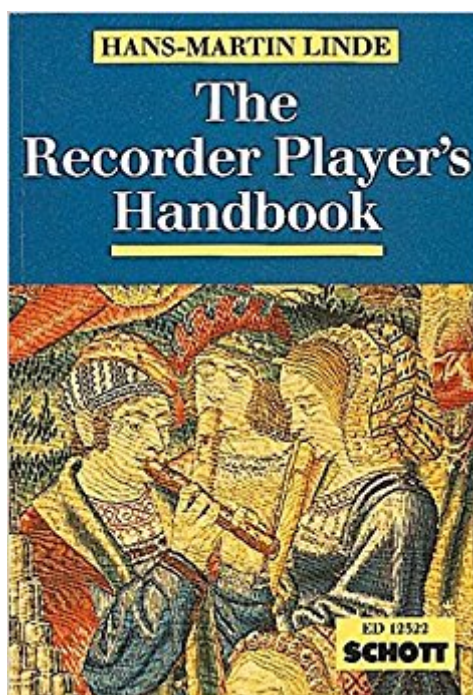


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# The Recorder Player's Handbook: Revised Edition (Schott)



## Synopsis

(Schott). The Recorder Player's Handbook is a comprehensive survey of the instrument, its history and its music and deals extensively with the following subjects: The instrument: its design, structure and mechanics with detailed information on historical models and materials; advice on the choice and care of the instrument \* Playing the recorder: advice on breathing, tone production, fingering and articulation; practice and performance \* Recorder music and its performance: a survey of recorder music from the early Middle Ages to the Baroque period, and with a valuable consideration of the recorder in the twentieth century.

## Book Information

Sheet music: 149 pages

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## Customer Reviews

I purchased this book at the recommendation of another recorder player after I picked the instrument up a few months ago. If you play the recorder, it is certainly a worthwhile read. Linde, an important modern writer and composer for recorder, gives a thorough explanation of the recorder's history, design, and use as a solo and ensemble instrument. He also gives expert advice on all aspects of recorder performance, including how to practice efficiently, breathing and tonguing technique, how to make useful notes on a score, and how to keep your wooden recorder in tip-top shape. All in all, I think this is absolutely essential reading if you're learning the recorder, though take the outdated sections on choosing and purchasing a recorder with several grains of salt.

This book is a classic recorder reference. It was originally published in 1962. Be forewarned - this

book is targeted to a musically sophisticated reader. The book begins with a section on the mechanics of sound production with the recorder; and offers suggestions on selection and care of an instrument. This is followed by the weakest part of the book; a somewhat unsatisfactory covering of recorder technique. Much of what is explained in this section is quite basic; despite that, it is rather confusing and hard to follow. This is followed by a truly excellent and complete discussion of the history of the recorder, and its place in music. This is divided into two sections: recorder practice and stylistic problems prior to 1600, and practice and problems 1600-1750. These sections cover such topics as articulation, ornamentation, notation, tempo and rhythm, and place the recorder in context with composers of the era. The text occasionally awkward, reflecting difficulties in translation from the original German; and the bibliography is quite out of date.

A 'must' for the recorder's players from one of the Masters (maybe 'the' Master) of this amazing instrument.F.U.

This is a very interesting and well put together book by a true expert in the field. It is, however, rather short, somewhat outdated and very much overpriced, in my opinion!!!

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