

BOOK ONE

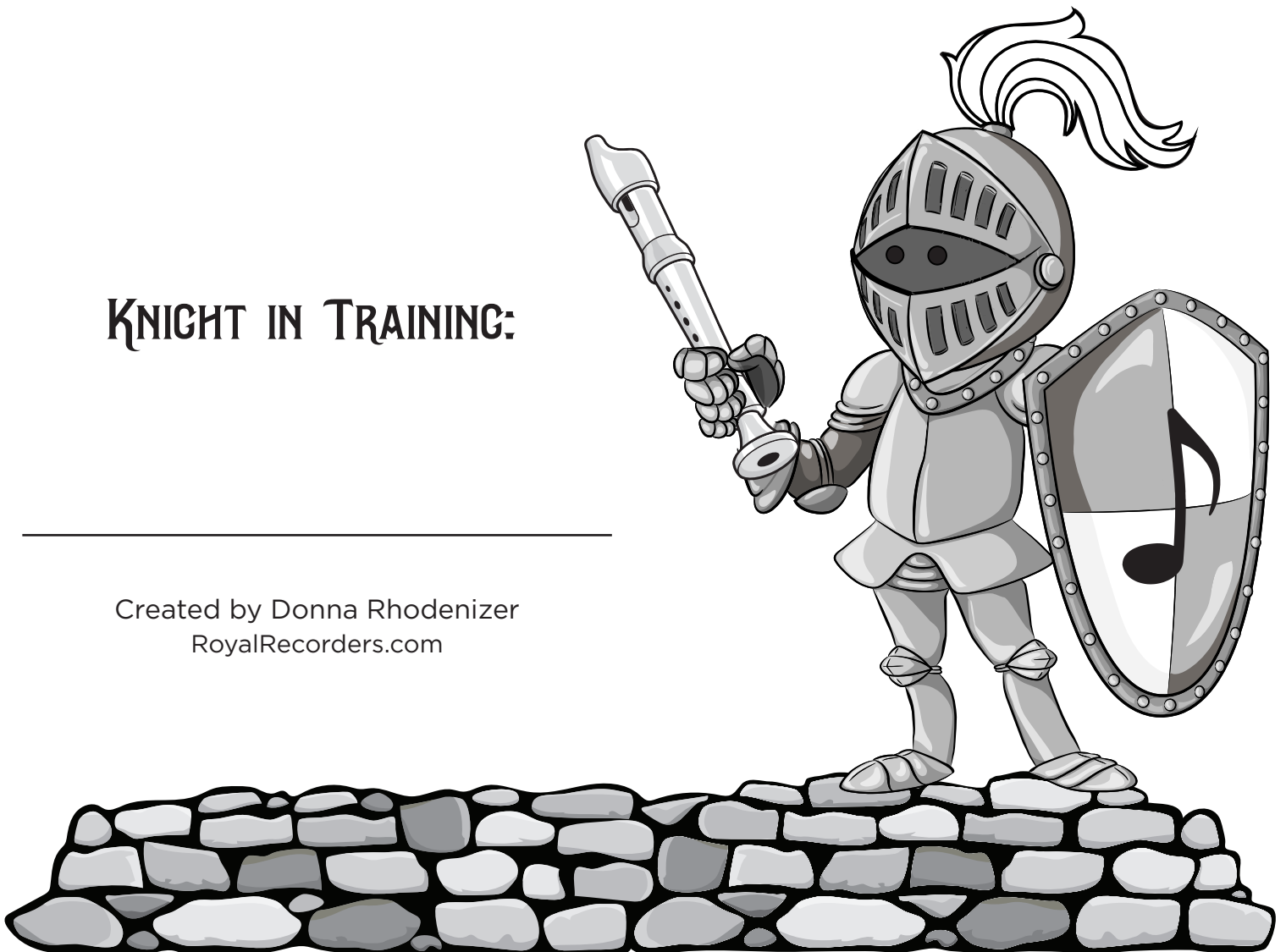
# 1

ROYAL  
RECORDERS

## KNIGHT IN TRAINING:

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Created by Donna Rhodenizer  
RoyalRecorders.com



# NOTES



## Instructions if video testing is included as part of your program:

At the beginning of each testing video you create for your Royal Recorders Song Challenges, please say:

- your name
- the class you are in
- the song challenge you are playing
- the Knight level

Example:

My name is Donna. I am in grade 5 Jones.

I am playing *Jolly Minstrels* for my Turquoise Knight Song Challenge.

## Prepare for your Quest!

### How to hold your recorder

- Left hand is at the top the recorder. Always!
  - Left thumb is used to cover the thumb-hole on the back.
  - Left hand index, middle and ring fingers cover the first three holes.
  - Left hand little finger has nothing to do – it can just “hang around” and rest!
- Right hand is at the bottom of the recorder.
  - Right hand fingers are used to cover the bottom four holes
  - Right thumb provides support on the back of the recorder (between holes 4 and 5).
- Keep the recorder tilting down at a bit of an angle (not straight out like a trumpet).
- Elbows are down, relaxed and fairly close to the body.

### Fingers

- Use the flat pads of your fingers (not the tips) to cover the holes.
- Cover the holes completely or air will escape, creating squeaks or an incorrect note.
- When adjusting and correcting your fingers, try to feel the holes under your fingers. Don't remove your recorder to look at your fingers. That changes the angle of your hands and as soon as you return the recorder to your mouth, the fingers will move and create the same issue again.

### Mouth position

- The mouthpiece of the recorder is placed on the bottom lip with only the tip of the mouthpiece in your mouth.
- Your upper lip will press down gently, like saying the sound “mmm”.
- The mouthpiece should not be touching your teeth when you play.

### Breathing

- Use gentle breath when playing. This should feel like the breath you make when you clean your glasses or trying to create fog on a window.
- Practice whispering “du du du” and notice where your tongue is touching (the roof of your mouth behind your front teeth). You will use your tongue in this same spot to stop and start notes. Be careful not to push the air too forcefully or you will get squeaks.

### Stop squeaks!

- Squeaks happen when you blow too hard, finger holes are not completely covered, or the angle of the recorder is out too straight.

### Rest position

- When it is not being played, the recorder should be placed in rest position across your lap. Rest position is used when the teacher is giving instructions, before class has begun or any time you are waiting and should NOT be playing.

## Some practice advice

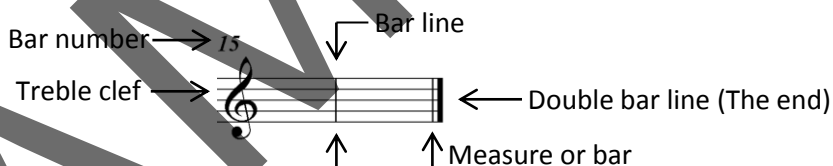
- Do finger push-ups every day:
  - ✓ Without blowing any air, use your left hand fingers to cover the first three holes on the front of the recorder.
  - ✓ Lift the ring finger up and put it back down several times.
  - ✓ Do the same thing with other finger combinations, lifting and replacing the fingers to strengthen the finger muscles.
- Practice slowly.
- Play the difficult sections of each song first and then play the whole song. If you always stop when you make a mistake and re-start at the beginning, the parts you really need to work on get less practice and only the beginning of the song improves.
- If the song is not supposed to go fast, don't play it fast!

## Reference section – Music Symbols and Theory

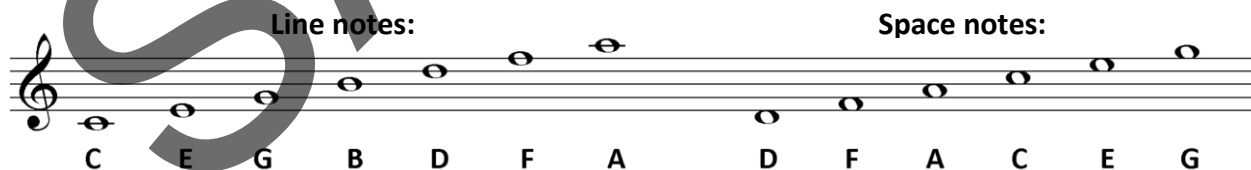
Music is written on a **staff** with five lines and four spaces. When counting lines and spaces, start at the bottom and count up. Like a ladder, the higher you climb, the higher the sounds will be.

A sign called a **treble clef** is located at the beginning of the staff. A staff with a treble clef will have notes that are high sounds.

Music is divided into groups of beats. These are called **measures** or **bars**. The groups of beats are divided by using **bar lines**. A small number at the beginning of each line will indicate the bar number at that point. A **double bar line** will indicate the end of the song.



Each note on the lines and spaces of the staff has its own name. Short lines are added for notes that are written above and below the staff. The short lines are called **ledger lines**.



## Time signature

The top number of a time signature tells you how many beats are in each bar.

The bottom number tells you what kind of note gets one beat.



# Note Value Knight's Helmet

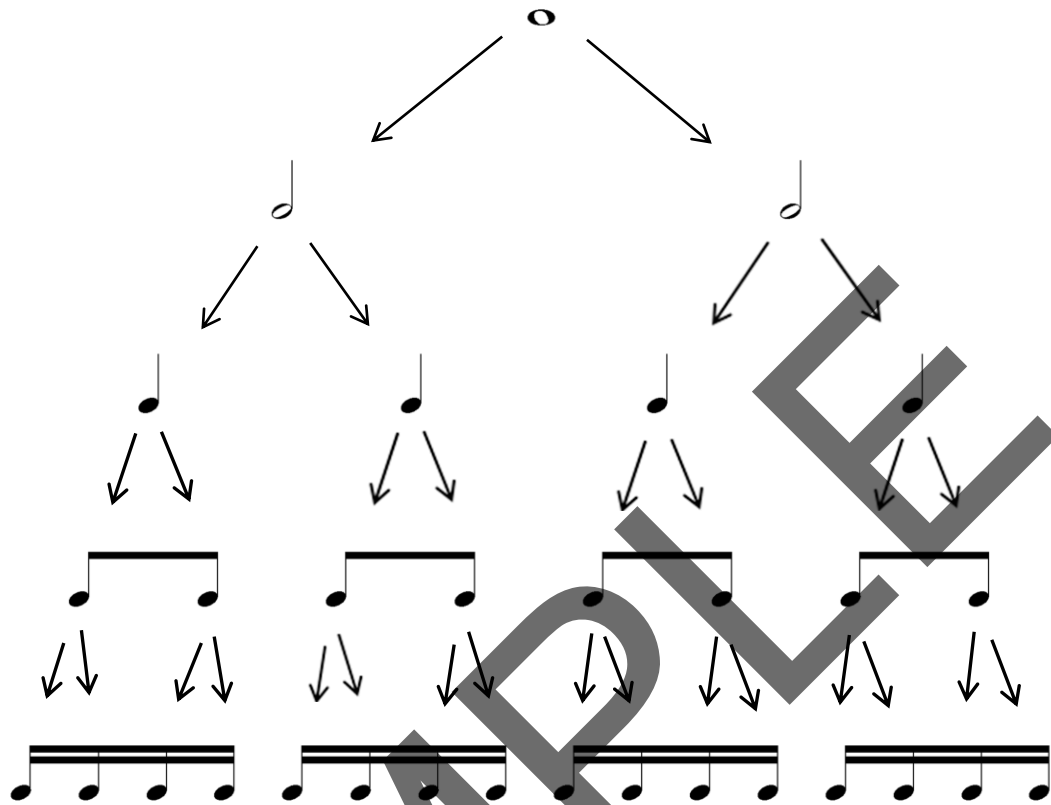
**Whole note**  
(too-oo-oo-oo)

**Half note**  
(too-oo)

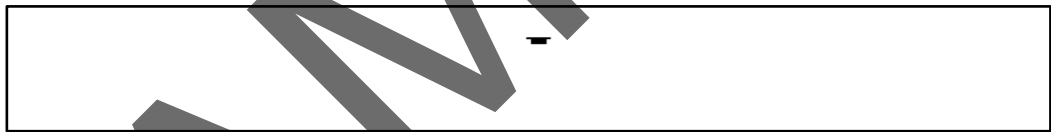
**Quarter note**  
(ta)

**Eighth note**  
(ti-ti)

**Sixteenth note**  
(tiki-tiki)



**Whole rest**



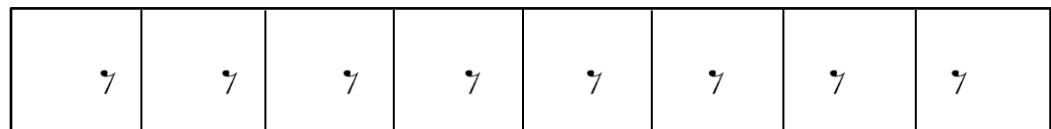
**Half rest**



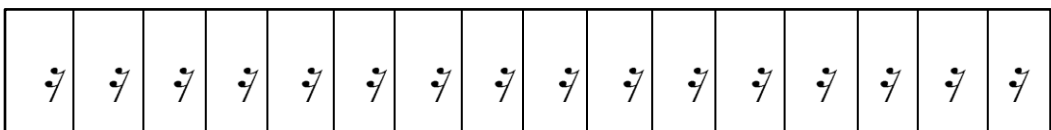
**Quarter**



**Eighth rest**



**Sixteenth rest**

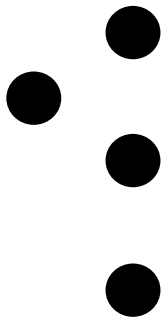


# WHITE, YELLOW, ORANGE

## *Knights* in Training

First three notes:

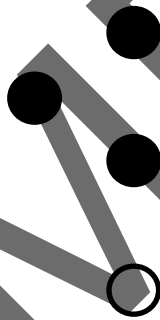
### G



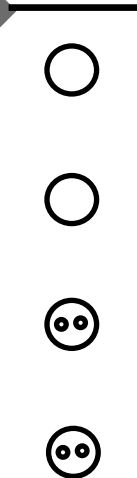
Left hand



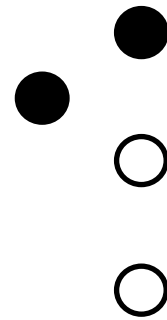
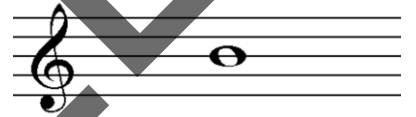
### A



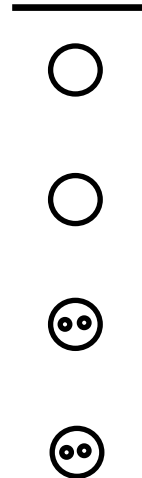
Left hand



### B



Left hand

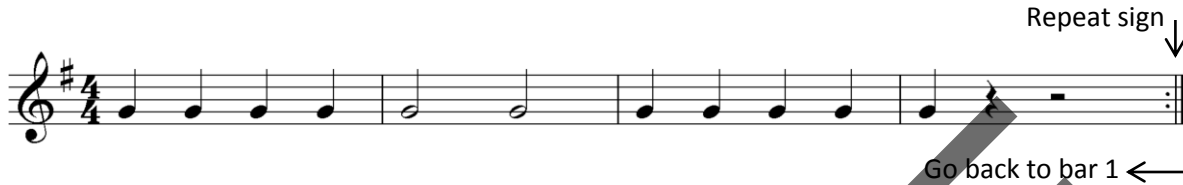


# WHITE, YELLOW, ORANGE

## *Knights* in Training

### Repeat sign

There is a repeat sign shown at the end of bar 4 in the sample below. This sign means that you will go back and repeat from the beginning of the song. (Sample from Yellow Knight song *Big Bad G*)



You will find this type of repeat sign in each of the White and Yellow Knight song challenges and in the Orange Knight songs *Up and Down* and *B A G of Surprises*.

### Repeat sign (a different one!)

*Flamenco Flair* has two different kinds of repeat signs. (Yellow Knight Song Challenge p.9)

At the end of bar 8, the repeat sign will send you back to the beginning of the song. We already know about this kind of repeat sign. You will return to bar 1 and repeat the first eight bars.

But there is **another repeat sign** at the end of bar 16. This repeat sign is one of a matched pair. The sign at the end of bar 16 will send you to find its matching sign at the beginning of bar 9 to show you the section to be repeated.



### Time signature

The top number of the time signature for *Flamenco Flair* shows that there are 3 beats in every bar. The 4 on the bottom means a quarter note is worth one beat. The half note (worth two beats) is given another beat because of the dot, and will use up the whole bar.



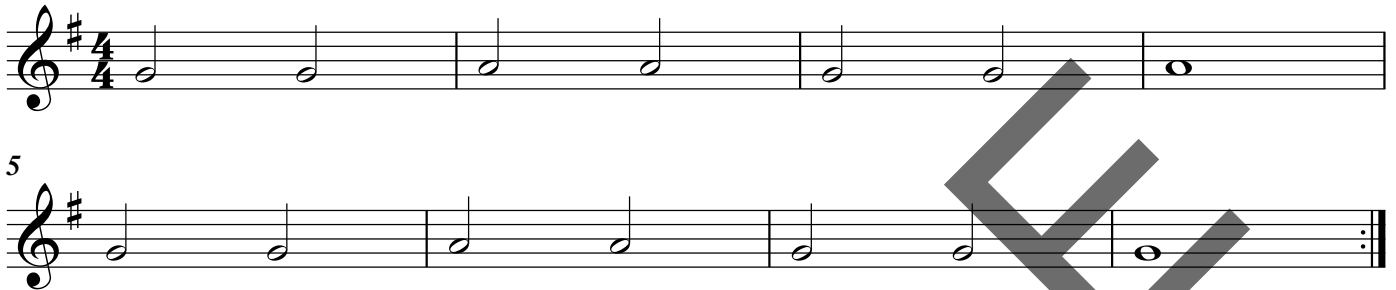
### Tonguing

The quick notes in *Flamenco Flair* will be easier to play if you use tonguing. This is when you start and stop the air flow by putting your tongue on the roof of your mouth behind the top teeth. It is like whispering "du" as each note is played. Be careful not to push the air too hard or you will get squeaks.

# 1 - *WHITE KNIGHT* Song Challenges

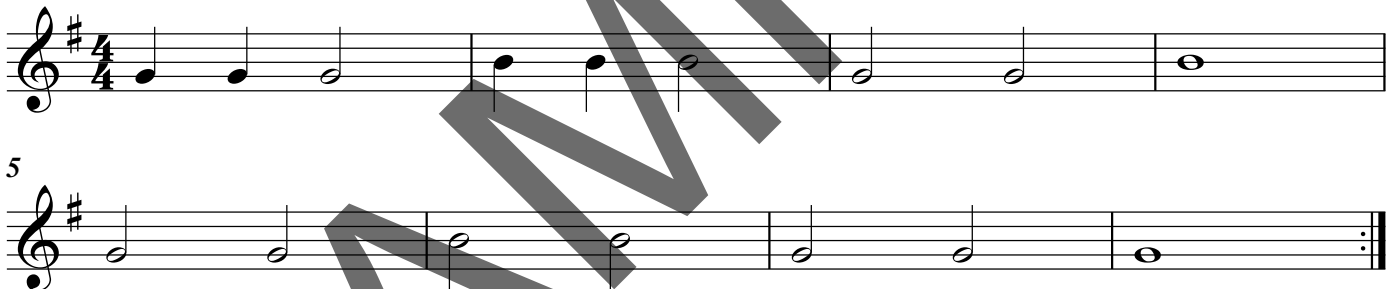
## G and A All Day

Donna Rhodenizer



## He B G Bees

Donna Rhodenizer



## Baa, Baa, Baa

Donna Rhodenizer

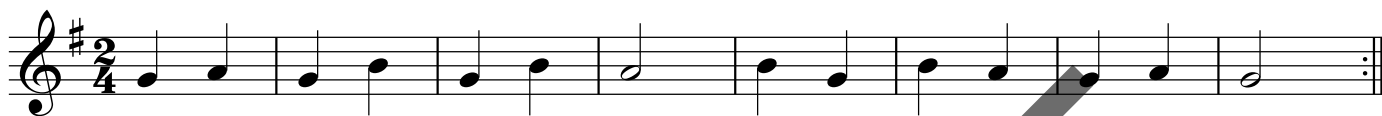




## 2 - *YELLOW KNIGHT* Song Challenges

### One, Two, Skip a Few

Donna Rhodenizer



### Big Bad G

Donna Rhodenizer



### Flamenco Flair

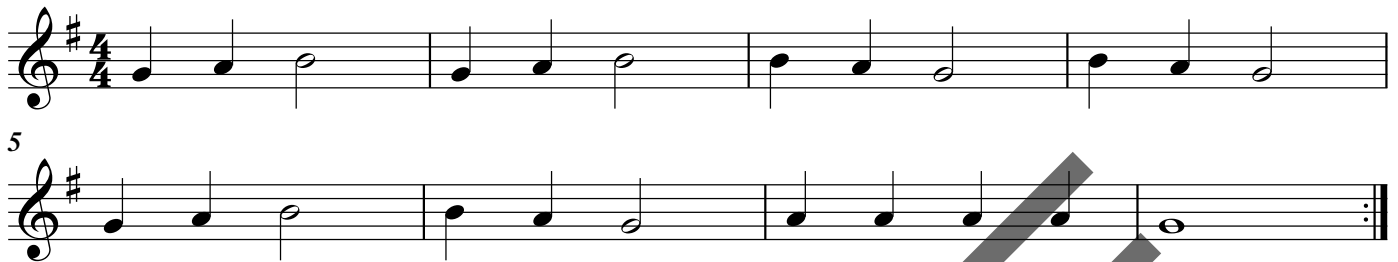
Donna Rhodenizer



# 3 - ORANGE KNIGHT Song Challenges

## Up and Down

Donna Rhodenizer



## B A G of Surprises

Donna Rhodenizer



## Fais dodo

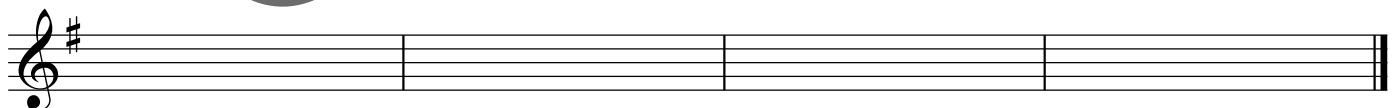
French Folk Song



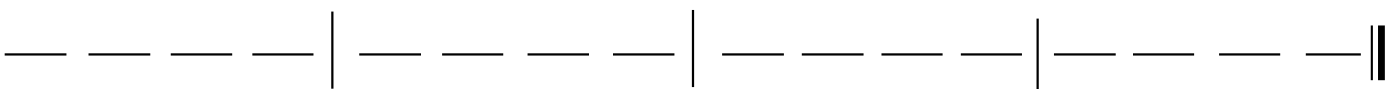
## My G-A-B Composition

Compose using notes (G A B):

Composer \_\_\_\_\_

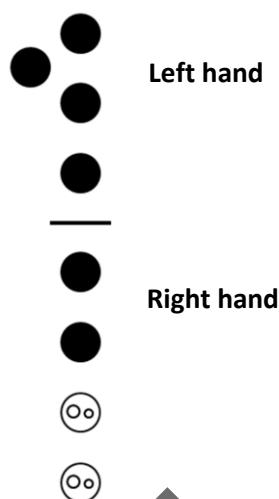


Compose using letter names for each note (G A B):



# GREEN KNIGHT in Training

## New note: Low E (E<sub>2</sub>)



## 1<sup>st</sup> and 2<sup>nd</sup> ending

Sometimes when there is a repeat in the music, 1<sup>st</sup> and 2<sup>nd</sup> endings are used. Look at the sample below. You will play from the beginning of the song to the repeat at the end of the 1<sup>st</sup> ending (under the bracket with the 1. in it). Return to the beginning and play the section again. The second time you get to the bars in the 1<sup>st</sup> ending, skip over them and play the bars in the 2<sup>nd</sup> ending (under the bracket with the 2. in it) and continue to the end of the song. *Over Easy* uses 1<sup>st</sup> and 2<sup>nd</sup> endings (p.12).



## Phrase

A long curved line over multiple notes shows a phrase (a complete musical idea). These notes should be connected smoothly to each other.



(Sample: *Skin and Bones*)

## Tie

A line connecting two notes that are the same sound is a tie. This means that the value of both notes are added together. In the sample above (*Skin and Bones*, bar 7) the E that you play in bar 7 is held for a total of 5 beats (3+2).

There is also a tie in *Blues-E*. An accent is created when the note starts between beat one and beat two. This is called syncopation and it is often found in jazz and blues music.



(Sample: *Blues-E*)

## Anacrusis

An anacrusis (or pickup beat) appears in a partial bar of music before bar 1. The beats used to create the anacrusis are “borrowed” from the last bar of the song. Together, they add up to the right number of beats for that time signature. *Skin and Bones* has an anacrusis.

# 4 - *GREEN KNIGHT* Song Challenges

## Over Easy

Donna Rhodenizer

Musical notation for 'Over Easy' in G major (one sharp) and 4/4 time. The first staff shows the melody for the first measure. The second staff shows the melody for the first two measures, with a first ending bracket over the second measure. The third staff shows the melody for the second two measures, with a second ending bracket over the second measure.

## Blues-E

Donna Rhodenizer

Musical notation for 'Blues-E' in G major (one sharp) and 4/4 time. The first staff shows the melody for the first measure. The second staff shows the melody for the first two measures, with a first ending bracket over the second measure. The third staff shows the melody for the second two measures, with a second ending bracket over the second measure.

## Skin and Bones

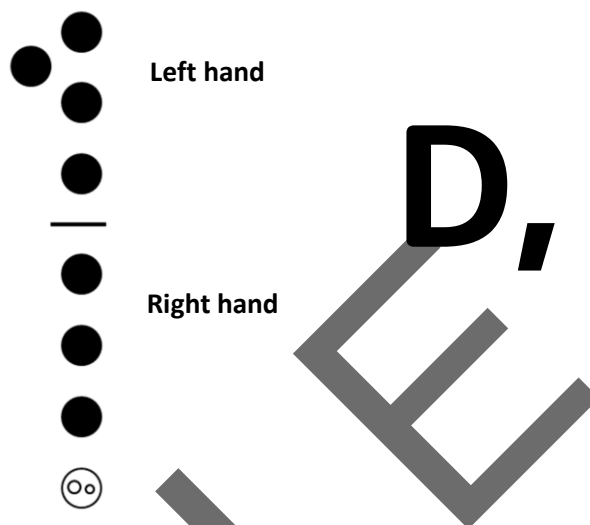
Camp Song

*Mysteriously*

Musical notation for 'Skin and Bones' in G major (one sharp) and 3/4 time. The first staff shows the melody for the first measure. The second staff shows the melody for the first two measures, with a first ending bracket over the second measure. The third staff shows the melody for the second two measures, with a second ending bracket over the second measure. The lyrics are: 'There was an old la - dy all skin and bones. Ooh \_\_\_\_\_ One night she went to take a walk. Ooh \_\_\_\_\_'.

# PURPLE KNIGHT in Training

## New note: Low D (D,)



## Anacrusis

In the song *There's a Hole in My Bucket*, the 3/4 time signature shows that there will be 3 beats in every bar. However, before bar 1 there are two eighth notes that add up to only one beat, creating a partial bar. This is called an **anacrusis** or **pickup beat**. That beat has been "borrowed" from the last bar of the song (which only has 2 beats in it).

(Sample: *There's a Hole in My Bucket*)

Time signature Anacrusis or pickup beat

5

Time value of the anacrusis is "borrowed" from here

## Swing the eighths

At the beginning of the song you will see the instruction: swing the eighths. This means that although it is written the same as two evenly spaced eighth (ti-ti) notes, you will hold the first one a little longer and shorten the second one. This will create a swinging or skipping feeling.

Swing the eighths

(Sample: *There's a Hole in My Bucket*)

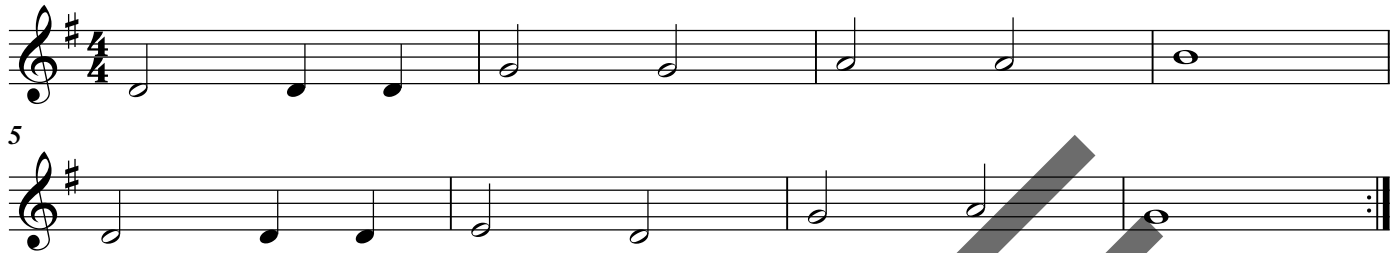
## Rhythm to practice

*Old MacDonald* has tricky rhythms in bars 9-12. The words will be familiar: "With a quack quack here and a quack quack there. Here a quack, there a quack, everywhere a quack quack." Thinking the words as you play may help you as you play the rhythm. Use tonguing (see explanation on p.7) for more to help with the quick quacky notes, but be careful - no squeaking!!!

# 5 - *PURPLE KNIGHT* Song Challenges

## Go for a Stroll

Donna Rhodenizer



## Old MacDonald

Traditional



## There's a Hole in My Bucket

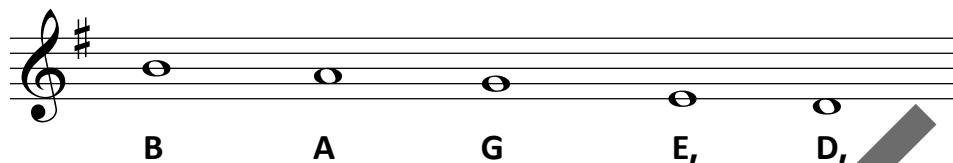
Traditional



# 5 - *PURPLE KNIGHT* Song Challenges

## COMPOSITION

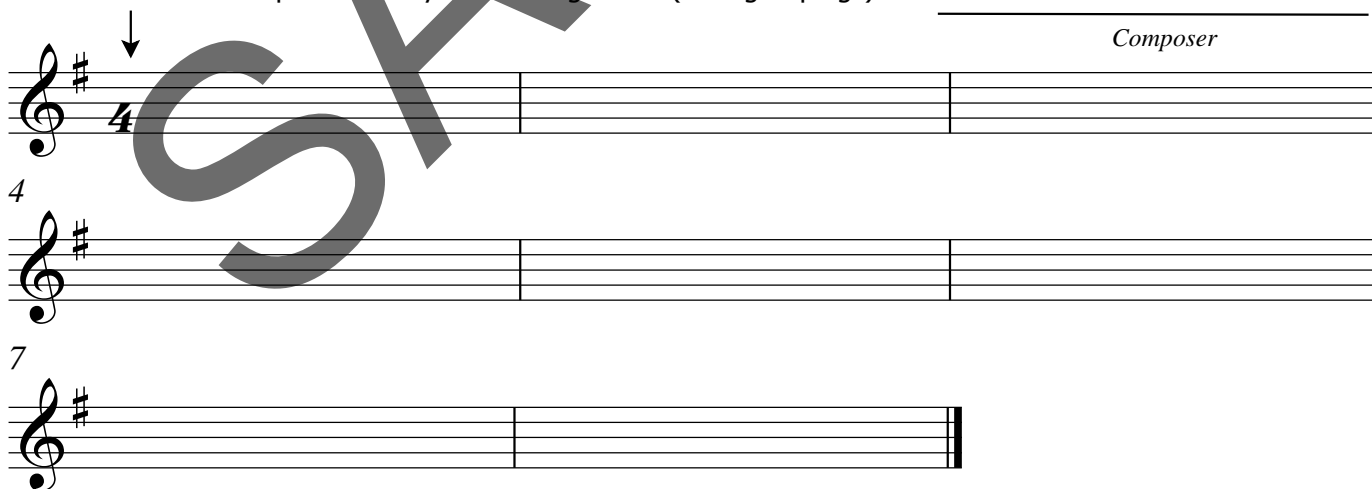
Create your own 8-bar song: Use B A G E, and D,



*Title* \_\_\_\_\_

Add 3 or 4 on top to create your time signature (beat groupings)

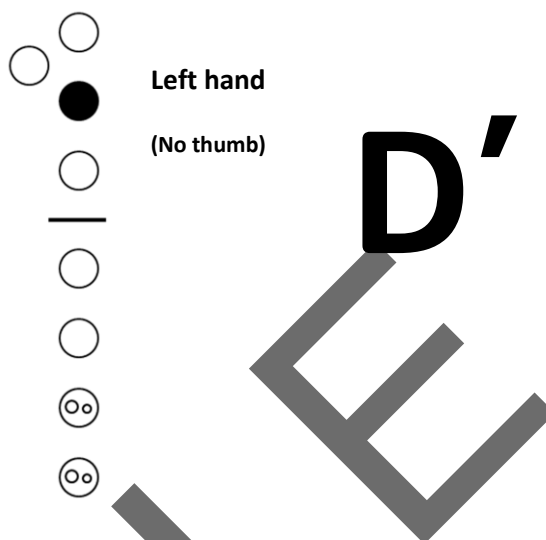
*Composer* \_\_\_\_\_



Copyright © \_\_\_\_\_  
*Year* *Composer*

# TURQUOISE KNIGHT in Training

## New note: High D (D')



### No thumb

This is the first recorder note you have learned that requires the thumb-hole to be left open (or uncovered). Because of the high location of its pitch, high D must be played carefully so it does not create a harsh tone.

### 2/2 time signature

The time signature for *Lady of the Red Castle* may look unfamiliar to you.

2/2 time means there are two beats in every bar and each half note is counted as one beat.



### Multi-rests (H-bars)

At the beginning of *Lady of the Red Castle* there are 4 bars of rest. Instead of writing four empty bars, an H-bar is used. The number written above the H symbol indicates that there are four bars of rest. Count the four bars of rest like this: 1-2, 2-2, 3-2, 4-2.

### Rhythm element

An eighth note-two sixteenth note rhythm combination is written in bar 5 of *À la claire fontaine*. (sample of bar 5):



The rhythm highlighted by the arrows above, has the same time value as two eighth notes.

The first half of the beat is a ti and the other half is a tiki. This creates a ti-tiki.

The eighth note and two sixteenth note combination (ti-tiki) also occurs in bar 6.

It may be helpful to review the **Note Value Knight's Helmet** on page 5.



# TURQUOISE KNIGHT in Training

## Minstrels

In medieval times, musicians and other entertainers were called minstrels. Traveling minstrels were common, going from place to place to entertain.

## 6/8 time

6/8 time means there are 6 beats in every bar and an eighth note (ti) is counted as one beat. The music will have a rocking feel to it. Beat one and beat four will be stronger sounds or pulses in the music. The sample below is from *Jolly Minstrels*. There is also a one-beat anacrusis at the beginning of the song. (See a more detailed explanation of anacrusis on p.14)

Count: 6 1 - 2 3 4 - 5 6 1 - 2 3 4 - 5 - 6 1 - 2 3 4 5 6 1 - 2 - 3 - 4 - 5 6

Tied note

## Tied notes

A tie is a line that connects two notes that are the same. The value of both notes are added together to create one longer sound. The tie in bar 4 of *Jolly Minstrels* means that you play the low E and hold it for 5 counts (3 + 2). (see sample above)

## Dotted eighth note

*Day is Done* has an eighth note with a dot. The dot placed after a note increases its duration by one half. The dotted note has borrowed some of the value of the next eighth note so all that is left over is a sixteenth note (or just the last part of a tiki-tiki) which is quite short. This two note combination will have a lilting feel.



(Sample: *Day is Done*)


There is also a dotted half note in *Day is Done*. The normal time value of the half note is two beats. The dot adds half of that (2 + 1) to create a three-beat note.

All notes can be dotted with lots of complicated math to figure out the timing! Although there were no dotted quarter notes in *Day is Done*, you will get to play this kind of dotted note in the Blue Knight song challenge *Ode to Joy*.

## Rit.

Rit. is an abbreviation of an Italian word that means gradually slowing down. It is often used at the end of a song. This instruction appears at the end of *Lady of the Red Castle* and *Day is Done*.

## Fermata

The fermata symbol (pause)  means to hold the note longer. There is a fermata at the end of *Day is Done*. If you are playing with the accompaniment track, just let the note fade away.

## Finger push-ups

Practice finger push-ups to help you improve your transitions to high D. Most of the fingerings involve moving between B and D'. Practice 10 B-D' push-ups to prepare before playing.

# 6 - TURQUOISE KNIGHT Song Challenges

## Lady of the Red Castle

♩ = 86

Donna Rhodenizer

4

13

21

29

rit.

The musical notation for 'Lady of the Red Castle' is written on a single staff in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The piece begins with a 4-measure rest. The melody consists of eighth and quarter notes. A large 'SAMPLE' watermark is diagonally across the page. Measure numbers 4, 13, 21, and 29 are indicated at the start of their respective lines. The piece concludes with a 'rit.' (ritardando) marking.

## À la claire fontaine

♩ = 90 Gently

French Folk Song

4

The musical notation for 'À la claire fontaine' is written on a single staff in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The melody is composed of eighth and quarter notes. A large 'SAMPLE' watermark is diagonally across the page. Measure number 4 is indicated at the start of the first line. The piece concludes with a double bar line.

# 6 - TURQUOISE KNIGHT Song Challenges

## Jolly Minstrels

Donna Rhodenizer

♩. = 92



## Day is Done

Camp Song

♩. = 78



# BLUE KNIGHT in Training

## New note: High C (C')



## Dotted quarter note

In the song *Ode to Joy* there is a dotted quarter note and an eighth note combination. Together, they add up to two beats. The quarter note gets one full beat plus half of its value. The extra half beat is borrowed from the next note, leaving only half a beat, or an eighth note. When reading with rhythm syllables we say *tam ti* (or *ta dot ti*) for this combination.

(Sample: *Ode to Joy*)



When counting beats, say “and” between each of the beats, counting “1 and 2 and 3 and 4 and”. This doesn’t change the number of beats (there are still only 4 beats in the bar) but it makes it easier to see where the dotted-note rhythm fits with the beats.

## Similar phrases / practice tip

The first three bars of *Ode to Joy* are repeated to create the first three bars of phrase two and phrase four. Beethoven only makes slight changes in the last bar of each of these phrases to make them different. Because you play the same note combinations in these phrases three times, they are going to improve quickly. The third phrase (bars 9-12) is the most difficult line of the song and it only shows up once. **Practice tip:** when you are practicing, start with the third phrase. Play it slowly several times before you play the whole song. When you finally put the song together, the third line will be ready and well prepared!

## Rests

Pay attention to the rests in *Oh When the Saints*. At the beginning of bars 3, 5, 9 do not hold the notes into the quarter rests. These are good spots to take a breath. Also, the half rest at the beginning of bar 13 lasts for two beats. It is important to count and play accurately, including the parts of the music that involve NO sound!

# 7 - *BLUE KNIGHT* Song Challenges

## Cabbage Soup

Donna Rhodenizer

 $\text{♩} = 90$ 

## Ode to Joy (From the Ninth Symphony)

Ludwig Van Beethoven  
1770 - 1827

Moderato



# 7 - *BLUE KNIGHT* Song Challenges

## Oh When the Saints

Traditional

5

9

13

**My Composition:** \_\_\_\_\_

\_\_\_\_\_  
*Composer*

5

9

13

Copyright © \_\_\_\_\_

*Year*

\_\_\_\_\_  
*Composer*

BOOK 1 notes:

G

A

B

E,

D,

D'

C'


D, E, G A B C' D'

# Royal Recorders

## Book 1

## Book 2

New notes	LEVEL / Song	
<b>BAG</b>	<b>1 WHITE</b>	G and A All Day
		He B G Bees
		Baa, Baa, Baa
<b>BAG</b>	<b>2 YELLOW</b>	One, Two, Skip a Few
		Big Bad G
		Flamenco Flair
<b>BAG</b>	<b>3 ORANGE</b>	Up and Down
		BAG of Surprises
		Fais dodo
		Composition (BAG)
<b>E,</b>	<b>4 GREEN</b>	Over Easy
		Blues-E
		Skin and Bones
<b>D,</b>	<b>5 PURPLE</b>	Go for a Stroll
		Old MacDonald
		There's a Hole in My Bucket
		Composition (BAG E, D,)
<b>D'</b>	<b>6 TURQUOISE</b>	Lady of the Red Castle
		À la claire fontaine
		Jolly Minstrels
		Day is Done
<b>C'</b>	<b>7 BLUE</b>	Cabbage Soup
		Ode to Joy
		Oh When the Saints
		Composition

New notes	LEVEL / Song	
F	8 RED	Moravian Folk Tune
		Still Waters
		Land of the Silver Birch
		Morning
F#	9 PINK	Birch Tree (duet)
		Sharp as a Tack
		English Melody
		Merry Branle
C,	10 BROWN	C major scale
		Scarborough Fair
		My Paddle
		What Shall We Do with the Drunken Sailor?
		Composition
E'	11 BLACK	Music Alone Shall Live
		Un Canadien Errant
		Swing Low, Sweet Chariot
		Let's Catch a Rooster
C#'	12 SILVER	Donna's Aire
		Scotland the Brave
		Down by the Sally Gardens
		Ash Grove
F#', Bb', F'	13 GOLD	Celtic Winter
		Early One Morning
		Little Burnt Potato
		Composition
BONUS - KING of the CASTLE		
A', G', G#		Niel Gow's Lament 2018-19 challenge Changed yearly and available from www.royalrecorders.com