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

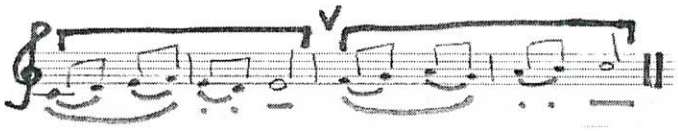
Dr. Charl Louw and Ms. Kristin Cahill
2019 MTNA National Conference

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

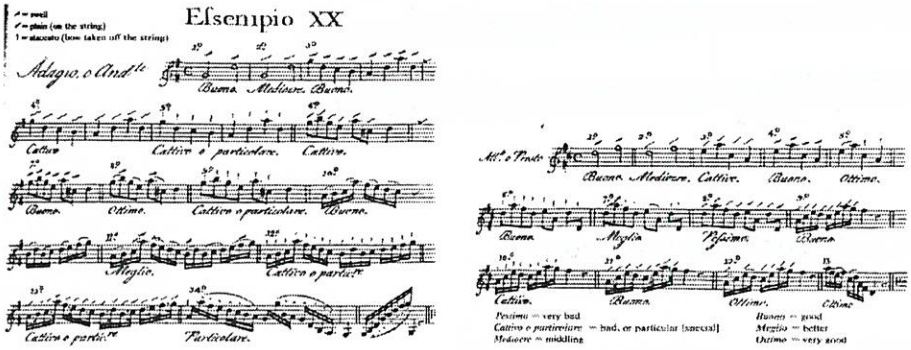
- Articulation
  -Defining articulation
  -Experimenting with articulation



- 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

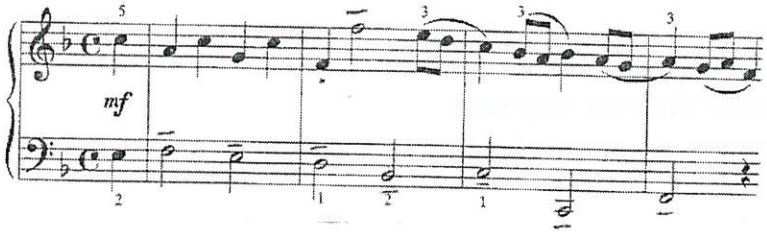


- **ARTICULATION**
  -Functions of articulation
  i. Rhythmic Inflection
  ii. Expressive Function (includes variety in articulation)
  Couperin: "The feeling or 'soul,' the expressive effect, which I mean, is due to the cessation and suspension of notes, made at the right moment and in accordance with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

1. Options for Detached Articulation

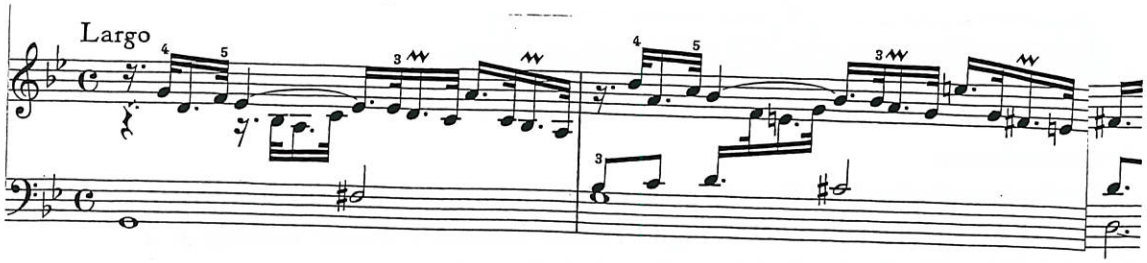
1.1 Long Notes

Example: G.P. Telemann, *Bourrée*



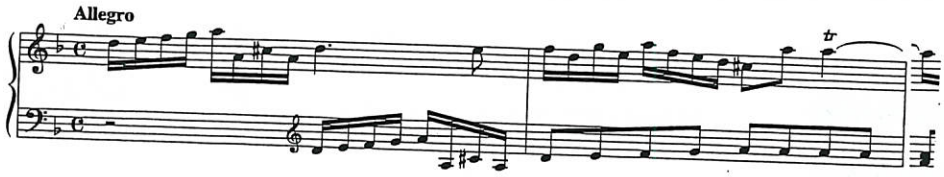
1.2 Dotted Rhythms

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



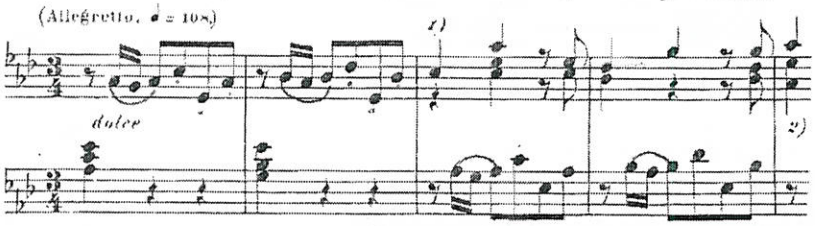
1.3 Leaps in Melody

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

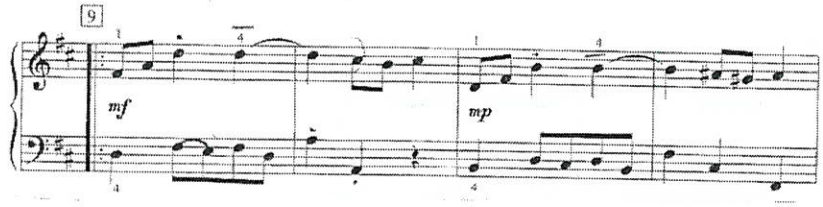


1.4 Motives Built on Triads or Their Inversions

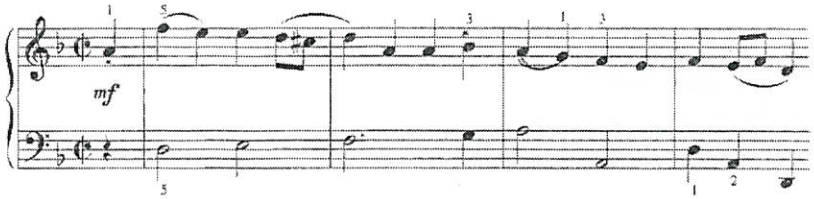
Example: J.S. Bach, *Prelude in A-flat Major* Bk. I



1.5 Separate Articulation for Syncopations (Rhythmic accent, often at the beginning of a new motive)
Example: Krebs, *Minuet B minor*

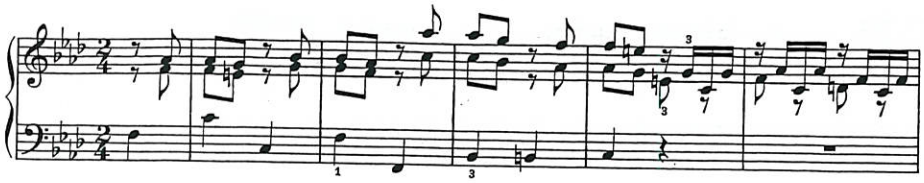


1.6 Upbeats (Rhythmic Articulation)
Example: Graupner, *Bourrée in D Minor*

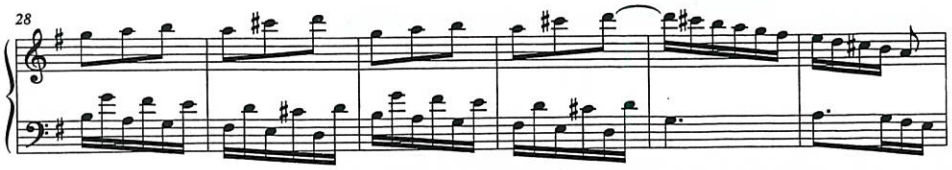


2. Options for Attached Articulation

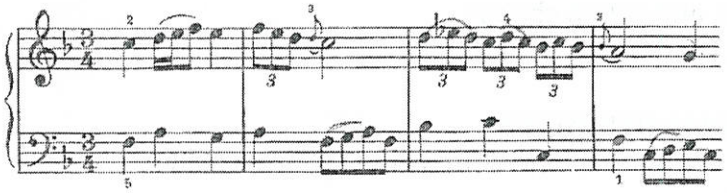
2.1 "Sighing" Gestures and Resolutions of Suspensions/Dissonances
Example: J.S. Bach, *Prelude in F minor* Bk. II



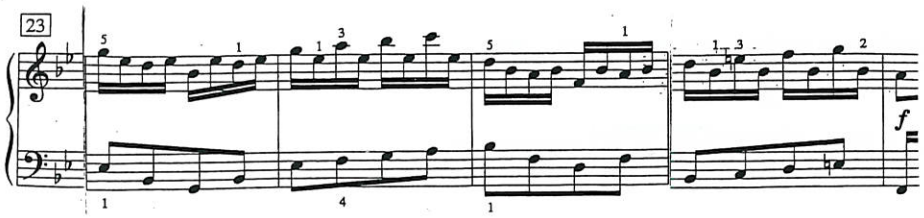
2.2 Textures Where a Melodic Line is Created by Odd Notes
Example: D. Scarlatti, *Sonata G major*



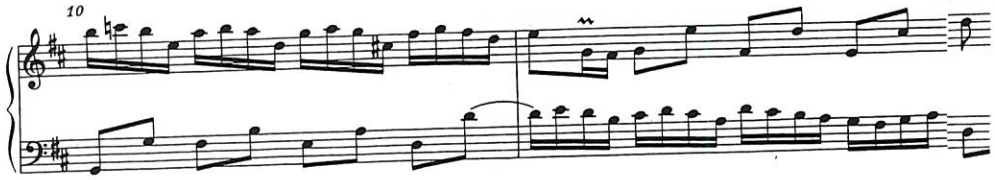
2.3 Often in Stepwise Triplets
Example: Anon., *Menuet in F Major* from Notebook for Anna Magdalena Bach



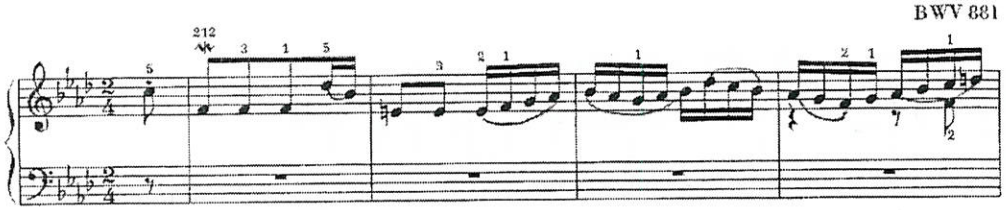
2.4 Four-Note Groups with Clear Structure (3+1 or 1+3)
Example: Krebs, *Sonatina in B-flat Major*



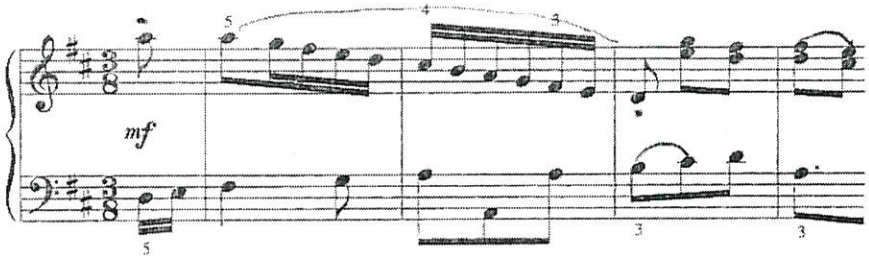
Example: J.S. Bach, *Invention in B Minor*



2.5 Showing Changes of Direction Within Passagework
Example: J.S. Bach, *Fugue in F Minor Bk. II*



2.6 Scale-like Passages
Example: Kirnberger, *Passepied in D Major*



- **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

---

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 flüte a 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.