

Opening Measures

A COMPENDIUM OF PRACTICE TECHNIQUES



BY FRANCES BLAKER

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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
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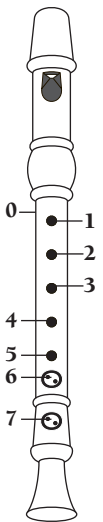
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NOTES

FINGERINGS

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



Left Hand

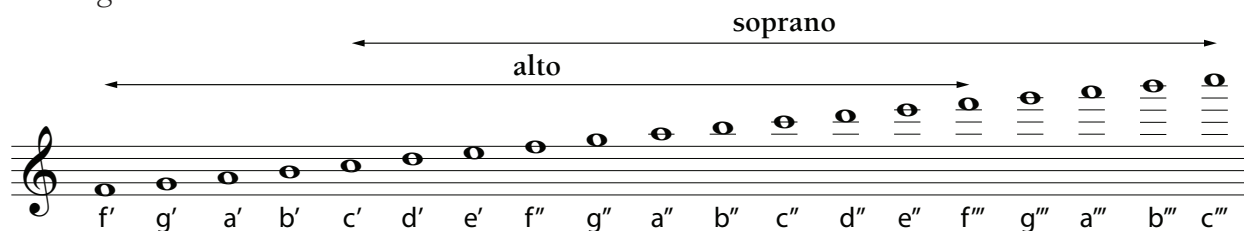
- 0 = thumb
- 1 = index finger
- 2 = middle finger
- 3 = ring finger

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.



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