



# 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

<b>Title:</b>	Book 2 of 2 Articulations on minor scales for Alto Recorder [Method]
<b>Composer:</b>	Grall, Doris
<b>Arranger:</b>	Grall, Doris
<b>Copyright:</b>	Copyright © Doris Grall
<b>Publisher:</b>	Grall, Doris
<b>Style:</b>	Instructional

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



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## Book 2 of 2

Exercises on

### MINOR SCALES and ARTICULATIONS

for

### CONTRALTO RECORDERS

#### Content

7- F# Minor	double tonguing, gigue, siciliana
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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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## 7 - F sharp MINOR

relative to A Major

gigue- siciliana- double tonguing

**A** 1) portato  
2) staccato

Alto Recorder

**B** legato

A. Rec.

**C** 1) Classical  
2) Baroque

A. Rec.

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

**D** portato

A. Rec.

T t-d etc

**E** double tonguing

A. Rec.

tk tk tk tk T etc.

A. Rec.

**F**

A. Rec.

T tu-u T-d etc.

**G** Gigue

A. Rec.

T d t d Td Tt Td Tt etc

**H** Gigue

A. Rec.

T- d Tt etc.

**I** Siciliana

A. Rec.

T t-d T- d etc.

# 8- F MINOR

relative to Ab Major

double tonguing- dg dg

Alto Recorder

**A** legato

A. Rec.

**B** Portato Staccato

A. Rec.

**C** baroque

*T t - d t - d etc.*

A. Rec.

**D** double tonguing- dg dg

*T d-g d-g etc.*

A. Rec.

A. Rec.

**E** portato

*T- d - T- D- t - D etc.*

A. Rec.

**F** portato

*T- d - T- D- t - D etc.*

A. Rec.

**G** legato-staccato

*T-d Tt etc.*

A. Rec.

**H** staccato-legato

*Tt T- d etc.*

# 9 - C sharp MINOR

relative of E Major

3-group notes, sarabande

**A** 1) portato  
2) staccato

Alto Recorder

**B** legato

A. Rec.

**C** 2 portato- 2 staccato

A. Rec.

*T- d Tt Tt etc.*

**D** 2 staccato- 2 portato

A. Rec.

*Tt Tt T- d etc.*

**E** 3-note group

A. Rec.

*T -d- r  
T-d- d etc*

**F** 3-note group

A. Rec.

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

**G** Siciliana

A. Rec.

*T t- d etc.*

**H** Sarabande

A. Rec.

*T T- d - r etc.*

**I** Gigue

A. Rec.

*T T- d Tt etc.*

# 10- B b MINOR

relative to Db Major

didl

**A** legato

Alto Recorder

**B** 1) portato  
2) staccato

A. Rec.

**C** baroque

A. Rec.

*T t- d t - d etc.*

**D** didl

A. Rec.

*di-dl di-dl etc.*

**E** 3-note group

A. Rec.

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

**F** portato

A. Rec.

*T- d - T- D- t - D etc.*

**G** portato-staccato

A. Rec.

*T- d Tt etc.*

**H** legato-staccato

A. Rec.

*T----- Tt etc.*

**I** Staccato-legato

A. Rec.

*Tt T----- etc.*

# 11- G sharp MINOR

relative to B Major

French Style (notes inégales)

**A** 1) portato  
2) staccato

Alto Recorder

**B** legato

A. Rec.

**C** 2 portato- 2 staccato

A. Rec.

*T- d Tt Tt etc.*

**D** Staccato-legato

A. Rec.

*Tt Tt T---*

**E** notes inégales

A. Rec.

*T t r-t r-t D t r-t r-t etc.*

**F** notes inégales

A. Rec.

*T t r-t r- t r- t r- t D t d etc.*

A. Rec.

**G** Siciliana

A. Rec.

**H** Sarabande

A. Rec.

*T T- d - r etc.*

**I** Gigue

A. Rec.

) T T- d Tt etc.  
2) T Tu-u Tt etc.



# 12 - MI b MINOR

relative to C Major

lere-lere (italian articulation)

Alto Recorder

**A** legato

A. Rec.

**B** 1) portato  
2) staccato

A. Rec.

**C** italian

le-re etc.

A. Rec.

A. Rec.

**D** italian

A. Rec.

**E** 3-note group

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

A. Rec.

**F** portato

T-d - T- D- t - D etc.

A. Rec.

**G** portato-staccato

T- d Tt etc.

A. Rec.

**H** legato-staccato

T----- Tt etc.

A. Rec.

**I** Staccato-legato

Tt T----- etc.

# 13 - D sharp MINOR

relative to F Major

previous articulations

**A** 1) portato  
2) staccato

Alto Recorder

**B** legato

A. Rec.

**C** 2 portato- 2 staccato

A. Rec.

*T- d Tt Tt etc.*

**D** Staccato-legato

A. Rec.

*Tt Tt T----*

**E**

A. Rec.

*T t-k d t- k*

**F**

A. Rec.

*T d r etc.*

**G** Siciliana

A. Rec.

**H** Sarabande

A. Rec.

*T T- d - r etc.*

**I** Gigue

A. Rec.

1) *T T- d Tt etc.*  
2) *T Tu-u Tt etc.*