

## A NOTE TO PARENTS AND STUDENTS

*Jump Right In: The Instrumental Series* is a unique method designed to provide effective and appropriate instruction in learning how to play a music instrument. The series is based upon an organized sequence of learning, which requires the careful attention of both parents and students. Following, is a brief explanation of how we learn music, and in particular, how we learn to play a music instrument.

There is no correct age at which students should begin to study an instrument. There is, however a correct musical age, and that is the age at which they can audiate. When students begin to sing in tune and move their bodies rhythmically, they are developing the ability *to audiate*. That is, they begin to hear and to *comprehend* music for which the sound may or may not be physically present. In other words, audiation is to music what thinking is to language.

In addition to audiation skills, playing an instrument involves the development of executive skills such as embouchure (placement of the lips), articulation (use of the tongue), posture, hand position, and finger dexterity. Although students require various lengths of time for the growth and development of executive skills, one fact remains constant: executive skills are easier to achieve when supported by audiation skills. In *Jump Right In: The Instrumental Series*, audiation skills and executive skills are given equal emphasis and they are taught in the proper sequence -- audiation skills preceding executive skills. Therefore, each student will learn two instruments -- the audiation instrument (in the head) and the executive skill instrument (in the hands).

Standard music notation is introduced in *Jump Right In: The Instrumental Series* when the student has developed the readiness to give meaning to the notation. Students will achieve that readiness by learning to sing songs, move to music, and improvise; that is, students will "speak" music and engage in musical conversation. Without that readiness, students will lack the ability to read music with comprehension. For example, just imagine trying to teach children to read a language if they could not speak the language and engage in a conversation. That would be similar to pronouncing words when reading a language but not understanding the meaning of what you are reading. The same is true in music; when students are taught to read in the proper sequence they will be able to understand the notation and hear the music in their heads (audiate) before they play it.

Parents can do much at home to develop readiness for instrumental instruction by (1) helping their child follow closely the directions in this book and on the *Home-Study Compact Disc* and 2) encouraging their child to sing songs and move to music in an organized manner as suggested throughout this book.

For additional information ask your music teacher for a copy of the Parents' Guide for *Jump Right In: The Instrumental Series*.





# ASSIGNMENT SCHEDULE

The teacher will specify the student's assignments. The student will insert the date and check (✓) underneath the date to indicate specific assignments. The *Home-Study Compact Disc* Track # is the same as the Item Number.

		D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D
		A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
		T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T	T
		E	E	E	E	E	E	E	E	E	E	E	E	E	E	E	E	E
<b>READ THE FOLLOWING</b>																		
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<b>LISTEN TO THE HOME-STUDY COMPACT DISC</b>																		
<b>Item/Track No.</b>	<b>AND FOLLOW THE DIRECTIONS FOR</b>																	
	<b>Unit</b>																	
1 - Singing "Major Duple" a-Melody b-Bass Line	1-A																	
2 - Accompaniment for Singing "Major Duple"																		
3 - Connected Style of Articulation																		
4 - Separated Style of Articulation																		
5 - Singing "Major Triple" a-Melody b-Bass Line	1-B																	
6 - Accompaniment for Singing "Major Triple"																		
7 - Connected and Separated Styles of Articulation with the Airstream																		
8 - Connected and Separated Styles of Articulation on the Recorder - No Fingers Down																		
9 - Singing "Minor Duple" a-Melody b-Bass Line	2-A																	
10 - Accompaniment for Singing "Minor Duple"																		
11 - Tonal Patterns - Major - Tonic and Dominant - Neutral Syllable																		
12 - Tonal Patterns - Major - Tonic and Dominant - Tonal Syllables																		
13 - Connected and Separated Styles of Articulation on G-DO																		
14 - Singing "Minor Triple" a-Melody b-Bass Line	2-B																	
15 - Accompaniment for Singing "Minor Triple"																		
16 - Connected and Separated Styles of Articulation on TI																		
17 - Melodic Patterns on G-DO and TI																		
18 - Rhythm Patterns - Duple - Macro and Micro - Neutral Syllable																		
19 - Rhythm Patterns - Duple - Macro and Micro - Rhythm Syllables																		
20 - Singing "Pierrot" a-Melody b-Bass Line	3-A																	
21 - Accompaniment for Singing "Pierrot"																		
22 - Tonal Patterns - Minor - Tonic and Dominant - Neutral Syllable																		
23 - Tonal Patterns - Minor - Tonic and Dominant - Tonal Syllables																		
24 - Connected and Separated Styles of Articulation on RE																		
25 - Melodic Patterns on G-DO, TI and RE																		







		D A T E	D A T E	D A T E	D A T E	D A T E	D A T E	D A T E	D A T E	D A T E	D A T E	D A T E	D A T E	D A T E
70 - Singing "Triple Twinkle" a-Melody b-Bass Line	6-A													
71 - Accompaniment for Singing "Triple Twinkle"														
72 - Tonal Patterns - Major - Tonic, Dominant, Subdominant - Neutral Syllable														
73 - Tonal Patterns - Major - Tonic, Dominant, Subdominant - Tonal Syllables														
74 - Singing "Minor Aunt Rhody" a-Melody b-Bass Line	6-B													
75 - Accompaniment for Singing "Minor Aunt Rhody"														
76 - Rhythm Patterns - Triple - Divisions - Neutral Syllable														
77 - Rhythm Patterns - Triple - Divisions - Rhythm Syllables														
78 - "Lightly Row" - Accompaniment Only														
79 - Singing "Triple Pierrot" a-Melody b-Bass Line	7-A													
80 - Accompaniment for Singing "Triple Pierrot"														
81 - Tonal Patterns - Minor - Tonic, Dominant, Subdominant - Neutral Syllable														
82 - Tonal Patterns - Minor - Tonic, Dominant, Subdominant - Tonal Syllables														
83 - "Down By the Station" - Accompaniment Only														
84 - Singing "Patsy, Ory, Ory, Aye" a-Melody b-Bass Line	7-B													
85 - Accompaniment for Singing "Patsy, Ory, Ory, Aye"														
86 - Rhythm Patterns - Duple - Elongations - Neutral Syllable														
87 - Rhythm Patterns - Duple - Elongations - Rhythm Syllables														
88 - Singing "Baa, Baa, Black Sheep" a-Melody b-Bass Line	8-A													
89 - Accompaniment for Singing "Baa, Baa, Black Sheep"														
90 - Singing "Oats, Peas, Beans" a-Melody b-Bass Line	8-B													
91 - Accompaniment for Singing "Oats, Peas, Beans"														
92 - Rhythm Patterns - Triple - Elongations - Neutral Syllable														
93 - Rhythm Patterns - Triple - Elongations - Rhythm Syllables														
94-97 <b>Musical Enrichment - See page 48.</b>														

## **PRACTICE TIPS**

Under typical circumstances, you should practice every day. When first learning to play an instrument, however, it is most effective if you practice for shorter periods of time. Two sessions of 10 to 15 minutes each day are better than one longer session. Although you will be able to practice for longer periods of time after the first several lessons, it will still be most beneficial if you continue practicing for two shorter sessions, as opposed to one longer session.

How you practice is more important than the length of time you practice. To establish goals for each practice session you should refer to the *Assignment Schedule* on pages 2 - 4, along with the information and illustrations on pages 5 - 6. It is also important to read carefully the guidelines for developing executive skills, which include embouchure, articulation, fingering, posture, and hand position.



## USE OF THE HOME-STUDY COMPACT DISC

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The *Home-Study Compact Disc* (CD) is an important part of *Jump Right In: The Instrumental Series*. The CD should be played on good equipment. If you do not have a CD player, ask your teacher if you may use one to practice with during the school day, or if you may borrow a CD player from the school or a music store until you obtain your own.

You will use the CD when you practice at home. During your lessons at school, your teacher will explain how to practice at home with your CD. Every item on the CD will be used to help you learn a specific assignment in this book, as explained on the *Assignment Schedule* on pages 2 - 4. For example, after the first lesson you will be asked to listen to the CD and follow the directions for Items 1, 2, 3 and 4. Listen to and follow the directions as many times as you wish. You may replay items on the CD as many times as necessary. Ask your teacher for permission, however, before you listen to items that have not been assigned.

When using the CD, you will typically want to review previous assignments. Perhaps there will be times when you will wish to start with the assignment given in your last lesson. In that case, simply call up the number of that item on the CD player. If you have the "repeat" option on your CD player, you may use it to repeat the item as many times as you wish.

Ask your teacher for help if you are having a problem with following the directions for *Use of the Home-Study Compact Disc*. Protect your CD when you are not practicing by storing it in the plastic sleeve included in this book.

## PLAYING IN TUNE WITH THE HOME-STUDY COMPACT DISC

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Because the speed of compact disc players is generally consistent, you will be able to play in tune with the compact disc in most cases with just a slight adjustment of the tuning device on your recorder (see Figure 1.) Your teacher will help you make the adjustments. Do not pull on the tuning device. In extreme cases, it may not be possible to make enough adjustments to play in tune with the compact disc. In any case, you will still benefit by listening to the compact disc and by singing the songs, chanting the rhythm patterns, and singing the tonal patterns. Except when playing with the accompaniments that are provided on the compact disc, you should **ALWAYS REPEAT** on your instrument **AFTER** you hear the musical example on the compact disc. **DO NOT PERFORM** on your instrument **WITH** what you are hearing on the compact disc.

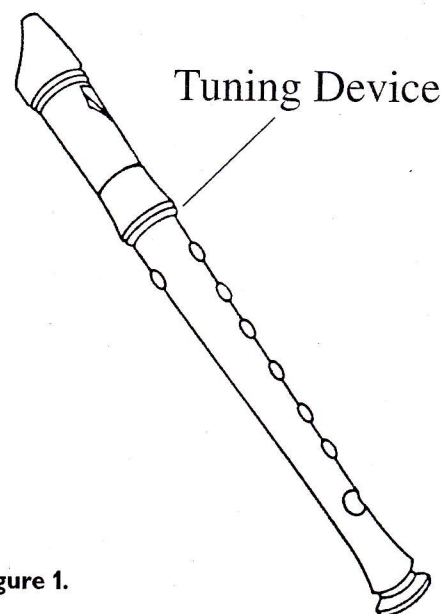


Figure 1.

## CARE AND MAINTENANCE OF THE RECORDER

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With proper care and maintenance, the recorder will last indefinitely. When you are not using the recorder, keep it in its carrying case. The recorder should be taken apart occasionally for cleaning. A mild antiseptic solution may be used to clean it. You should swab the recorder after each time you use it. That is especially important if you are using a wooden recorder.

## TUNING

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The mouthpiece on the recorder serves as the tuning mechanism. It can be moved in or out for adjustments in pitch: Use a twist and turn (left to right) motion when adjusting the tuning mechanism. Do not pull up and down on the tuning mechanism when making adjustments. See Use of the Home-Study Compact Disc and Playing in Tune with the Home-Study Compact Disc on page 5 for more details.

## FORMING THE EMOCHURE

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The embouchure (pronounced ahm-boo-SHOOR) refers to the position of the lips when making a sound on the recorder. A good embouchure will do much to aid your musical progress. Follow each step listed below to form a good embouchure. Check frequently in a mirror to make certain that your embouchure is similar to the one in the picture. Because no two persons have exactly the same physical characteristics, no two recorder players have embouchures that are exactly alike.

**Step 1** – Place your lip on the mouthpiece while saying "EW" (as in DEW). See Figure 2. The top teeth and bottom teeth should not touch the mouthpiece.



Figure 2.

**Step 2** – Seal the lips on the mouthpiece with a slight pucker. See Figure 3.



Figure 3.



## DEVELOPING POSTURE AND INSTRUMENT POSITION

Usually you will be practicing and performing in a seated position. There will be times, however, when you are playing a solo, and will be performing in a standing position. Whether you are standing or seated, breathing and performance habits are dependent upon correct posture and instrument position.

**Step 1** - Stand erect in front of the chair that you are using. See Figure 4.

**Step 2** - Seat yourself in the chair by bending your knees, but not your waist. See Figure 5.

Study Figures 6 and 7 for correct body posture and instrument position while sitting and standing.



Figure 4.



Figure 5.



Figure 6.



Figure 7.

## DEVELOPING HAND POSITION



Figure 8.



Figure 9.

## PERFORMING ON THE RECORDER NO FINGERS DOWN



Figure 10.