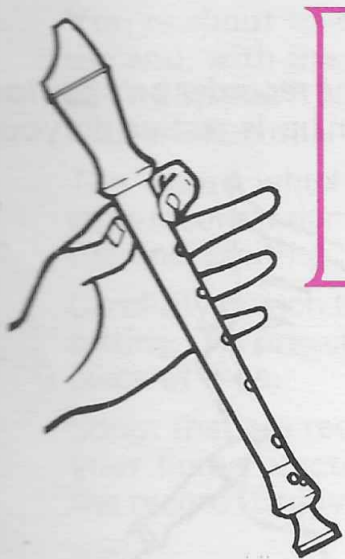
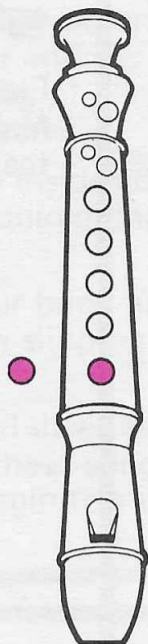


your first note...B



B



- ▶ With your left thumb, cover the thumb hole on the recorder.
- ▶ With your first finger, cover the top hole on the front side of the recorder.
- ▶ Now, to play **B**, softly whisper the "too" sound into the recorder and hold it.
- ▶ Play **B** over and over, holding it each time you play it.

Now tap your foot as you play the note **B**. Each tap is called a **beat**.

1 1 beat (tap) for each note.

TAP | | | | | | | |

PLAY **B** **B** **B** **B** **B** **B** **B** **B**

2 2 beats (taps) for each note.

TAP | | | | | | | |

PLAY **B** **B** **B** **B** **B** **B** **B** **B**

3 3 beats (taps) for each note.

TAP | | | | | | | |

PLAY **B** **B** **B** **B** **B** **B** **B** **B**

4 4 beats (taps) for each note.

TAP | | | | | | | |

PLAY **B** **B** **B** **B** **B** **B** **B** **B**

silent beats are called rests

} This is called a **one beat rest**. (It is also called a **quarter rest**). It means that on that beat, you tap your foot but do not play.

1 TAP | | | | | | | |

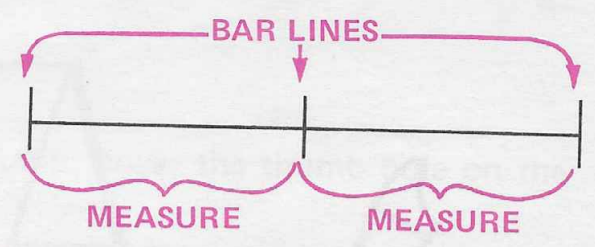
PLAY **B** **B** **B** } **B** **B** } **B** **B** } **B** **B** **B** **B**

2 TAP | | | | | | | |

PLAY **B** **B** } } **B** **B** } } **B** } **B** } **B** }

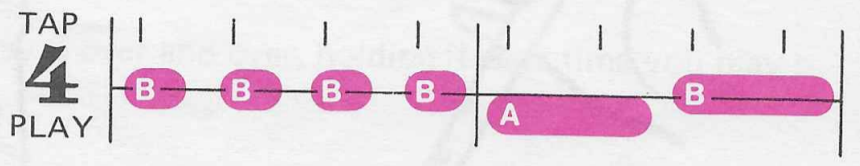
measures and bar lines

From now on, each line of music will be divided into smaller sections by **bar lines**, as shown in the example to the right. The sections between the bar lines are called **measures**.



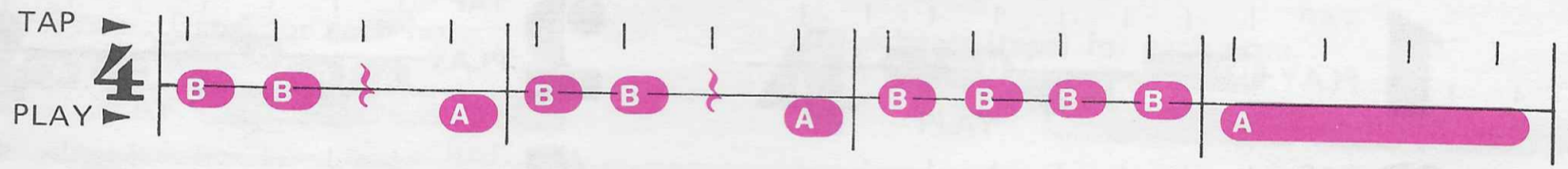
meter signature

The number placed at the beginning of each song tells you the number of beats there are in each measure of that song.

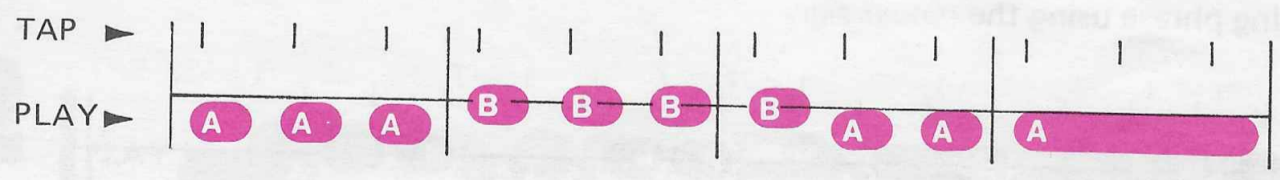
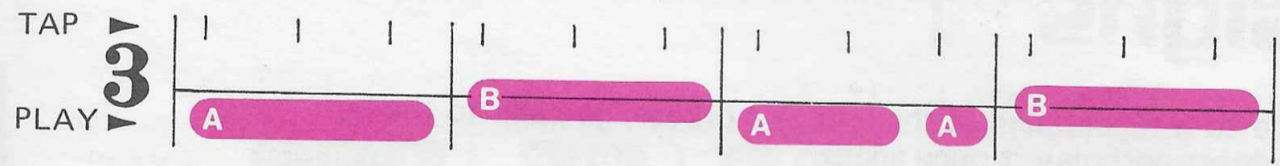


let's play some different rhythms

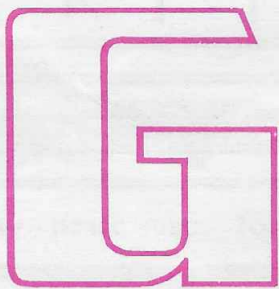
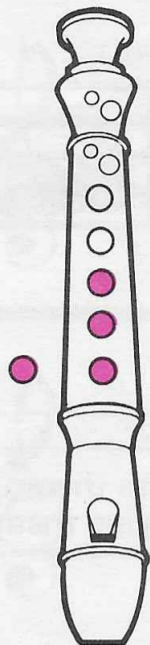
mambo



waltz



your third note...G



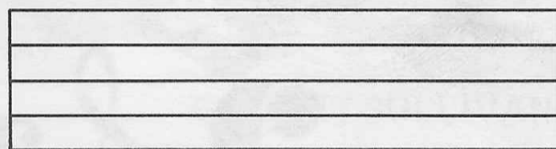
- ❖ Cover the thumb hole and the first three holes of the recorder as shown in the diagram.
- ❖ Be sure to curve your fingers and cover the tone holes firmly.
- ❖ Sit up straight, with your feet flat on the floor.
- ❖ Take a natural breath and hold.
- ❖ Softly play the new tone G and hold it.
- ❖ Play G several times and then play A and B.

it's fun to read music!

the staff

Notes are written on a **staff**— five lines and the four spaces between them. Each line and space has its own letter name. You can tell the name of a note by the name of the line or space it's on.

STAFF



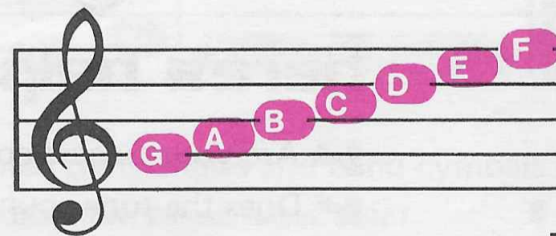
the treble clef sign

At the beginning of each staff is a "**treble clef sign**," also called a "**G clef**." This sign tells you that the second line of the staff is called "G".



the musical alphabet

Musical tones are named after the first seven letters of the alphabet: A, B, C, D, E, F, and G. After the note G you start over with A, B, and so on. So far you know three notes: G, A, and B. You'll learn more about the other notes as you learn to play them.



MUSICAL ALPHABET 7

let's play B, A, G

A double bar indicates the end of a line of music.

practice themes

Practice themes are short melodies which will help improve your playing. Repeat these themes several times, until you can play them without any hesitation. Then have fun playing them without looking at the music.

here's help

As you play the practice themes, check these points:

- ✔ Are your fingers covering the holes firmly?
- ✔ Does the tone sound pleasant?
- ✔ Are the tones coming out clearly?



- ✔ Are you starting each tone on time?
- ✔ Are you holding the long tones?
- ✔ Are you whispering the sound "too" for each tone?

reading standard music notation

Every note written on the staff tells you two specific things:

- The appearance of a note tells you how many beats it receives.
- Its placement on the staff tells you its name (review the musical alphabet on page 7).

1 quarter note



The **quarter note** looks like this 
or  and receives one beat.



Let's place the **quarter note** on the staff.



2 half note

The **half note** looks like this 
or  and receives two beats.





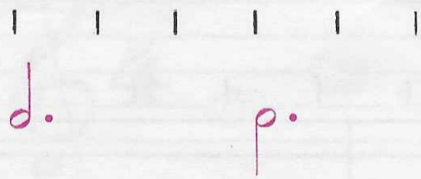
Let's place the **half note** on the staff.



HALF REST – Denotes two beats of silence.

3 dotted half note


The **dotted half note** looks like this 
or  and receives three beats.



Let's place the **dotted half note** on the staff.

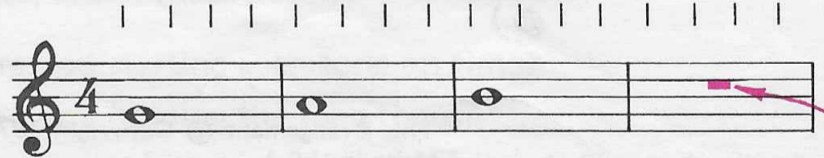


4 whole note

The **whole note** looks like this 
and receives four beats.



Now, let's place the **whole note** on the staff.



WHOLE REST – Denotes four beats of silence.

time signature

At the beginning of every song, you will now see a set of two numbers. These numbers are called a **time signature** (also called meter signature).

- 4** **3** **2** – the top number indicates the number of beats in each measure.
4, **4**, **4** – the bottom number indicates the kind of note that receives one beat ($\frac{1}{4}$ or quarter note).

let's play some songs using notation

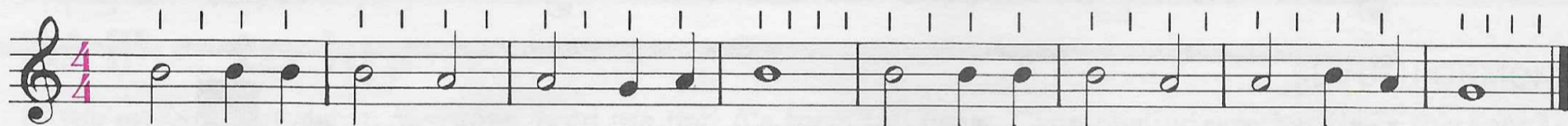
merrily we roll along

Listen 

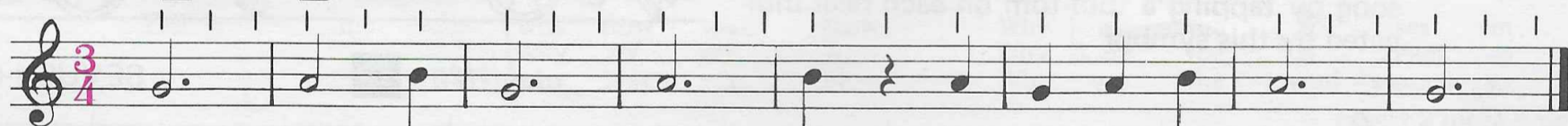


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solo flight



windy day waltz



cuckoo





let's play a duet!

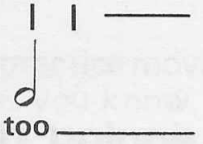
This song is a **duet**, a song that can be played by two people at the same time. Try this duet with someone who plays a recorder. One of you play Part A while the other plays Part B.

russian march


SEVUSH-ORMONT

The new symbol at the end of this song is called a **fermata sign** . When a fermata sign appears over a note, hold that note slightly longer than its actual time value.


Written: 

Played: 
too _____

March tempo

a 

b 

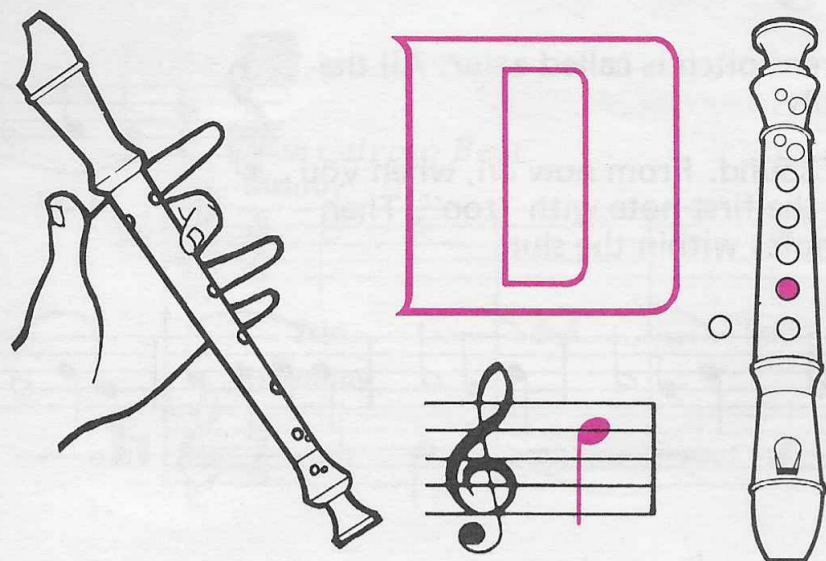
a 

b 

a 

b 

a new note...D



- ✔ Cover the second hole with your left middle finger.
- ✔ Be sure that the thumb hole is open.
- ✔ Sit up straight, with your feet on the floor.
- ✔ Take a natural breath and softly play D and hold it.
- ✔ Play D several times, and then practice moving back and forth from D to the other notes you know.

finger breakers

The following exercises will help you learn the new note D. Start by playing each one slowly and smoothly. As you gain confidence, gradually increase your speed.

1

2

3

4

shadows fall



SEVUSH-ORMONT

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playing smoothly...“legato”

A curved line that connects two or more notes of different pitch is called a **slur**. All the notes within a slur are to be played **legato**, or, smoothly.



So far, you've been starting each note with a "too" sound. From now on, when you see a group of notes connected by a slur, start only the first note with "too". Then continue the same "oo—" sound for the rest of the notes within the slur.



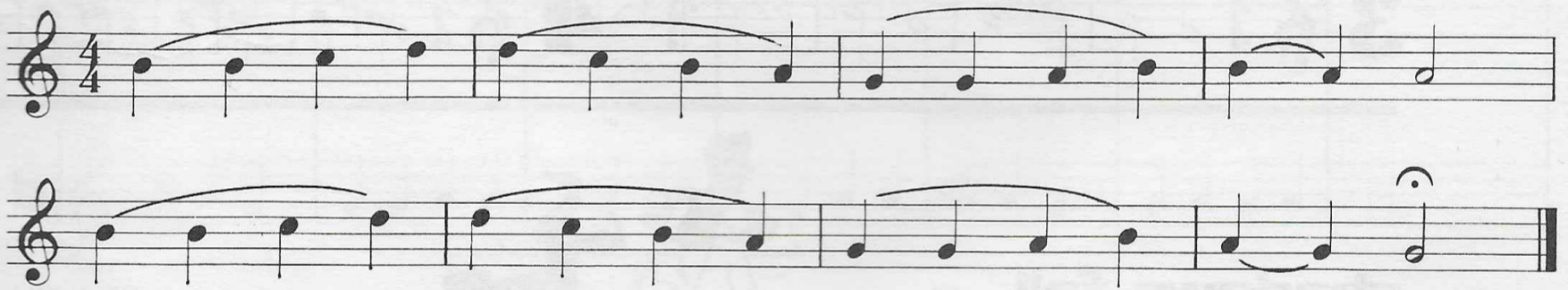
“legato” melody



chorale

BEETHOVEN'S 9th SYMPHONY

Listen 



etude

An **etude** is a song which will help you learn a particular technique. This etude will help you learn how to play slurs which extend across bar lines.



calypso...duet

Listen 



SEVUSH-ORMONT

With Calypso Beat
Melody

a 
Trin - i - dad, Trin - i - dad, When I'm here, when you're near, I'm so

b 
Harmony

a 
Melody
glad Trin - i - dad, Trin - i - dad, When a - way, for a

b 
Harmony

a 
Melody
day, I am sad, Miss you so When I go I feel


b 
Harmony

a 
Melody
blue, be - cause of you Trin - i - dad Trin - i - dad.

b 
Harmony

eighth notes

All of the notes you've learned so far have been held for at least one beat. **Eighth notes** are held for only one-half beat. This means that it takes two eighth notes to make one full beat.

Tap and say the first four measures of the song "Jingle Bells" shown below. Notice that for each pair of eighth notes , you tap only once.

TAP 




SAY  Jin - gle bells, jin - gle bells, jin - gle all the way.

counting eighth notes

In the example above, each note had its own syllable, making it easy to say the rhythm of the song aloud. From now on, whenever there are eighth notes in a song, say the syllable "ti" for each eighth note, and "ta" for all other notes.

The melody in the example below is again "Jingle Bells", but the words have been changed to "ti" and "ta". Tap and say this example aloud.

TAP 



SAY  ti ti ta ti ti ta ti ti ti ta


check out:

Write in "ti" or "ta" under each note. _____

1 TAP 



SAY ti ti ti ti ta ta ta _____

2 TAP 



SAY _____

Play the two rhythm lines above on your recorder, using the note B. Then play them again, using any notes you wish. Compose your own rhythm piece using eighth notes.

lightly row

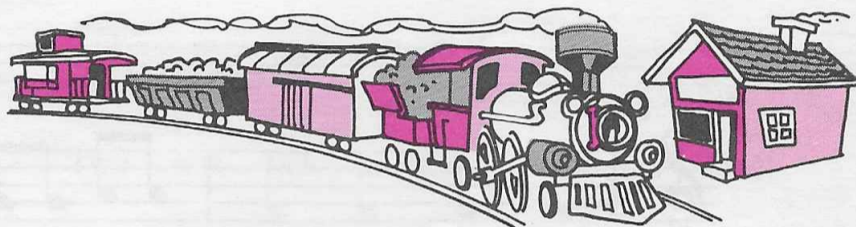


Light - ly row light - ly row on the glass - y waves we go,
smooth - ly glide, smooth - ly glide, on the si - lent tide.

the round

Listen 

A **ROUND** is a song in which two groups play the same melody, starting at different times. For this round, your instructor will divide your class into two groups. The first group will begin the song at **A**. When they reach **B**, the second group will begin at **A**. Then both groups will continue playing until they reach the end of the song.



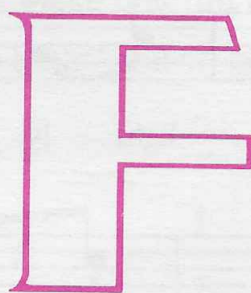
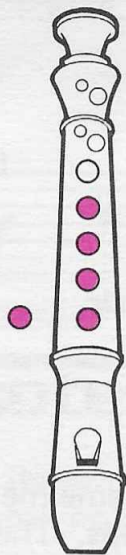
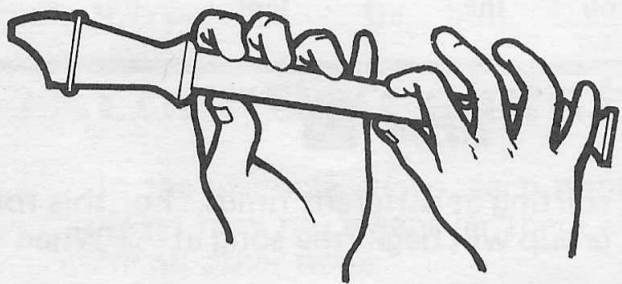
down at the station

A
Down at the sta - tion ear - ly in the morn - ing,
B
See the lit - tle puf - fer bil - lies lined up in a row,
See the en - gine dri - ver pull the lit - tle throt - tle
Puff, puff, choo, choo, off they go.

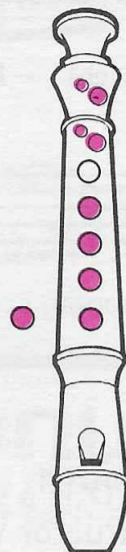
the note F

There are two fingerings which may be used for the note F. Ask your teacher which fingering you should use.

- ✔ Cover the first three holes, as you did for the note G.
- ✔ Place your right thumb directly behind the F hole.
- ✔ Cover the F hole with your right index finger as shown below.



german
fingering



baroque
fingering



let's learn to play staccato

A **staccato mark** (•) placed above or below a note tells you to play that note short and crisp. Simply stop the flow of air, do NOT stop the "too" sound with your tongue as if saying "toot".

pins and needles



march staccato

Listen 

SEVUSH-ORMONT

5

Would I go to the coun - try, where I'd swim and ride on a horse? Would I
 like to play all the live - long day? Why of course, why of course, why of course I would!

shortnin' bread

C means **Common Time** and is played the same as $\frac{4}{4}$ — that is, 4 beats per measure, a quarter note receives 1 beat.



Three lit - tle chil - dren ly - ing in bed, Two was sick and the oth - er near dead!
 Sent for the doc - tor, doc - tor said, "Feed them chil - dren some
 short - nin' bread." Mom - my's lit - tle ba - by loves short - nin', short - nin',
 Mom - my's lit - tle ba - by loves short - nin' bread. Mom - my's lit - tle ba - by loves
 short - nin', short - nin', Mom - my's lit - tle ba - by loves short - nin' bread.

pick-up notes

Sometimes the first measure of a song doesn't have a complete number of beats. The missing beats are found in the last measure. The notes in the incomplete first measure are called **pick-up notes**.

a tisket a tasket

Listen 



the dotted quarter note

 = 1½ BEATS

A dot after a note increases the time value of that note by one-half. Therefore, a **dotted quarter note** receives 1½ beats.

A dotted quarter note is usually followed by an eighth note. In the example to the right notice that the dotted quarter note is held through the first half of the second beat. The eighth note comes in on the last half of the second beat.

Count this rhythm using "ta" and "ti".

TAP ►  |  |  |  |

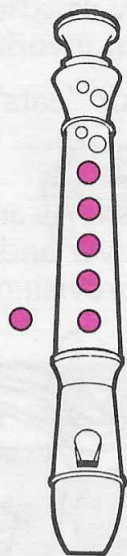
SAY ► ta ti ta ta

michael, row the boat ashore

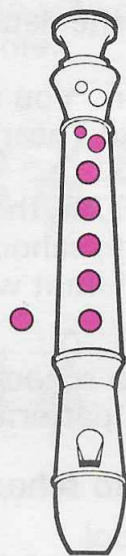
Listen 



two new notes...E and D



E



D

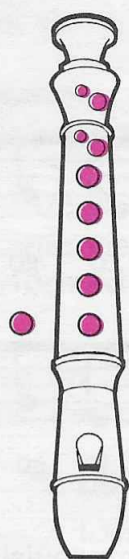


etudes using E and D

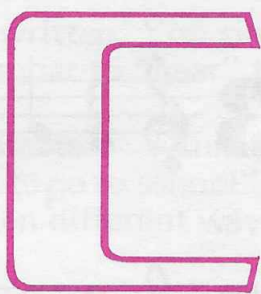
When playing low tones such as D and E, play more softly, open your embouchure as you move into the lower register, and use the sound "doo" instead of "too".



a new note...low C



LOW



Low C is the lowest note on the soprano recorder, and may at first be difficult to play. For C and other low notes, follow these suggestions:

- ▶ Blow very softly into the recorder.
- ▶ Make sure all the holes are covered firmly.
- ▶ Play on the tip of the mouthpiece.
- ▶ Slightly relax the corners of your mouth.

chords

When three or more tones are played at once, they produce a **chord**. The main note in each chord gives the chord its name: for example, the **C chord**, or the **G chord**. Many accompaniment parts are made up of chords.

Although it is not possible to play full chords on the recorder, you can give the effect of a chord by playing the notes of the chord one at a time. Chords played in this manner are called **broken chords**.

The colored notes at the beginning of each exercise below are the tones of the chord indicated above the staff. In each exercise, you'll be playing these tones as broken chords. Practice each exercise until you can play it quickly, smoothly, and accurately.

C Major



A Minor



F Major



D Minor



G Major



G Seventh



using broken chords to accompany the voice

weeping willows

The recorder and voice blend beautifully together, as you'll hear when you play this duet with some of your friends. In this song, the voice sings the melody on the syllable "Lu", while the recorder plays a broken chord accompaniment.

The musical score consists of four systems, each with a voice part and a recorder part. The key signature is one flat (Bb) and the time signature is 3/4. The voice part is written in a soprano clef, and the recorder part is written in a soprano clef. The syllable "lu" is written below the voice notes. The recorder part consists of a broken chord accompaniment, with notes grouped by slurs. The first system shows the beginning of the piece, with the voice part starting on a whole note and the recorder part starting on a quarter note. The second system continues the melody, with the voice part moving to a half note and the recorder part continuing its accompaniment. The third system shows the voice part moving to a quarter note and the recorder part continuing. The fourth system concludes the piece, with the voice part moving to a half note and the recorder part ending with a quarter note.

1st and 2nd endings

jingle bells

Listen 

To play this song, start at the beginning and play to the repeat sign in the bracketed **1st ending**. Then repeat from the beginning of the song. This time, skip the 1st ending and play the **2nd ending** instead.



sweet betsy from pike



Repeat from this sign instead of from the very beginning.

Oh, don't you re - mem - ber sweet Bet - sy from Pike, Who crossed the big
 even - ing quite ear - ly they camped on the Platte, 'Twas near by a

moun - tains with her lov - er Ike, With two yoke of ox - en, a large yal - ler
 tree in a green sha - dy flat, When Bet - sy so tir - ed lay down to re -

dog, A tall Shang - hai roost - er and one spot ted hog? Sing
 pose And Ike, he gazed down on his Pike coun - ty Rose. Sing

Chorus
 ho - di - dee du - di - dee ho - di - dee day. Sing ho - di - dee

du - di - dee ho - di - dee day. 2. One ho - di - dee day.

chord accompaniment... for sweet betsy from pike

Sweet Betsy From Pike can also be played as a **Quartet**, a song played by four people at once. One person plays the melody on the preceding page and each of the others play line A, B, or C below. For some real fun, have three of your friends join you. The letters above the staff indicate the chords used in the accompaniment part.

The musical score is arranged in three systems, each with three staves labeled 'a', 'b', and 'c'. The time signature is 3/4. The notes in all staves are quarter notes. The chords are indicated by letters in circles above the staves.

System 1:

- Staff a: Chords C, G7, C, G7.
- Staff b: Chords C, G7, C, G7.
- Staff c: Chords C, G7, C, G7.

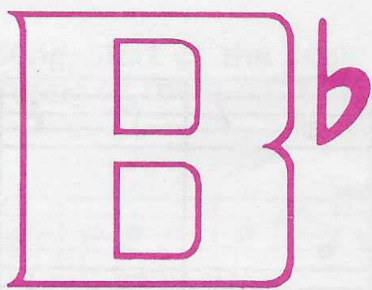
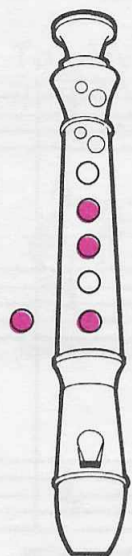
System 2:

- Staff a: Chords C, Em, F, C, G7, C.
- Staff b: Chords C, G7, C, G7, C, G7.
- Staff c: Chords C, G7, C, G7, C, G7.

System 3:

- Staff a: Chords G7, C, G7, C. Ends with a repeat sign and the text "repeat from the beginning".
- Staff b: Chords G7, C, G7, C. Ends with a repeat sign.
- Staff c: Chords G7, C, G7, C. Ends with a repeat sign.

a new note...B^b (B flat)



A flat (b) lowers the pitch of a note. A flat placed before a note affects all notes on the same line or space which follow in that measure.

finger breakers

1

2

3

theme by borodin

When all the B's in a song are to be played flat, the flat is written only once, at the beginning of the song, between the treble clef and the time signature. This flat is called a key signature.

KEY SIGNATURE


a new time signature... $\frac{6}{8}$


As you've already learned, the top number of a time signature indicates the number of beats per measure, and the bottom number indicates the type of note that receives one beat.


In $\frac{6}{8}$ time:

6 – There are six beats per measure.

8 – An eighth note receives one beat.

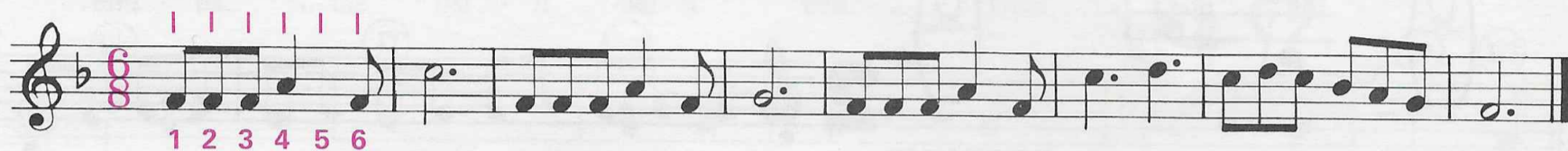
 = ONE BEAT

 = TWO BEATS

 = THREE BEATS







 = SIX BEATS

looby loo



another way of counting $\frac{6}{8}$ time

When a song in $\frac{6}{8}$ time is played fast, it is too difficult to tap and count six beats in each measure. Instead, tap only on beats ONE and FOUR, and feel the rhythm in two large beats. Tap and count this exercise with two beats per measure.

$\frac{6}{8}$		-	-		-	-
						
Counted in six:	1	2	3	4	5	6
Counted in two:	1	-	-	2	-	-

Listen 

irish washerwoman

