

3. Articulation

Johann Joachim Quantz (1697-1773)

"The tongue is the means by which we give animation to the execution of the notes upon the flute...You simply must try to make the tongue supple enough to be able to tip the notes more firmly at one time, more gently at another, in accordance with their nature."³

Single Tonguing

A distinction is made between short notes and sustained notes. Short notes, *di* (tongue returns swiftly), are mainly used for arpeggio figures and repeated notes. Sustained notes, *tur* (tongue remains in the middle of the mouth), are used for stepwise passages. Maintain a musical line with the airstream at all times.

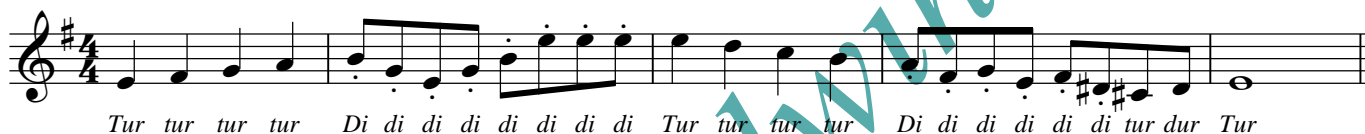
Repeat this exercise in all keys.

A

Scale - sustained Arpeggio/repeated - detached



B



J.J. Quantz: Trio Sonata in G Minor, QV 2:35 - 3rd Mvt.

Allegro



Dotted Rhythms

This extract is based on an exercise in J.J. Quantz: *On Playing The Flute*. Place the *tur* on the shorter note to maintain a crisp attack; the longer note receives a softer articulation of *dur*. Practise in all keys.

C

Tur tur dur tur dur tur dur tur dur tur dur tur dur tur Dur



³Quantz, Johann Joachim (1752), *On Playing the Flute*, translated by Reilly, E. (repr. London, Faber & Faber, 2011)

'Tour de chant' - a melodic turn used as a preparation for a trill.

Execution



D



J-M. Hotteterre: Quatrième Suite, Op. 5 (1715)

Try this example from a Suite by Hotteterre adding the ornaments as indicated.

Gay

Execution



J.B. Boismortier: Premier Suite, Op. 35 (1731) - Prelude

The following ornaments have been written in by the composer, adding elegance and style. Sometimes the Tour de chant is notated with a slur over the rest to connect the long note with the ornament.

Lentement



J-M. Leclair: Sonata in G Major, Op. 9, No. 7 - 1st Mvt.

More than any other repertoire, French baroque music should have a lightness of touch: gentle articulations, swung rhythms and subtle ornaments. Think of the soft ebbs and flows of the language, and the ornamented rooms in baroque palaces, such as Versailles.

Before you add the ornaments play the piece without any, finding the musical line and metre (as in the middle stave here).

Dolce - Andante

Original

Unornamented

Execution of ornaments

4

7

G.F. Handel: Sonata in C Major, Op. 1, No. 7, HWV 365 - 5th Mvt.

In this sonata Handel has included the terminations in his notation. They should be played at the same speed as the repetitions of the trill.

Allegro

9 etc.

Some notes on trills from C.P.E. Bach (1714-1788), *Essay on the True Art of Playing Keyboard Instruments*, Chapter 2 - *Embellishments*

- Trills enliven melodies and are therefore indispensable.
- In sad pieces the trill may be broadened slightly, but elsewhere its rapidity contributes much to a melody.
- The suffix [termination notes] must be played as rapidly as the trill proper.
- In very rapid tempos the effect of a trill can be achieved through the use of the appoggiatura.⁵

C.P.E. Bach also shows that when the upper note of the trill is at the same pitch as the preceding note and it is slurred, the upper note is tied over, as shown below.

C.P.E. Bach: Hamburger Sonata in G Major, Wq. 133 - 1st Mvt.

Execution Execution

Allegretto

25 ten. tr

29 3 tr tr tr tr tr etc.

⁵ Bach, Carl Philipp Emanuel (1735) *Essay on the True Art of Playing Keyboard Instruments*, translated by Mitchell, W. (New York, W.W. Norton, 1948)