

MARCH

J. S. Bach

1

Musical score for a march in G major, J.S. Bach. It consists of five staves of music in treble clef with a common time signature. The first staff starts with a '1' and a treble clef. The music features a mix of eighth and sixteenth notes, with some slurs and dynamic markings like 'fr'.

SCALE & ARPEGGIO IN G MAJOR

2

Musical score for a scale and arpeggio exercise in G major, J.S. Bach. It consists of five staves of music in treble clef with a common time signature. The first staff starts with a '2' and a treble clef. The music features a mix of eighth and sixteenth notes, with some slurs and dynamic markings like 'fr'.

LITTLE BINGO

97

ALLEGRO

W. A. Mozart

98

SCALE & ARPEGGIO IN G MINOR

99

IMPROVISATION

Besides playing known songs or pieces from **memory**, the student can derive great pleasure from improvising (making up melodies on the spur of the **moment**). In working with a group of recorder players, I have found that some people find improvising very **easy** and enjoyable, while others find it difficult or nearly impossible. However, improvising can, to a large **extent**, be learned. The main problem to overcome is the player's own inhibition. When asked to improvise, **do not** think for a long time and then start playing hesitantly. Rather, throw yourself into your piece and be **bold**; with time you will get good results.

If you find improvising difficult, here are some suggestions:

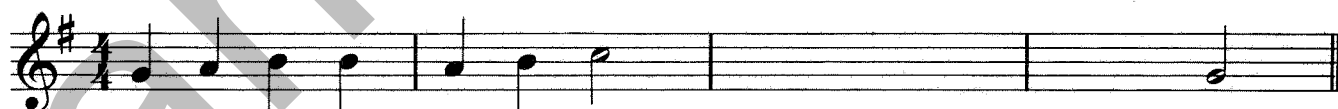
- (1) Let your improvised melody be a simple one. It is a mistake to think that the more notes you put into your tune, the better it will sound.
- (2) To begin with at least, try to follow a "classical form", for example: let your tune consist of four or eight bars, like a simple minuet.
- (3) Be conscious of the key you choose for your piece and do not leave this key (modulate) until you have gained a good deal of experience. By "being conscious of the key" I mean that you should be aware of and able to hear the tonic of that key. The tonic is the "basic" note of the key, or the one that gives the key its name: in G major, for example, G is the tonic. You will find that you will most probably want to end your tune on the tonic.

Let us now improvise a few tunes together. For our first example we shall choose the key of G major and the time will be four quarter notes to the bar.

My Tune



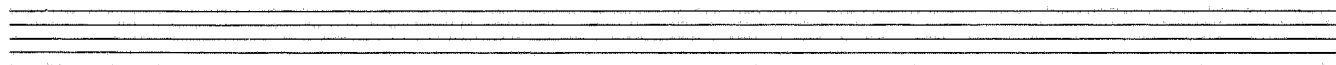
Take my beginning but change the end. I would suggest, though, that you end on G as I did.



Try a different version:



Now make up a tune of your own in the same style, key and form.



Let us improvise a new piece in the same key, but change the time signature to 3/4 and double the number of bars.

My example:

197 

What is your version?



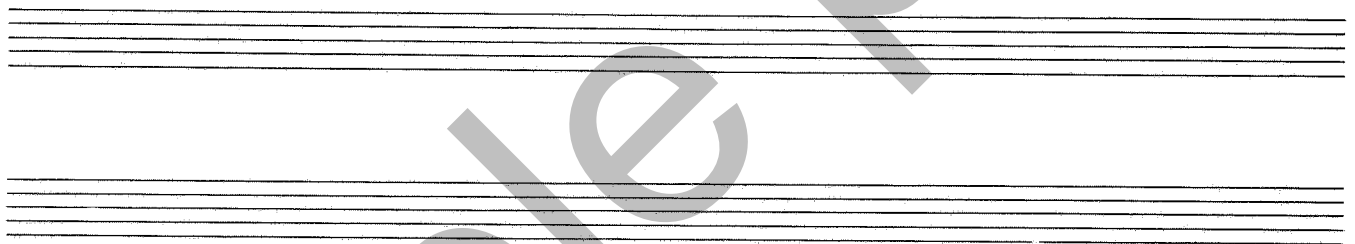
Try again:



Let us have a few more notes in some of the bars:

198 

Make up similar tunes in the same style:



Let us now change the key as well as the time.

My example:

199 

Try your own version in 8 bars:

