

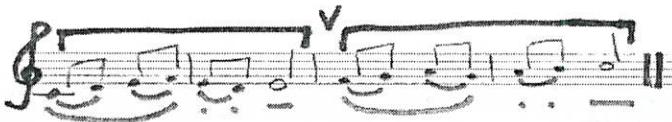
When In Doubt, Don't Leave It Out
Teaching Baroque Articulation and Ornamentation in the 21st Century
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MOTIVATION FOR THIS PRESENTATION

- Independent learning vs. teacher-directed approach
- Student exploration and discovery of a musical period that is somewhat removed from their lives

METHODOLOGY: EXPERIMENTATION

- Articulation
 - Defining articulation
 - Experimenting with articulation



- Ornamentation
 - Introducing students to the purpose of ornamentation in Baroque music
 - Creative group class project using Christine Donkin's *Winter Lullaby* and George Peter Tingley's *Miniature French Suite in F Major*

METHODOLOGY: PERFORMANCE PRACTICE

Geminiani, *The Art of Playing the Violin*, 1751

The musical score for Geminiani's 'Efsenpicio XX' includes the following performance instructions:

- 1. *molto* (on the strings)
- 2. *mezzo* (low taken off the strings)
- 3. *Adagio. o Andante.*
- 4. *Buona. Molto Buona. Buona.*
- 5. *Cattiva. Cattiva e particolare. Cattiva.*
- 6. *Buona. Ottima. Cattiva e particolare. Buona.*
- 7. *Adagio. Cattiva e particolare.*
- 8. *Buona. Molto Buona. Cattiva.*
- 9. *Buona. Molto Buona. Cattiva. Ottima.*
- 10. *Cattiva. Buona. Molta. Buona. Cattiva.*
- 11. *Buona. Ottima. Cattiva. Buona. Molto Buona. Cattiva.*
- 12. *Cattiva. Buona. Ottima. Cattiva. Buona. Molto Buona. Cattiva.*
- 13. *Cattiva e particolare. Particolare.*

Legend:

- Pessimo = very bad
- Cattiva = bad, or particolarly (special)
- Medio = middle
- Buona = good
- Ottima = better
- Extrema = very good

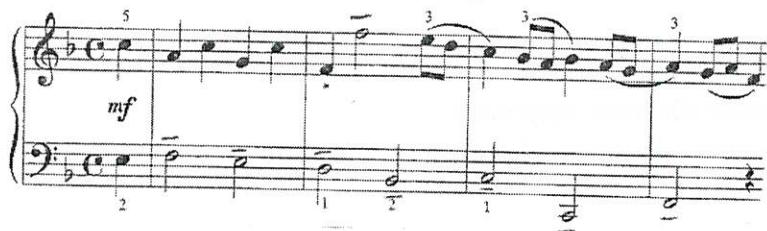
• ARTICULATION

- Functions of articulation
 - Rhythmic Inflection
 - Expressive Function (includes variety in articulation)
Couperin: "The feeling or 'soul,' the expressive effect, which I mean, is due to the cessation and suspension of notes, made at the right moment and in accordance with the character required by the melodies."
 - Function of creating textural clarity

1. Options for Detached Articulation

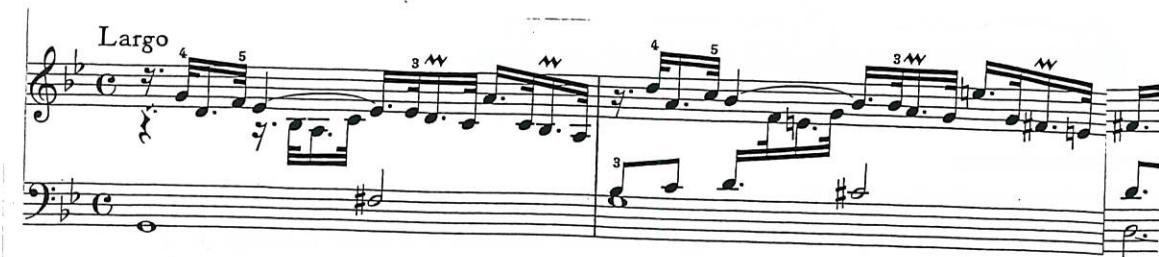
1.1 Long Notes

Example: G.P. Telemann, *Bourrée*



1.2 Dotted Rhythms

Example: J.S. Bach, *Prelude in G Minor* Bk. II



1.3 Leaps in Melody

Example: D. Scarlatti, *Sonata in D Minor*



1.4 Motives Built on Triads or Their Inversions

Example: J.S. Bach, *Prelude in A-flat Major* Bk. I



1.5 Separate Articulation for Syncopations (Rhythmic accent, often at the beginning of a new motive)

Example: Krebs, *Minuet B minor*

Musical score for Krebs' Minuet B minor, page 9. The score consists of two staves: treble and bass. Measure 9 starts with a dynamic *mf*. The melody features several eighth-note patterns, some of which are accented with vertical strokes. Measure 10 begins with a dynamic *mp*. The bass staff provides harmonic support with sustained notes and eighth-note patterns.

1.6 Upbeats (Rhythmic Articulation)

Example: Graupner, *Bourrée in D Minor*

Musical score for Graupner's Bourrée in D Minor. The score consists of two staves: treble and bass. Measure 1 starts with a dynamic *mf*. The melody features eighth-note patterns, with the first note of each measure being accented by a vertical stroke, indicating the upbeat rhythm.

2. Options for Attached Articulation

2.1 “Sighing” Gestures and Resolutions of Suspensions/Dissonances

Example: J.S. Bach, *Prelude in F minor Bk. II*

Musical score for J.S. Bach's Prelude in F minor Bk. II. The score consists of two staves: treble and bass. The melody is characterized by sustained notes followed by grace note-like figures, creating a "sighing" effect. The bass staff provides harmonic support with sustained notes and eighth-note patterns.

2.2 Textures Where a Melodic Line is Created by Odd Notes

Example: D. Scarlatti, *Sonata G major*

Musical score for D. Scarlatti's Sonata G major. The score consists of two staves: treble and bass. The melody is composed of short,奇数 (odd) note patterns, such as sixteenth-note groups or single notes, creating a distinct melodic texture. The bass staff provides harmonic support with sustained notes and eighth-note patterns.

2.3 Often in Stepwise Triplets

Example: Anon., *Menuet in F Major* from Notebook for Anna Magdalena Bach

Musical score for Anon.'s Menuet in F Major from the Notebook for Anna Magdalena Bach. The score consists of two staves: treble and bass. The melody is primarily composed of stepwise triplet patterns, where each measure contains three groups of three eighth notes. The bass staff provides harmonic support with sustained notes and eighth-note patterns.

2.4 Four-Note Groups with Clear Structure (3+1 or 1+3)

Example: Krebs, *Sonatina in B-flat Major*

Musical score for Krebs' Sonatina in B-flat Major, page 23. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat, and the bass staff has a key signature of one flat. The music features eighth-note patterns. Fingering numbers (1, 2, 3, 4, 5) are placed above the notes to indicate specific fingerings.

Example: J.S. Bach, *Invention in B Minor*

Musical score for J.S. Bach's Invention in B Minor, measure 10. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp, and the bass staff has a key signature of one sharp. The music features sixteenth-note patterns. A dynamic marking 'f' (fortissimo) is present in the bass staff.

2.5 Showing Changes of Direction Within Passagework

Example: J.S. Bach, *Fugue in F Minor Bk. II*

Musical score for J.S. Bach's Fugue in F Minor Bk. II, BWV 831, page 212. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat, and the bass staff has a key signature of one flat. The music features eighth-note patterns. Fingering numbers (1, 2, 3, 5) are placed above the notes to indicate specific fingerings. The score is labeled "BWV 831" at the top right.

2.6 Scale-like Passages

Example: Kirnberger, *Passepied in D Major*

Musical score for Kirnberger's Passepied in D Major. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp, and the bass staff has a key signature of one sharp. The music features eighth-note patterns. Dynamics like "mf" (mezzo-forte) are indicated. Fingerings (1, 2, 3, 5) are placed above the notes to indicate specific fingerings.

- **ORNAMENTATION**

- Mordents, trills, appoggiaturas, and rolled chords

- Considerations: key signature, tempo, fingering, and strategic placements

- **SUPPLEMENTARY EDUCATIONAL RESOURCES**

- Studying Baroque composers, genres, keyboard instruments, and various keyboardists using online tools

METHODOLOGY: GROUP CLASS EXCERPTS SESSION

- Integrating attached and detached guidelines and ornamentation in Baroque excerpts
 - Creating a session of discovery, performance, listening, and dialogue in a group class setting
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Suggested Reading

Bach, Carl Philipp Emanuel. *Versuch über die wahre Art das Clavier zu spielen*. Berlin, 1753 [Part 1] and 1762 [Part 2]. Translation by William J. Mitchell. *Essay on the true art of playing keyboard instruments*. London: Cassell, 1951.

Couperin, François. *L'art de toucher le clavecin*. Paris, 1716. Translation by Margery Halford. *The art of playing the harpsichord*.

Hotteterre, Jacques, dit le Romain. *Principes de la flûte traversière ou flûte d'Allemagne, de la flûte à bec our flûte douce, et du haut-bois, divisez par traitez*. Paris: Christophe Ballard, 1707. Facsimile reprint of 1720 nouvelle edition, Genève: Minkoff, 1971. Facsimile reprint of [1710] Amsterdam edition with German translation, Kassel: Bärenreiter, 1941; reprinted 1958. Translation by David Lasocki. *Principles of the flute, recorder and oboe*. London: Barrie & Rockliff, 1968; reprinted London; Barrie & Jenkins, 1978.

Mozart, Leopold. *Versuch einer gründlichen Violinschule*. Augsburg, 1756. Translation by Editha Knocker. *A treatise on the Fundamental Principles of Violin Playing*. London: Oxford University Press, 1948.

Quantz, Johann Joachim. *Versuch einer Anweisung die Flöte traversiere zu spielen*. Berlin, 1752. *Essai d'une methode pour apprendre à jouer de la flute traversiere*. Berlin, 1752. Facsimile reprint (with an introduction by Bartholt Kuijken) of 1752 German edition, Wiesbaden: Breitkopf & Härtel, 1988. Facsimile reprint of 3rd edition (Breslau, 1789), Kassel & Basel: Bärenreiter, 1953. Translation by Edward R Reilly, trans. *On playing the Flute*. London: Faber, 1966. 2nd edition, London: Faber, 1985.

Tosi, Pier Francesco (1653-1732). *Opinioni de' cantori antichi e moderni*. Julianne C. Baird, trans. & ed. *Introduction to the Art of Singing*. New York: Cambridge University Press, 1995.