

Trills in the Baroque for Recorder Players: Part 2

An online workshop presented by Michael Piraner

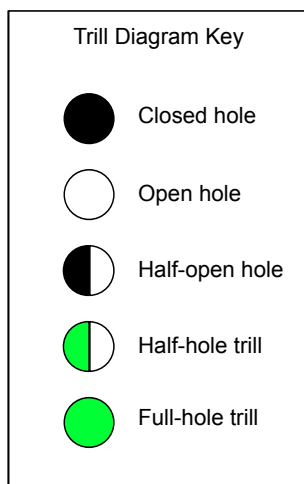
Wednesday March 5, 2025 7pm

Introduction

This workshop will give possible fingerings for a selection of trills commonly found in pieces taken from standard baroque repertoire. Trills that are uncommon and very difficult will not be demonstrated, however, links to comprehensive fingering charts for all possible trills will be provided.

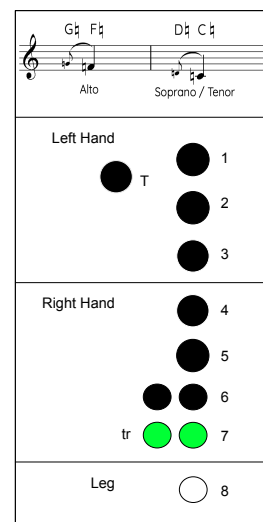
A set of exercises for training the fingers to execute trills in a controlled, musical manner are provided. These exercises can be applied to any trill by substituting the notes in the exercise with notes of the trill you wish to learn.

The fingerings for the trills demonstrated in this workshop will be shown in a trill diagram. Below is a key to the meaning of the shapes and colours of the fingering diagrams, and an example trill fingering diagram. Trill diagrams show the note names for both F and C instruments.



Trill Diagram Key

Unless you have a colour printer, these trill diagrams may be better viewed on screen.



Trill Diagram

Note: not all trills work on all instruments! No two recorders are the same, not even plastic recorders of the same type. Slight differences in the sound-producing characteristics can cause some trills not to work. Also keep in mind that alternate fingerings for some trills can be more or less out of tune. Again, this depends on the fingering and the instrument.

1. D1-C1 (alto) A1-G1 (descant / tenor)

<p>D1 C1 A1 G1</p> <p>Alto Soprano / Tenor</p>	
Left Hand	<p>T 1</p> <p>2</p> <p>tr 3</p>
Right Hand	<p>4</p> <p>5</p> <p>6 7</p>
Leg	<p>8</p>

G. F. HANDEL 1ST MOVEMENT FROM SONATA 1 (FITZWILLIAM SONATAS)

ALTO

Measures 1-4 of the Alto part. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The first measure has a fermata over the first note. The second measure has a '6' under the first note. The third measure has a '6' under the first note. The fourth measure has a '6' under the first note and a '6' under the second note.

Measures 5-8 of the Alto part. Measure 5 has a '5' above the first note and a '6' under the first note. Measure 6 has a '6' under the first note. Measure 7 has a '(+)' above the first note and a '6' under the first note. Measure 8 has a '6' under the first note and a '6' under the second note. The piece ends with a double bar line.

DESCANT / TENOR

Measures 1-4 of the Descant / Tenor part. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The first measure has a fermata over the first note. The second measure has a '6' under the first note. The third measure has a '6' under the first note. The fourth measure has a '6' under the first note and a '6' under the second note.

Measures 5-8 of the Descant / Tenor part. Measure 5 has a '5' above the first note and a '6' under the first note. Measure 6 has a '6' under the first note. Measure 7 has a '(+)' above the first note and a '6' under the first note. Measure 8 has a '6' under the first note and a '6' under the second note. The piece ends with a double bar line.

2. F2-E1 (alto) C2-B1 (descant / tenor)

Alto Soprano / Tenor

Left Hand

T

1

2

tr

3

Right Hand

4

5

6

7

8

9

Leg

10

Right Hand

11

ADAGIO FROM SONATA SONATA 1 (ANH. 24) ARCANGELO CORELLI

ALTO

1 Adagio (+)

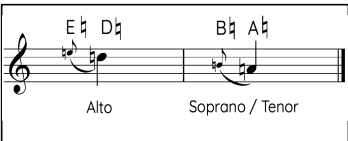
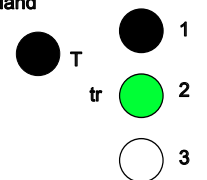
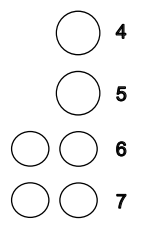

The first system of the musical score is in 3/2 time and features a treble and bass staff. The treble staff begins with a whole rest, followed by a half note G4, a whole note A4, and a half note B4. The bass staff starts with a whole note G2, followed by a half note A2 (marked with a '6'), a whole note B2 (marked with a '7'), and a half note A2 (marked with a '6'). The system concludes with a whole note G4 in the treble and a whole note G2 in the bass, with a sharp sign (#) placed above the bass staff.

DESCANT / TENOR

1 Adagio (+)

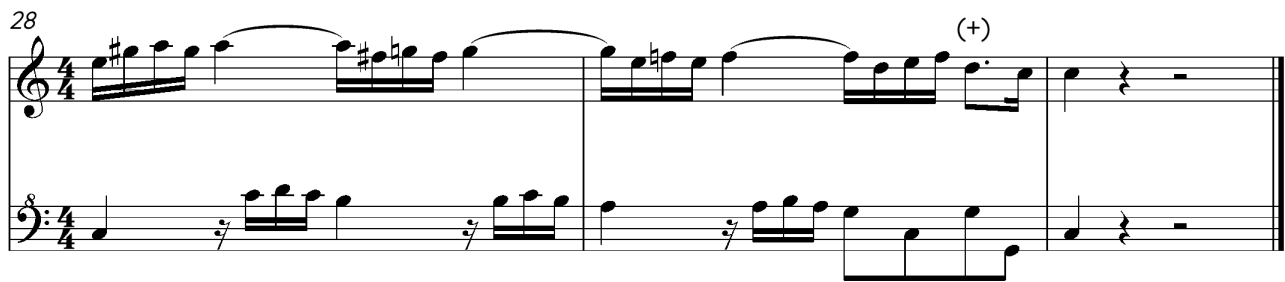
6 7 6 6 4 #

3. E1-D1 (alto) B1-A1 (descant / tenor)

	
Left Hand	
	
Right Hand	
	
Leg	

AFFETUOSO FROM SONATA IN C MAJOR BY JOHANN JOACHIM QUANTZ

ALTO



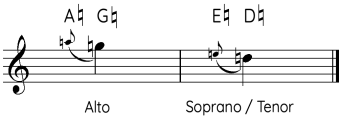








DESCANT / TENOR



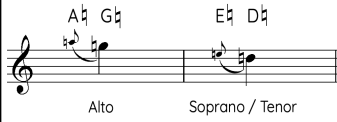








4. A2-G2 (alto) E2-D2 (descant / tenor)

blockfloetengriffe.de lists 12 possible fingerings for this trill. I am not including them all as some are particularly out of tune, or overly difficult, at least on my recorders. Follow the link provided, if you wish to try more than the fingerings given below.

Trill 1

	
Left Hand	
	1
	2
tr 	3
Right Hand	
tr 	4
	5
	6
	7
Leg	 8


Trill 2

	
Left Hand	
	1
	2
	3
Right Hand	
	4
tr 	5
	6
	7
Leg	 8

LARGO FROM SONATA IN F MAJOR BY GEORG PHILIPP TELEMANN

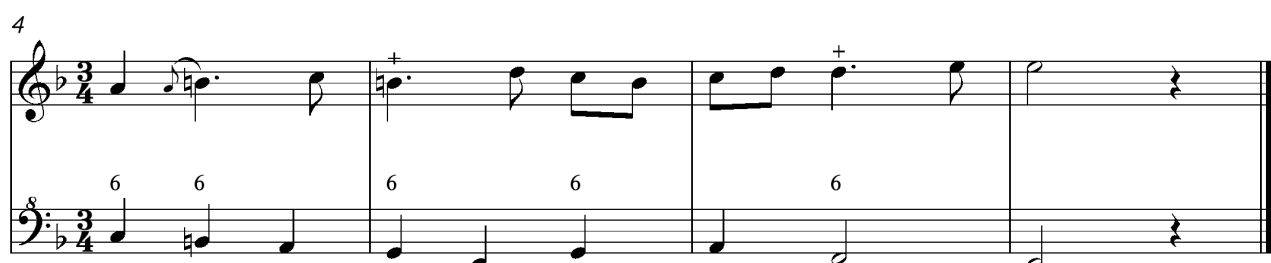
ALTO

4



DESCANT / TENOR

4



5. F2-E flat1 (alto) C2-B flat1 (descant / tenor)

Alto Soprano / Tenor	
Left Hand	
Right Hand	
Leg	

Largo from Sonata op. 3 no.9 by Jean Baptiste Loeillet de Gant

ALTO

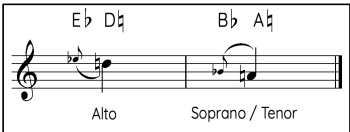
Descant / tenor

6. E-Flat1-D-Natural1

We will add two trills to the excerpt below.

E♭ D♯

B♭ A♯



AltoSoprano / Tenor

Left Hand

T

1

2

3

Right Hand

4

tr5

tr6

7

Leg

8

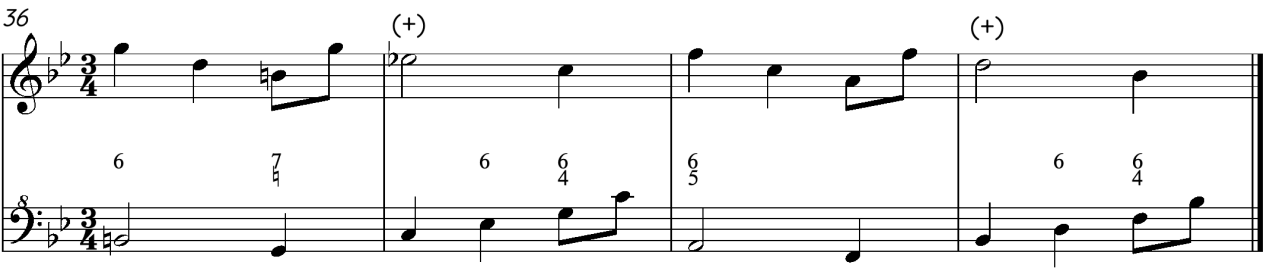
Largo from Sonata op. 3 no.9 by Jean Baptiste Loeillet de Gant

ALTO

36

(+)

(+)

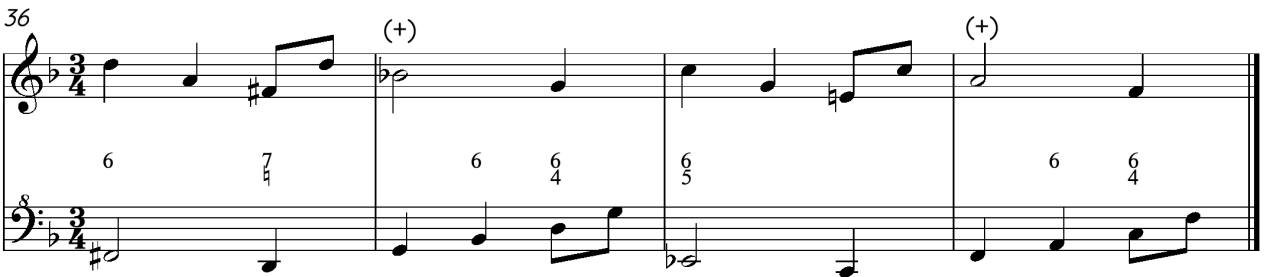


Descant / tenor

36

(+)

(+)



7. A-FLAT 2 G-NATURAL 2

<p>A-flat G-natural E-flat D-natural</p> <p>Alto Soprano / Tenor</p>	
Left Hand	
Right Hand	
Leg	

LARGO FROM CONCERT IN C MINOR RV441 BY ANTONIO VIVALDI

ALTO

DESCANT / TENOR

8. F-SHARP 2 E-NATURAL 1 (alto) C-SHARP2 B-NATURAL 1
(descant / tenor)

Alto Soprano / Tenor	
Left Hand	
	tr
Right Hand	
Leg	

RONDEAU FROM PREMIERE SUITE DE PIECES OP.4 BY JACQUES MARTIN HOTTETERRE

ALTO

13

DESCANT / TENOR

13

9. G2 - F2 (alto) D2-C2 (descant / tenor)

Alto Soprano / Tenor	
Left Hand	
tr	1
	2
	3
Right Hand	4
	5
	6
	7
Leg	8

GAVOTTE FROM SUITE NO. 2 BY CHARLES DIEUPART

ALTO

DESCANT / TENOR

10. E-FLAT 2 - D-NATURAL 2 (alto) B-FLAT2 - A2 (descant / tenor)

<p>Alto Soprano / Tenor</p>	
<p>Left Hand</p>	
<p>Right Hand</p>	
<p>Leg</p>	

GRAVE FROM QUARTET FOR TREBLE RECORDER, OBOE, VIOLIN AND BASSO CONTINUO:
GEORG PHILIPP TELEMANN

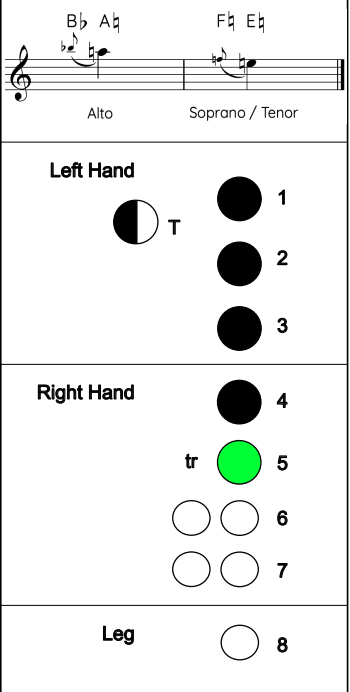
Alto

Descant / Tenor

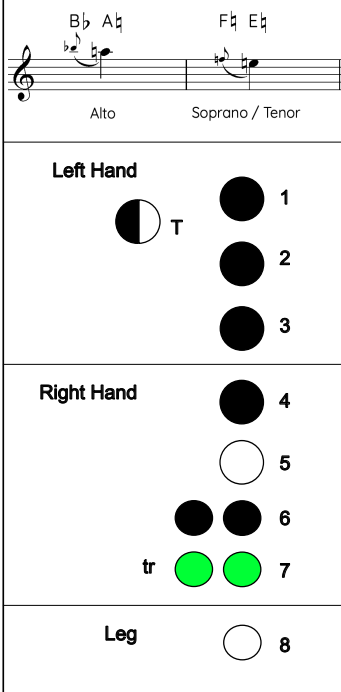
11. B-FLAT 2 - A-NATURAL 2 (alto) F-NATURAL 2 - E-NATURAL 2 (descant / tenor)

* Start this Trill 1 with the full T12346 fingering, then swap to the fingering shown in the diagram.

Trill 1*

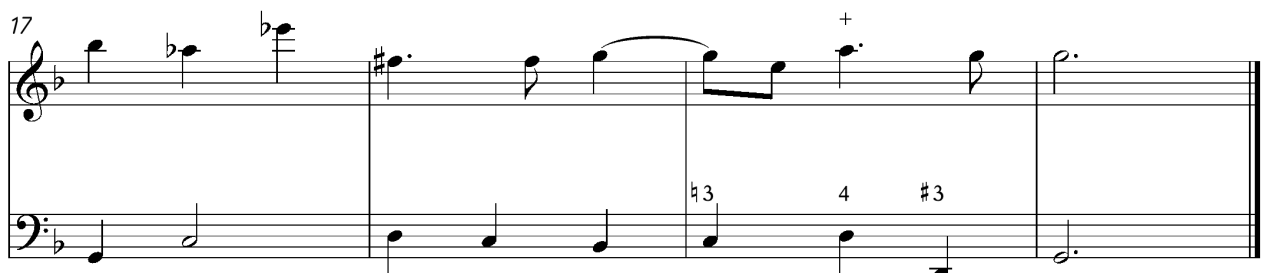


Trill 2

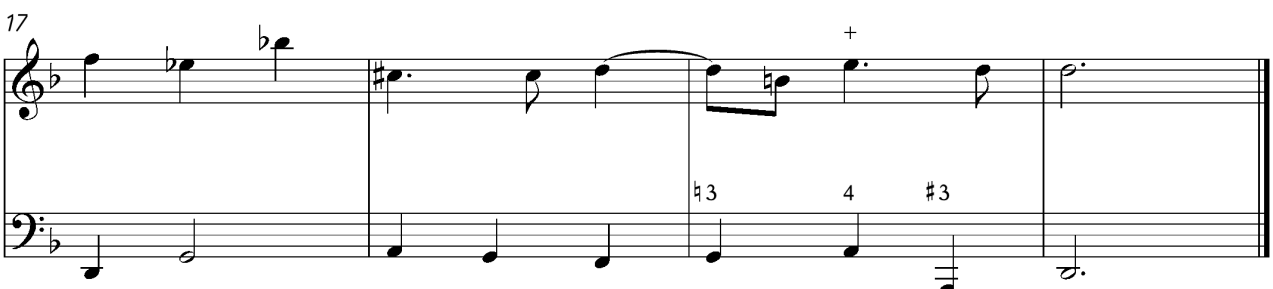


MINUET FROM SONATA SONATA 3: FRANCESCO BARSANTI

Alto



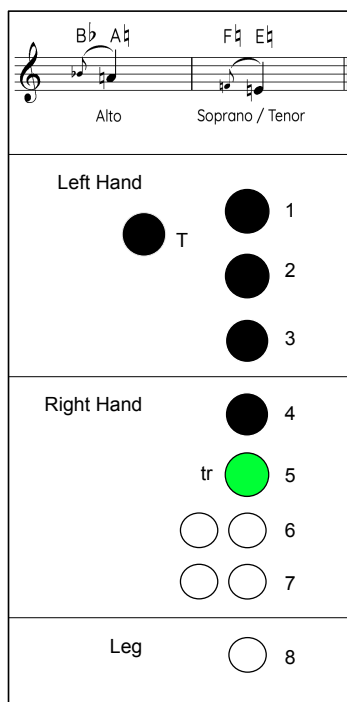
Descant / Tenor



12. B-FLAT 1 - A1 (alto) F 1 - A1 (descant / tenor)

ADAGIO MA NON TANTO FROM SONATA BWV 1034: JOHANN SEBASTIAN BACH

* Start this trill with the full T123467 fingering, then swap to the fingering shown in the diagram.



Alto



Descant / Tenor



Links to other sources

<https://blockfloetengriffe.de/en/F.php?t=aBar.2A.4t>

Conclusion

I cannot stress enough how trills need to be practised methodically with a metronome. If you want to execute a trill with nuance and character with different length appoggiatura or a slow accelerando, this is unlikely to be achieved convincingly through random, uncontrolled finger movement.

Please refer to the workshop on *Basic Technique for Recorder Players*, in which I demonstrated finger exercises to gain control of finger movement.

Finally, listen to other players! There is a wealth of material on YouTube for recorder players. If you are learning a particular piece, listen to a number of different versions and focus on the execution of the trills. Try and copy how they are played.