

# MY RECORDER BOOK



Name \_\_\_\_\_ Class \_\_\_\_\_

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## THE HISTORY OF THE RECORDER

The Recorder is a very old woodwind instrument that is from the ancient family called the internal duct flutes. It has been around for over five hundred years in various forms. Despite its long history, it is often looked upon as a toy or a child's instrument. To the contrary, the recorder is a venerable instrument and should be taken seriously.

Recorders of the past were mainly constructed from wood, yet many today are made of plastic. In fact, manufacturers produce approximately 3.5 million plastic recorders per year, according to Nicholas Lander's Recorder Home Page. Its mouthpiece is a plug that creates a shaped windway. However, what distinguishes the recorder from other internal duct flutes are its seven finger holes and single thumb hole, which is known as an octave vent.

Although it has been traced back through artist renderings to as early as the 1300s, the recorder reached a height in popularity during the 16th through 18th centuries. Originally, recorders (and music in general) were only really available to royal courts. This changed drastically around the 1500s, when sheet music became available to wealthier commoners, and instrument makers began to produce recorders for the public. Many Renaissance composers, such as John Dowland and Ludwig Senfl, wrote music for the recorder. This music was played both in common homes and royal castles. Playing the recorder was a pastime for kings and queens. The instrument was also used in Shakespeare plays and played by famous composers Telemann, Bach and Handel. Lander claims the earliest documented presence of the recorder in North America was in 1633.

By the 1700s, many composers and instrumentalists began to favor the flute over the recorder, due to the limited range of musical expression possible with the recorder. During this time the orchestra grew larger and the recorder was not able to play loud enough to be heard. After this the recorders popularity declined.

By the 1900s, the recorder began to regain some popularity among classical composers and pop and rock musicians. Adventurous musicians achieved virtuosic levels of play with the recorder. Not surprisingly, it has found its way into popular music, being used by such artists as diverse as The Beatles ("The Fool

On The Hill"), The Rolling Stones ( "Ruby Tuesday") and The Clark-Duke Project ("Sweet Baby"). New techniques were developed to allow additional sonic possibilities from the recorder, making the instrument more popular among experimental composers. Today they are found in music classrooms around the world.

There are currently hundreds of recorder societies in the United States alone, according to Recorder Homepage. Founded in 1939, the American Recorder Society has chapters nationwide as well as in Canada and 30 other countries throughout the world. At these chapters, recorder musicians can meet, swap sheet music and polish their recorder skills. Part of the American Recorder Society's mission is to drive an increase in career opportunities for recorder musicians and teachers.

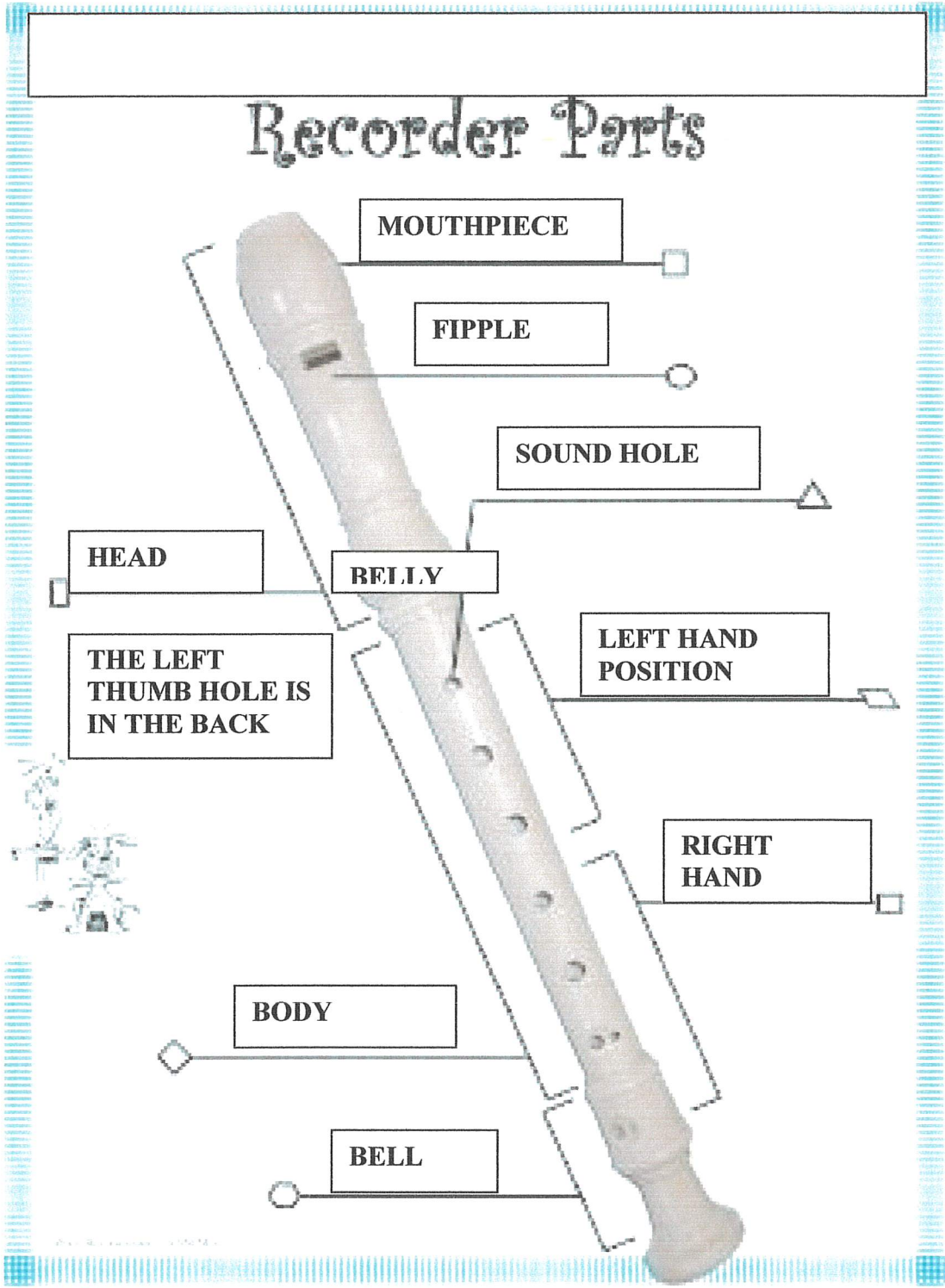
## THE RECORDER

### FAMILY

(Consort)

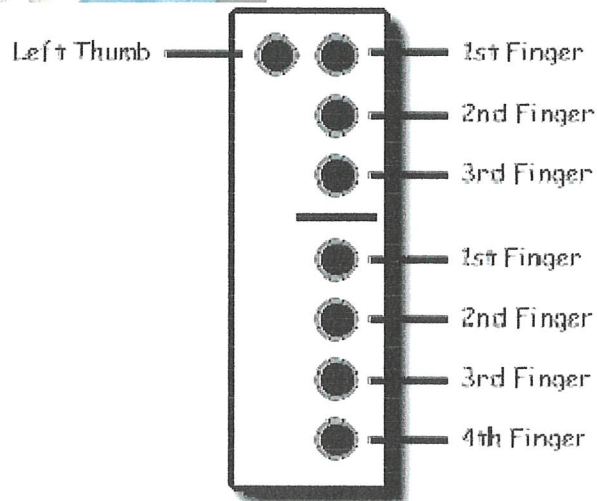
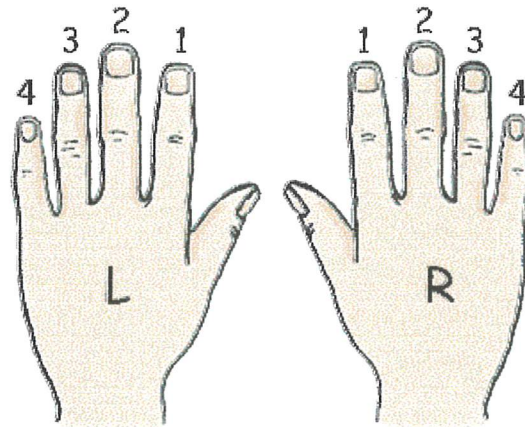


# PARTS OF THE RECORDER



## HOW TO HOLD THE RECORDER

- All recorders have a thumbhole in the back and seven holes down the front. Your recorder has double holes on the bottom two holes.
- The **LEFT HAND** is placed at the top of the recorder, which is just below the “belly”. The left hand covers the thumb in the back of the recorder and the first 3 holes. The pinkie of the left hand is never used and should be held away from the recorder.
- The **RIGHT HAND** is placed at the bottom of the recorder. The right thumb is used to balance the recorder and is placed between the 4<sup>th</sup> and 5<sup>th</sup> holes on the back. The right hand fingers cover the four holes near the bottom of the recorder.
- Cover the holes completely with the flat, fleshy pad of your fingers, NOT the fingertips.
- Fingers should be slightly curved.
- Fingers that are not being used to cover the holds should be held a little distance above their holes so they are ready to quickly play the next note.
- Hold your recorder at a 45-degree angle. Your elbows should be slightly away from your body. Make sure you sit up tall!



# HOW TO PLAY THE RECORDER

## **How to Place the Recorder In Your Mouth**

- Place the mouthpiece of the recorder in your mouth after saying “mmm” making your lips cover your teeth. NEVER touch your teeth on the recorder.
- Make sure not to put too much of the mouthpiece in your mouth. Only the tip of the mouthpiece should be in your mouth.
- Make sure that your lips stay around the mouthpiece. Don’t open and close your mouth on each note. This will avoid air leaks.


## **How much air?**

- Blow softly but with a steady stream of air. Little air is required.
- Try placing a piece of paper about 12 inches in front of your face. Blow on the paper and make it barely move. That is how much air you need for the recorder.

## **REMEMBER!!! There are only 2 mistakes you can make~**

- 1) Not covering the holes completely
- 2) Blowing too hard

## **What to do with your tongue~**

To make a good clean sound on your recorder, you need to practice tonguing. At the beginning of each note, make the sound “doo” with your tongue so that the note sounds nice and neat. The sound should start and finish perfectly evenly, like 

You do not want your sound to look like this:



## **What is REST POSITION?**

Place the mouthpiece on your chin. You are ALMOST in playing position. This is how you practice PRACTICE STEP NUMBER 2.





# HOW TO PRACTICE THE RECORDER

## RECORDER PRACTICE STEPS ~Don't make noise, Make MUSIC!

### JUST DO IT!

- **1. Point to the music and say the names of the notes in the correct rhythm.**

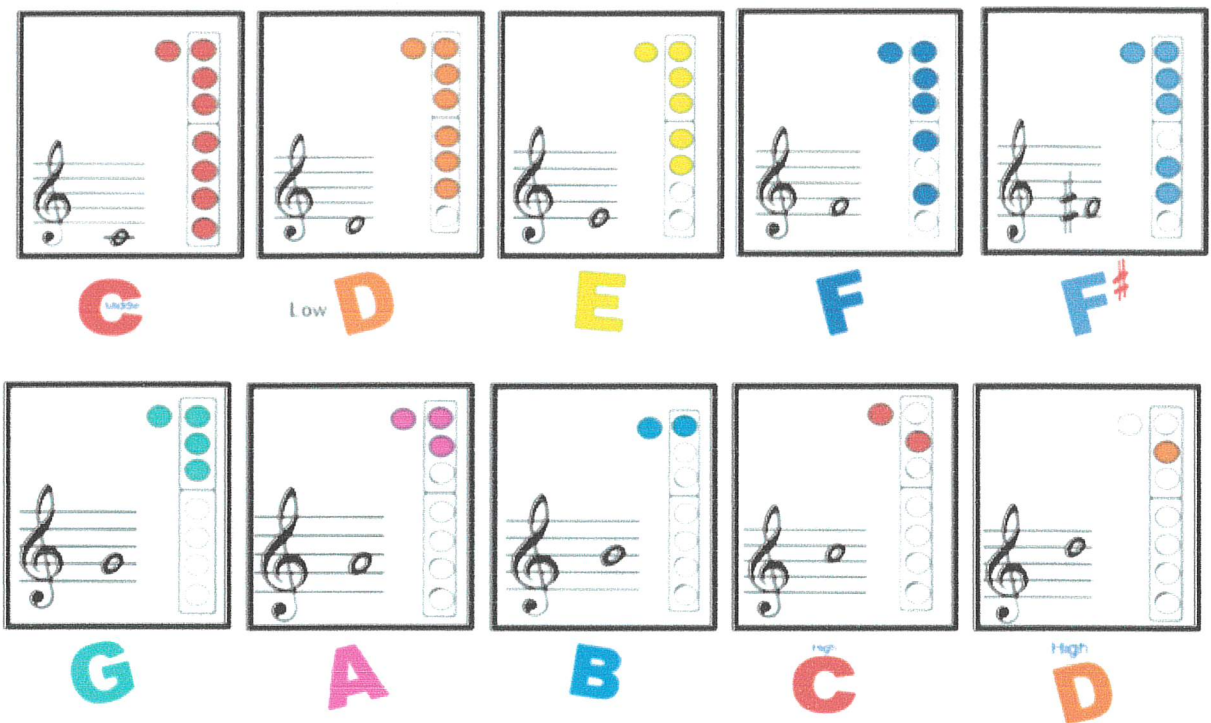


- **2. Say the note names and move the fingers to match the note fingering in rest position (SEE ABOVE).**



- **3. Play the song!!!**
- **Hint: Make sure you are completely comfortable with each step before you go to the next step.**





Your recorder is a Baroque recorder. Your notes will match the same notes on the piano.

**Your LEFT HAND goes at the top of the recorder,** and is used to cover the thumb hole at the back of the recorder, and the first 3 holes on the front of the recorder.

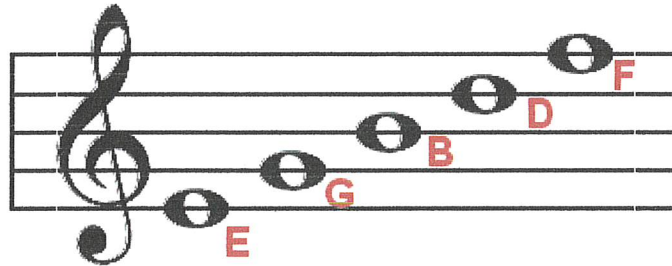
**Your RIGHT HAND goes at the bottom of the recorder.** You use your right hand to cover the four holes at the bottom of the recorder.

The circles on the fingering chart represent the holes on the recorder. When the circle is filled in, you cover the hole. When half of the circle is filled in, you cover half of the hole.

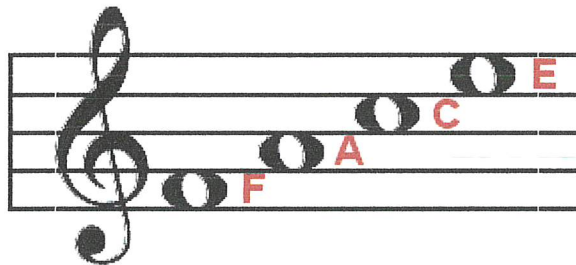
## NAMES OF THE LINES AND SPACES OF THE TREBLE CLEF STAFF

PLEASE MEMORIZE WELL!

LINE NOTES:



SPACE NOTES:



THIS MAY HELP:

**TO REMEMBER THE NAMES OF THE LINES  
JUST SAY ~Every Good Boy Does Fine**

**TO REMEMBER THE NAMES OF THE  
SPACES JUST SAY~SPACE rhymes with FACE.**

- **PRACTICE ON YOUR HAND STAFF  
(Remember to start with your little  
finger~bottom of the house☺)**

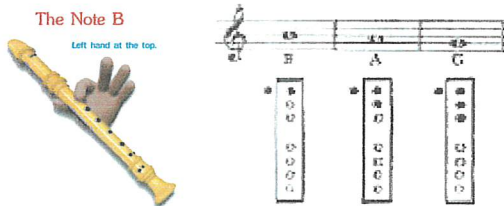
## LET'S BEGIN.....

Whisper this pattern: doo doo doo doo doo.....doo....

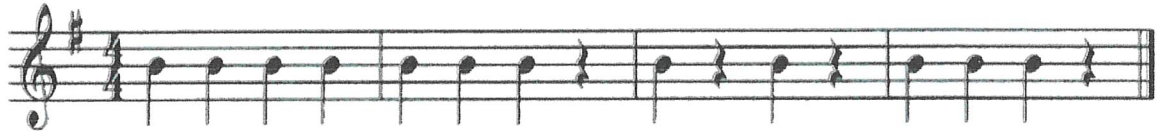
When you say doo, your tongue lets the air out. This is called tonguing. You should blow your recorder the same way, connecting the separate notes.

### THE NOTE B

Cover the hole in the back of your recorder with your left thumb, and also cover the top hold of the front of your recorder with your pointer finger. **This is the note B. We call this thumb, 1.**



#### 1. Just B

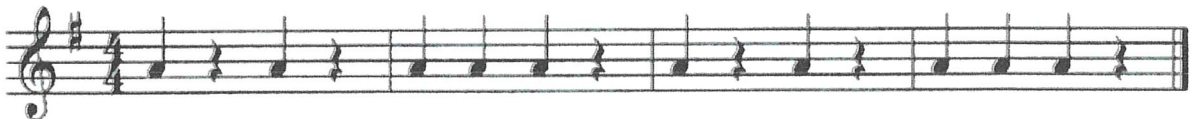


### THE NOTE A

Cover the hole at the back of the recorder with your left thumb, and cover the top 2 holes in the front of your recorder with your pointer finger and middle finger. This is the note A. We call this thumb, 1, 2.

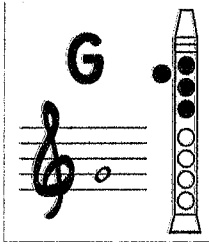


#### 2. Just A





# THE NOTE G

Cover G. See the picture. Can you figure it out? We call this thumb 1, 2, 3.



## 4. JUST G

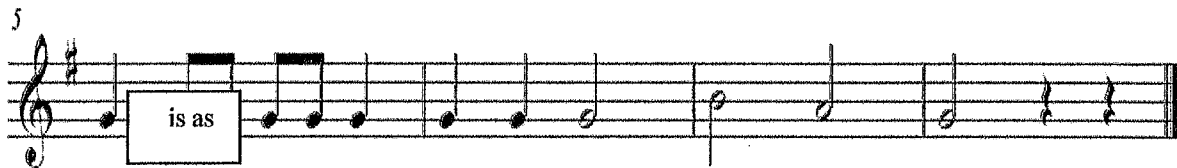


A HALF NOTE  = 2 beat    A HALF REST  = 2 beats

## 4. PUT THEM TOGETHER~IN THE BAG!



B is the first note. B B B    A is for 2 fin-gers don't you see?



G this is ea-sy as one two three.    B    A    G

**5. HOT CROSS BUNS** (*Circle the time signature and write the missing letter names in the spaces under each note.*)

B A G    \_ \_ \_    G G G G    \_ \_ \_    B    \_ \_



**6. TRY A HOT CROSS BUNS VARIATION-**(Just **change the rhythm** sometimes. Name your variation i.e. “Sticky Rolls”. We will play our music in Rondo Form.)

**MORE IN STORE.....**

**7. FRENCH FOLK SONG** (*circle the repeat sign and fill in the missing notes. Be careful to have a letter for every note.*)

G \_\_\_\_\_ B \_\_\_\_\_ G \_\_\_\_\_ A \_\_\_\_\_ G \_\_\_\_\_



**8. MARY HAD A LITTLE LAMB** (*Circle the time signature and fill in the missing notes. Do you hear a note that might need to be changed some day?*)

B A G A B \_\_\_\_\_ A \_\_\_\_\_ B \_\_\_\_\_ B A G A B \_\_\_\_\_ A B A G



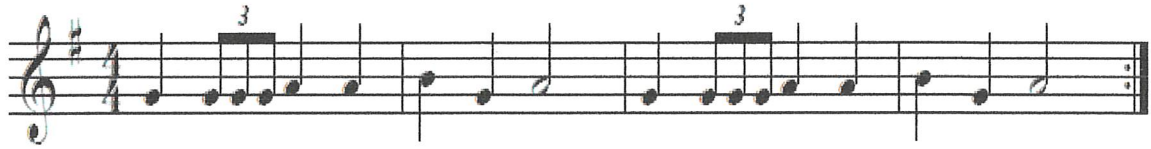
**9. LONG LEGGED SAILOR** (*Try to sing and finger the words of the song at the same time, then sing the letter names as you finger the notes. Try to note write the note names under the notes.*)

G A B \_\_\_\_\_ B B A G B \_\_\_\_\_ A G

B \_\_\_\_\_ A G B A \_\_\_\_\_ G



10. **NUTCRACKER MARCH THEME** (*Circle the 3 eighth note/triplet pattern. DO NOT write the note names under the notes.*)



**MUSIC FOR 2 (DUET)**

11. **HOT CROSS BUNS FOR TWO** (*Can you see where the 1<sup>st</sup> part and the 2<sup>nd</sup> part have the same note? Do they ever have the same rhythm at the same time?*)



12. **FRENCH FOLK DUET** (*Circle the repeat signs. Are they on both parts?*)





**BE A COMPOSER~Create your own question and answer.**

**QUESTION AND ANSWER PHRASES** in music are short pairs of phrases that together form a complete musical idea. The **QUESTION**, or the beginning phrase, begins the idea but leaves it unfinished. The **ANSWER** phrase repeats some of the rhythmic and melodic material in the question but always ends with a more final feeling (Always end on do.) Fais do do is a good example of this.



**13. FAIS DO DO** (*Play this song and find the 2 phrases.*)

Question

Answer



**YOUR TURN~** Now, YOU Answer the Question~

Question

Answer



## 14. THE CRICKET'S LULLABY



Soprano Recorder 1

All through the night, the moon is sil - ver bright. The

Soprano Recorder 2

S. Rec. 1

crick - et sings his ti - ny song, sing it through the whole night long.

S. Rec. 2

S. Rec. 1

All through the night.

S. Rec. 2

**EIGHTH NOTE**= 

**EIGHTH REST**= 

An **EIGHTH NOTE** takes half of a quarter note beat, just as an **EIGHTH REST** does. When a time signature has a 4 on the bottom and eighth note or rest receives a half beat. A common use for an eighth rest is for a short pause before and eighth note **PICK-UP**. Another work for pick-up is **ANTICRUSIS**. Another new sign in this song is the **FERMATA** (above the word **bright**). The fermata has you hold the note longer than the normal value for more expression.

## OUR NEW NOTE~LOW E

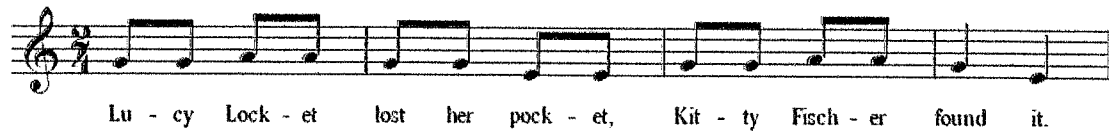
Can you figure it out the new note? Can you find it in your fingering chart? *Remember to relax your wrist so that your fingers will stay straight.*



**15. STARLIGHT, STARBRIGHT** (*Circle the time signature. X out the key signature. DO NOT write the note names under the notes. Play this in unison and then in a round. You might want to try it with rhythmic and melodic ostinati too!*)



**16. LUCY LOCKET** (*Circle all you new E notes. Don't forget to repeat. Can you play the song while playing the game? Play this in unison and then play it in a round.*)



Lu - cy Lock - et lost her pock - et, Kit - ty Fisch - er found it.

5

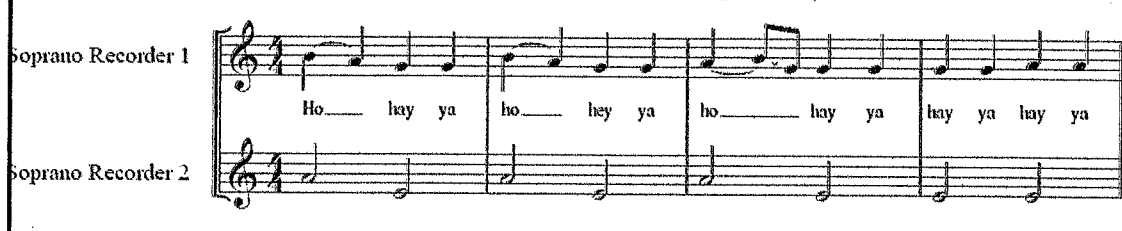


Not a pen - ny was there in it, on - ly rib - bon round it.




**17. SALISH HAND GAME** collected by Stewart (*Practice both parts and then play the duet with the class, then with a partner. Learn the song and then we will play the game.*)

Soprano Recorder 1

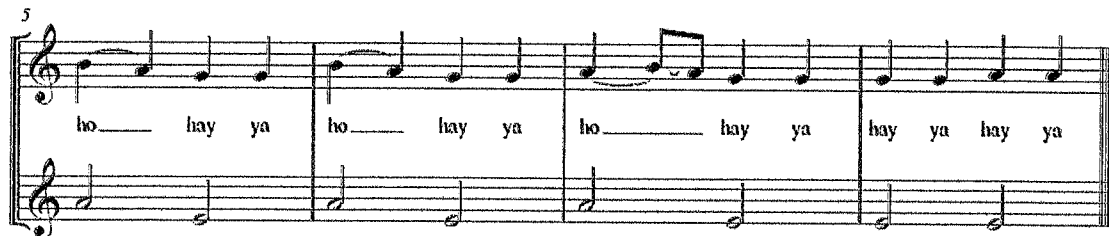


Ho hay ya ho hey ya ho hay ya hay ya hay ya

Soprano Recorder 2



5



ho hay ya ho hay ya ho hay ya hay ya hay ya

A **SLUR** is a line that connects 2 notes. When you see a slur, the first note is tongued but the next note(s) are not. Just change the fingering without using your tongue to play the note

## OUR NEW NOTE LOW D~

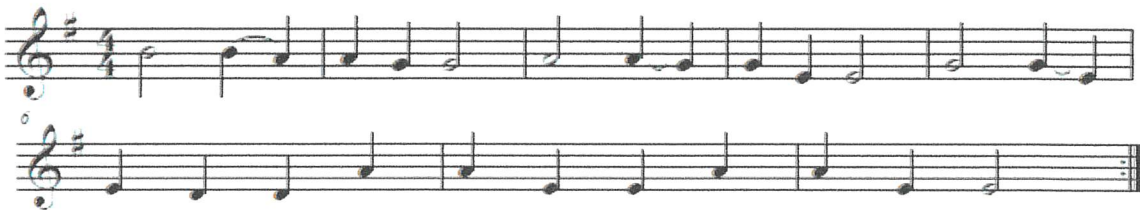
**18. CANOE SONG**-Canadian Indian Canoe Paddling Song  
(Fill in the missing note names below. Can you tell which note has been changed for the recorder? Circle the note that is different from the song we know. We might want to add an Indian Drum and rattles with this song.)



B B A G E E \_\_\_\_\_ B B A G \_\_\_\_\_ E E D E

On the words “My paddles keen and bright” you will notice a new rhythm pattern, how do you say that rhythm? We call the feeling of this rhythm pattern SYNCOPATION. You will feel the second note stand out more.

**19. HO HO WATANAY**-Iriquois Folksong (Circle the repeat sign and the new note D. Don't write the note names under the notes.)



20. **JOLLY OLD ST. NICHOLAS** *(To play part 2 you will need to learn the note F#. Do you want to take the*

Soprano Recorder 1

Jol - ly old Saint Nich - o - las, lean your ear this way.

Soprano Recorder 2

S. Rec. 1

Don't you tell a sin - gle soul what I'm going to say.

S. Rec. 2

S. Rec. 1

Christ - mas Eve is com - ing soon, now you dear old man.

S. Rec. 2

S. Rec. 1

Whiz - per what you'll bring to me, Tell me if you can.

S. Rec. 2

In the above song, you can see a new rhythm note. Find the **WHOLE NOTE**. The note gets 4 beats and looks like a hole in the ground.



# OUR NEW NOTE C

$\frac{3}{4}$  This is a new time signature. It means there are 3 beats in each measure and the quarter note gets one beat ☺ You might feel like a peg legged sailor when you play this.



*(Look at the fingering chart to find out how to play C.)*



**21. COUCH POTATO** *(Fill in the missing note names. What tempo would you use to make it sound like a couch potato? Circle the time signature & see note below.)*

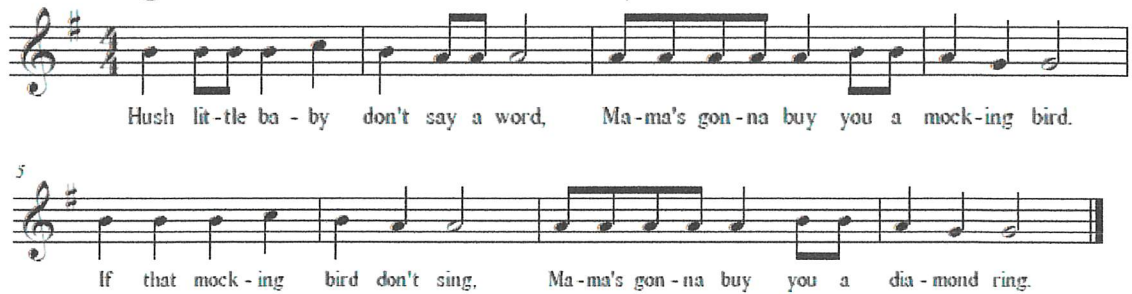
Musical notation for exercise 21. The first staff is in 3/4 time and contains the notes G, A, B, A, B, C, B, C, B, A, followed by a blank line. The second staff starts with a 5 and contains notes that correspond to the first staff, ending with a G.

**22. MEET CAPTAIN C** *(Fill in the missing notes.)*

Musical notation for exercise 22. The first staff is in 4/4 time and contains notes B, B, C, C, followed by a blank line, then B, B, followed by a blank line, then B, A. The second staff starts with a 5 and contains notes B, followed by a blank line, then B, A, G, followed by a blank line, then A, G, G.



23. **HUSH LITTLE BABY** (*Try to practice without writing the names under the notes.*)



Hush lit-tle ba - by don't say a word, Ma-ma's gon-na buy you a mock-ing bird.

5  
If that mock - ing bird don't sing, Ma-ma's gon - na buy you a dia - mond ring.



24. **HUSH LITTLE BABY-TWINS VERSION (DUET)**  
*(Review the melody earlier in the book. Practice the new part 2 and play with the class or with a friend.)*

Soprano Recorder 1

Soprano Recorder 2

S. Rec. 1

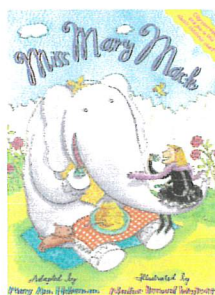
S. Rec. 2





25. **MISS MARY MACK** (*This is a African American children's street game. After you learn the piece, we can play the game. Watch out for the rests!*)

Miss Ma - ry Mack, Mack, Mack, all dressed in black, black, black, with  
 sil - ver but-tonz, but-tonz, but-tonz, all down her back, back, back.



26. **BRANSLE** by C. Gervaise (*Find 2 or more percussion ostinatos you think would enhance this song. We will notate your sounds and add these to the arrangement.*)

Soprano Recorder

### Bransle

French Dance Music of the 16th Century

Claude Gervaise

French Composer of the Renaissance Period

Born 1525

## 27. BRANSLE-RECORDER ARRANGEMENT

Soprano Recorder

Hand Drum 1

Hand Drum 2

Hand Drum 3

Get up now and dance. Ev-'ry-bo-dy come to the dance Oh yes,

S. Rec.

HD 1

HD 2

HD 3

Get up now and dance, ev-'ry-bo-dy come to the dance. Oh yes, Get up now and dance, Ev 'ry bo-dy

S. Rec.

HD 1

HD 2

HD 3

come to the dance. Oh yes, get up now and dance, ev-'ry-bo-dy come to the dance. (Oh yes)

**DON'T FORGET!** This is our new time signature  $\frac{3}{4}$  time. The top number tells us how many beats are in each measure (3) and the bottom number tells us what kind of note (the quarter) gets one beat. Watch out when you are playing, you may feel like you are a little 'off kilter' or maybe you will feel like you want to dance the Waltz.

**28. SANCTUS** by Franz Schubert (1797-1828) (Circle the  $\frac{3}{4}$  time signature. Watch out for those dotted half notes. They take up a whole measure and get 3 beats each. The dot adds half of the full value of the note to it. So instead of being a normal 2 beats for a half note,  $2 + 1 = 3$ .

**DOTTED HALF NOTE** = 



A **TIE** is when you put a line between 2 notes to make the note longer. You can see it at the end of Sanctus. You will see a tie between 2 notes that are the same. A slur is used for 2 notes that are different.

FRANZ SCHUBERT, was born in Vienna in 1797. His father was a schoolmaster whose large family loved and practiced music. His father was his first teacher. Franz was composing songs and short instrumental pieces by the age of 10. He was also very good at singing and playing the violin. He became a choir boy at the Royal Chapel, but had to leave when his voice changed. When he left the choir, he helped in his father's school, but soon left this to write music. By age 16, he had composed his first symphony! He was the greatest of all songwriters, but also composed symphonies, music for piano, and chamber music. He never made much money from selling his music, but he had a group of friends who admired him and helped him. Schubert admired Beethoven who lived in Vienna at the same time, but he was too shy to meet him. Schubert died when he was only 31. Sanctus is from the German Mass in F.

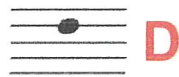
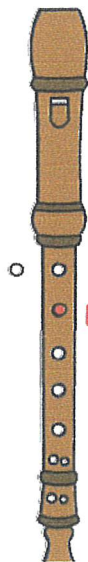


## 29. HOTARU KOI-China (Try out the Orffestration ☺)

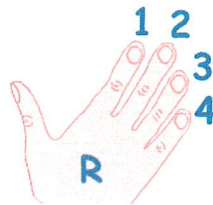
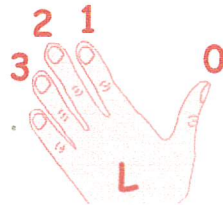
Ho, ho, ho - ta - ru koi, At - chi no mi - zu wa ni - ga - i zo,

Kot - chi no mi - zu wa a - ma - i zo, Ho, ho, ho - ta - ru - koi.

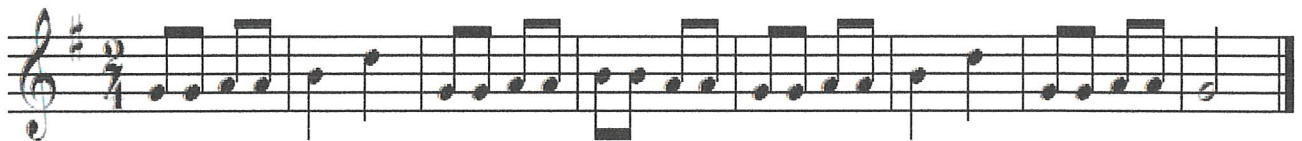
## OUR NEW NOTE HIGH D



- \* Left hand at the top.
- \* Support the recorder with right thumb.
- \* Blow gently - "tu"



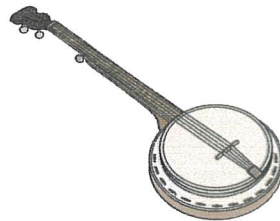
**30. LET US CHASE THE SQUIRREL** (*Circle all the new notes C. Let's play an Orffestration of this song 😊 Then you can arrange this piece. We could play the game too!*)



**31. LADYBUG** (*Circle the time signature. Circle the new note high D. Create a new answer to the question phrase in the beginning. What reason would you give the Ladybug to leave you garden? Make sure you use G (home base) for your final note.*)

LA - DY BUG, LA - DY BUG FLY A - WAY HOME. YOUR  
 HOUSE IS ON FI - RE YOUR CHIL - DREN A - LONE.

The image shows two staves of musical notation for the song 'Ladybug'. The first staff contains the first four measures of the melody, and the second staff contains the next four measures. The lyrics are written below the notes. The time signature is 6/8, and the key signature has one sharp (F#).



**32. DINAH**

No - one in the house but Di - nah, Di - nah. No - one in the house but me I know.  
 No - one in the house but Di - nah, Di - nah. Strum - min' on the old ban - jo.

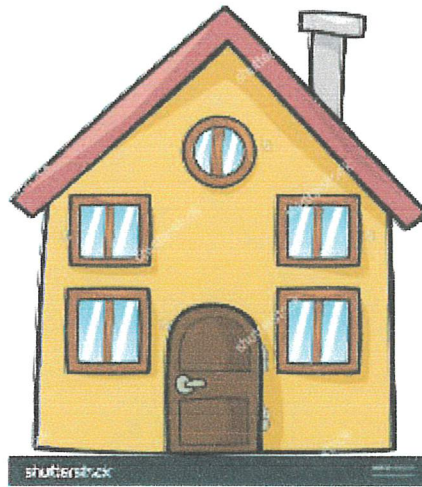
The image shows two staves of musical notation for the song 'Dinah'. The first staff contains the first four measures of the melody, and the second staff contains the next four measures. The lyrics are written below the notes. The time signature is 2/4, and the key signature has one sharp (F#).

### 33. WHO'S THAT TAPPING AT THE WINDOW?

Who's that tap-ping at the win - dow? Who's that knock-ing at the door?

5  
Mam - mys tap - ping at the win - dow. Pap - pys knock-ing at the door.

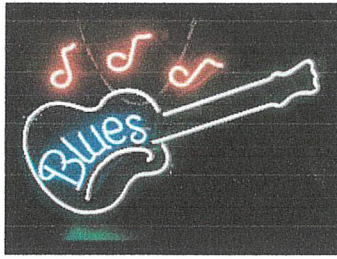
The image shows two staves of musical notation in G major and 3/4 time. The first staff contains the first four measures of the melody, and the second staff contains the next four measures, starting with a measure rest. The lyrics are written below the notes.



### 34. ODE TO JOY by Ludwig van Beethoven-from the 9<sup>th</sup> Symphony

5

The image shows two staves of musical notation for the 'Ode to Joy' theme. The first staff contains the first four measures, and the second staff contains the next four measures, starting with a measure rest. The key signature is G major and the time signature is 4/4.



**35. 12 BAR BLUES** (*Play it as is, then try a variation. Next turn it into Rock and Roll!*)

Musical notation for a 12-bar blues in G major. The notation is written on three staves in treble clef with a key signature of one sharp (F#). The first staff contains a sequence of 12 eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3. The second staff contains a sequence of 12 quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3. The third staff contains a sequence of 12 quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, followed by a double bar line.





### 36. AMAZING GRACE DUET (Challenge!)

Soprano Recorder 1

Soprano Recorder 2

S. Rec. 1

S. Rec. 2

5

S. Rec. 1

S. Rec. 2

4

S. Rec. 1

S. Rec. 2

1,2

## OUR NEW NOTE HIGH E

You use the same fingering for low E except you have to half hole the thumb in the back. See the illustration here.



**37. Great Big House in New Orleans** (*Circle all the new High E notes*)

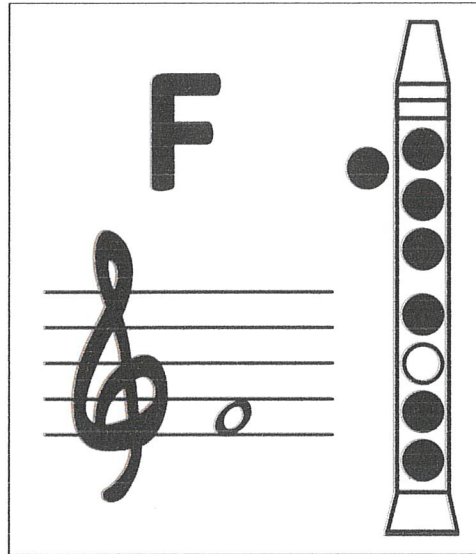


**38. Shortenin' Bread** (*Write the note names under any notes you would need.*)

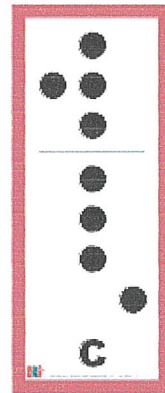


**WHAT ABOUT LOW C???**

## OUR NEW NOTE F



## ANOTHER NEW NOTE low C



39. NOW YOU CAN PLAY THIS SONG!! WOW you know 9 notes!!!!

Ah! vous dirai-je, maman  
(Twinkle, twinkle, little star)

*anon. (France)*

♩ = 120

A musical score for 'Twinkle, Twinkle, Little Star' in treble clef, common time. It consists of three staves of music. The first staff begins with a tempo marking of a quarter note equal to 120. The melody is written in a simple, stepwise fashion across the three staves.