

THE ARTICULATION OF THE NOTES IN TREATIES DEDICATED TO WOODWIND INSTRUMENTS FROM THE BAROQUE ERA

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SUMMARY. The articulations described in the treaties from the baroque era give proof to a wider variety, compared to the ones used in our days. The knowledge and application of these types of articulations offers a possibility to spread and enrich the expression palette of each performer and can be used not only with baroque instruments but also by performers of modern instruments.

Keywords: articulation, Ganassi, Hotteterre, Quantz

If we study the treaties and methods dedicated to woodwind instruments from the Baroque era, we can observe that the articulation of the notes met a wide diversity.

Instrumentalists, for the start of notes, used different syllables, made up from consonants and vowels, which served the subtle nuance of the transition from one note to another, within legato (transition from note to note without articulation) and non-legato notes.

Syllables encountered in various theoretical sources:

- *Teche – Teche* pair
- *Tere – Tere* pair
- *Lere – Lere* pair
- *Tacha – teche – tichi – tocho – tuchu* pairs
- *Tara – Tere – Tiri – Toro – Turu* pairs
- *Lara – Lere – Liri – Loro – Luru* pairs
- *Dacha – Deche – Dichi – Docho – Duchu* pairs
- *Dara – Dare – Dari – Daro – Daru* pairs
- *Tuchu* pair
- *Di – Didd’Il* pair
- *Du, Lu*

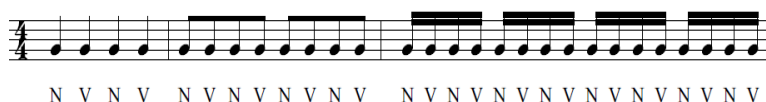
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„Good notes – bad notes” principle

As it can be observed, the syllables used for the start of notes, form pairs: a down-beat articulation followed by a light articulation, that is a „hard” consonant, followed by a „weak” consonant. This articulation approach reflects in itself the view of the epoch regarding musical text. The notes are divided in two groups: important notes, called „good notes” or „nobiles” („nobiles”, *N*) and less significant notes, called „bad notes” („viles”, *V*).

This hierarchy is a statute, valid for all written music from the Baroque epoch (and Classicism) and is entailed on a wide scale, at the level of segments from a work, as well as in a more restrained scale, which is the case for unit subdivisions within a measure:

Ex. 1



The pattern of good note – bad note pairs, applied mainly in case of vamps (musical passages) whose notes gradually succeed, draws with itself the pairs of consonants used for articulation: hard consonant – weak consonant. The modality of usage of these pairs varies based on the style type: early baroque music, French baroque music, German baroque music. In the followings we are going to analyze the articulations described in three extremely important treaties, dedicated especially to the recorder and traverso flute:

- Ganassi, Silvestro: *Opera intitulata Fontegara/La quale insegna a sunare di flauto*, Venice, 1535

- Hotteterre, Jacques Martin: *Principes de la flute traversière ou flute d'Allemagne; de la flute à bec ou flute douce et du hautbois*, Amsterdam, 1728

- Quantz, Johann, Joachim: *Versuch einer Anweisung die Flöte traversière zu spielen*, Berlin, 1752.

The *Fontegara* provides a complex image about the methods of the articulation used in early Baroque.

Here are the possibilities:

Teche-teche, tere-tere, lere-lere

Tacha-teche-tichi-tocho-tuchu; tara-tere-tiri-toro-turu

Lara-lere-liri-loro-luru

Dacha-deche-dichi-docho-duchu

Dara-dare-dari-daro-da

Below is a quote from the treaty mentioned above regarding the attack modes:

Ex. 2

¶ Modo de praticar li uarii effetti prodotti da le lingue originale. Capitolo.7
¶ Nota come io procedo da le lettere uocale accioche possi inuistichar quala filaba ouer litera la natura
 ti habia dotado di esprimere tal che con piu uelocita pcededo co qsto ordine deponendoti li tre mo
 ti originali e poi a moto p moto so distendero li sui uarii effetti da essi deriuari: cioe in questo modo
 Teche teche teche teche teche. Tere tere tere tere tere. Lere lere lere lere lere. Et a piu modi
 Tacha teche tichi tocho tuchu. Tara tere tiri toro tmm. Lara lere liri loro luru. che non scri
 dacha deche dichi docho duchu. dara daredari daro daru. uo secondo che la natura hopera il ter/
 chara chare chari charo charu.

**Quotation from the treaty Opera intitulata Fontegara/La quale insegna a
sunare di flauto by Ganassi Silvestro, p. [10]**

The types of articulation quoted from the Ganassi treaty are used in case of passages with gradual notes and have an effect upon the start of the notes as well as upon the stamp of the notes. The consonants determine the measure in which the start of the notes (the articulation) is emphasized, and the vowels determine the colour of the sound. The most accentuated / emphatic consonant used at the articulation in the *T* consonant, and the rest follows like this: *Ch*, *D*, *L* and the softest consonant is letter *R*:

Teche-teche: sounds separated in an accentuated way;

Tere-tere: pair of notes separated very lightly, being close to legato;

Lere-lere: pair of notes separated very lightly, being close to legato; but with the start of a soft pair (both the good and the bad notes start soft)

Tacha-teche-tichi-tocho-tuchu; *tara-tere-tiri-toro-turu*: the vowels influence the colour of notes from the passage.

Dacha-deche-dichi-docho-duchu: the articulation with the *D* consonant means a less accentuated articulation compared to *T*, less accentuated than *Ch*, *L* or *R*.

As a general rule, we can draw a conclusion valid for the articulation of the Italian baroque music from the early baroque: the „good” notes are more strongly articulated (with the help of consonants *T*, *Ch*, *D*, *L*) and the „bad” notes with the help of consonant *R*, thus putting through a transition close to legato. In French baroque music this occurs exactly vice versa: the „good” notes are softly articulated, with the support of consonant *R* (*Ru* syllable), while the „bad” ones with *T* (*Tu* syllable), the strongest consonant. From the examples mentioned in the followings, from Jacques Martin Hotteterre’s treaty, *Principes de la flute traversière ou flute d’allemagne; de la flute à bec ou flute douce et du hautbois* edited in Amsterdam in 1728, we can conclude some rules of usage of articulation:

- the start of the passages is always achieved with the support of the *Tu* syllable, regardless whether the first note is „good” or „bad”

- if the passage starts with a „bad” note, the start with *Tu* is unambiguous

- if the passage starts with a „good” note, the following is articulated again with *Tu*, thus the rule „good note – *Ru*”, „bad note” – *Tu* rule can be sustained.

The next examples from the treaty mirror this fact:

Ex. 3

Mesure à Deux-temps

Tu ru tu ru tu ru tu ru tu ru tu ru tu tu.

Deuxième Exemple.

Autre Mesure à Deux-temps.

Tu tu ru tu ru tu tu ru tu ru tu tu tu.

Quotation from the treaty *Principes de la flute traversière* by Hotteterre, Jacques Martin, p. 22.

- from the dotted quarter-eight rhythmical pattern, the eights are articulated with *Ru*, the dotted quarter and the consequent eight with *Tu*, forming a chain *Tu-tu-ru, Tu-tu-ru*:

Ex. 4

Triple simple

Tu tu ru ru tu ru tu ru tu.

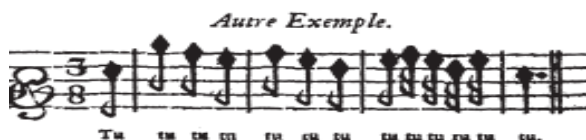
Six pour quatre.

Tu ru tu tu ru tu tu tu.

Quotation from the treaty *Principes de la flute traversière* by Hotteterre, Jacques Martin, p. 23.

- the same pattern *Tu-tu-ru, Tu-tu-ru* is used for ternary measures:

Ex. 5



Quotation from the treaty *Principes de la flute traversière* by Hotteterre, Jacques Martin, p. 23.

- legato always starts with *Tu*, even if it's a „good note“:

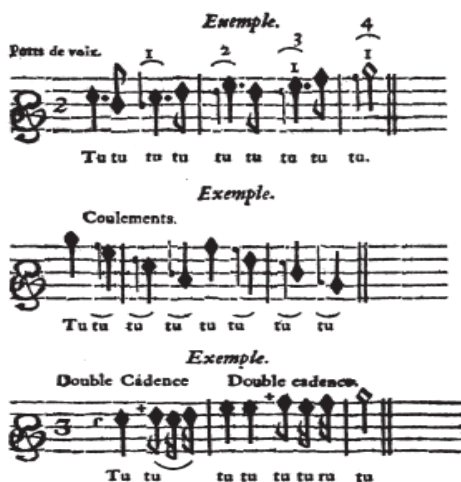
Ex. 6



Quotation from the treaty *Principes de la flute traversière* by Hotteterre, Jacques Martin, p. 27.

- the appoggiaturas and ornaments are always articulated with *Tu*, regardless whether applied on „good“ or „bad“ notes:

Ex. 7



Quotation from the treaty *Principes de la flute traversière* by Hotteterre, Jacques Martin, p. 27.

Johann, Joachim Quantz in his treaty *Versuch einer Anweisung die Flöte traversière zu spielen*, (Berlin, 1752) describes only through examples (without theoretical explanations) the use of articulation. However, we can deduct the basic rules, which are extremely similar with the ones listed by Hotteterre. The following example clears up the fact that the notes at greater intervals are articulated with *Tu*, and the gradual heights, softer, with *Di*:

Ex. 8



Quotation from the treaty *Versuch einer Anweisung die Flöte traversière zu spielen* by Johann, Joachim Quantz, appendix

Rhythms pointed and the idea of „good” note – *Ru*, „bad” note – *Ti* (or *Di*) are identical with the ones described by Hotteterre:

Ex. 9



Quotation from the treaty *Versuch einer Anweisung die Flöte traversière zu spielen* by Johann, Joachim Quantz, appendix

- in the case of a faster tempo Quantz suggests the articulation pattern *Di-D'll*, a formula unseen in Hotteterre:

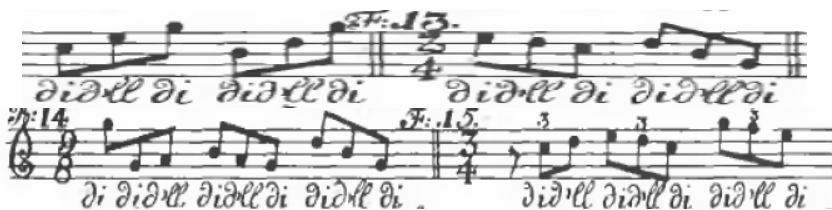
Ex. 10



Quotation from the treaty *Versuch einer Anweisung die Flöte traversière zu spielen* by Johann, Joachim Quantz, appendix

The basic rule, which we can deduce from Quartz's examples, is the principal that the good notes are articulated with *Di* and the bad one with *D'll*. Within the ternary measures, the first and the third units start with *Di*, and the second one with *D'll*. Exceptions are made when the time units are further apart:

Ex. 11



Quotation from the treaty *Versuch einer Anweisung die Flöte traversière zu spielen* by Johann, Joachim Quantz, appendix

The ornaments are always articulated with *Di*:

Ex. 12



Quotation from the treaty *Versuch einer Anweisung die Flöte traversière zu spielen* by Johann, Joachim Quantz, appendix

Another very important treaty for the stylistics of the flute (and for wind instruments) is the flute method *Nouvelle Method pur apredre un peu de tems a Jouer un peu de la Flute Traversiere* (Paris, 1759) by Mahout Antoine. The author describes four types of articulation, similar to the ones described by Quantz; *Tu, Ru, Di, Del*:

Ex. 13



Quotation from the *Nouvelle Method pur apredre un peu de tems a Jouer un peu de la Flute Traversiere* by Mahout Antoine, p. 23.

Drouet, Louis Francois Philippe in *Méthode pour la flûte, ou Traité complet et raisonné pour apprendre à jouer de cet instrument* (Paris: A. J. Pleyel et fils aîné, 1828), suggests the use of articulations *Te, Tu, To, Du-Ru, De-Re, Du-Gu*. In this method we do not find the articulation presented by Quartz and Mahout, the *Di D'Il* or *Di-Del* pairs:

Ex. 14

L'Articulation **TEU** est celle dont je me sers pour attaquer un son; je me suis aperçu qu'elle convient le mieux en général; néanmoins, essayez aussi les Articulations **TU, TE, TOU, TO**, et voyez la quelle convient le mieux à la conformation de votre bouche, et vous fait produire le meilleur son.

Quotation from Drouet's method, p. 68:

French flute player, Bennoit Tranquille Berbiguier in the flute method (Paris, 1818) mentions only the articulation with the help of syllables *Tu, Du* and the double articulation *Du-Gu and Tu-Ku*. After this date, in several treaties and methods dedicated to the flute we encounter only these types of articulations. It seems that the other ones disappear from usage: the pairs *Di-D'Il, Di-del, Tu-Ru*.

Theobald Boehm in his flute treaty, *Die Flöte un das Flötenspiel* (1871), describes two types of articulations: double and simple. Both types use the consonants *T, G, K, G*:

Ex. 15

Tuc-key, duc-key, du-keh, du-ke, tuc-ka, too-tle, tu-ku, tay-gay, tee-kay, tee-kee, cat-tay and ket-tay.

The double articulation by Boehm, p.6.

Ex. 16

Tuc-key-tee, tu-keh-tu, keh-tu-keh, tuk-ka-ter, tu-ka-tu, tee-kee-tee, tay-kay-tay and tu-ku-tu.

The double one articulation by Boehm, p.6.

Conclusions

In both French and Italian baroque styles, the notes were categorized in „good notes” and „bad notes”, but the articulation method of these is different. In the Italian style the „good” notes are articulated with the support of

a „hard” letter, preferably *T*, *D* or *L*, and the „bad” ones with a „weak” letter, *Chu* or *Ru*. In the French style, the situation is exactly vice-versa: the „nobile” („good”) ones are articulated with a soft beginning, *Ru*, and the „bad” ones with a „harder” articulation, *Tu*. This way of articulation is valid for the passages, which notes gradually succeed and for the smaller subdivisions (values) of the work. This practice of articulation creates an obvious disproportion (for the baroque contemporaries) of the values from the passages. The French method was mainly applied to the German baroque, that is „good” note – soft beginning, „bad” note” – harsh beginning. However, we encounter some elements from the Italian method as well: articulation with *D* and *L*.

An articulation, which can only be found in baroque only at Quartz is the pair *Di - D'Il*. This type of articulation will also be found in a few treaties from the 19th century, especially from French authors.

These basic rules of articulations are contrasted by the articulation of ornaments in a unitary way in all musical styles such as:

- proper ornaments from the beginning of the main notes (trills, types of antecedent appoggiaturas, turns, articulated with *Tu* syllable (regardless if the notes are „good” or „bad”)
- ornaments applied at the end of the main notes (types of antecedent and consequent appoggiatura and grupetto) are joined by legato to the main note, no attack method is used

In the 19th century the variety of articulations meets a regression. The main cause is the change of the construction of instruments and the changes in mentality: the equality of the passages becomes a primary requirement, and for this reason the articulation has the main goal of achieving equality, smoothing the beginning of notes and the speed of execution. Gradually only four types of attack remain in use: *T*, *D*, *K* and *G*, mainly combined in pairs: *Tu - Ku* or *Du - Gu*. The construction of instruments in the 19th century also favors the disappearance of the more refined (ex. *Ru*, *D'Il* or *Del*).

Modern musical instruments require bigger amount of air. A vast sonority can be achieved, but to the disadvantage of refined articulation. This caused the impoverishment of diversity in baroque style articulation.

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