

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 _____

Pitches: GAB

1 - White Belt

Hot Cross Buns

2 measures (8 beats) introduction
on recording

Traditional

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

half rest = 2 beats of silence

time signature = 4 beats in each measure

quarter note = 1 beat

new notes:

G

A

B

counting:

1	2	3	4
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Pitches: GAB

2 - Yellow Belt Gently Sleep

2 measures (8 beats) introduction
on recording

Traditional
lyrics by Barb Philipak

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

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

Traditional

The musical score is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains two measures of music, each with a whole note. The lyrics 'Mer - ri - ly we' are written below the first measure, and 'roll a - long, roll a - long.' are written below the second measure. The second staff also begins with a treble clef and a key signature of one sharp. It contains two measures of music, each with a whole note. The lyrics 'Mer - ri - ly we roll a - long, o'er the deep blue sea.' are written below the first measure, and 'roll a - long.' are written below the second measure. The notes are G4, A4, B4, G4, F#4, E4, D4, C4 for the first staff and G4, A4, B4, G4, F#4, E4, D4, C4 for the second staff.

4 - Green Belt

Pitches: E GA

It's Raining

7 beats introduction
on recording

Traditional

It's rain - ing, it's pour - ing, the old man is snor - ing.

Went to bed and he bumped his head and he could - n't get up in the morn - ing.

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	&
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5 - Purple Belt

Old MacDonald Had A Farm

4 measures (16 beats) introduction
on recording

Traditional

Old MacDonald 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 MacDonald had a farm. E - I - E - I - O.

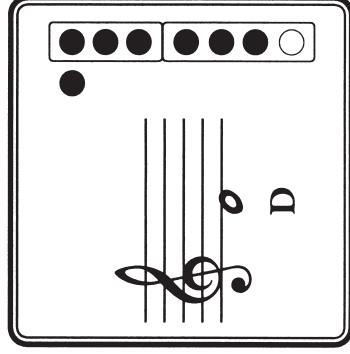
New things to learn for the Purple Belt song:



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

new
notes:

C'

D'

7 - Red Belt

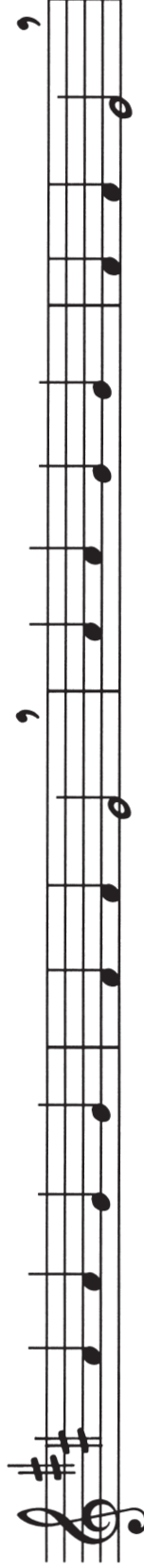
Twinkle, Twinkle Little Star

2 measures (8 beats) introduction
on recording

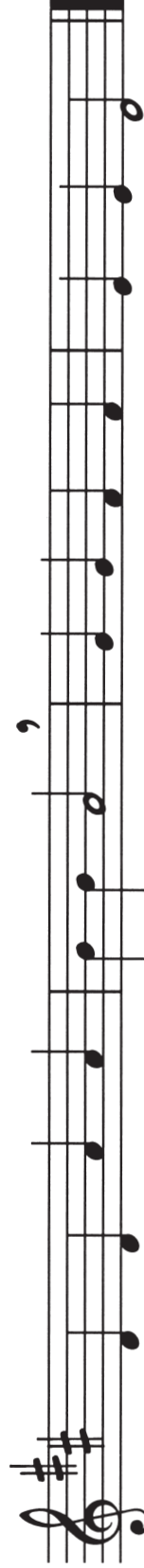
Traditional



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



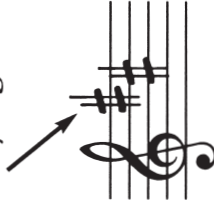
Up a - bove the world so high, like a dia - mond in the sky!



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

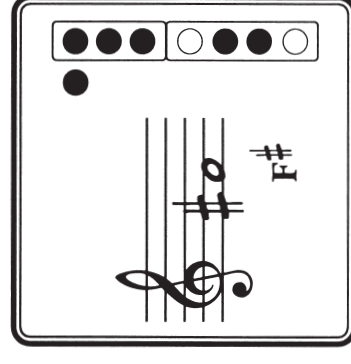
New things to learn for the Red Belt song:

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'

5 beats introduction
on recording

Traditional

Amazing Grace

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 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.

1 + 1/2 = 1 1/2 beats

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:

1	2	3

9 - Black Belt

Pitches: D GABC'D'

Ode To Joy

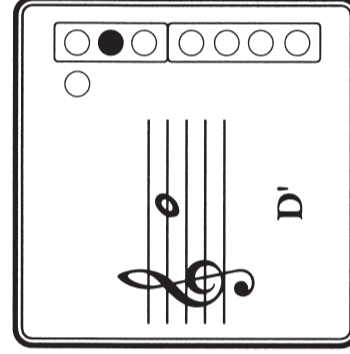
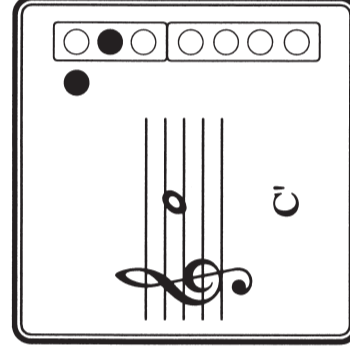
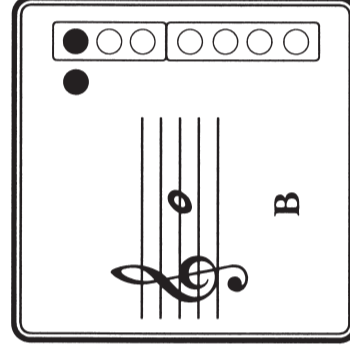
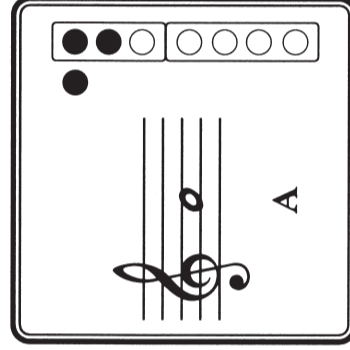
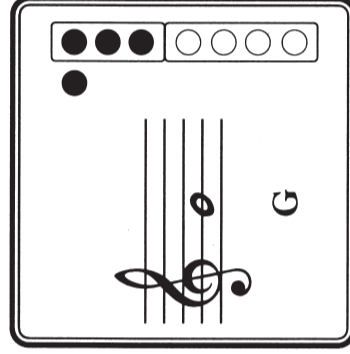
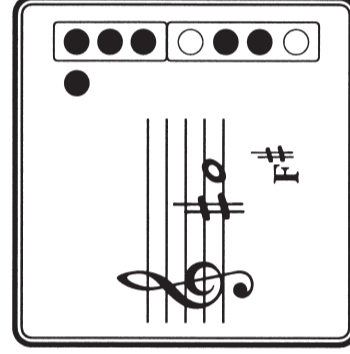
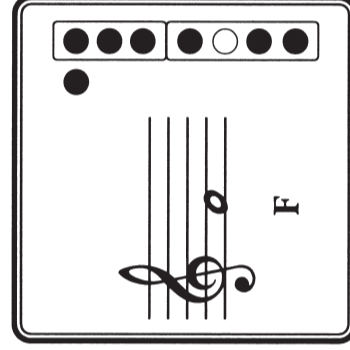
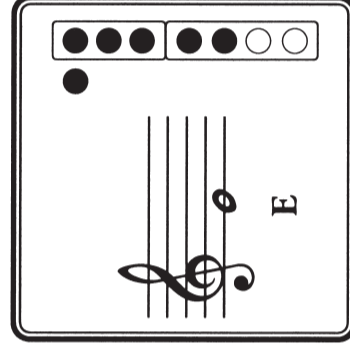
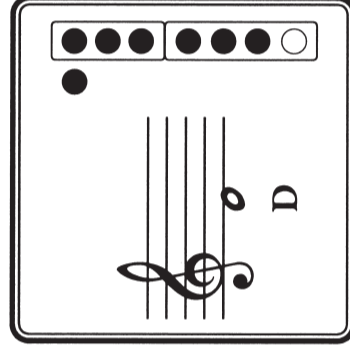
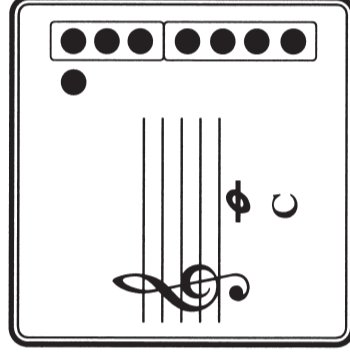
2 measures (8 beats) introduction
on recording

Ludwig van Beethoven

The image displays four staves of musical notation for the 'Ode To Joy' theme by Ludwig van Beethoven. The notation is written in G major, indicated by a single sharp (F#) on the first staff. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line of music, with notes and rests spanning across the staves. The notation includes various note values, including eighth and sixteenth notes, and rests. The second staff continues the melody, and the third and fourth staves complete the sequence shown. The notation is clean and professional, suitable for a recording or educational purpose.








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.





How We Count Music

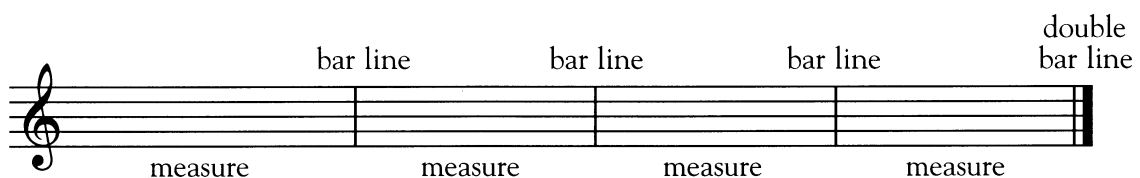
Below are some of the notes we use in music. Each note has a name and a value or length. Here are their American names and values in 4/4 time:

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.

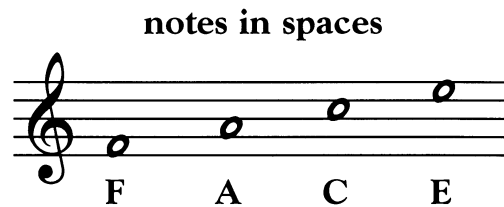
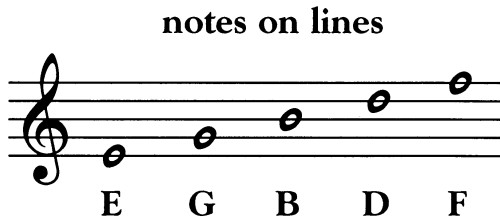


How We Name The Notes

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.

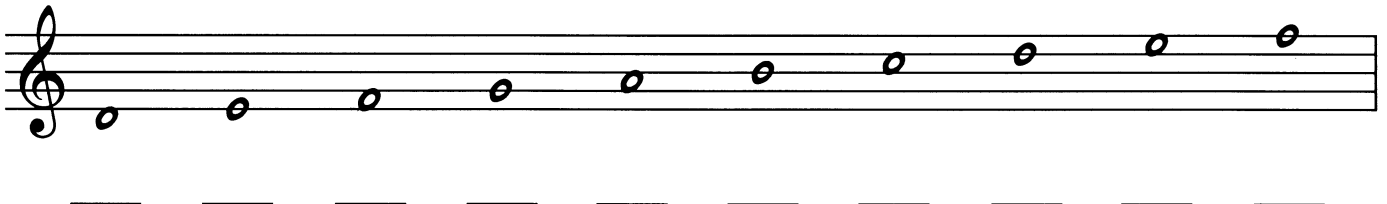
Notes are given names based on the letters of the alphabet from A through G.

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:



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.




Practice Counting

In the space provided, write how many beats each note or rest equals:

1.  _____beat(s)


6.  _____beat(s)

2.  _____beat(s)


7.  _____beat(s)

3.  _____beat(s)

8.  _____beat(s)

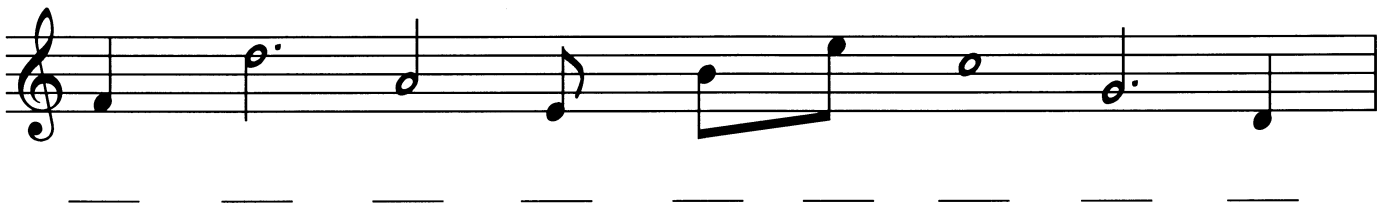
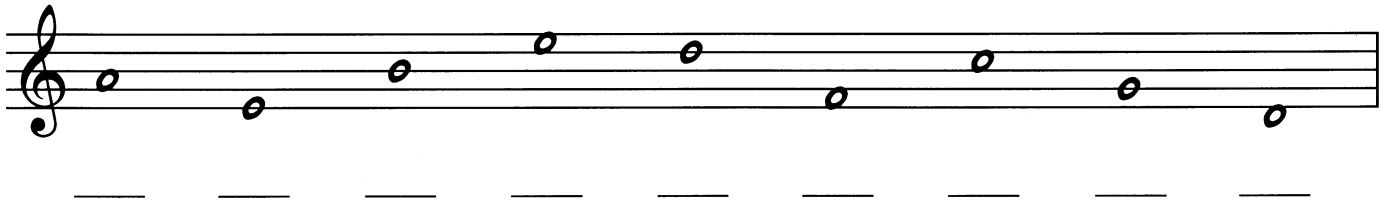
4.  _____beat(s)

9.  _____beat(s)

5.  _____beat(s)

Practice Naming The Notes

Write the letter name of each note in the space provided:



When The Saints Go Marching In

Traditional
arr. M. C. Handel/Paul Jennings

MODERATE DIXIELAND (♩=138)

DRUM FILL - - - - (OPT.)

PLAY

f

(11)

(19)

1. 2.

(29) "BRING IT HOME"

(37)

+AD LIB. OPT.
(ON NOTES LEARNED)

POCO RIT.

Amazing Grace

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

EXPRESSIVELY (♩=66)

7

mf

9

17

25

RIT.

Ode To Joy

JOYOUSLY (♩=104-108)

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

2 3 6

9

f

17

mf

1. 2.

26

(OPT.)

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.

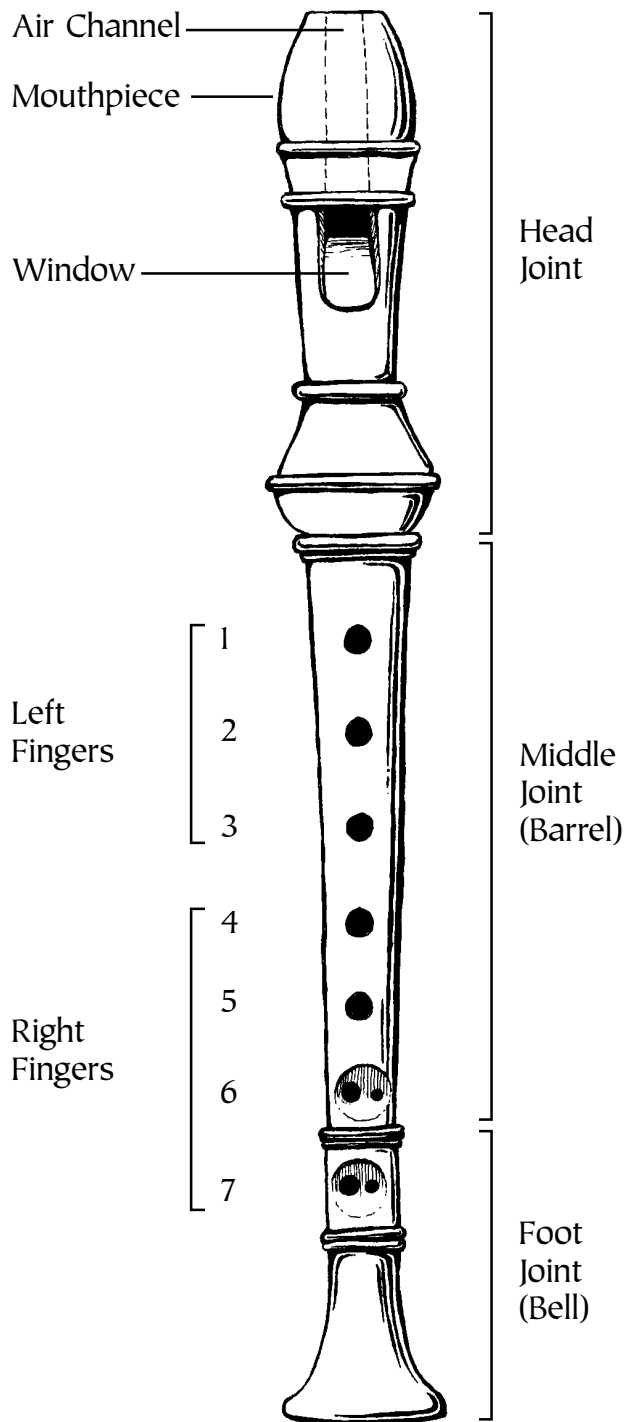


Recorders probably came to America with some of the first settlers. There are as many as 26 recorders listed in the inventories of various plantations in the 1600s. Around 1925, the recorder began to make a comeback in popularity because of a renewed interest in Renaissance and Baroque music. Today, 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 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.

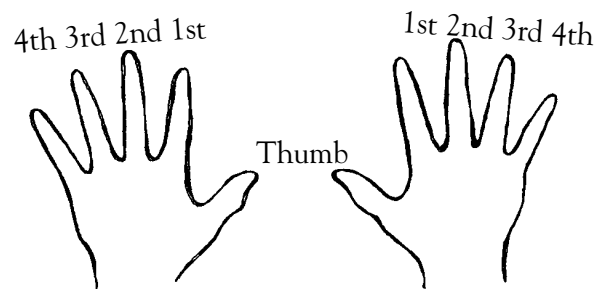
- The right hand is placed at the bottom of the recorder. The right thumb is used to balance the recorder and is placed between the 4th and 5th holes on the back. The right hand fingers cover the four holes near the bottom of the recorder.

- 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!



How To Play The Recorder

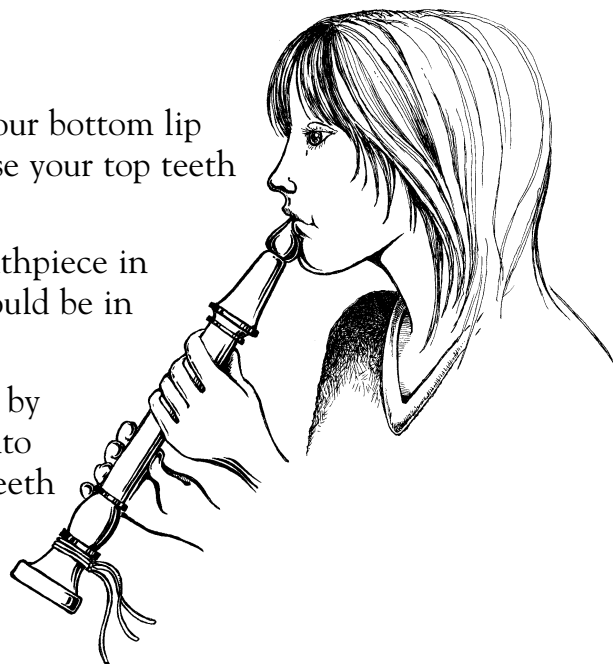
How To Place The Recorder In Your Mouth

- 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 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.

