

# Grade 2

## Intermediate Recorder

A Parent's Guide for Teaching  
Soprano Recorder



**Oak Meadow**

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# Introduction

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## **Welcome to Oak Meadow *Intermediate Recorder!***

This is the second book in the Oak Meadow Recorder Playing Series. In this introduction, we will review basic music theory to better prepare you to teach your student the songs in this book. Students who are new to playing the recorder should begin with Oak Meadow *Beginning Recorder* before working with this book.

Music theory is a complex study. In this book, we will present only the basic information you will need to play the soprano recorder. This music theory section is not meant to be shared with your child. Simply read the section on your own, and practice a bit so that you know what you are doing. You will find that after a little practice, you will begin to feel comfortable playing the recorder.

By playing with your child, you can model correct fingering, posture, breath control, and timing. Just let your child imitate what you do. Soon your child will learn how to play many songs, with very little effort.

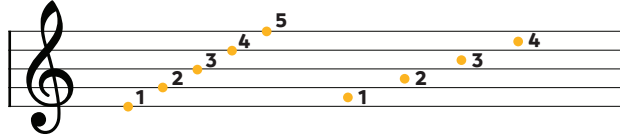
The notes you will learn in this course are F, E, D, C, and B-flat. (This will build upon notes already learned in *Beginning Recorder*: B, A, G, and high D and C.) Each note will be introduced by showing the placement of the note on the staff and a drawing of the recorder with an explanation of the fingering. The holes that are shown in orange are the holes to be covered to produce that note. A simple exercise will follow to practice the new note.

Your child will be more interested in watching what you do and imitating your actions than in looking at the drawings in the book, so feel free to just set the book aside once you have memorized the song.

## Music Theory: A Brief Introduction

Music is written on a **STAFF**. A staff is composed of five horizontal lines separated by four spaces. Each line or space represents a particular note.

**Staff:**



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

A clef sign, which is placed at the far left of the staff, indicates which notes are assigned to which lines and spaces. There are many clefs used in music, but the **TREBLE** (or G) **CLEF** is most commonly used for recorder and is the only one we use in this book.

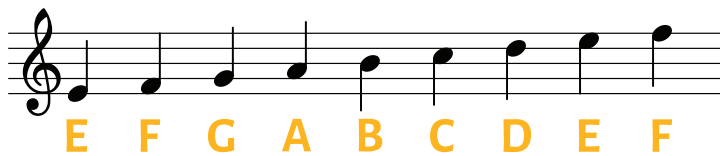
A treble clef looks like this:  and is placed on a staff like this:



The placing of a note on a particular line or space on the staff gives the note its name.

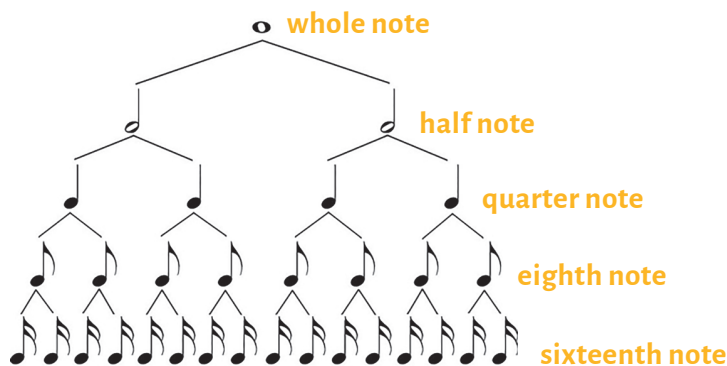
**NOTES** are circles, either empty or filled in, with or without stems, that are placed on the staff in a certain sequence to make a melody. The placing of a note on a particular line or space on the staff gives the note its name. The higher its position on the staff, the higher its pitch, or sound. The lower its position on the staff, the lower its pitch. Therefore, you can have two notes of the same letter names on different parts of the staff, pitched an octave (eight notes) apart.

We use the first seven letters of the alphabet to identify the notes: **A, B, C, D, E, F, G**. Since **E** is the name of the first line on the staff, we start there, as you can see in the diagram below.



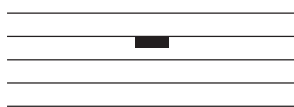
Each note has a definite count, or time, indicated by its shape. Notes have a time value (the number of beats it is held for) that is relative to other notes. For instance, a **whole note** is always held twice as long as a **half note**; a **half note** is always held twice as long as a **quarter note**, and so on. If a quarter note is held for one beat (as it usually is), a half note is held for two beats, and a whole note is held for four beats. Here is a diagram that may help you understand the relationship between the notes. The notes are shown on the right.

A whole note equals 2 half notes, or 4 quarter notes, or 8 eighth notes, or 16 sixteenth notes.



A dot placed after a note 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.

In some pieces of music, there are **RESTS**. They are intervals of silence during which you do not play. Like notes, they each 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*



*half rest*



*quarter rest*



*eighth rest*



*whole note*



*half note*



*quarter note*



*eighth note*

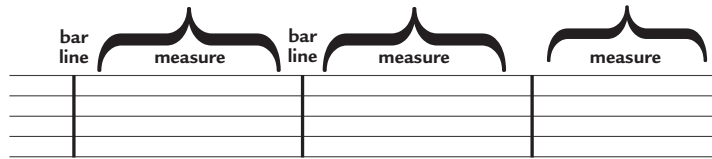


*sixteenth note*

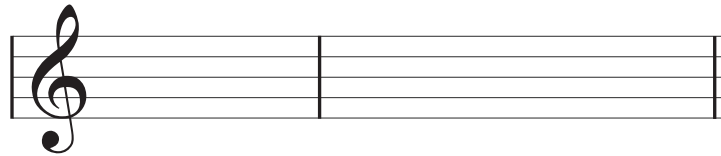


*dotted quarter note*

A **BAR LINE** is a vertical line drawn across the staff. The space between two bar lines is called a **MEASURE**.



A light bar line followed immediately by a heavy bar line indicates the end of a piece of music. Each measure is equal in time value (number of counts) to every other measure in the same time signature.



A **TIME SIGNATURE** will determine how many counts (or beats) the notes and rests in each measure will receive. The time signature consists of two numbers, one above the other, placed at the beginning of the piece following the clef sign. The top number is the total number of beats in one measure and the bottom number is the kind of note that receives one beat.



In 4/4 time, there are four beats in a measure.

A quarter note (or quarter rest) receives one beat.

A half note (or half rest) receives two beats.

A whole note (or whole rest) receives four beats.



Whatever combination of notes or rests is used, there will always be a total of four beats per measure in 4/4 time.



In 2/4 time, there are two beats to a measure.

A quarter note or rest receives one beat.

A half note or rest receives two beats and takes up the whole measure.



In 3/4 time, there are three beats to a measure.

A quarter note or rest receives one beat.

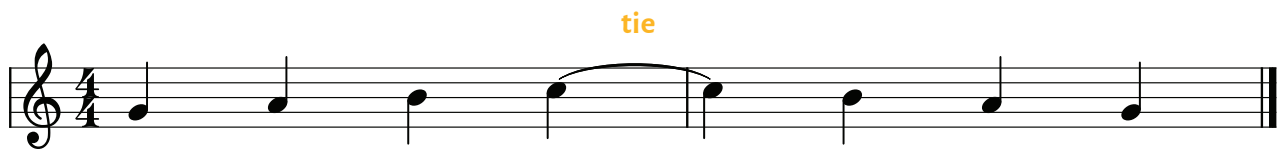
A quarter note plus a half note (or a dotted half note) receive three beats and take up the whole measure.



In 6/8 time, there are six beats to a measure.

An eighth note or rest receives one beat.

A **TIE** is a curved line connecting two notes that are to be played (or sounded) continuously for the total time value of both notes.



When you are learning a new piece, it helps to work out the rhythm in a physical way first. This will help you get the cadence right. For instance, in a four beat measure, you might march as you count 1-2-3-4, 1-2-3-4, over and over. Then begin clapping and singing the rhythm of the notes while your feet keep a steady marching beat. If the piece only has quarter notes, your words/claps will match up exactly with your marching feet. If the piece has half notes (which get held for two beats) or eighth notes (which only get half a beat), you will be clapping more or less often than your marching beat.

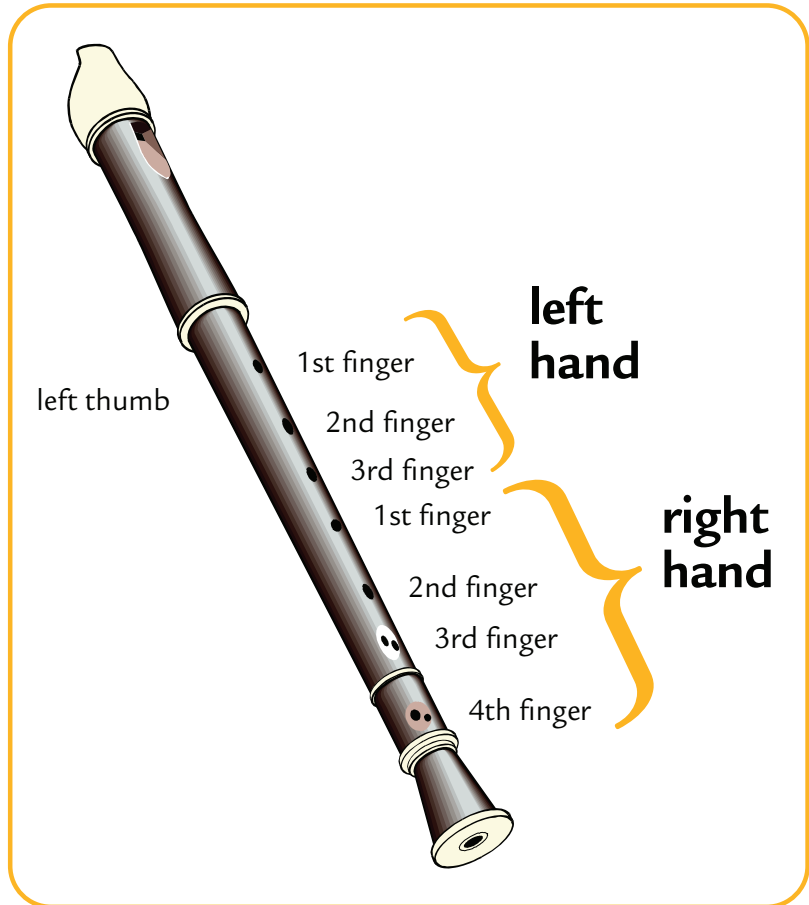




## Holding the Recorder

The recorder has eight holes, seven on the front and one in the back. It is held with the left hand closest to your mouth and the right hand lower down. The left hand lower down. The left thumb covers the hole in the back and the other fingers follow, as shown in the illustration.

Each finger covers only the hole assigned to it, and no other. This stays the same. The right thumb is used only to support the recorder and the left little finger is not used at all. Support the recorder with your right thumb at the back of the fourth hole from the top. Keep your fingers and thumbs in a relaxed position when they are not covering a hole. The fingers not in use may rest lightly—like birds on a branch—next to, but not covering, their holes.



## Playing the Recorder

Open your mouth slightly. Put the mouthpiece of your recorder on your lower lip. Close your upper lip gently, but don't press hard. Keep the recorder away from the teeth and tongue. Sit or stand in a relaxed position and hold the recorder at a 45° angle, pointing diagonally down.

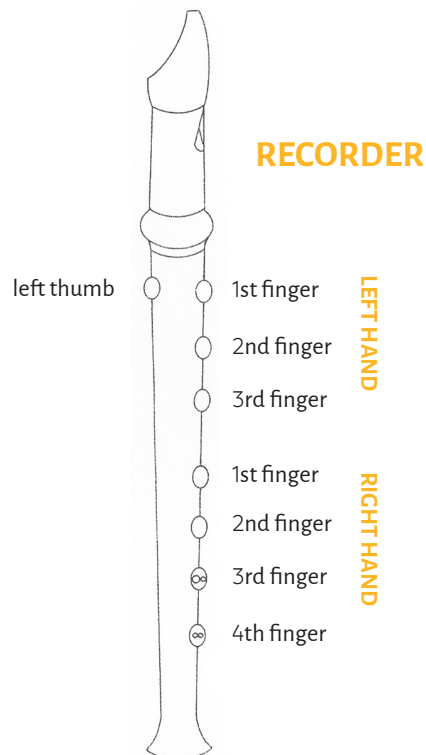
Try to use a steady, even breath when playing. This will produce the best tone. You may find you need to take a breath at the end of each measure, or after every two measures, depending on how slowly you are playing. Try to learn to control your breath so you don't have to stop to breathe in the middle of a measure. Let your child breathe at their own rate—don't draw attention to it. As long as you model good breath control, your child will eventually learn it as well.



# Fingering Chart

(for Baroque style recorder in the key of C)

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## How to Use This Book

This book is designed to let you move through the lessons at your own pace. If you are using this book with the *Oak Meadow Second Grade* coursebook, you will find a suggested schedule for your music lessons, with new material introduced each week. The songs and exercises in this book are numbered to correspond with the lesson numbers; this will make it easy for you to stay on track to finish *Intermediate Recorder* by the end of the year. We recommend doing music lessons three days a week as this will give your child plenty of time to learn new pieces and practice familiar songs. However, feel free to alter this schedule as best suits your child.

You are encouraged to take your time working your way through this book so that you and your child become very relaxed and comfortable playing each piece. As you add new pieces, go back and review the earlier ones regularly. Practicing familiar material will allow your child to develop a stronger sense of tone, rhythm, and expression. You can use these “old favorites” to warm up each day before you explore new material. You and your child can also take turns making up simple tunes that you each try to imitate. This can be fun and is good practice for fingering, breath control, and rhythm.

You will probably find that working together each day for 15 minutes or so is enough. Begin each session spending five or ten minutes warming up with familiar tunes, and then work on a new piece of music for five or ten minutes. It may help to first play the piece for your child, and then put down the recorder, and show your child how to find the rhythm of the song by singing and clapping the beat of the notes as your feet keep a steady marching beat. Once your child has the basic rhythm and melody in their head, it will be easier to play the song on the recorder.

Always end while things are going well—this will leave your child feeling satisfied and eager for more the next day.

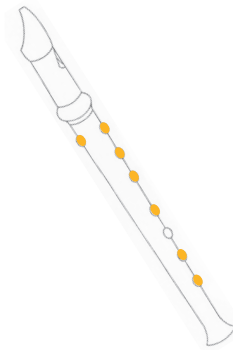
Enjoy the music and have fun!



# Introducing Notes

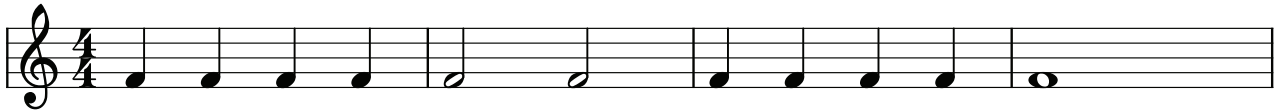


F



## Part I: Introducing the note F

### 1. Exercise for F



### 2. Raindrops



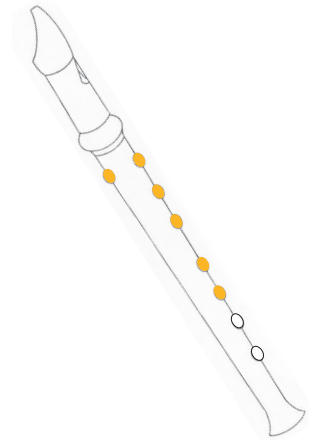
### 3. Merrily We Roll Along

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

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

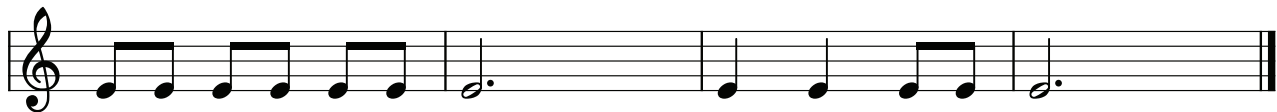
### 4. Skipping Along

### 5. Scale Exercises



## Part II: Introducing the note E

### 6. Exercise for E



### 7. Lazy Mary

