

# PLAYING THE SOPRANO RECORDER

## A Soprano Recorder Music Method

### LESSON I

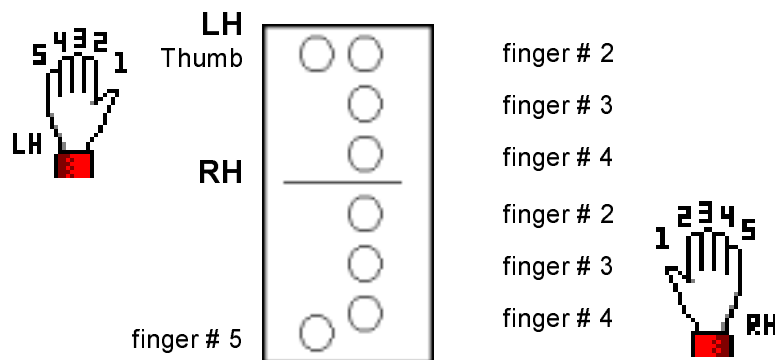
#### TECHNIQUE AND FINGERING

##### Learning How To Hold The Recorder

All recorders, no matter the size, are held with two hands. The three holes closest to the face are played with the left hand. The left hand thumbhole is positioned underneath the recorder. The pinky of the left hand is not used. The right hand fingers cover the holes on the second half of the instrument with the pinky covering the last hole, to the right of the other holes. The right hand thumb is positioned underneath the recorder for support.







The following diagram will serve in learning the fingerings of notes for recorder playing throughout the text.



(LH: Left Hand, RH: Right Hand)

##### Understanding The Hole Coverings

-  - no cover
-  - complete cover
-  - approximately half covered
-  - left thumb covers a little more than half

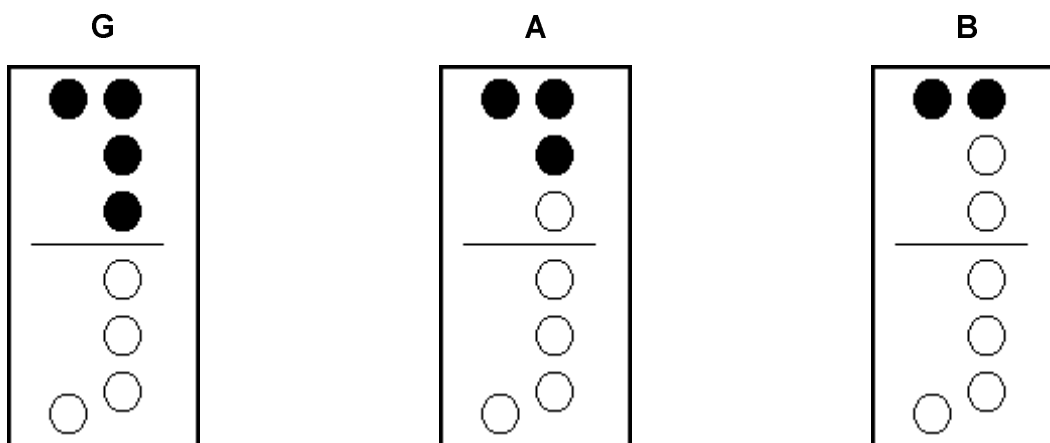
**Tonguing**

Use your tongue to start and stop the notes when playing the recorder. This is called tonguing. Place the recorder mouthpiece between your lips (about ¼ inch of the mouthpiece). Pressing your lips together lightly, hold the recorder in place, making sure that the tip of the mouthpiece is not touching the tongue or teeth. With the recorder held between your lips, softly say the syllable “tah”. In order to develop the correct technique for tonguing, try the following exercise: Breathe in and exhale a steady stream of air flow while saying the “tah” syllable several times without the recorder in your mouth. Repeat the process with the recorder placed between your lips.

**Blowing**

Breathing in and blowing gently into the recorder should be as consistent as possible. Try the following method:

1. Breathe in evenly through the mouth or nose.
2. Support the tone with even and consistent exhaling of the breath (blowing). Too much air (over blowing) or too little air (running out of breath) will affect the pitch of the tone.
3. Breathe in and play the “tah” syllable for several seconds, or beats. Long held tones can be stopped by making the “d” sound with the tongue.

**The First Three Notes**

Find “G,” “A” and “B” on the recorder. Be sure to cover the appropriate holes completely with the “fleshy” part of your fingertip. Breathe in and play “tah” for each new note. Stop the tone by making the “d” sound with the tongue.

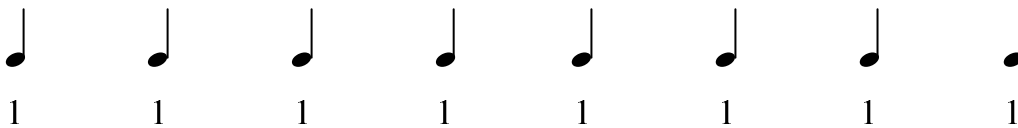
<b>MUSIC LESSON</b>
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**Music Notes**

Music notes are circles. The circles are called “note heads”. Some note heads are colored in, and some are not. Some note heads have stems. Notes have “value”. The value of the note is how many beats or partial beats it receives.

THE QUARTER NOTE  RECEIVES ONE BEAT

Clap the following quarter note exercise. Each note receives one clap of equal duration.


**Exercise # 1**

Find the fingering for “G” on the recorder. Now play Exercise # 1 using the fingering for “G”. Play the exercise again using the fingering for “A”, and then again using the fingering for “B”.

THE HALF NOTE  RECEIVES TWO BEATS

Clap the rhythm of Exercise # 2. Play the exercise first on “G”, then “A”, and finally “B”. Clap or tongue “tah” once for each note. Hold out the second beat of the half note. Count aloud while clapping, and silently while playing.























**Exercise # 2**

Count:	
Clap:	1 1 1 - 2    1 1 1 - 2    1 1 1 1    1 1 1 - 2
Recorder:	tah tah tah__ah__    tah tah tah__ah__    tah tah tah tah    tah tah tah__ah__

Now try *First Piece*. Make sure your “finger pads” (the fleshy middle section of the last joint on the finger) are covering the correct holes on the recorder.

## LESSON I PIECES

FIRST PIECE


























										
G	G	G	A	A	A	B	B	B	A	A
										
G	G	G	A	A	A	B	B	A	G	G

Clap the rhythm of *Now The Day Is Over*. Play the piece on your recorder.

NOW THE DAY IS OVER

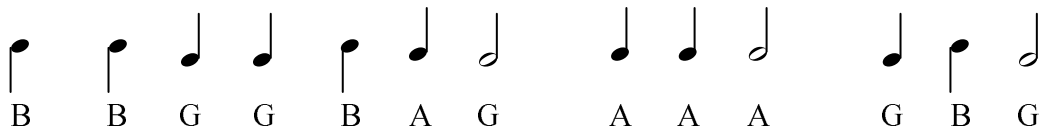
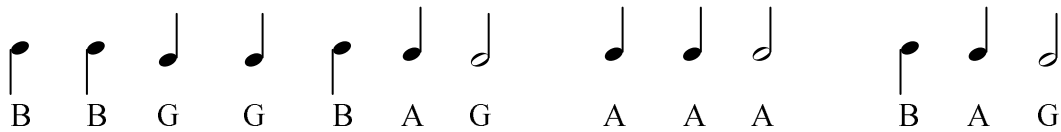
Words by Sabine Baring-Gould

Music by J. Bamaby (1869) Arr. by LVG

												
G	G	G	G	G	G	A	A	B	B	A	A	G
Now	the	day	is	o -	ver,	Night	is	draw -	ing	nigh,	_____	
When	the	morn -	ing	wak -	ens,	Then	may	I	a -	rise	_____	
												
A	A	B	A	G	G	G	G	A	B	G	G	
Sha -	dows	of	the	eve -	ning	Steal	a -	cross	the	sky.	_____	
Pure	and	fresh	and	sin -	less	In	Thy	ho -	ly	eyes.	_____	

Clap the rhythm of *Prelude I*. Play the piece on your recorder.

### PRELUDE I

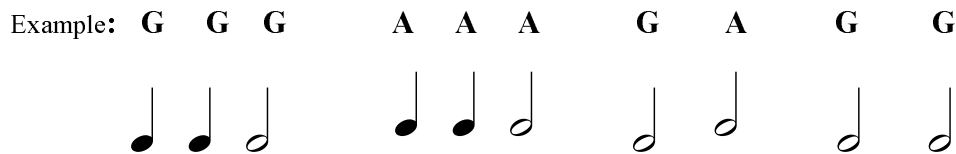


### CREATIVE CORNER

Using the notes G, A, and B, compose your own piece.

Use only quarter notes (♩) and half notes (♭).

1. Make your piece as long or short as you would like it to be.
2. When your piece is finished, practice and play your piece.
3. Have a friend play your piece.
4. Give your piece a title.
5. Write as many pieces as you would like and have fun composing!



**Composition:****THEORY AND TERMS FROM LESSON I**

**Quarter notes**  receive one beat.

**Half notes**  receive two beats.

**Rhythm** — the result of organizing long and short note values into groups.

**ASSIGNMENT**

1. Practice the tonguing and blowing exercise. (Exercise # 1)
2. Practice the half note exercise. (Exercise # 2)
3. Practice Lesson I Pieces: *First Piece, Now The Day Is Over* and *Prelude I* three times or more per day.
4. Make sure you know and memorize the terms, signs and symbols from the Theory and Terms section.
5. Complete the Creative Corner assignment.
6. Keep a record of how many minutes you practice each day.

M	T	W	TH	F	S	S
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