SOLOS FOR TREBLE INSTRUMENT
ESPECIALLY SOPRANO RECORDER

COLLECTION 10
LATIN-AMERICAN MELODIES

Arranged/composed by Clark Kimberling

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Collection 10 has 72 solos. They are arranged especially to show the amazing capabilities of the soprano recorder, but they also play well on violin, flute, clarinet, oboe, and other modern instruments.

Many of the solos include newly composed contrasting segments, especially in cases of very short originals. The arrangements develop melodies through upward transpositions, ornamentations, and additions of note not found in the original melodies. To locate original versions, use Historical Notes 9 and Google.

When performing these arrangements, use a sound system and/or a percussionist.

A percussionist can work wonders – and manage your sound system.

These solos are based mostly on melodies from Brazil, Argentina, and Mexico. Originally, most were folk songs, dances, and children's songs, some brought over from Spain. Many of the songs have been published only in Spanish or Portuguese.

PLAYING THE SOLOS

The fact that these solos are unaccompanied heightens the opportunities for individual interpretation. The solos are free of dynamic markings, and considerable liberties may be taken with the suggested tempo markings.

Feel free to delete or repeat sections of the solos, in order to match the occasion. For example, if playing where sound dissipates quickly, initial segments of some solos, pitched mostly in the lowest octave of the instrument, can be skipped. Repetition of phrases or entire solos is appropriate when playing only a few solos over an extended period of time, as in outdoor playing where the audience consists of strolling tourists. Sections of some of the solos are intended to challenge the player's ability to play quite fast or high; these sections can be risky – so they can be deleted or played at a tempo slower than marked.

Both recorder and flute are capable of a wide spectrum of articulation, ranging from slurring to extreme staccato-with-chiff, or staccatissimo so short as to be useful as a kind of pianissimo playing. In a few of the solos (e.g., **Vamos, Maruca, Vamos**) and **Zombrero**), passages are marked "staccatissimo" – but the interpretation of this and other articulations may vary greatly from one player to another.

Mordents, indicated by a short wavy line above or below a note, as in **Pajarillo Barranqueño,** usually mean three fast slurred notes, but – where there is sufficient time and at the performer's discretion – they may be stretched to five notes.

It is important, when soloing, to accent important notes in order to maintain a "beat." This is especially true when a downbeat-note is preceded by a higher note, as in **Courana** and **Ó Bela Lilía.**

NOTES FOR RECORDER PLAYERS

All of these solos can be played on alto recorder. Just use the fingerings you would use if you were playing the soprano! Most alto recorders are seriously pitch-challenged when playing notes "above the chart" (as shown just below, but transposed down a fourth). These notes occur rarely, and the alto recorder player can change them or skip a phrase or two to avoid out-of-tune notes.

Very high notes on a soprano recorder, beginning at high C (that's c^3, printed two lines above the treble-clef staff, pitched an octave higher), are listed here with fingerings. These are all played with half-open thumb hole.

Note	Left hand	Right hand
c^3	2	2,3
$c\#^3$	2,4	2,4,5
d^3	2,4	2,4
$d\#^3$	3,4	3,4
e^3	3	all open
f'^3	3,4	3,4,5
$f\#^3$	3	3
g^3	2	2
a^3	2	2,4
c^4 (highest note on a piano)	3	2,4

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The very high notes are best used in staccato playing, and then, sparingly, usually near the end of a piece, as in **A Casinha Pequenina** and **Zabasco.** A philosophical approach to the high notes is that they should be cultivated for the simple reason that they are "there" – with their own kinds of musical possibilities, just as the notes on various ethnic flutes offer their own special characteristics.

Many recorder players use a modern vibrato, based on diaphragm or throat motion, or some combination of those two. They apply vibrato to music composed after 1800 in much that same way that flautists, violinists, and vocalists do. Well-modulated vibrato is highly recommended for the solos in this collection. Tones that are held for more than one second, such as a high note at the end of a phrase and especially at the end of a piece, may be played in the manner of many vocalists: start the tone straight, then develop vibrato gradually over a short time interval, until full vibrato is "on" for most of the duration. Opportunities for special attention to vibrato occur in many of the solos, especially **La Paloma.**

At least two other special effects should be cultivated by recorder players: chiff and recorder-glissando. The word *chiff* (from the sound made by the chiff-chaff, a European warbler) is often applied to sounds made on certain pipe organs, especially fine tracker organs, as well as electronic organs that explicitly offer a chiff option. While chiff is possible on almost all the notes of a soprano recorder, it is fairly easy to produce truly remarkable chiffs in the lowest octave. In fact, one may speak of *octave-chiff* for these lower notes, obtained by plosive overblowing "just right." As the name suggests, the attack on the note actually causes the note an octave above to sound briefly, like an accented grace-note. Chiffing can add quite an intriguing percussive effect; as in **La Monica Pérez** and **Zapultapec** (measures 2, 3, 4, etc.).

The other special effect, recorder-glissando, is denoted by a straight segment between two notes. Ascending recorder glissandi work especially well between certain pairs of notes, such as e^2 to g^2 and e^2 to a^2. Descending favorites are d^2 to d^1 and d^2 to f^1 To perform these, simply roll the fingers gradually from one fingering to the other. Examples: **Cantad Al Señor, Jesse Polka,** and **Meu Amor é Marinheiro.** Recorder-glissando differs from ordinary glissando, in which intermediate scale notes are rapidly fingered and slurred, as in **Os Olhos de Marianita** and **Zisco.**

NOTES FOR FLUTE PLAYERS

Bottom C on a flute is middle C on a piano, but when a soprano recorder plays the same written note (the lowest on the instrument), the sound is actually an octave higher. In other words, loosely speaking, the recorder plays an octave higher than the flute. Consequently, music written for soprano recorder, when played on flute, is pitched a bit lower than most flute music. When played as written on flute, the solos in this collection have a pleasing low effect and, in some cases, may be regarded as "specialized" flute music, especially if amplified by a sound system.

INVITE A PERCUSSIONIST

Many of the solos lend themselves to the sort of accompaniment that skilled percussionists can easily provide. Feel free to use your own recorded background sounds (perhaps managed by your percussionist). Foot-tapping can be used during many of the solos in the collection. (Just try to play **Zantamonica** without tapping!)

ARRANGEMENTS

In order to adapt melodies as originally published, certain techniques of arrangement have been applied. One objective has been for each finished arrangement to occupy a full page, and another has been that each arrangement should take advantage of special characteristics of the recorder or flute. Perhaps the most obvious technique for such objectives is upward transposition, in connection with increases in tempo and ornamentation, as in **Canto de Esperanza.**

A second technique is the *contrasting segment*; that is, one that separates renderings of the original melody. Take a look, for example, at **Dona Rosa é Baixinha,** (measures 9-16 and **La Villa de Beodez** (measures 16-34).

Another technique is *chording*. With a one-note-at-a-time instrument, chords, in the usual sense, are not available. However, playing the notes of chords rapidly in succession can achieve desirable harmonic effects and also enhance a melody in other ways. Examples: **El Barquito** (measures 51-56) and **La Cucaracha** (measures 41 and 43).

For a list of all the solos, consult **Historical Notes 10,** which includes Internet links and provides access to all 12 collections in this series:

Collection 1: African-American and Jamaican Melodies
Collection 2: Christmas Carols
Collection 3: Irish Melodies
Collection 4: Americana to 1865
Collection 5: Americana after 1865
Collection 6: British Melodies
Collection 7: Melodies by Women Composers
Collection 8: Eastern European and Jewish Melodies
Collection 9: American Indian Melodies
Collection 10: Latin American Melodies
Collection 11: African Melodies
Collection 12: Western European Melodies

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A CASINHA PEQUENINA

Brazil
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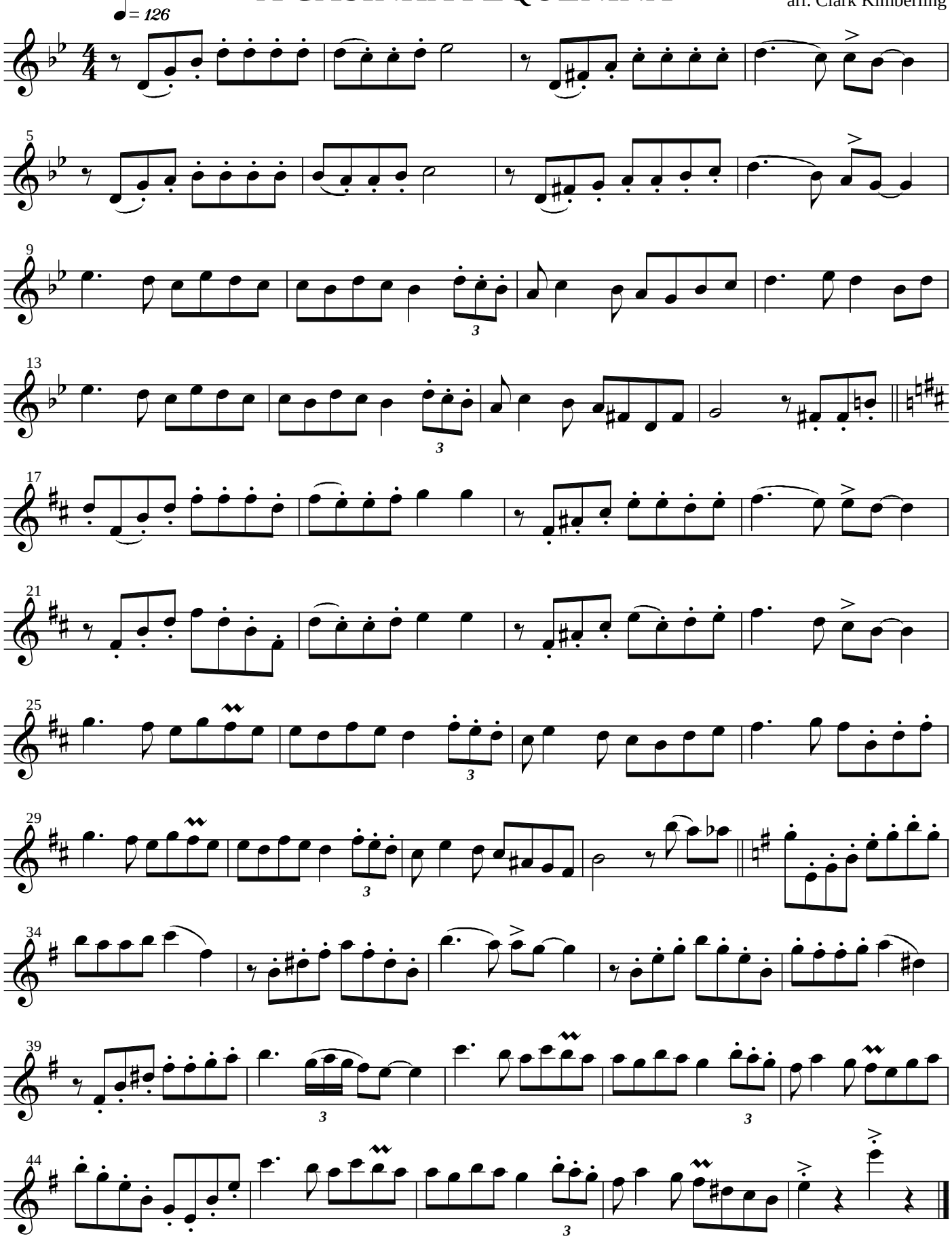

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O CRAVO BRIGOU COM A ROSA

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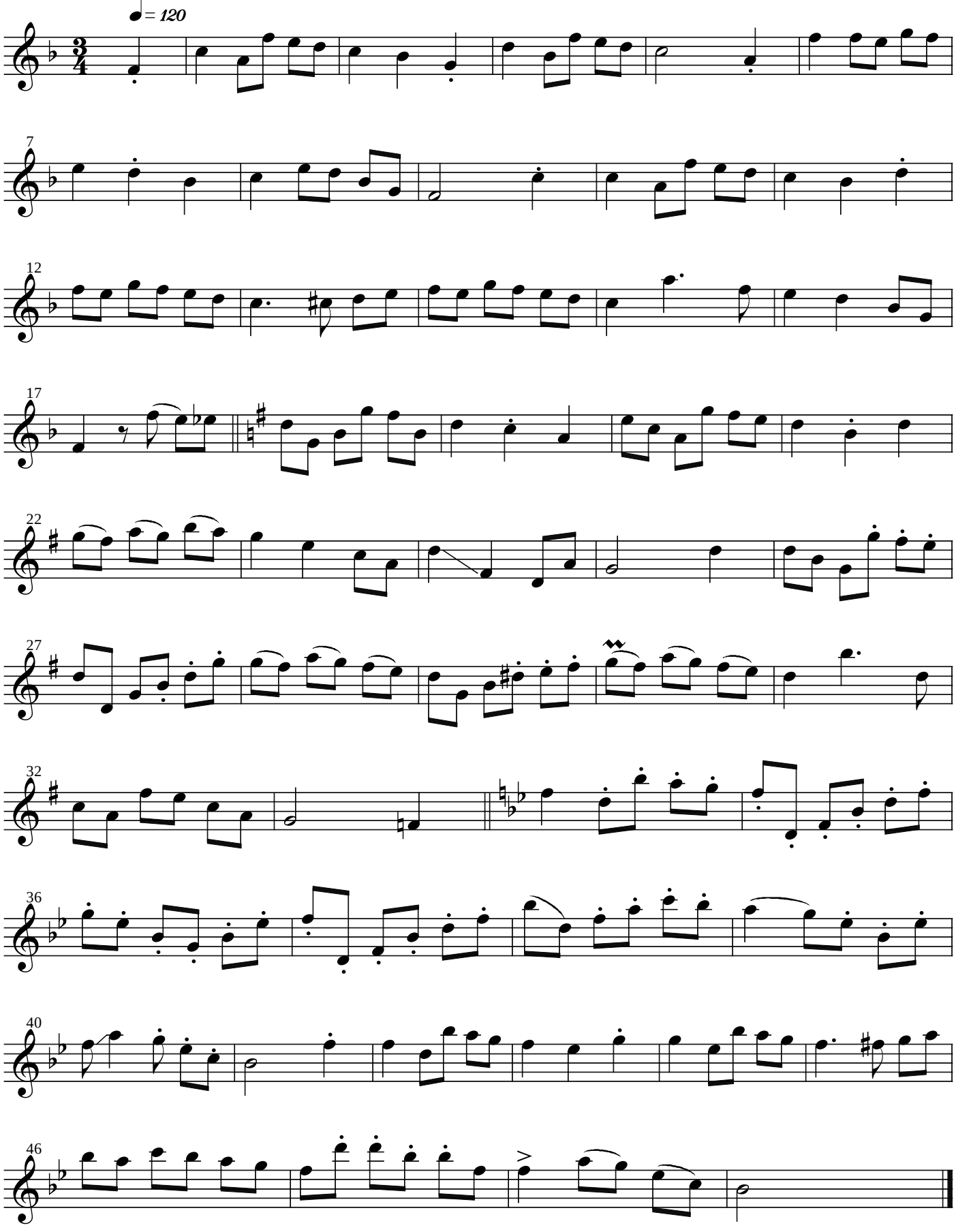

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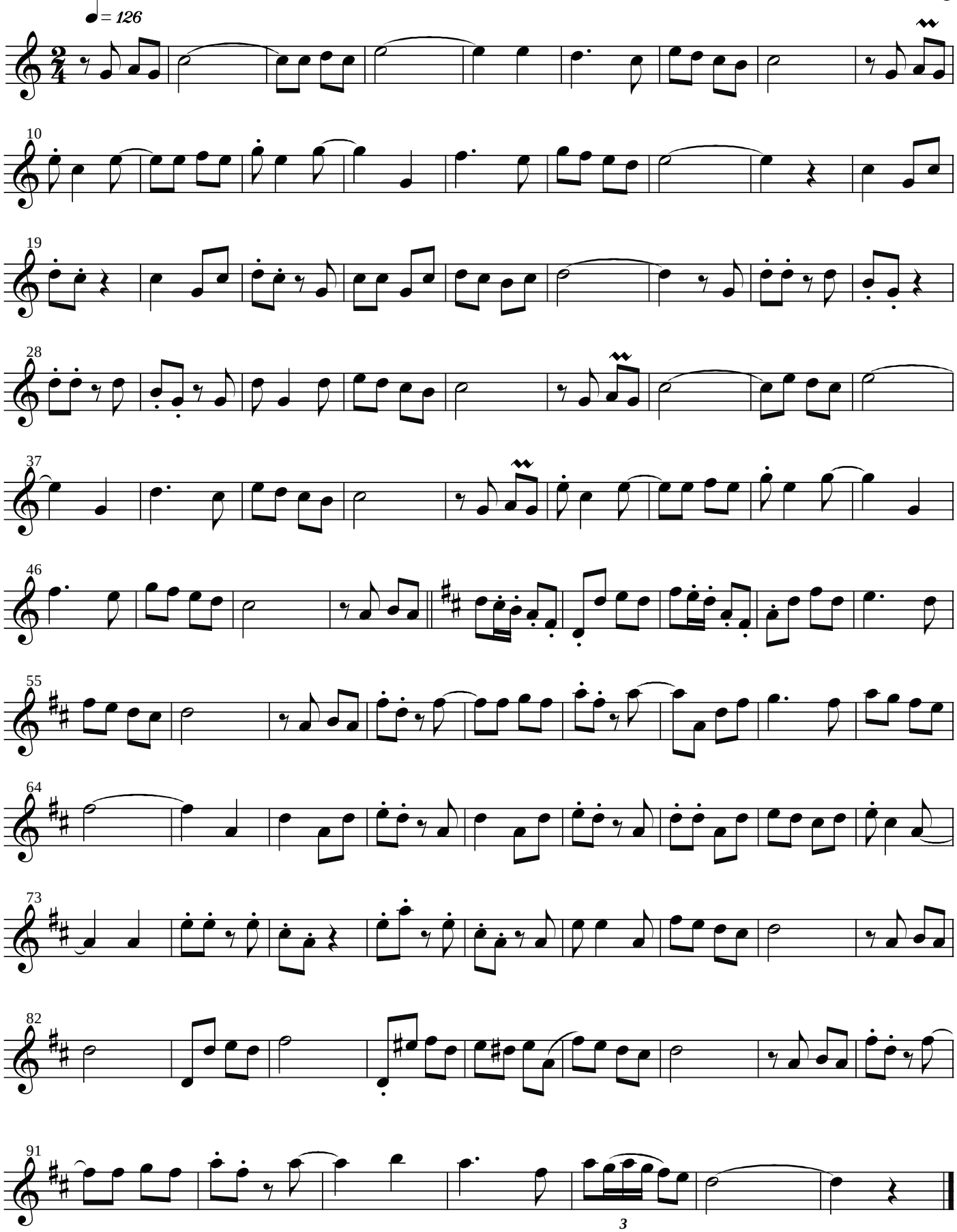

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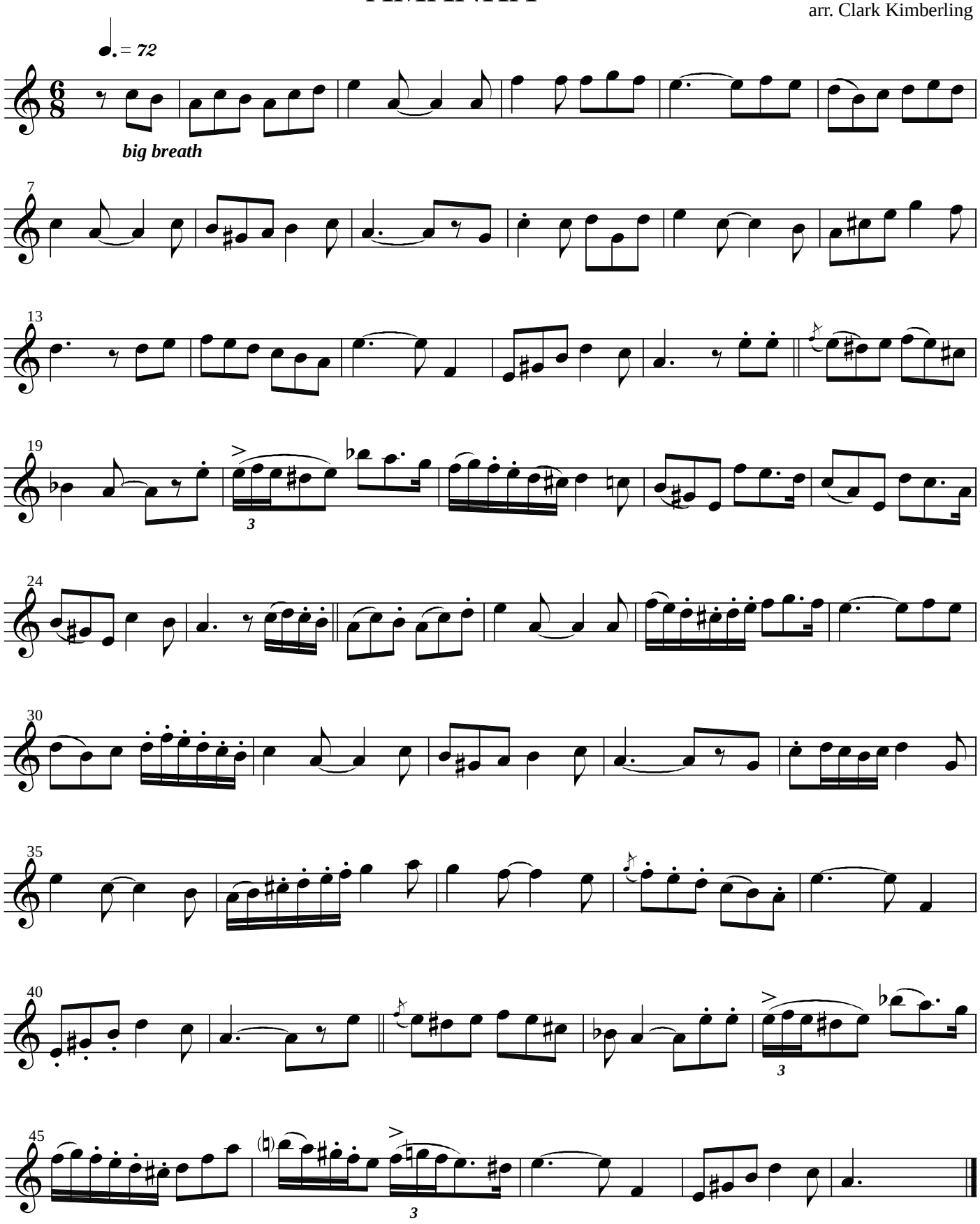

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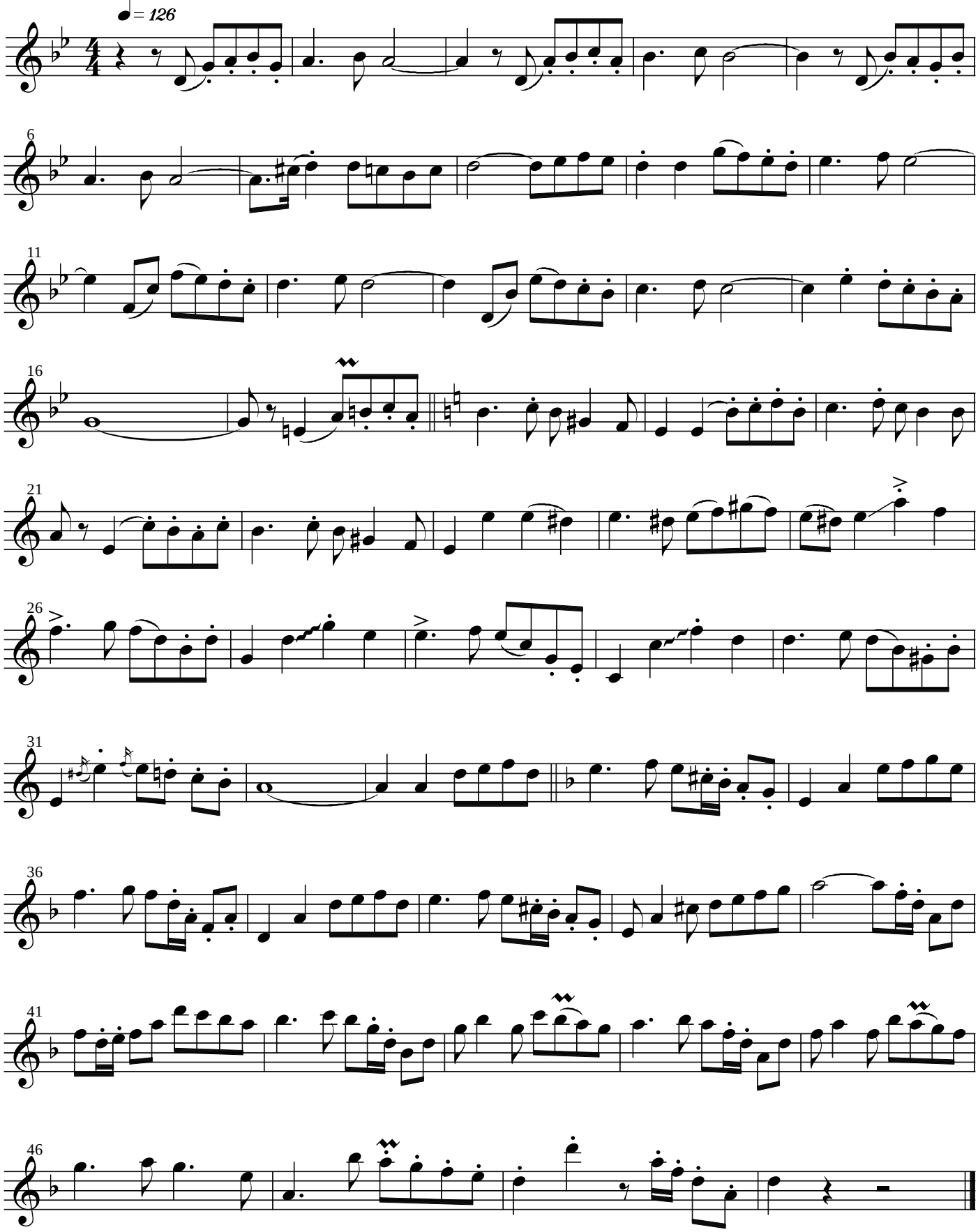

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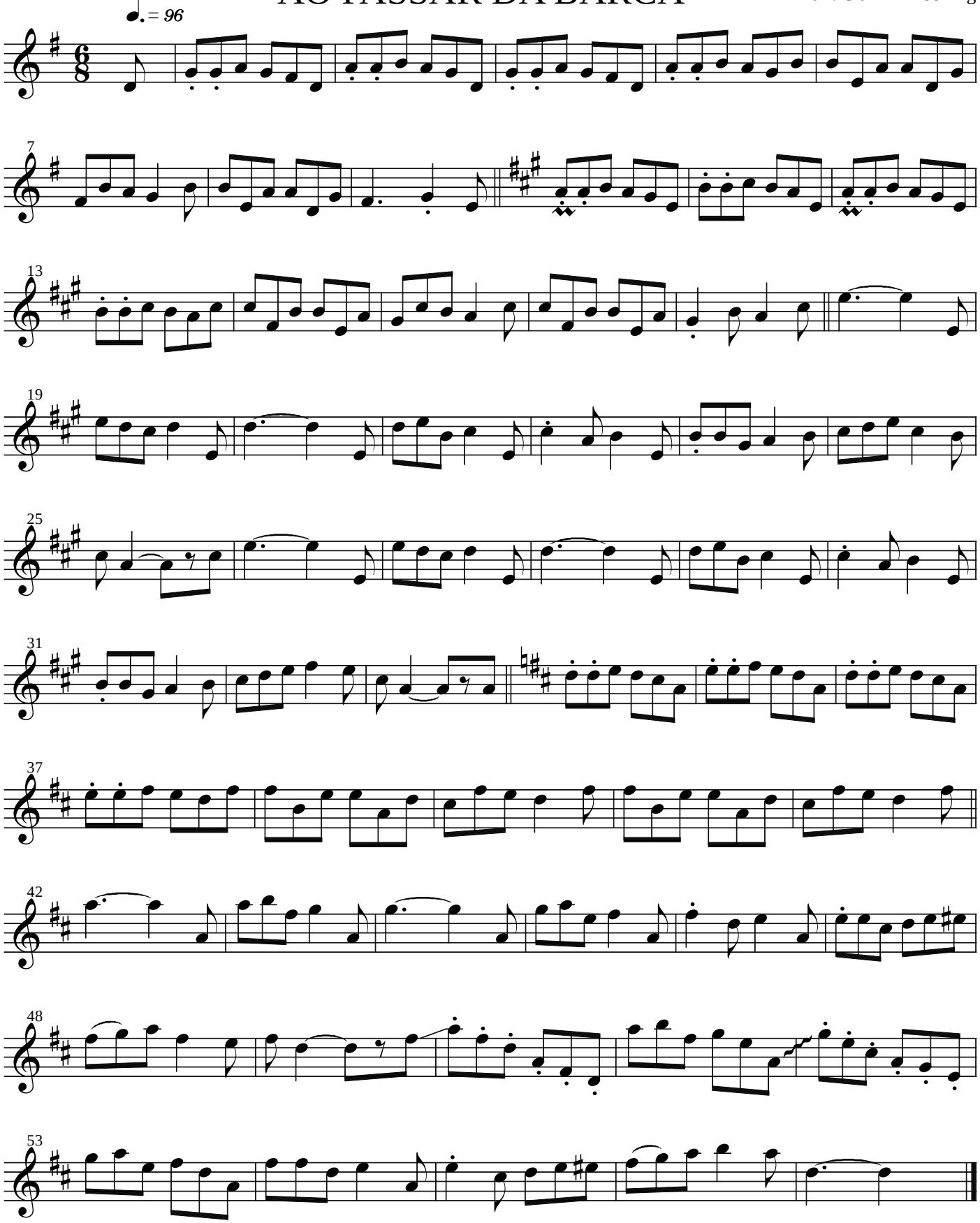

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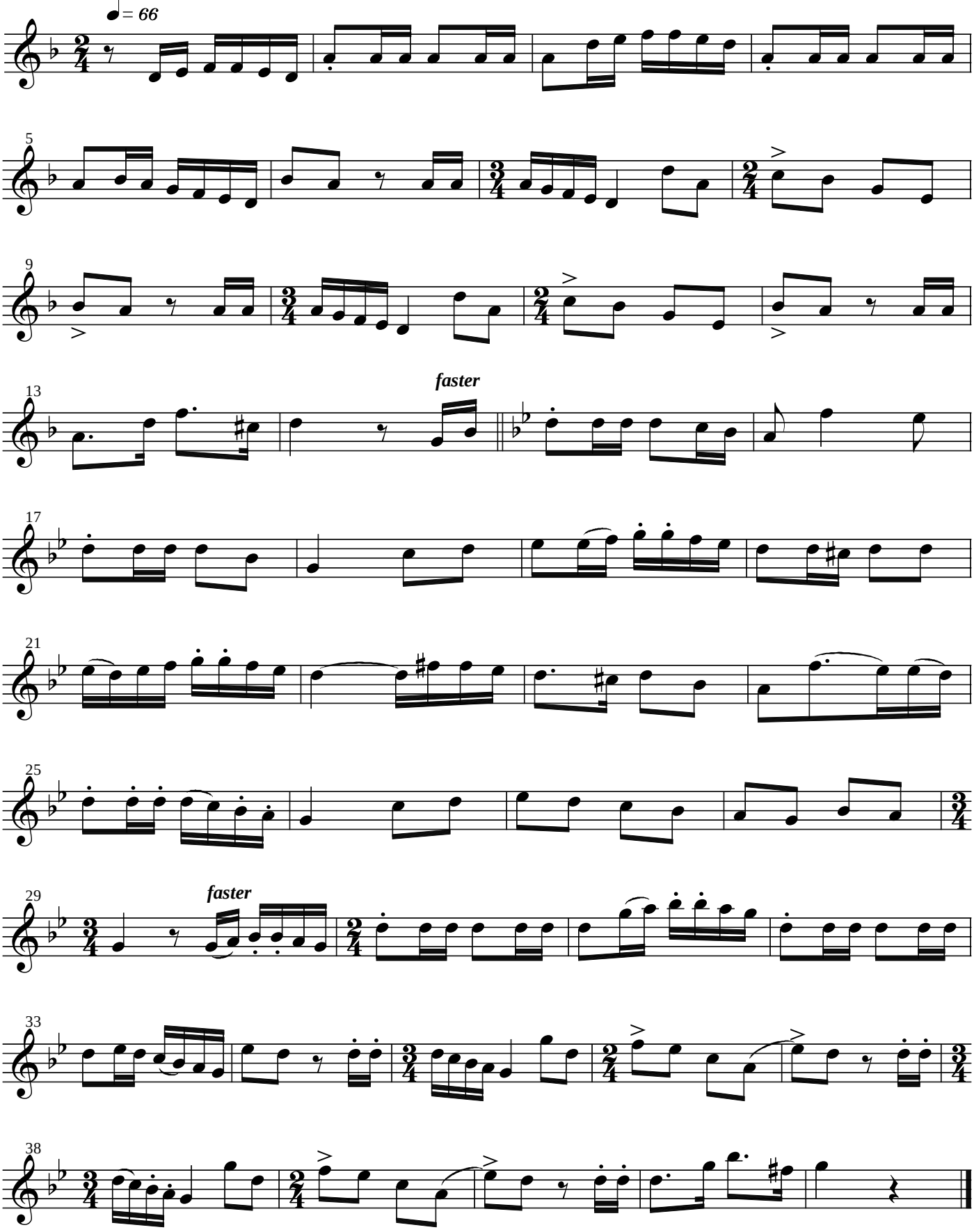

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BAMBO DO BAMBÚ

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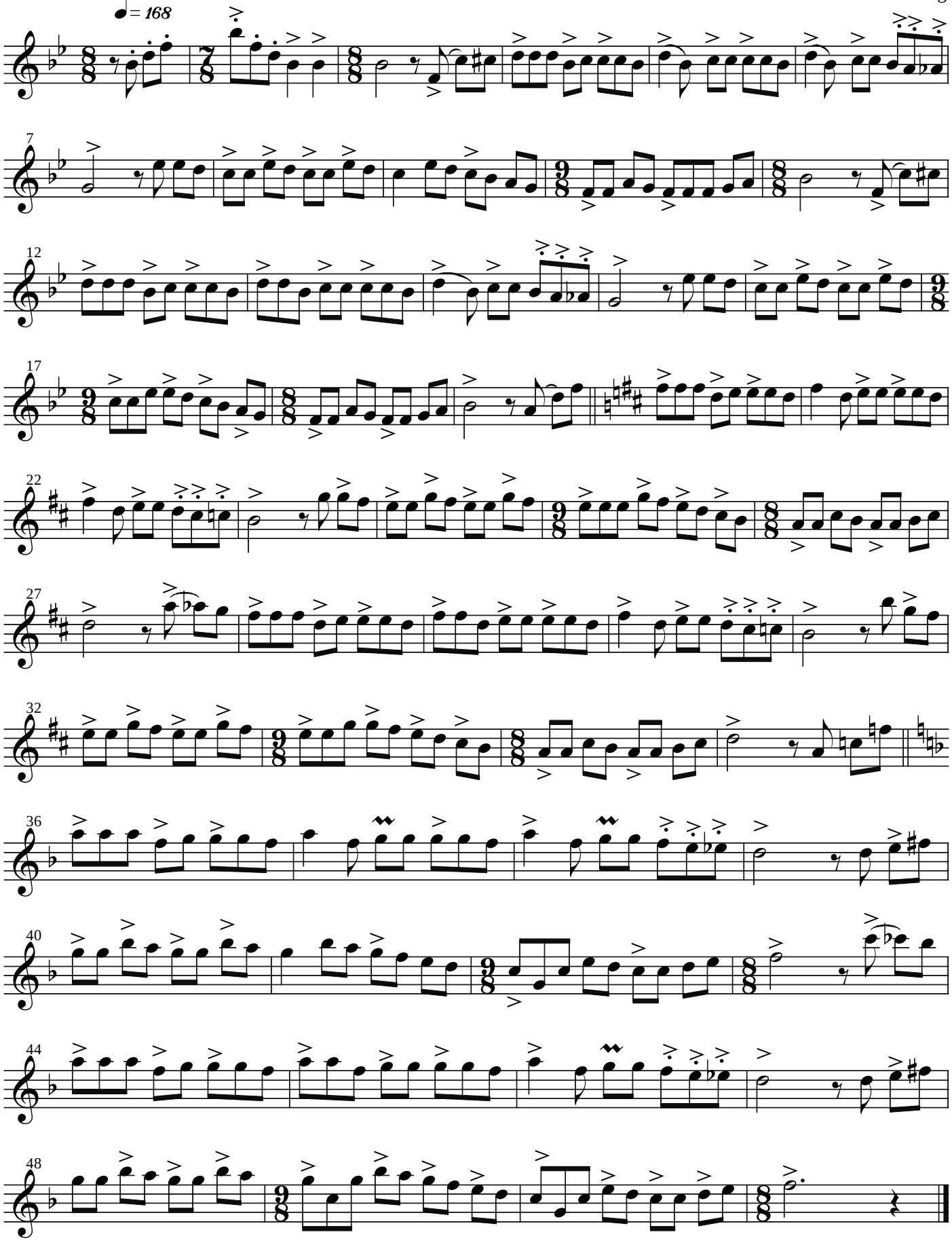

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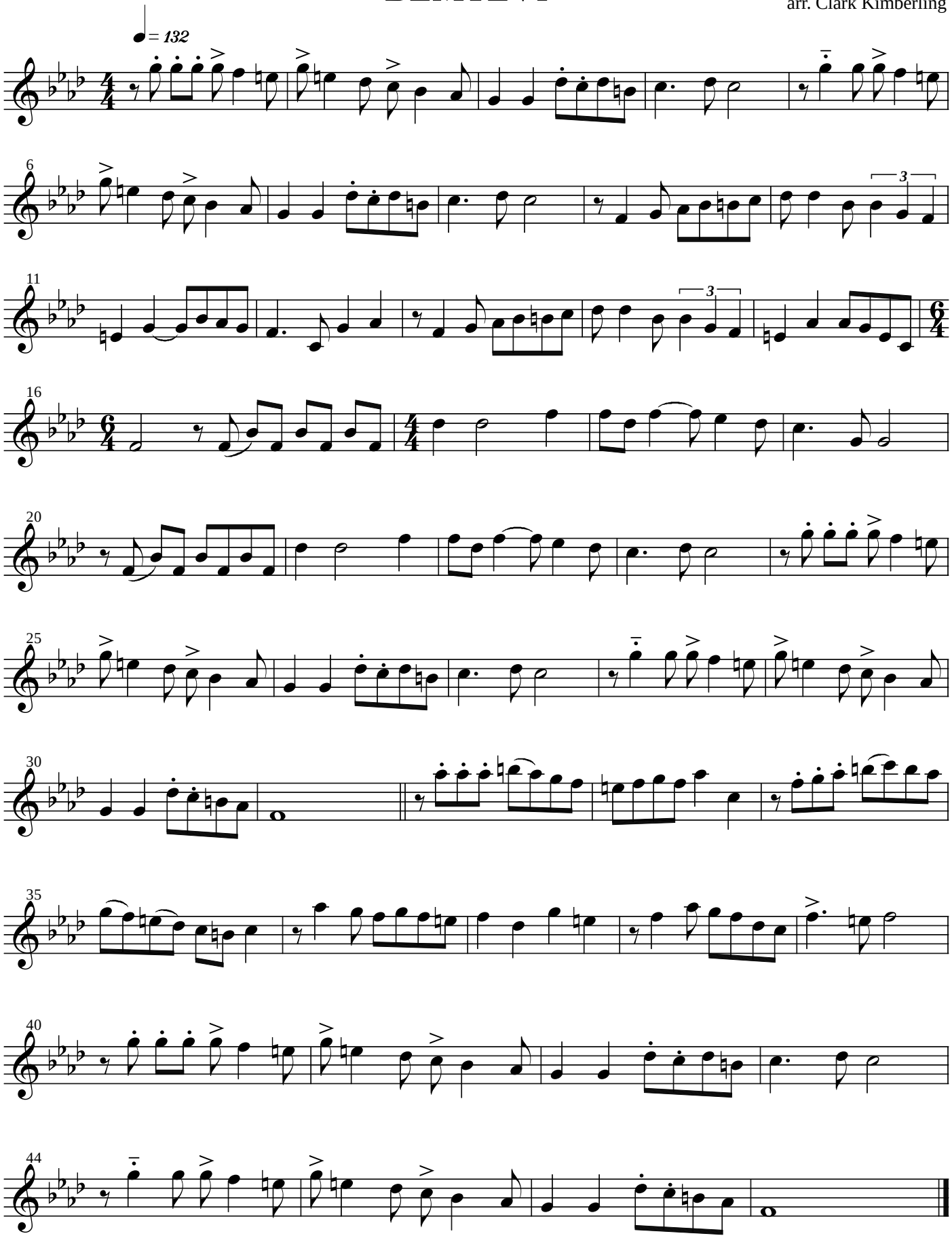

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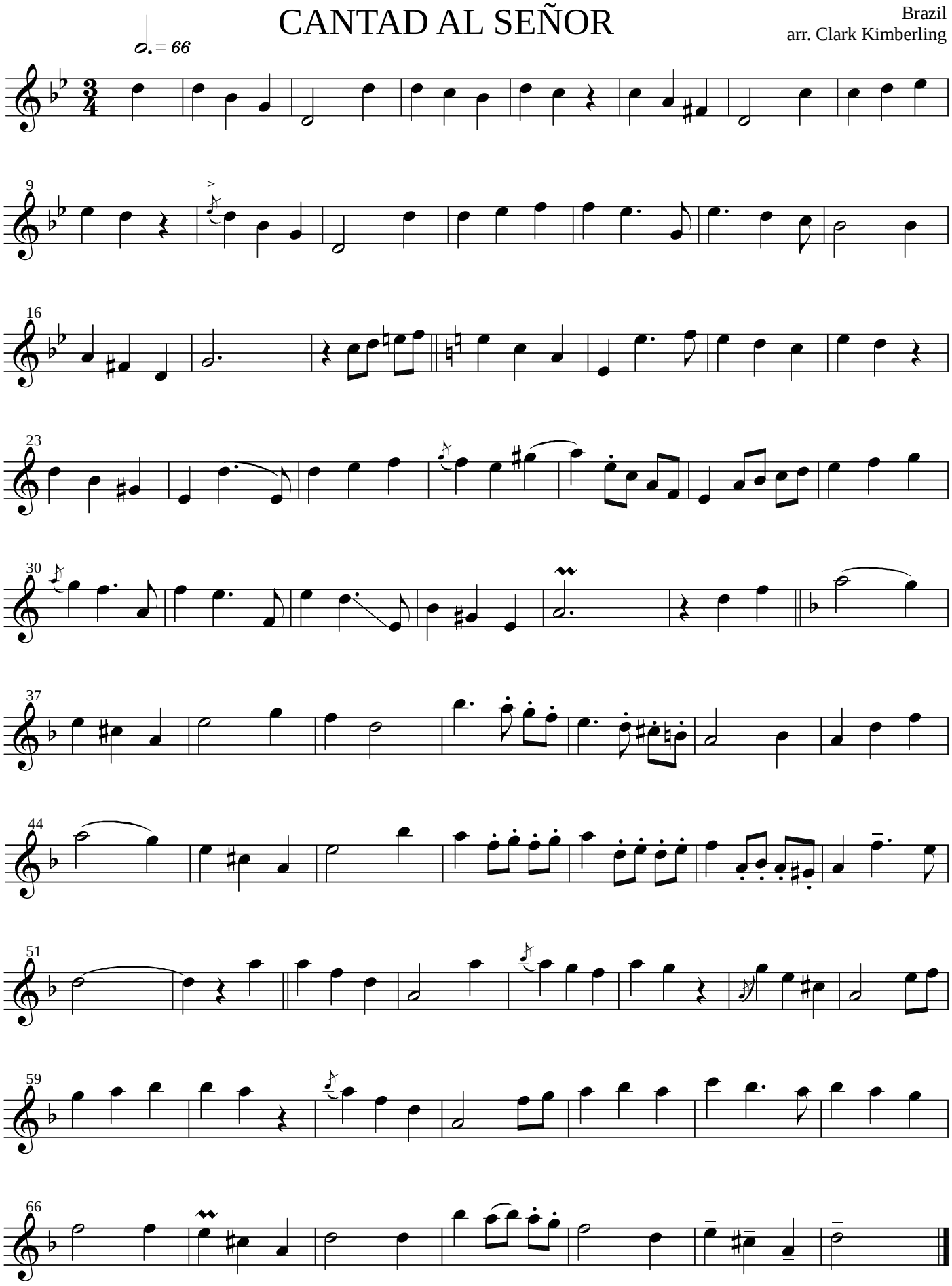

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CANTO DE ESPERANZA

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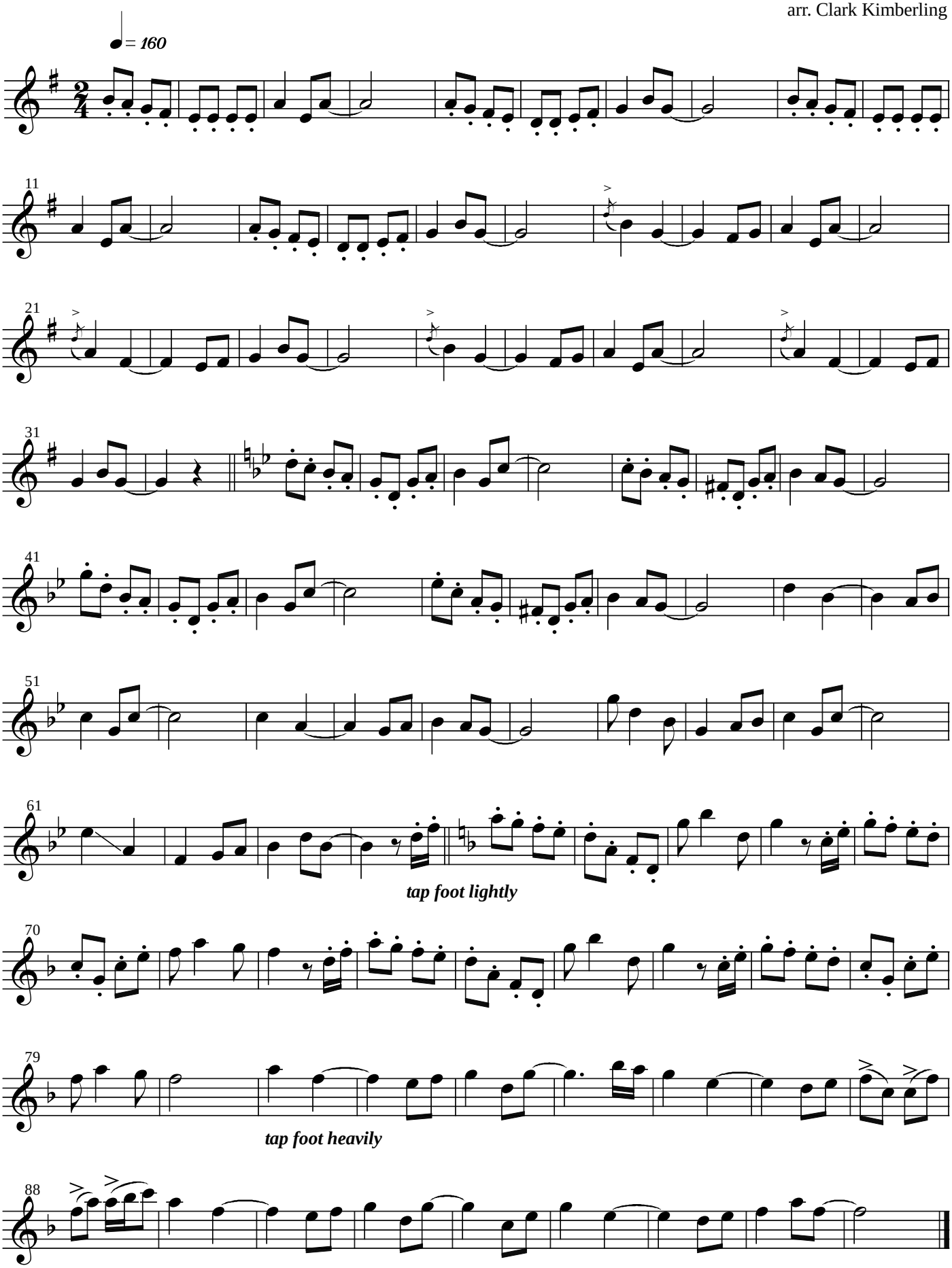

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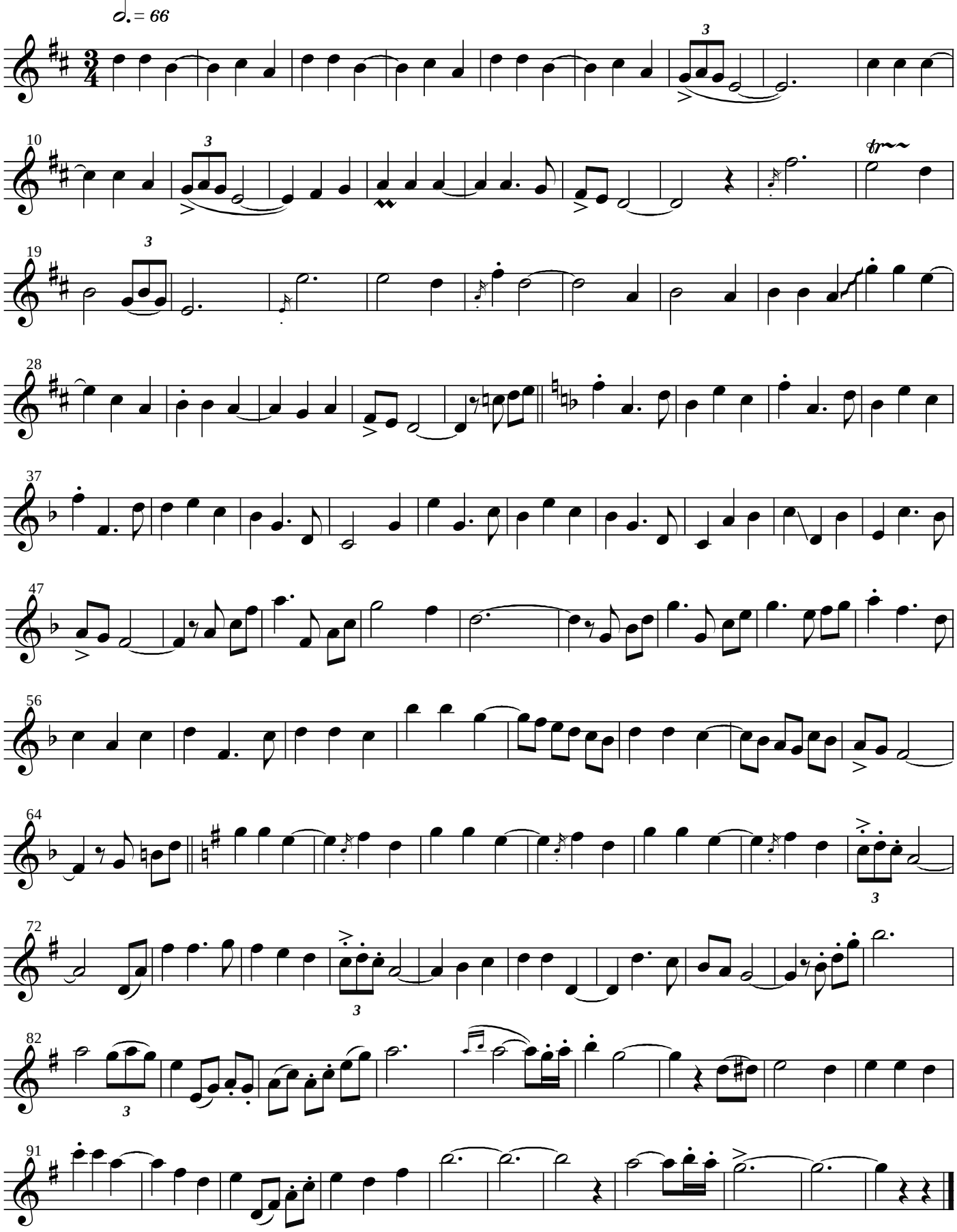

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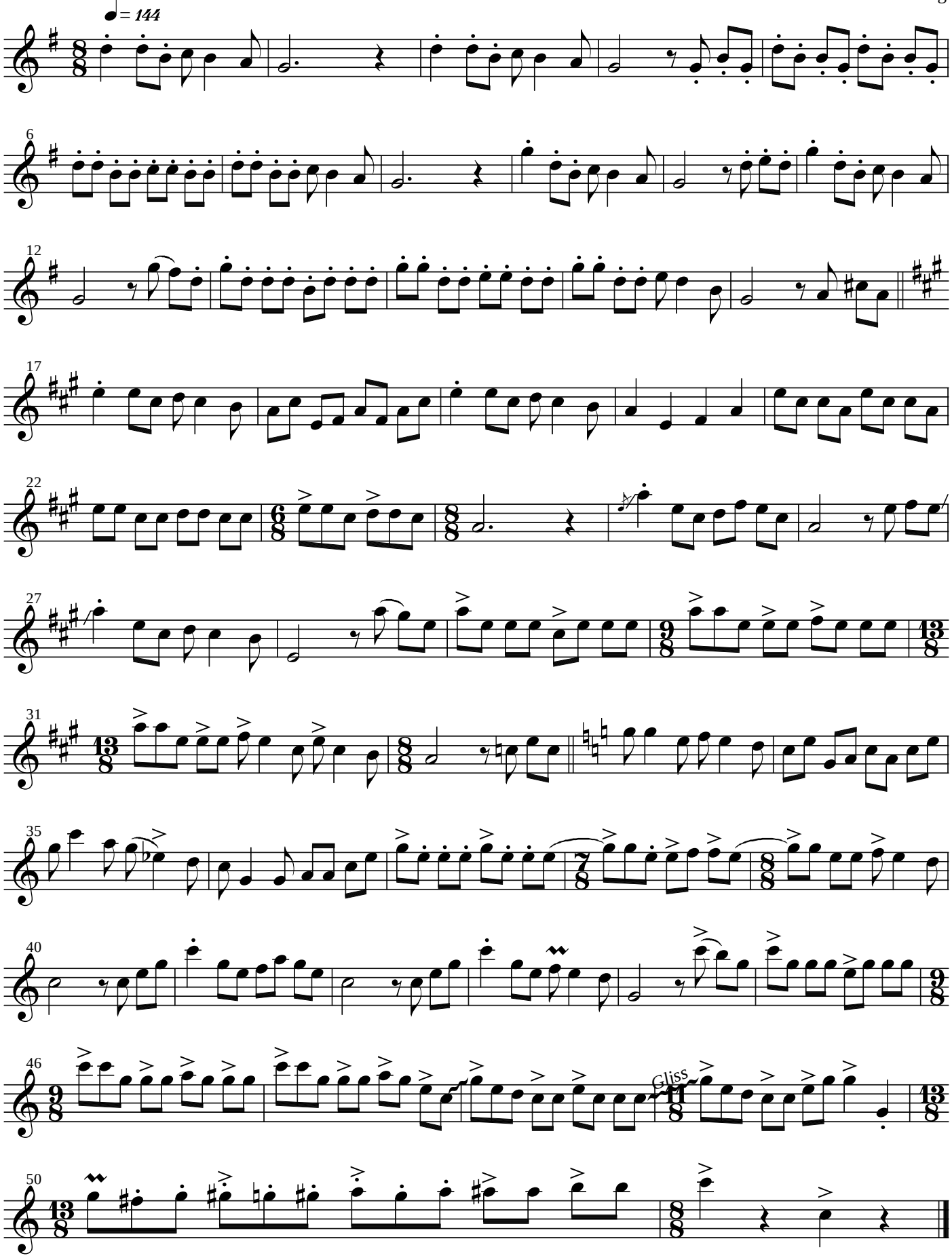

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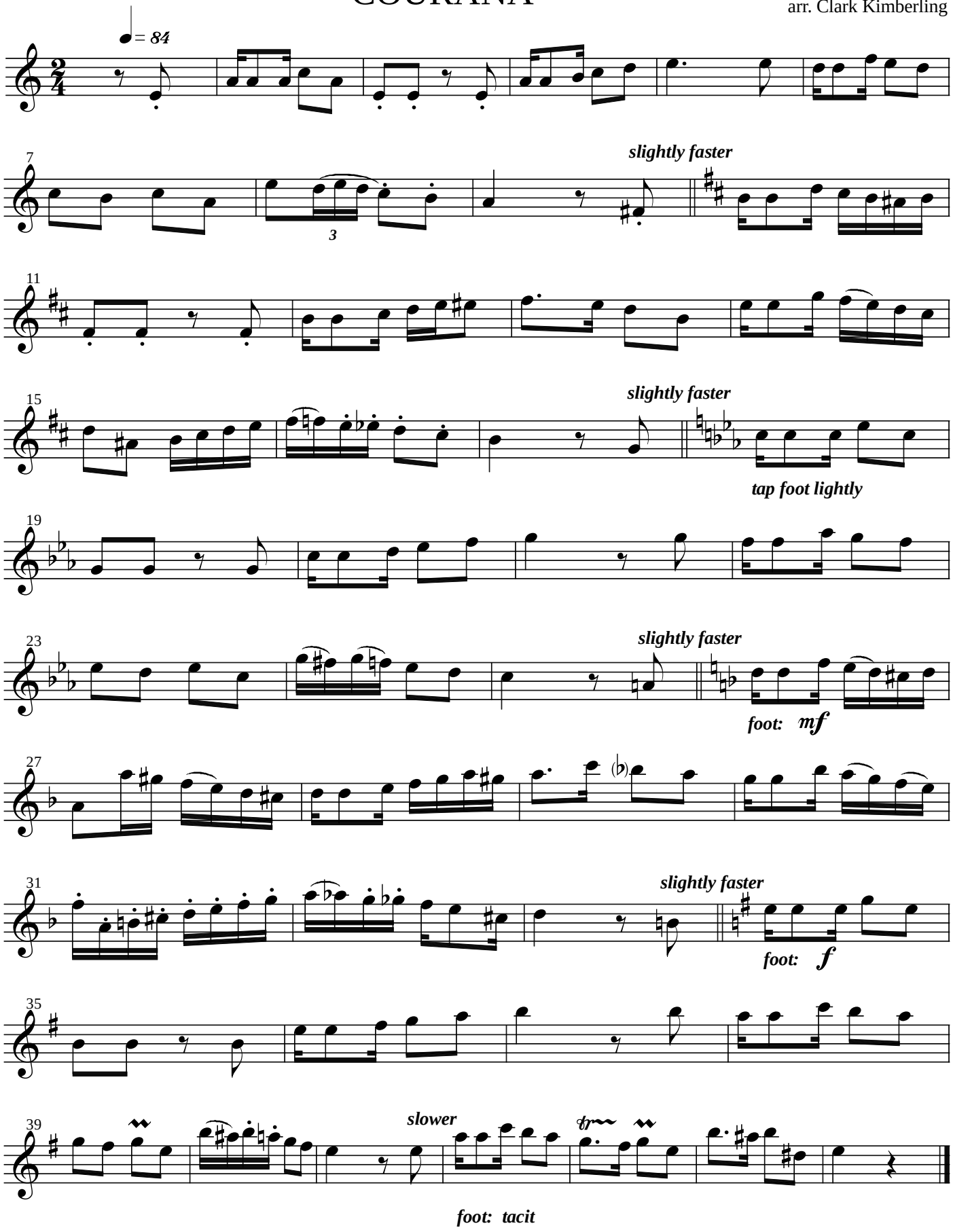

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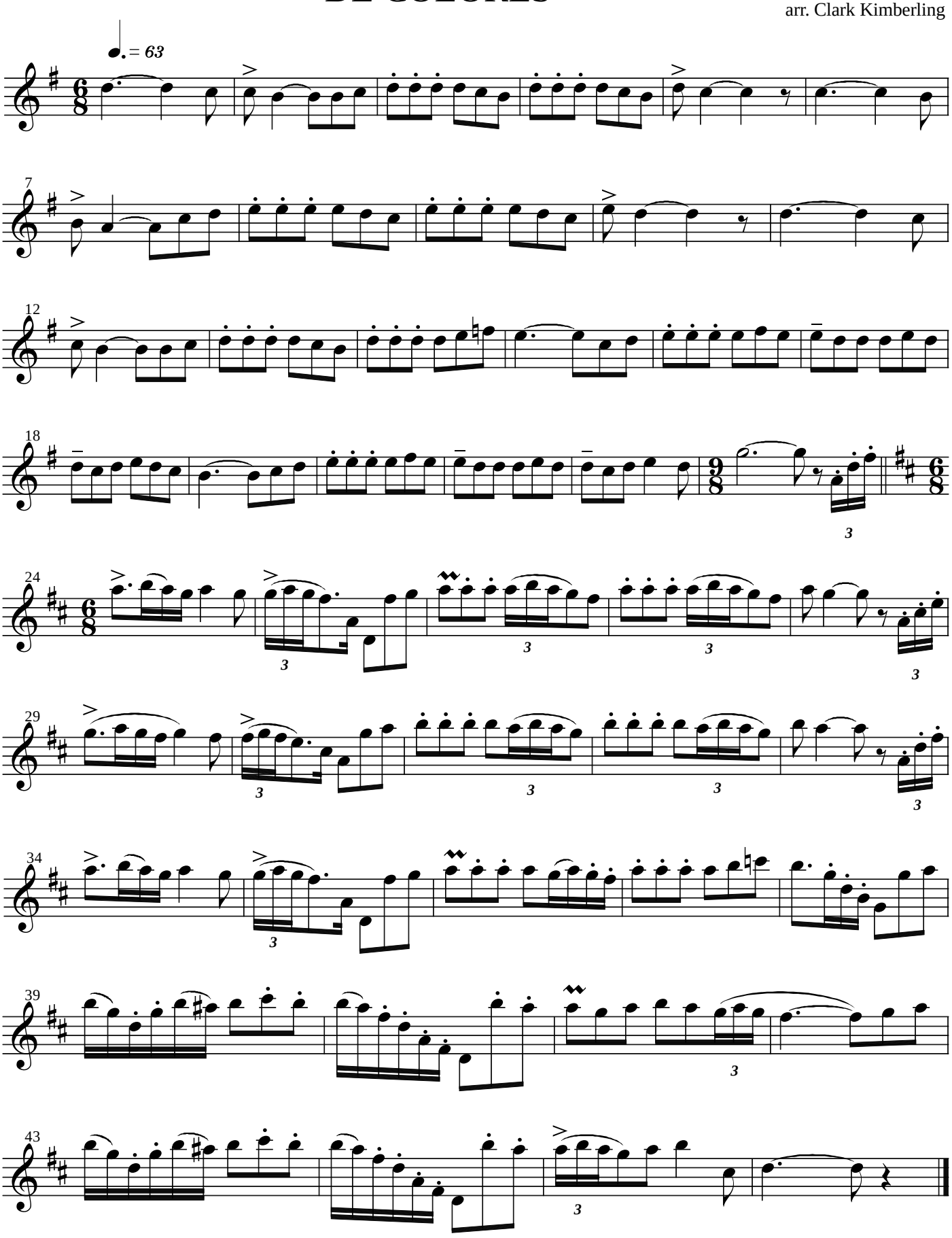

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DONA ROSA É BAIXINHA

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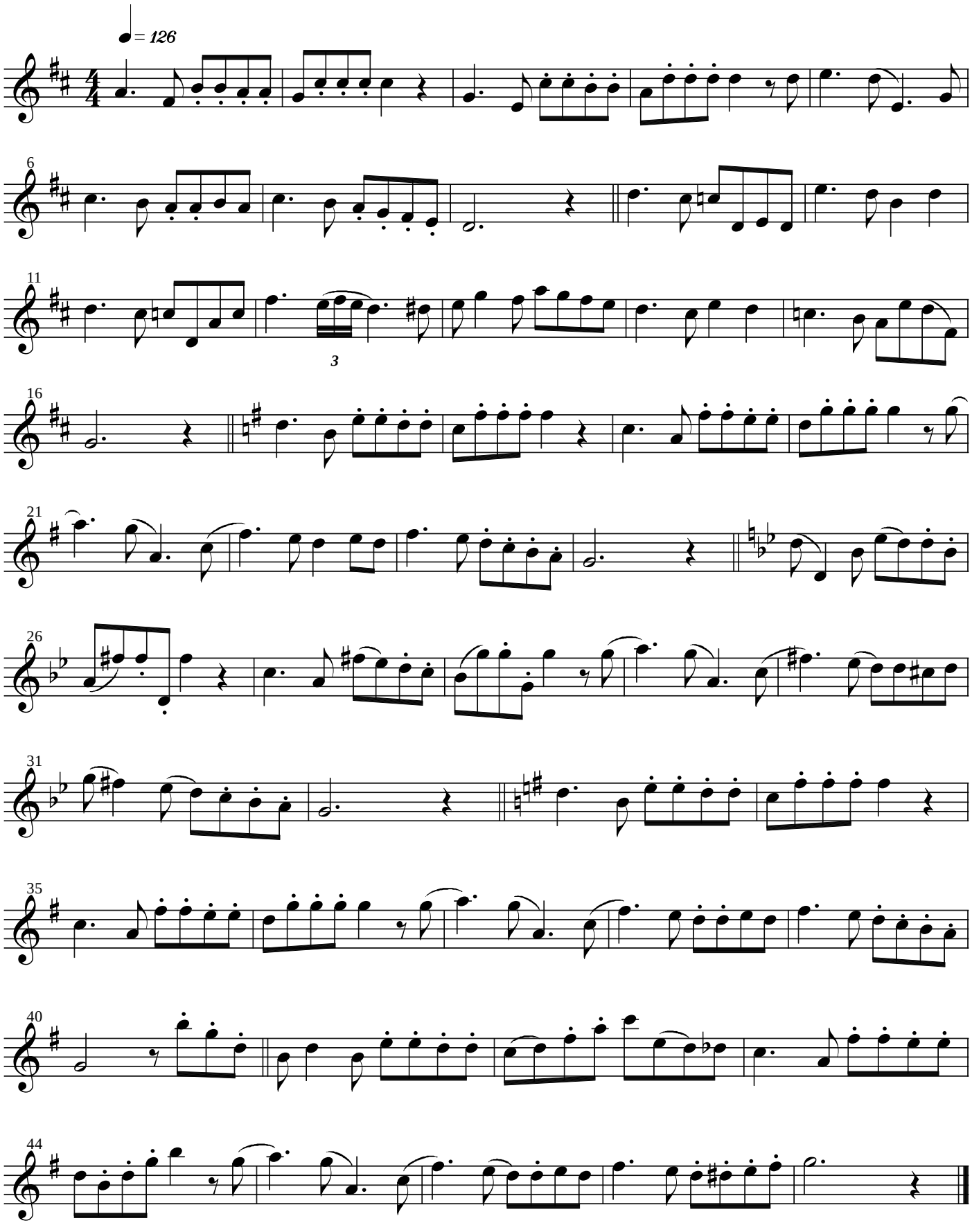

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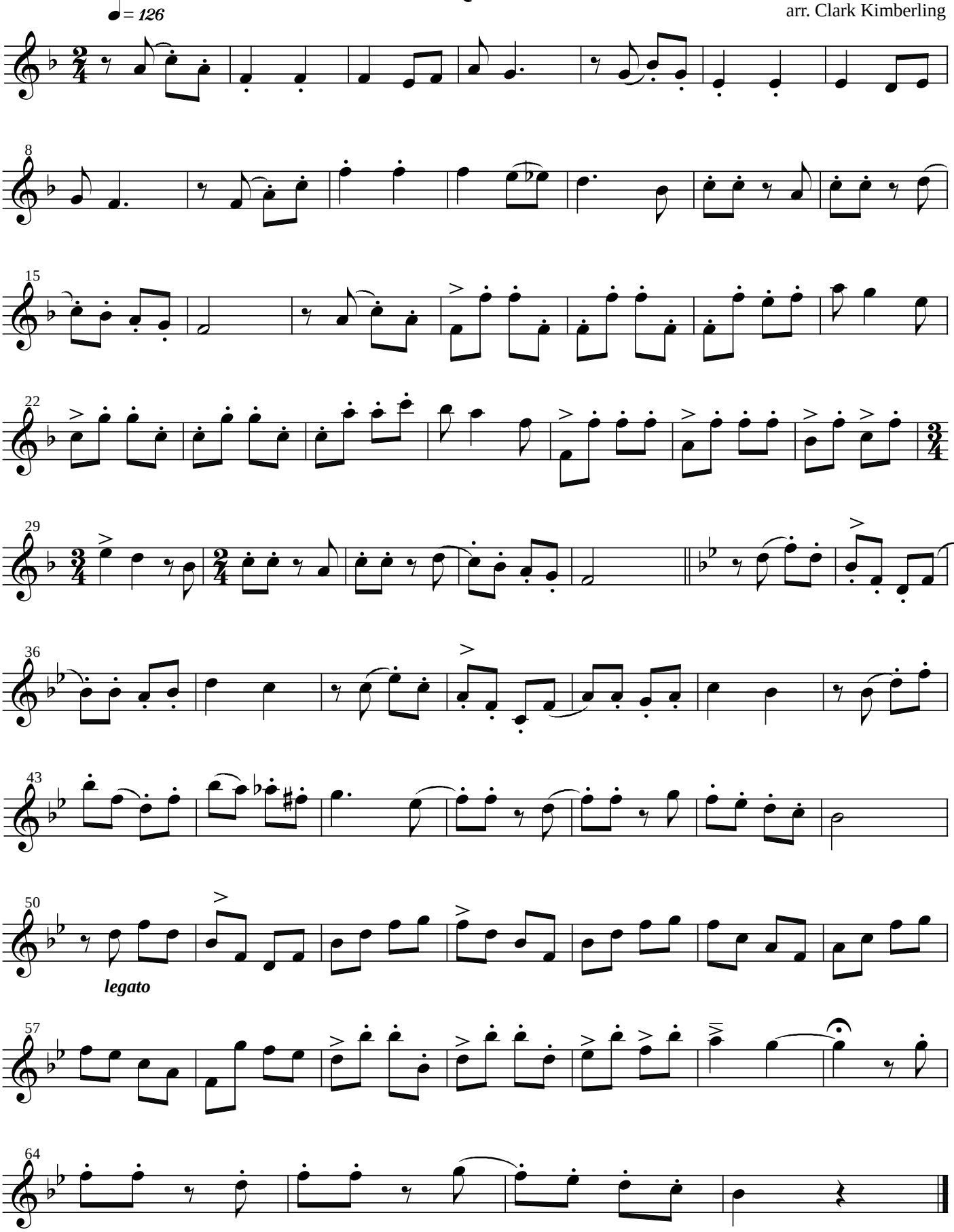

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EL CHOCLO

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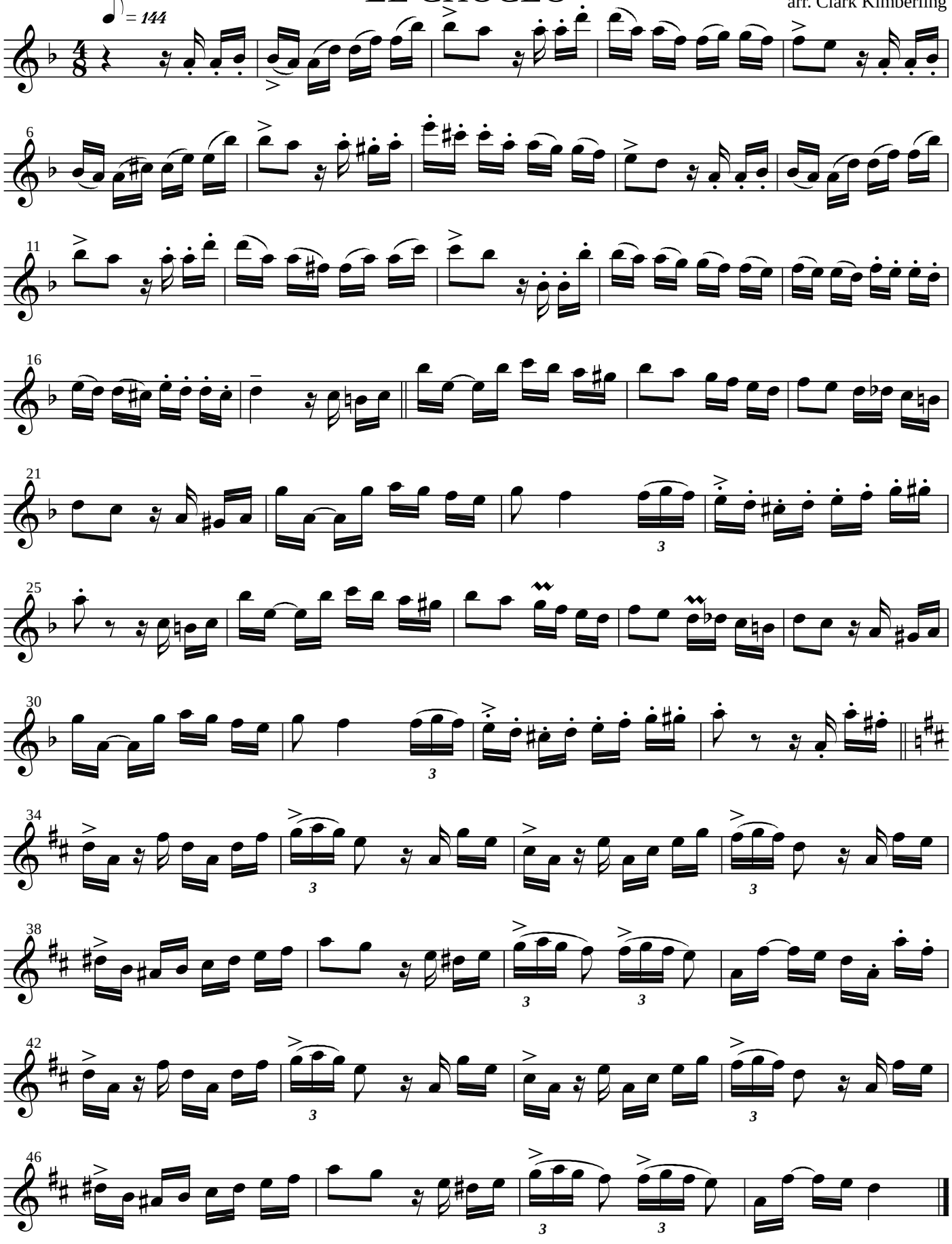

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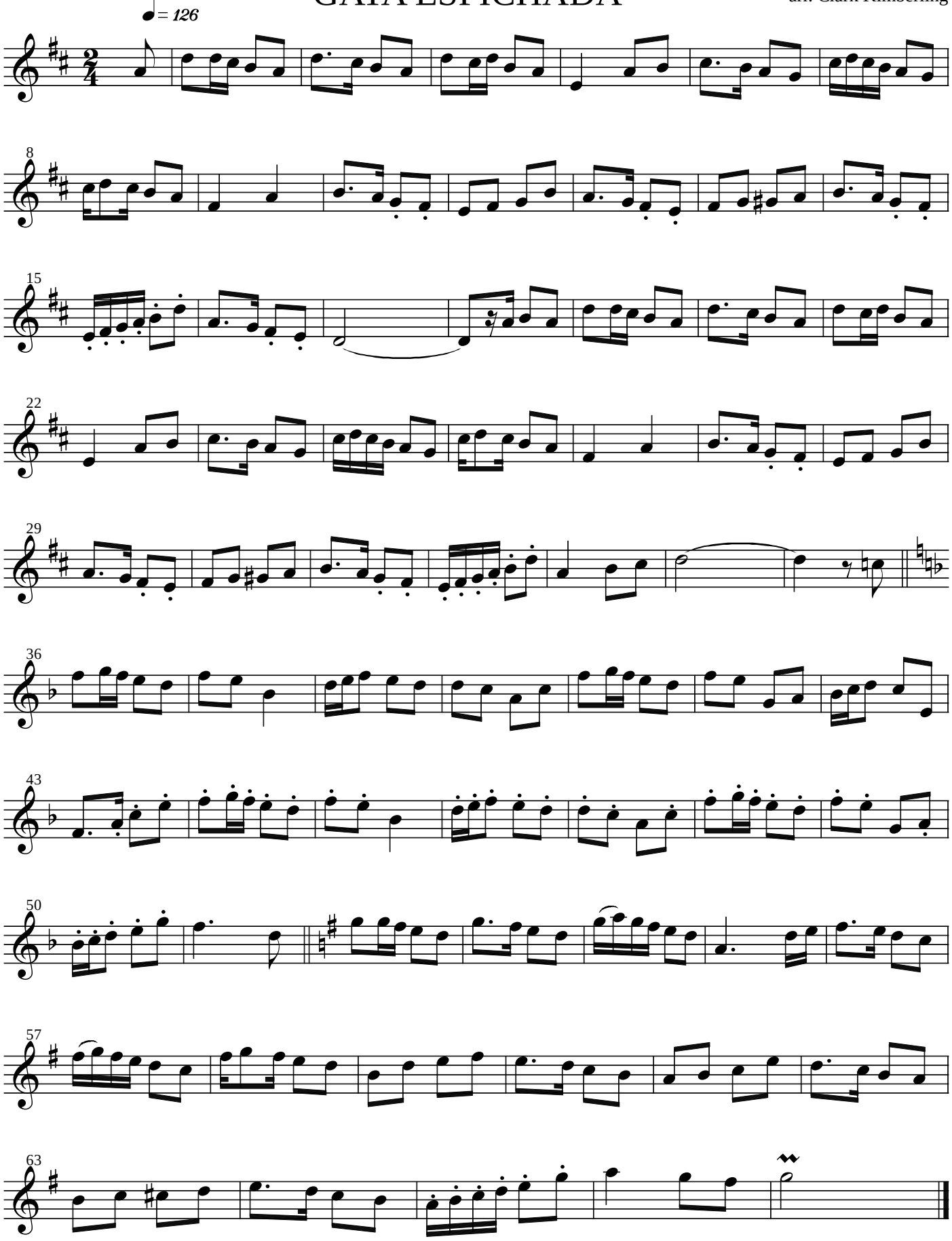

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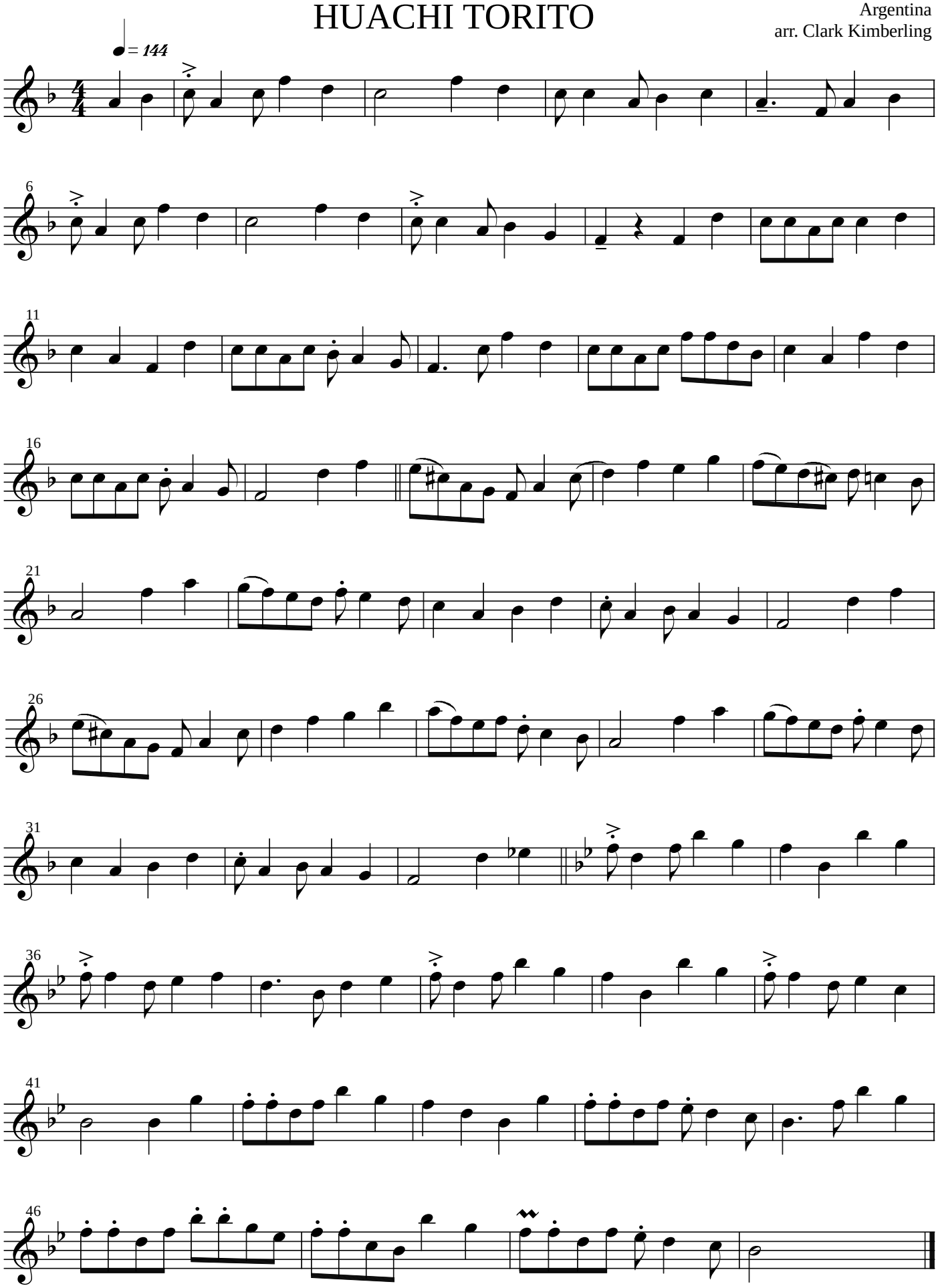

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JESSE POLKA

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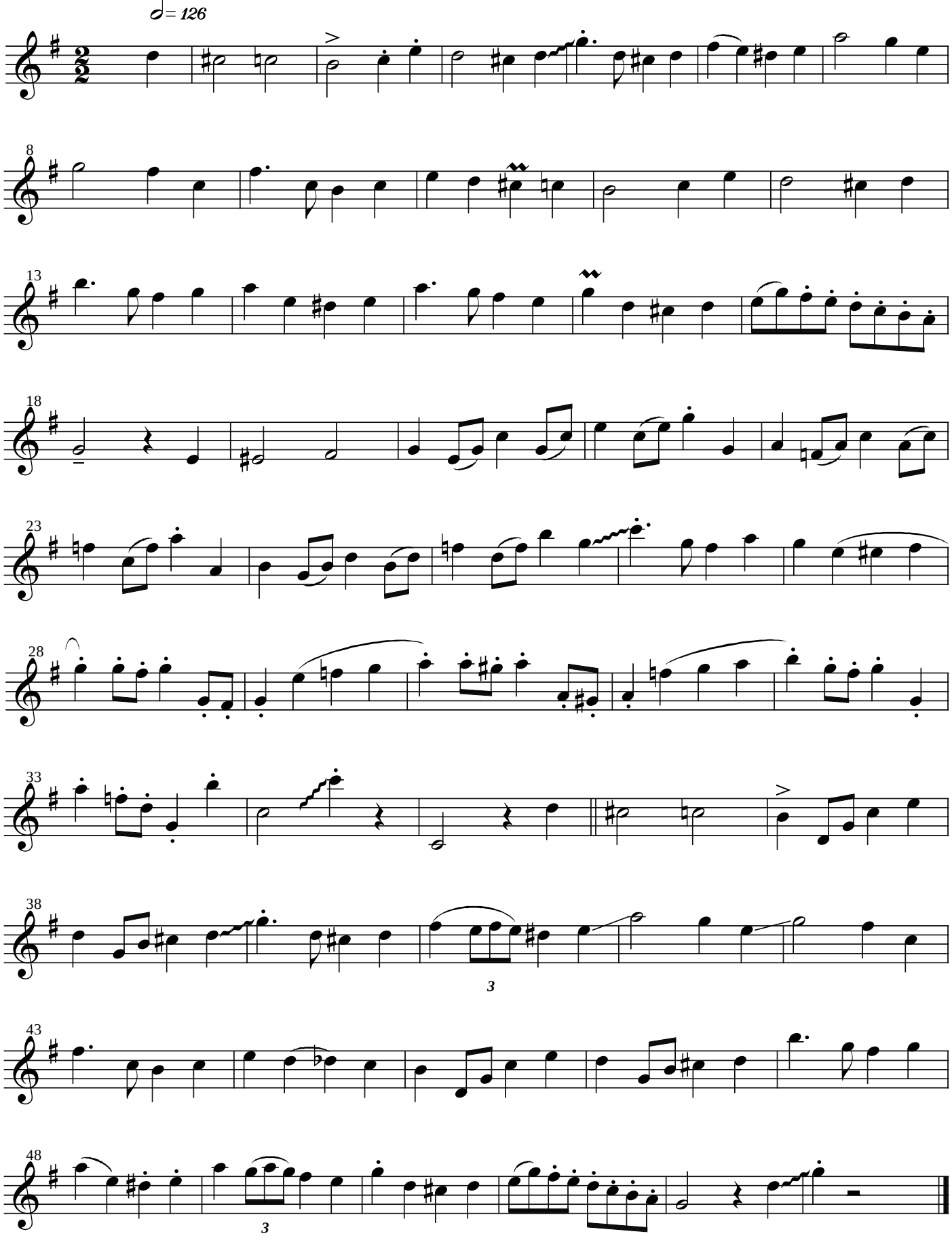

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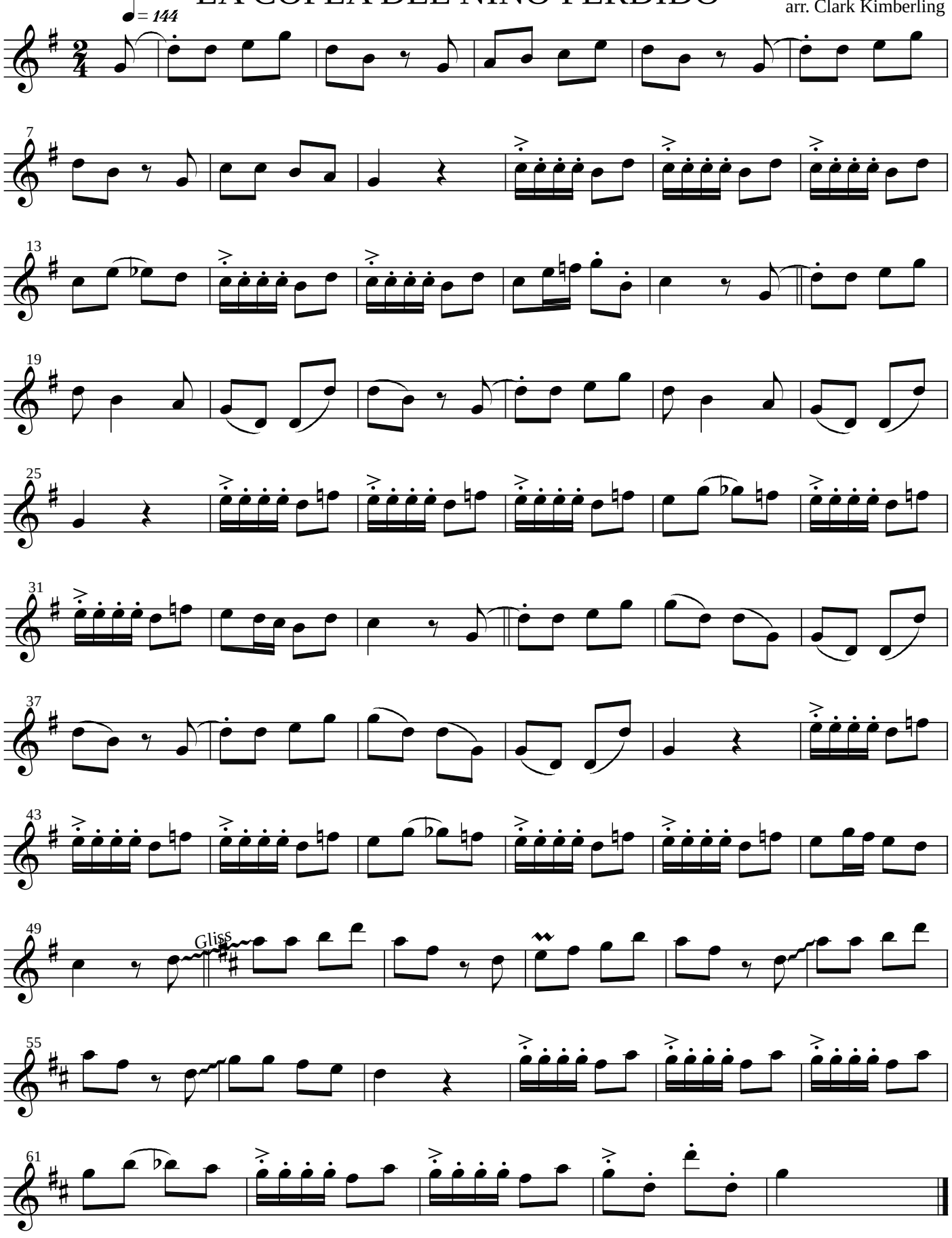

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LA CUCARACHA

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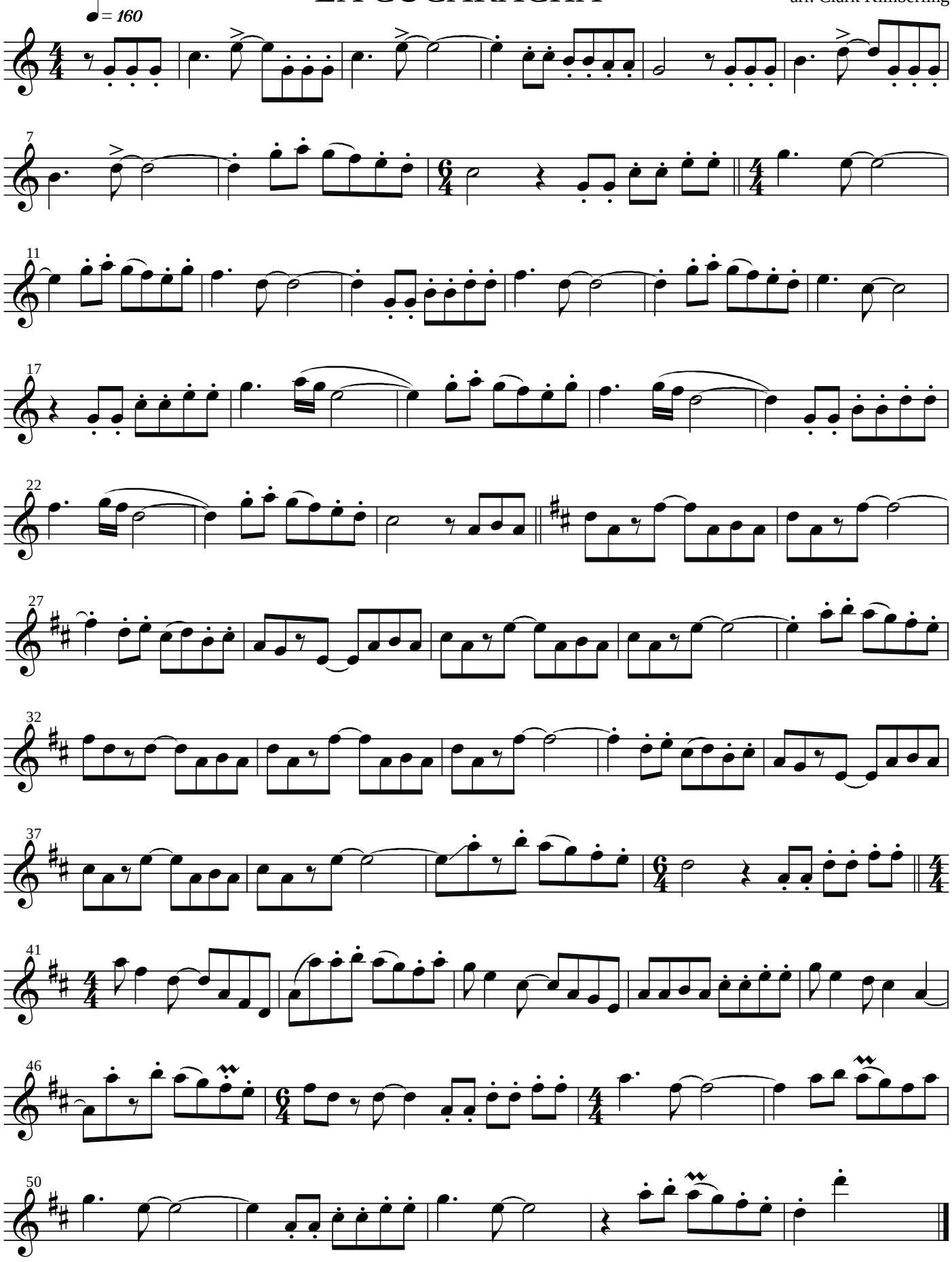

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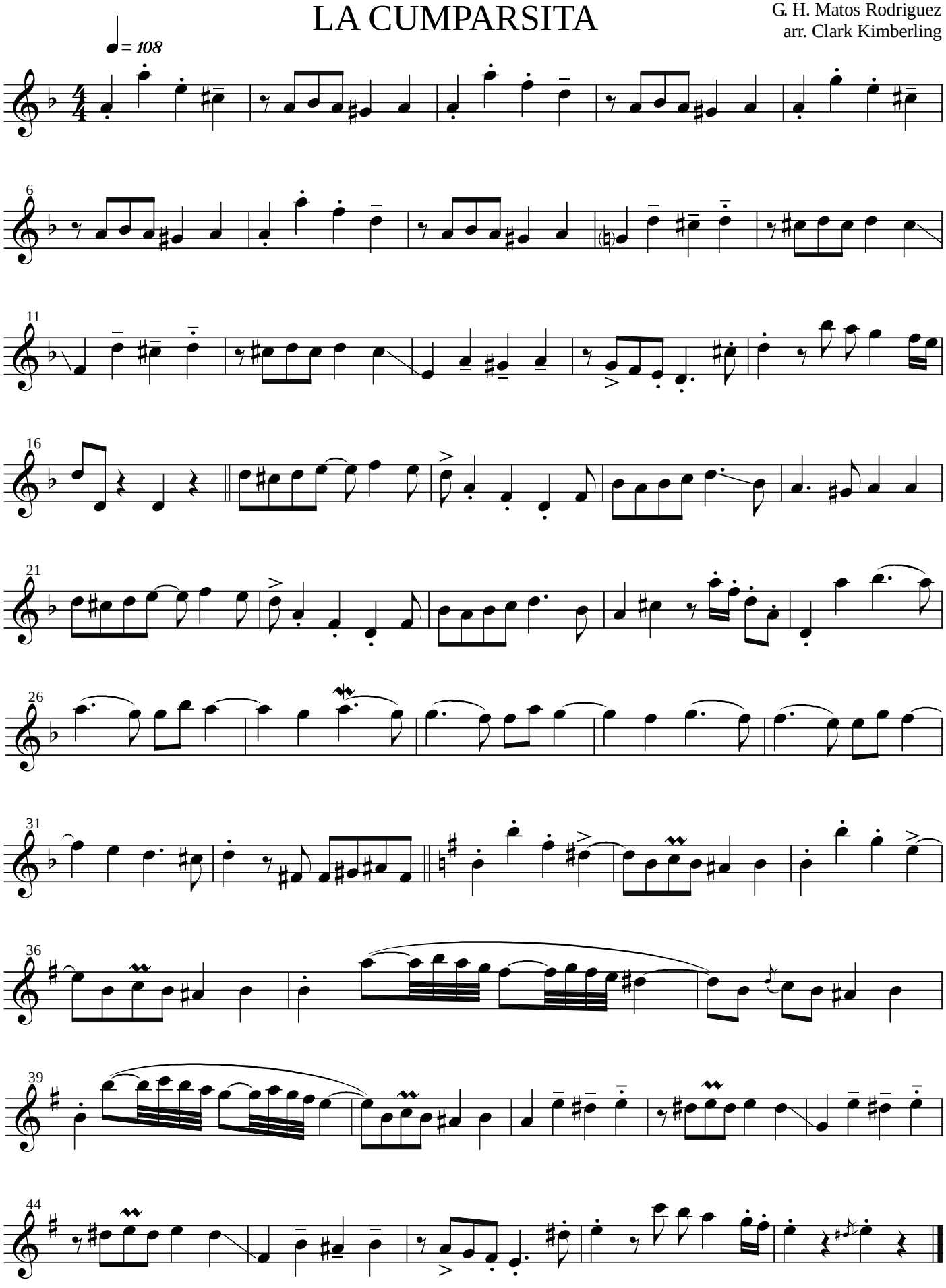

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LA MONICA PÉREZ

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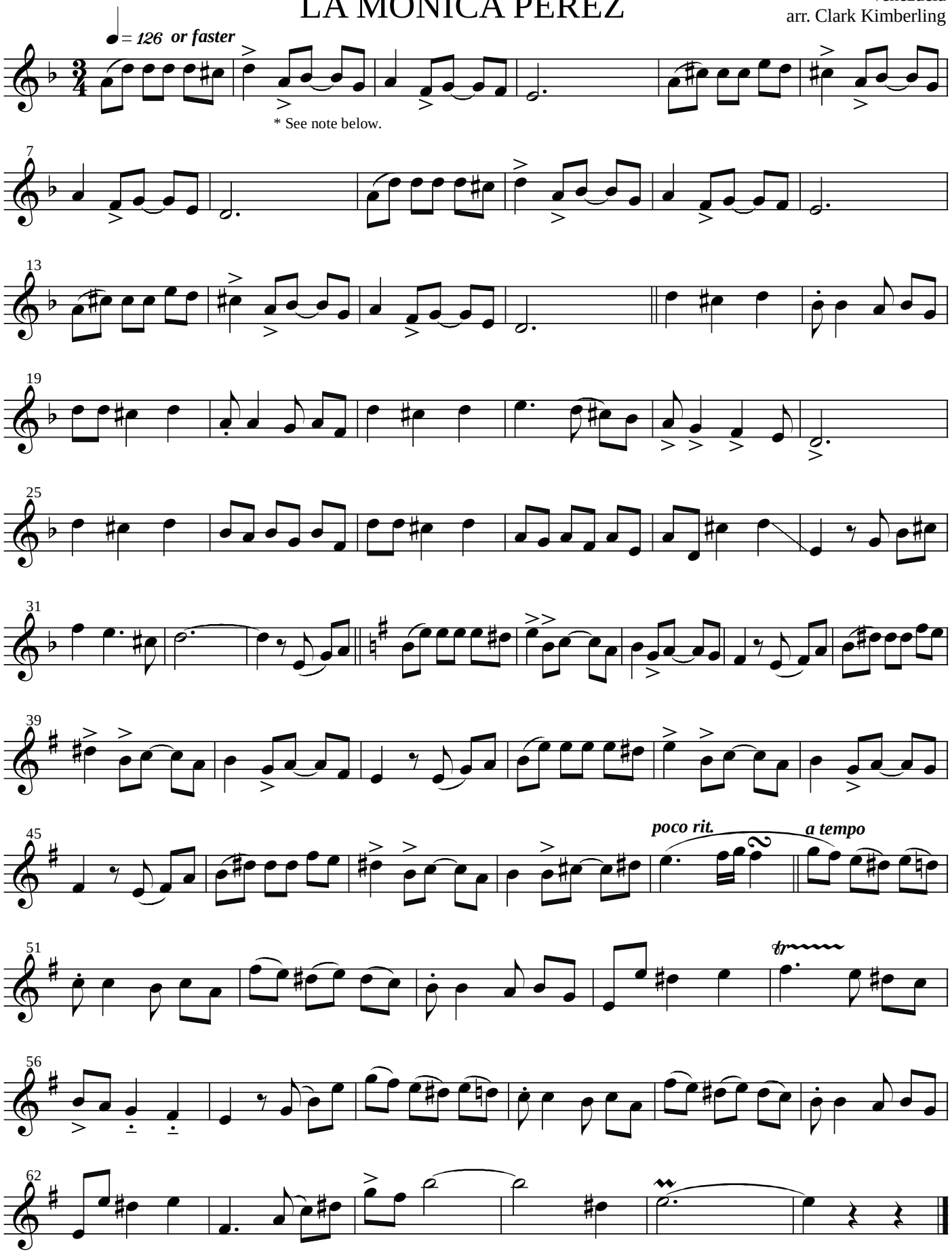

* Measures 2-3, 6-7 (etc.), use octave-chiff.

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LA PALOMA

Sebastián Iradier
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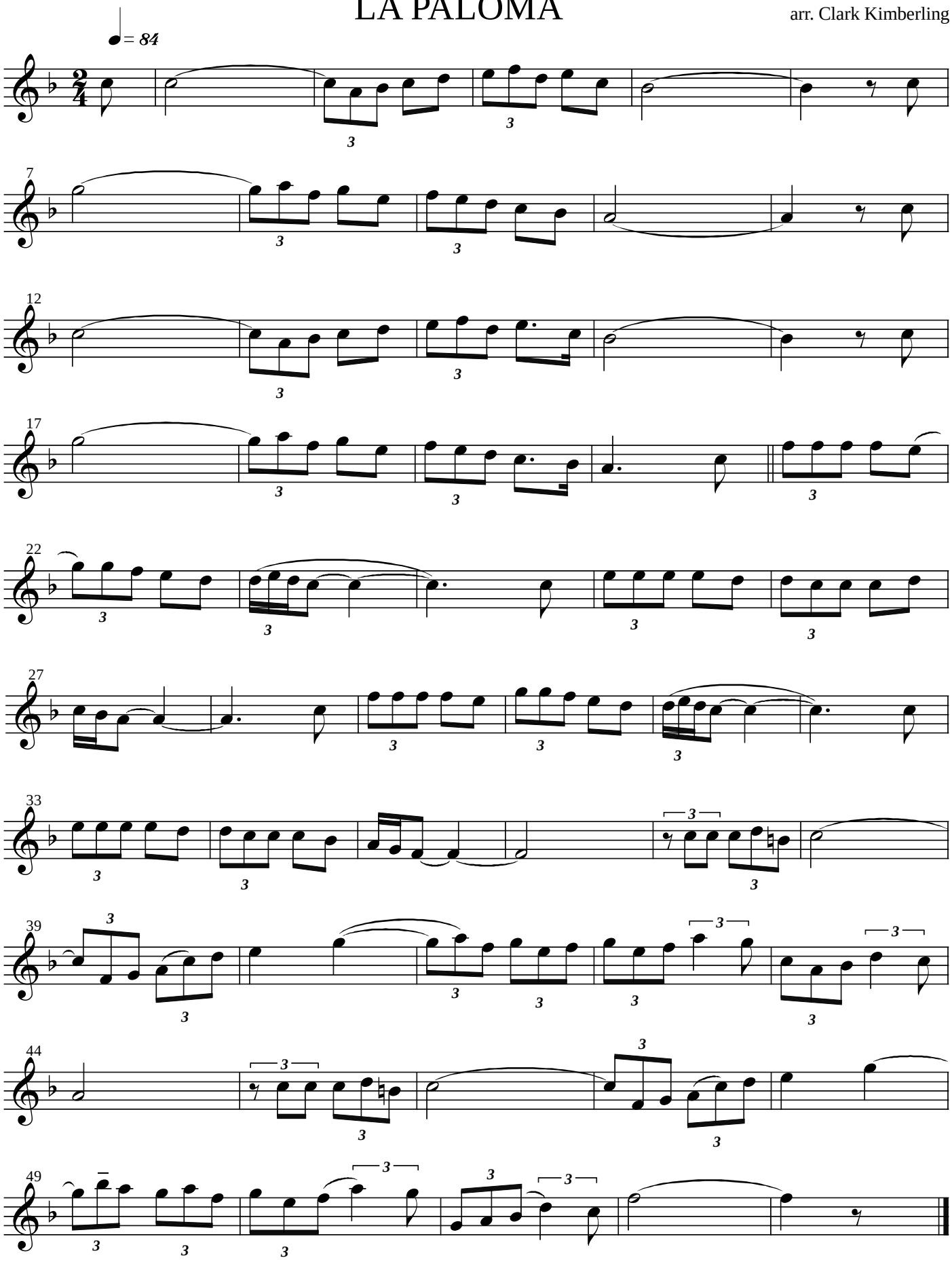

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LA VILLA DE BEODEZ

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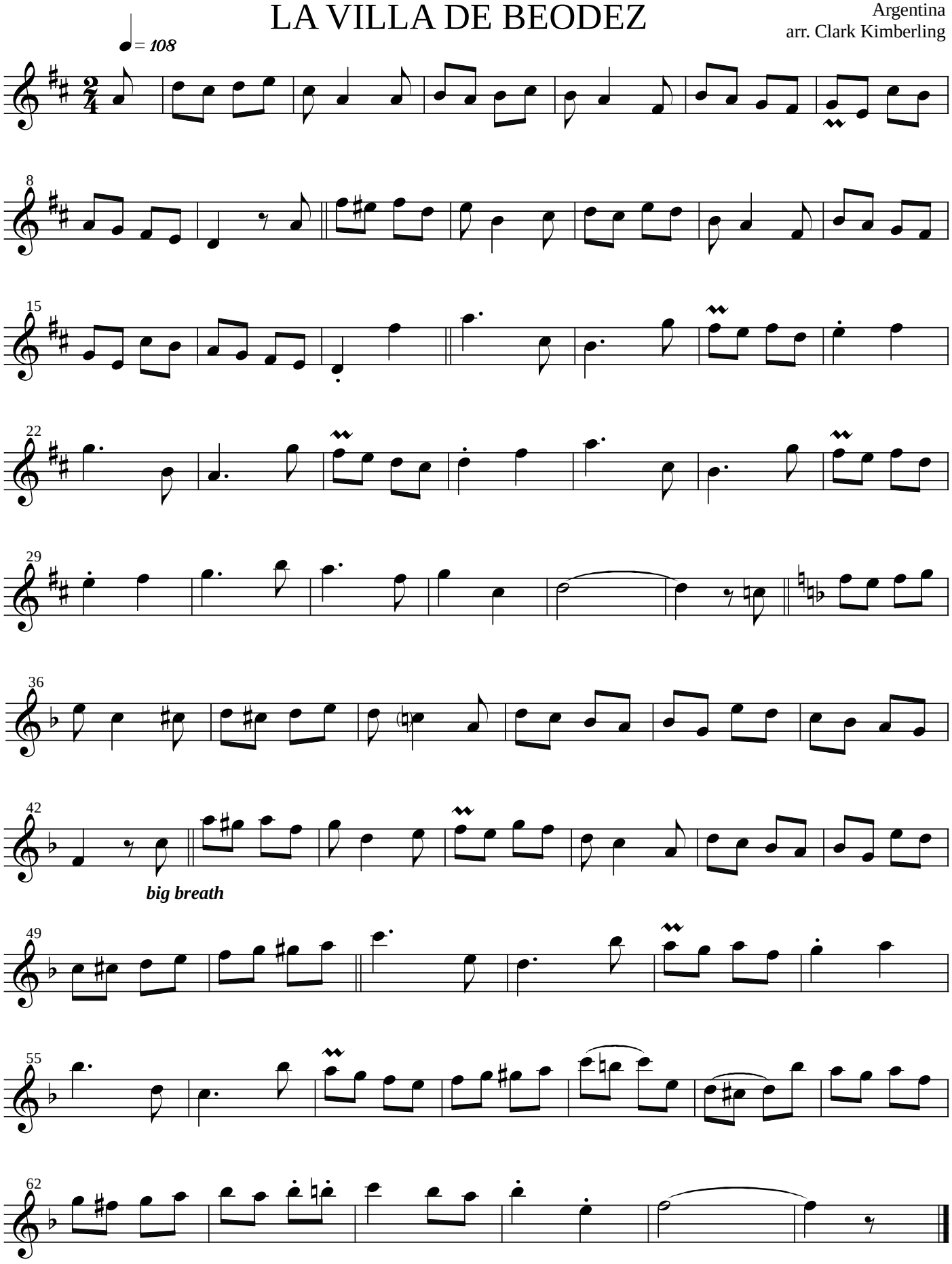

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MAURA

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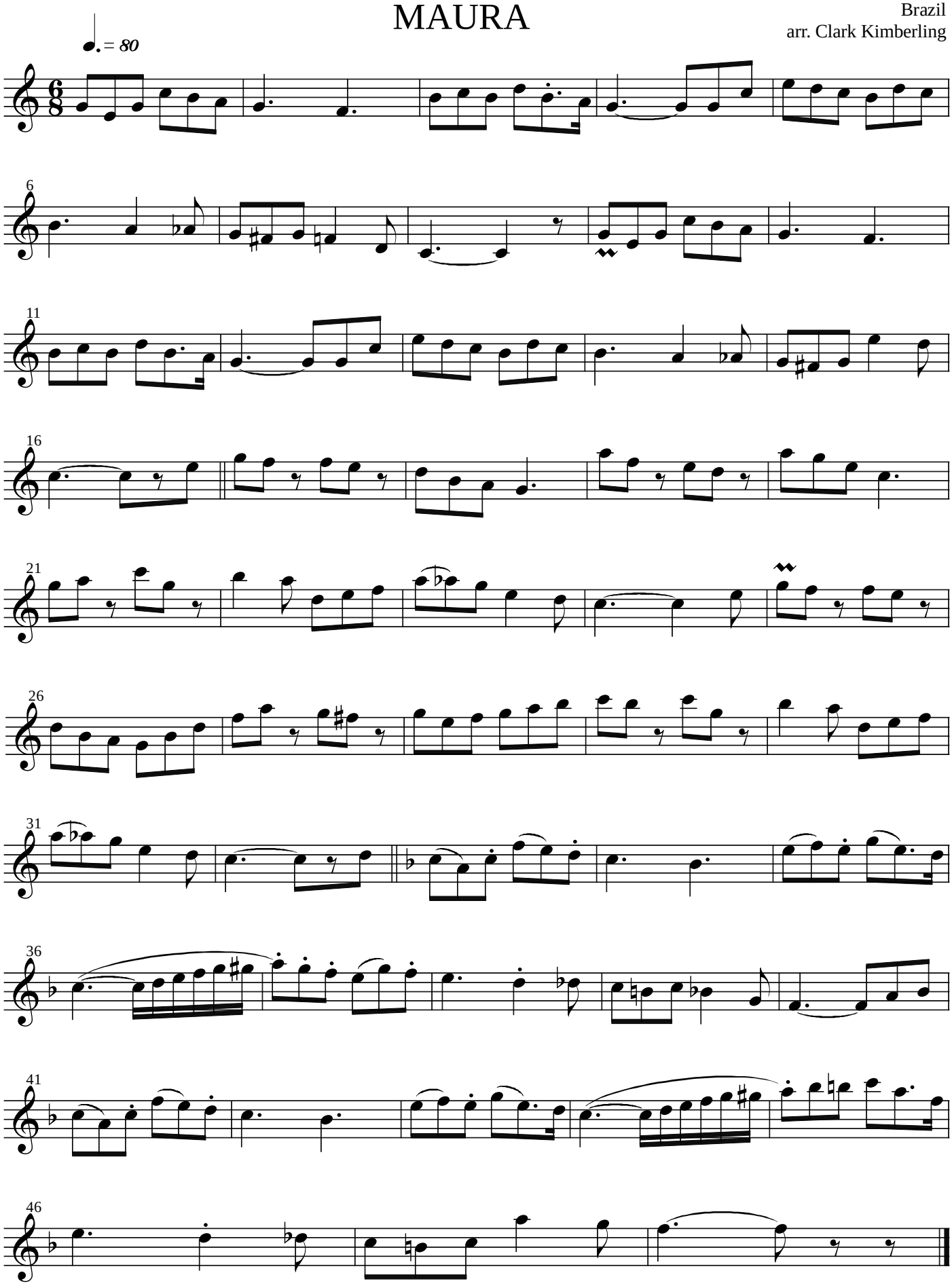

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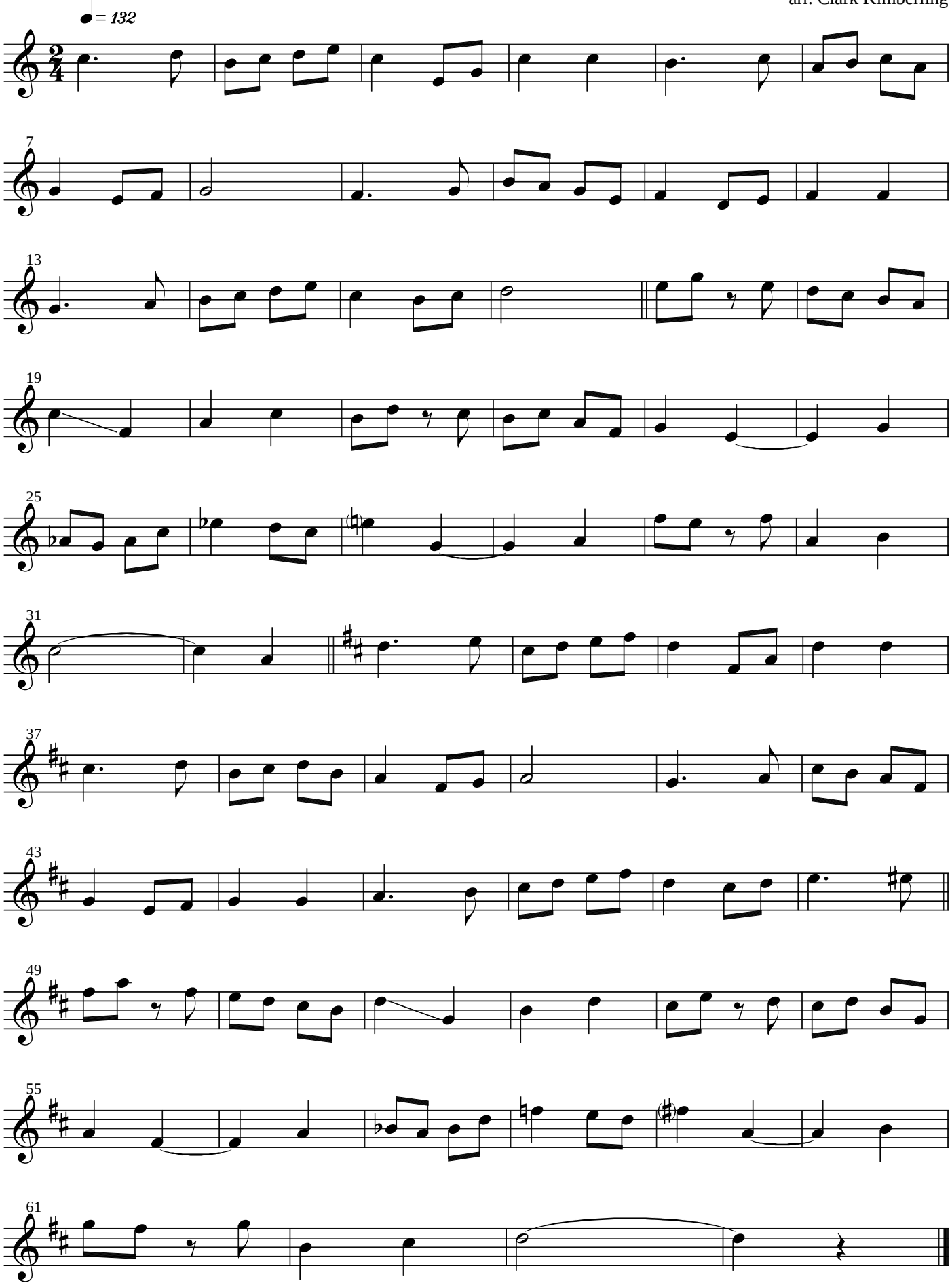

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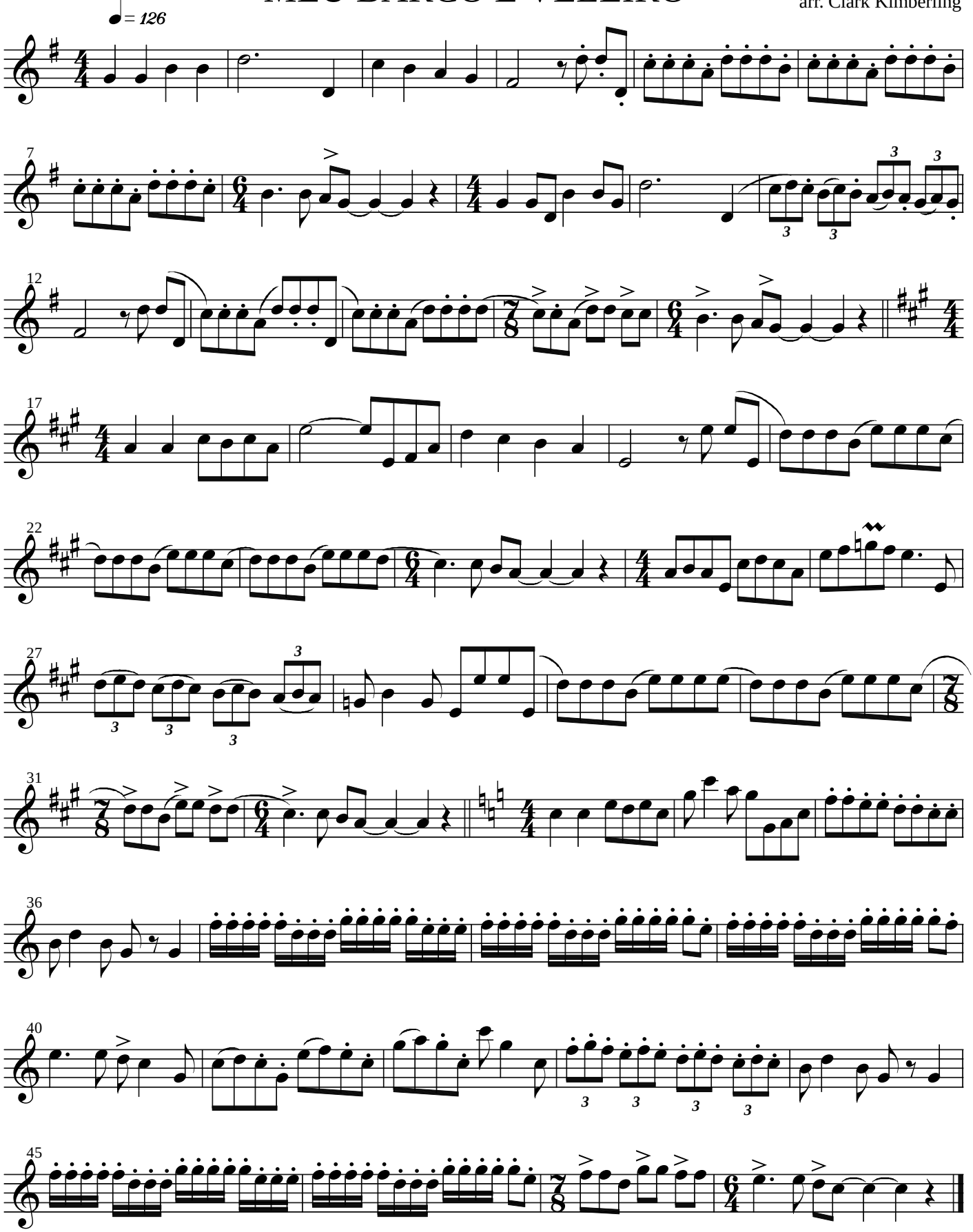

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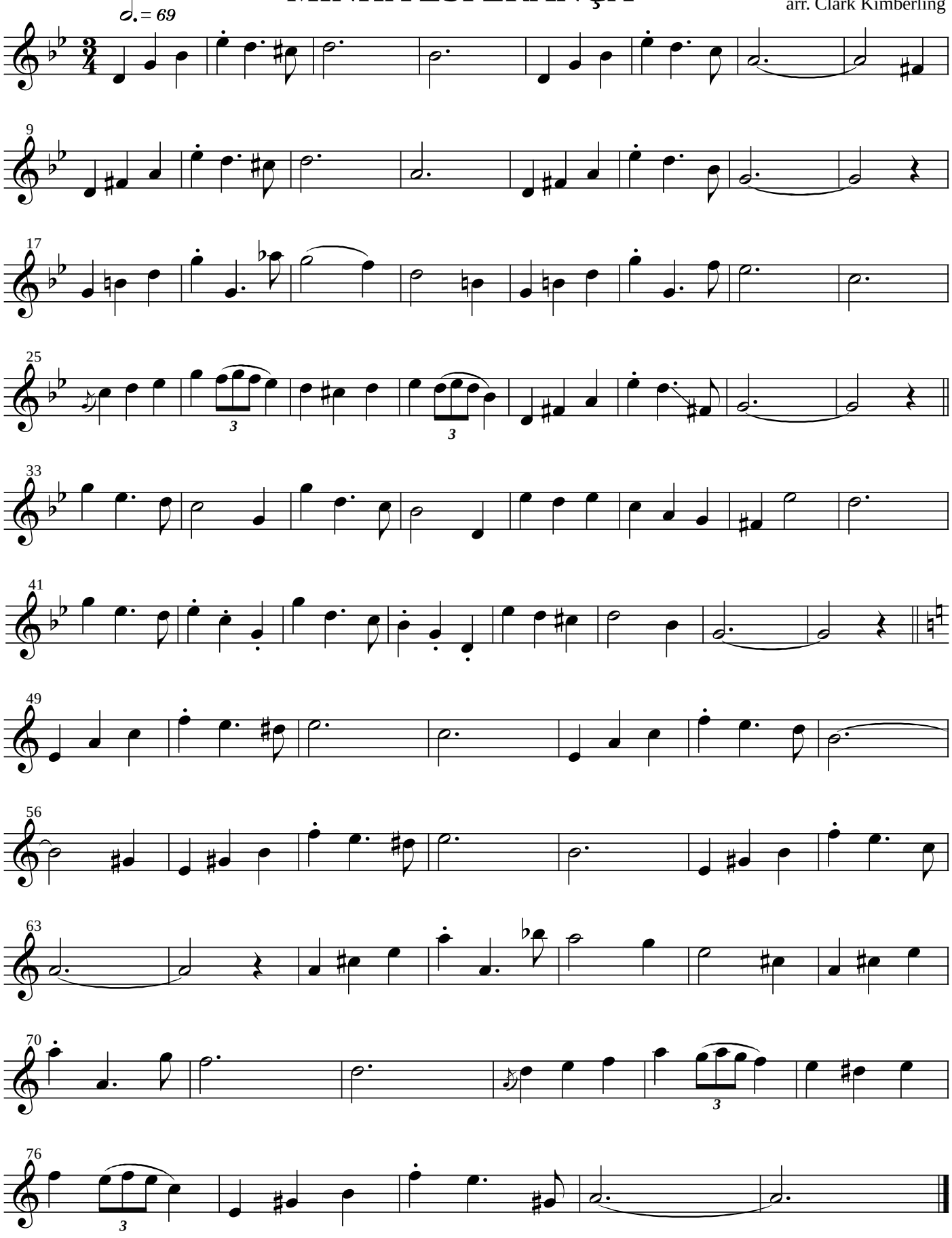

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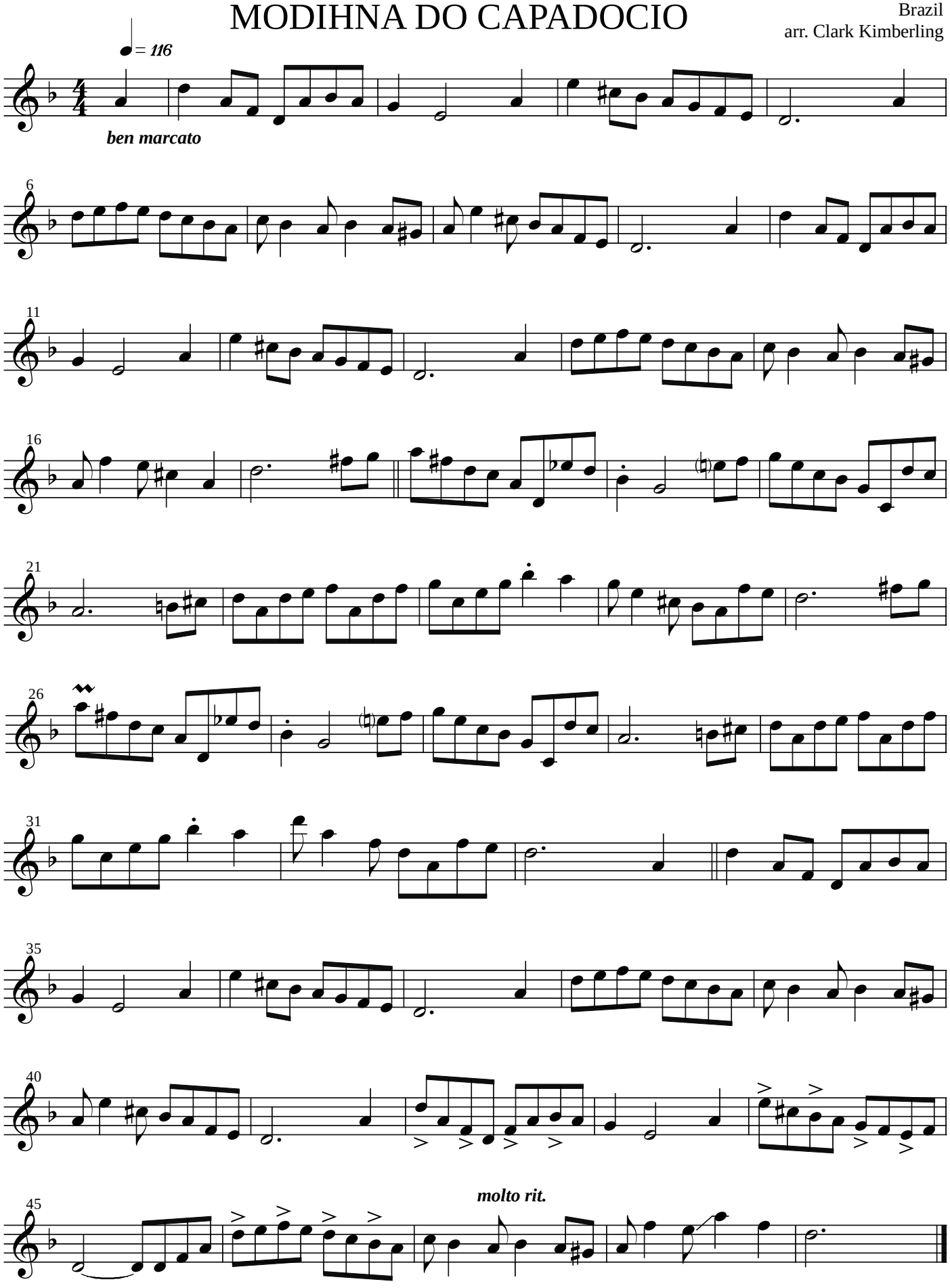

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MORENA, MORENA

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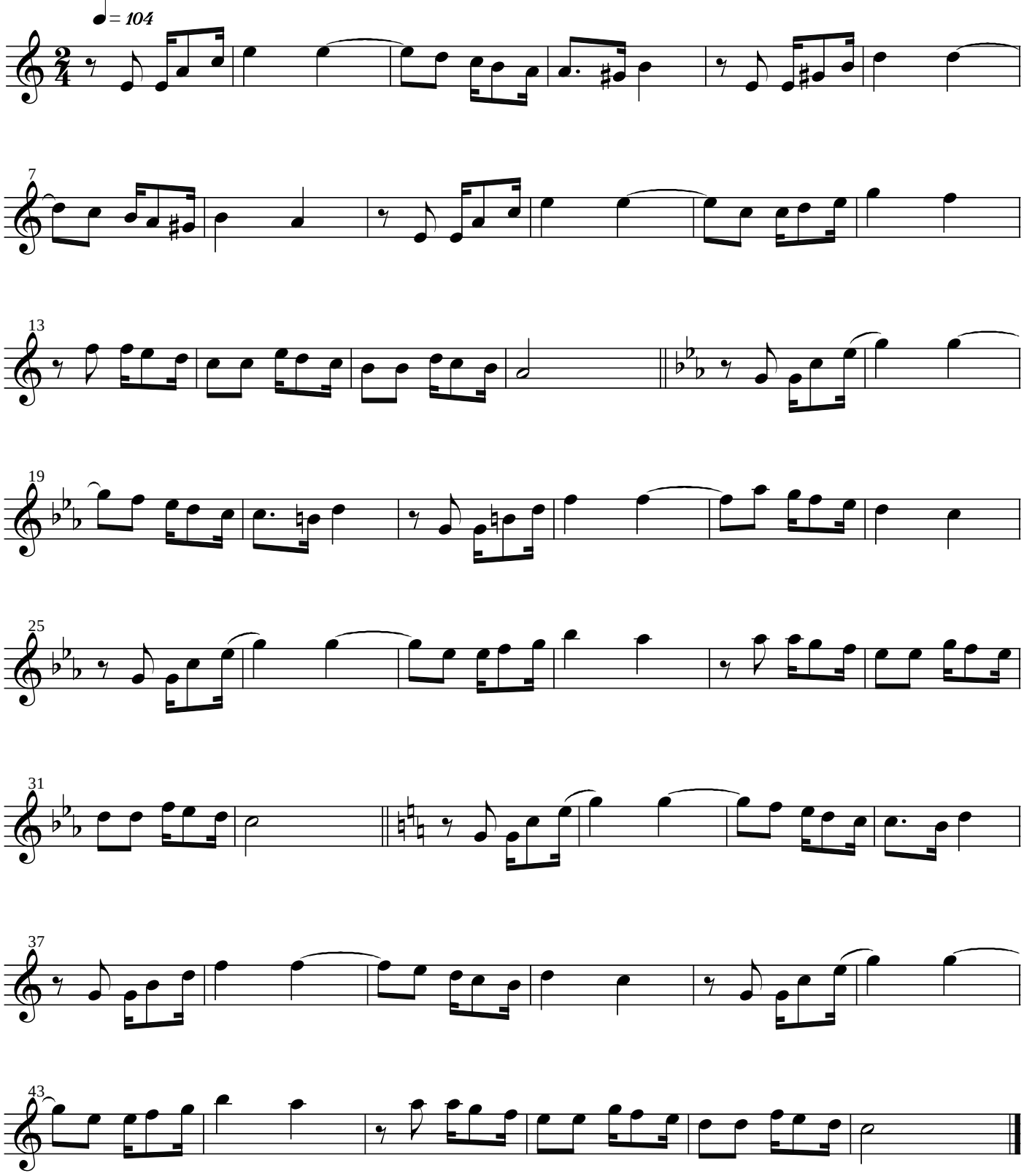

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Source: Pedreira, p. 36

NÃO CORRAS NA AREIA

Brazil
arr. Clark Kimberling

♩. = 96

staccatissimo

subito legato

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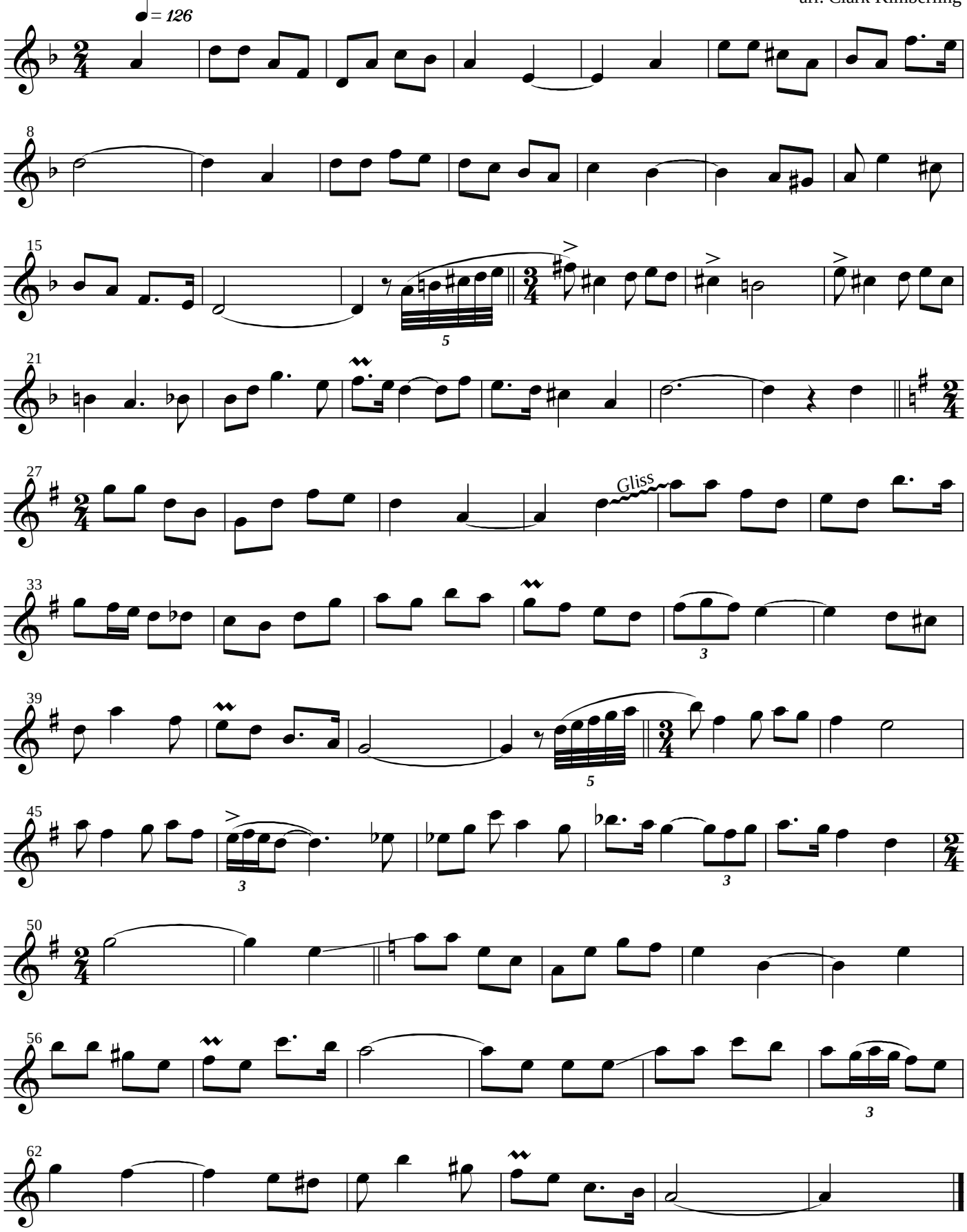
Source:Mendes1911, Cancoes populares do Brazil, p161

NESTA RUA

Brazil
arr. Clark Kimberling



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Ó BELA LILÍA

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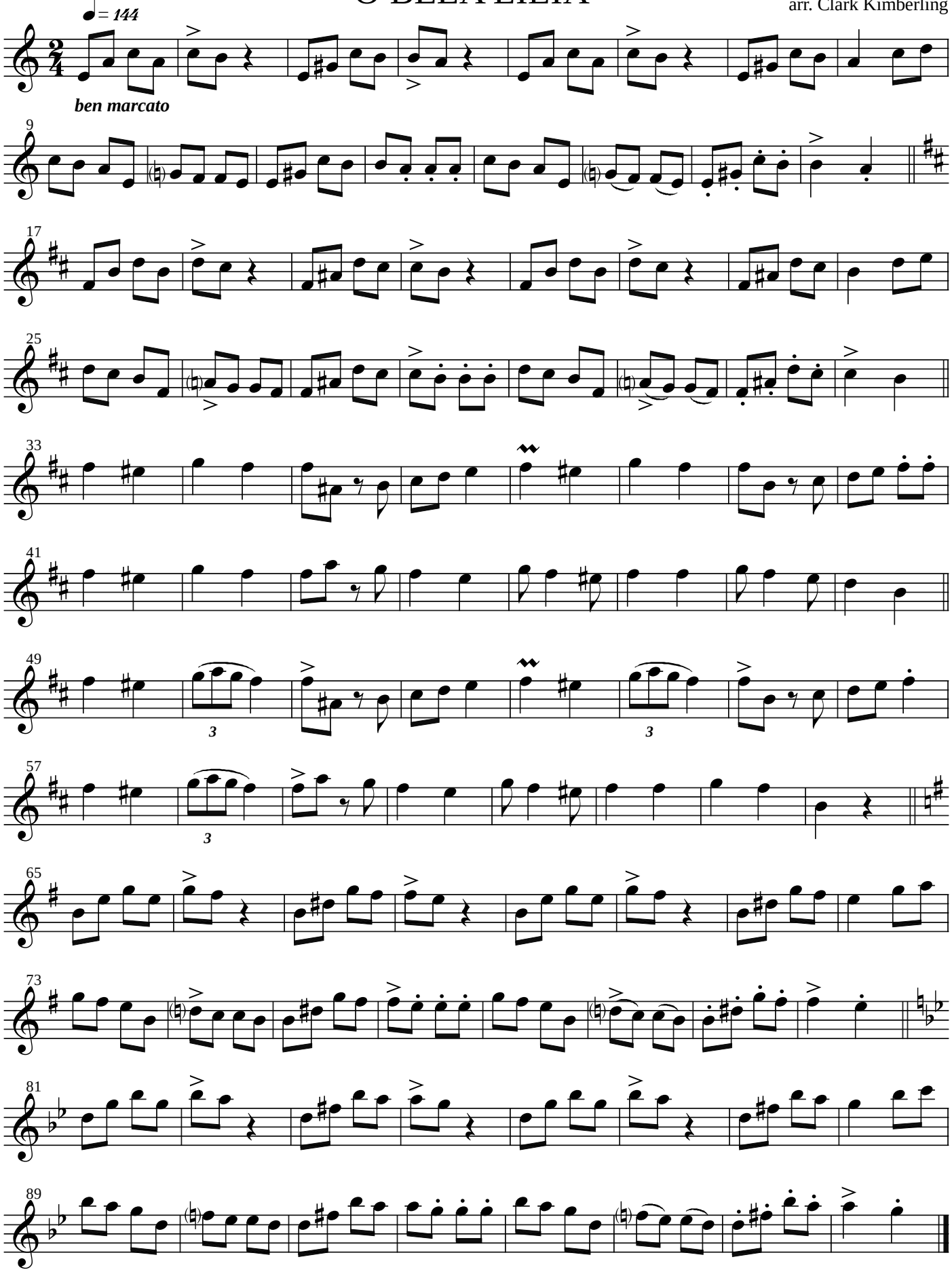

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O BRUNE MULATRESSE

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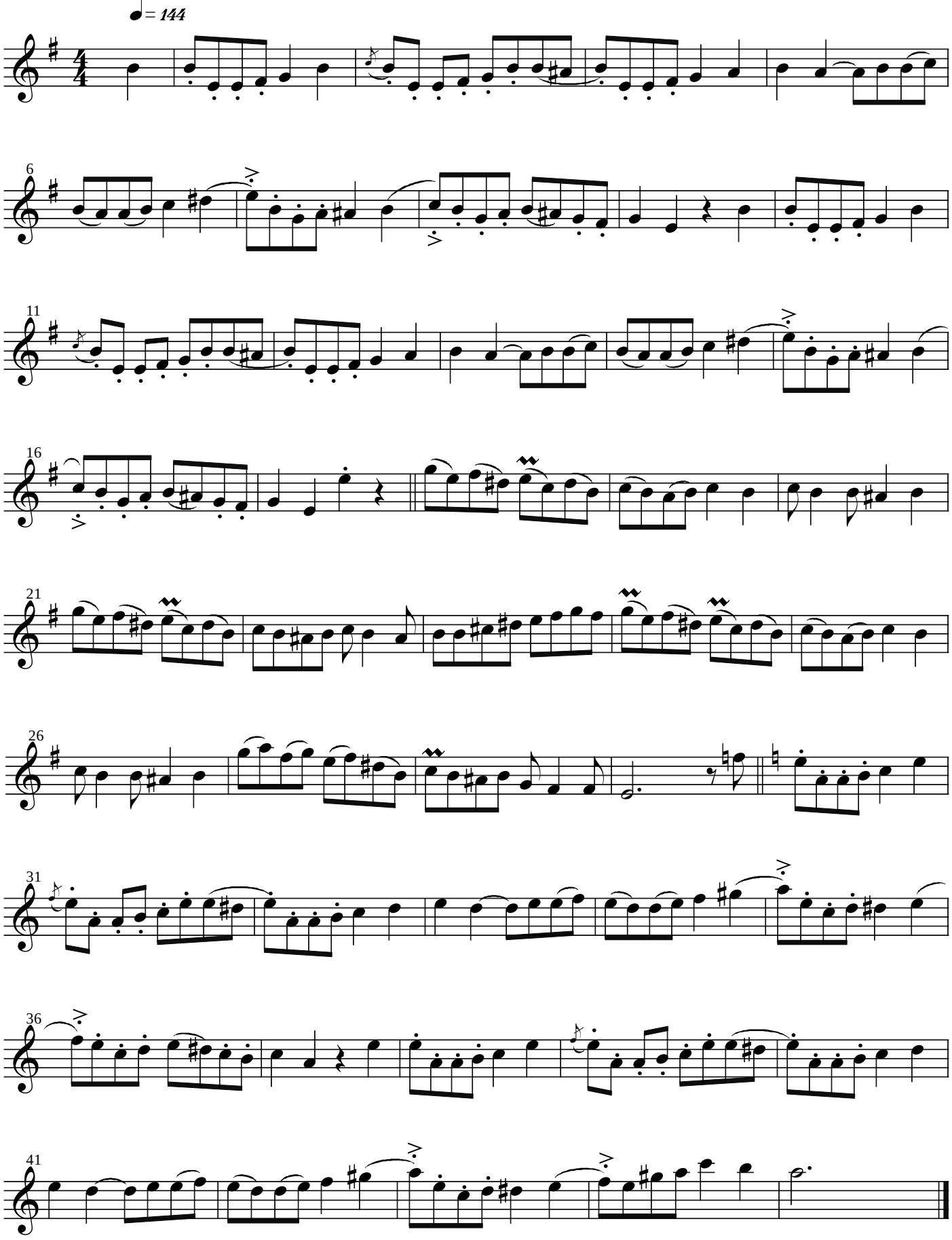

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O CRAVO BRIGOU COM A ROSA

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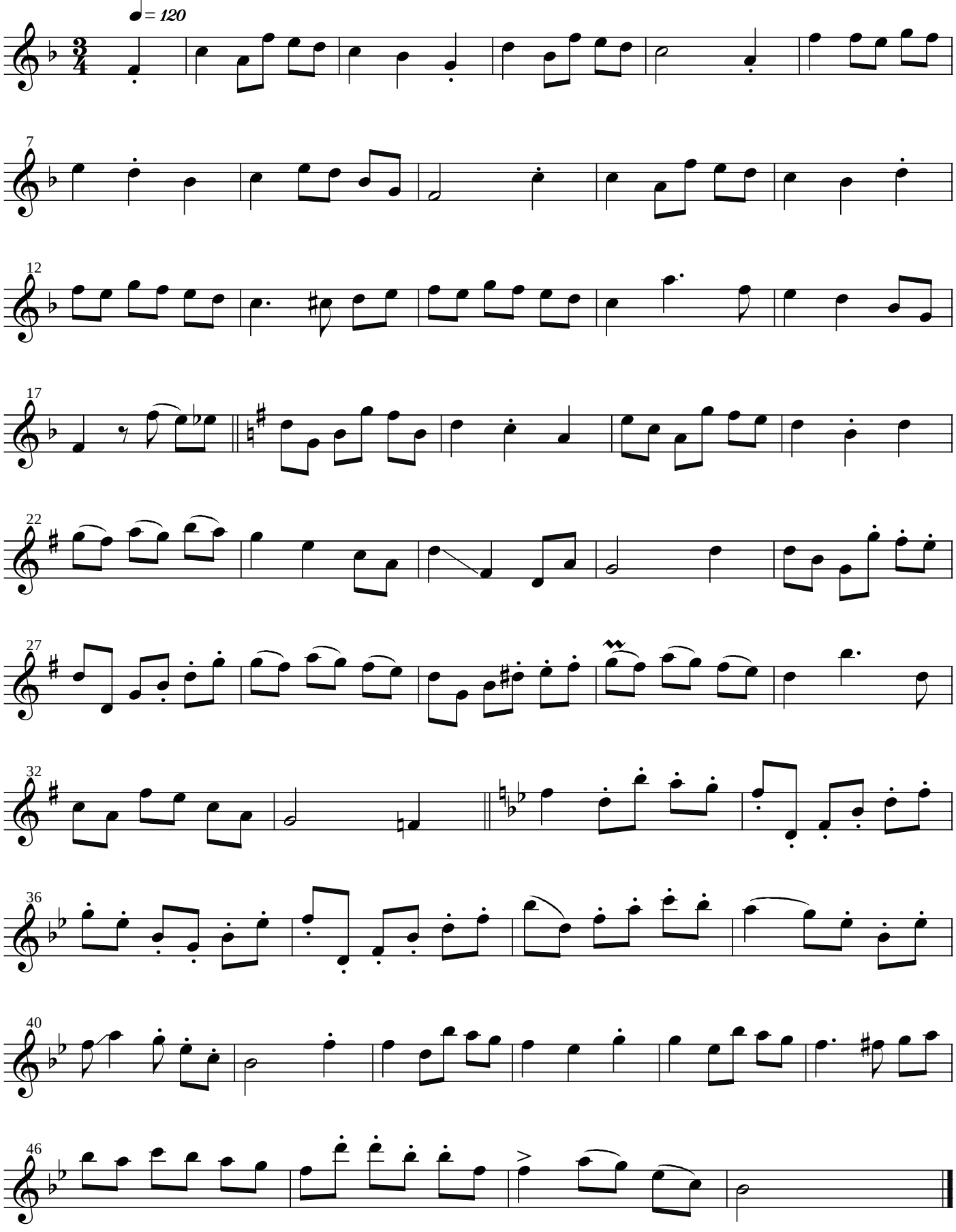

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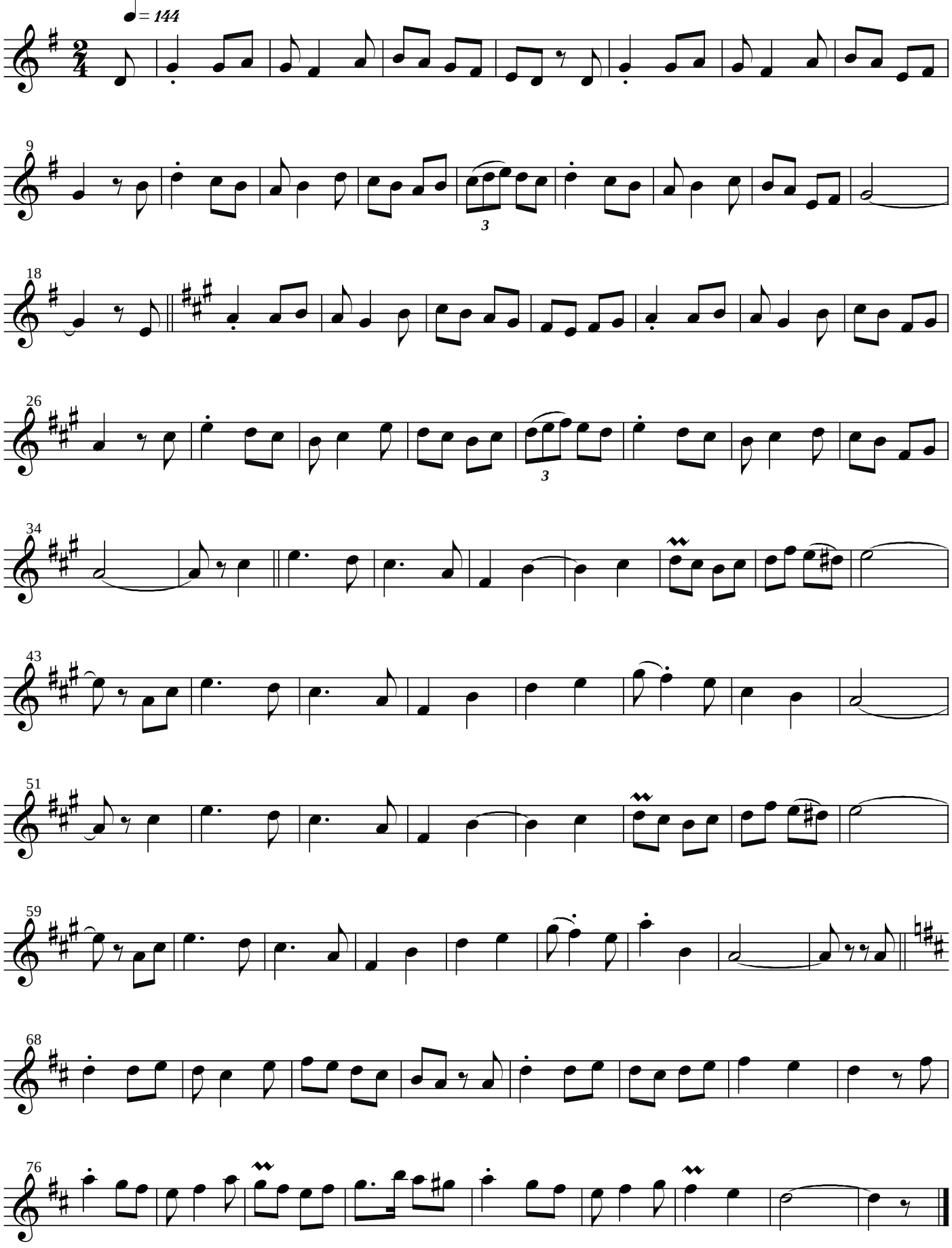

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OS OLHOS AZUIS

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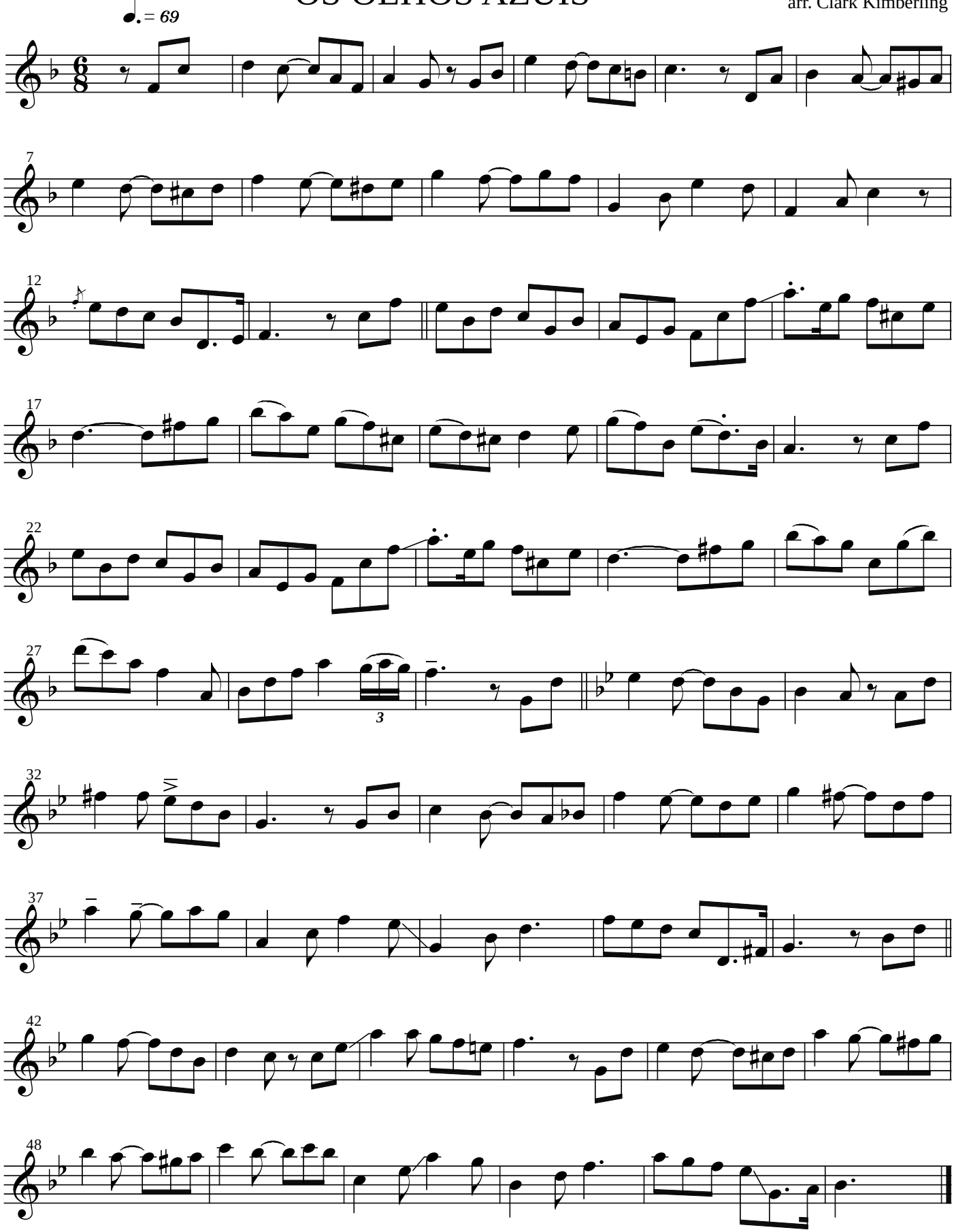

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OS OLHOS DE MARIANITA

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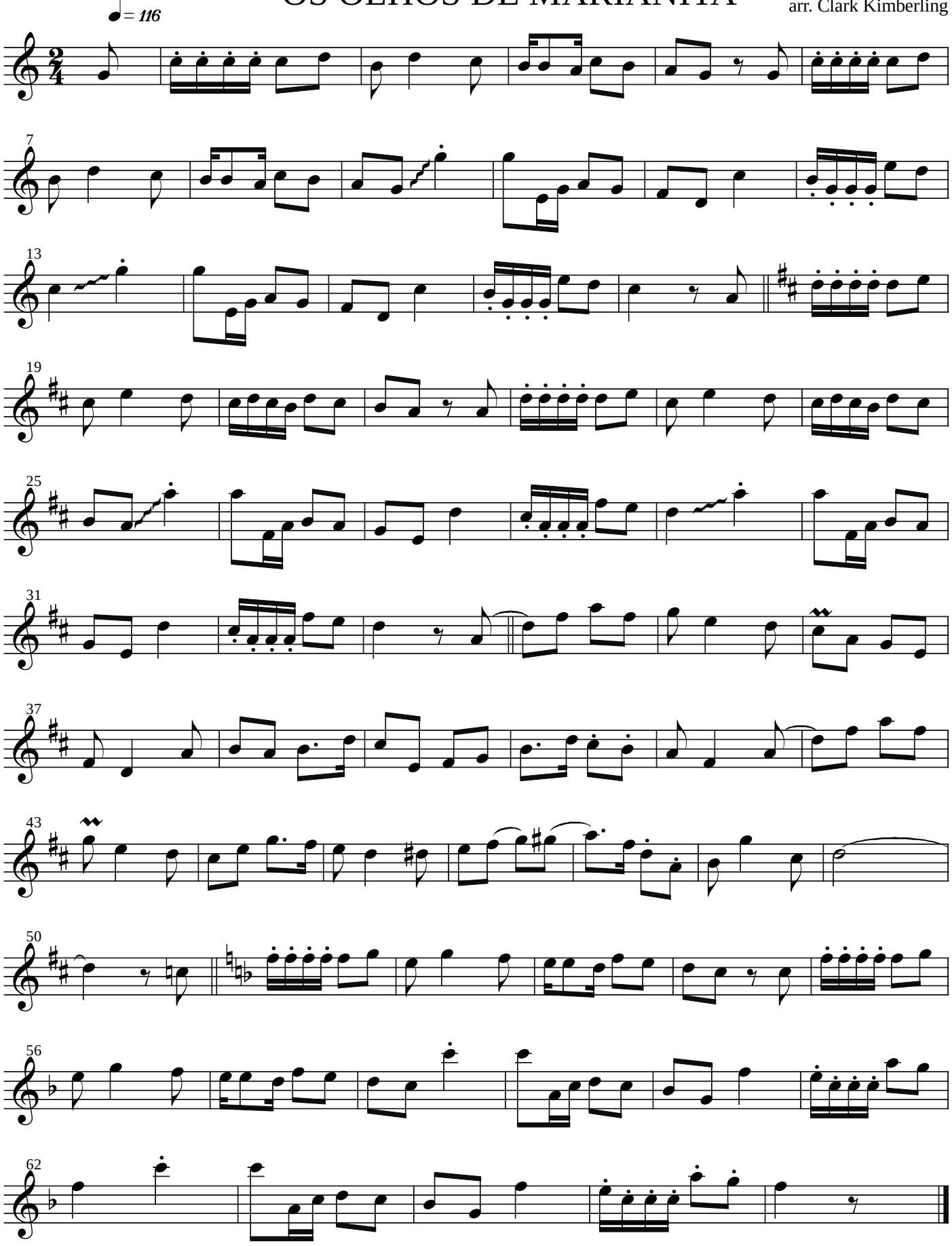

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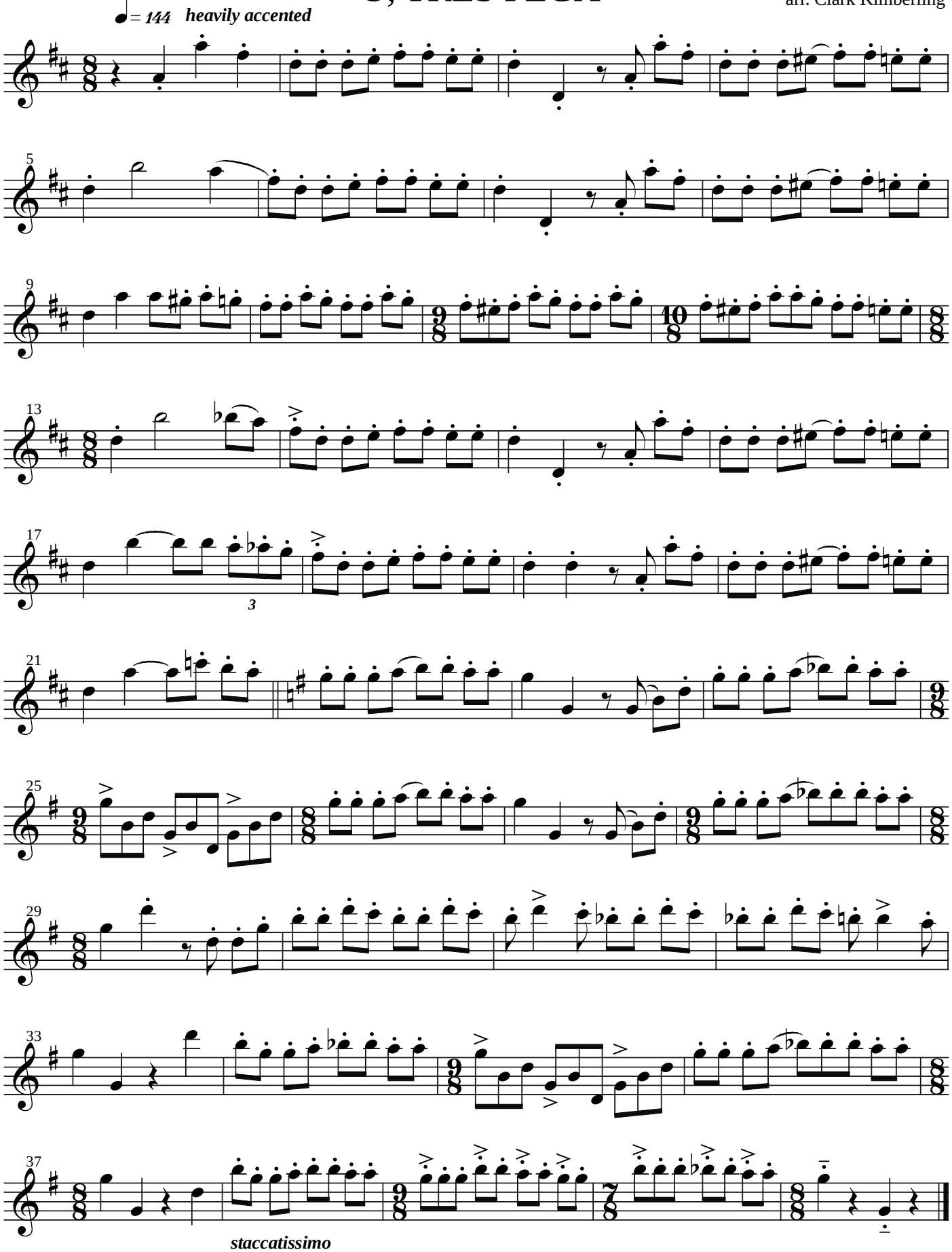

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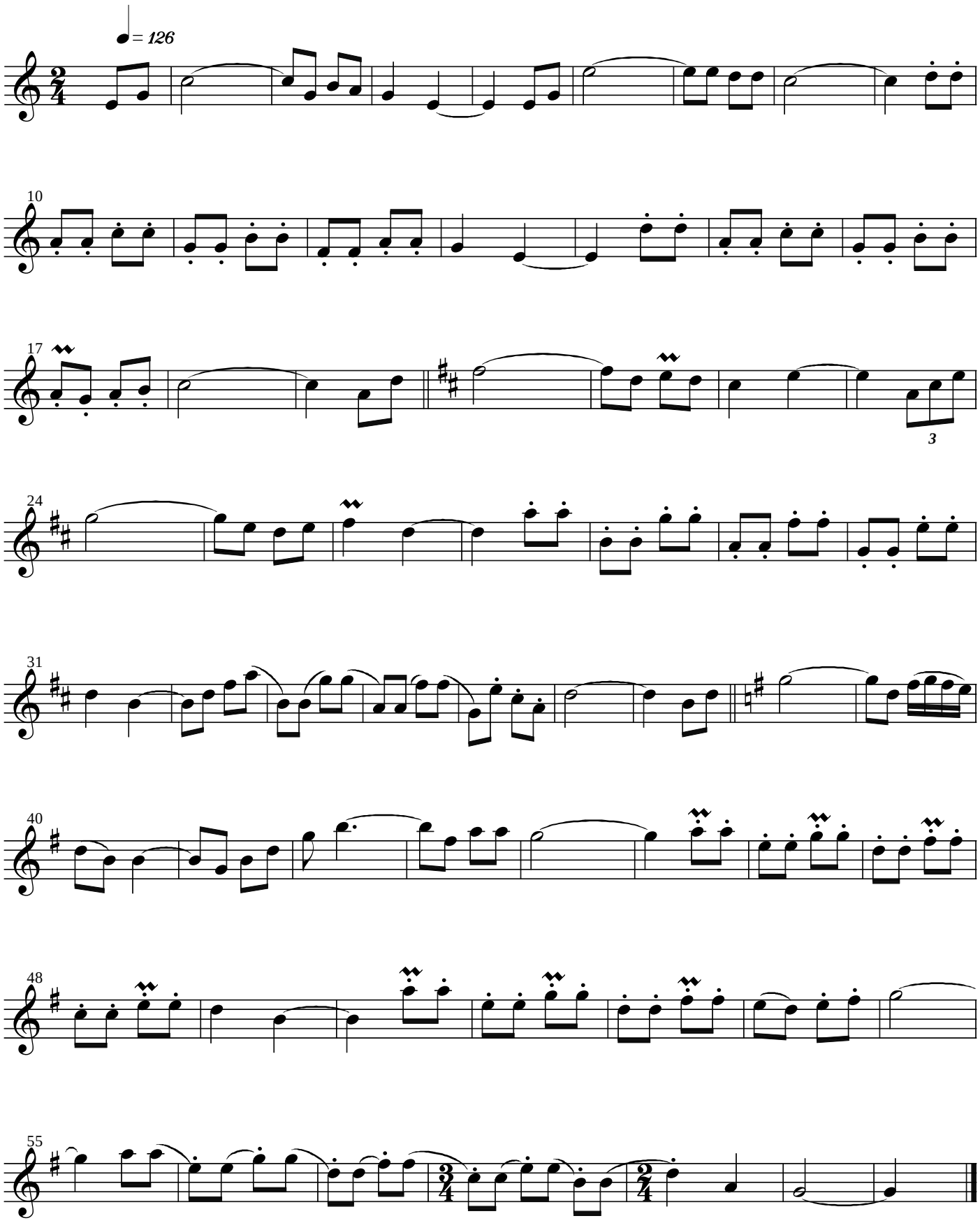

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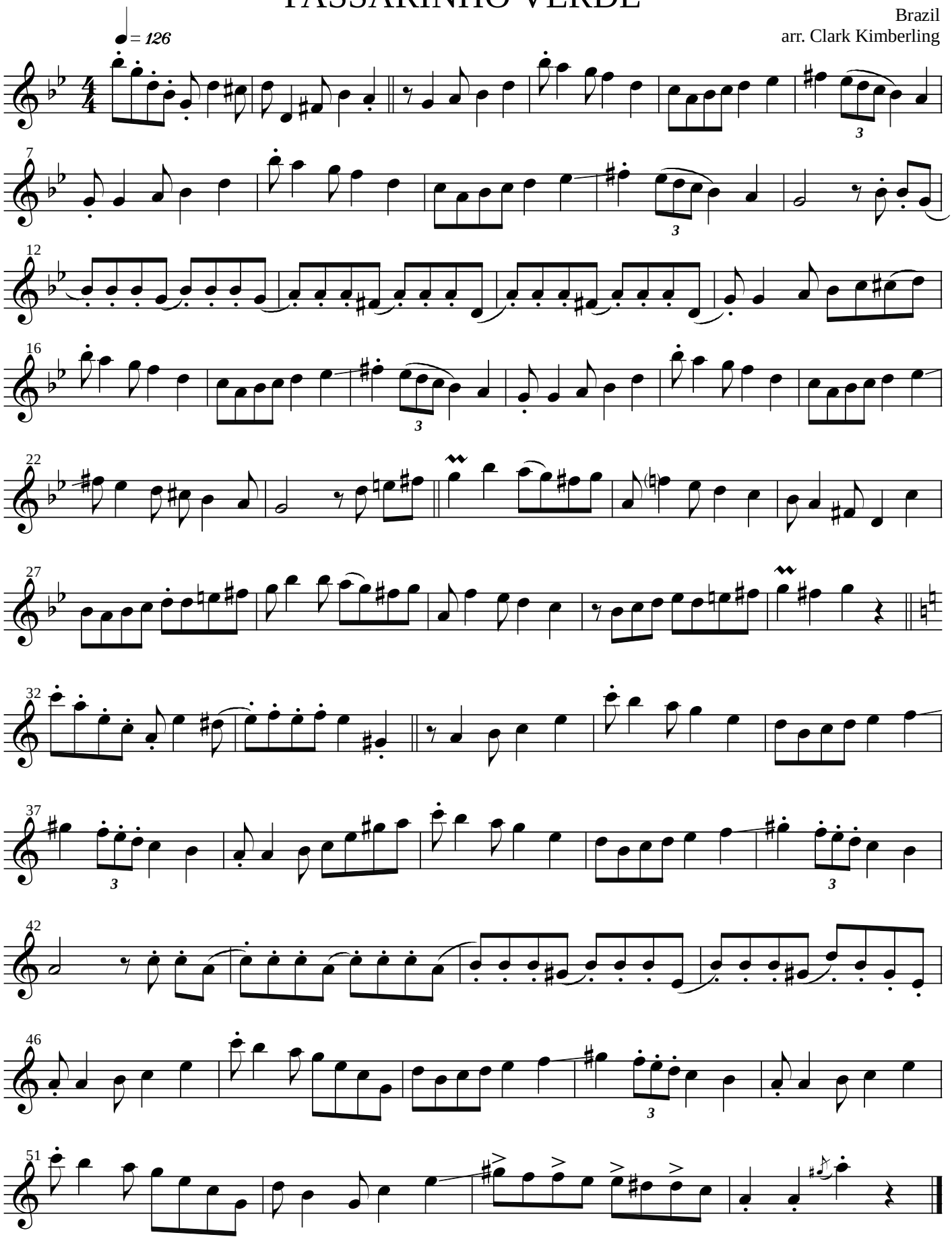

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QUASE QUE PERCO O BAÚ

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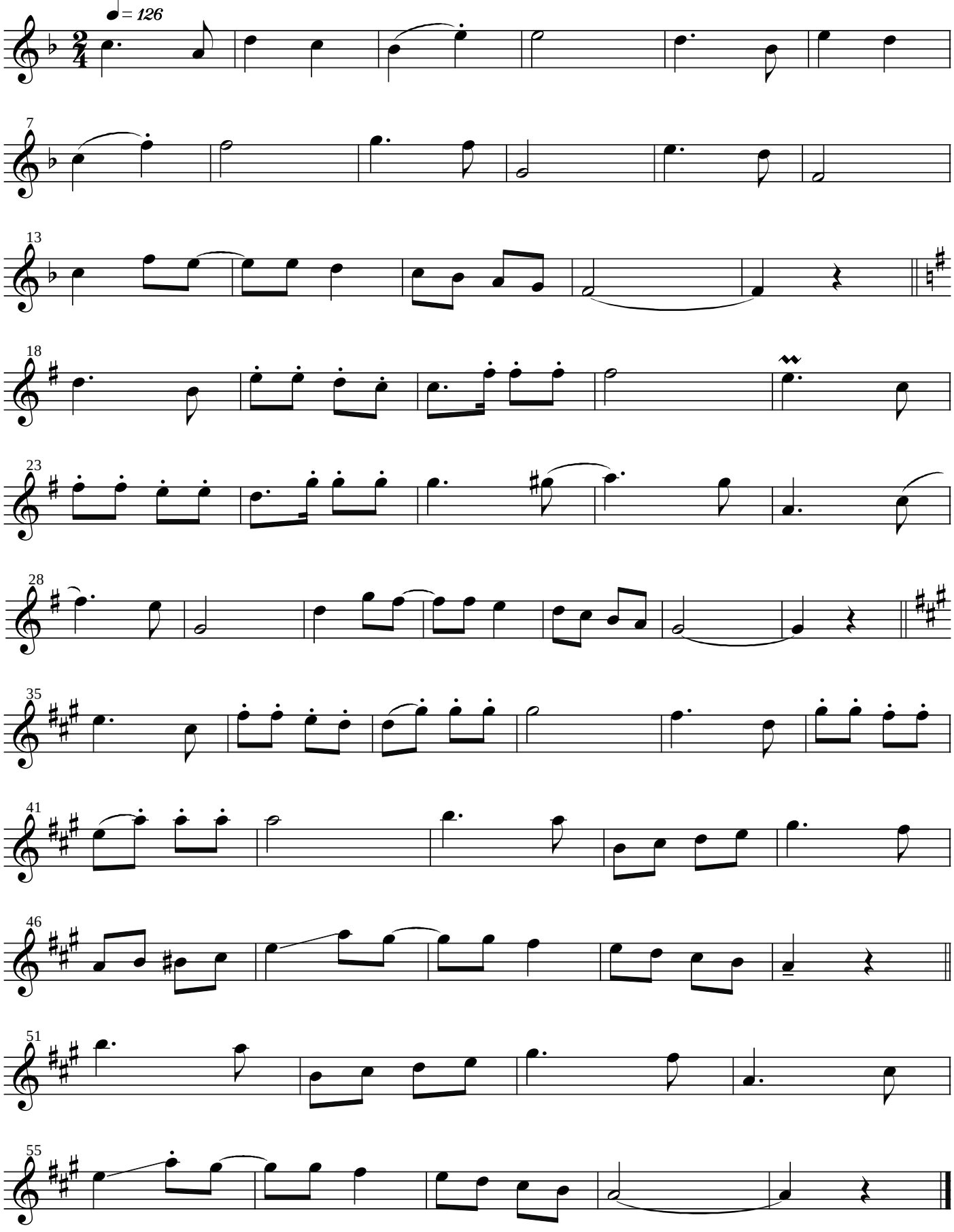

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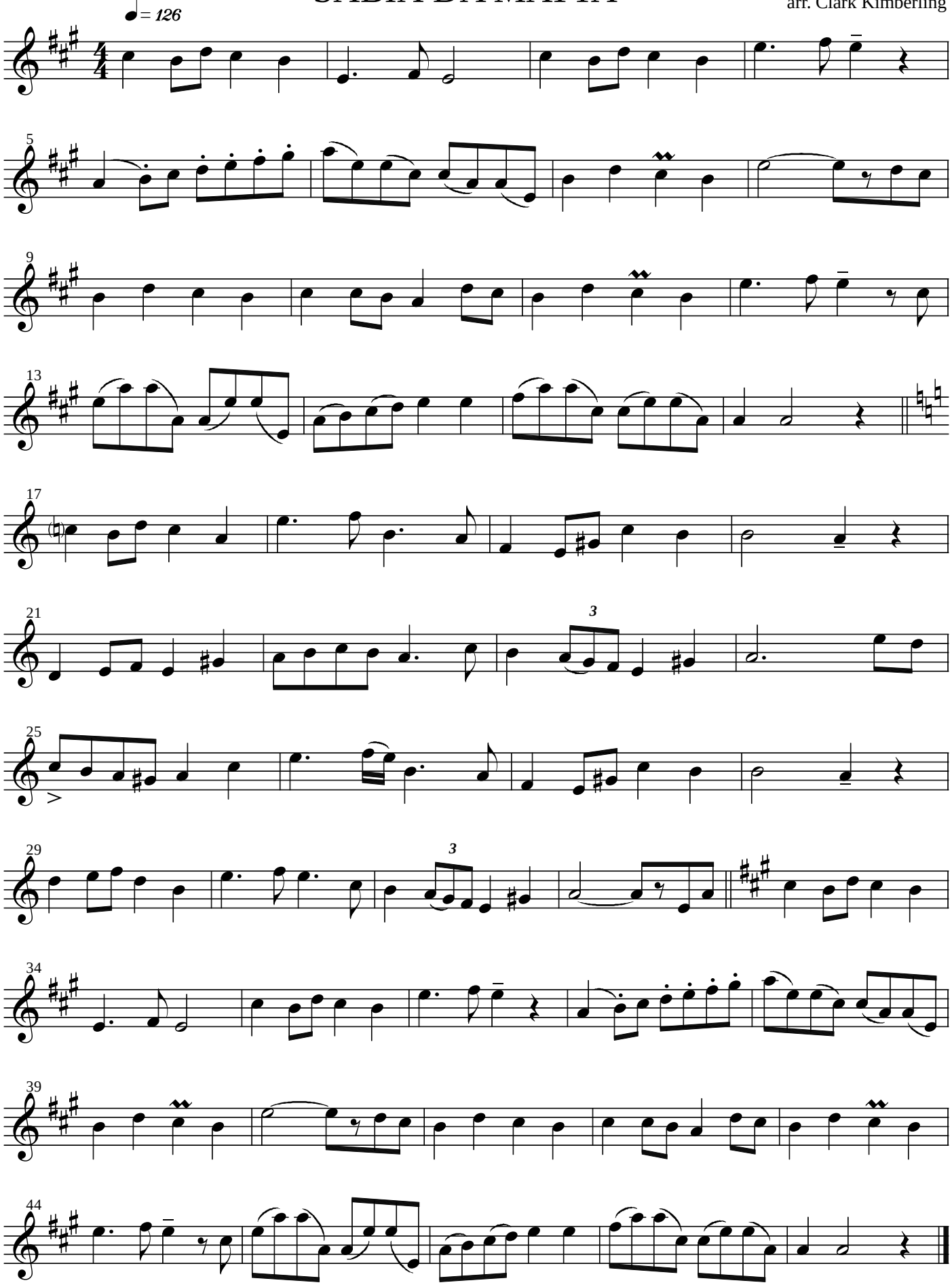

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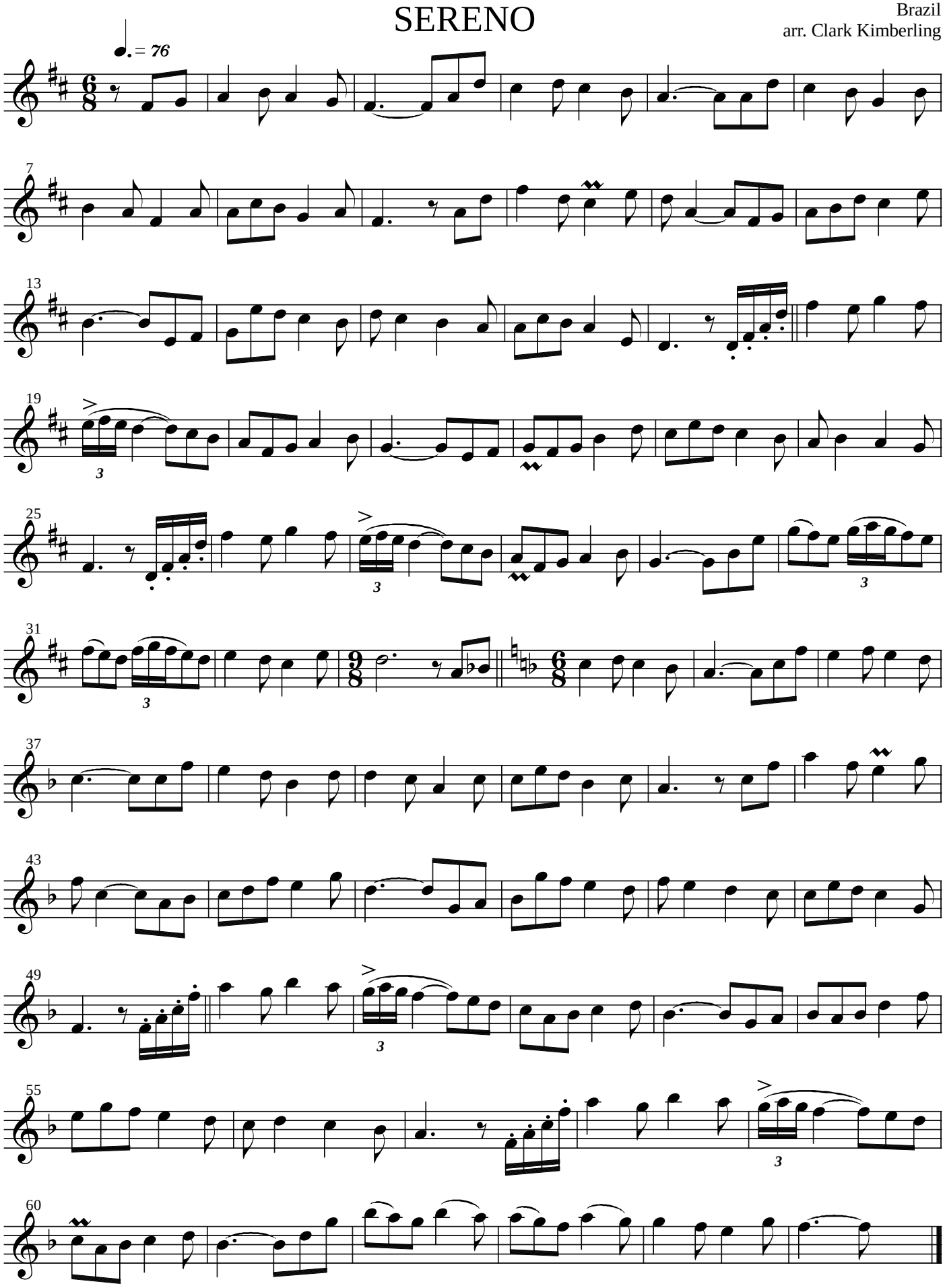

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SUSPIRA, CORAÇÃO TRISTE!

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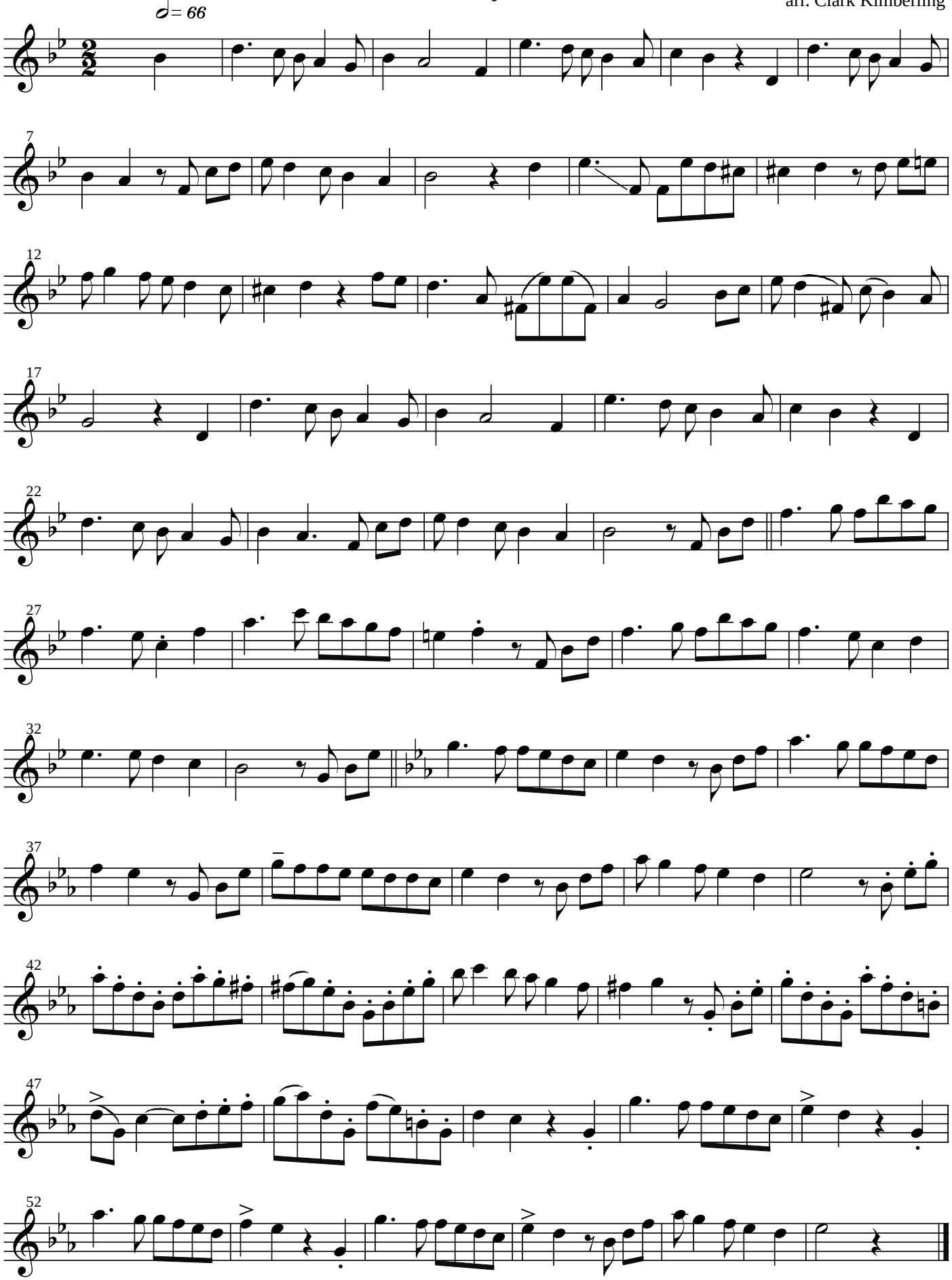

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TAYÊRAS

Brazil
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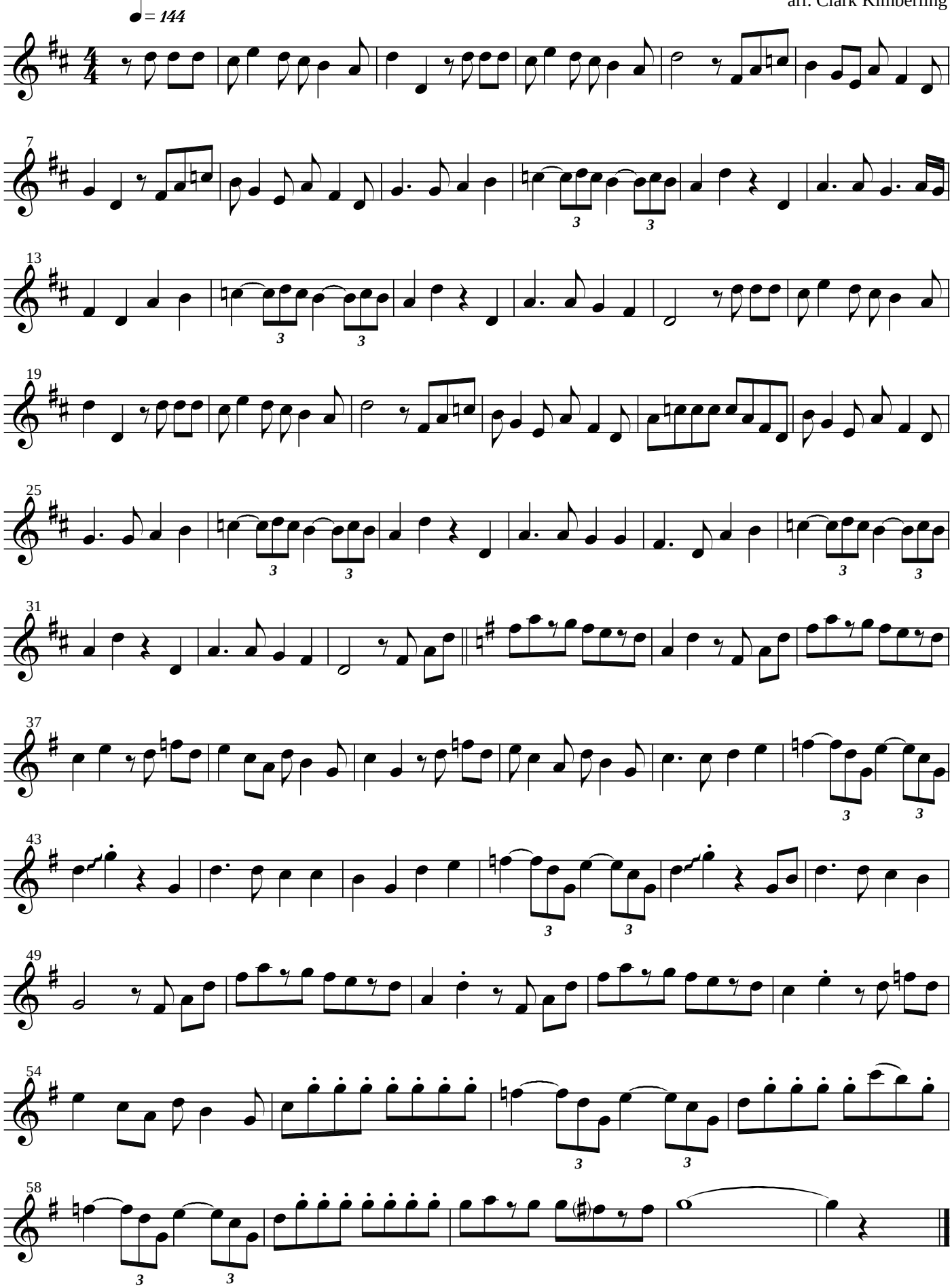

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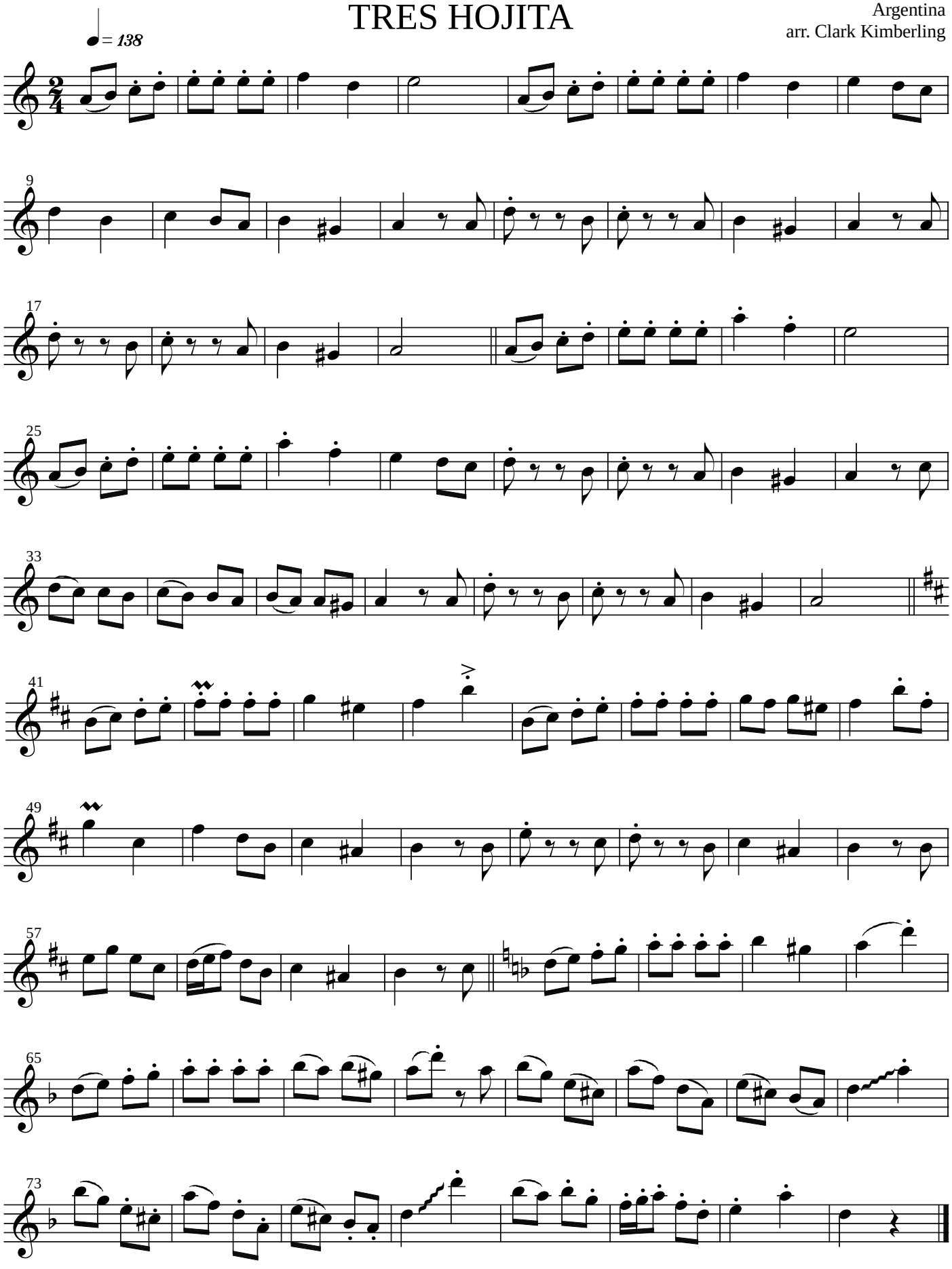

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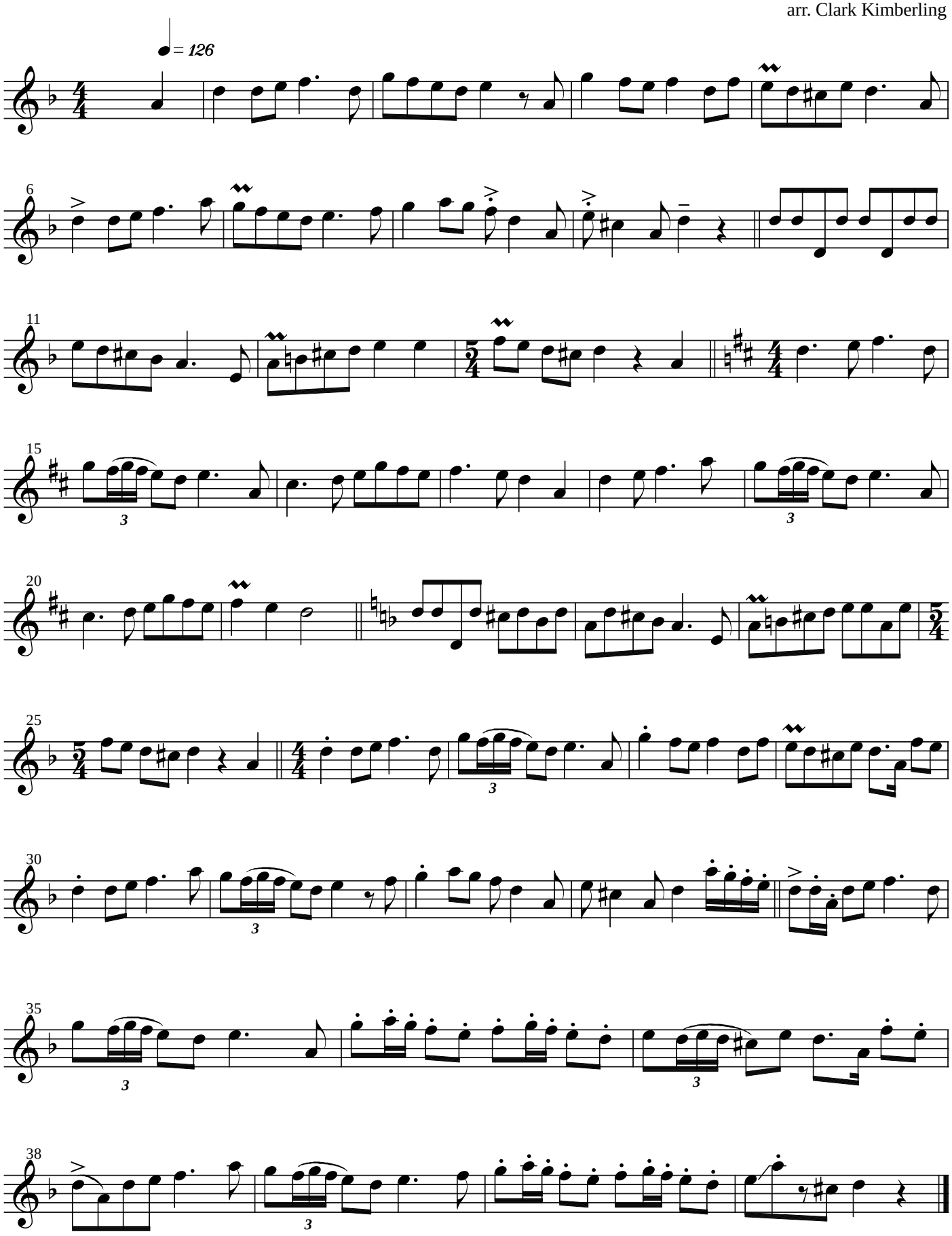

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VAMOS, MARUCA, VAMOS!

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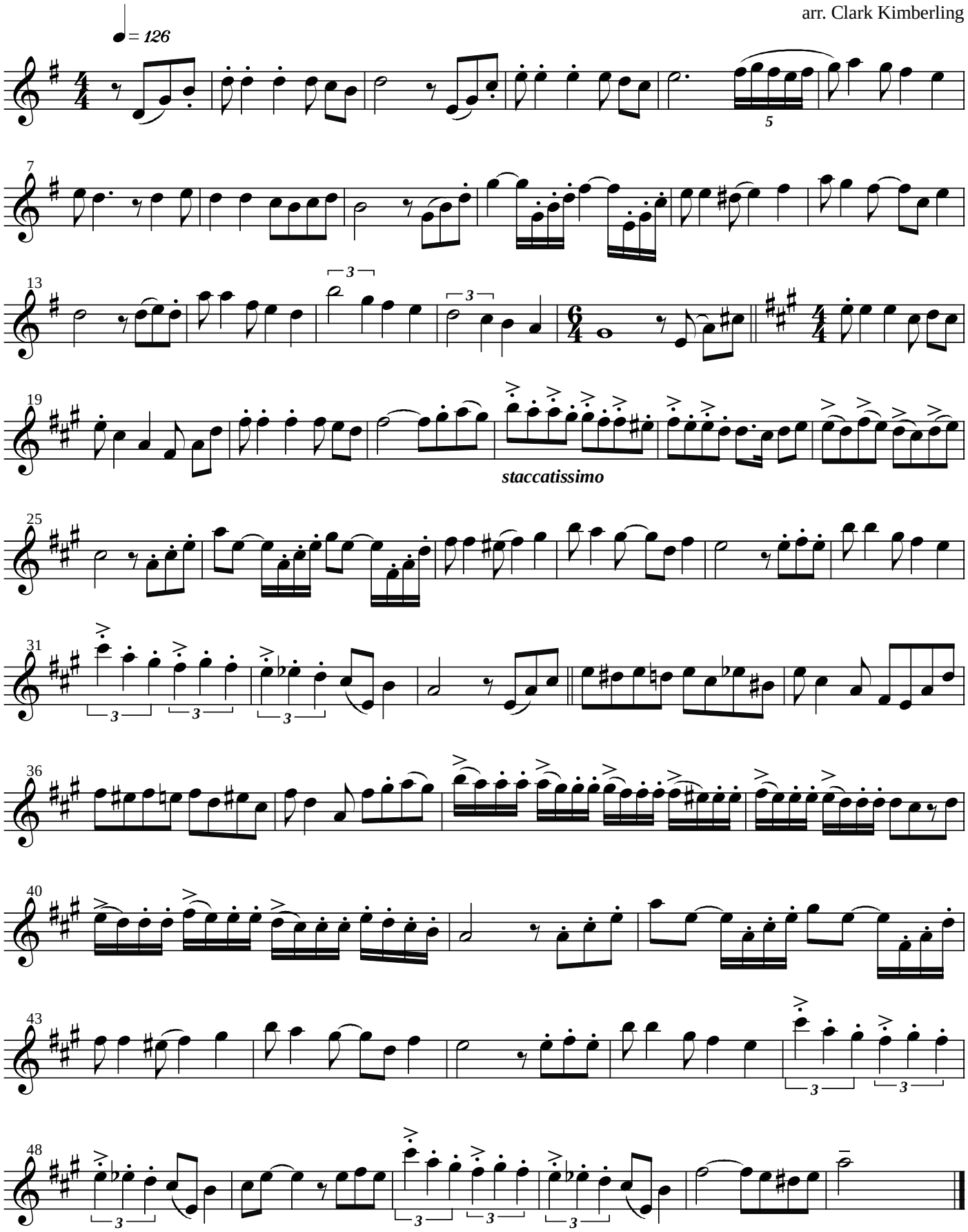

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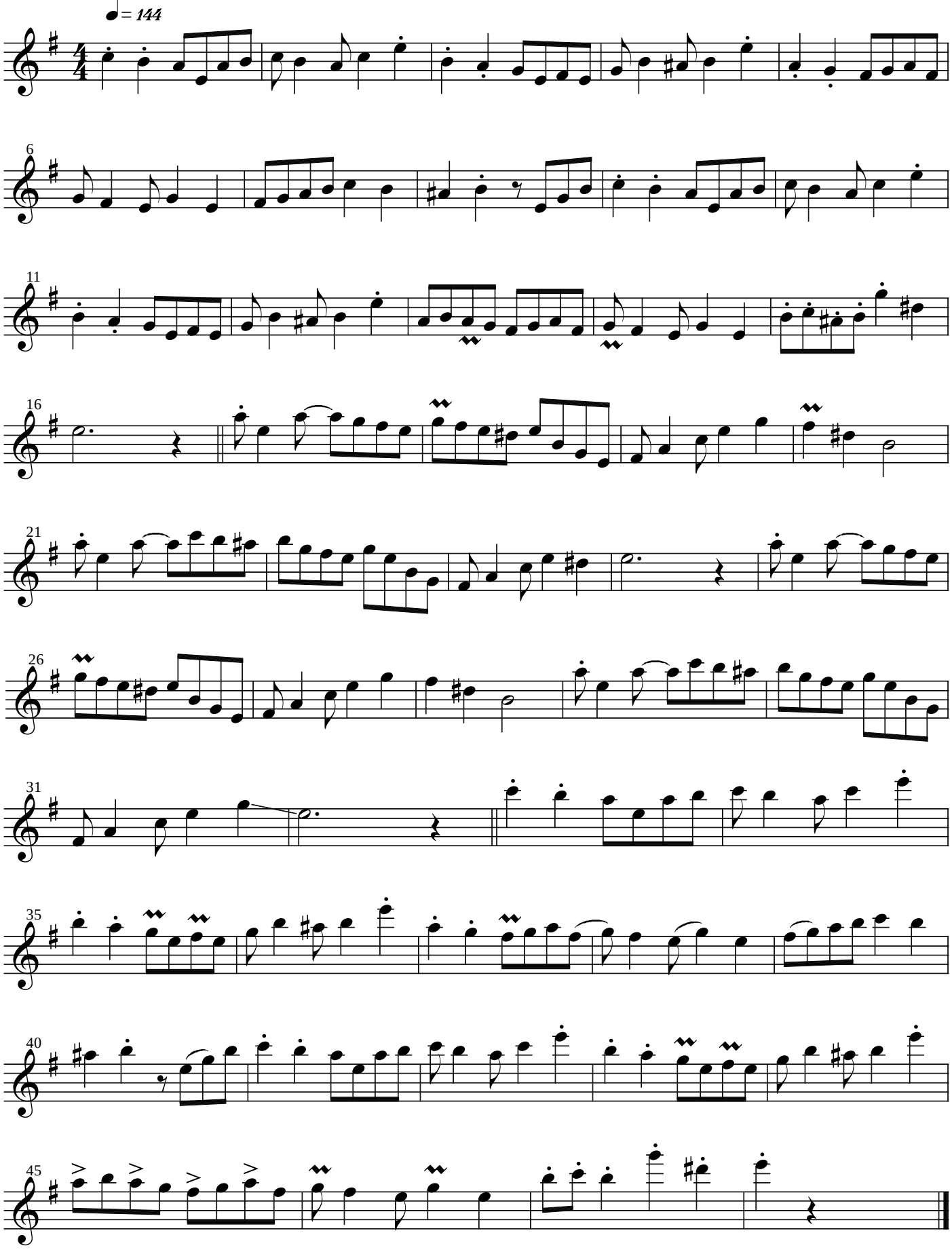

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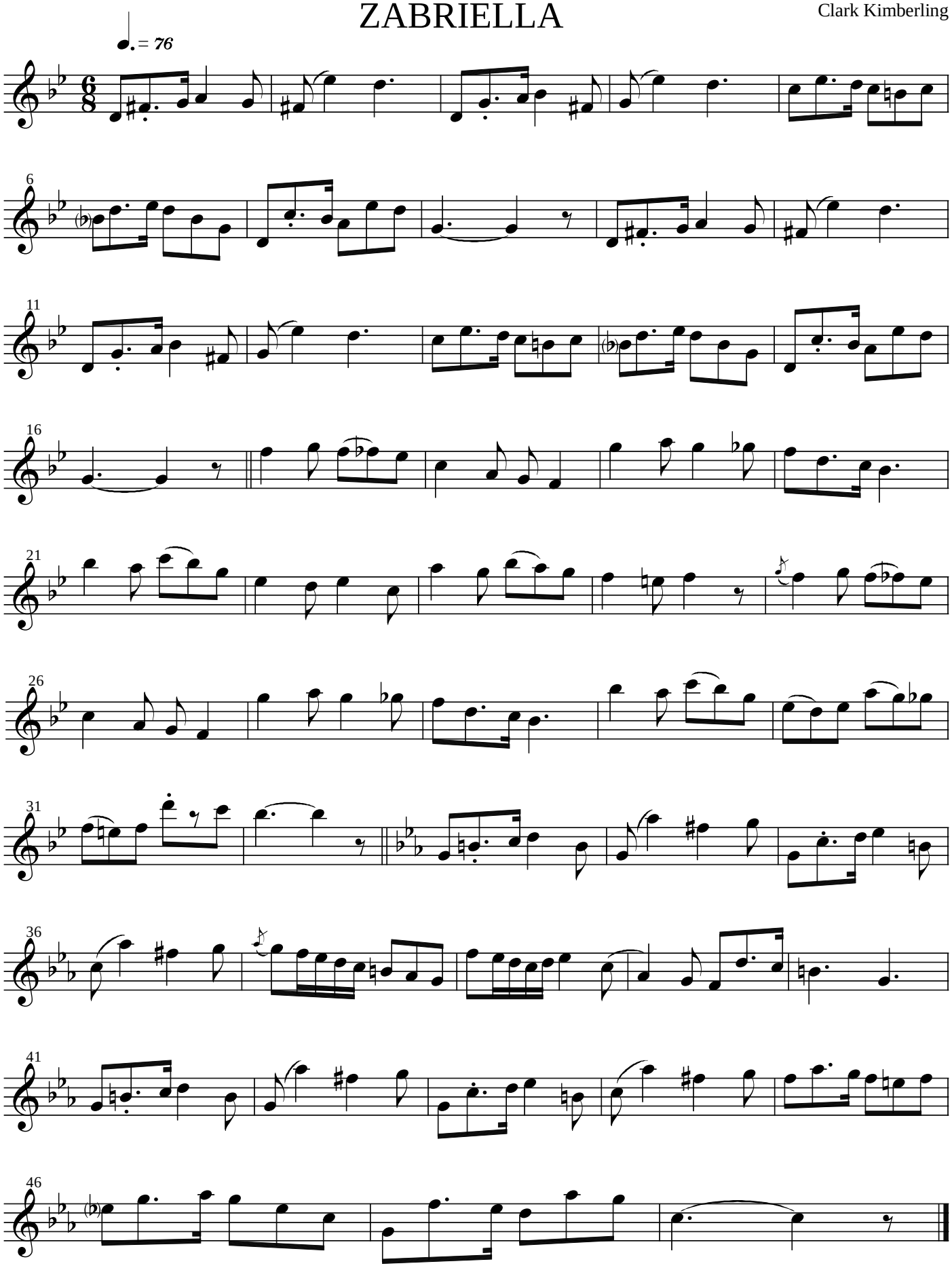

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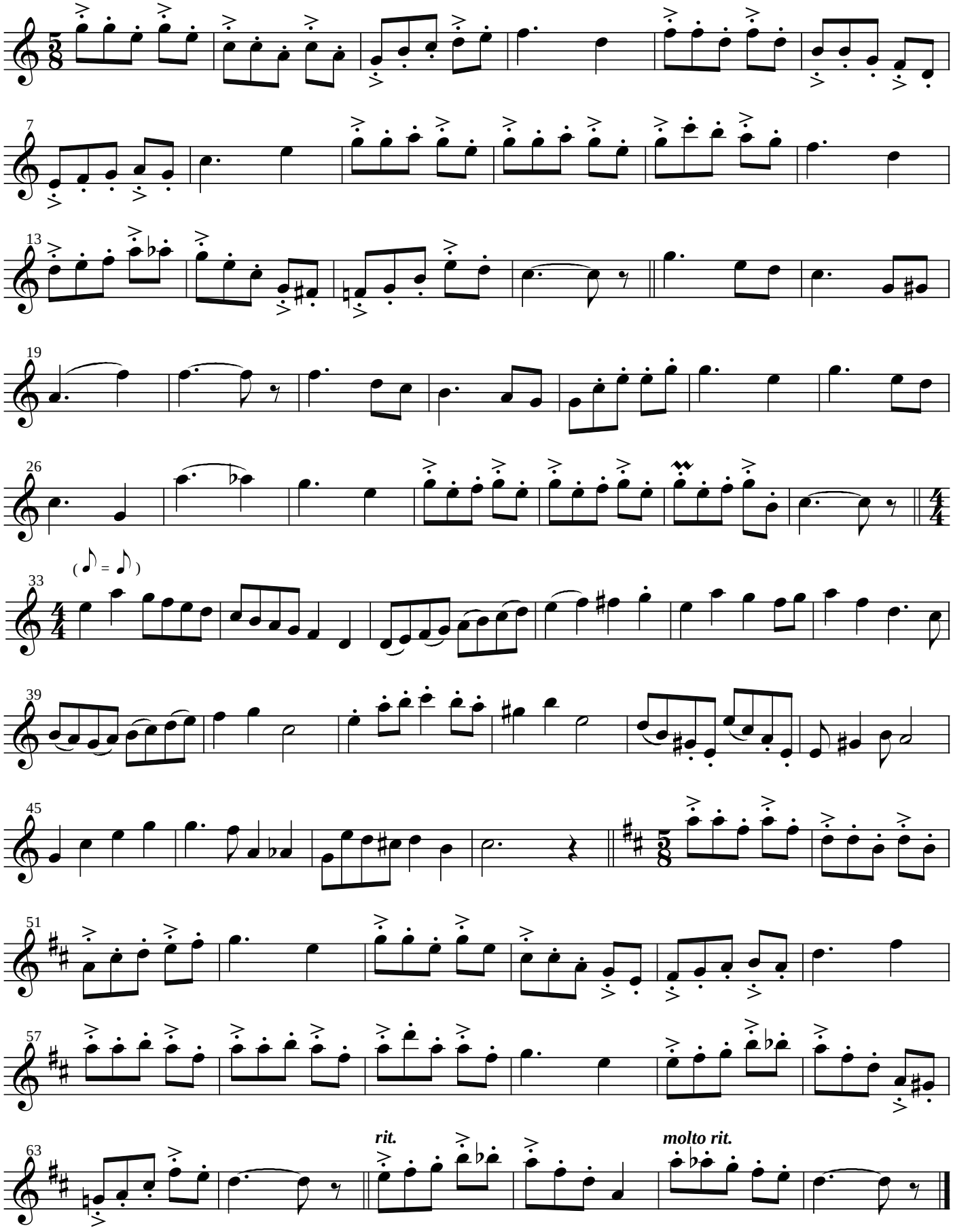

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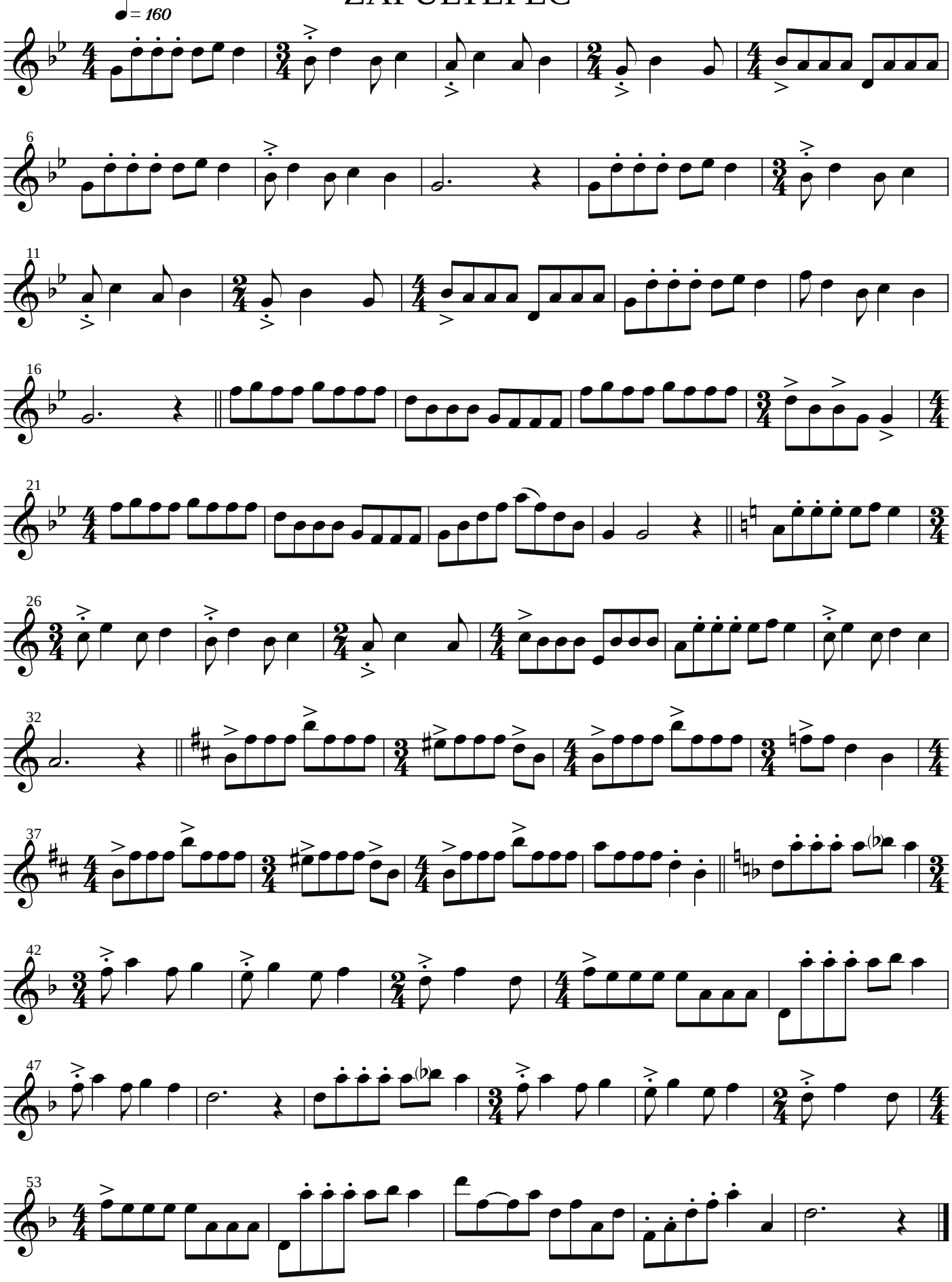

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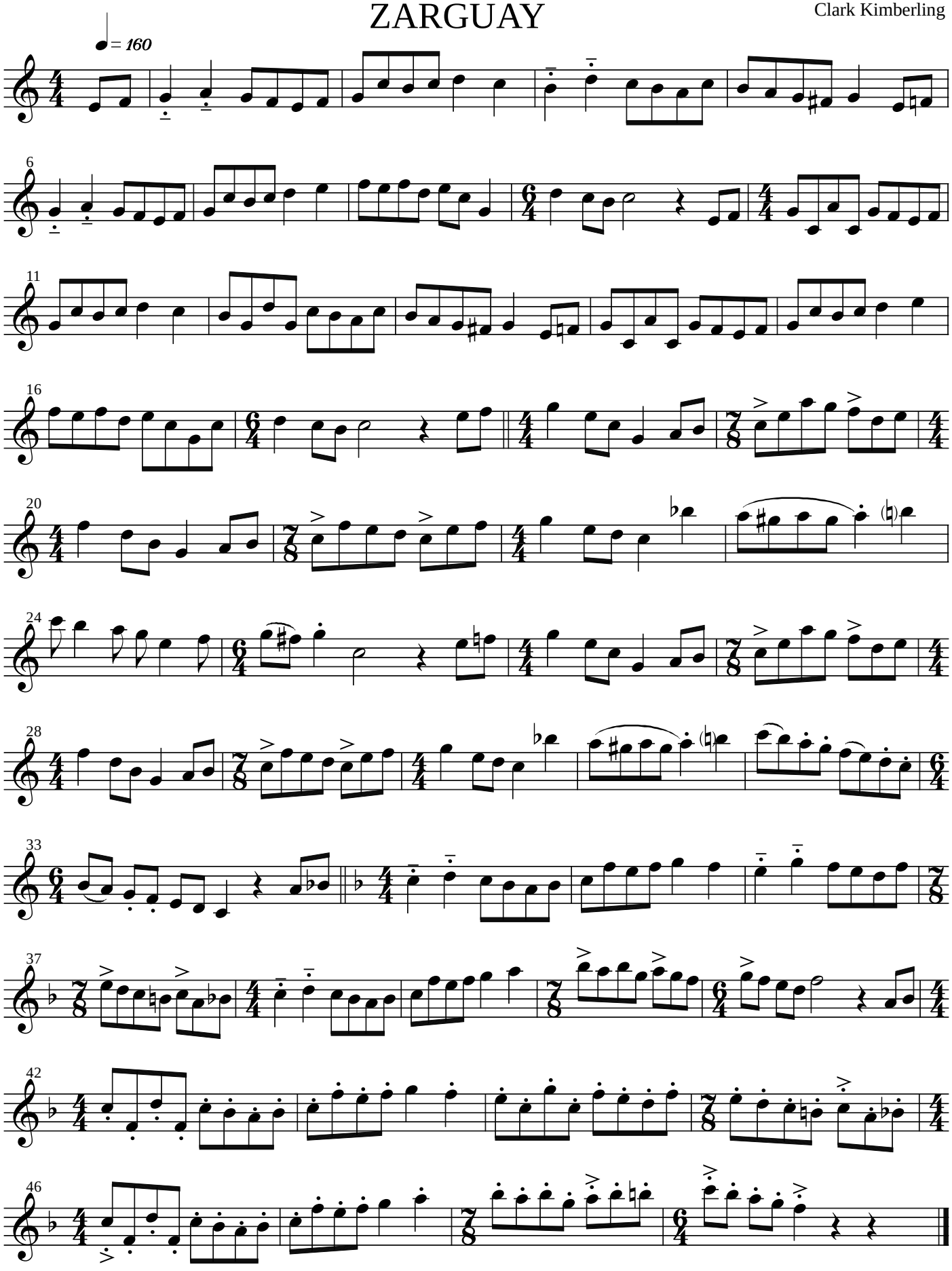

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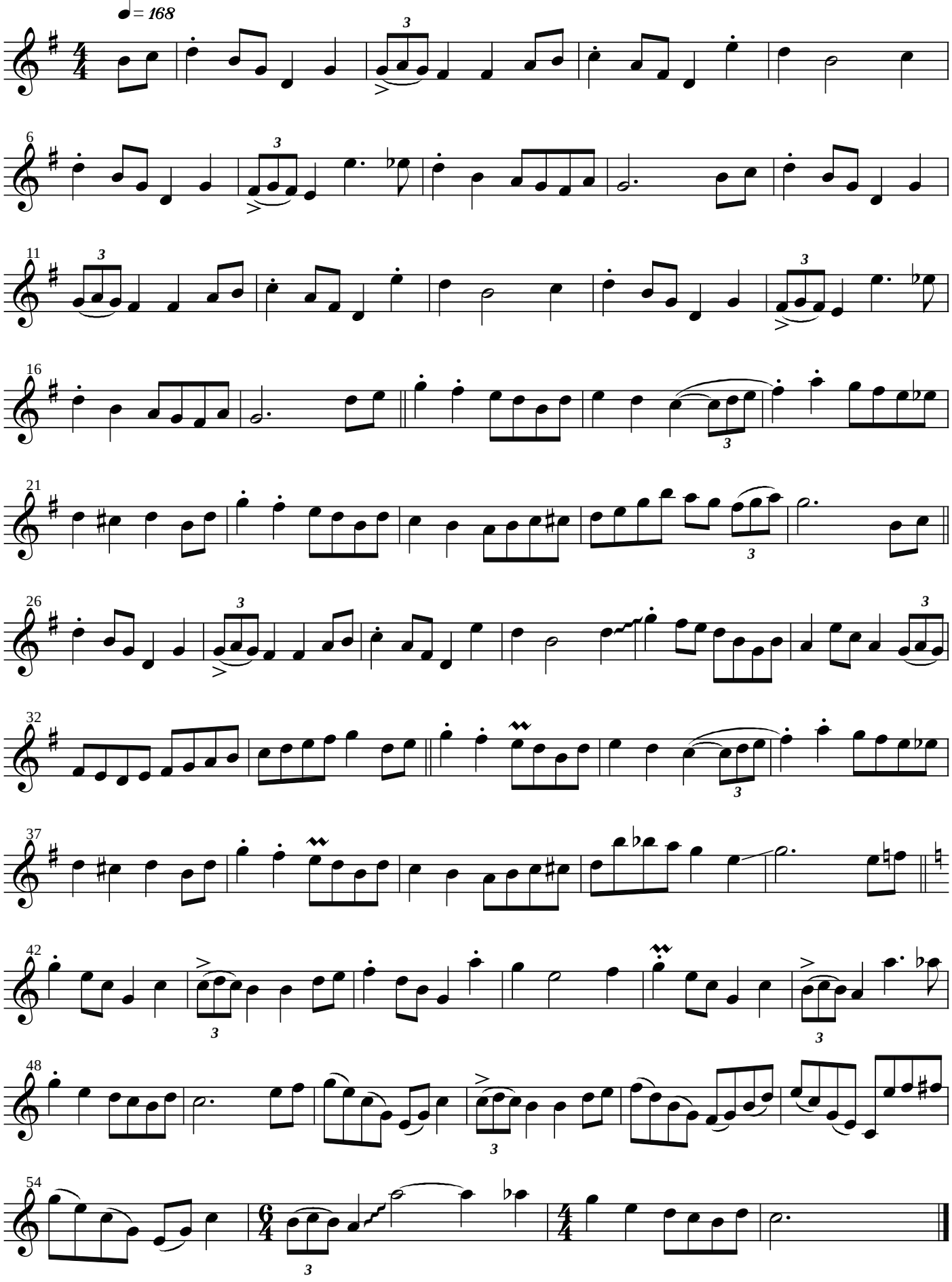

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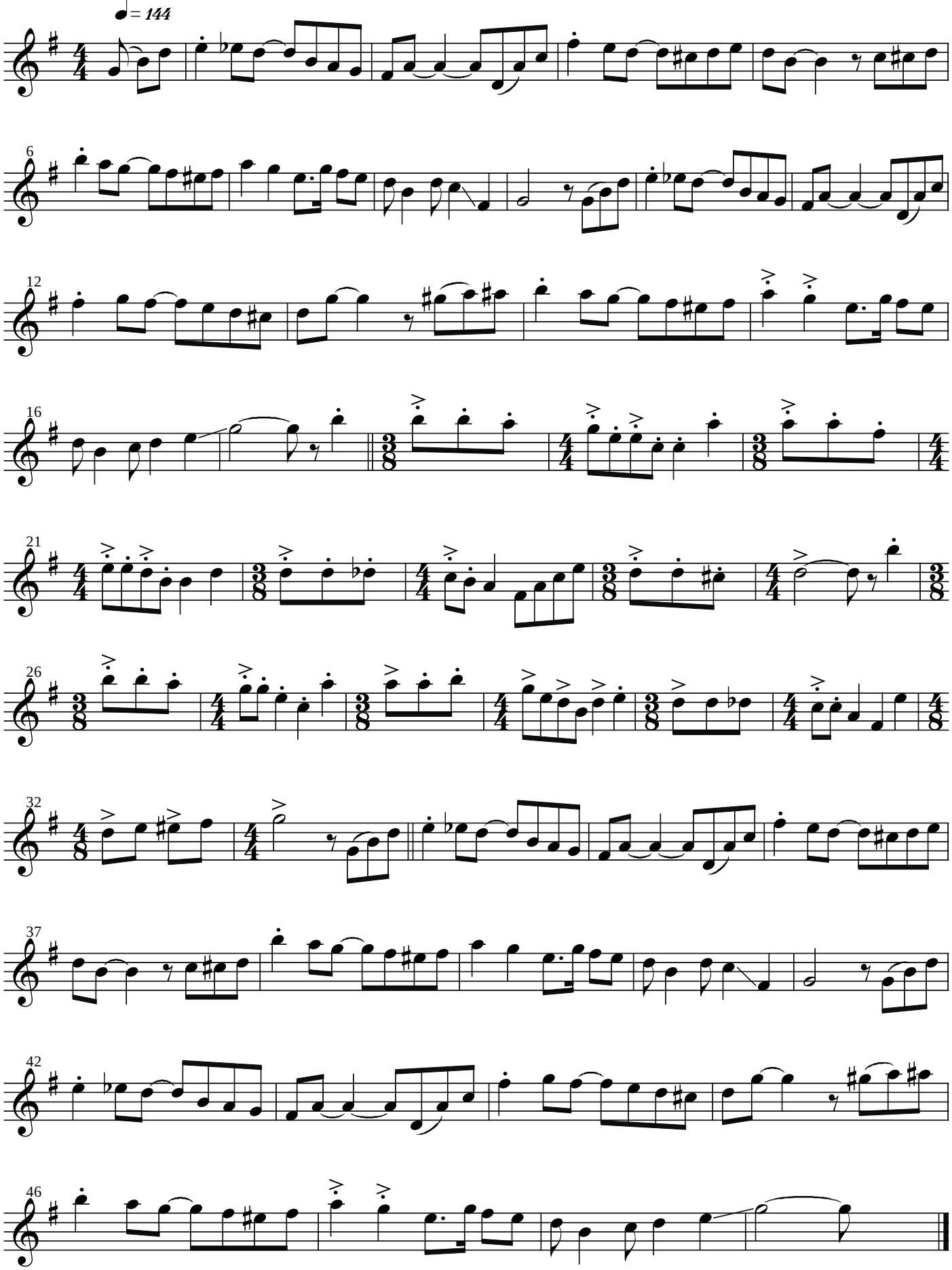

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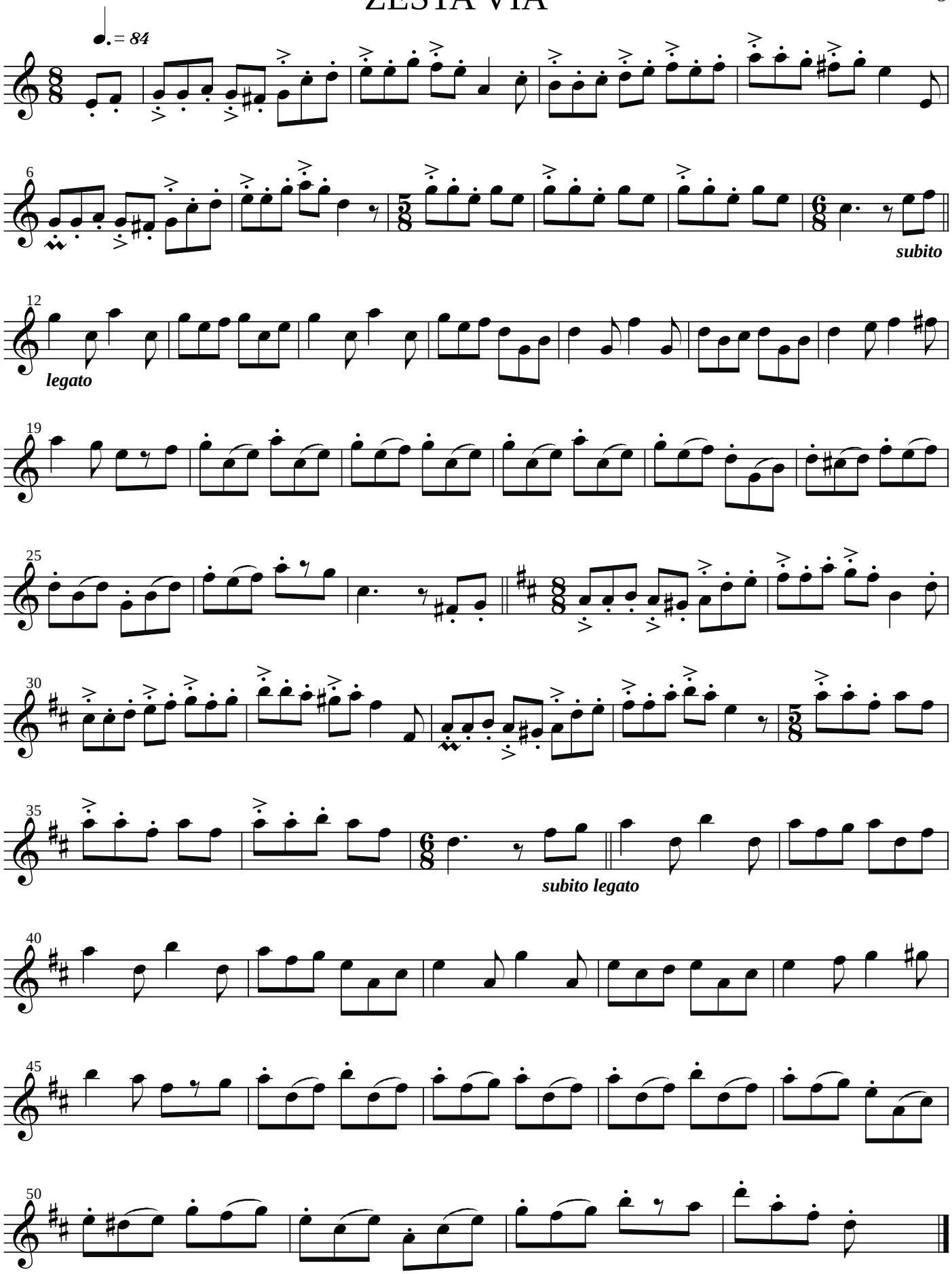

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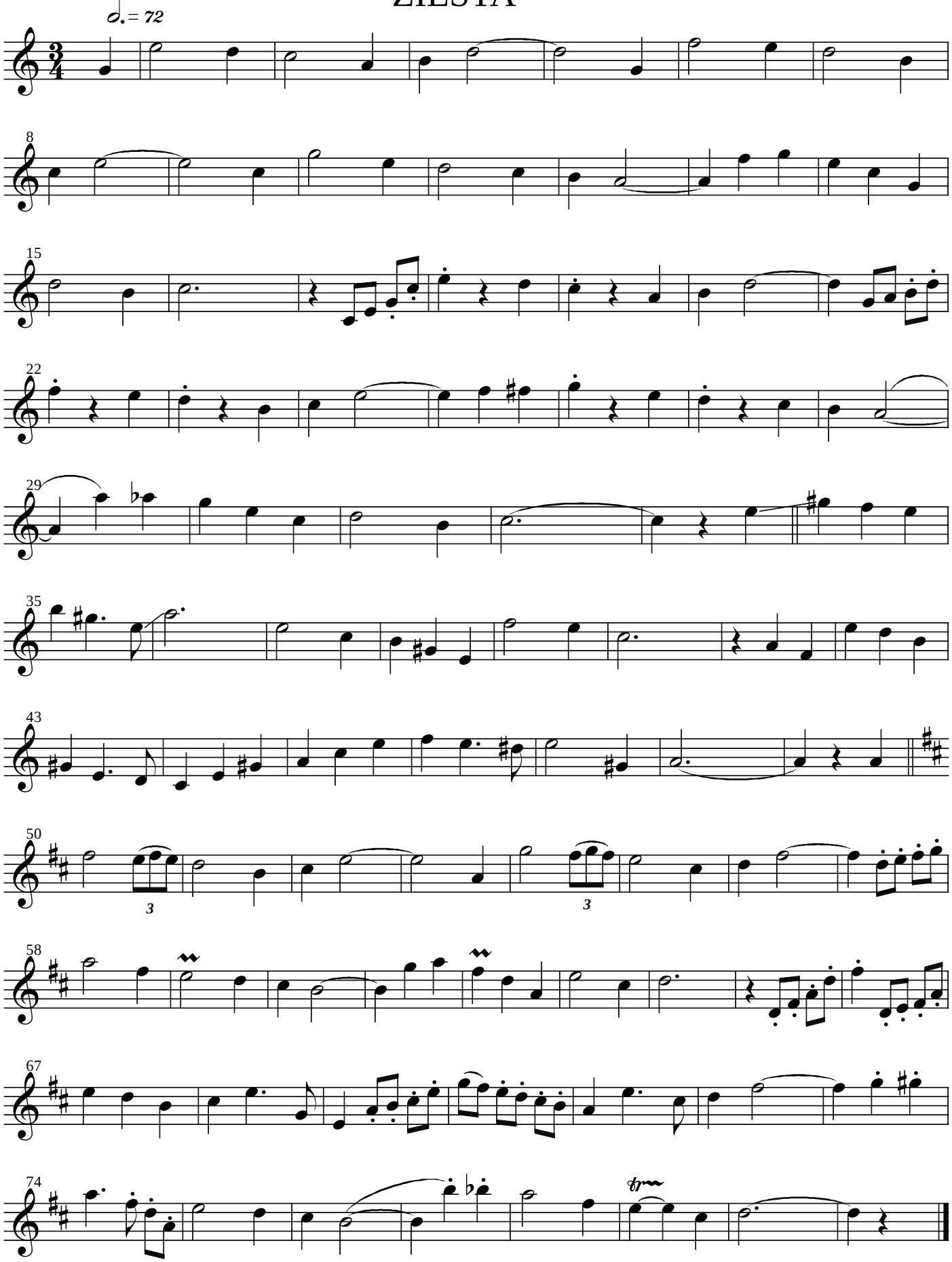

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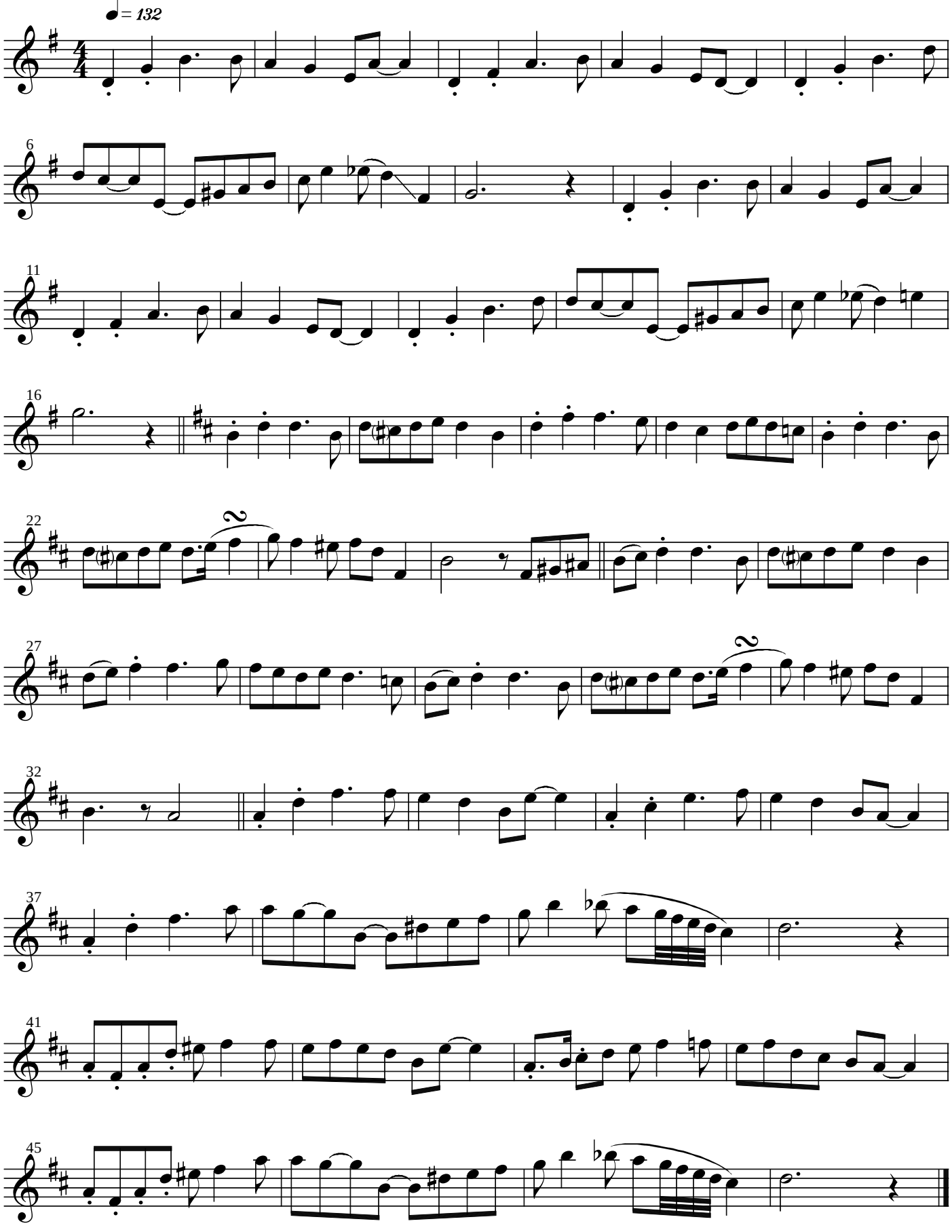

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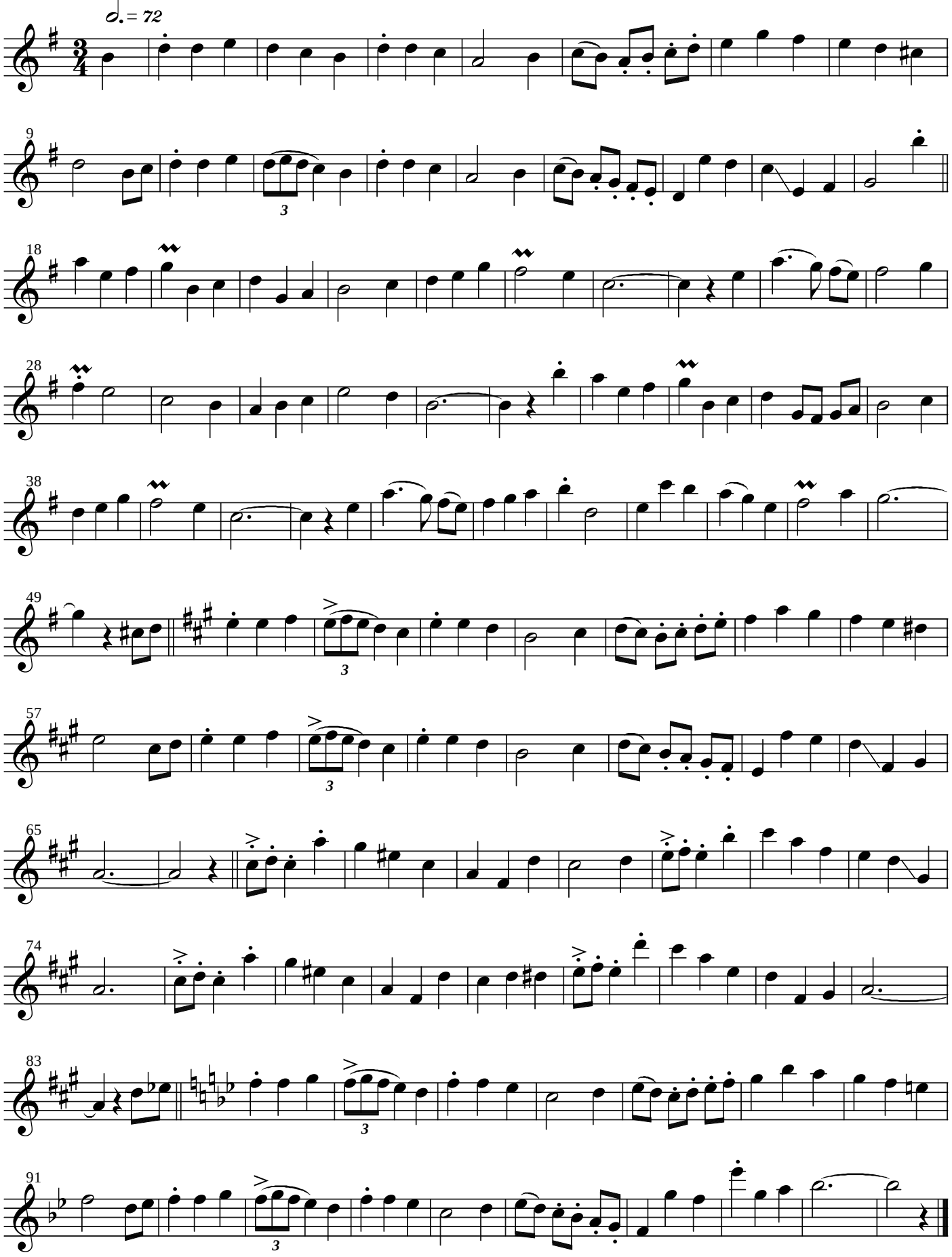

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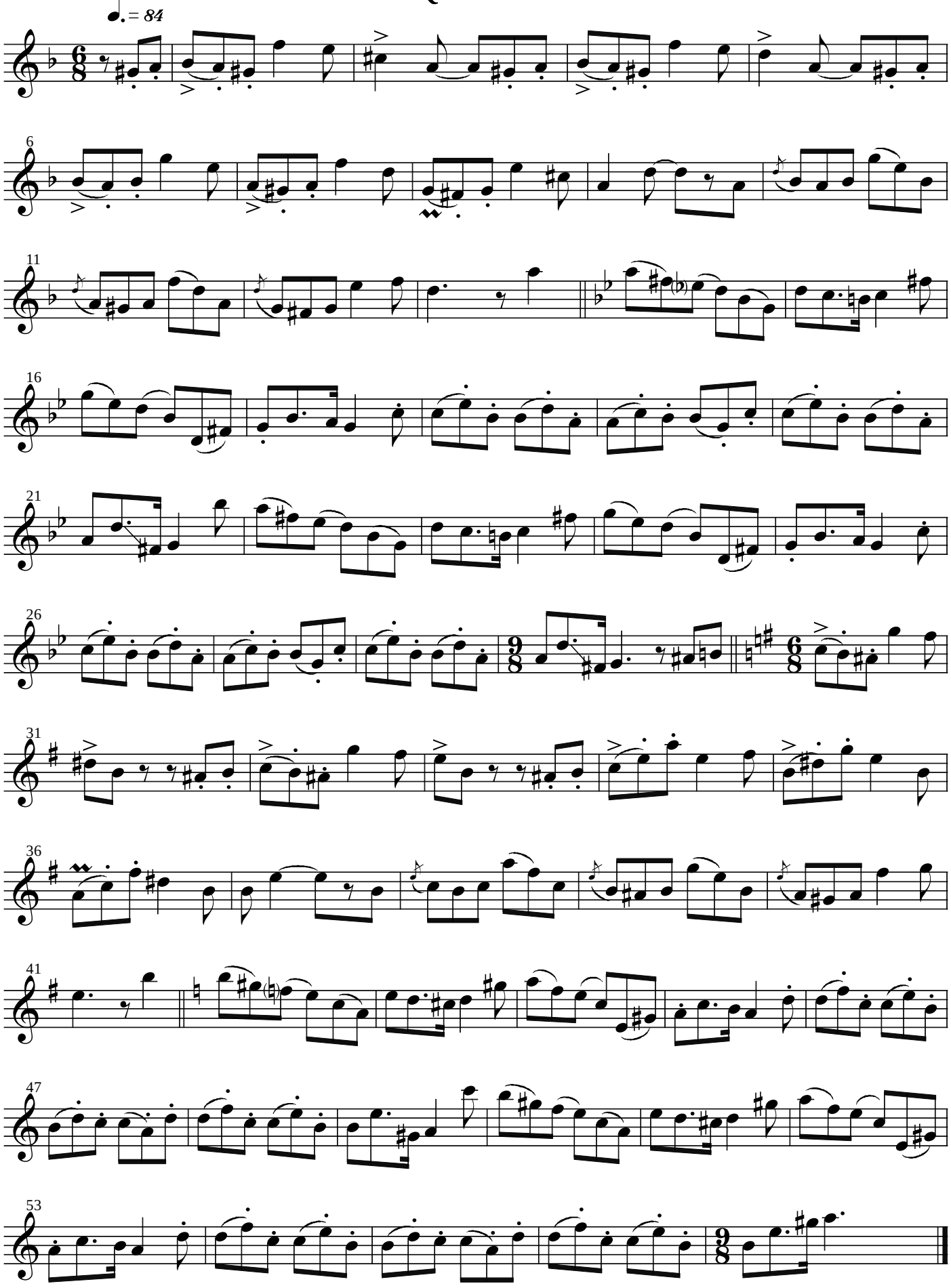

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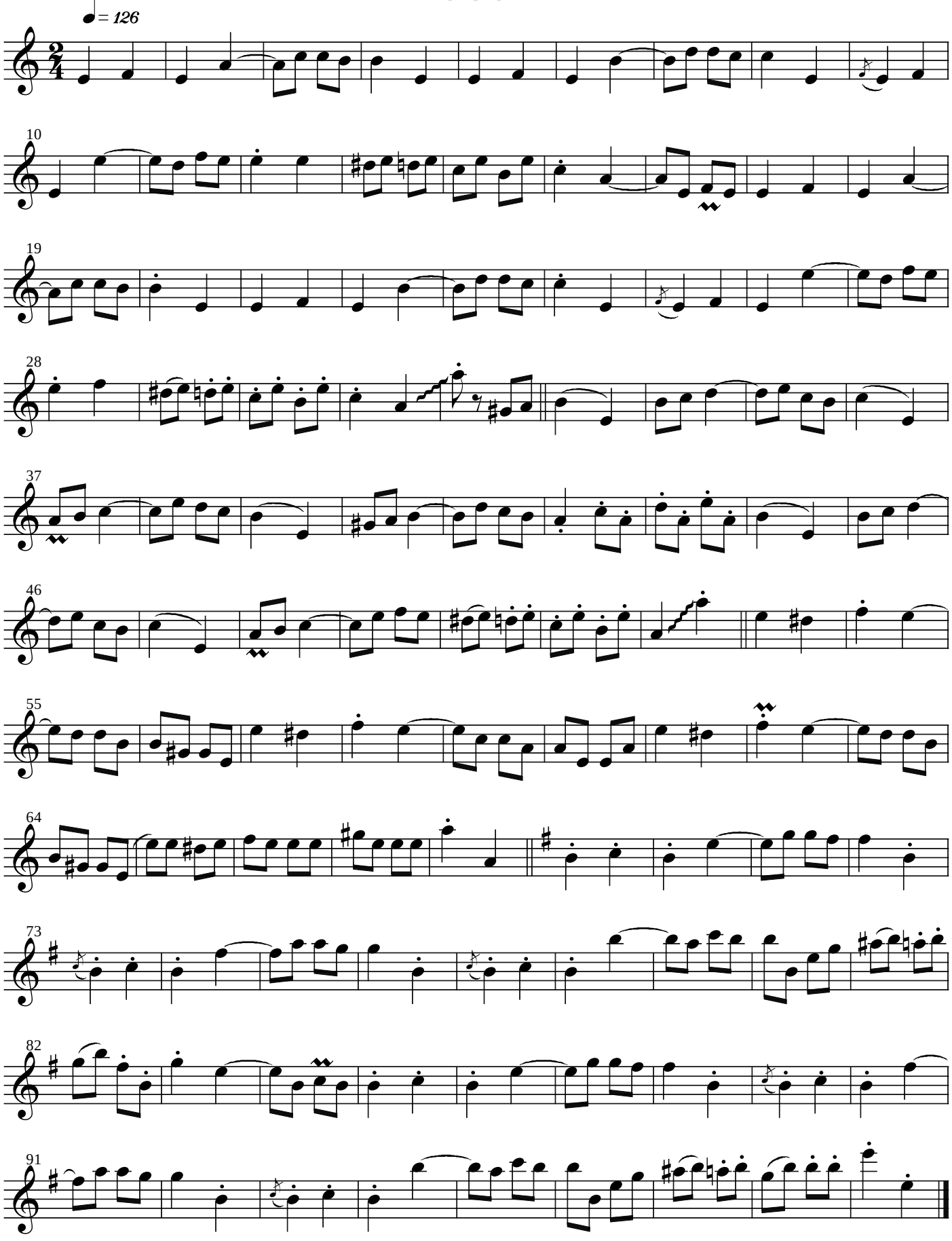

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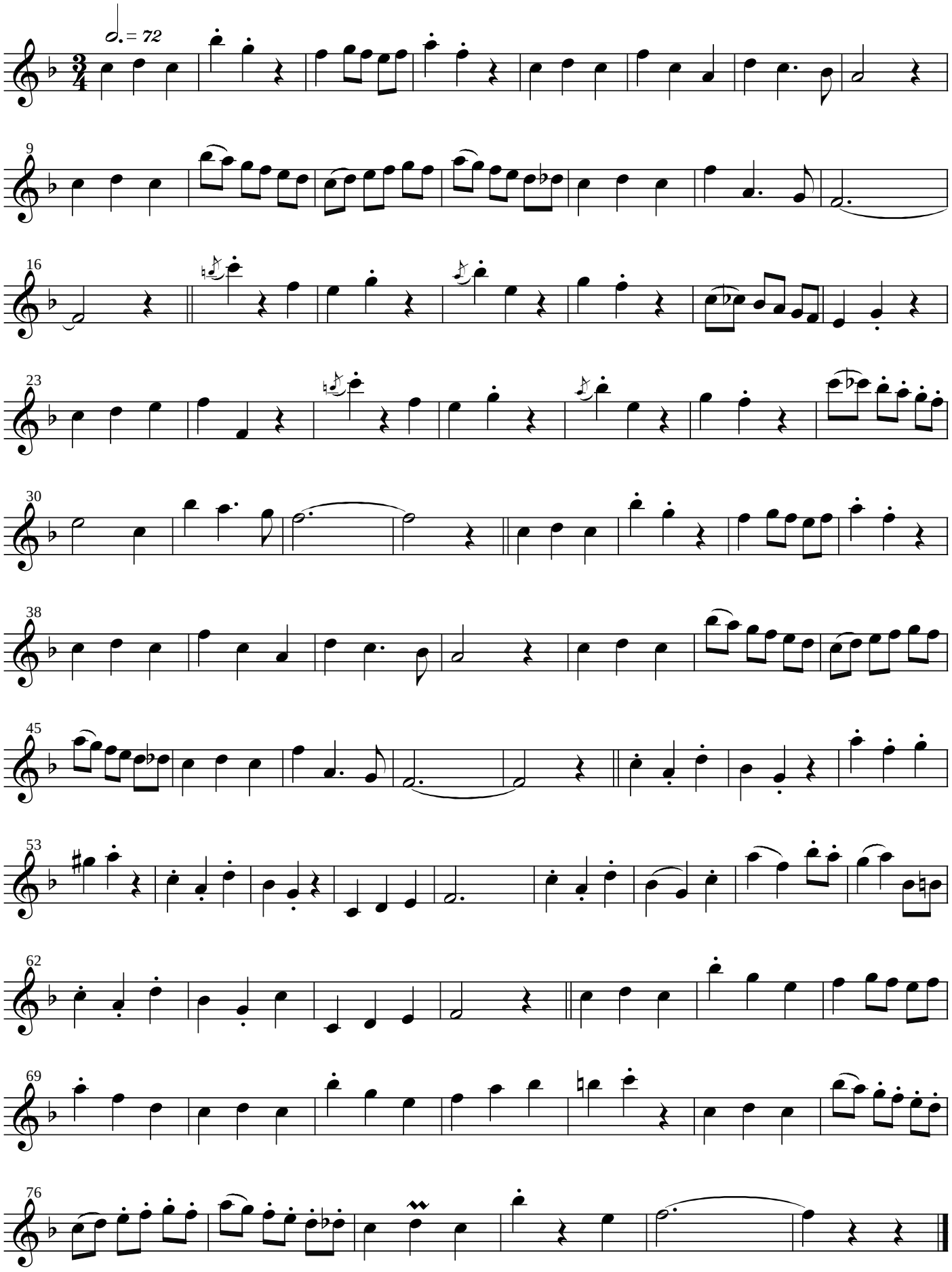

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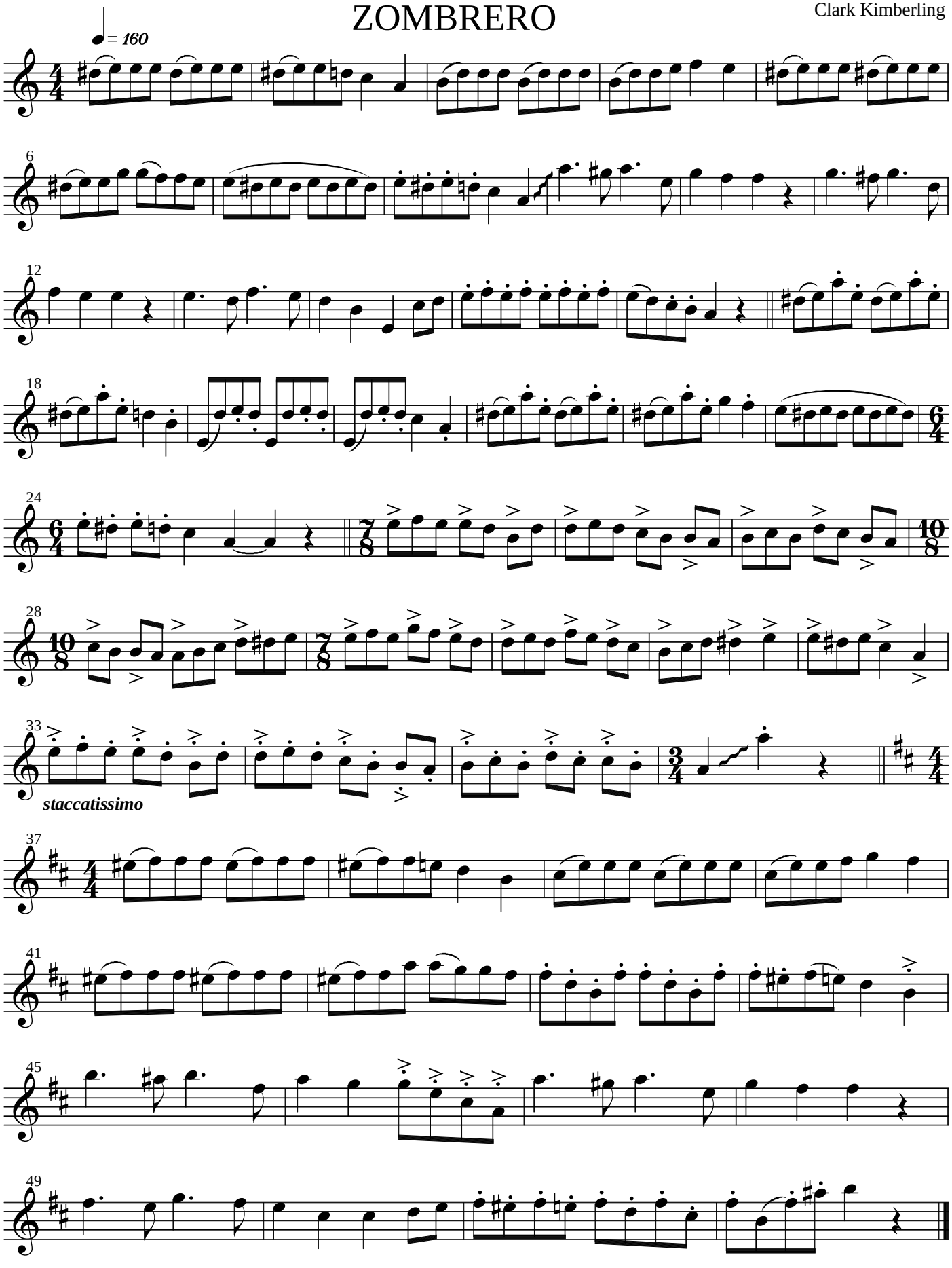

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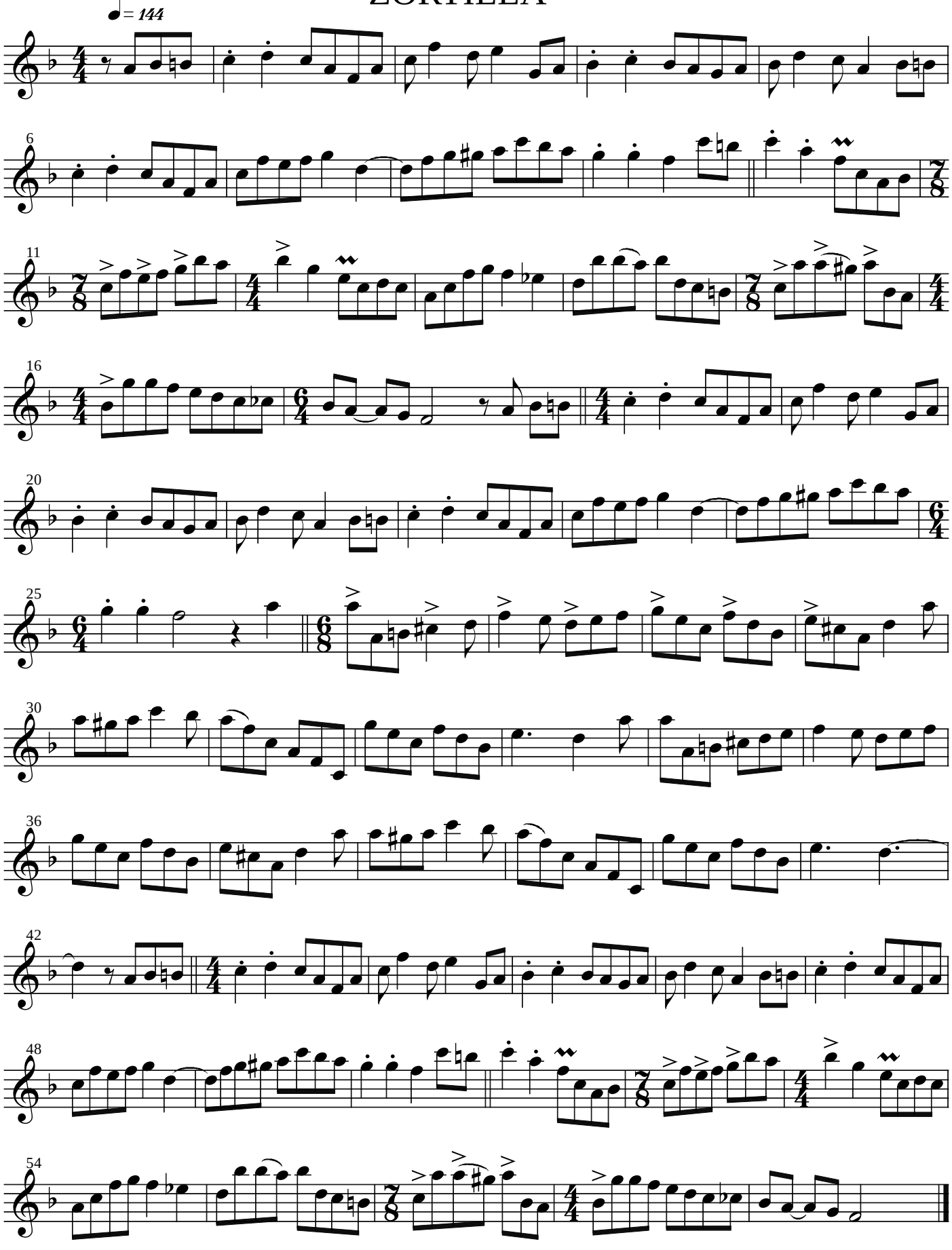

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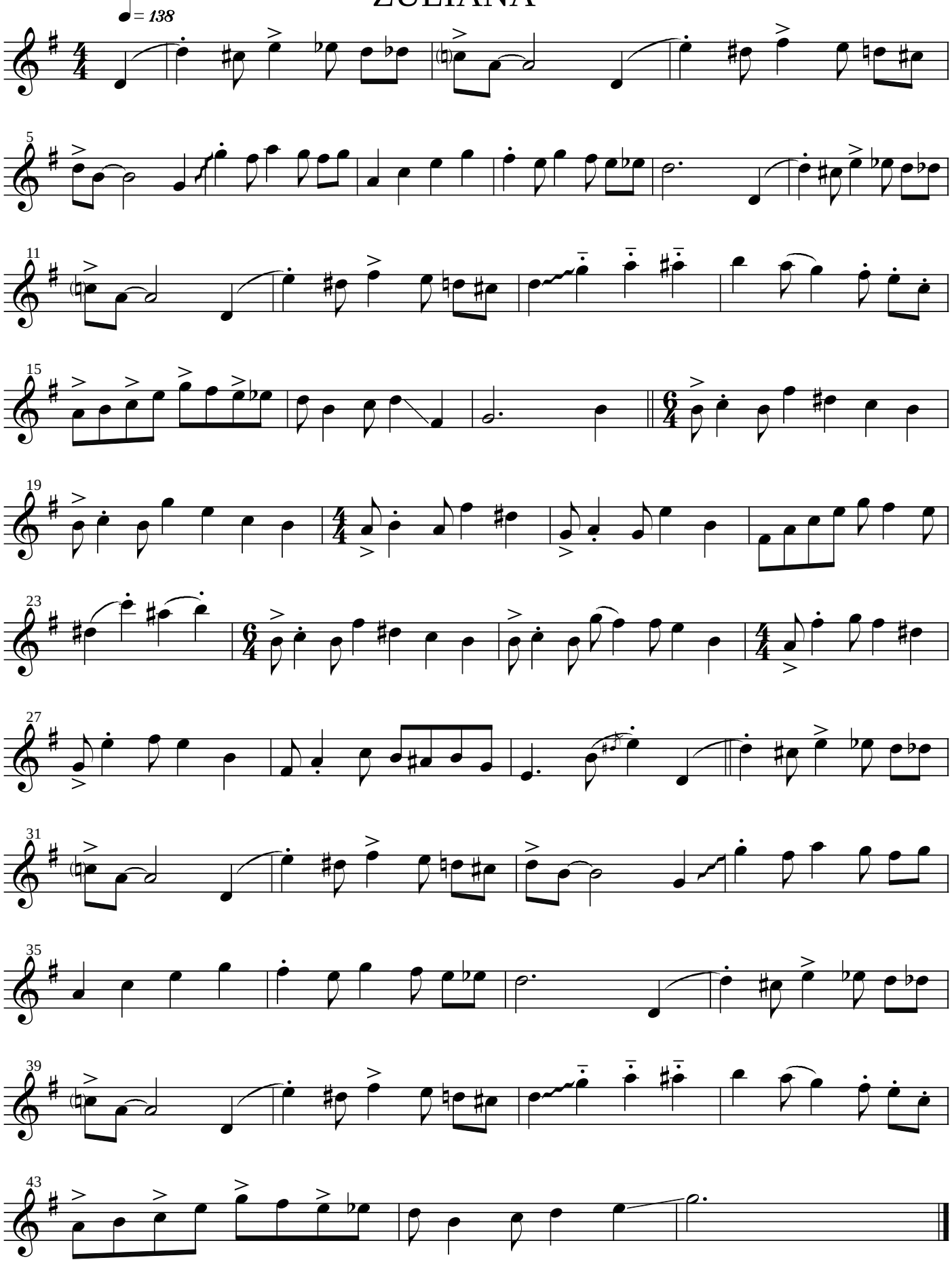

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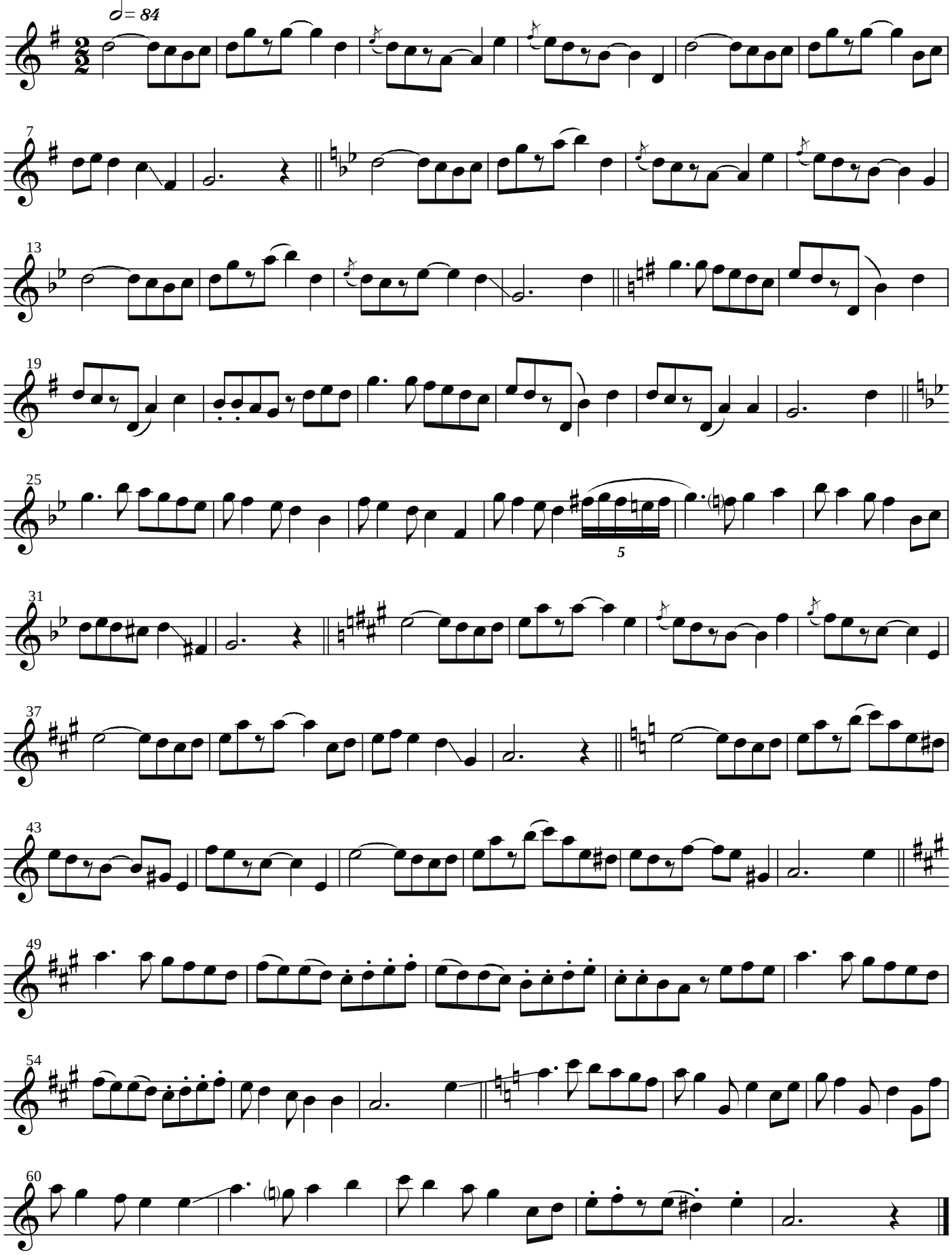

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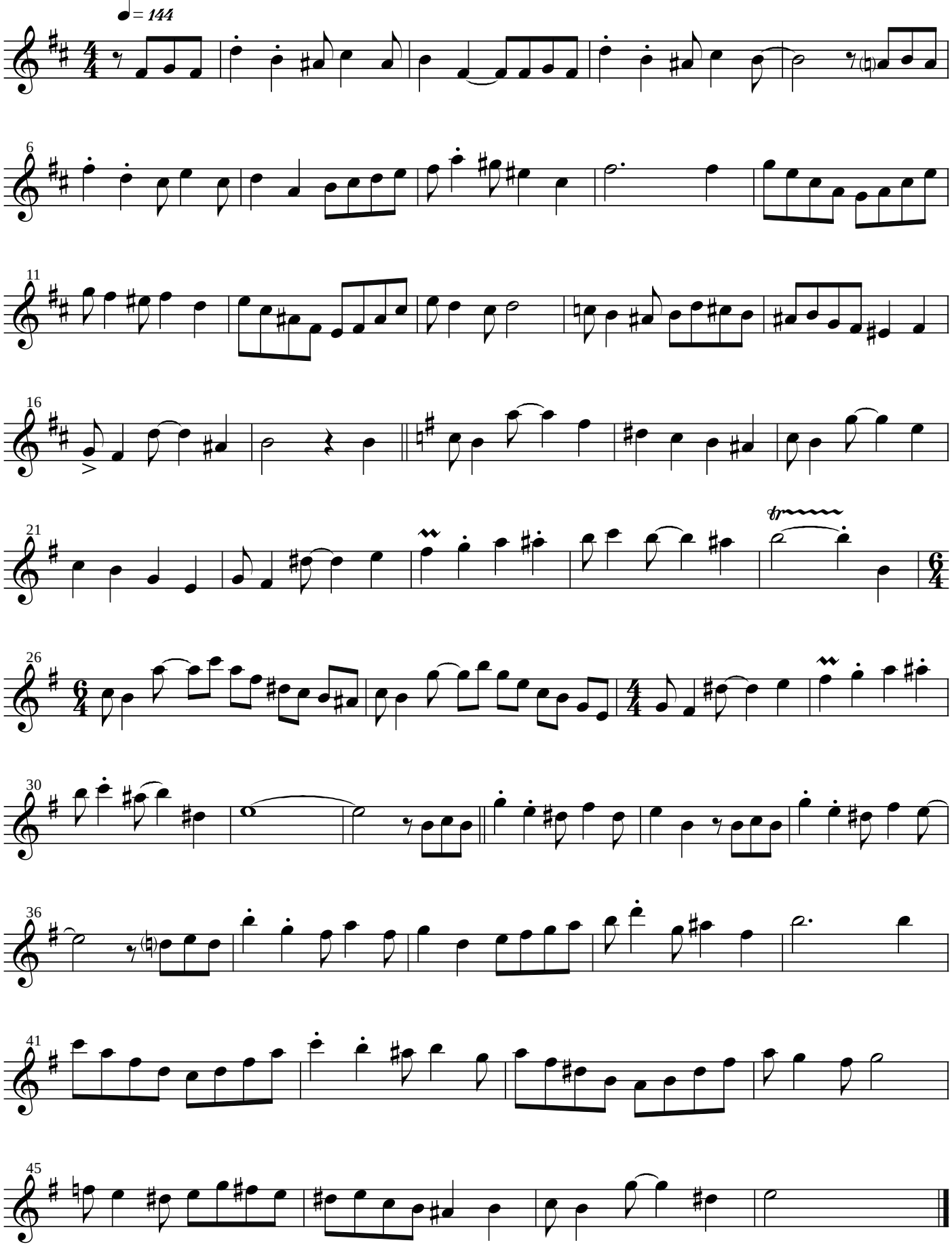

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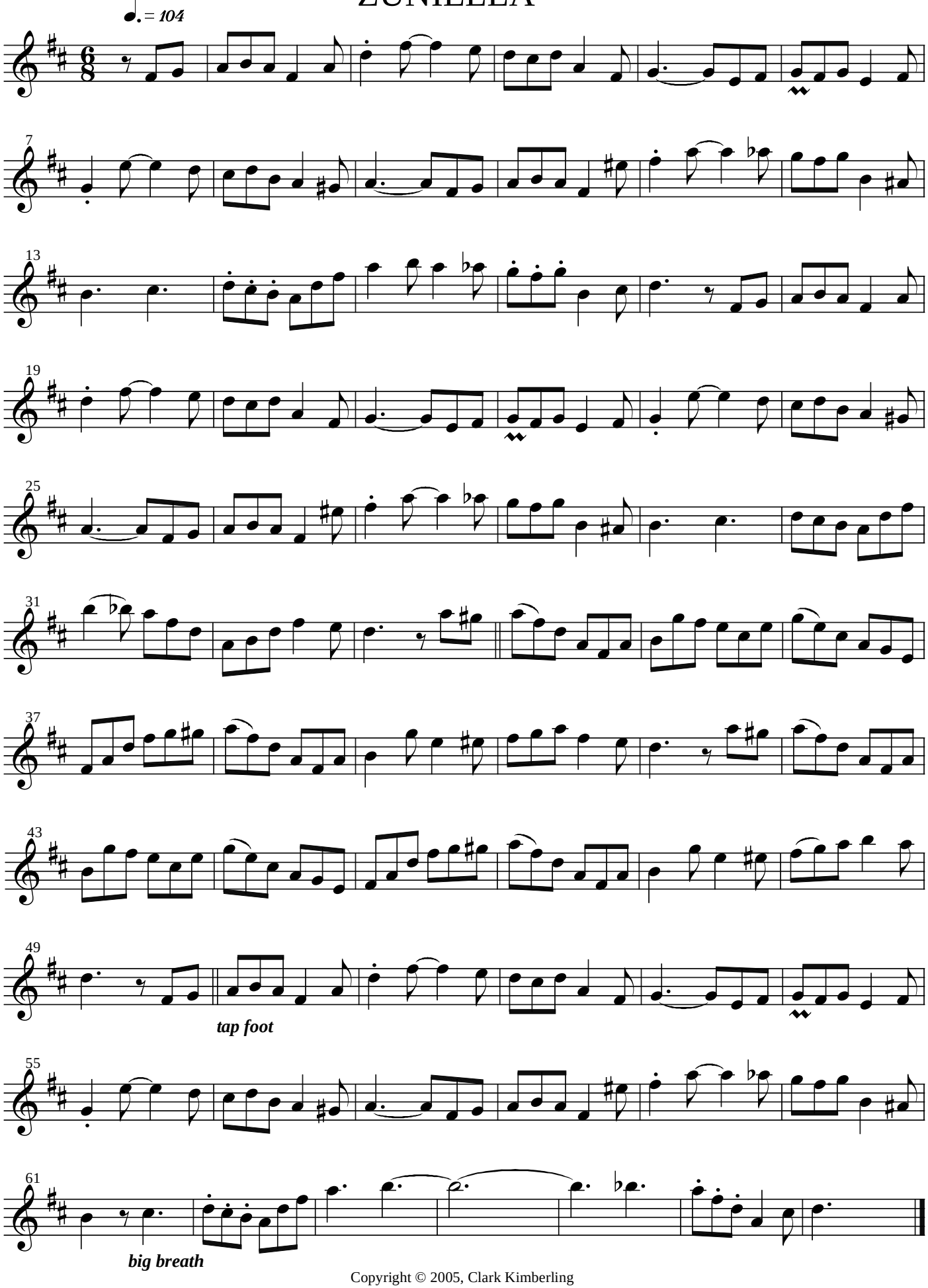

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