

# Splish Splosh Splat

## Accompanying notes

These notes accompany the video on Splish Splosh Splat by Alexandra Skevington. It's set for Grade 2 A7 Descant Recorder and it's available [in ABRSM's Recorder Mix](#) publication.

## About James

James is the Access Lead at ABRSM and a freelance recorder player.

## Title

Alexandra gives notes about the inspiration for the piece, splashing in puddles. You and your pupils may have your own ideas! It's always good to have an image, scenario or plot in mind, especially where pieces have less imaginative titles. It helps to make your piece memorable and will make it more engaging and enjoyable for your audience.

## Notes

This piece is very well written for recorder; avoids low D and low C which can be difficult with little hands.

## B flat

- B flats are a cross fingering which can be tricky.
- Use fingering 0134 or 0135 depending on next or previous notes. (LH thumb, LH index and ring fingers, RH index or middle fingers).
- Use finger 6 (RH ring finger) for stability as you wish.
- Tuning may alter slightly on different recorders so experiment and listen for intonation.

## Dynamics

- Dynamics on recorder are possible but not easy, especially for beginners.
- Treat dynamics as signposts rather than instructions. They are telling us what the musical effect should be.
- The high G in bar 17 is effective and beautifully set up.
- Use the recorder's natural dynamics; don't under-blow the low G or over-blow the high G.
- Try varying note lengths slightly to bring out the contrast even more.

## Counting and rhythm

- The 6/8 time signature gives this piece its distinctive character. But it can look a little tricky on the page with the quaver rests.
- Try clapping rhythmic cells such as bar 2, or bars 4 and 5 together.
- Try making up nonsense phrases to make them more memorable.
- Bars 14 and 15 are the most tricky because they begin with a quaver rest.
- It's important to keep these in time and in tempo. Spend time clapping them and saying nonsense phrases in time to make these secure.

## Intro and coming in

- Pupils might find it difficult to count the six chords and come in exactly in the right place.
- A good accompanist will help your pupils to a certain extent but making too much of this may spoil the effect.
- Try counting in and continue counting through bar 1 with your pupils. This will also mean you set the tempo.
- Bar 9: Try experimenting with the *rit* and the comma to see how much time you can take to add musical and humorous effect.

## The same but different

- Compare bars 4 and 5 with 12 and 13.
- If your pupils are memorising this piece, make sure they pay attention to these bars to avoid taking a wrong turn.
- Make them as different in character as possible or at least have a different image for each phrase to help with memory recall.

## And finally...

Have fun and enjoy this quirky little piece.