

INTRODUCTION

Throughout this book the emphasis is on technique, but in order that this technique may be used for musical expression immediately, most of the book consists of music; technical exercises are kept to a minimum. In studying the recorder the example and help of a good teacher is invaluable. If a good teacher is not available, you will need much information on matters not discussed in this volume. Musical rudiments (notation, time, intervals, etc.) are dealt with in specialized books. Instruction books for other woodwind instruments often contain helpful ideas on subjects such as practising, phrasing, interpretation, etc. Diaphragmatic breathing is discussed in detail in many books on singing. Listening to and watching accomplished singers, woodwind and string players is usually much more helpful than reading. Playing with others is also indispensable.

Volume I of this book covered the low register of the recorder. The present volume extends the range of notes up to the third octave D, the highest note commonly written for the soprano recorder. In both volumes I have stressed the development of:

- 1) the ability to play any interval or passage in a tongued legato,
- 2) the ability to adjust tonguing and breath-pressure in playing wide intervals,
- 3) a relaxed and relatively motionless hand position,
- 4) an independent fingering action in which the fingers move less than half an inch from the instrument.

In the present volume particular stress is placed on the independent action of the left thumb, the recorder's "octave key", in order to develop fluency in changing registers and control over the highest notes.

How to use this book

Read the text with a recorder at hand, and play the notes and examples as you come to them. For quick reference, all pieces and exercises are numbered. Bars are numbered every five bars. Each piece has a prefatory stave which shows the highest and lowest note in the piece. If you want to concentrate your practising in one range, these should help you to find pieces in that range. Fingers are referred to in the text by numbers. The finger numbering system is one in common use for recorders; the thumb is numbered 0 and the fingers used in playing are numbered from 1 to 7 down the instrument. Each time a new note is introduced a fingering diagram is given which also shows the finger numbering system.

This book is divided into 15 main sections. In each, some new point of technique is introduced and exercises and practice pieces are given. Pieces unrelated to the main topic of the section are also included. These present further difficulties connected with techniques introduced in previous sections. Each main section has also two subsections:



- 1) **RHYTHM:** difficulties connected with rhythm (including ties, rests, syncopations, etc.) To concentrate attention on the rhythm problems, the pieces in this subsection use a more restricted range of notes than those in the main section and avoid newly-introduced techniques.
- 2) **TECHNICAL WORK:** scales and broken chords. These are given in progressively more difficult forms, and use techniques introduced in the main sections. Rhythm problems are kept to a minimum in this section.

Those who are using this book for self instruction would probably be wise to play all the music in each section. Unconscious specialization is often a hazard in practising; it is very easy to fall into the habit of avoiding a certain key, time signature, or part of the recorder's range.




2) The thumb action used in changing registers via an open thumb-position note.

a) The interval D - E.

In playing D to high E  four fingers and the thumb move, and they must move precisely together. The finger action is similar to that used in playing  but the high-register thumb position must be used for the E. The thumb should strike very lightly and at the same time as the fingers. Keep the fingers and thumb close to the holes in playing D.

As explained in Volume I of this book the recorder should be equipped with a thumb-rest. It is in changing registers that the thumb-rest is of most help. Its proper use completely frees the left hand of any necessity to support the instrument. Be sure that the entire weight of the instrument is taken on the right thumb by means of the thumb-rest.

b) Preparing the thumb for its next position

At all times, when the note D is followed by note E, bend your thumb while playing D so that it is ready for high E. In playing  unbend the thumb while playing D so that it is ready for the following C.

THREE PART ROUND Anon



Avoid the common bad habit of cutting short the D before high E in order to conceal inaccurate fingering.

High C can be reached by a one-finger move from the B below it.

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If you have difficulty in making high C speak, try slurring up to it from B.

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When you can slur B to C successfully, practise the same exercise tongued. A good tongued legato on these high notes requires a very light and relaxed tonguing action, and a steady breath-pressure. Very slight variation in tonguing may cause high C to fail to speak.

In the following exercise, only fingers 2 and 3 must move. Concentrate on tonguing and breath-pressure, and listen carefully to your intonation.

STUDY

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The next three pieces are confined to the high register so the thumb can be left in one position throughout. Notice that in these pieces only four fingers move. The left thumb and index finger do not move and should remain relaxed.

DANCE

Valentin Hausmann (16th-17th Century)

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FOLK SONG

Flemish

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OLD ENGLISH DANCE

Musical score for 'OLD ENGLISH DANCE' in G minor, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The piece is marked with measure numbers 5, 10, 15, and 20. The score ends with a double bar line and repeat dots.

MINUET

G. P. Telemann (1681-1767)

Musical score for 'MINUET' by G. P. Telemann in G major, 3/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece is marked with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40. The score ends with a double bar line and repeat dots.

D. C. al Fine