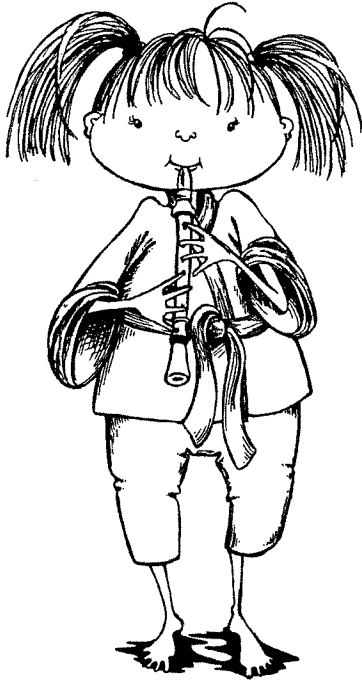


Recorder Karate

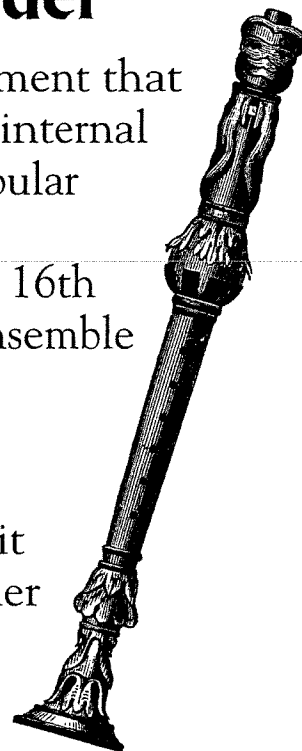


White -	Hot Cross Buns	GAB
Yellow -	Gently Sleep	GAB
Orange -	Merrily We Roll Along	GAB
Green -	It's Raining	E GA
Purple -	Old MacDonald Had A Farm	DE GAB
Blue -	When The Saints Go Marching In	GABC'D'
Red -	Twinkle, Twinkle Little Star	DEF#GAB
Brown -	Amazing Grace	DE GAB D'
Black -	Ode To Joy	D GABC'D'

Name _____ Class _____

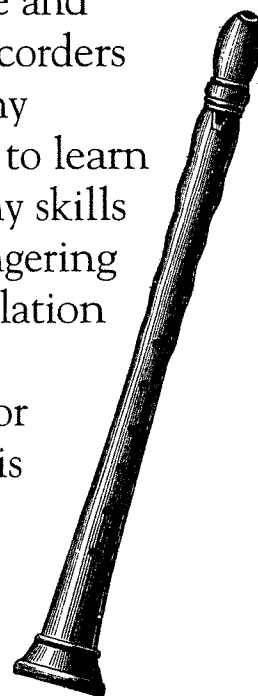
The History Of The Recorder

The recorder is a whistle-type woodwind instrument that is from an ancient family of instruments called the internal duct flutes. For many centuries, it was the most popular woodwind instrument. It was being used as a folk instrument as early as the 12th century. During the 16th century, several composers were writing solo and ensemble music for the recorder. Two of these were Bach and Handel, probably the best known composers of the Baroque Era. The transverse (side-blown) flute had replaced the recorder by the 18th century, because it had a much broader dynamic range than the recorder and could blend better with the larger, louder orchestras of the day.



Recorders probably came to America with some of the first settlers. There are as many as 26 recorders listed in the inventories of various plantations in the 1600s. Around 1925, the recorder began to make a comeback in popularity because of a renewed interest in Renaissance and Baroque music. Today, more than 3.5 million plastic recorders are manufactured per year. Recorders are played in many elementary schools and can be a wonderful instrument to learn on its own or as an introductory band instrument. Many skills are learned from the playing of the recorder, such as fingering skills, embouchure development, breath support, articulation skills, and development of the inner ear.

The five most common recorders are: sopranino (or descant), soprano, alto, tenor, and bass. The smallest is the Garklein recorder, which is only four inches long. The largest recorder is called a sub-contra bass and is about ten feet long. The soprano is the recorder that is most often played by beginners. All of these recorders can play together just like a choir. This group is called a consort.



How To Play The Recorder

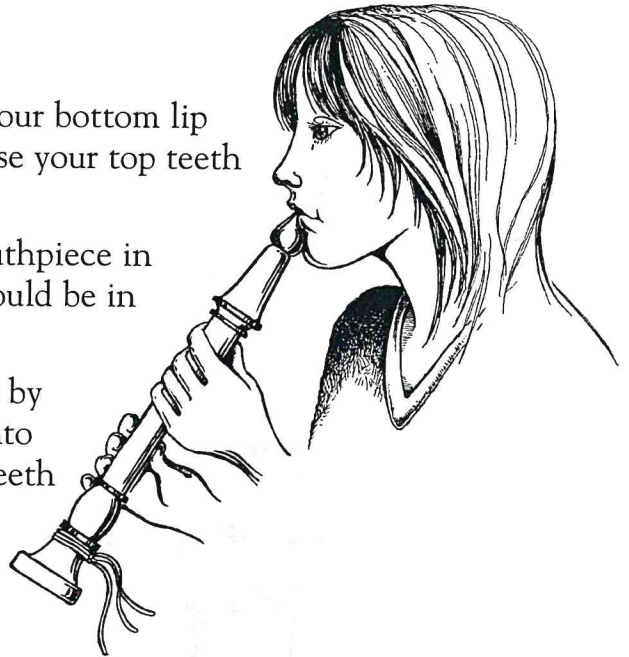
How To Place The Recorder In Your Mouth

- Place the mouthpiece of the recorder on your bottom lip and in front of your bottom teeth. Do NOT close your top teeth down on to the mouthpiece.

- Make sure not to put too much of the mouthpiece in your mouth. Only the tip of the mouthpiece should be in your mouth.

- Press down very gently with your upper lip by whispering “mmm.” This will put your mouth into the correct position. Be careful not to let your teeth or your tongue touch the mouthpiece.

- Make sure that your lips stay firm around the mouthpiece. Don't open and close your mouth on each note. This will avoid air leaks.



Breath/Air Pressure

- Blow softly but with a steady air stream. Little air is required. Blowing too hard produces an obnoxious noise.

Use The “Steamy Window Trick”

- Blow on your hand as if you are steaming up the car window without someone near you hearing. (You don't want them to hear you blow.) The air should be warm and should not be heard. Blow this same way into your recorder.

- As you blow into the recorder, start the breath by whispering “tu.” This is called “tonguing” and your teacher will explain more about this in the future.

Two Main Causes For Squeaks

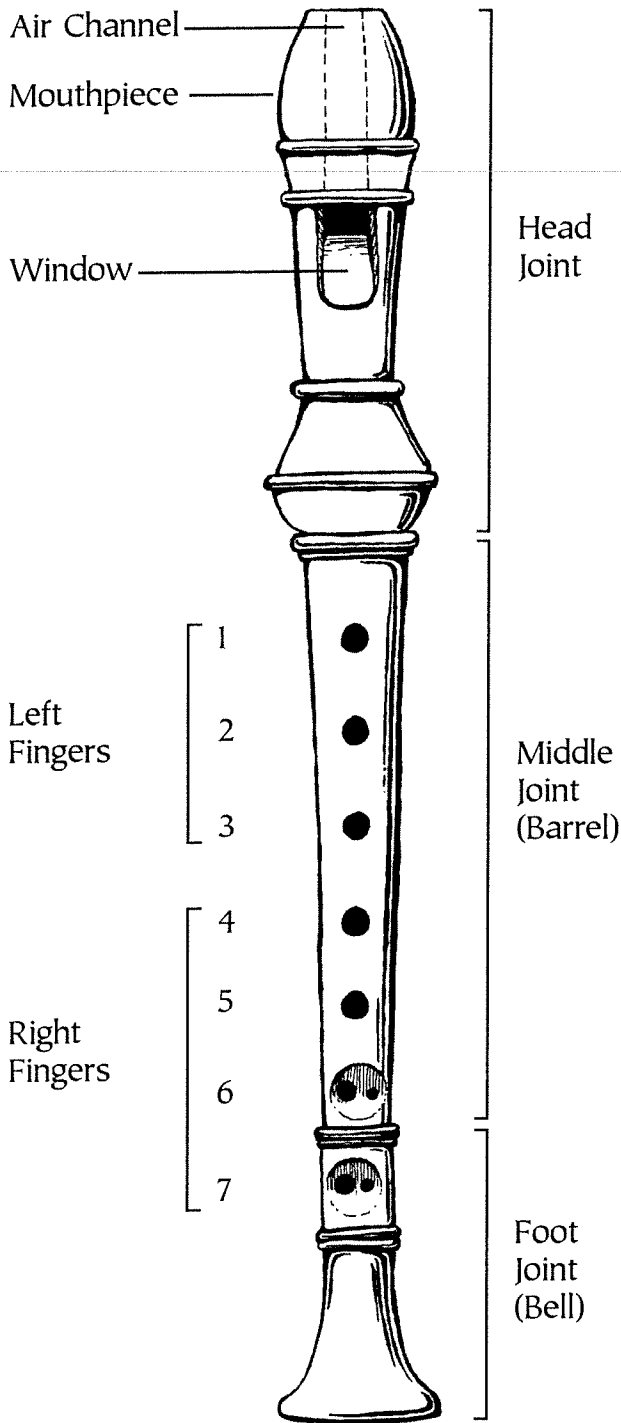
- If you squeak, you may be blowing too hard. Try to blow with a very steady air stream.

- Another common reason for squeaks is that your fingers may not be covering the holes completely. Remember: **Leaks Cause Squeaks**. Keep trying!

Practice Directions:

1. Clap and count the rhythm (use 1–2–3–4 or rhythm syllables such as “ta” and “ti-ti”).
2. Clap and speak the letter names in rhythm.
3. Finger the notes and speak or sing the letter names in rhythm.
4. Play the notes in rhythm. Start slow and increase in speed later.

How To Hold The Recorder



- All recorders have a thumb hole in the back and seven holes down the front. Some recorders have double holes on the bottom two holes.

- The left hand is placed at the top of the recorder, which is by the mouthpiece. The left hand covers the thumb hole in the back of the recorder and the first three holes. The pinkie finger of the left hand is never used and should be held away from the recorder.

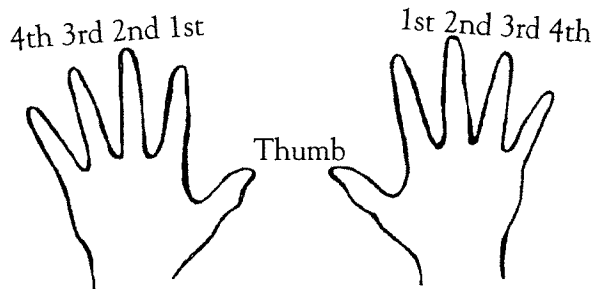
- The right hand is placed at the bottom of the recorder. The right thumb is used to balance the recorder and is placed between the 4th and 5th holes on the back. The right hand fingers cover the four holes near the bottom of the recorder.

- 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 holes 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 to sit up straight!



RECORDER FINGERING CHART

The hole that is outside the box indicates the thumbhole on the back of the recorder.
When the circle is black, cover that hole with the correct finger.

Diagram showing the fingering for note C. The hole outside the box is black. The holes inside the box are: thumb (black), index (black), middle (black), ring (black), little (black), left hand (black), right hand (black), and the thumbhole (white).

Diagram showing the fingering for note D. The hole outside the box is black. The holes inside the box are: thumb (black), index (black), middle (black), ring (black), little (black), left hand (black), right hand (black), and the thumbhole (white).

Diagram showing the fingering for note E. The hole outside the box is black. The holes inside the box are: thumb (black), index (black), middle (black), ring (black), little (black), left hand (black), right hand (black), and the thumbhole (white).

Diagram showing the fingering for note F. The hole outside the box is black. The holes inside the box are: thumb (black), index (black), middle (black), ring (black), little (black), left hand (black), right hand (black), and the thumbhole (white).

Diagram showing the fingering for note F#. The hole outside the box is black. The holes inside the box are: thumb (black), index (black), middle (black), ring (black), little (black), left hand (black), right hand (black), and the thumbhole (white).

Diagram showing the fingering for note G. The hole outside the box is black. The holes inside the box are: thumb (black), index (black), middle (black), ring (white), little (white), left hand (white), right hand (white), and the thumbhole (white).

Diagram showing the fingering for note A. The hole outside the box is black. The holes inside the box are: thumb (black), index (black), middle (white), ring (white), little (white), left hand (white), right hand (white), and the thumbhole (white).

Diagram showing the fingering for note B. The hole outside the box is black. The holes inside the box are: thumb (black), index (white), middle (white), ring (white), little (white), left hand (white), right hand (white), and the thumbhole (white).

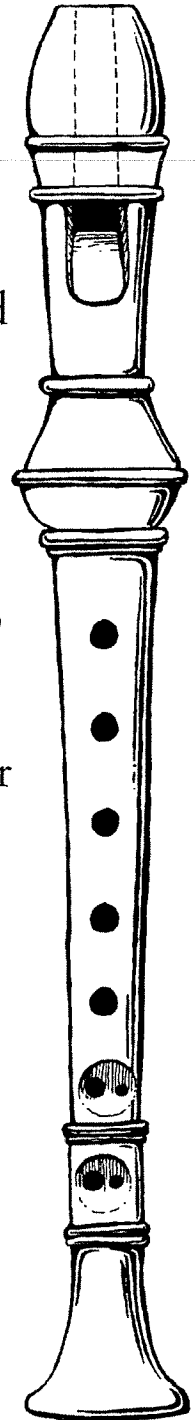
Diagram showing the fingering for note C'. The hole outside the box is black. The holes inside the box are: thumb (black), index (white), middle (white), ring (white), little (white), left hand (white), right hand (white), and the thumbhole (white).

Diagram showing the fingering for note D'. The hole outside the box is white. The holes inside the box are: thumb (white), index (black), middle (white), ring (white), little (white), left hand (white), right hand (white), and the thumbhole (white).

How To Care For Your Recorder








1. Label your recorder and the case with a permanent marker. That way, if you leave it somewhere, it can be returned to you.
2. After playing, wipe the moisture from the inside of your recorder with a small piece of cotton cloth tied onto a cleaning rod. Do NOT use tissue or paper towel because these will fall to pieces inside your recorder and would be very difficult to remove.
3. Clean the mouthpiece of your recorder with an old toothbrush or a pipe cleaner. It is important to keep the mouthpiece clean.
4. Plastic recorders can be washed in the dishwasher or in warm, soapy water once in a while.
5. If your recorder is hard to take apart or put back together, you may use a little joint grease or petroleum jelly on the joints.
6. Keep your recorder in its case when you are not playing it.

NOTE: If you are playing a wooden recorder, it will need to be cared for in different ways. Talk to your teacher before doing anything to a wooden recorder.





How We Count Music

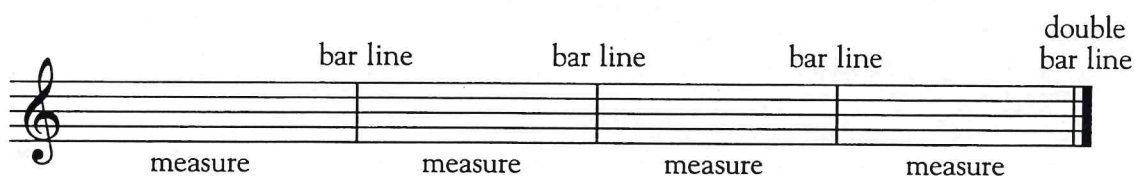
Below are some of the notes we use in music. Each note has a name and a value or length. Here are their American names and values in 4/4 time:

quarter note		(ta)	1 beat
eighth note		(ti)	1/2 beat
eighth note pair		(ti-ti)	1 beat
dotted quarter note		(ta-ee)	1 1/2 beats
half note		(two-oo)	2 beats
dotted half note		(three-ee-ee)	3 beats
whole note		(fo-o-o-or)	4 beats

A rest is a silence. For every note, there is a rest of equal value. Here are some rests we will use in our music:

quarter rest		(sh)	1 beat
half rest		(re-est)	2 beats

Music is written so that we read it from left to right and top to bottom, just as we read a book. Our music is divided into sections called **measures** or **bars**. Measures are separated by **bar lines**. A **double bar line** is placed at the end of a song.



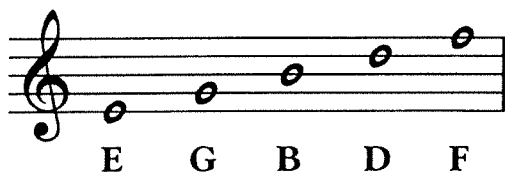
How We Name The Notes

Music is written on a **staff** made up of five lines. Notes are written on these lines or in the spaces between them. They can also be written in the spaces below and above these lines.

Notes are given names based on the letters of the alphabet from A through G.

Each staff begins with a **clef**. Music for different instruments is written in different clefs. The recorder you are playing uses the **treble** clef. Here are the names of the notes of the staff in treble clef:

notes on lines

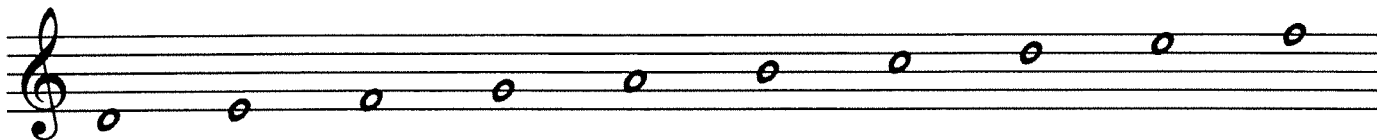


notes in spaces



It may help you to remember the notes on the lines by remembering the sentence **Every Good Boy Does Fine**. The notes in the spaces spell out the word **FACE**.

Here are the notes on the treble clef that we will use in our recorder music. Fill in their names under the notes.



1 - White Belt

Pitches: GAB

Hot Cross Buns

2 measures (8 beats) introduction on recording

Traditional

Hot cross buns! Hot cross buns!

Hot cross buns! Hot cross buns!

Hot cross buns! Hot cross buns!

One a pen - ny, two a pen - ny, hot cross buns!

New things to learn for the White Belt song:

half note = 2 beats

quarter note = 1 beat

time signature = 4 beats in each measure

half rest = 2 beats of silence

new notes:

G

A

B

counting:

1	2	3	4

Pitches: GAB

2 - Yellow Belt

Gently Sleep

2 measures (8 beats) introduction
on recording

Musical notation for the first line of the song. It begins with a 2-measure introduction in G major (one sharp) and 4/4 time, consisting of two quarter notes: G4 and A4. The main melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. A breath mark (an apostrophe) is placed above the first G4. The melody continues with a quarter note A4, a quarter note B4, and a half note G4. A second breath mark is placed above the second A4. The melody concludes with a quarter note A4 and a half note B4. The lyrics "Gent - ly sleep, my sweet child. Gent - ly sleep, with that smile." are written below the notes.

Traditional
lyrics by Bath Philipak

Gent - ly sleep, my sweet child. Gent - ly sleep, with that smile.

Musical notation for the second line of the song. The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. A breath mark is placed above the first G4. The melody continues with a quarter note A4, a quarter note B4, and a half note G4. A second breath mark is placed above the second A4. The melody concludes with a quarter note A4 and a half note B4. The lyrics "Gent - ly sleep, lit - tle one. Gent - ly sleep, day is done." are written below the notes.

Gent - ly sleep, lit - tle one. Gent - ly sleep, day is done.

New thing to learn for the Yellow Belt song:

' breath mark When you see this symbol, take a breath.
Try only to take a breath every two measures.

Pitches: GAB

3 - Orange Belt

Merrily We Roll Along

2 measures (8 beats) introduction
on recording

Mer - ri - ly we roll a - long, roll a - long.

Traditional

Mer - ri - ly we roll a - long, o'er the deep blue sea.

4 - Green Belt It's Raining

Pitches: E GA

7 beats introduction
on recording

Traditional

New things to learn for the Green Belt song:

new rhythm:

two eighth notes =
1 beat
(Each single eighth
note gets 1/2 beat.)

new note:

counting:
1 & 2 & 3 & 4 &

5 - Purple Belt

Pitches: DE GAI

Old MacDonald Had A Farm

4 measures (16 beats) introduction on recording

Traditional

Old Mac - Don - ald had a farm. E - I - E - I - O. And

on that farm he had some chicks. E - I - E - I - O. With a

chick chick here. And a chick chick there. Here a chick, there a chick. Ev'-ry-where a chick chick.

Old Mac - Don - ald had a farm. E - I - E - I - O.

New things to learn for the Purple Belt song:



quarter rest = 1 beat of silence



dotted half note = 3 beats
(A dot after a note gets half the value of that note and makes it that much longer.)

new note:

6 - Blue Belt

Pitches: GABC'D'

When The Saints Go Marching In

5 beats introduction on recording

Traditional

Oh, when the saints go march - ing in, oh, when the saints go march - ing in. Oh, I want to be in that num - ber, when the saints go march - ing in.

New things to learn for the Blue Belt song:

A **tie** is a curved line which connects notes of the same pitch. Only the first note is played and then it is held for the total value of the connected notes.

1 2 3 - 1 2 1 2 3 4 - 1

new rhythm: whole note = 4 beats

C'

new notes:

D'

7 - Red Belt

Twinkle, Twinkle Little Star

2 measures (8 beats) introduction on recording

Traditional

Twin - kle, twin - kle lit - tle star, how I won - der what you are.

Up a - bove the world so high, like a dia - mond in the sky!

Twin - kle, twin - kle lit - tle star, how I won - der what you are.

New things to learn for the Red Belt song:

key signature

These sharps (#), when placed at the beginning of a line, are for all C's and F's in the song. This is called a key signature. However, since there are no C's in this song, you only have to remember to play every F in this song as F#.

new note:

8 - Brown Belt

Pitches: DE GAB D'

Amazing Grace

5 beats introduction on recording

Traditional

A - maz - ing - grace, how sweet the sound, that
 saved a wretch like me. I once was lost, but
 now am found, was blind, but now I see.

New things to learn for the Brown Belt song:

new rhythms:

single eighth note = 1/2 beat

Until now, you have seen two eighth notes joined together with a beam (). Together, two eighth notes = 1 beat.

dotted quarter note = 1 1/2 beats

Again, the dot adds half the value of that note and makes it longer.

A **fermata** placed above a note means that the note is held a little longer than its usual count.

time signature The top number tells us that there are only three beats in each measure.

3 4

counting:

Pitches: D GABC'D'

9 - Black Belt Ode To Joy

2 measures (8 beats) introduction
on recording

Ludwig van Beethoven

When The Saints Go Marching In

Traditional
arr. M. C. Handel/Paul Jennings

MODERATE DIXIELAND ($\text{♩} = 138$)
DRUM FILL ----- (OPT.)
PLAY
f

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of eight staves of music. The first staff begins with a drum fill indicated by a dashed line and the word 'PLAY'. The tempo is marked 'MODERATE DIXIELAND' with a quarter note equal to 138 beats per minute. The first measure of the melody is marked with a forte 'f' dynamic. The score includes several measures with circled measure numbers: 11, 19, 29, and 37. Measure 29 is labeled 'BRING IT HOME'. The score concludes with a first and second ending bracket over the final two measures, followed by the instruction 'POCO RIT.' (ritardando).

Ode To Joy

JOYOUSLY ($\text{♩} = 104-108$)

Ludwig van Beethoven
arr. M. C. Handel/Paul Jennings

2 3 6

9 *f*

17 *mf*

1. 2.

26

(opt.)

Amazing Grace

Traditional
adapted by M. C. Handel
arr. Paul Jennings

EXPRESSIVELY (♩=66) 7

mf

9

17

25

RIT.