

FRANZ J. GIESBERT

METHOD  
FOR THE TREBLE RECORDERS

with duets for student and teacher

Technical studies  
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Low Resolution



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## PREFACE

The alto recorder has, in recent years, reconquered a good deal of its former position as solo instrument. This not only justifies but necessitates a special method for this instrument. The alto recorder constitutes the natural balance between the often shrill tones of the soprano recorder and the rather muted sound of the tenor recorder; in its high and low ranges it covers the tones of both instruments.

The old compositions, be they sonatas, concertos or rants, demand a certain technical knowledge of the player of the solo recorder (Flute, Flute à bec, Flauto, Flauto dolce). Some degree of such schooling according to the old principles. In this respect, however, the old method is a good approximation for the baroque bore: the applications for various flutes which have been made (and will ever still need a great deal) are always added — in parentheses — so that this method can be used for actually every kind of alto recorder.

This method was written as a help for the teacher and as a guide for the student. It was on that principle that the material was selected and arranged. The exercises are illustrated so that they can always be played without an accompanying record. The exercises are the ideal and the goal always, as it is with any other instrument; the constant and intelligent study of a teacher with constant guidance brings more profit and success than the student could ever achieve. It was on the basis of this ideal that the method was written. It brings all pieces, even those which are only of the second rank, in the form of a duet to make them lively and enterprising. When necessary the exercises are arranged so that the ending leads back to the beginning. The exercises are arranged so that a repetition is quite natural and helps the student.

The arrangement brings the student to the recorder which are taken from old original compositions. The solo exercises have foreign compositions of our great masters so that the student may become acquainted with the best. Instead, the material was compiled from the great amount of old compositions which were arranged progressively so that the player acquires the technical knowledge to reproduce the great master works with his thoughts directed only to the music and the sound of their instrument.

E. J. Gesbert

## PRESENTATION OF THE METHOD

"BUTTRESS-FINGER TECHNIQUE", that seems to be something new in the recorder technique. However, it is only the manner of playing as shown in the old finger application diagrams. Here for the first time it has been built up systematically. One would ask why other methods do not build their technique on this original system. The reason is that for a sensible and successful method of the old technique one must first have conformity of the new with the old. This is especially in the bore. Unfortunately the mass production of recorders has made this especially difficult to make and most of them are now manufactured with diatonic keys for simple melodies in the basic keys as it simplifies the technique. That, however, has robbed the instrument of many advantages which in the past made it possible for the recorder to become what it then was: A major instrument, which the composers of that time wrote Suites, Sonatas, Concertos, and other compositions for.

Meanwhile, in the circles of flute builders one has recognized the advantages of the old bore, to build at least the alto recorder with the old bore which is called "Bourgeois" or "Baroque" bore, to make a distinction from the other.

One will find time and again that a player will try to improve his flute by putting the little finger of the right hand on the end of the instrument. The little finger of the right hand alongside the flute; some players even keep the little finger of the left hand on the flute, others do the same thing with all unoccupied fingers. There is a need for an extra supporting finger. To get out of this trouble the little finger of the right hand has once and for all been appointed to this task. Besides the fact that the lowest tone of the alto recorder, the low *F*, for the system *F*, is almost always closed, the right third finger is almost always closed, it opens only for the notes *F* to *B* flat" only twice, for the low and the high *F*. The notes *F* and *B* flat are their difficulty and seem to come about quite naturally. . . . Aside from the application of the "Buttress-Finger" also obtains much purer intonation of the "half" notes and of the notes in the difficult keys.

A double bore recorder, the low *F* and the next higher one is recommended for the purpose of playing the low *F* sharp and *B* sharp. Keys should be avoided if possible, they are not necessary.

The range of the recorder from *F* to *B* flat, only very seldom do some compositions require notes higher than *B* flat. In a sonata by Telemann. In general compositions the notes are written in treble clef in the correct tone height. In the 17th century the lowest *F* was used. It would be quite practical to bring this back into use. The alto recorder has a much better survey over the high notes; it also brings the notes into the same system as they have in the bass clef. As long as the recorder was used as a chorus recorder — in the 16th century and earlier — the rule was that the flutes played one octave higher than the music was written. On the same principle we have to classify the chorus alto recorder and the alto parts — for voice or other instruments — which it will play one octave higher.

The recorder as a wood instrument is fairly insensitive to exterior moisture, on the other hand it cracks easily in dry warm air. One can protect it from that by keeping it either in a lined box or a little wool bag. After playing it should be taken apart so that the cork in the connecting parts can

Buttress-Finger Technique  
"Bourgeois" or "Baroque" bore  
"Buttress-Finger" technique  
Advantages of the "Buttress-Finger"  
Double bore and keys  
Range  
Signature  
"French" treble clef  
Chorus recorder  
How to take care of the recorder

recover. Were the cork pressed together constantly it would shrink and leak air. The most minute leak would not only impair the sound of the flute but make it quite impossible. While taking the instrument apart or putting it together the parts should always be turned in the same direction, just as one would tighten a screw. If the flute swells up after having been played for a long time, so that the parts do not come apart easily, one should not force them but let the instrument stand on a pegged board. The swelling will recede in a short while. After having taken the flute apart one should wipe the parts dry, carefully pushing the swab through the larger of the two openings in each section. Greatest care must be taken with the headpiece since the slightest damage of the flute lip will render the instrument useless.

**Hoarseness:** If the recorder sounds hoarse or clogged up after some time (it will happen even to the best) it would be of no use to take the instrument apart and wipe it out — the trouble is not there — one should cover the head piece cut-out with the index finger so that the air can blow vigorously through the flute. That will clear up the tone right away.

PREVIEW  
Low Resolution

## FIRST PART

## in which the buttress finger remains down

Our recorder has seven finger holes on the front side and one on the back side, which is called the octav hole. The octav hole is marked 0, the opposite hole 1 and so the numbers continue downward. In the center piece of the flute we find the holes up to number 6, the foot piece has the seventh one. In order to mark a finger position on the flute now we only have to mark down the holes which should be closed, for instance: 0126; the holes which were not mentioned here are open, that means that the fingers remain approximately 2 inches above the flute, ready to close the respective holes at any time. Every finger hole is closed always by the same finger, 1 2 and 3 are closed by thumb, index finger, second and third finger of the left hand, 4 5 6 and 7 by the index, middle, third and little finger of the right hand.

We will now put the thumb of the left hand on the octav hole 0, then the index finger on the first hole 1, the middle finger on the second hole 2, the third finger on the third hole 3, the fourth finger on the fourth hole 4, the fifth finger on the fifth hole 5, the sixth finger on the sixth hole 6, the seventh finger on the seventh hole 7, the eighth finger on the eighth hole 8, the ninth finger on the ninth hole 9, the tenth finger on the tenth hole 10, the eleventh finger on the eleventh hole 11, the twelfth finger on the twelfth hole 12, the thirteenth finger on the thirteenth hole 13, the fourteenth finger on the fourteenth hole 14, the fifteenth finger on the fifteenth hole 15, the sixteenth finger on the sixteenth hole 16, the seventeenth finger on the seventeenth hole 17, the eighteenth finger on the eighteenth hole 18, the nineteenth finger on the nineteenth hole 19, the twentieth finger on the twentieth hole 20, the twenty-first finger on the twenty-first hole 21, the twenty-second finger on the twenty-second hole 22, the twenty-third finger on the twenty-third hole 23, the twenty-fourth finger on the twenty-fourth hole 24, the twenty-fifth finger on the twenty-fifth hole 25, the twenty-sixth finger on the twenty-sixth hole 26, the twenty-seventh finger on the twenty-seventh hole 27, the twenty-eighth finger on the twenty-eighth hole 28, the twenty-ninth finger on the twenty-ninth hole 29, the thirtieth finger on the thirtieth hole 30, the thirty-first finger on the thirty-first hole 31, the thirty-second finger on the thirty-second hole 32, the thirty-third finger on the thirty-third hole 33, the thirty-fourth finger on the thirty-fourth hole 34, the thirty-fifth finger on the thirty-fifth hole 35, the thirty-sixth finger on the thirty-sixth hole 36, the thirty-seventh finger on the thirty-seventh hole 37, the thirty-eighth finger on the thirty-eighth hole 38, the thirty-ninth finger on the thirty-ninth hole 39, the fortieth finger on the fortieth hole 40, the forty-first finger on the forty-first hole 41, the forty-second finger on the forty-second hole 42, the forty-third finger on the forty-third hole 43, the forty-fourth finger on the forty-fourth hole 44, the forty-fifth finger on the forty-fifth hole 45, the forty-sixth finger on the forty-sixth hole 46, the forty-seventh finger on the forty-seventh hole 47, the forty-eighth finger on the forty-eighth hole 48, the forty-ninth finger on the forty-ninth hole 49, the fiftieth finger on the fiftieth hole 50, the fifty-first finger on the fifty-first hole 51, the fifty-second finger on the fifty-second hole 52, the fifty-third finger on the fifty-third hole 53, the fifty-fourth finger on the fifty-fourth hole 54, the fifty-fifth finger on the fifty-fifth hole 55, the fifty-sixth finger on the fifty-sixth hole 56, the fifty-seventh finger on the fifty-seventh hole 57, the fifty-eighth finger on the fifty-eighth hole 58, the fifty-ninth finger on the fifty-ninth hole 59, the sixtieth finger on the sixtieth hole 60, the sixty-first finger on the sixty-first hole 61, the sixty-second finger on the sixty-second hole 62, the sixty-third finger on the sixty-third hole 63, the sixty-fourth finger on the sixty-fourth hole 64, the sixty-fifth finger on the sixty-fifth hole 65, the sixty-sixth finger on the sixty-sixth hole 66, the sixty-seventh finger on the sixty-seventh hole 67, the sixty-eighth finger on the sixty-eighth hole 68, the sixty-ninth finger on the sixty-ninth hole 69, the seventieth finger on the seventieth hole 70, the seventy-first finger on the seventy-first hole 71, the seventy-second finger on the seventy-second hole 72, the seventy-third finger on the seventy-third hole 73, the seventy-fourth finger on the seventy-fourth hole 74, the seventy-fifth finger on the seventy-fifth hole 75, the seventy-sixth finger on the seventy-sixth hole 76, the seventy-seventh finger on the seventy-seventh hole 77, the seventy-eighth finger on the seventy-eighth hole 78, the seventy-ninth finger on the seventy-ninth hole 79, the eightieth finger on the eightieth hole 80, the eighty-first finger on the eighty-first hole 81, the eighty-second finger on the eighty-second hole 82, the eighty-third finger on the eighty-third hole 83, the eighty-fourth finger on the eighty-fourth hole 84, the eighty-fifth finger on the eighty-fifth hole 85, the eighty-sixth finger on the eighty-sixth hole 86, the eighty-seventh finger on the eighty-seventh hole 87, the eighty-eighth finger on the eighty-eighth hole 88, the eighty-ninth finger on the eighty-ninth hole 89, the ninetieth finger on the ninetieth hole 90, the ninety-first finger on the ninety-first hole 91, the ninety-second finger on the ninety-second hole 92, the ninety-third finger on the ninety-third hole 93, the ninety-fourth finger on the ninety-fourth hole 94, the ninety-fifth finger on the ninety-fifth hole 95, the ninety-sixth finger on the ninety-sixth hole 96, the ninety-seventh finger on the ninety-seventh hole 97, the ninety-eighth finger on the ninety-eighth hole 98, the ninety-ninth finger on the ninety-ninth hole 99, the hundredth finger on the hundredth hole 100.



If the tone is not clear it means that the hole is not right, the finger should not be held straight but should be slightly bent so that the finger tip is in the center of the hole. In other words, do not press the fingers on the wood but feel the complete circle on your finger. Now we blow the tone once and then we blow the next tone — the second finger — fall on the second hole. This is the tone "e".

Because we play the tones "du" and "du" they sound like "du du". If we want to separate them we give one "du" to each tone.

1

F. J. G.

When we press the tongue quickly against the upper teeth just as if we wanted to say "du", we get the tone "du". The next tone we get if we use the third finger to cover the third finger hole also; the tone "du". We shall use the fingers 1 2 3 and 4 for this tone. At first we shall slur the tones and then separate them according to the exercise.

2

Exercise

F. J. G.



Always let your fingers fall down hard! The "d" in the "du" must not make a swishing sound in the flute. Form the consonant softly but fast! In the next exercise press your tongue quickly against your upper teeth for each rest so that the preceding tone is clearly cut off!

### Exercise

F. J. G.

7

Now that we achieved these four tones we shall listen to the tone we produce we shall try to form a very beautiful tone. Play softly, do not use too much air, it is necessary to make the tone! Take a deep breath and keep your arms a little away from your body so that the diaphragm can expand:

### Exercise slowly

F. J. G.

8

To make the tone low we use the application: 2 6, we blow that tone and while blowing we take the thumb of the right hand and we played:

The hole "2" has two applications: 2 6. The thumb moves in the same manner as the thumb of the right hand. To close the hole it quickly falls against it and to open it moves away.

### Exercise

F. J. G.

Always take a breath in the rest at the end of the exercise. Do not breathe through your mouth but through your nose!

Now the entire five-tone scale:

10

Exercise F. J. G.

and in varying directions:

11

Exercise

With these five tones we can already play quite a number of melodies:

12

On the eve of Mardi Gras (am Fastnachtstanz) arr. F. J. G.

13

The Finches Hilbert, Op. 10, arr. F. J. G.

We shall now practice particularly jumping from  $g^4$  to  $e^4$  because we have to move three fingers very fast. The second finger goes up and at the same time the thumb and the index finger fall down to cross their holes. Here we have a little practice melody:

14

Parley Arr. F. J. G.