

Grade 3

Advanced Recorder

A Parent's Guide for Teaching
Soprano Recorder



Oak Meadow

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Introduction

This is the third book in the Oak Meadow Recorder Playing Series. Students who are new to playing the recorder should work with the first two books in this series, *Oak Meadow Beginning Recorder* and *Oak Meadow Intermediate Recorder*, before advancing to this book.

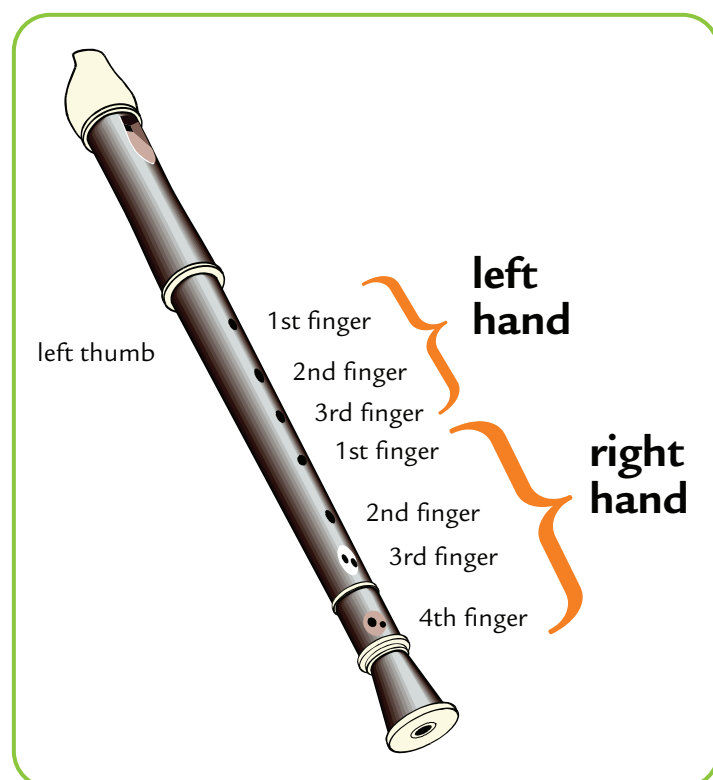
Music theory is a complex study. In the first two books, you will find the basic music theory and techniques you will need to play and teach the soprano recorder. Before you begin, please take some time to look over the music in this book. If it feels too advanced for you or your child, please spend some time working with the first two books. This will help your musical journey be joyful instead of stressful.

As with the earlier books, it is suggested that you practice each song on your own before introducing it to your child, and play with your child when helping them learn a new song. By playing with your child, you can model correct fingering, posture, breath control, and timing. Your child will be more interested in watching what you do and imitating your actions than in looking at the written music, so feel free to just set the book aside once you have memorized the song.

As your child grows in musical ability and interest, you may want to begin to teach some of the basics of music theory and reading music. Below you will find simple information about notes, time signatures (distilled from the information given in *Oak Meadow Beginning Recorder* and *Oak Meadow Intermediate Recorder*), as well as some new information for the more advanced playing technique and music reading in this course. Once your child understands the staff, where the notes are placed on a scale, and has a sense of the duration of each note and the beat of a song, they may begin practicing reading music by going back to some of the first songs in this book, or in earlier books.

In this course, you will begin by reviewing all the notes learned in *Oak Meadow Beginning Recorder* and *Oak Meadow Intermediate Recorder*: middle C, low D, low E, low F, and G, A, B-flat, B, C, and D, and then begin introducing new notes. (The notes learned this year are F-sharp, E, F, C-sharp, high G, high F-sharp, high A, high B, high B-flat, E-flat, D-sharp, and G-sharp.) Each new note will be introduced by showing the placement of the fingers on a drawing of a recorder, and the placement of the note on the staff.

As you learn each note, it is suggested you take a moment to practice it with the notes above and below it before learning a new song or exercise. Once you have some practice with these new notes, you will be ready to learn any new notes you like from the fingering chart, should you choose to advance beyond this book.



Keep in mind that you and your child do not need to be proficient with everything in this book in order to go on to the *Recorder Duets*, which is suggested to be used in conjunction with Oak Meadow's fourth grade curriculum. We do suggest, however, that you allow plenty of time to explore the songs in this book. Learning to play music is a worthy endeavor that has no need of being rushed. The experience of playing music together will bring its own rich rewards.

Playing the Recorder

Since you and your child have probably already been playing for some time, you will have a clear understanding of posture, fingering, breath

control, and tone. Here is a list of reminders for effective technique.

- Keep the recorder at a 45° angle, pointing away from your body.
- Rest the mouth of the recorder on your lower lip, and close your upper lip over it. Do not grip it with your teeth. The recorder is supported by your mouth and your right thumb placed underneath the recorder just between the first and second fingers of your right hand.
- Keep the palms of your hand open and round, your fingers arched, and your wrists up.
- Do not blow too hard. When blowing the lowest notes, blow gently, almost like a whisper. Always try to get a nice, even tone with each note, and practice getting a good tone with each new note you learn before moving on to the pieces. When playing the higher notes above D, you may have to blow a little harder and more sharply.
- “Tongue” each note as you play it. This will separate the notes from each other. Let the front of your tongue touch the roof of your mouth on the flat place just behind the upper teeth. Say the word “duh” for each note.
- Take a breath when you see this sign (') above the staff. You may also take a breath during rests. If you take breaths at other times in the piece, you may jumble up the phrasing, so do not do so except in places where it works to do so. Remember that taking a breath should use as little time as possible. Do not lose the beat; a breath is not always a rest!

- Be sure to cover each hole fully and completely, using the pads of your fingers, not the tips. Be firm, but not heavy. When a hole is to remain open, do not let your fingers stray too close to it, or they will partially block the air coming out, altering the sound of the note.
- When making the half-hole with the thumb, firmly slide the thumb away from the hole slightly. Do not dig in with your thumb or nail.

Reading Music

Music is written on a **STAFF**. A staff is composed of five horizontal lines separated by four spaces.



The lines and spaces are always counted from the bottom up.

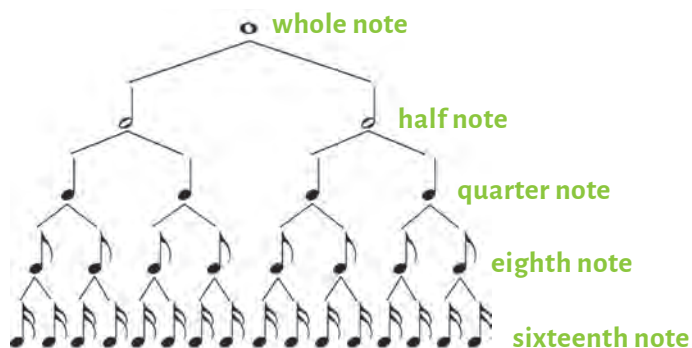
The staff takes on a definite character when a **CLEF** sign is placed at the beginning, at the far left. There are many clefs used in music, but the **TREBLE** (or G) **CLEF** is most commonly used for the soprano recorder, and it is the only one used in this book.

A treble clef looks like this:  and is placed on a staff like this:

It is called the G clef because it tells us that a note placed on line 2 is a G. Notice that the larger curl in the middle of the treble clef circles line 2.



NOTES are shown as circles, either empty or filled in, with or without stems, placed on the staff in a certain sequence to make a melody. Each note has a definite count or time, indicated by its shape, whether or not it has a “tail,” and whether or not it is filled. Notes are always in exact mathematical ratio to one another. For instance, a whole note is always held twice as long as a half note; a half note is held twice as long as a quarter note; a quarter note is held twice as long as an eighth note, and so on. In this book, you will be playing a few sixteenth notes, and at the very end you are offered the opportunity to try thirty-second notes. You will discover that the most commonly played note is the quarter note, followed by the eighth note.



Examples on the right show you what the notes look like on the staff.

A dot placed after a note of any kind increases its time count by one-half. For example, a quarter note followed by a dot would be held for three-eighths count, and a half note with a dot would have a count of three-fourths. Often a dotted quarter note will be followed by a single eighth note so that the two notes together will equal a half note. Another example is a dotted half note. This note is to be held for the length of three quarter notes. You will see many of these dotted notes in the songs in this book.

In some songs, there are **RESTS**. These are intervals of silence during which you do not play. Like notes, they have a specific count and are “place holders” to keep the beat, even when a note is not being played. The rests are as follows:



whole rest



quarter rest



whole note



half note



quarter note



eighth note



half rest



eighth rest



sixteenth note



dotted quarter note

The first seven letters of the alphabet are used to identify the notes: A, B, C, D, E, F, and G. Since E is the name of the first line on the staff, we will start our explanation there. The next space up from E is F. The next line up is G. The next space up from G is A, and so on, as you can see in the diagram below.



The lines in the treble clef contain the notes E, G, B, D, F, and the spaces are notes F, A, C, E. To remember the lines, think, “Every Good Boy Does Fine.” To remember the spaces, simply remember the word “FACE.”

Toward the end of this book, you will start to see notes that go up beyond the top of the staff. For these high notes, extra small lines are drawn through or below the note to give it its own staff marking.



Fingering Chart for the Soprano Recorder

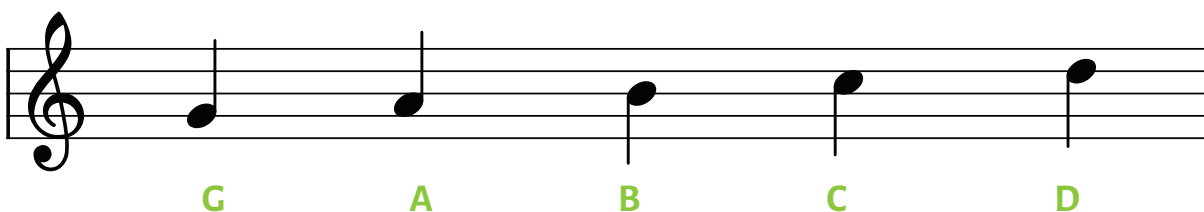
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Reviewing Notes

Reviewing the Notes G through D

If necessary, refer to the fingering chart to review the notes G, A, B, C, and D.



After you have started teaching your child to read music, this is a good piece to return to.

Ode to Joy

(from Beethoven's 9th Symphony)



Morris Dance

(Old English)

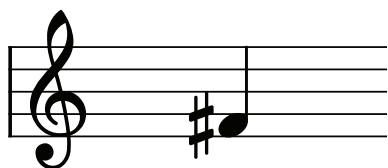
**Silent, Silent**

(German Lullaby)

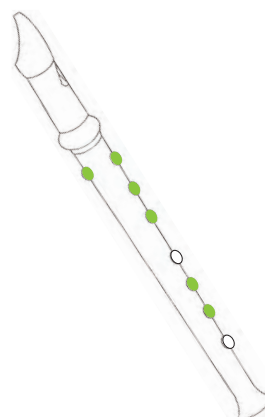




Introducing Notes



F-sharp

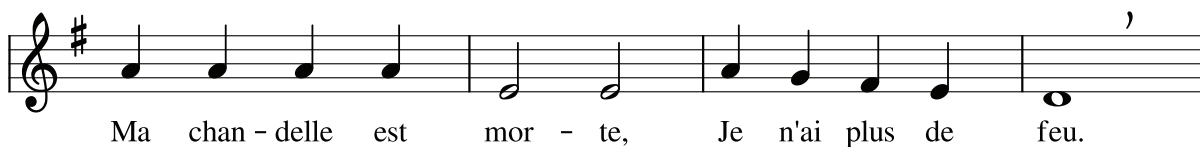
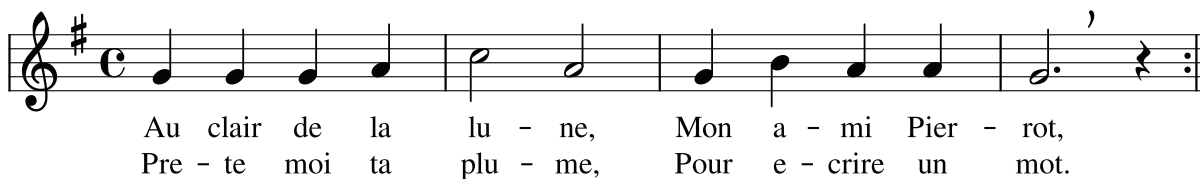


Introducing the Note F-sharp

Later, when your child is reading music, come back to this song.

Au Clair de la Lune

(French)



Simple Gifts

(Traditional American)

