

Suzuki[®]

RECORDER SCHOOL

Volume 4
Soprano Recorder
Recorder Part

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To Review:

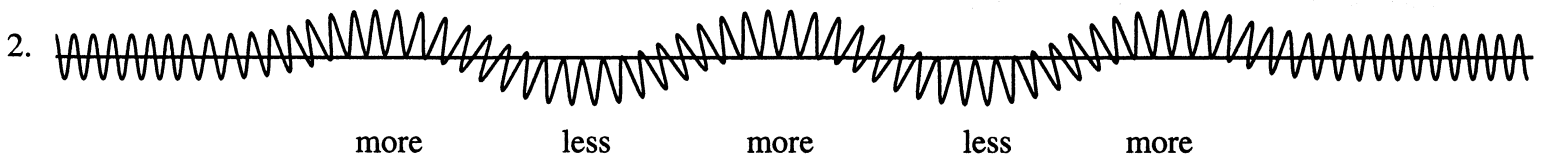
First, whisper an extended “hu.” Then play a *non-vibrato* (straight) tone with resonance as indicated in No. 1 below.



Focus on a “direction” during the long tone.

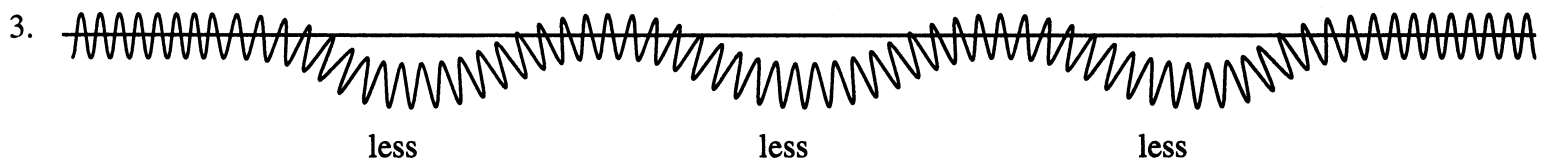
Begin and finish with a straight tone as shown in the samples below.

In No. 2 the wave motion is on the higher and lower sides of the pitch.

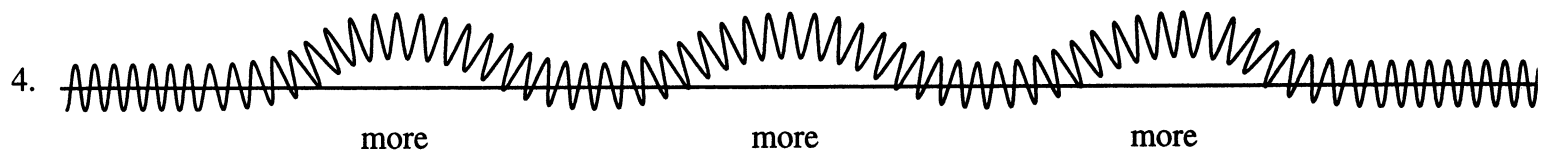
**Breath pressure:**

In No. 3 the wave motion goes to the lower side of the pitch.

This type of breath vibrato is more commonly used on the companion recordings.

**Breath pressure:**

In No. 4 the wave motion goes to the high side of the pitch.

**Breath pressure:**

Sometimes the vibrato is added towards the end of the carefully selected tones within the composition. You may listen to an example in the Larghetto by G. F. Handel, Op. 1, No. 11. This example is on the companion recordings for Vol. 2, soprano and alto recorders.

DOUBLE TONGUING (CONTINUED FROM VOLUMES 1-3)

The following articulations offer other choices for both early music and for modern compositions. When they are used in appropriate places in modern music, our goal is to play as evenly as possible, with rhythmic equality.

First, whisper a moderate tempo: te ke and de ge

Then whisper into your recorder's mouthpiece. Your tongue will be high in your mouth, with the tongue tip in a forward position as it is for other articulations.

For variety, you may use other vowels such as "ti ki, di gi" and "tu ku, du gu." After you feel comfortable whispering these into your mouthpiece, play repeated tones in the middle range of your recorder. Gradually increase the tempo. These tonguings work well for quick passages; "te ke" will give a more distinct effect; "de ge" is used for a lighter, more gentle effect.

Sample rhythm to practice: d g d g d g d

TRIPLE TONGUING

$\frac{12}{8}$ te ke te or
de ge de

Double and triple tonguings are used for both stepwise passages and for arpeggios.