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The American Recorder

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THE AMERICAN RECORDER

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Cover: A marginal illumination of a pipe and tabor player (original size c. 3 x 2 cm) from a Book of Hours in the Rijksmuseum het Catharijneconvent, Utrecht, Ms. OKM 2. We know that the book, which dates from the end of the fifteenth century, originated in this city because it contains a calendarium for the diocese of Utrecht. It was probably illuminated by Nicholaas Spierinck, who was in the service of the court of Charles the Bold in Brussels and later worked in Amsterdam (c. 1490). The rich illuminations consist of many-colored branches, leaves, flowers, and fruits, together with people, animals, and other creatures. Man and nature are intertwined: this pipe and tabor player, for example, has a branch under his right arm. The tabor is a small, rope-tensioned drum with four snares crossing the head. The piper appears to be grasping rather than playing his instrument – *Thiemo Wind*

FROM THE EDITOR

Conducting your peers at a chapter meeting is harder than it looks, as anyone who has tried it knows. How do you get everyone to start and stay together, let alone sound like an ensemble? Peter Seibert, who has been leading his chapter for seventeen years, has distilled his experience into a two-part article that begins on page 140. The conclusion will appear in the February issue.

Scott Reiss is a virtuoso recorder player who has studied the articulation patterns in the historical treatises and come up with his own applications of the various tonguing syllables. Recorder players from beginners to advanced will enjoy experimenting with his suggestions.

Edgar Hunt, musical director of the Society of Recorder Players in England and editor of *The Recorder and Music Magazine,* has written a short article in which he questions the use of some of Hotteterre's trill fingerings. Also in this issue is the second part of Mary Mageau's composition *Doubles* (part I is in May), along with reports from around the world.

Tributes to the Reverend Bernard Hopkins will appear in the February issue. If any readers would like to have their remembrances of him included in this special section, please send them to the chapter news editor, Suzanne Ferguson, by December 1.

Father Hopkins, longtime supporter of the ARS, board member, teacher, editor, and writer, died in July following heart bypass surgery. He frequently contributed to the *AR*; some of his last music reviews, full of his enthusiasm and gentle humor, appear on page 164.

Sigrid Nagle

Articulation: The Key to Expressive Playing

Scott Reiss

THERE IS AS YET no complete (or should we say "compleat"?) method for the recorder – one that explores all the capabilities of the instrument. What follows is an attempt to begin formulating such a method, not for all of recorder technique (which would be far beyond the scope of one essay), but for an area that is fundamental to musical expression: articulation. I have relied on the treatises to provide me with basic tools, to show me where other players have taken – and been taken by – the recorder. But the approach that has emerged, and the articulations I suggest in the examples, are my own.

Articulation – the way in which a note is initiated and ended, otherwise known as "attack" and "release" – helps to organize a melody. We use articulation to vary the texture of the notes, to combine them in various ways in the service of phrasing, and to give inflection. Articulation helps us declaim the music as a singer puts across a song or an orator a speech.

In fact, articulation patterns are so much like the inflections of speech that the natural way of describing them is through the use of syllables. These syllables have been used for woodwind tonguings at least since the Renaissance.

The earliest treatises that describe these tonguings are by the Italian Sylvestro Ganassi (*Opera Intitulata Fontegara,* 1535) and the German Martin Agricola (*Musica instrumentalis deudsch,* 1545). Later writers include the Italians Dalla Casa (whose essay "Delle tre lingue principali" of 1584 is the most descriptive on this subject), Rognioni (1592), Rognoni (1620), Fantini (1638), and Bismantova (1677); the Frenchmen Mersenne (1636), Loulié (c. 1700), Freillon-Poncein (1700), and Hotteterre (1707); and the Germans Schickhardt (1710) and Quantz (1752).[1]

As much as these writers tell us, however, there are problems in working with the treatises. The first is that the sources are sporadic. There was no pan-European academic agency at work from the twelfth to the eighteenth centuries making sure that every country with a significant musical style produced a treatise every twenty-five years or so, or whenever that style changed. So there are gaps in our knowledge. As you can see from the above list of sources, the only two periods in which the practice can even be checked against other writers are late sixteenth-century Italy and seventeenth- and early eighteenth-century France. If you wanted to rely solely on the treatises in your study of historic articulations, what would you do with a fourteenth-century estampie? A Dufay ballade? An English consort piece from the court of Henry VIII? A canzona by Scheidt? A sonata by Valentine? Or a concerto by Vivaldi?

A second difficulty with the treatises is language. Because of the inherent differences among languages, the same articulation is often represented by different syllables. The Romance languages, for example, use what are called "imploded" dental consonants, making the Italian "t," which is produced between the teeth, come out somewhere between our "t" and our "th." But the Italian palatal "r," like one flip of a rolled "r" – resembling an American's impression of an Englishman's "r" in "very" ("veddy")[2] – is not used in American English at all. Therefore, the syllables *tiri* or *tere* in Italian are best translated into English by *tidi* and *tada.* The two sets of words may sound different, but the motion of the tongue is virtually identical. After all, the purpose of these syllables is simply to lead the tongue, as it were, in its production of the attack and release of notes.

Linguistic differences also tend to have another effect on the use of articulation syllables: depending on the aural structure of the language, certain of these syllables, and the articulations they describe, will be preferred over others. For example, sixteenth-century Italians rejected the gutteral articulation (starting a note with a "k" or "g" sound). They considered it "severe," "harsh," or "crude."[3] Their reaction is not surprising since the "k" sound (spelled before a vowel with a "q" as in "quando," a "c" as in "caro," or a "ch" as in "che," or before a consonant with a "c" as in "cruda") is markedly explosive in the otherwise mellifluous Italian language. The softer gutteral, "g," is also more pronounced in Italian. But in English, these sounds are less emphatic and more integrated into the texture of the language, so articulations using them need not sound crude to us at all.

Finally, a treatise presents only the articulations its author wishes to describe. Perhaps there were others that he seldom (but not never) used. There may have been still others that he considered so obvious that he felt they did not need mentioning. Ganassi says, for example: "There are other ways of articulating I have not given here."[4]

I believe that the recorder's "vocabulary" of tonguings has been more or less constant and universal throughout the centuries. The slight variations caused by linguistic differences or stylistic preferences have not changed it essentially. Below, I have set out to define this basic vocabulary, including both historically described tonguings and my own extrapolations therefrom. I do so without any pretensions to having discovered anything new. Most of these articulations have been described elsewhere at one time or another. I attempt this survey for recorder players seeking a vehicle for expressing their music, that they may have a guide to the enormous range of articulations at their disposal.

This seemingly vast array actually contains only three basic articulations: single tonguing and two forms of double tonguing – the latter being the articulation of two notes with different parts of

the mouth.

Single tonguing

This first, and primary, type of articulation is *dental*, to borrow a term from linguistics. It is made with the tip of the tongue on the palatal ridge, just behind the teeth. It is described by such syllables as *tu, du, ta, da, ti, di,* etc. In each case, the articulation is produced when the tongue leaves the palatal ridge to allow the flow of air to escape between the lips. What are the differences, if any, among these various syllables?

All of them, of course, are made up of a consonant and a vowel sound. These basic sounds (although actually silent; we do not vocalize into our recorders except for special effect) help us to shape our articulation, to make it sharper or softer, more staccato or more legato, to produce full or lighter tones. These variables allow us to declaim our music, and it is through declamation that we begin to make *music* out of a series of notes.

Let us first consider the consonant sounds. The two dental consonants in our language are "t" and "d." The "t" sound is more percussive and will produce a sharper attack. The "d" sound, by contrast, is more gentle, resulting in a softer attack. With the "t," the tongue is pointed and almost rigid; on the "d," it is flatter and more relaxed. The "t" sound will help us produce a staccato articulation, the "d" sound a legato articulation. We can extend the legato character of the "d" sound by flattening the tongue even more and bringing it forward just to touch the teeth, producing a "dh" sound (one that is not used in English, but which we can easily make).

There are in fact an infinite number of gradations from the sharpest staccato to the smoothest legato, which the two dental consonants cannot adequately express – a continuum from which we can choose just the right degree of separation and attack. You can experiment with this continuum by starting with the tongue very pointed and pulled back to the edge of the palatal ridge, where the palate goes up and away from the teeth, then gradually flattening and lengthening it.

Vowels have a similar continuum, which is more obvious because there are five basic sounds in the language instead of just two. "I" ("ee") and "e" ("eh") are considered "spread vowels." To produce them, the corners of the mouth are pulled back as in a smile, and the tongue is high and close to the roof, creating a little cavity of air. This mouth formation helps to direct a small airstream and is therefore conducive to producing the short bursts of air necessary for staccato playing.

As the mouth relaxes, becoming rounder, we pass from the "e" to the "a" ("ah") sound. In this position the mouth will tend to produce tones of average duration, neither particularly legato nor particularly staccato. As the tongue is lowered further and the corners of the mouth are brought in, rounding the lips, we get "o" ("oh") and finally "u" ("oo"). Since the mouth drops and the tongue is pulled back to form these vowels, the cavity becomes larger and longer. This greater space inside the mouth is more conducive to longer airstreams and therefore to fuller and more sustained tones.

When we combine vowels with dental consonants, we get a range of articulation syllables from the lightest staccato *ti* to the most sustained legato *du: ti, te, ta, to, tu, di, de, da, do, du.* If you are wondering about seemingly contradictory combinations like *tu* or *di,* think of the syllables as the gears on a ten-speed bicycle. The consonants are like the two large sprockets, giving your articulation a sharper or softer attack. The vowels are like the rear derailleur, providing a range of duration and weight from short and light to sustained and broad.

An articulation like *tu* will produce a note with a sharp attack and a full sound, while one like *di* will give a light, short note with a gentle attack. (These elements of single tonguing can be applied to double tonguing as well, since both types of the latter use a dental stroke first.)

The release of one note is the same as the attack of the following note, except when the note is followed by a rest or a separation. In these cases, the tongue should return to the palate to stop the flow of air. Some players advocate stopping the airflow by using the back of the throat or the diaphragm, or even by pulling the recorder out of the mouth. Although any technique that works well for an individual is legitimate, I personally do not advocate these methods because I find them less reliable and controllable than the articulated release.

Pairing

In all the systems described in the treatises, articulations are given for *pairs* of notes. This was such a universal that we can feel confident in thinking of all our articulations in the context of *pairing.*

Pairs of notes are played with slightly different articulations, usually hard-soft. When we apply pairing to single tonguing, we can produce two types: legato pairs and staccato pairs. Staccato pairs are simply two notes, both of which are staccato, but with the first more emphasized than the second. Articulation syllables appropriate to such a pair would be *tidi* or *titi.* (Again, the two dental consonants cannot adequately describe these two attacks, which are only slightly different.) Staccato pairs may be used, for example, in music that contains sequences or large leaps:



G.P. Telemann, Concerto di Camera, Minuet-Trio, m. 1–4.

The more common single-tongue pairing is the legato pair. This tonguing of two notes with little if any separation between them was called *lingua dritta,* or "straight tongue," by Dalla Casa and Rognoni. (The Italian *lingua* means tongue. Italian treatises on wind instrument technique speak of the *lingue,* or tonguings.) Dalla Casa describes lingua dritta with the syllables *tere.* The *te* is produced with a straight tongue against the front teeth, the *re,* with a palatal "r." Ganassi uses all the combinations of dental consonants and vowels: *Tara, tere, tiri, toro, turu, dara, dere, diri, doro, duru.* Quantz and Agricola used *tiri* and *diri* respectively.

Because of the difference in language, I would suggest substituting *tada* or *tede* in English. Pronounce either combination with the accent on the first syllable, and with the softest possible "d" on the second, and you have lingua dritta, a legato pair. This articulation is very useful with a string of eighth-notes at any tempo:



"Over the Hills and Far Away" (traditional).

or with a string of sixteenths at a moderate tempo, or on the sixteenth-notes when you have an eighth followed by two sixteenths. It can be an alternative to double tonguing whenever notes occur in pairs, as long as they are not too fast – in which case double tonguing is imperative. If you can use the palatal "r" comfortably, try various combinations for your legato pairs:



Heinrich Isaac, "Mein Müterlein," superius, final cadence.

Double tonguing

The first type of true double tonguing has not changed in five hundred years; it is still used by modern flute and brass players. It starts with a dental or front stroke like those used in single tonguing: *ta* or *da*. Since the second stroke is articulated in the back of the mouth with a gutteral consonant, *ka* or *ga*, I call this gutteral double tonguing. In the Renaissance and early Baroque periods, it was described by the syllables *teke* or *teche*. Today we use *taka, daga, tiki, duga,* or even *dugger*. Again, the difference between these syllables is one of relative sharpness of attack (the function of the consonant) and duration (the function of the vowel). *Tiki* represents short, sharp notes; *dugu*, longer, more legato notes. I find this articulation useful for repeated notes, arpeggios, and skips of a third or more, as well as for staccato playing in general:



J.C. Schultze, Concerto in G major, Allegro, m. 70, 81–82.

The second category of double tonguing is probably the most important articulation used on the recorder. This is a purely historical articulation and is not employed in modern woodwind technique. Since it combines a front stroke and a side, or lateral, stroke, I call it lateral double tonguing. The front stroke is identical to the dental stroke of single tonguing, with the tip of the tongue coming off the palatal ridge just behind the teeth (*ti* or *di*). On the second stroke, the tongue comes back and anchors itself behind the teeth, while its side comes away from the upper molars. There is no syllable in English for this stroke, but the two strokes together resemble the word *diddle. Did'll* was in fact used by Quantz, and this articulation is close to the Italian *lingua reversa* as described by Dalla Casa, who, like Rognoni and Ganassi, used the syllables *lere*. The difference between the German and Italian versions of this articulation is that in the former the tip of the tongue anchors on the lateral stroke, whereas in the latter the tongue freely brushes back and forth across the palatal ridge (a sequence of *lere*'s usually begins *dere* to give the notes a clear beginning: *dere lere...*).

Note that the "r" in *dere lere* is the palatal "r" and so to our ears sounds more like a "d." *Lere lere* then sounds in English like *leddle leddle*. Other syllables that may be used to describe lateral double tonguing are: *tattle, duddle, teddle, teedle, doodle, tiddle,* etc. Try them all, but keep in mind that an articulation syllable only *suggests* the actual articulation. Therefore, concentrate on the alternation of front and side strokes and not on the specific word you are using as a guide.

One further word of caution: be sure that the second syllable is a true lateral, produced with the sides of the tongue. Many Americans pronounce *diddle* with two identical "d" sounds, both with the tip of the tongue. The tip of the tongue should move only once for this articulation of two notes, and it should be firmly anchored behind the teeth during the second stroke. Ignorance of this point has kept many eager recorder players from mastering this versatile articulation.

Lateral double tonguing has many fruitful applications. At a slow tempo, it can produce a languid stream of notes:



"Lamento di Tristano" (Italian estampie), m. 2–4.

At a moderate tempo it can make strings of short notes sound effortless:



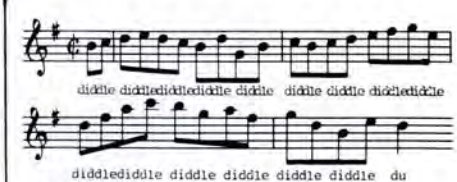
Diego Ortiz, Recercada Quarta, m. 16–19.

or:



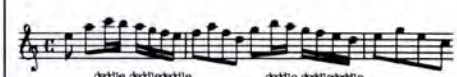
"Saltarello" (Italian estampie).

In traditional or popular styles such as Appalachian or Irish tunes or jazz, it can be used to produce a lilting "swing":



"Don Tremaine's Reel" (traditional).

Lateral double tonguing is also the fastest legato tonguing available on the recorder. It will enable you to spin a series of sixteenth-notes effortlessly (again, all these examples show *my own* applications of articulation patterns):



G.F. Handel, Sonata in A minor, Op. 1, No. 4, Allegro, m. 3–5.

It can help you produce long passages of scalewise notes or short skips in a Baroque sonata with crystal clarity. In pieces with passage work that seems impossibly fast, such as late sixteenth-century Italian diminutions, it can be used in an extremely light and legato way to articulate the notes.

At these tempos, the lateral pair is contracted in such a way that the second stroke almost disappears. Dalla Casa and Rognioni compress *dere lere* into *der ler*. Ganassi does the same, listing as well all the combinations of the two dental consonants with all the vowels. Con-

tracted double tonguing can be applied to Quantz's *did'll did'll* to produce a new German lateral (*not* mentioned by Quantz): *did'll'id'll*, or *diddle'iddle*.



Girolamo Dalla Casa, divisions on "Frais et Gaillard," m. 8.

or:



G.P. Telemann, Suite in A minor, "Les Plaisirs," Trio, m. 1–4.

This produces an articulated slur of four notes ♫ by softening the tonguing and replacing the hard dental attack ("d") on the second pair with the softer "l" that ends the first pair.

Dalla Casa and Rognioni also mention a further refinement on this contracted lateral: *ler ler*. This articulation completely eliminates the dental stroke (although it may be assumed that the first of a long string of notes sounded in this way will sometimes have a soft dental attack: *der ler ler...*). Agricola gives a form of this articulation that an English- or German-speaking player may find easier: *tellellell*. One could apply this contraction to Quantz's *did'll* with the following result: *dill'ill'ill*. Using this extreme refinement of the legato quality of lateral double tonguing, one can produce an articulated slur containing any number of notes:



Alexander Agricola, "D'ung aultre amer," m. 1–4.

I recommend this type of articulated slurring on the recorder. I never use a true slur except when playing in an extremely improvisational style and seeking to create a special effect, or on ornaments such as trills, most kinds of mordents, turns, appoggiaturas, etc. Slurring does not produce the same effect on a recorder that it does on other wind instruments; instead of achieving a seamless string of notes, you lose all clarity of attack. The result is a weak, indistinct line that does not project well. An articulated slur, on the other hand, made with legato lateral double tonguing, can produce the intended clear string of notes without any noticeable separation. The treatises support this position. For example, Agricola tells us to "attack all the notes with the tongue."[5] The editors of a compendium of Renaissance diminutions state:

> We may infer from the statements of Agricola and Dalla Casa that this method of playing [i.e., slurring] was considered to be deficient; Dalla Casa rebukes those who, out of laziness, play with a "dead tonguing," with the "lingua morta," and do not "beat" it for the diminutions...because they had not mastered the difficult "lingua reversa."[6]

Rather than playing with a "dead tongue," we should "beat" our diminutions, the masters admonish, or articulate all our fast passages. With practice, and with the vast range of articulations available on the recorder, we can shape our phrases with any degree of separation or smoothness, from pointillistic spurts to articulated slurs.

In slower passages, we can also articulate slurs by using legato single-tongue pairings, or strings of legato single tonguings. There is a great deal of flexibility in single tonguing; try to vary it the way you vary the inflections of the words you speak.

To sum up: one should not ignore slurs that were originally written into the music; rather, one should articulate these slurs, using single or lateral double tonguing. These techniques should also be employed in passages of earlier music where slurring is not indicated but would be appropriate. The articulated slur is of paramount importance in the phrasing of any style of recorder music.

Secondary articulations

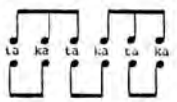
To extend the range of articulations on the recorder, one can move beyond the primary ones and use variations on single tonguing and on gutteral and lateral double tonguing. Although most of these variations are not mentioned in any treatise, they are logical extensions of historic techniques.

The first variants are the triple tonguings. Triplets can be articulated by extending any of the primary tonguings. In single tonguing, the patterns are obvious: ♫ is a legato pair plus a light staccato, a "pair-plus-one." ♫ or ♫ are simply three notes articulated as a group, either more or less detached, with the first note in each grouping given a greater stress than the others (the same principle as pairing, but applied to three notes instead of two):



"Trotto" (Italian estampie).

Gutteral triple tonguing, like gutteral double tonguing, is the same on the recorder as it is on modern brass instruments. It can be executed in triplets, *ta-ka-ta ta-ka-ta*, or as alternating double tonguings, *ta-ka-ta ka-ta-ka*. In the latter, it is important to stress the gutteral *ka* on the second downbeat, or else a hemiola rhythm results:



(Strictly speaking, this is not a triple tonguing, since the articulation is essentially paired.) The gutteral triple tonguing *ta-ka-ta ta-ka-ta* is most useful in passages where triplets contain wide leaps, arpeggios, and repeated tones. The third example below contains a variant: *ke-ti-de*[7] (or use *ka-ta-ta*).



Arcangelo Corelli, Sonata in F major, Op. 5, No. 4, Vivace, m. 18–20.



John Baston, Concerto for Consort Flute, Allegro, m. 20–21.



Anon., "Or sus vous dormez trop" (Avignon school, fourteenth century).

Lateral triple tonguing is an extension of lateral double tonguing and can best be described by the syllables *diddle-a*. Following the two strokes of the double tonguing, a third "mute dental" stroke is made by removing the tip of the tongue from the palatal ridge, where it has been anchored for the lateral stroke. This mute dental is like *da* except that the flow of air never completely stops before the syllable is articulated. *Diddle-a* is a very legato triple tonguing, so it is extremely useful for slurred triplets:



Antonio Vivaldi, Concerto in C minor, RV 441, Allegro non molto, m. 16–17.

or:



John Baston, Concerto for Consort Flute, Allegro, m. 56–57.

A useful variant of gutteral double tonguing is the reverse gutteral. Just switch the order of the strokes, putting the gutteral on the first note of each pair and the dental on the second. The result, *ka-da*, is identical to Ganassi's *kara*. This is a somewhat more elegant articulation than the normal gutteral for passages in which lateral tonguing does not work well. I find it particularly useful in ascending or descending sequences of thirds or fourths, which are common in the divisions of van Eyck:



Jacob van Eyck, "Doen Daphne D'over Schoone Maeght," var. 3, m. 35–40.

You can also use the reverse gutteral in a scalewise passage across the register break; lateral double tonguing sometimes becomes weak here. Try it as well if regular gutteral double tonguing comes out sounding choppy or awkward – some people find the reverse gutteral more comfortable and easier to manage.

Another fascinating and immensely useful group of articulations results from combining the primary ones. For example, the figure ♩.♬ can be very effectively articulated *da-kadiddle*, using a combination of the gutteral stroke with the lateral pair on the three sixteenths. This rhythm abounds in the instrumental music of the early sixteenth century. It occurs seventeen times in the top part alone of the *Tandernaken* attributed to Henry VIII (when a string of sixteenth-notes follows the ♩.♬ figure, you would normally use lateral double tonguing):



Henry VIII (attrib.), "Tandernaken," m. 5–7.

Alternative triple tonguings can also be used with combinations. A lateral pair plus a single tonguing is often the perfect way to articulate the pair-plus-one. The syllables come out *diddle-da:*



G.P. Telemann, Trio Sonata in A minor for recorder, oboe, and basso continuo, Cantabile, m. 13–15.

A lateral pair plus a gutteral stroke gives you *diddle-ka*, which can also be used for the pair-plus-one, especially when the third note involves a skip:



Michel Blavet, Sonata Sexta, Allegro, m. 60–63 (in the customary minor-third transposition for recorder).

Combining the gutteral and lateral strokes gives you the compound *kiddle*, which is useful for the shorter notes in these figures: ♩♬, ♩ ♫, ♬ :



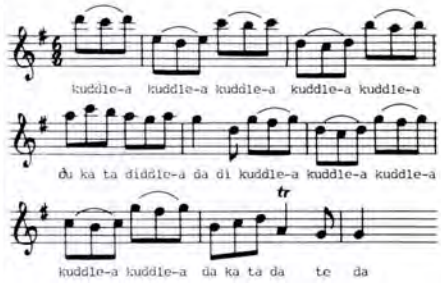
English estampie.

or:



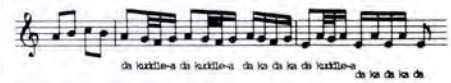
James Paisible, Sonata in E♭ major, Presto, m. 18–19.

The gutteral-lateral combination also works well as a triplet, *kuddle-a*, which produces a legato sound with a slightly accented initial attack, ♩.♫; or the variant *kuddle-da* for the pair-plus-one ♩.♬, also well-defined and slightly accented:



Antonio Vivaldi (attrib.), Sonata, Op. 13, No. 3, Allegro, m. 41–48.

or:



English organ estampie.

In a common figure in Baroque music, the first or last of four sixteenth-notes is separated from the other three by a large leap: 

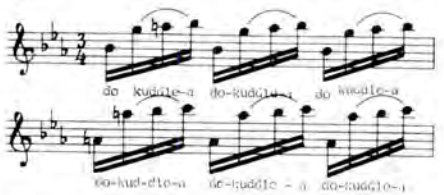
The single note here is usually the significant or melody note, the other three forming an accompaniment figure. You should stress the melody note and play the other three very lightly and legato.

When the melody note comes first, the articulation can be made by either combining gutteral with lateral double tonguing, *da-kadiddle, da-kadiddle,* or using single plus gutteral triple tonguing: *da-kuddle-a, da-kuddle-a:*



Jacob van Eyck, "En Fin L'Amour," modo 4, m. 8–9.

or:



Antonio Vivaldi, Concerto in C minor, RV 441, Allegro, m. 48–49.

The weight must fall on the *da* to stress the melody note, and the gutteral *ka* must be as light as possible. When the melody note is the last of the four sixteenths, the best combination is a lateral triple tonguing plus a gutteral: *diddle-a-ka*. These articulations can also be used whenever three out of four notes are slurred:



G.P. Telemann, Fantasy No. 11, m. 11.

or:



Antonio Vivaldi (attrib.), Sonata., Op. 13, No. 3, Allegro ma non presto, m. 57–60.

In general, it helps to play the note following a large skip in a fast passage with a gutteral articulation. And when a long passage of fast scalewise notes has an occasional leap of any size, it is refreshing to insert a gutteral stroke into the string of lateral articulations.

In all the above examples of lateral-gutteral combinations, articulations help to delineate phrase or motive breaks. Also, you will be surprised how much extra "steam" you can muster just by varying your articulations even slightly; the mouth becomes less fatigued by using more than one of its parts.

Conclusion

Recorder articulations are powerful and subtle expressive devices. The many variations and combinations provide the player with a wide array of techniques to make his or her performances more eloquent. In order to use them properly, keep in mind that during the Renaissance and Baroque periods the human voice was considered the model for expression. Instrumentalists were expected to listen to and imitate singers.

In your study of the articulations, you should first become fluent in the primary ones. Be flexible with single tonguing, and practice both staccato and legato pairs. Then become thoroughly familiar with gutteral and lateral double tonguings and their applications. After that, learn the variations and combinations described above, carefully working them out and practicing them one at a time. In this way you will develop your own vocabulary of articulations. Every player's mouth is different, so you will find that some will work better for you than others.

At this point your focus should begin to shift from making individual articulations to making music. Start to articulate phrases instead of just notes. Use the articulations to "speak" the music, to phrase it, to inflect it, and to give the lines shape. Your approach to articulation then becomes *informed:* based (initially) on historical approaches; *empirical:* making your own applications of the basic tonguings (and their extensions); and *intuitive:* using your own musical sense to make your articulations expressive.

Taken on its own terms, the recorder can be a flexible and poetic instrument. A thorough understanding of articulation can be your key to realizing all its possibilities.

NOTES

[1]For the most concise and understandable survey of Renaissance articulations, see the introduction to Richard Erig & Veronika Gutmann, eds., *Italienische Diminutionen: Die zwischen 1553 und 1638 mehrmals bearbeiteten Sätze; Italian Diminutions: The pieces with more than one diminution from 1553 to 1638* (Zurich: Amadeus Verlag, 1979).

[2]This analogy was used by Betty Bang Mather in her *Interpretation of French Music from 1675 to 1775* (New York: McGinnis & Marx, 1973), p. 34.

[3]Cf. Erig & Gutmann, *Italienische Diminutionen*, p. 37.

[4]*Opera Intitulata Fontegara*, chapter 7.

[5]"Mit der zung alle noten applizir." Martin Agricola, *Musica instrumentalis deudsch* (Wittenberg, 1545). Facsimile, Hildesheim & New York: Georg Olms, 1969, fol. vii.

[6]Erig & Gutmann, *Italienische Diminutionen*, p. 7.

[7]Cf. Margaret Paine Hasselman and David McGown, "Mimesis and Woodwind Articulation in the Fourteenth Century," in Stanley Boorman, ed., *Studies in the Performance of Late Medieval Music* (Cambridge: Cambridge University Press, 1983), pp. 101-07.

Scott Reiss received a B.A. in music from Antioch College and did graduate work at New England Conservatory. He is the founder and director of Hesperus, a Baroque and early American chamber ensemble in residence at Georgetown University, and co-director of the Folger Consort, a Medieval and Renaissance ensemble in residence at the Folger Shakespeare Library in Washington, D.C. Mr. Reiss is on the faculty of the Washington Academy of Early Music and American University.

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