R4 (see the illustration). If this use of R4 as a supporting finger is new to you, it is a good opportunity to try it out in the early pages of the book and you will find it an extremely valuable habit which will show its real worth later in fast passages, mainly the fingers of the left hand and jumping quickly from octave to octave.



Such passages abound in a number of particular pieces and are used as a challenge at the end of several sections. The bridge is designed to be played immediately, but they can equally well be reserved for more advanced players. Schools may choose to ignore them completely for the time being, but there is ample material at each stage to give young players a thorough grounding in the moves they are most likely to need.

A final word. Do not try to move too quickly. It is certainly not before any hesitancy over a new note has disappeared. The first few notes on the earlier stages will be richly rewarded. Practice too quickly and you will soon find your hands built on sand. Now, pick up your treble.


PREVIEW



Placing R4 on the end-joint beading between holes R3 and R4 will help to keep the recorder steady, but be careful that R4 does not accidentally shade one or both of its holes or some notes will be slightly out of tune.

If I tell you that  produces the note C , try, without any further

information, to play the following tune:

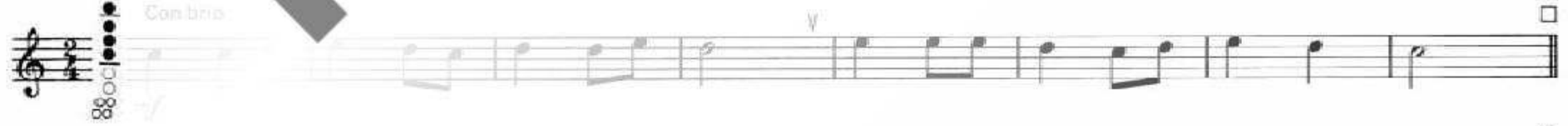
1. 

I doubt if that caused you much difficulty and you should find nos. 2 – 5 equally easy. As it is vital you start correctly, the fingering of the first note is given in each case. Accompaniments to tunes other than those marked  may be found in *From Descant to Treble Accompaniments (Parts 1 and 2)*, Schott Ed. 12249.

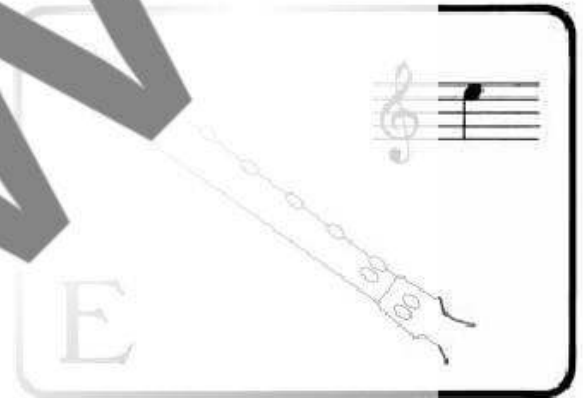
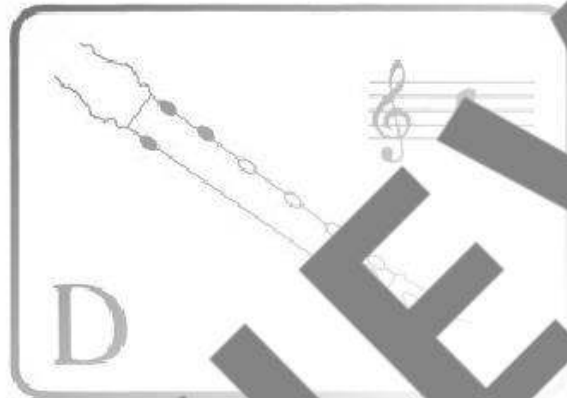
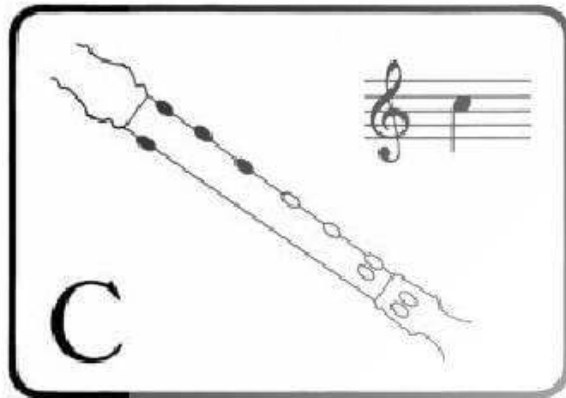
2. 

3. 

4. 

5. 

From tunes 1 – 5 you have learned the fingerings for C, D and E:



These tunes always moved by step (i.e. to the nearest note up or down). Tunes 6 and 7 introduce the first tiny leap:



Before playing each of the following tunes, come back to this notation, play it out loud, and then play the notation, playing E – C – E – C – E – C – E – C – E – C – E – C throughout the piece in this way. (See page 5)

