

PLAYING THE SOPRANO RECORDER

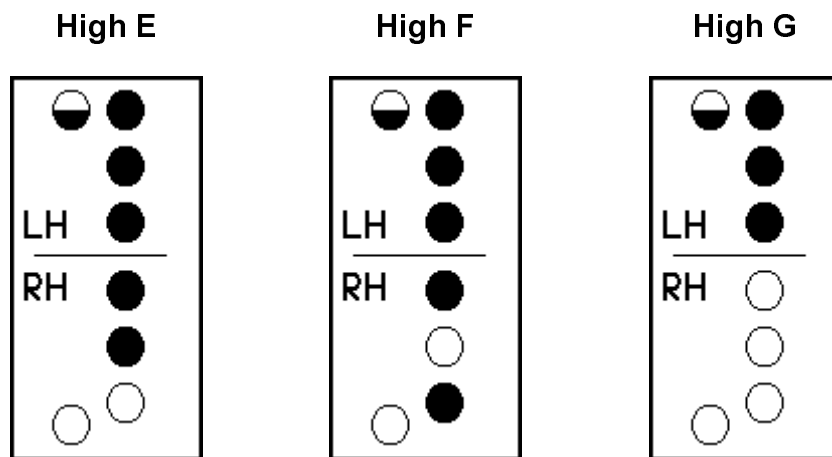
A Soprano Recorder Music Method

LESSON XII

TECHNIQUE AND FINGERING

Three New Notes—“High E,” “High F,” and “High G”

The high “E,” “F” and “G” are played with the same fingering as the lower “E,” “F” and “G,” however, only part of the thumb hole of the left hand is covered (about half). The fingerings for high “E,” “F” and “G” are as follows:



High “E,” “F” and “G” are notated on the staff in the following way:



Practice playing several high “E,” “F” and “G” notes. Then, practice Exercise #25 several times to learn to play the notes easily.

Exercise #25**MUSIC LESSON****The Tie**

Sometimes, notes of the same pitch are “tied” together to create a longer note value. The tone is held for the sum of the note values tied together. Often, ties occur over a bar line. Study the example below. Play and hold the “G” counting silently for six beats.

Example:

The curved line connecting the whole note and half note G's is the "tie."

Exercise #26 contains a tie from measure #1 to #2, and a fermata in measure #3. In most music, a fermata (fair-**mah**-tah) sign placed over a note indicates a hold longer than the normal duration of a note. In chorales – hymn tunes from the Baroque time (1600-1750) – a fermata was used to show the end of a line. The piece *Wake, Awake, for Night is Flying* is an example of this practice from the Seventeenth and Eighteenth Centuries.

Play and count Exercise #26. Hold the quarter note that has a fermata a little longer than one beat.

Wake, Awake, for Night is Flying

Words by Philipp Nicolai (1599)
 Translation by Catherine Winkworth (1858)

Chorale tune by Philipp Nicolai
 Arr. by Lois Veenhoven Guderian

Moderato (♩ = ca. 84-96)

Wake, a - wake for night is fly - ing; The watch - men on the
 heights are cry - ing: A - wake Je - ru - sa - lem, at last! Mid - night
 hears the wel - come voi - ces And at the thril - ling cry re - joi -
 ces; Come forth, ye vir - gins, night is past; The Bride - groom comes, a -
 wake; Your lamps with glad - ness take; Al - le - lu - ia! And
 for his mar - riage feast pre - pare For ye must go and meet Him there.

The Ash Grove

Welsh melody

Arr. by Lois Veenhoven Guderian

Cantabile (♩ = ca. 80-92)

mp The ash grove how_ grace - ful, how plain - ly_ 'tis_

speak - ing. The harp thro' it_ play - ing has lan - guage for me. When -

ev - er the_ light through its bran - ches_ is_ break - ing a

host of_ kind_ fa - ces is gaz - ing on me. The_

friends of_ my_ child - hood a gain are_ be_ fore me. Each

step wakes a_ mem' - ry as free - ly I roam; With

soft whis - pers_ la - den, it's leaves rus - tle_ o'er me The

ash grove, the_ ash grove a - lone is my home, a -







lone is my home. _____

CREATIVE CORNER

Create a few “music math” examples. Give them to your class or friends to figure out. Be sure to include a few examples of “tied” notes.

Examples:

Music Math

 1	+	 2	=	3		 1	+	 4	=	5
 2	+	 6	=	8						

Write your examples here or on a separate sheet.

THEORY AND TERMS FROM LESSON XII

Tie — Tied notes are notes of the same pitch connected by a curved line. Tied notes are held for the sum of the notes tied together.

Fermata — A sign that indicates a hold longer than the duration of the note

Chorale — A hymn tune from the Seventeenth or Eighteenth Century

ASSIGNMENT

1. Practice Exercises #25 and #26 three times each day.
2. Practice the pieces of Lesson XII: *Higher and Higher Waltz*, *Blest Be the Tie that Binds*, *Wake, Awake for Night is Flying*, *The Ash Grove*.
3. Complete the Creative Corner section.
4. Learn the Theory and Terms of Lesson XII.
5. Keep a chart of your practice time.

M	TU	W	TH	F	SA	SU
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