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Introduction

The articles in this collection were originally written one by one over a period of several years to appear in the Opening Measures column in American Recorder magazine. The only one that did not appear as part of this column, but instead as a separate article in AR is “Are High Notes your Nightmare?”. I made no master plan when writing the Opening Measures columns, but simply wrote what I was thinking about at the time. Therefore this collection is not a comprehensive covering of recorder techniques. It is instead a more broadly-ranging gathering of topics, some about techniques specific to the recorder, others concerning various musical skills that are pertinent to musicians of all sorts. Read this book with your recorder at hand so that you can try it all out. You can go through the book methodically, cover to cover, in order, or you can pick and choose depending on your current interests and concerns. I hope that these articles will prove helpful to you throughout your musical life. I love the recorder and I am sure that you do too. Our instrument, though appearing very simple in design, is a worthy instrument, capable of producing sounds of great beauty and variety. It allows the able musician to be fully expressive. My goal with these articles is to help recorder players of all levels to move forward in their own playing.

Viva la musica!

I would like to thank the American Recorder Society and American Recorder magazine for giving me the opportunity to put my recorder thoughts into Opening Measures. Writing this column has been a broadening and enriching experience for me and I am very happy to have been able to help players far and near in their quest to play our wonderful instrument. Thanks also to AR Editors Ben Dunham (past editor) and current editor, Gail Nickless, who were very good to work with during the time I was writing the Opening Measures columns. I thank current ARS board members Win Aldrich and Anthony Griffiths, as well as Carole Aldrich, for all their ideas and work in publishing this collection, and current ARS President Laura Kuhlman. Without you four, this book would not have come into being.

Again I say, Viva la Musica! Viva il Flauto Dolce!

Frances Blaker
Wildacres Retreat
North Carolina
September 2, 2014
Contents

CHAPTER 1: WHERE TO BEGIN
Some Well-chosen Words about Choosing a Recorder .............................................. 2
Learn from Listening ..................................................................................................... 5

CHAPTER 2: PRACTICING
Where Beginners and Intermediates Can Find Sound Advice ................................. 8
Two Basic Skills Every Musician Needs .................................................................... 10
How to Practice Effectively If You Have Little Time ............................................... 12
Are High Notes Your Nightmare? .............................................................. 16
The Art of Practicing ................................................................................................. 19
Warm Hands in Winter ............................................................................................ 22

CHAPTER 3: ARTICULATION & INTONATION
Speaking Clearly About Recorder Articulation ..................................................... 26
Use Your Palate to Create Your Recorder Articulation Palette ............................... 29
Just Intonation: Some Ways to Get a Handle on a Slippery Subject ....................... 32
Intonation Revisited ................................................................................................. 35
Plodding: How to Avoid This Flaw ......................................................................... 38

CHAPTER 4: AIRFLOW
You’ll Sigh with Relief When You Learn How to Breath Properly ......................... 42
Searching for Golden Arches: It Will Nourish the Way You Blow into Your Instrument . . 45
How to Breathe in Music ........................................................................................... 48

CHAPTER 5: SPEED & FINGERS
What Am I Supposed to Do with My Left Thumb? ................................................. 52
Using Scales ............................................................................................................... 54
Faster Fingers: Part 1 ................................................................................................. 56
Faster Fingers: Part 2 ................................................................................................. 59

CHAPTER 6: COUNTING
The Value of Keeping Time Accurately .................................................................. 64
How to Count ............................................................................................................. 67
How to Count in Half-notes .................................................................................... 71
NOTES

FINGERINGS
Numbers 0–7 are used for the fingers. A slash through a number (i.e. 0) means that hole should be partially closed.

Left Hand
0 = thumb
1 = index finger
2 = middle finger
3 = ring finger

Right Hand
4 = index finger
5 = middle finger
6 = ring finger
7 = little finger

HELMHOLTZ PITCH NOTATION
The conventions used here shows the actual notes that the recorder plays. Normally the soprano notes are written an octave lower on the staff than the actual sound for ease of reading.
CHAPTER 7: BIG RECORDERS
Learning to Play the Bass Recorder ................................................................. 76
Playing Large Recorders: Hand, Blowing, and Articulation Concerns ................... 80

CHAPTER 8: FANCY STUFF
The Straight Scoop on Vibrato ..................................................................... 84
Just for the Trill of It ....................................................................................... 87
More Trills, Fewer Spills ............................................................................... 91
Improvising .................................................................................................... 95

CHAPTER 9: GROUPS & PERFORMANCE
I Want to Play in a Group! ............................................................................. 98
Ensemble Etiquette ......................................................................................... 102
Practicing with a Partner: Beginners Who Practice Together, Progress Together .. 106
Nerves ............................................................................................................ 108
Heading Off to Summer Camp for the First Time? ....................................... 110
Recorder Orchestras ...................................................................................... 113

CHAPTER 10: IMPROVEMENT
Living La Vida Musica: Stories of How Learning the Recorder Can Teach Us Much More Than Music .......................................................... 118
Pushing the Envelope ................................................................................... 124
Being All You Can Be ................................................................................... 127
Be Kind to Your Body: It Is Only Doing What You Tell It To ......................... 130
Keeping Your Passion for Playing the Recorder Alive .................................... 132
How to Rate Yourself as a Recorder Player ............................................... 135