

RECORDER DOJO



Larry
LLAMA!



Rena
Rabbit

Assembled by Mr. Root
Music Teacher
Hoffman Trails Elementary School

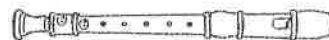
Recorders Were Popular Long Ago

Today the recorder is a popular instrument to play in school. Long ago, the famous King Henry the Eighth of England was very interested in music. He kept seventy-six recorders of different sizes in his palace. Famous composers like Bach and Handel wrote special music for the recorder. Now, as in the past, people continue to enjoy playing recorders because of the pleasing, beautiful sound.

Some think the recorder got its name because the sound resembled the warbling of a bird. **Recorder** is an old English word for "warbling."

Recorders come in several sizes from small to large. The five most common are illustrated below. You may have guessed that the largest one sounds the lowest pitches and the smallest sounds the highest. The soprano recorder is most often chosen as the instrument on which to begin.

An ensemble or group of recorder players is called a **consort**. Someday you may want to play larger and smaller recorders and form a consort with your friends. Many people enjoy playing the recorder so much that they play throughout their entire lives.



Sopranino



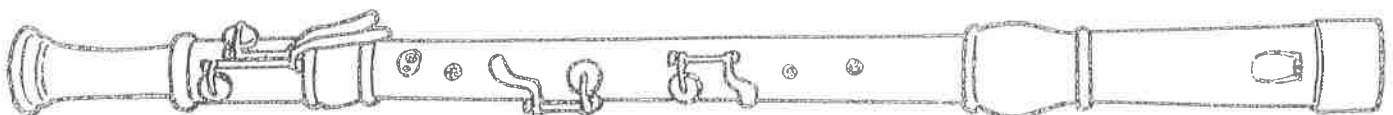
Soprano



Alto










Tenor



Bass

How We Count Rhythm

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- ti)	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

Sixteenth note

sixteenth note quad





(to short to say)

ti-ka-ti-ka

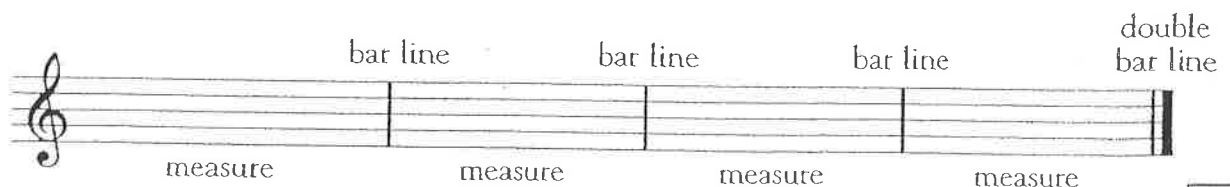
1/4 beat

1 beat

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:

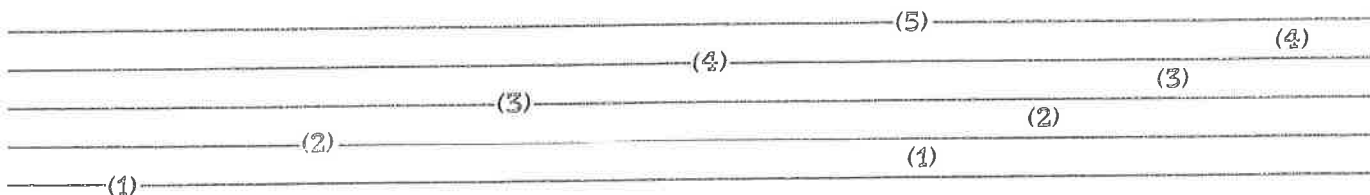
quarter rest		(sh)	1 beat
half rest		(re-est)	2 beats

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.

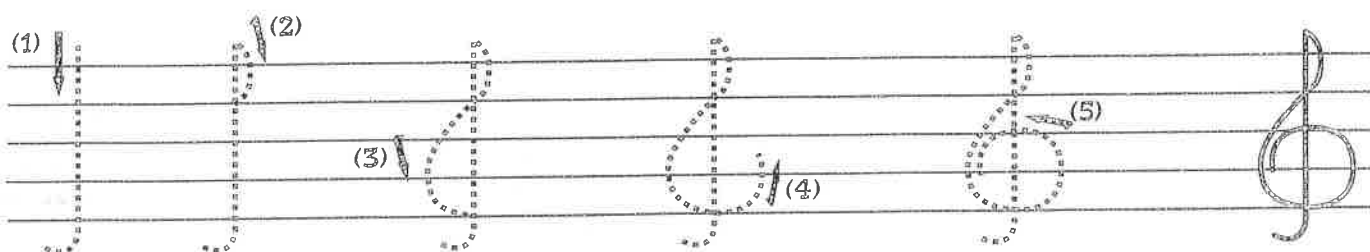


Prepare to Explore

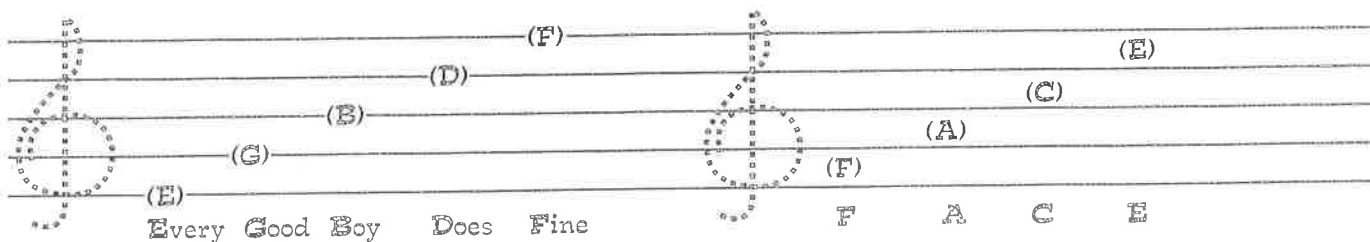
1. The music staff has five lines and four spaces.



2. A **Clef** sign is written at the beginning of the staff to indicate the pitch of the notes. When the G Clef is used it tells us that a note on the second line is G.
3. Connect the dots and practice making G Clef signs.



4. Letter names of the lines and spaces are upper case because they are "names." A note is said to be "on a line" when the staff line runs through the note head. A note is said to be "on a space" when the note head is between two lines.



5. Note and Rest Values. A **rest** is a **silent note**.

NOTES

○ Whole Note

♪ Half Notes

♪ Quarter Notes

♪ Eighth Notes

♪ Sixteenth Notes

RESTS

⏏ Whole Rest

⏏ Half Rests

⏏ Quarter Rests

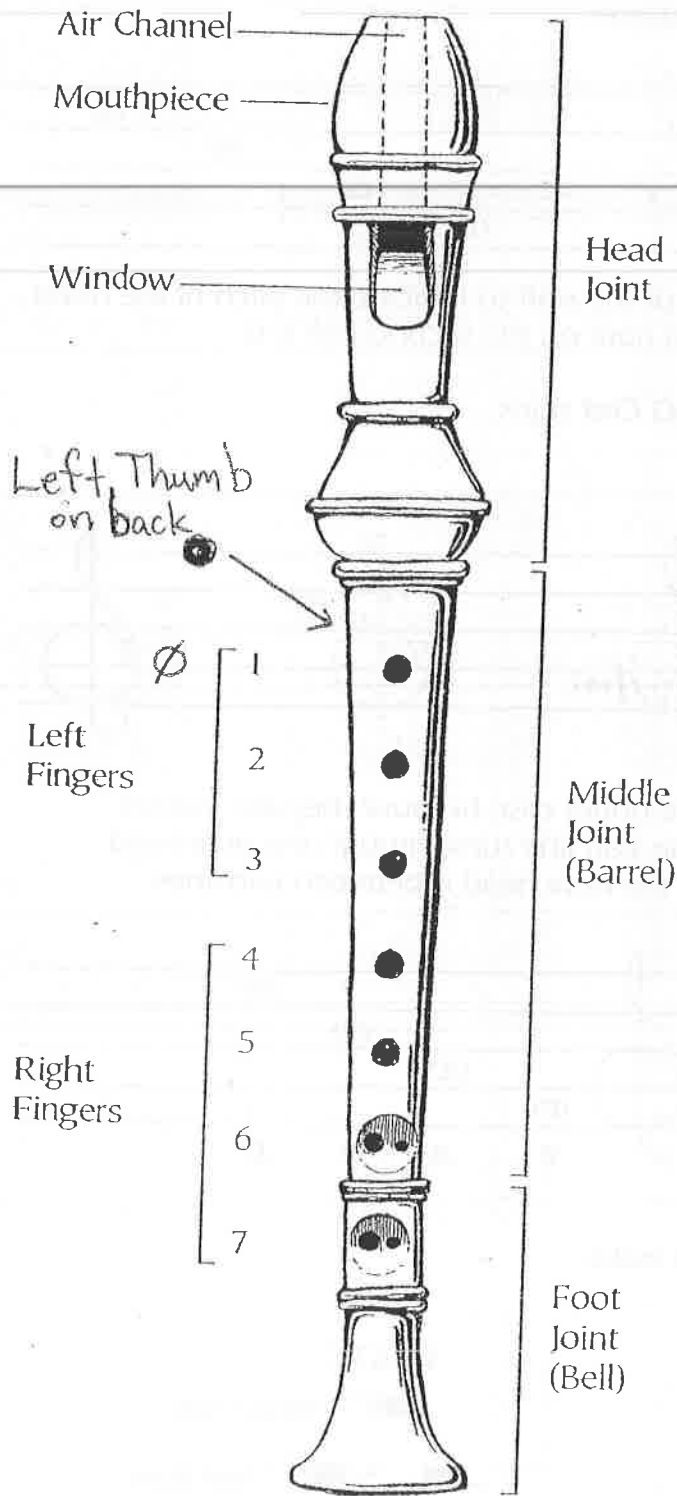
⏏ Eighth Rests

⏏ Sixteenth Rests

Sixteenth Notes

Sixteenth Rests

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.

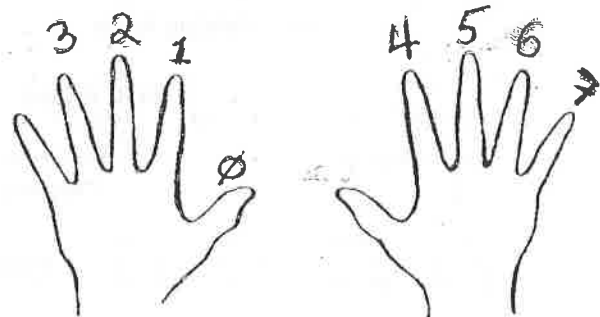
- The right hand is placed at the bottom of the recorder. The right thumb is used to balance the recorder and is placed between the 4th and 5th holes on the back. The right hand fingers cover the four holes near the bottom of the recorder.

- Cover the holes completely with the flat, fleshy pad of your fingers, NOT the fingertips.

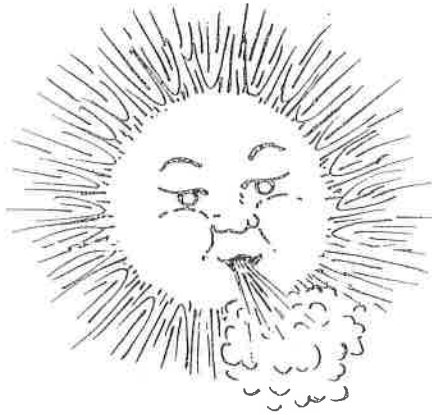
- Fingers should be slightly curved.

- 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!



Explore Without a Recorder



2

Discover how to control the air flow by the way you blow

- a. Blow on your hand as you exhale breath through your **nose**, then through your **mouth**. Did you notice the air from your nose was softer on your hand?
- b. Blow a stream of air through your mouth as gently as you did through your nose. Blowing such a soft, gentle and steady stream of air helps achieve a good recorder tone.

1

Discover the best ways to use your breath

- a. Pretend to blow the flame of a candle. Make it dance and flicker, without blowing it out.
- b. Cool a spoonful of hot chocolate by blowing across the spoon without sending it splashing.
- c. Blow soap bubbles into the air without bursting them.

3

Direct the flow of air for a clear, pleasing singing sound

Direct and interrupt the air flow onto your hand by

- shaping your mouth for **whoooo, whoooo, whoooo**
- using your tongue with **duuuu, duuuu, duuuu**

Did you notice **duuuu** produced the most direct flow of air while **whoooo** spread air over most of your hand?

How To Play The Recorder

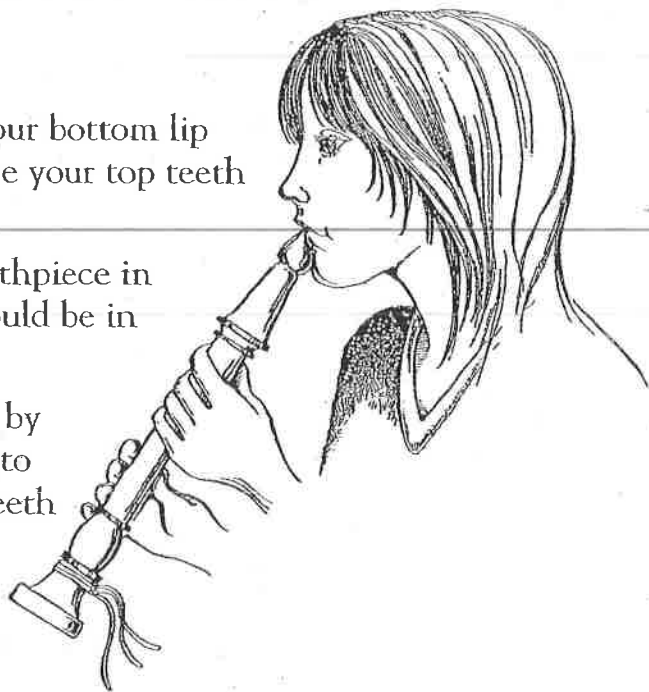
How To Place The Recorder In Your Mouth

- 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.

Practice Journal

Song Title	Played it perfectly at sight.	What's causing the flutters.	What's causing the squeaks.	What I worked on.	What I improved.	Self assessed Rubric Score.	Written Work Completed
See Saw							
Starlight							
Two Little Black Birds							
Bounce High							
Burnie Bee							
Icka Backa Soda Cracker							
Lucy Locket							
Doggie, Doggie							
Apple Tree							

Practice Journal

Song Title	Played it perfectly at sight.	What's causing the flutters.	What's causing the squeaks.	What I worked on.	What I improved.	Self assessed Rubric Score.	Written Work Completed
King's Land							
Mouse, Mouse							
Closet Key							
Long Legged Sailor							
Skin and Bones							
Old Mister Rabbit							
Charlie Over the Ocean							
The Sea							
Ode to Joy							

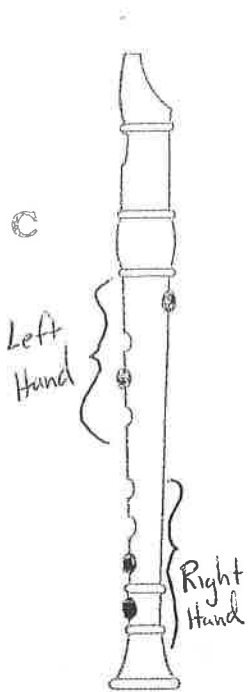
Practice Journal

Song Title	Played it perfectly at sight	What's causing the flutters.	What's causing the squeaks.	What I worked on.	What I improved.	Self assessed Rubric Score.	Written Work Completed
Scotland's Burning							
Ah Vous Dirai- Je							
Oranges and Lemons							
Lovely Evening Round							
The Sea (Transposition)							
America							
Rocky Mountain							
North Skelton Sword Dance							
Auld Lang Syne							

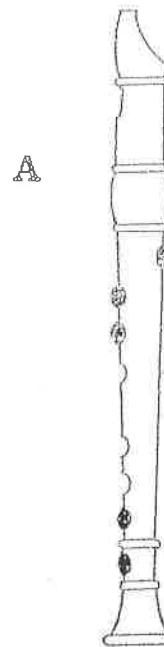
Practice Journal

Song Title	Played it perfectly at sight.	What's causing the flutters.	What's causing the squeaks.	What I worked on.	What I improved.	Self assessed Rubric Score.	Written Work Completed
Ida Red, White and Blue							
Ash Grove Part 1							
Ash Grove Part 2							

Introducing C and A



C



A

C - A Breezes

1. C breez - es Sea breez - es, Gen - tle blow - ing C breeze.

2. A breeze gen - tle, soft - ly, blow - ing A breez - es, Gen - tle, soft - ly, breeze.

Play the notes on C several times.

Turn the book around to play the notes on A.

Play both of the tunes at the same time with a partner.

White Belt

Label the absolute pitches.



Label the solfege pitches.



TRADITIONAL

SEE SAW



TRADITIONAL

STARLIGHT, STAR BRIGHT



Yellow Belt

A tie connects rhythms adding them together to create freeze tones. Circle the tied notes in "Two Little Black Birds"



FOLK SONG TWO LITTLE BLACK BIRDS
 FROM [HTTP://BETHSMUSICNOTES.BLOGSPOT.COM/2012/12/SO-MI-SONGS.HTML](http://bethsmusicnotes.blogspot.com/2012/12/so-mi-songs.html)

TWO LIT-TLE BLACK BIRDS SIT-TING ON THE WALL, ONE NAMED PE-TER AND ONE NAMED PAUL

FLY A-WAY PT-TER FLY A-WAY PAUL COME BACK PE-TER, COME BACK PAUL

TWO LITTLE BLACKBIRDS SITTING ON A HILL.
 ONE NAMED JACK AND THE OTHER NAMED JILL.
 FLY AWAY JACK. FLY AWAY JILL.
 COME BACK JACK, COME BACK JILL.

Notes whose note heads are hollow are called half notes. They sound 2 beats long the same as 2 tied quarter notes.

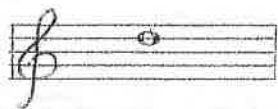


D



Orange Belt

High D'



D

PLAYGROUND SONG

BOUNCE HIGH, BOUNCE LOW



Senior Orange Belt

FOLK SONG

BURNIE BEE



Green Belt

CHOOSING SONG

ICKA BACKA SODA CRACKER

ICK-A BACK-A SO-DA CRACK-ER ICK-A BACK-A BOO. ICK-A BACK-A SO-DA CRACK-ER OUT GOES YOU.

A time signature tells you how many beats are in one measure. You can use many types of rhythms to fill in the measures as you wish.

Senior Green Belt

FOLK SONG

LUCY LOCKET

LU - CY LOCK - ET LOST HER POCK - ET. KIT - TY FI - SHER FOUND IT.
NOT A PEN - NY WAS THERE IN IT. ON - LY RIS - BON ROUND IT.

Purple Belt

PLAY PARTY FOLK SONG

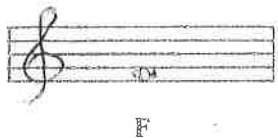
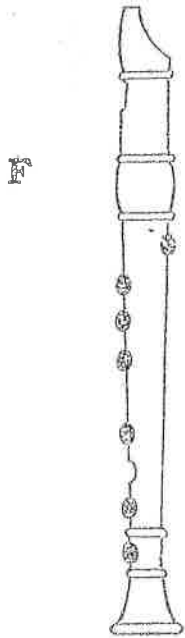
DOGGIE, DOGGIE WHERE'S YOUR BONE?

Musical notation for the song "Doggie, Doggie Where's Your Bone?". It consists of two staves of music in 2/4 time. The first staff contains the melody with lyrics: "DOG - GIE DOG - GIE WHERE'S YOUR BONE? SOME - ONE STOLE IT". The second staff continues the melody with lyrics: "FROM YOUR HOME. GUESS WHO? MAY - BE YOU. WHO STOLE THE BONE_____".

Senior Purple Belt

APPLE TREE

Musical notation for the song "Apple Tree". It consists of two staves of music in 2/4 time. The first staff contains the melody, and the second staff contains a bass line accompaniment.



Blue Belt

FOLK SONG

I'M ON THE KING'S LAND



I'M ON THE KING'S LAND THE KING IS NOT AT HOME. HE'S GONE TO BOS-TON TO BUY HIS WIFE A COMB.


This time signature tells us there are 4 beats in a measure. Use different rhythm patterns to fill in the measures.



Senior Blue Belt

GAME SONG

MOUSE, MOUSIE



If sol is in a space and mi is in the space below then what is in the space below mi?

Brown Belt

PLAY PARTY SONG

CLOSET KEY



CLOSET KEY VARIATION

FILL IN THE EMPTY MEASURES WITH YOUR OWN MUSIC TO CREATE A VARIATION.



This time signature tells us there are 3 beats in a measure. Use different rhythm patterns to fill in the measures.



Meter Signature:

$$\frac{3}{4} = \frac{3}{\underset{\cdot}{\underset{\cdot}{\underset{\cdot}{|}}}} = \frac{\underset{\cdot}{\underset{\cdot}{\underset{\cdot}{|}}}}{\underset{\cdot}{\underset{\cdot}{\underset{\cdot}{|}}}} = \frac{3 \text{ quarter notes in a measure}}{\text{a quarter note receives the beat}}$$

Dotted Notes:

$$\underset{\cdot}{\underset{\cdot}{\underset{\cdot}{|}}} = \underset{\cdot}{\underset{\cdot}{\underset{\cdot}{|}}} \underset{\cdot}{\underset{\cdot}{\underset{\cdot}{|}}} = \underset{\cdot}{\underset{\cdot}{\underset{\cdot}{|}}} \underset{\cdot}{\underset{\cdot}{\underset{\cdot}{|}}} \underset{\cdot}{\underset{\cdot}{\underset{\cdot}{|}}}$$

If do = F write the pattern below on the staff and label it in absolute pitches.

Remember 2 solfege pitches side by side like "ss" require  and a pitch by itself

"s" would use 

The pattern is: s md ss md : s d dd d



In the B A G

Triple Heated Crispy Crusty Buns-a-fun-za

Handwritten notes: *swolsel* *2* *110*

B B B B A A A A G G A G G

B B B B A A A A G G G G

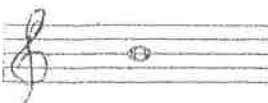
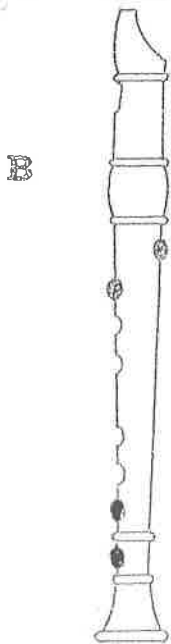
G G G G A A A A

B B B B A A A A G G G G

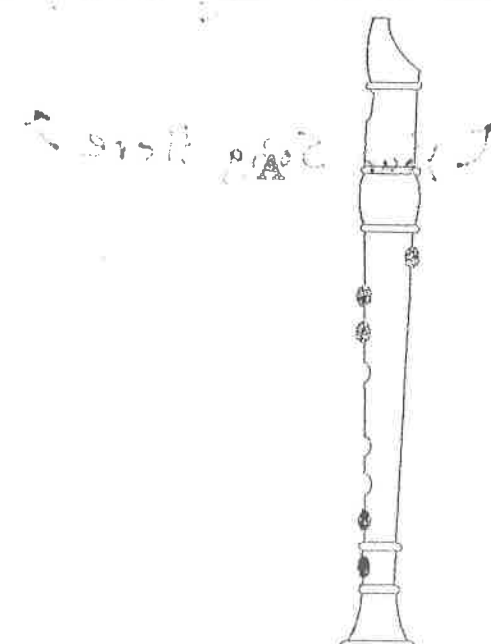
Tongueing is the technique of flicking your tongue to the tip of the recorder to momentarily stop the air and create a precise break in the sound.

Think of saying "Doo Doo Doo Doo" for each set of sixteenth notes.

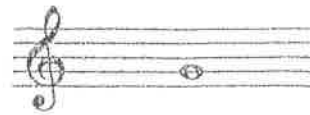
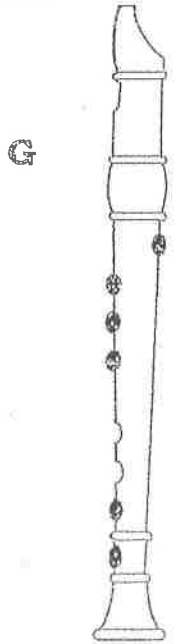
When fingering a new pitch you must cover each hole precisely.



B



A



G

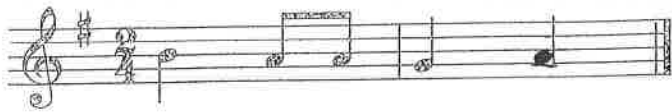
Play Your Own Song

You are the arranger. Choose one pattern from each column.
Circle the patterns that you choose. Play each circled pattern with a steady pulse as you go from one to the next without a pause. Practice your song so you can play it smoothly. Re-Write your song using staves below.

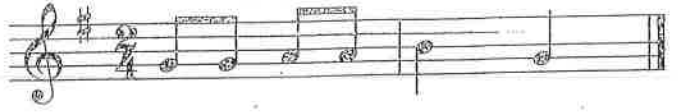
A

Choose:

B



or



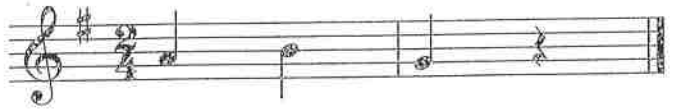
or



or



or



Use extra staves to write an original composition with B-A-G.



↖ Your Song Here ↗



L'Arlesienne: Carillon (in G)

Georges Bizet

The musical score is written in treble clef with a 3/4 time signature. It consists of six staves of music. The first staff starts with a dynamic marking of *mf*. The second staff is marked with a measure number of 10. The third staff starts with a dynamic marking of *p* and has a *mf* marking at the end. The fourth staff starts with a measure number of 30 and has a *p* marking at the beginning and a *mf* marking at the end. The fifth staff starts with a measure number of 40 and has a *p* marking at the beginning. The sixth staff starts with a measure number of 47 and has a *ff* marking at the beginning. The music is primarily composed of eighth notes, with some half notes and quarter notes. There are several slurs and dynamic markings throughout the piece.

Play all of the dynamics as expressively as you can. Use good breath support and keep your tempo consistent.

Senior Brown

Belt

LONG LEGGED SAILOR

USE TONGUING ARTICULATION TO SEPARATE THE NOTES CLEANLY.

THIS IS A FERMATA. A FERMATA TELLS THE PERFORMER TO HOLD A NOTE LONGER THEN NORMAL FOR DRAMATIC EFFECT. APPROXIMATELY 2X LONGER.



Meter Signature: $\frac{6}{8} = \frac{6}{\beta} = \frac{\text{six eighth notes}}{\beta} = \frac{6 \text{ eighth notes in a measure}}{\text{an eighth note receives the beat}}$

Dotted Notes: $\text{dotted quarter} = \text{quarter} + \text{eighth} = \text{quarter} + \text{eighth}$

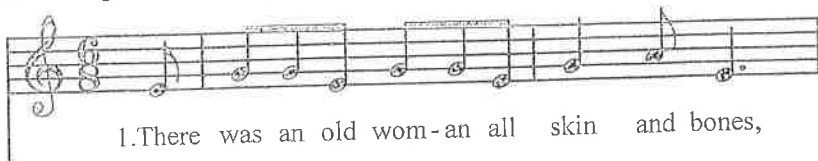


6/8 meter means there are 6 beats in a measure and the beat is an eighth note. However, we feel this meter in what's known as a swing beat. Each group of three eighths has an accent on the first. One angle, Two angle

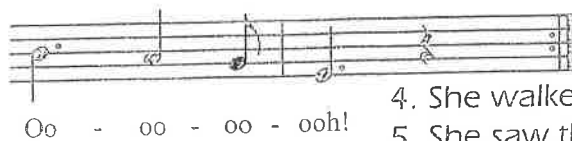
Low E

Skin and Bones

Kentucky Folk Song



1. There was an old wom-an all skin and bones,



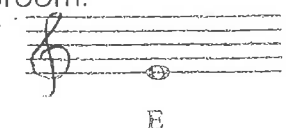
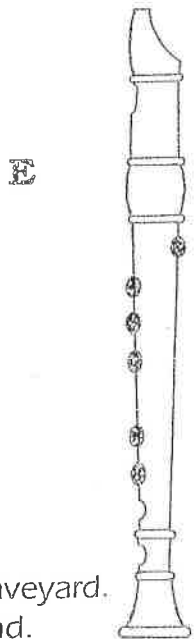
Oo - oo - oo - ooh!

4. She walked down by the old graveyard.

5. She saw the bones a'layin' around.

6. She went to the closet to get a broom.

7. She opened the door and "Boo!"



Red Belt

RED BELT

OLD MR. RABBIT

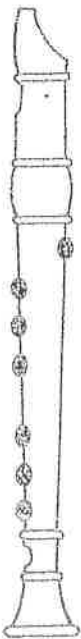


3. Write the solfege letters under the note symbols and write note symbols above the solfege pitches.



Low D

D



Charlie over the ocean.
 Charlie over the sea.
 Charlie caught a black bird.
 Can't catch me.

GGGGGAB
 GGGGGD
 GGGGGAB
 GGD



D

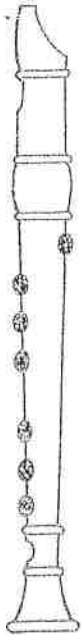
Senior Red Belt

CHARLIE OVER THE OCEAN

PLAY ALL DYNAMICS AS CLEARLY AS POSSIBLE.

Musical score for Charlie Over the Ocean, featuring three staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music consists of eighth and quarter notes with various dynamics: *f* (forte), *p* (piano), and *f* (forte). The second and third staves continue the melody with similar dynamics and include slurs and a final *p* (piano) dynamic.

D



A dot attached to a note adds duration to its value. It adds half of its value to be exact.

♩ = 4 Beats. Half of 4 = 2. ♩. = 6 Beats = ta_a_a_a_a_a

♪ = 2 Beats. Half of 2 = 1. ♪ = 3 Beats = ta_a_a

♩ = 1 Beat. Half of 1 = ½ ♩. = 1 ½ Beats = ta_m

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

ta ta ta | ta_m ti ta | ta ta ta | ta_m ti ta | ta ta ta | ta ta ta ||



D

Probationary Black Belt

TRADITIONAL JAPANESE

THE SEA

JAPANESE FOLK SONG
AS TAUGHT TO MR. ROOT
BY HARUKA AND KAZUYA YAMAMOTO



Recommended Black Belt

FINALE FROM SYMPHONY # 9

ODE TO JOY

LUDWIG VAN BEETHOVEN



SCOTLAND'S BURNING



JOIN A QUARTET AND PLAY AS A 4 PART ROUND!

1st Degree Black Belt

FRENCH

'AH! VOUS DIRAI-JE, MAMAN'

ARR. WOLFGANG AMADEUS MOZART

IF YOU RECOGNIZE THIS MELODY WRITE ITS ENGLISH TITLE HERE. _____



A SHARP SIGN TELLS THE MUSICIAN TO PLAY A PITCH ONE 1/2 STEP HIGHER THAN THE ABSOLUTE PITCH MARKED.

F#



F#

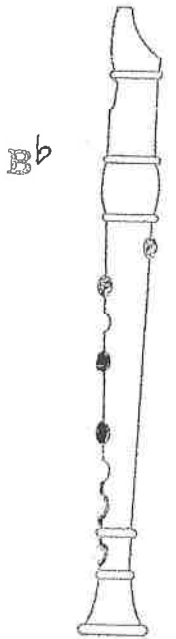
2nd Degree Black Belt

ENGLISH ROUND

ORANGES AND LEMONS

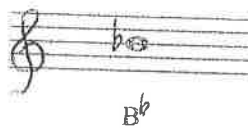


3rd Degree Black Belt



OH, HOW LOVELY IS THE EVENING

ENGLISH ROUND



b A FLAT TELLS THE MUSICIAN TO PLAY THE PITCH ONE 1/2 STEP LOWER THAN THE ABSOLUTE PITCH MARKED.

The Sea

Japanese Folk Song
as taught to Mr. Root
by Haruka and Kazuya Yamamoto



On the staff below write a treble clef, mark flat on the third line changing keys to the key of F. The key of F is one step below the key of G which is what is written above. Move each note down one step and you will have transposed 'The Sea'. Be sure to mark the $\frac{4}{4}$ time signature as well.

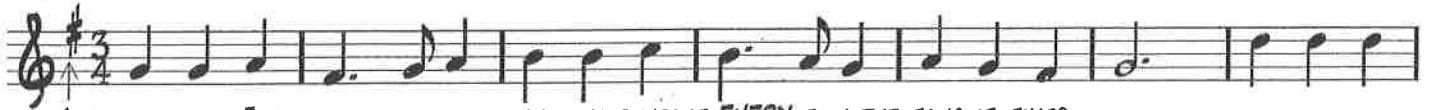


4th Degree Black Belt

SAMUEL FRANCIS SMITH

AMERICA

HENRY CAREY

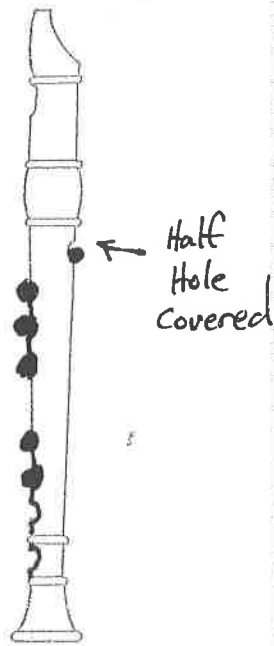


A SHARP ON THE F LINE BEFORE THE TIME SIGNATURE MEANS EVERY F IN THE SONG IS SHARP.



High Time you Played HIGH E'

5th Degree Black Belt



ROCKY MOUNTAIN



NORTH SKELTON SWORD DANCE


TRADITIONAL

MORRIS DANCE

SOPRANO RECORDER



S. REC.



S. REC.



Low C



AULD LANG SYNE

ROBERT BURNS

TRADITIONAL

LANGSAM ♩ = 60

SOPRANO RECORDER



S. REC.



S. REC.



Ida Red, White and Blue

Musical score for 'Ida Red, White and Blue' in 2/4 time. It consists of three staves of music. The first staff is in C major, the second in G major, and the third in C major. The melody is a simple, rhythmic tune.

The Ash Grove

Part 1

Musical score for 'The Ash Grove Part 1' in 3/4 time. It consists of four staves of music. The first staff is in C major, the second in G major, the third in C major, and the fourth in G major. The melody is a simple, rhythmic tune. The word 'Fine' is written at the end of the second staff. An arrow points from the text 'D. C. al fine' to the end of the fourth staff. A handwritten note on the right says 'Use fingering chart in Appendix to learn fingering of C sharp.'

The Ash Grove

Part 2

Musical score for 'The Ash Grove Part 2' in 3/4 time. It consists of four staves of music. The first staff is in C major, the second in G major, the third in C major, and the fourth in G major. The melody is a simple, rhythmic tune. The word 'Fine' is written at the end of the second staff. The text 'D. C. al fine' is written at the end of the fourth staff.

MORE FROM YOUR COMPOSERS

ADAPTED FROM THE MAGIC FLUTE
RECORDER EXPLORER PG 21 WITH
SOME ARRANGEMENT BY MR. ROOT

PAPAGENO'S SONG

WOLFGANG AMADEUS MOZART

The musical score for Papageno's Song is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is characterized by a steady eighth-note rhythm with occasional quarter notes and rests. The second staff continues the melody with similar rhythmic patterns, including some eighth-note beamed pairs. The third staff concludes the piece with a final cadence, ending on a whole note G4.

EINE KLEINE NACHTMUSIK
(A LITTLE NIGHT MUSIC)

WOLFGANG AMADEUS MOZART

The musical score for Eine Kleine Nachtmusik (A Little Night Music) is written in 4/4 time and consists of five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is a simple, melodic line with a mix of quarter and eighth notes. The second staff continues the melody with a similar rhythmic pattern. The third staff features a more active melody with eighth-note runs. The fourth staff continues the melody with a mix of quarter and eighth notes. The fifth staff concludes the piece with a final cadence, ending on a whole note G4.

BIST DU BEI MIR

JOHANN SEBASTIAN BACH

GENTLY ♩ = 86

SOPRANO RECORDER

7 FINE

14 D.C. AL FINE

"BIRCH TREE" THEME SYMPHONY IV - FINALE

ARR. MR. ROOT

PYOTR ILYICH TCHAIKOVSKY

ALLEGRO ♩ = 100

SOPRANO RECORDER

TRIANGLE

BASS XYLOPHONE

ALLEGRO ♩ = 100

GIUITAR

5

S. REC.

TRI.

BASS XYL.

GTR.

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THEME FROM "SWAN LAKE"

PYOTR ILYICH TCHAIKOVSKY

MODERATO ♩ = 100

SOPRANO RECORDER

Musical notation for Soprano Recorder, measures 1-4. The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of quarter and eighth notes.

S. REC.

5

Musical notation for Soprano Recorder, measures 5-8. The melody continues with quarter and eighth notes.

S. REC.

10

Musical notation for Soprano Recorder, measures 9-12. The melody continues with quarter and eighth notes.

S. REC.

15

Musical notation for Soprano Recorder, measures 13-16. The melody continues with quarter and eighth notes, including a chromatic movement.

S. REC.

20

Musical notation for Soprano Recorder, measures 17-19. The melody continues with quarter and eighth notes.

S. REC.

23

Musical notation for Soprano Recorder, measures 20-23. The melody concludes with quarter and eighth notes.

"LITTLE RUSSIAN" THEME AND VARIATION SYMPHONY 2 MVT. IV

ARR. MR. ROOT

PYOTR ILYICH TCHAIKOVSKY

ALLEGRO ♩ = 100

Musical score for Soprano Recorder, Alto Xylophone, and Guitar. The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked ALLEGRO with a quarter note equal to 100 beats per minute. The Soprano Recorder part has a melodic line with eighth and quarter notes. The Alto Xylophone and Guitar parts are currently silent, indicated by horizontal lines on their staves.

ALLEGRO ♩ = 100

Musical score for Soprano Recorder, Alto Xylophone, and Guitar. The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked ALLEGRO with a quarter note equal to 100 beats per minute. The Soprano Recorder part has a melodic line with eighth and quarter notes. The Alto Xylophone part is silent. The Guitar part has a rhythmic accompaniment with eighth notes and rests, with some notes marked with fingerings (2, 3, 2, 1, 0).

15

FINE

S. REC.

S. REC.

ALTO XYL.

GTR.

FINE

20

D.C. AL FINE

S. REC.

S. REC.

ALTO XYL.

GTR.

D.C. AL FINE

FROM THE NOTEBOOK 1 FOR ANNA MAGDALENA BACH
PRELUDE 1 TRANSPOSED TO F MAJOR

AVE MARIA MELODY COMPOSED BY CHARLES GOUNOD

J.S. BACH (BWV 846)

$\text{♩} = 70$
ANDANTE

SOPRANO RECORDER

PIANO

4

S. REC.

PNO.

7

S. REC.

PNO.

10

S. REC.

PNO.

13

S. REC.

PNO.

16

S. REC.

PNO.

19

S. REC.

PNO.

22

S. REC.

PNO.

25

S. REC.

PNO.

28

S. REC.

PNO.

31

S. REC.

PNO.

33

S. REC.

PNO.

We Wish You a Merry Christmas

Melody

Musical notation for the melody of 'We Wish You a Merry Christmas'. It consists of four staves of music in treble clef, key of D major (one sharp), and 3/4 time. The first staff is labeled 'Melody'. The second staff starts with a measure number '6'. The third staff starts with a measure number '10'. The fourth staff starts with a measure number '14'. The melody is written in a simple, accessible style with eighth and quarter notes, and includes fermatas over several notes.

Rudolph the Red-nosed Reindeer

Musical notation for the melody of 'Rudolph the Red-nosed Reindeer'. It consists of four staves of music in treble clef, key of D major (one sharp), and 4/4 time. The first staff begins with a 4/4 time signature. The second staff includes first and second endings, with the word 'fine' written above the final note of the second ending. The third staff continues the melody. The fourth staff ends with the instruction 'D.C. al fine'. A handwritten note at the bottom right reads: '♀ skip to 2nd ending only (fine)'. The melody is written in a simple, accessible style with quarter and eighth notes, and includes fermatas over several notes.

UP ON THE HOUSE TOP

BENJAMIN RUSSELL HANBY (1833 - 1867)

LIKE A RIGHT JOLLY ELF ♩ = 100



9



14



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Riu Riu Chiu

16th Century Spanish Song



Personent hodie

14th Century Sacred Song



WE THREE KINGS

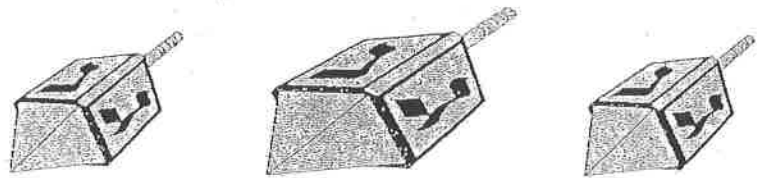


Musical notation for the song 'WE THREE KINGS' in 3/4 time. The lyrics are: We three kings of O - ri - ent are, Bear - ing gifts we tra - verse a - far. Field and foun - tain, moor and moun - tain Fol - low - ing you - der star.

Good King Wenceslas



MY DREIDL



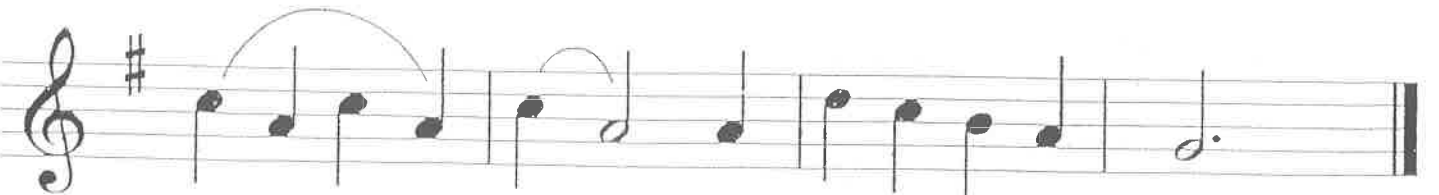
p I have a lit - tle drei - dl, I made it out of clay. And



when its dry and rea - dy, oh drei - dl I will play. Oh,



f drei - dl, drei - dl, drei - dl, I made it out of clay. And



when its dry and rea - dy, oh drei - dl I will play.

JOLLY OLD ST. NICK

Moderato

Traditional

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of two staves each. The first system includes a dynamic marking of *mf* (mezzo-forte). The lyrics are: "Jol- ly old St. Nich-o - las, lean your ear this way, Don't you tell a". The second system continues with: "sin - gle soul, what I'm going to say. Christ-mas Eve is com-ing soon,". The third system concludes with: "now you dear old man. Whis-per what you'll bring to me, tell me if you can." The score ends with a double bar line.

Jol- ly old St. Nich-o - las, lean your ear this way, Don't you tell a

sin - gle soul, what I'm going to say. Christ-mas Eve is com-ing soon,

now you dear old man. Whis-per what you'll bring to me, tell me if you can.

Appendix

Recorder Performance Scoring Rubric

Score	Breath Control	Articulation	Coverage	Musicianship
4	I play with even tone and expressive dynamics.	I play pitches that are very clear.	I play with no squeaks and have a clear balanced tone	I connect emotion to phrasing and dynamics to express a point of view.
3	My tone is even and I change dynamics smoothly.	My pitches are mostly clear. Some notes flutter or blend into others.	I can play with 2 squeaks and have no flutters.	I perform melody correctly. I have controlled tone. I have made choices.
2	My tone is weak/strident. I demonstrate little dynamic changes.	My pitches/rhythms are "muddy" and smear one to the other and I flutter a lot.	I play with 3-8 squeaks/flutters.	I am trying to make it through the piece. I play the pitches.
1	I struggle with breath support. I'm trying to get a pleasing tone.	My pitches are unclear and have little separation between them.	I play with many squeaks.	I am still working on the basics.

Fingering Chart



01	01	01	01	01	01	01	01
2	2	2	2	2	2	2	~
3	3	3	3	3	3	~	3
4	4	4	4	~	~	~	4
5	5	5	~	5	~	~	~
6	6	~	6	6	~	~	~
7	~	~	~	~	~	~	~
C	D	E	F	F#	G	A	A# B ^b



01	0~	~ ~	0h1	0h1	0h1	0h1	0h1
~	2	2	2	2	2	2	2
~	~	~	3	3	3	3	~
~	~	~	4	4	~	~	~
~	~	~	5	~	5	~	~
~	~	~	~	6	~	~	~
~	~	~	~	~	~	~	~
B	C	D	E	F	F#	G	A

An "h" next to a number means cover half the hole.

2 Octave Fingering Chart



01	01	01	01	01	01	01	01	01	01	01	01	0~
2	2	2	2	2	2	2	2	2	2	~	~	2
3	3	3	3	3	3	3	3	~	~	3	~	~
4	4	4	4	4	4	~	~	4	~	4	~	~
5	5	5	5	5	~	5	~	5	~	~	~	~
6	6	6	6h	~	6	6	~	6h	~	~	~	~
7	7h	~	~	~	~	~	~	~	~	~	~	~

C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
	D ^b		E ^b			G ^b		A ^b		B ^b		



~1	~~	~~	Oh1	Oh1	Oh1	Oh1	Oh1	Oh1	Oh1	Oh1	Oh1	Oh1
2	2	2	2	2	2	2	2	2	2	2	2	~
~	~	3	3	3	3	3	~	~	~	~	~	~
~	~	4	4	4	~	~	4	~	4	4	4	4
~	~	5	5	~	5	~	~	~	5	5	5	5
~	~	6	~	6	~	~	~	~	6	~	~	~
~	~	~	~	~	~	~	~	~	~	~	~	~

C#	D	D#	E	F	F#	G	G#	A	A#	B	C
D ^b		E ^b			G ^b		A ^b		B ^b		

An "h" next to a number means cover half the hole.

Fingering Chart for the Soprano Recorder

The first system consists of a musical staff with a treble clef and a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Below the staff is a fingering chart with 14 columns, each corresponding to a note. Each column shows the fingerings for the right hand (top five fingers) and the left hand (bottom five fingers). Fingering is indicated by solid black dots for fingers to be pressed and open circles for fingers to be held open.

The second system consists of a musical staff with a treble clef and a key signature of one sharp (F#). The notes are: F#4, E4, D4, C4, B3, A3, G3, F#4, E4, D4, C4, B3, A3, G3, F#4, E4, D4, C4, B3, A3, G3. Below the staff is a fingering chart with 20 columns, each corresponding to a note. Each column shows the fingerings for the right hand (top five fingers) and the left hand (bottom five fingers). Fingering is indicated by solid black dots for fingers to be pressed and open circles for fingers to be held open.

