



Doris Grall

Arranger, Composer, Director, Interpreter, Publisher, Teacher

France, REMIRE MONTJOLY

About the artist

Studied at the Landaeta Music School of Music in Caracas, Venezuela as a guitar player, composer, and teacher of History of Music, Analysis, and Solfa. Studies in recorder playing at University of Indiana. I have directed several groups of recorder ensembles with my students and I have written numerous arrangements for them. They are being published on Free-scores.com

Qualification: Qualified as composer, guitar and recorder player; teacher and conductor of recorder ensemble

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-hemiola.htm>

About the piece

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Arranger:	Grall, Doris
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Doris Grall on [free-scores.com](https://www.free-scores.com)



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Book 1/2

Exercises

ARTICULATIONS on MINOR SCALES

For **ALTO RECORDER**

Content

SCALES :

- | | | | |
|--------|------------------|---|------------------------------------|
| 1- A m | relative to C M | - | <i>portato, legato, staccato</i> |
| 2- D m | relative to F M | - | <i>portato, legato, staccato</i> |
| 3- G m | relative to Bb M | - | <i>dotted notes</i> |
| 4- E m | relative to G M | - | <i>gigue - siciliana</i> |
| 5- B m | relative to D M | - | <i>all preceding articulations</i> |
| 6- C m | relative to Eb M | - | <i>3-group notes</i> |

Note: since many teachers prefer the practice of minor scales after the relative major scale, the same progression of articulations has been maintained.

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Preface

It is well known that to master a musical instrument, the practice of scales is fundamental. These exercises on scales have been coupled with articulations (tonging), so important in playing the recorder as they control sound intensity, accents and expression. The articulations are based on Walter van Hauwe's Modern Technique for Recorders. In addition, when done slowly they help in obtaining a good breath control. In case it is desired to study minor scales along with the major scales, they have been written in the same progressive manner.

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Il est certain que pour bien jouer d'un instrument musical, la pratique des gammes est nécessaire. Aux exercices de gammes que nous présentons ont été ajoutés des articulations qui sont tellement importantes dans le jeu de la flûte à bec car elles contrôlent l'intensité du son, l'accentuation et l'expression. Les articulations sont celles indiquées par Walter van Hauwe dans sa Technique Moderne de la Flûte à Bec. De plus, pratiquées lentement, ces exercices aideront à obtenir un bon contrôle du souffle. On pourra étudier les gammes mineures en même temps que les majeures car elles ont la même progression.

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1- A minor (relative to C Major)

Portato, Legato, Staccato

- 1) portato
- 2) legato
- 3) staccato

Alto Recorder

A

4

A. Rec.

B

portato- legato

8

A. Rec.

T- d T - T - etc.

C

portato - staccato

12

A. Rec.

T t-d T Tt Tt etc.

D

portato+ staccato- legato

18

A. Rec.

T- d Tt Tt T -- etc.

E

legato

22

A. Rec.

F

legato-----portato

27

A. Rec.

T - T T- d T etc-

G

legato- staccato

31

A. Rec.

T t--d Tt Tt Tt Tt etc.

H

staccato legato

36

A. Rec.

Tt Tt Tt Tt t-d T

I

portato- staccato

41

A. Rec.

T t- d Tt Tt T

2- D minor (relative to F major)

portato- staccato- legato

A 1) portato
2) staccato

Alto Recorder

B legato

A. Rec.

C legato portato

A. Rec.

T - - - T- d T- d etc.

D portato - legato

A. Rec.

T- d T- d T - T - etc.

E Legato-Staccato

A. Rec.

Tu-u Tt Tt etc.

F legato- portato

A. Rec.

T - T-d T- d etc.

G Staccato-Legato

A. Rec.

Tt Tt Tu-u etc.

H Staccato- Legato

A. Rec.

Tt Tt Tt Tt Tu-u etc.

I portato staccato

A. Rec.

T T-d T Tt Tt etc.

3 - G minor (relative to Bb Major)

dotted notes

A 1) portato
2) legato
3) staccato

Alto Recorder

4

A. Rec.

8 **B** 1) classical
2) baroque

A. Rec.

1) T - d etc
2) T t - d t - d etc.

11

A. Rec.

15 **C** portato

A. Rec.

T t - d T t - d etc.

21 **D** staccato

A. Rec.

T Tt Tt T Tt Tt etc.

E baroque- staccato

A. Rec.

T t - D Tt Tt Tt Tt etc.

F classical legato

A. Rec.

T - - d T T - - - - - etc.

G Gigue
portato-staccato

A. Rec.

T - d Tt etc.

H Gigue
legato-staccato

A. Rec.

T - Tt etc-

I Gigue

A. Rec.

T T . d Tt etc.

4 - E minor (relative to G Major)

Gigue - Siciliana

Alto Recorder

A 1) portato
2) legato
3) staccato

4

A. Rec.

8 **B** 1) portato-legato
2) staccato-legato

A. Rec.

*T-d T-d T-----
Tt Tt Tt Tt T----- etc.*

15 **C** 1) classical
2) baroque

A. Rec.

22 **D** legato

A. Rec.

T du-u etc.

25

A. Rec.

28 **E** portato

A. Rec.

T t-d etc.

34 **F** staccato

A. Rec.

T Tt Tt etc.

40 **G** Gigue portato

A. Rec.

T-d Tt etc.

46 **H** Gigue legato

A. Rec.

T -Tt

52 **I** Siciliana

A. Rec.

T t-d T d

5 - B Minor (relative to D Major)

All preceding articulations

A 1) portato
2) staccato
3) non portato

Alto Recorder

B legato

A. Rec.

C portato-----staccato

A. Rec.
T t-d T tt tt etc.

D portato-----legato

A. Rec.
T t-d T tu-u etc.

E portato

A. Rec.
T-d³ T- d T- d etc.

F portato

A. Rec.
T t-d etc.

G legato

A. Rec.
T t-- T t - etc.

H Staccato

A. Rec.
T tt tt etc.

I 1) classical
2) baroque

A. Rec.
*1) T-d T- d etc.
2) T t- d t- d etc.*

A. Rec.

6 - C minor (relative to Eb Major)

Alto Recorder

A long legato

A. Rec.

6

B 1) Portato
2) Staccato
2) Non Portato

A. Rec.

11

C 1) Classical
2) Baroque

A. Rec.

16

D legato

T tu-u T tu-u etc.

A. Rec.

21

E staccato

T tt tt T tt tt etc.

A. Rec.

26

F portato

T t-d T t-d etc.

A. Rec.

31

G 3.group note

T- d- r T- d- r etc.

A. Rec.

35

H Gigue 1) portato-staccato
2) legato- staccato

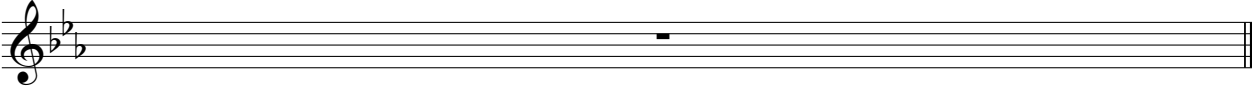
*T- d tt etc.
Tu- u tt etc.*

A. Rec.

39

I 1) classical
2) baroque

*Tu- d t etc.
Tu t- d etc.*

43
A. Rec. 

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). A single note is written on the second line of the staff. The staff is otherwise empty, with a double bar line at the end.