

Fipple Flutes

Fipple flutes are end-blown flutes that produce sound through the use of a constricted mouthpiece. Contained within the mouthpiece is a device, known as a fipple, that splits the air stream and produces the sound. Fipple flutes are generally played in a vertical position and include such instruments as the tin whistle, the recorder and the slide whistle.

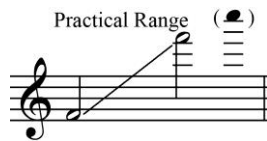
Recorder

A popular instrument from the Middle Ages through the Baroque period, the recorder family has enjoyed renewed interest during recent times. The timbre of the recorder is wonderfully pure, clear, and somewhat more innocent sounding than the flute. The instrument has a limited dynamic range and is not capable of producing loud dynamic levels. As such, it is best used in a chamber music or soloistic setting. It is manufactured in a variety of sizes/registers ranging from the sopranino recorder, down to the double contrabass recorder. In addition to its usage in the concert environment, recorders can be quite effective when used in film and television documentary scores, evoking either a genre-specific timbre, or a sense of childhood. For small recorder ensembles, individual parts are not required, as players are comfortable reading from a score. For larger ensembles (a quintet or larger) involving lower bass clef instruments, individual (transposed) parts are required.

Sopranino Recorder

The smallest and highest register member of the recorder family, the sopranino recorder is the piccolo of the recorder family. It does not blend as well as the rest of the recorder family and is best used for accentuating selected melodic lines, obbligato figures, and for “splashes” of color. It can also be used to comfortably cover melodic content that would otherwise require the altissimo register of the descant recorder. However, if not used conservatively, the timbre of the sopranino recorder can dominate that of the other recorders and quickly become tiresome to the ear.

Sopranino Recorder Range



Sopranino Recorder Transposition

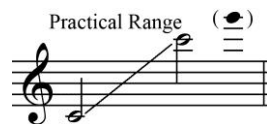


Written sopranino recorder parts are transposed down one octave from concert pitch and notated in treble clef.

Descant Recorder

Also known as the soprano recorder, the descant recorder is the instrument to which most are referring when using the generic term *recorder*. It is an instrument closely associated with childhood, as many school children begin their musical experience and instruction on the descant recorder. The soprano voice of the recorder family, the descant is the primary melodic instrument in the recorder ensemble.

Descant Recorder Range



Descant Recorder Transposition

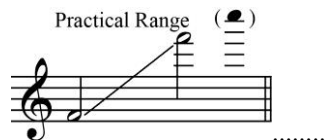


Written descant recorder parts are transposed down one octave from concert pitch and notated in treble clef.

Treble Recorder

Known in the U.S. as the alto recorder, the treble recorder is the alto voice of the recorder family. It is a non-transposing instrument, written at concert pitch and notated in treble clef.

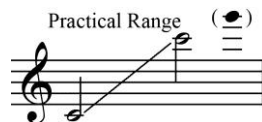
Treble Recorder Range



Tenor Recorder

As the name would imply, the tenor recorder is the tenor voice of the recorder family. It is a non-transposing instrument, written at concert pitch and notated in treble clef. Some tenor recorders are equipped with keywork designed to facilitate fingering the lower holes.

Tenor Recorder Range



Tenor Recorder Transposition

The tenor recorder is a non-transposing instrument notated in treble clef.

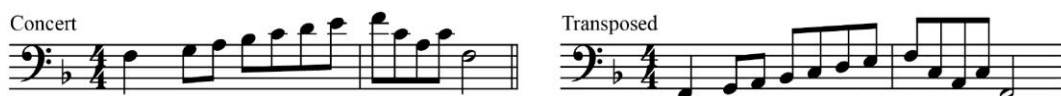
Bass Recorder

The bass recorder is the lowest voice the standard recorder quartet (descant, treble, tenor, and bass). It is equipped with keywork designed to facilitate fingering of the lower holes. It is a transposing instrument, sounding an octave below the written pitch.

Bass Recorder Range



Bass Recorder Transposition

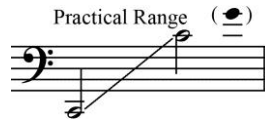


Written bass recorder parts are transposed down one octave from concert pitch and notated in bass clef.

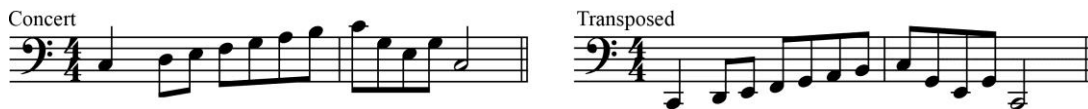
Great Bass Recorder

The great bass recorder is a member of the large recorders designed to expand the lower range of the recorder family. It is a non-transposing instrument, written at concert pitch and notated in bass clef. It is equipped with keywork designed to facilitate fingering of the lower holes.

Great Bass Recorder Range



Great Bass Recorder Transposition



Written great bass recorder parts are transposed down one octave from concert pitch and notated in bass clef.

Contrabass Recorder

The bass recorder is the lowest voice the standard recorder quartet (descant, treble, tenor, and bass). It is equipped with keywork designed to facilitate fingering of the lower holes. It is a transposing instrument, sounding an octave below the written pitch.

Contrabass Recorder Range



Contrabass Recorder Transposition

The contrabass recorder is a non-transposing instrument notated in bass clef.

Contra Great Bass Recorder and Double Contrabass Recorder

Two additional members of the low recorder family are in extant, but are extremely rare (and quite expensive). One should assume the availability of these instruments. The contra great bass is a non-transposing instrument that is notated in bass clef and plays an octave below the great bass recorder. The double contrabass is also a non-transposing instrument that is notated in bass clef and plays contrabass recorder.

Contra Great Bass

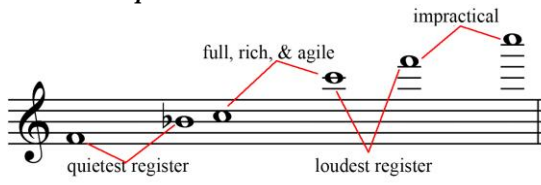


Double Contrabass

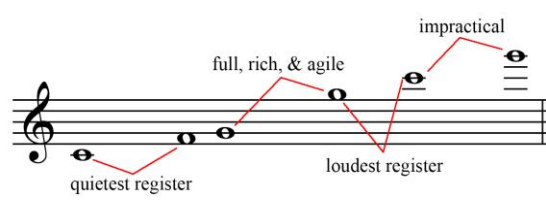


Recorder Range and Register Considerations

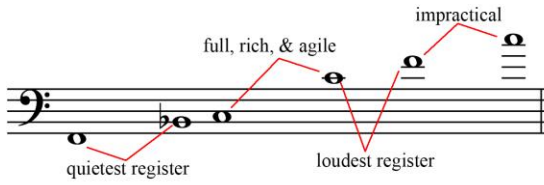
Sopranino and Treble Recorders



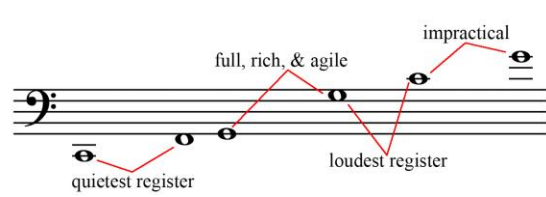
Descant and Tenor Recorders



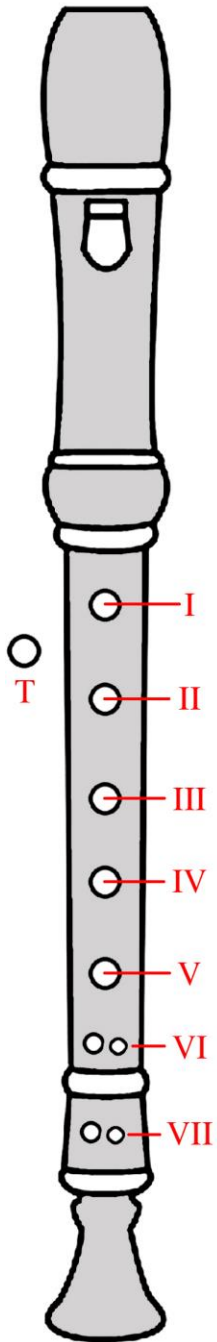
Bass and Contrabass Recorders



Great Bass and Double Great Bass Recorders



Sopranino and Treble (Alto) Recorder Fingerings

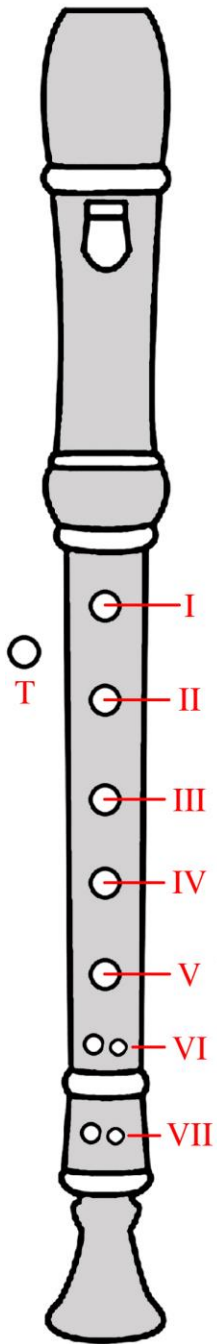


I	●	●	●	●	●	●	●
Thumb	●	●	●	●	●	●	●
II	●	●	●	●	●	●	●
III	●	●	●	●	●	●	●
IV	●	●	●	●	●	●	○
V	●	●	●	●	●	○	●
VI	●●	●●	●●	●○	○○	●●	●●
VII	●●	●○	○○	○○	○○	●●	○○

I	●	●	●	●	○	○	●
Thumb	●	●	●	●	●	○	○
II	●	●	●	○	○	●	●
III	●	○	○	●	○	○	○
IV	○	●	○	●	○	○	○
V	○	●	○	○	○	○	○
VI	○○	●○	○○	○○	○○	○○	○○
VII	○○	○○	○○	○○	○○	○○	○○

I	○	○	●	●	●	●	●
Thumb	○	○	○	●	●	●	●
II	●	●	●	●	●	●	●
III	○	●	●	●	●	●	○
IV	○	●	●	●	○	○	●
V	○	●	●	○	●	○	○
VI	○○	●●	○○	●●	○○	○○	○○
VII	○○	○○	○○	○○	○○	○○	○○

Sopranino and Treble (Alto) Recorder Fingerings (continued)



	$\underline{\underline{a}}$	$\underline{\underline{\#a}} \underline{\underline{be}}$	$\underline{\underline{e}}$	$\underline{\underline{\#e}} \underline{\underline{a}}$	$\underline{\underline{\#a}} \underline{\underline{be}}$	$\underline{\underline{e}}$	$\underline{\underline{\#e}} \underline{\underline{b\flat}}$
I	●	●	●	●	●	●	○
Thumb	○	○	○	○	○	○	○
II	●	●	●	○	○	○	●
III	○	○	○	○	●	●	●
IV	○	○	●	●	●	○	○
V	○	●	●	●	○	○	●
VI	○	●	○	○	●	●	●
VII	○	○	○	○	○	○	○

Closed Bell

	$\underline{\underline{a}}$	$\underline{\underline{\#a}} \underline{\underline{be}}$	$\underline{\underline{e}} \underline{\underline{b\flat}}$	$\underline{\underline{a}}$
I	○	●	●	●
Thumb	○	○	○	○
II	●	●	●	○
III	●	○	○	●
IV	○	●	●	○
V	●	●	●	○
VI	●	○	○	○
VII	○	○	○	○

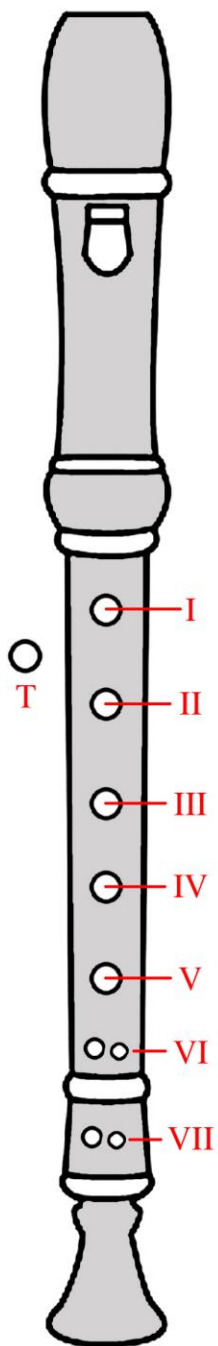
Closed Bell Closed Bell

Trill Fingerings

	$\underline{\underline{a}}$	$\underline{\underline{\#a}} \underline{\underline{be}}$	$\underline{\underline{e}}$	$\underline{\underline{\#e}} \underline{\underline{a}}$	$\underline{\underline{\#a}} \underline{\underline{be}}$	$\underline{\underline{e}}$	$\underline{\underline{\#e}} \underline{\underline{b\flat}}$
I	●	●	●	●	●	●	●
Thumb	○	○	○	○	○	○	○
II	●	●	●	●	●	●	●
III	●	●	●	●	●	●	●
IV	●	●	●	●	●	●	●
V	●	●	●	●	●	●	○
VI	●	●	●	○	●	●	●
VII	●	○	○	○	●	○	○

*●● The player initiates the trill with these holes covered and then releases them, allowing them to remain open through the remainder of the trill.

Sopranino and Treble (Alto) Trill Recorder Fingerings (continued)



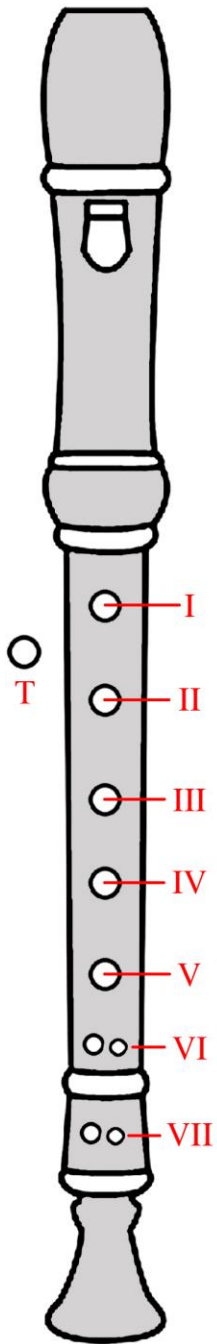
I	●	●	●	●	●	●
Thumb	●	●	●	●	●	●
II	●	●	●	●	○	●
III	●	● <i>tr</i>	○	● <i>tr</i>	○	●
IV	○	●*	●	○	● <i>tr</i>	● <i>tr</i>
V	● <i>tr</i>	●	●	○	● <i>tr</i>	●
VI	● ● <i>tr</i>	● ●	● ● <i>tr</i>	○ ○	● ●	● ●
VII	○ ○	○ ○	● ● <i>tr</i>	○ ○	○ ○	● ○

I	●	●	●	● <i>tr</i>	○	● <i>tr</i>
Thumb	●	●	●	●	●	○
II	○	● <i>tr</i>	○	○	●	○
III	●	○	● <i>tr</i>	●	● <i>tr</i>	○
IV	● <i>tr</i>	○	●	●	○	○
V	●	○	○	○	○	○
VI	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○
VII	● <i>tr</i>	○ ○	○ ○	○ ○	○ ○	○ ○

I	●	○	● <i>tr</i>	● <i>tr</i>	● <i>tr</i>	●
Thumb	○	● <i>tr</i>	○	○	○	○
II	●	●	●	● <i>tr</i>	● <i>tr</i>	●
III	● <i>tr</i>	○	○	○	○	●
IV	○	○	○	○	○	● <i>tr</i>
V	○	○	○	○	○	●
VI	○ ○	○ ○	○ ○	○ ○	○ ○	● ●
VII	○ ○	○ ○	○ ○	○ ○	○ ○	● ●

●* The player initiates the trill with these holes covered and then releases them, allowing them to remain open through the remainder of the trill.

Sopranino and Treble (Alto) Trill Recorder Fingerings (continued)



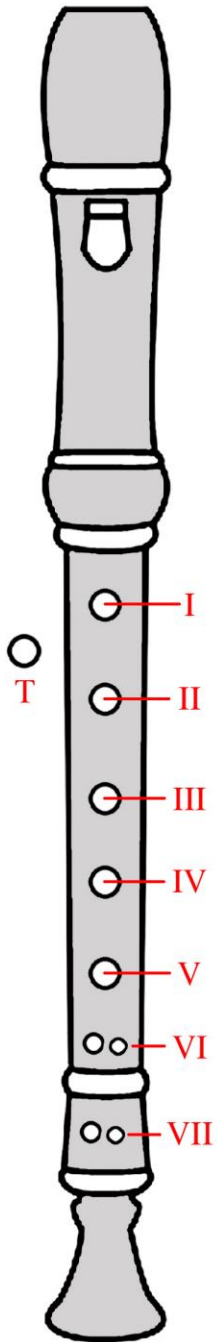
	$\sharp\text{C}$ (C)	B (B)	$\text{B}\flat$ (B)	A (A)	$\text{G}\sharp$ (G)	$\text{F}\flat$ (F)	E (E)
I	●	●	●	●	●	●	●
Thumb	○	○	●	●	●	●	●
II	●	●	●	●	●	●	●
III	●	●	●	●	●	●	●
IV	●	●	●	●-tr	○	○	●-tr
V	●	●-tr	●-tr	●	●	●	○
VI	●-tr	●	●*	○	tr-●	tr-●	●-tr
VII	○	○	○	○	○	○	○

	D (D)	$\text{D}\sharp$ (D)	$\text{C}\flat$ (C)	C (C)	B (B)	$\text{B}\sharp$ (B)	$\text{A}\flat$ (A)
I	●	●	●	●	●	●	●
Thumb	●	●	●	●	●	●	●
II	●	●	●	●	●	●	●
III	●	●	●	●	●-tr	○	●-tr
IV	○	●	●	○	○	●-tr	○
V	●-tr	●-tr	●-tr	○	○	○	●
VI	○	○	○	●-tr	○	○	●
VII	○	○	○	○	○	○	●

	G (G)	$\text{F}\sharp$ (F)	$\text{E}\flat$ (E)	$\text{D}\flat$ (D)
I	●	●	●	●
Thumb	●	●	●	●
II	●	●	●	●
III	○	○	○	○
IV	●	●	●	●
V	●	●	●	●-tr
VI	●-tr	●-tr	●-tr	○
VII	●-tr	○	○	○

*●● The player initiates the trill with these holes covered and then releases them, allowing them to remain open through the remainder of the trill.

Descant and Tenor Recorder Fingerings

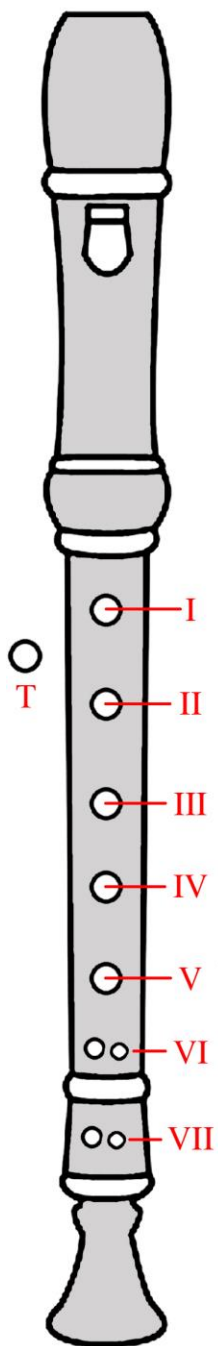


I	●	●	●	●	●	●	●
Thumb	●	●	●	●	●	●	●
II	●	●	●	●	●	●	●
III	●	●	●	●	●	●	●
IV	●	●	●	●	●	●	○
V	●	●	●	●	●	○	●
VI	●●	●●	●●	●○	○○	●●	●●
VII	●●	●○	○○	○○	○○	●●	○○

I	●	●	●	●	○	○	●
Thumb	●	●	●	●	●	●	○
II	●	●	●	○	○	●	●
III	●	○	○	●	○	○	○
IV	○	●	○	●	○	○	○
V	○	●	○	○	○	○	○
VI	○○	●○	○○	○○	○○	○○	○○
VII	○○	○○	○○	○○	○○	○○	○○

I	○	○	●	●	●	●	●
Thumb	○	○	●	●	●	●	●
II	●	●	●	●	●	●	●
III	○	●	●	●	●	●	○
IV	○	●	●	●	○	○	●
V	○	●	●	○	●	○	○
VI	○○	●●	○○	●●	○○	○○	○○
VII	○○	○○	○○	○○	○○	○○	○○

Descant and Tenor Recorder Fingerings (continued)



	e	#e b α	α	# α e	#e b α	α	# α b α
I	●	●	●	●	●	●	○
Thumb	●	●	●	●	●	●	●
II	●	●	●	○	○	○	●
III	○	○	○	○	●	●	●
IV	○	○	●	●	●	○	○
V	○	●	●	●	○	○	●
VI	○	●	○	○	●	●	●
VII	○	○	○	○	○	○	○

Closed Bell

	e	#e b α	b α	#b α b α	e
I	○	●	●	●	●
Thumb	●	●	●	●	●
II	●	●	●	●	○
III	●	○	○	○	●
IV	○	●	●	●	○
V	●	●	●	●	○
VI	○	○	○	○	○
VII	○	○	○	○	○

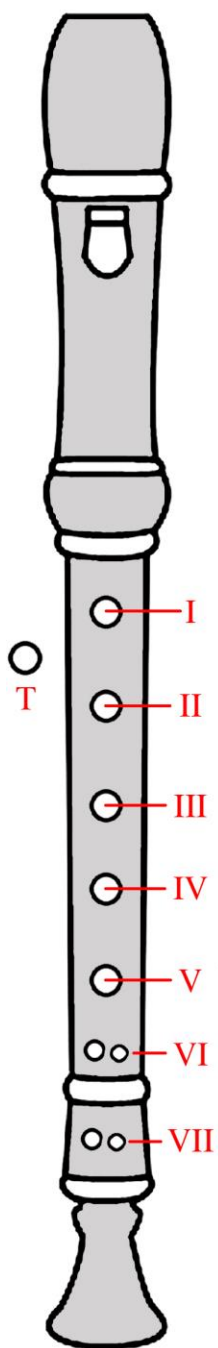
Closed Bell Closed Bell

Trill Fingerings

	e (●)	#e (●)	α (●)	# α (●)	b α (●)	α (#)	# α (●)
I	●	●	●	●	●	●	●
Thumb	●	●	●	●	●	●	●
II	●	●	●	●	●	●	●
III	●	●	●	●	●	●	●
IV	●	●	●	●	●	tr	tr
V	●	●	●	●	tr	●	○
VI	●	●	tr	tr	●*	●*	●
VII	tr	tr	○	○	tr	○	○

*●● The player initiates the trill with these holes covered and then releases them, allowing them to remain open through the remainder of the trill.

Descant and Tenor Trill Recorder Fingerings (continued)



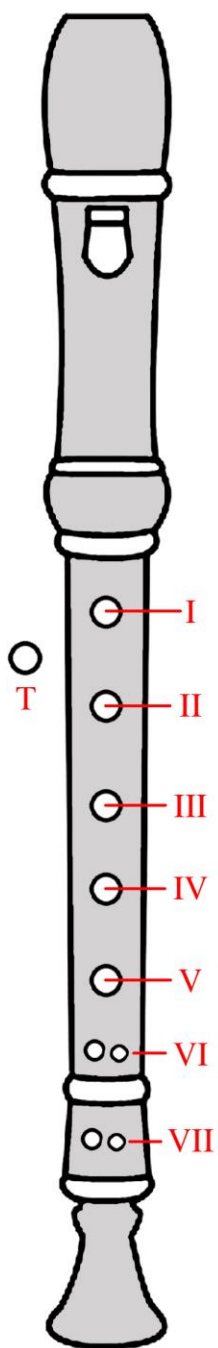
I	●	●	●	●	●	●	●
Thumb	●	●	●	●	●	●	●
II	●	●	●	●	●	○	●
III	●	● <i>tr</i>	○	● <i>tr</i>	○	●	●
IV	○	●*	●	○	● <i>tr</i>	● <i>tr</i>	● <i>tr</i>
V	● <i>tr</i>	●	●	○	● <i>tr</i>	●	●
VI	●● <i>tr</i>	●●	●● <i>tr</i>	○	○	●●	●●
VII	○	○	●● <i>tr</i>	○	○	●○	●○

I	●	●	●	● <i>tr</i>	○	● <i>tr</i>	●
Thumb	●	●	●	●	●	●	○
II	○	● <i>tr</i>	○	○	●	○	●
III	●	○	● <i>tr</i>	●	● <i>tr</i>	○	● <i>tr</i>
IV	○	○	●	●	○	○	○
V	● <i>tr</i>	○	○	○	○	○	○
VI	○	○	○	○	○	○	○
VII	○	○	○	○	○	○	○

I	●	○	● <i>tr</i>	● <i>tr</i>	● <i>tr</i>	●	●
Thumb	○	● <i>tr</i>	○	○	○	○	○
II	●	●	●	● <i>tr</i>	● <i>tr</i>	●	●
III	● <i>tr</i>	○	○	○	○	●	●
IV	○	○	○	○	○	● <i>tr</i>	● <i>tr</i>
V	○	○	○	○	○	●	●
VI	○	○	○	○	○	●●	●●
VII	○	○	○	○	○	●○	●○

●* The player initiates the trill with these holes covered and then releases them, allowing them to remain open through the remainder of the trill.

Descant and Tenor Trill Recorder Fingerings (continued)



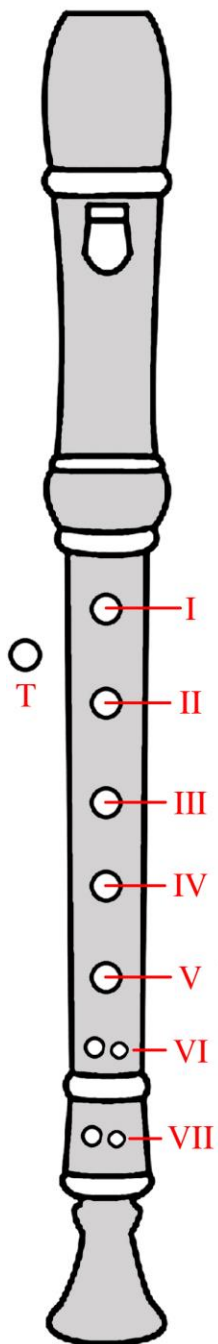
	$\sharp C$ (C)	bD (D)	bE (E)	F (F)	$\sharp G$ (G)	$\sharp A$ (A)	B (B)
I	●	●	●	●	●	●	●
Thumb	○	○	○	○	○	○	○
II	●	●	●	●	●	●	●
III	●	●	●	●	●	●	●
IV	●	●	●	●-tr	○	○	●-tr
V	●	●-tr	●-tr	●	●	●	○
VI	●●-tr	●●	●●*	○○	tr-●○	tr-●○	●●-tr
VII	○○	○○	○○	○○	○○	○○	○○

	$\sharp C$ (C)	$\sharp D$ (D)	bE (E)	F (F)	G (G)	$\sharp A$ (A)	bB (B)
I	●	●	●	●	●	●	●
Thumb	○	○	○	○	○	○	○
II	●	●	●	●	●	●	●
III	●	●	●	●	●-tr	○	●-tr
IV	○	●	●	○	○	●-tr	○
V	●-tr	●-tr	●-tr	○	○	○	●
VI	○○	○○	○○	●●-tr	○○	○○	●●
VII	○○	○○	○○	○○	○○	○○	●○

	G (G)	$\sharp A$ (A)	bB (B)	C (C)
I	●	●	●	●
Thumb	○	○	○	○
II	●	●	●	●
III	○	○	○	○
IV	●	●	●	●
V	●	●	●	●-tr
VI	●●-tr	●●-tr	●●-tr	○○
VII	●●-tr	○○	○○	○○

*●● The player initiates the trill with these holes covered and then releases them, allowing them to remain open through the remainder of the trill.

Bass and Contrabass Recorder Fingerings

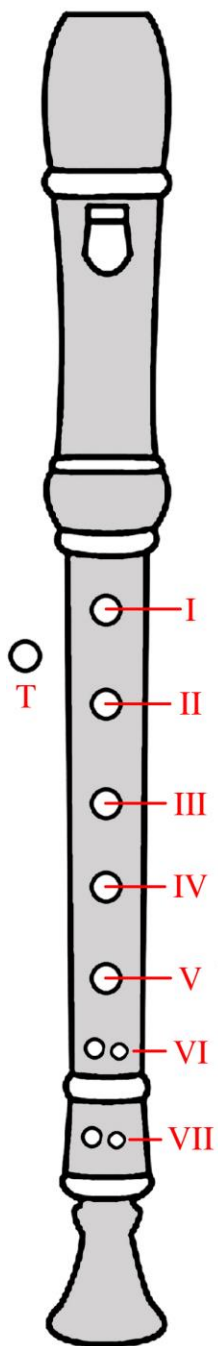


	$\#e$ o	$\#o$ $b\flat e$	e	$\#e$ $b\flat o$	o	$\#o$ $b\flat e$	e $b\flat o$
I	●●	●●	●●	●●	●●	●●	●●
Thumb	●	●	●	●	●	●	●
II	●●	●●	●●	●●	●●	●●	●●
III	●	●	●	●	●	●	●
IV	●	●	●	●	●	●	○
V	●	●	●	●	●	○	●
VI	●●	●●	●●	●○	○○	●●	●●
VII	●●	●○	○○	○○	○○	●●	○○

	o	$\#o$ $b\flat e$	e	$\#e$ $b\flat o$	o	$\#o$ e	$\#e$ $b\flat o$
I	●●	●●	●●	●●	●○	○	●●
Thumb	●	●	●	●	●	○	○
II	●●	●●	●●	○	○	●●	●●
III	●	○	○	●	○	○	○
IV	○	●	○	●	○	○	○
V	○	●	○	○	○	○	○
VI	○○	●○	○○	○○	○○	○○	○○
VII	○○	○○	○○	○○	○○	○○	○○

	o	$\#o$ $b\flat e$	e	$\#e$ $b\flat o$	o $b\flat e$	e	$\#e$ $b\flat o$
I	○	○	●	●	●	●	●
Thumb	○	○	○	○	○	○	○
II	●	●	●	●	●	●	●
III	○	●	●	●	●	●	○
IV	○	●	●	●	○	○	●
V	○	●	●	○	●	○	○
VI	○○	●●	○○	●●	○○	○○	○○
VII	○○	○○	○○	○○	○○	○○	○○

Bass and Contrabass Recorder Fingerings (continued)



	$\underline{\underline{a}}$	$\underline{\underline{\#a}}$ $\underline{\underline{be}}$	$\underline{\underline{e}}$	$\underline{\underline{\#e}}$ $\underline{\underline{a}}$	$\underline{\underline{\#a}}$ $\underline{\underline{be}}$	$\underline{\underline{e}}$	$\underline{\underline{\#e}}$ $\underline{\underline{b\#}}$
I	●	●	●	●	●	●	○
Thumb	●	●	●	●	●	●	●
II	●	●	●	○	○	○	●
III	○	○	○	○	●	●	●
IV	○	○	●	●	●	○	○
V	○	●	●	●	○	○	●
VI	○	●	○	○	●	●	●
VII	○	○	○	○	○	○	○

Closed Bell

	$\underline{\underline{a}}$	$\underline{\underline{\#a}}$ $\underline{\underline{be}}$	$\underline{\underline{e}}$ $\underline{\underline{b\#}}$	$\underline{\underline{a}}$
I	○	●	●	●
Thumb	●	●	●	●
II	●	●	●	○
III	●	○	○	●
IV	○	●	●	○
V	●	●	●	○
VI	○	○	○	○
VII	○	○	○	○

Closed Bell Closed Bell

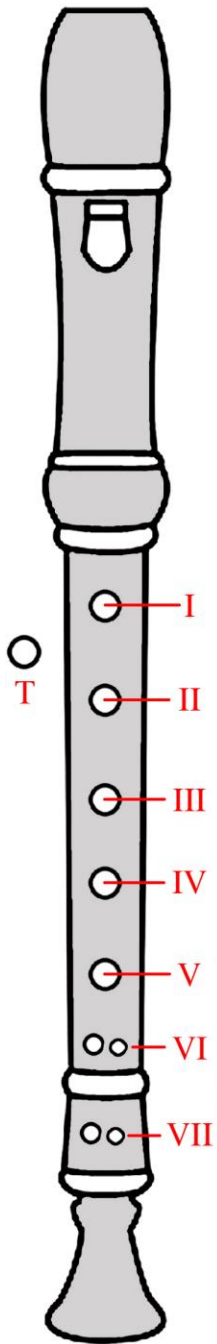
Trill Fingerings

	$\underline{\underline{a}}$	$\underline{\underline{\#a}}$ $\underline{\underline{be}}$	$\underline{\underline{e}}$ $\underline{\underline{b\#}}$	$\underline{\underline{\#a}}$ $\underline{\underline{be}}$	$\underline{\underline{a}}$	$\underline{\underline{b\#}}$ $\underline{\underline{a}}$
I	○	○	○	○	○	○
Thumb	●	●	●	●	●	●
II	●	●	●	●	●	●
III	●	●	●	●	●	●
IV	●	●	●	●	●	●
V	●	●	●	●	●	○
VI	●	●	●	○	○	●
VII	●	○	○	○	○	○

Note: Red 'tr' symbols and blue circles with asterisks are present in the original image to indicate trill fingerings and initiation points.

*●● The player initiates the trill with these holes covered and then releases them, allowing them to remain open through the remainder of the trill.

Bass and Contrabass Recorder Trill Fingerings (continued)



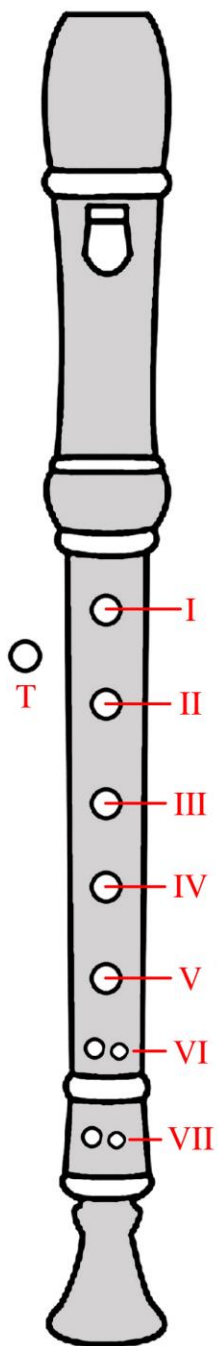
	C_2	C_3	C_4	C_5	C_6	C_7
I	●	●	●	●	●	●
Thumb	●	●	●	●	●	●
II	●	●	●	●	●	○
III	●	● <i>tr</i>	○	● <i>tr</i>	○	●
IV	○	●*	●	○	● <i>tr</i>	● <i>tr</i>
V	● <i>tr</i>	●	●	○	● <i>tr</i>	●
VI	●● <i>tr</i>	●●	●● <i>tr</i>	○	○	●●
VII	○	○	●● <i>tr</i>	○	○	●

	C_8	C_9	C_{10}	C_{11}	C_{12}	C_{13}
I	●	●	●	● <i>tr</i>	○	● <i>tr</i>
Thumb	●	●	●	●	●	○
II	○	● <i>tr</i>	○	○	●	○
III	●	○	● <i>tr</i>	●	● <i>tr</i>	○
IV	○ <i>tr</i>	○	●	●	○	○
V	●	○	○	○	○	○
VI	○	○	○	○	○	○
VII	○ <i>tr</i>	○	○	○	○	○

	C_{14}	C_{15}	C_{16}	C_{17}	C_{18}	C_{19}
I	●	○	● <i>tr</i>	● <i>tr</i>	● <i>tr</i>	●
Thumb	○	● <i>tr</i>	○	○	○	○
II	●	●	●	● <i>tr</i>	● <i>tr</i>	●
III	● <i>tr</i>	○	○	○	○	●
IV	○	○	○	○	○	● <i>tr</i>
V	○	○	○	○	○	●
VI	○	○	○	○	○	●●
VII	○	○	○	○	○	●

●* The player initiates the trill with these holes covered and then releases them, allowing them to remain open through the remainder of the trill.

Bass and Contrabass Recorder Trill Fingerings (continued)



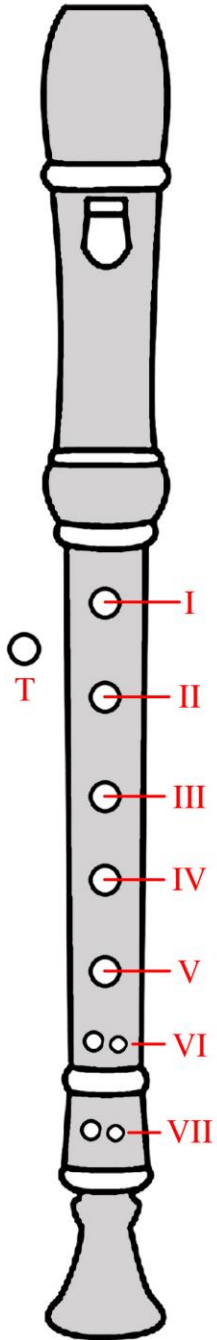
	$\#0$ (•)	$b0$ (b•)	$\#0$ (b•)	0 (•)	$\#0$ (•)	$b0$ (b•)	$b0$ (•)
I	●	●	●	●	●	●	●
Thumb	○	○	○	○	○	○	○
II	●	●	●	●	●	●	●
III	●	●	●	●	●	●	●
IV	●	●	●	●-tr	○	○	●-tr
V	●	●-tr	●-tr	●	●	●	○
VI	●●-tr	●●	●●*	○○	tr●○	tr●○	●●-tr
VII	○○	○○	○○	○○	○○	○○	○○

	0 (•)	0 (•)	$b0$ (b•)	0 (b•)	0 (•)	$\#0$ (•)	$\#0$ (b•)
I	●	●	●	●	●	●	●
Thumb	○	○	○	○	○	○	○
II	●	●	●	●	●	●	●
III	●	●	●	●	●-tr	○	●-tr
IV	○	●	●	○	○	●-tr	○
V	●-tr	●-tr	●-tr	○	○	○	●
VI	○○	○○	○○	●●-tr	○○	○○	●●
VII	○○	○○	○○	○○	○○	○○	●○

	0 (•)	$\#0$ (•)	$b0$ (b•)	$\#0$ (b•)
I	●	●	●	●
Thumb	○	○	○	○
II	●	●	●	●
III	○	○	○	○
IV	●	●	●	●
V	●	●	●	●-tr
VI	●●-tr	●●-tr	●●-tr	○○
VII	●●-tr	○○	○○	○○

*●● The player initiates the trill with these holes covered and then releases them, allowing them to remain open through the remainder of the trill.

Great Bass and Double Contrabass Recorder Fingerings

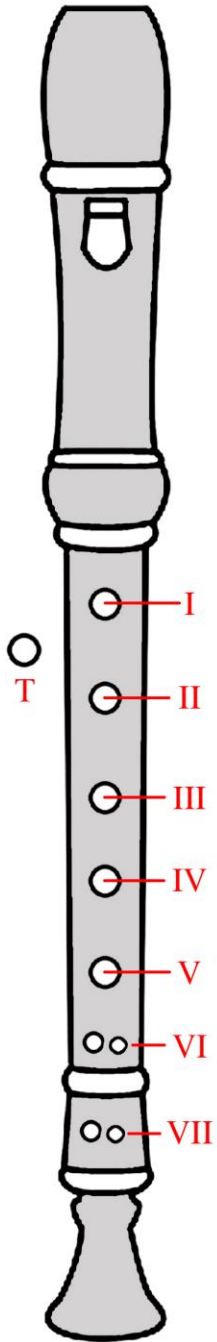


	$\# \flat$	$\# \flat$	\flat	$\# \flat$	\flat	$\# \flat$	$\# \flat$
I	●	●	●	●	●	●	●
Thumb	●	●	●	●	●	●	●
II	●	●	●	●	●	●	●
III	●	●	●	●	●	●	●
IV	●	●	●	●	●	●	○
V	●	●	●	●	●	○	●
VI	●●	●●	●●	●○	○○	●●	●●
VII	●●	●○	○○	○○	○○	●●	○○

	\flat	$\# \flat$	\flat	$\# \flat$	\flat	$\# \flat$	$\# \flat$
I	●	●	●	●	○	○	●
Thumb	●	●	●	●	○	○	○
II	●	●	●	○	●	●	●
III	●	○	○	●	○	○	○
IV	○	●	○	●	○	○	○
V	○	●	○	○	○	○	○
VI	○○	●○	○○	○○	○○	○○	○○
VII	○○	○○	○○	○○	○○	○○	○○

	\flat	$\# \flat$	\flat	$\# \flat$	\flat	$\# \flat$	$\# \flat$
I	○	○	●	●	●	●	●
Thumb	○	○	●	●	●	●	●
II	●	●	●	●	●	●	●
III	○	●	●	●	●	●	○
IV	○	●	●	●	○	○	●
V	○	●	●	○	●	○	○
VI	○○	●●	○○	●●	○○	○○	○○
VII	○○	○○	○○	○○	○○	○○	○○

Great Bass and Double Contrabass Recorder Fingerings (continued)



	e	$\sharp\text{e}$ $\flat\text{o}$	o	$\sharp\text{o}$ e	$\sharp\text{e}$ $\flat\text{o}$	o	$\sharp\text{o}$ $\flat\text{e}$
I	●	●	●	●	●	●	○
Thumb	○	○	○	○	○	○	○
II	●	●	●	○	○	○	●
III	○	○	○	○	●	●	●
IV	○	○	●	●	●	○	○
V	○	●	●	●	○	○	●
VI	○	●	○	○	●	●	●
VII	○	○	○	○	○	○	○

Closed Bell

	e	$\sharp\text{e}$ o	$\sharp\text{o}$ $\flat\text{e}$	e
I	○	●	●	●
Thumb	○	○	○	○
II	●	●	●	○
III	●	○	○	●
IV	○	●	●	○
V	●	●	●	○
VI	●	○	○	○
VII	○	○	○	○

Closed Bell Closed Bell

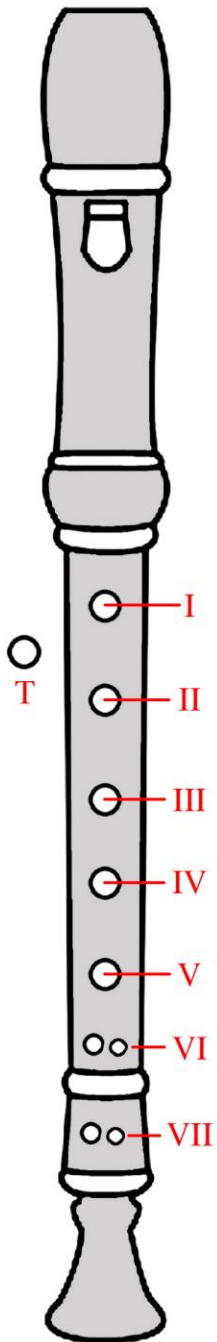
Trill Fingerings

	e (e)	$\sharp\text{e}$ (e)	o (e)	$\sharp\text{o}$ (e)	$\flat\text{e}$ (e)	e ($\sharp\text{e}$)	$\flat\text{o}$ (e)
I	●	●	●	●	●	●	●
Thumb	○	○	○	○	○	○	○
II	●	●	●	●	●	●	●
III	●	●	●	●	●	●	●
IV	●	●	●	●	●	●	●
V	●	●	●	●	●	●	○
VI	●	●	●	●	●	●	●
VII	○	○	○	○	○	○	○

Note: Red 'tr' symbols and blue dots with asterisks are present in the original image to indicate trill fingerings and specific hole coverings.

*●● The player initiates the trill with these holes covered and then releases them, allowing them to remain open through the remainder of the trill.

Great Bass and Double Contrabass Recorder Trill Fingerings (continued)



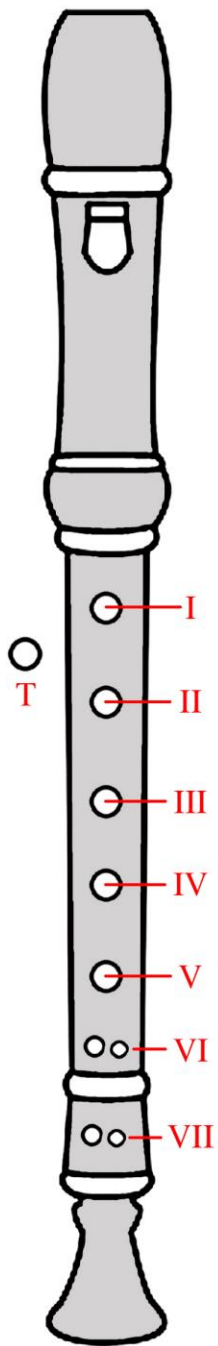
I	●	●	●	●	●	●	●
Thumb	●	●	●	●	●	●	●
II	●	●	●	●	●	○	●
III	●	● <i>tr</i>	○	● <i>tr</i>	○	●	●
IV	○	●*	●	○	● <i>tr</i>	● <i>tr</i>	● <i>tr</i>
V	● <i>tr</i>	●	●	○	● <i>tr</i>	●	●
VI	●● <i>tr</i>	●●	●● <i>tr</i>	○○	○○	●●	●●
VII	○○	○○	●● <i>tr</i>	○○	○○	●○	●○

I	●	●	●	● <i>tr</i>	○	● <i>tr</i>	●
Thumb	●	●	●	●	●	●	○
II	○	● <i>tr</i>	○	○	●	○	●
III	●	○	● <i>tr</i>	●	● <i>tr</i>	○	● <i>tr</i>
IV	● <i>tr</i>	○	●	●	○	○	○
V	●	○	○	○	○	○	○
VI	○○	○○	○○	○○	○○	○○	○○
VII	● <i>tr</i>	○○	○○	○○	○○	○○	○○

I	●	○	● <i>tr</i>	● <i>tr</i>	● <i>tr</i>	●	●
Thumb	○	● <i>tr</i>	○	○	○	○	○
II	●	●	●	● <i>tr</i>	● <i>tr</i>	●	●
III	● <i>tr</i>	○	○	○	○	●	●
IV	○	○	○	○	○	● <i>tr</i>	● <i>tr</i>
V	○	○	○	○	○	●	●
VI	○○	○○	○○	○○	○○	●●	●●
VII	○○	○○	○○	○○	○○	●○	●○

●* The player initiates the trill with these holes covered and then releases them, allowing them to remain open through the remainder of the trill.

Great Bass and Double Contrabass Recorder Trill Fingerings (continued)



	$\#^b$ (•)	\flat^b (•)	\flat^b (•)	\flat^b (•)	$\#^b$ (•)	\flat^b (•)	\flat^b (•)
I	●	●	●	●	●	●	●
Thumb	○	○	○	○	○	○	○
II	●	●	●	●	●	●	●
III	●	●	●	●	●	●	●
IV	●	●	●	●-tr	○	○	●-tr
V	●	●-tr	●-tr	●	●	●	○
VI	●-tr	●-tr	●-tr*	○	tr-●	tr-●	●-tr
VII	○	○	○	○	○	○	○

	$\#^b$ (•)	$\#^b$ (•)	\flat^b (•)	\flat^b (•)	\flat^b (•)	$\#^b$ (•)	\flat^b (•)
I	●	●	●	●	●	●	●
Thumb	○	○	○	○	○	○	○
II	●	●	●	●	●	●	●
III	●	●	●	●	●-tr	○	●-tr
IV	○	●	●	○	○	●-tr	○
V	●-tr	●-tr	●-tr	○	○	○	●
VI	○	○	○	tr-●	○	○	●-tr
VII	○	○	○	○	○	○	●-tr

	\flat^b (•)	$\#^b$ (•)	\flat^b (•)	\flat^b (•)
I	●	●	●	●
Thumb	○	○	○	○
II	●	●	●	●
III	○	○	○	○
IV	●	●	●	●
V	●	●	●	●-tr
VI	tr-●	tr-●	tr-●	○
VII	tr-●	○	○	○

*●● The player initiates the trill with these holes covered and then releases them, allowing them to remain open through the remainder of the trill.

Practical Considerations When Scoring for Recorders

- Fingerings for chromatic passages in the lowest 3rd of the instrument are difficult and should be avoided.
- The lowest 4th of the range on each instrument is the quietest register.
- The middle register is the most agile and produces the clearest and richest timbre.
- The lower part of the altissimo register is the loudest register of the instrument and produces a brighter timbre than the other (practical) registers.
- The upper register should be avoided as the tone and pitch is difficult to control, and the fingerings tend to be quite awkward, often requiring the player to close the bell with the knee.

Scoring for Recorder Ensembles

Since many elementary schoolchildren begin their musical experience on recorder, writing simplistic orchestrations geared to the abilities of the young musician affords the student an enjoyable experience, and the teacher the opportunity to discuss the musical content. If scoring for more advanced ensembles, one may present orchestrations of a traditional nature, employing music and techniques common to the Renaissance, Baroque, Classical, and Romantic periods. Contemporary techniques and tonalities also offer an array of scoring opportunities, as the instruments are suitable for the genre and most players are comfortable with modern tonalities. One need not hesitate writing in a non-traditional manner.

The following examples are but a few of the possible approaches one might employ.

Scoring for young players (with accompaniment) for educational purposes

Franz Schubert, *Deutscher Tanz*, from *Die Blockflöte im Musikunterricht*, mm. 1–18, edited by Ehrenfried Reichelt (concert score).

Musical score for Soprano 1, Soprano 2, Alto or Tenor, Bass, Timpani, Triangle, and Bass Drum. The score is in 3/4 time and features a key signature of one flat (B-flat). The vocal parts (Soprano 1, Soprano 2, Alto or Tenor, and Bass) are written in treble clef, while the instrumental parts (Timpani, Triangle, and Bass Drum) are written in bass clef. The score includes a repeat sign and a first ending bracket.

Musical score for Soprano 1, Soprano 2, Alto or Tenor, Bass, Timpani, Triangle, and Bass Drum. The score is in 3/4 time and features a key signature of one flat (B-flat). The vocal parts (Soprano 1, Soprano 2, Alto or Tenor, and Bass) are written in treble clef, while the instrumental parts (Timpani, Triangle, and Bass Drum) are written in bass clef. The score includes a repeat sign and a first ending bracket.

Scoring as a blended choir with traditional harmonic and melodic content

Johann Pezel, *Sarabande*, mvmt. III from *Suite à 5*, mm. 1–28, arranged and edited by Peter Seibert (concert score). Used by permission of Peter Seibert.

con moto ♩ = 108

5

Soprano 1
Soprano 2
Alto or Tenor
Tenor
Bass

Detailed description: This block contains the first system of the musical score, measures 1 through 8. It features five staves: Soprano 1 (treble clef), Soprano 2 (treble clef), Alto or Tenor (treble clef), Tenor (treble clef), and Bass (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. A tempo marking 'con moto' and a metronome marking '♩ = 108' are at the top. A box with the number '5' is placed above the Soprano 1 staff at the beginning of measure 5. The music consists of a steady harmonic accompaniment in the lower voices and a more active melodic line in the upper voices.

9 8 10 15

Detailed description: This block contains the second system of the musical score, measures 9 through 18. It features five staves: Soprano 1 (treble clef), Soprano 2 (treble clef), Alto or Tenor (treble clef), Tenor (treble clef), and Bass (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. A box with the number '9' is placed above the Soprano 1 staff at the start of measure 9. A box with the number '10' is placed above the Soprano 1 staff at the start of measure 10. A box with the number '15' is placed above the Soprano 1 staff at the start of measure 15. A double bar line with repeat dots is used to indicate a first and second ending structure between measures 10 and 15.

19 8 20 25

Detailed description: This block contains the third system of the musical score, measures 19 through 28. It features five staves: Soprano 1 (treble clef), Soprano 2 (treble clef), Alto or Tenor (treble clef), Tenor (treble clef), and Bass (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. A box with the number '19' is placed above the Soprano 1 staff at the start of measure 19. A box with the number '20' is placed above the Soprano 1 staff at the start of measure 20. A box with the number '25' is placed above the Soprano 1 staff at the start of measure 25. The system concludes with a double bar line and repeat dots.

Scoring with counterpoint and contemporary tonalities

Freda Burford, *Footsteps on the Stairs*, mvmt. IV from *Seven Ghostly Fancies*, mm. 1–16 (concert score).
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Deliberate $\text{♩} = 48$

The score is written for three voices: Soprano, Alto, and Tenor. It is in 3/8 time and features a key signature of two flats (B-flat and E-flat). The tempo is marked 'Deliberate' with a quarter note equal to 48 beats per minute. The score is divided into four systems of three staves each. Measure numbers 5, 10, and 15 are indicated in boxes above the Soprano staff. The piece concludes with the instruction 'molto rall.' in the final measure.

Soprano

Alto

Tenor

5

10

15

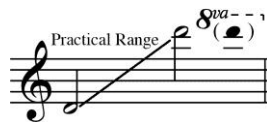
molto rall.

13

Tin Whistle

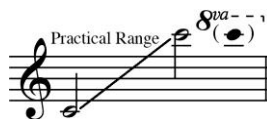
The tin whistle (or pennywhistle) is most commonly associated with Celtic-influenced folk music. However, the instrument's popularity in film and television documentary soundtracks has generated interest in its timbre and texture outside the realm of folk and traditional music. The lowest note the instrument can produce determines the name of the whistle. The most popular (and available) models of tin whistles are the (high) D, (high) C, (low) G, and (low) F whistles. While technically capable of chromatic passages, best results are achieved when treating the tin whistle as a diatonic instrument, restricting oneself to major scales (and their relative minor scales) based on the tonic and subdominant of the key of the instrument. One should avoid writing for the third octave (altissimo octave) as it is difficult to control and produces an extremely piercing timbre.

(High) D Tin Whistle Range



The D tin whistle is a non-transposing instrument written at concert pitch in the treble clef.

(High) C Tin Whistle Range



The C tin whistle is a non-transposing instrument written at concert pitch in the treble clef.

(Low) G Tin Whistle Range



The G tin whistle is a non-transposing instrument written at concert pitch in the treble clef.

(Low) F Tin Whistle Range

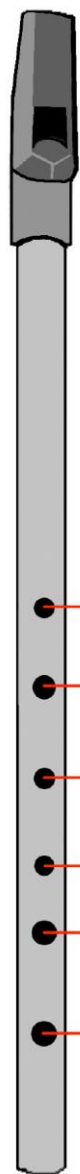


The F tin whistle is a non-transposing instrument written at concert pitch in the treble clef.

Low Tin Whistles

There are two additional tin whistles in extant. The low D tin whistle plays (and is notated) an octave below the high D instrument, and the low C tin whistle plays (and is notated) an octave below the high CD instrument. These instruments are rare and their availability should not be assumed.

Tin Whistle Fingerings



High D

High C

Low G

Low F

I

II

III

IV

V

VI

●	●	♯●	●	●	●	♯●	♯●
●	●	●	●	●	●	♭●	●
●	●	●	●	●	●	♯●	♯●
●	●	●	●	●	●	♭●	●
●	●	●	●	●	●	○	○
●	●	●	●	●	○	○	○
●	●	○	○	○	○	○	○
●	○	○	○	○	○	○	○

High D

High C

Low G

Low F

I

II

III

IV

V

VI

●	●	♯●	●	●	●	♯●	♯●	●
●	●	●	●	●	●	♭●	●	●
●	●	●	●	●	●	♯●	♯●	●
●	●	●	●	●	●	♭●	●	●
●	●	●	●	○	○	○	○	●
●	●	●	○	○	○	○	○	●
●	●	○	○	○	○	○	○	●
●	○	○	○	○	○	○	○	●