



# Daily Recorder Exercises

*by Peter Billam*

**for Recorder in C**

© Peter J Billam, 1995

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## Daily Recorder Exercises

The first two pages of these exercises date from 1995, when I was a tutor in the *Recorder '95* festival in Melbourne. Why should recorder players practice in remote keys like F# major ? Because in almost every piece in B minor, and hence even in D major, there is some passage in the dominant, in this case F# major, and unless the player has practised in this key, that passage is always the one which spoils the whole movement.

The third page, of minor arpeggios, was added recently because I noticed that while sight-reading I was playing the major arpeggios with greater fluency than minor ones.

Systematic technical exercises such as these are less used by recorder players than other instrumentalists, but they are very effective in generating a maximum of fluency from a minimum of playing time. They should be used regularly every day; ten minutes a day is far superior to one hour per week.

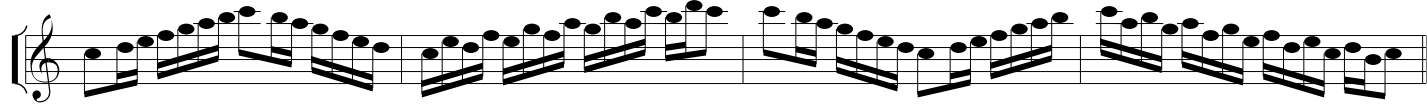
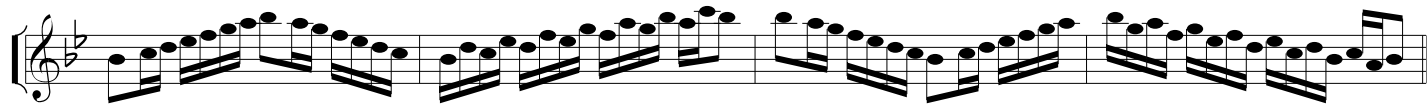
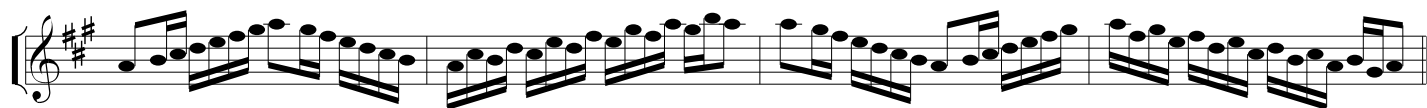
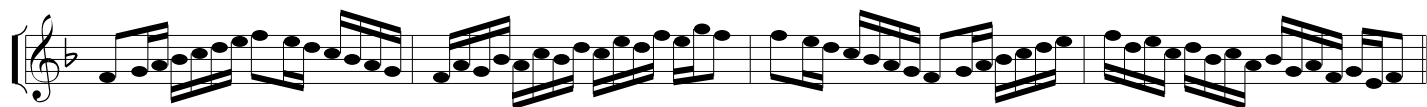
The goal when practising should be to let each note sing strongly and sweetly right from its very first moment to its very last, and then to change cleanly into the next note, with the tongue and all the fingers moving simultaneously so that no ugly scrunching sounds mar the transition. As the transitions become flawless, the sweet singing line will begin to join up from note to note, and develops into a large thing which has its own identity and beauty.

These exercises should also be of value to other woodwind instruments such as flute, oboe, clarinet or saxophone.

*Peter J Billam*

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# Daily Recorder Exercises



- \* Ten minutes (or more, of course) per day
- \* Legato, tongued, and double- (or triple-) tongued
- \* Clean. The tongue and all the fingers must all move at the same instant
- \* Beautiful. Every note must sing sweetly from start to finish.

The image displays 13 staves of musical notation for recorder in C. Each staff contains a sequence of notes forming a major triad and its inversions, with various accidentals (sharps and flats) indicating different keys. The notation includes stems, beams, and dots for notes, and a double bar line with a repeat sign at the end of each staff.

The image displays 14 staves of musical notation for a recorder in C. The notation consists of arpeggiated patterns, which are sequences of notes from a chord played in a specific order. The patterns are organized into four groups of four staves each. The first group (staves 1-4) features patterns with various accidentals (sharps, flats, naturals) and rests. The second group (staves 5-8) shows patterns with more complex arpeggiations, including some with double sharps and double flats. The third group (staves 9-12) continues with similar patterns, some with natural signs. The fourth group (staves 13-14) shows patterns with natural signs and a final staff ending with a whole rest.

**Peter Billam** was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and harpsichord. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, with on-line delivery, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

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