



NEWSLETTER

Next meeting: April 18, 2015

Website:

www.sandiegocountyrecordersociety.org

PRESIDENT'S MESSAGE

Hi, Recorder Players,

As our 2014-2015 SDCRS season draws near its end (remaining meeting May 16 and June meeting TBD), I want to remind SDCRS members to bring to this meeting a slate of nominations for the offices of SDCRS President, Vice-President and Treasurer for our upcoming 2015-2016 SDCRS season. This is important to our viability as an organization. We need to take care of this business matter so we can concentrate on recorder playing and on improving our music and recorder playing skills.

I hope to see you all at the Saturday, April 18 SDCRS meeting.

Harvey Winokur,
SDCRS President

JANET BEAZLEY



SDCRS GUEST CONDUCTOR FOR APRIL 18, 2015

Janet Beazley plays banjo and sings with the California bluegrass band Chris Stuart & Backcountry, and with the folk duo Chris Stuart & Janet Beazley. She has toured extensively with CS&B throughout the United States, Canada, the United Kingdom, Europe, and the Middle East. Janet has taught bluegrass banjo, harmony singing, music theory and song writing at many workshops, including Rivertunes, Midwest Banjo Camp, American Banjo Camp, Suwannee Banjo Camp, Augusta Heritage Center Bluegrass Week, California Bluegrass Association Bluegrass Week, Banjo Camp North, Munich Banjo Camp, and Sore Fingers Week in the UK.

Janet also plays and teaches classical music and holds a doctorate in Early Music from USC. She directs the Collegium Musicum (early music ensemble) and the Bluegrass Ensemble at UC Riverside. She is a sought-after clinician at early music and recorder workshops here in the West.

Janet has selected a collection of 15th and 16th century music by Etienne de Terte, Alexander Agricola, Giacomo Filippo Biumi, Giovanni Gabrieli, and Heinrich Isaac for our SDCRS meeting. PDF files of this music are provided as attachments to this newsletter. You are urged to print these files out for your use at the meeting, since only a limited number of hard copy of the music will be available at the meeting.

NOTES FROM THE NEWSLETTER EDITOR

SDCRS members are entitled to receive the SDCRS Newsletter either by E-mail or snail-mail, at extra cost. If you are an SDCRS member and have not already done so, please let the Newsletter Editor know by telephone (858-270-6953) or via E-mail at hughdwade@earthlink.net your current E-mail address and/or snail-mail address.

If any of you who receive this newsletter have any information that you believe would be of interest to the SDCRS or San Diego early music enthusiasts in general (such as music workshops, concerts, lectures, etc.), please send the information to the SDCRS Newsletter Editor at hughdwade@earthlink.net and it will be considered for inclusion in the SDCRS Newsletter.

RECORDER TECHNIQUE IMPROVEMENT

All recorder players should have a goal of improving their recorder playing technique. An informative and challenging article, *Using Scales*, by Frances Blaker, noted recorder performer (soloist and ensemble), teacher and author is given below to help us achieve this goal. You are encouraged to read and follow the recommendations in this article. It isn't easy; nobody promised you a rose garden.

SDCRS MEMBERSHIP RENEWAL

Included in this newsletter is a 2015-16 SDCRS Membership Application Form. This year's SDCRS membership is valid from Sept. 2014 through June 2015. If you haven't already done so, please complete the application form with payment and return it to Harvey Winokur, SDCRS Treasurer, either by mail or in person. Don't miss this incredible \$25 bargain: Nine regular monthly recorder ensemble sessions with an outstanding conductor, a discount on the SDCRS annual workshop, a monthly newsletter, and the company of good people.

SDEMS MONTHLY MUSIC MAKERS

The San Diego Early Music Society (SDEMS) meets at the La Jolla Public Library in La Jolla on the first Sunday of each month from 1:00 pm until 5:00 pm. All early instruments and players are welcome. Bring your instruments, music stand, and music you would like to share. The La Jolla Public Library is located at 7555 Draper Ave., La Jolla, CA. For more information, call Steve Hendricks at (619) 459-4522, or E-mail him at steve@thehendricks.net.

COURTLY NOYSE CONCERTS

The **Courtly Noyse** is a local consort of six instrumentalists/singers who perform Early Music for both public and private events. Additional information about Courtly Noyse consort activities can be found on the Courtly Noyse website <http://www.courtlynoyse.com>.

AMERICAN RECORDER SOCIETY (ARS) RESOURCES

SDCRS members are encouraged to visit the website of the American Recorder Society (ARS) for additional information about recorder organization activities such as other ARS Chapter events and nationwide recorder workshops. The ARS website is www.americanrecorder.org.

EXPAND YOUR MUSIC LIBRARY FREE!

A wealth of musical scores can be downloaded absolutely free for use by your ensemble. Check out the following URLs:

www.pjperry.freeuk.com/music.htm

<http://sca.uwaterloo.ca/Hendricks>

www.geocities.jp/lovereeder

www.mutopiaproject.org/browse.html

RECORDER TEACHER DIRECTORY

<u>Name</u>	<u>Phone</u>	<u>Level Taught</u>	<u>Area</u>
Vanessa Evans	619-297-2095	Beginning to Intermediate	San Diego, North Park
Hugh Wade	858-270-6953	Beginning to Intermediate	San Diego, Clairemont
Harvey Winokur	619-334-1993	Beginning to Intermediate	East County
Janet Beazley	858-353-8668	All levels, ensemble coaching, Recorders, flutes, viola da gamba	

If you want to be listed in the recorder teacher directory, send your particulars to: SDCRS Newsletter Editor hughdwade@earthlink.net.

SDCRS MEETING CALENDAR 2014-15

April 18, 2015	Regular SDCRS meeting at Clairemont Lutheran Church; conductor: Janet Beazley
May 16, 2015	Regular SDCRS meeting at Clairemont Lutheran Church; conductor: Juan Carlos Acosta
September 19, 2015	Regular SDCRS meeting at Clairemont Lutheran Church; conductor: Fred Ubaldo, Jr.

SDCRS REGULAR MEETING LOCATION

Clairemont Lutheran Church
4271 Clairemont Mesa Blvd.
San Diego, CA 92117

Regular meetings start with a warm-up session with David McNair from 1:00 to 1:50 pm. All players meet with our guest conductor from 2:00-4:30 pm. Bring your own music stand.

SDCRS CONTACTS

President: Harvey Winokur 619-334-1993
Vice Pres: Vanessa Evans 619-297-2095
Treasurer: Harvey Winokur 619-334-1993

Refreshments Coordinator: Currently open
Newsletter: Hugh Wade 858-270-6953
Web Master: Maggie Fowlie 760-304-0122

Using Scales

By Frances Blaker

Reprinted from American Recorder Society "The American Recorder" January 2004 XLV; No. 1 page 17 and with the kind permission of Frances Blaker, francesblaker@sbcglobal.net. This article is also in Frances Blaker's new book "Opening Measures" published by the American Recorder Society. See the ad in this month's issue for ordering your own copy. Even if you are not an ARS member, it is a good time to become a member and participate in all the many benefits.

At first, learning scales may seem like a lot of bother. I felt that way as I was learning to play. Of course I could play a scale when faced with it on the page—but not quickly if it had more than just a couple of sharps or flats (I always preferred the flats), and I would have made a poor showing if asked to play a scale without music. Once I began my studies at music conservatory I had to play scales to pass my examinations, but only those with up to three sharps or flats. The logic was that early music mostly stayed in these keys. Well, have you ever played all of those Hotteterre preludes, for example, or Ferrabosco's *Fantasia on the Hexachord*—these pieces move through many scary keys! Even so, I just stuck to the requirements, although a small voice inside me kept reminding me that I was leaving a gaping hole in my technique. I knew I was an incomplete musician as long as I did not truly know all my scales—in fact, I would not truly know my instrument. One day I decided to buckle down and do it. I found scale work so boring that I was compelled to discover ways of maintaining my interest, and thus succeeded in learning to play any scale without music—Major, minor and finally also chromatic. What a relief! I was finally free of my secret incompetence. During the course of this study (which did indeed take many months), my playing became much more secure, and I spontaneously began to gain the ability to improvise. My sight-reading improved as well. I found myself able to play new pieces at rapid speeds with much less effort and time spent. So many benefits told me that every second of the dreaded scale practice had paid off.

I must say I am not one of those who advise practicing boring scales while watching TV. You would be throwing away half of the positive results. It is much better to use scales to practice something else, such as tone or articulation—playing mindfully. If you once listen, you will discover that a scale can be the most beautiful music in the world—and who would want to miss the opportunity to hear that? How preachy this sounds! I will just say this: practice scales; you will be happy that you did. Below are ways to keep your interest engaged while learning scales.

1. Listen to your sound. Make a good and pleasing tone. Carry your music from note to note.
2. Use a different scale each day when you practice your tonguing exercises. Practice *t, d, t r d r* and *did'll* articulations on scales—and more.
3. Pay attention to what it feels like to move your fingers, both individually and together. Let them have a life of their own without your interference (now this is a hard one!).
4. Focus on playing the scale itself, but use a different rhythm each time. Not only will this keep you attentive, but it is also an effective way to train muscles because they are forced to move very rapidly at one moment and allowed to rest at another moment (this is known as interval training among athletes).
5. Use a scale (at first one octave, later two) to increase blowing efficiency and breath control by playing it more slowly each time.
6. Scale game: Write key names on slips of paper that you put in a hat. Each day play the scale you draw. Or write them on dice if you want the fun of tossing.
7. Improvise in a particular key. To learn a scale, you don't need to play the notes in scale order. Choose a key and improvise, noodle around, play tunes by ear (always playing in your key). This will be really effective training!

8. Play several different scales in a row without stopping. Pick any three keys; pick three adjacent keys on the circle of fifths (the succession of keys a fifth apart – follow it around from the starting point, and after 12 progressions you will return to the original key). Play all Major scales in rising chromatic order (on alto: F Major, F# Major, G Major, etc.). Play all minor scales in the same way. Play all Major or all minor scales in the order the circle of fifths.

9. Use a different scale each day for tone shaping. Make a crescendo on each note, staying within one pitch; make a decrescendo on each note; make a crescendo and decrescendo on each note; use vibrato on each note.

10. Play unusual scales: chromatic scales; whole tone scales; church modes; jazz modes; or any others that occur to you. These should certainly keep you busy.

Happy toodling! by feeling yourself blow in a continual stream of constant air speed. The air must come from deep within your body; use your abdominal muscles to keep the air moving smoothly.

If your tone is very quavery, even after some long tone practice, suspect that you are holding extra tension. Check that your throat is relaxed and open (play from your abdominal muscles, not your vocal chords).

Once you become good at playing a long steady note, you may (gasp!) once again grow bored. Don't! Try long tones on all the different notes on your recorder. If you are bored, play a beautiful, smooth, long, long tone on your alto on high F. Just as with the arch, vary your exercise. Here are some ideas: listen for the center of your tone—focus your sound; listen for resonance—let the room around you ring with sound; try pianissimo (that's a hard one!); try to play a longer tone than you ever have before; hold a long-tone contest with your friends; change shape—make an extremely long and gradual decrescendo; make an extremely long and gradual crescendo (harder to do). You can think of more ways to play long tones.

These variations, both for the long tone and for the arch, are not mere ways of keeping you interested. Each one helps you work your muscles in a different way, thus improving your muscle control, strength, and flexibility. And all the while you are training your ears to hear ever smaller nuance. You are learning many new ways to shape sound, so that when you play music, you will have a wide array of expressive possibilities. That is the goal.

SAN DIEGO COUNTY RECORDER SOCIETY
2015-2016 MEMBERSHIP APPLICATION

Name _____

Address _____

City _____ State _____ Zip Code _____

Telephone No. _____ Email _____

Please note: To save postage and printing costs, if you provide an Email address, subsequent SDCRS Newsletters will be emailed to you. If you do not have access to Email or you prefer receiving a paper hardcopy newsletter, please check here _____.

Recorders played:

_____ Sopranino Please list any other early musical instruments you play:

_____ Soprano _____

_____ Alto _____

_____ Tenor _____

_____ Bass _____

_____ Great Bass

_____ Contra Bass

Please check by the appropriate category for your yearly dues:

_____ \$25 regular adult membership

_____ \$15 student membership

_____ \$10 child membership (up to and including 8th grade)

If you do not wish to join the SDCRS this year, but wish to continue receiving the SDCRS newsletter, please check one of the categories below:

_____ Free Email newsletter (please provide Email address above)

_____ \$5 one year of SDCRS Newsletter via US Mail

You can pay by check payable to SDCRS or in cash at any SDCRS meeting or mail your check to:

Harvey Winokur, SDCRS Treasurer
540 Dewane Drive
El Cajon, CA