Historically Informed Articulation: The Key to an Expressive Performance of Baroque Music on the Modern Flute

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Abstract

This thesis studied the application of HIP (historically informed performance) articulation to the modern flute, focusing on Telemann's *12 Fantasias for Flute without Bass.* The primary methodology is the comparative analysis of selected recordings by modern and baroque flutists. The software Sonic Visualiser produces spectrograms offering objective data on the recorded performances. I also report on my own experiments applying eighteenth-century principles of articulation on the modern flute. The central argument of this thesis is that HIP articulation can be applied to the modern flute. Historical concepts of articulation are much broader than the specific flute technique of tonguing, since articulation encompasses such musical elements as dynamics, note length, and small variations of timing within a phrase. My finding is that modern flutists tend to play legato and to promote long lines, a performance practice that developed for repertoire after c. 1800. For baroque repertoire, such legato performance tends to efface details and nuances described in historical treatises. Using eighteenth-century tonguing techniques may help to achieve a historical performance on the modern flute.

Cette thèse étudie l'application de l'articulation historiquement informée à la flûte moderne. Les *12 Fantaisies pour flûte sans basse* de Telemann sont utilisées afin d'étudier des notions se rattachant à l'articulation. Avec Sonic visualiser, nous avons analysé des enregistrements de flûtistes modernes et baroques. Ce logiciel nous a permis de produire des spectrogrammes qui appuient objectivement les constats observés en ce qui a trait à l'articulation. Je partage également mes propres expériences appliquant les principes d'articulation du XVIIIe siècle à la flûte moderne. L'argument de cette dissertation est que l'articulation historiquement informée peut être appliquée à la flûte traversière moderne. La définition du concept d'articulation au XVIIIe siècle englobe plus d'éléments musicaux que le coup de langue, puisque celle-ci tient compte de la nuance, de la longueur des notes et de légères variations de tempo afin de placer certaines notes dans une phrase musicale. Nous avons remarqué que les flûtistes modernes ont tendance à jouer legato et à promouvoir les longues lignes, une pratique d'exécution qui s'est développée pour le répertoire du XIXe et XXe siècle. Cependant, pour le répertoire baroque, une telle interprétation efface les nuances et les détails décrits dans les traités historiques. Nous avons également conclu que l'utilisation des coups de langue du XVIIIe siècle peut aider à réaliser une performance historique sur flûte moderne.

Acknowledgment

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Introduction

The historically informed performance (HIP) movement has thrived in the twentieth century and led to scholarship which revolutionized early music's performance philosophy. Consequently, HIP literature has an impact on the definition of what is expressive in early music performance. An expressive performance would be one that is able to convey a character or a feeling, something that was very important to eighteenth-century musicians and that is still a priority nowadays. After reading HIP literature, one can notice that articulation is one of the most important performance practices to realize an eloquent and expressive performance.

However, mainstream classical musicians may not share the same tradition on what is expressive. The *Gilbert Legacy*, a method written by Angeleita Stevens Floyd that shares Geoffrey Gilbert's[1] philosophy of flute playing, is a good example of the different means of expression in modern flute. In a discussion of flute sound, she writes:

> One desirable goal for every flutist is to have the ability to control and change tone quality in order to add excitement, interest, and variety to the expressive nature of a performance. For the purpose of clarity, these variable qualities of sound have been placed into the categories of (1) dynamics, (2) tone color, and (3) vibrato. […] The guidelines which indicate the appropriate character (tone color and vibrato) of a piece of music, are first, the dynamic markings indicated in the music and second, the interpretive style of the music as suggested by the composer, e.g., articulations, phrasings, tempo markings.[2]

Articulation comes only as a secondary consideration in this excerpt. This demonstrates that the main focus for modern flutists to achieve an expressive performance are tone quality and vibrato, which aligns with what I learnt in my modern flute training. In my

[1] Geoffrey Gilbert was an eminent English flutist in England in the twentieth century.
[2] Ageleita Stevens Floyd, *The Gilbert Legacy: Methods, Exercises, and Techniques for the Flutist* (Cedar Falls [Iowa]: Winzer Press, 1990), 81.

schooling, I was taught not to use vibrato when performing baroque music, which makes one wonder if baroque music was, and is, seen as less expressive by those who associate vibrato with expression. Since the scores usually are sparse with instructions and markings, the question arises: how to be expressive in this kind of music? What are the tools and possibilities?

This dissertation studies the possibility of applying eighteenth-century articulation to modern instruments. I chose to focus on this aspect of performance as it is, in my opinion, the biggest challenge when transferring between the two playing methods, and was also the main problem in my playing when I switched to the baroque flute. Michel Debost summarized the importance of articulation with a very evocative yet simple sentence. "Awkwardly placed accents affect interpretation in the same way comical foreign accents deform our own languages."[3] This quote has nothing to do with historical performance, but it highlights the importance of respect for the accentuation patterns, which is the basis of eighteenth-century articulation. When modern flutists perform eighteenth-century music, they play with a modern articulation, and very often without respect, or knowledge of accentuation patterns. To HIP musicians it sounds like they have a foreign accent. This dissertation is aimed towards modern flutists to help them alleviate their foreign accent.

HIP musicians and scholar have written many books on performance practice. For the baroque flute, there are three major books discussing the performing tradition, all written by baroque flutists who started their active career in the twentieth century: *The Notation is not the Music* by Barthold Kuijken, *The Early Flute* by Rachel Brown, and *Method for the One-Keyed Flute* by Janice Boland. These are great sources of information to learn

[3] Michel Debost, *The Simple Flute: From A to Z* (Oxford: Oxford University Press, 2002), 125.

more about HIP practices. They discuss HIP philosophy, notation, questions of tempo, ornamentation, articulation, and tonguing among other things. Another important HIP publication would be Bruce Haynes' *The End of Early Music,* which approaches the same performance practice matters as the previous books, but it goes into deeper discussion of performing styles, comparing performances on period instruments to performances on modern instruments. Maria Bania's second part of her thesis "The Articulation of Fast Passages," reviews different syllables flutists can use to tongue in eighteenth and nineteenth-century repertoire.[4] Written sources from the eighteenth century are also available to researchers, often in modern translations into English. Two of the most important treatises, explicitly for flute players, are Johann Joachim Quantz *On Playing the Flute* (1752) and Johann George Tromlitz *The Virtuoso Flute-Player* (1791), which provides the twenty-first-century musicians with important information on performing in eighteenth-century style. However, the main issue with HIP literature is that they often separate performances on historical and modern instruments. These primary and secondary sources provide excellent background information to guide performers on historical instruments. However, for a modern flutist seeking to incorporate HIP perspectives, good guidance is harder to find. This dissertation aims to fill that gap.

To address the application of eighteenth-century articulation to the modern instrument, the dissertation will be separated into three chapters. The first chapter introduces the topic, defines what baroque articulation is, and explores the reasons behind choosing this as the focus of the thesis. The final part of chapter one explains what the performing tradition is

[4] Maria Bania, "'Sweetenings' and 'Babylonish Gabble': Flute Vibrato and Articulation of Fast Passages in the 18th and 19th centuries," PhD diss., (University of Gothenburg, 2008).

and provides specifics about articulation according to the tradition. The second chapter focuses on differences between the modern and period style. This chapter is divided into two sections: a presentation of the styles and a recording analysis to demonstrate the differences between the two styles. The final chapter explores tonguing. The first section compares tonguing techniques exposed in modern flute technique books with historical tonguing outlining similarities and differences. The second section discusses the application of historical tonguing to the modern instrument. For this part, as very little has been written on the subject, I comment on my own experience applying eighteenth-century tonguing to the modern flute.

Various methodologies are used throughout this dissertation. Beside literature review, I use Sonic Visualiser to compare and analyse different recordings. To support Haynes's argument regarding the modern and period styles, I compare recordings of the Telemann Fantasias, recorded by modern flutists and baroque flutists. Sonic Visualiser is a software that provides spectrograms, which helps collect data on the performances. For example, one can measure the decibel levels of a crescendo or decrescendo, which can also be seen by the colours. One can also see the length of a note, and if there is a space between the notes or not. Sonic Visualiser helps to document objectively performance decisions made by the performer. I also share my own experiments applying baroque tonguing to the modern flute. For this section, I discuss syllable use in examples analyzed and see how flutist can apply eighteenth-century articulation to the Telemann Fantasias.

This dissertation focuses on Georg Philipp Telemann's *12 Fantasias for Flute Without Bass*. They are twelve short pieces (around 3-6 mins in length) that can be played individually or as a whole set. They were published around 1727-28 while Telemann was

working in Hamburg. The cover page of the first edition specifies that these are for violin, yet because Telemann mentions his flute Fantasias in his autobiography, experts think they were originally conceived for the flute. This is based on the range of the pieces, never below d' (the lowest note of the baroque flute) or higher than e"' (the highest note standardly used on the baroque flute). Also, there are no double-stops, as can be frequently seen in Telemann's *Violin Fantasias for Solo Violin TWV 40:14-25*. Furthermore, the different keys chosen all fit the flute. The baroque flute is built on a D major scale. All fingerings that are part of the scale, except the E, produce strong notes as are done by raising one finger, so the air column is never broken. Since the baroque flute, like a recorder, does not have keys, notes that are not part of the D major scale are executed with forked fingerings, which are often a variation of the upper note with added fingers to lower the pitch. For example, the fingering of the low G# is a variation of the A fingering, to which the flutist adds the three fingers of the right hand to lower the pitch to a G#. As a result, the air column is broken and the sound is much softer sometimes muffled in colour. Thus, some tonalities do not work on this instrument, as there are too many forked fingerings. Telemann's set of Fantasias include some keys that are not ideal but are nonetheless playable such as Bb major, C major, E major, F# minor, G minor.

I chose these Fantasias for this dissertation because they are a good summary of many styles present in the baroque era. In Lena Weman's liner note of her CD, she writes: "Telemann offers us an encyclopaedic experience of 18th century music but in miniature format: The French overture, Sonata di chiesa, Suite, Toccata and Fugue, different dance types and so on."[5] Another reason to focus on these Fantasias, is that that there are many

[5] Lena Weman. *Telemann – 12 Fantasias for solo Flute/ Georg Philipp Telemann.* Recorded 2013. Euridice.

recordings. The Telemann fantasias were also ideal for the recording analyses in the second chapter, since they have been recorded by both modern and baroque flutists. Unlike the solo-flute music of Johann Sebastian Bach, Telemann's fantasias offer a broad representation of common baroque styles. The use of solo-flute music (as opposed to chamber music) enabled clearer analysis with the spectrogram produced by Sonic Visualiser.

Chapter 1 Eighteenth-Century Articulation: A Definition

This chapter aims to contextualize and define eighteenth-century articulation. To get a better understanding of this concept, the chapter will be divided into three sections. The first section explains how articulation has a broader definition than what musicians most often think. The second section explains why the focus of this thesis is on articulation, discussing the relationship between the performer and the score, and describing what the HIP tradition is. The final part of this chapter will glance through the rules of articulation suggested by the HIP tradition, which will be studied in more detail in the subsequent chapter in the form of a case study.

1.1 Definition of Larger Concept of Articulation

When flutists today think of articulation, they probably refer to tonguing. However, one must differentiate these two concepts, and in eighteenth-century treatises a clear distinction can be seen. Quantz states: "The tongue is the means by which we give animation to the execution of the notes upon the flute. It is indispensable for musical articulation, and serves the same purpose as the bow-stroke upon the violin."[6] In this quotation, articulation and tonguing are clearly distinct. Indisputably, these two concepts are related, but tonguing is the technique used to articulate. A similar comparison would be bowing for string players. Bowing is a technique to articulate the music, but not the sole definition of articulation. Tonguing will be studied and discussed in detail in subsequent chapters, but it will not be the sole focus of this thesis.

[6] Johann Joachim Quantz, *On Playing the Flute (1752),* ed. Edward R. Reilly (New York: Schirmer Books, 1985), 71.

How can eighteenth-century articulation be defined? The *Grove Music Online* encyclopedia's article "Articulation and phrasing" is a good indicator when already the title points to a larger concept. In fact, articulation has a lot to do with phrasing. One can see the intertwinement of articulation and phrasing in this quote:

> The means of articulation, and hence of phrasing too, vary widely. Single notes may be articulated and phrases begun by the "placing" of notes (their being played or sung a fraction late, separated from the preceding note by a brief silence or other agogic device), by an accent (or conversely by an unexpected unaccented note in a loud passage) or other dynamic device, or by nuances of timbre or intonation.[7]

This definition is a helpful first approximation, but for present purposes it will be necessary to draw more specifically from eighteenth-century sources. Writing a definition that suits each era is hard because its essence kept changing.

Rhetoric helps to understand the concept of eighteenth-century articulation. Rhetoric is an ancient art that came from Ancient Greece and Rome, and it was still in the school curriculum in the eighteenth-century. It taught pupils to deliver speeches effectively and with eloquence. Eighteenth-century musicians often refer to these techniques in their treatises. For example, Quantz, compares a good performer with a great orator.

> Musical execution may be compared with the delivery of an orator. The orator and the musician have, at the bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions… [8]

Like an orator, a performer might use rhetorical tools to enhance the eloquence of their performance. Later in this chapter, Quantz characterises a good rhetorician:

> As to delivery, we demand that an orator have an audible, clear, and true voice; that he have distinct and perfectly true pronunciation, not confusing some letters with

[7] Geoffrey Chew, "Articulation." *Grove Music Online*, Accessed October 19, 2022 https://doi.org/10.1093/gmo/9781561592630.article.40952
[8] Quantz, *On Playing the Flute*, 119.

> others, or swallowing them; that he aim at a pleasing variety in voice and language; that he avoid monotony in the discourse, rather allowing the tone of the syllables and words to be heard now loudly, now softly, now quickly, now slowly; and that he raise his voice in words requiring emphasis, subdue it in others. He must express each sentiment with an appropriate vocal inflexion, and in general adapt himself to the place where he speaks, to the listeners before him, and to the content of the discourse he delivers.[9]

This quote highlights four shared elements between rhetoric and eighteenth-century articulation: the clarity of the voice, the importance of variety, placing the emphasis at the right place, and knowing the implied mood. First, the clarity of the voice may be compared to the importance of the clarity of the attack in articulation. To avoid monotony, articulation principles suggest varying the length and strength of notes, like a great orator would do when delivering a speech. For a musician, this means identifying which notes are important in the phrase and emphasizing them (reasons why and how will be discussed into more details in a subsequent section of this chapter and in the case studies in following chapters). Lastly, like the orator, musicians may vary the clarity and strength of their attack according to the character of the music.

In brief, this section showed that articulation means more than the mere tonguing of a note. Tonguing is a technique to articulate rather than the sole focus of articulation. Articulation does not only determine the note length, but also influences its dynamic. It is also important to remember that articulation should always be put into context of a musical phrase.

[9] Quantz, *On Playing the Flute*, 119.

1.2 Reasoning for the Choice of Topic for this Dissertation

This project focuses on articulation for several reasons. In my experience, it is one of the most challenging points when transferring between modern style and HIP playing. Articulation is a crucial performance practice to make the music sound historically informed. Furthermore, for eighteenth-century musicians, articulation was one of the main elements of an expressive performance. In Quantz's chapter "Of the Use of The Tongue in Blowing Upon the Flute," he mentions:

> The liveliness of the execution, however, depends less upon the fingers than upon the tongue. It is the latter which must animate the expression of the passions in pieces of every sort, whatever they may be: sublime or melancholy, gay or pleasing.[10]

Here, Quantz highlights how articulation may convey an affect or a character, and help increase the expressivity of the performance.

Another important aspect that led me to centre my research around articulation is the lack of information from the score. When one looks at an eighteenth-century score with a twenty-first-century perspective, one may think that the score lacks information. Someone who is not used performing eighteenth-century music might not know how to perform this music. On the absence of articulation marking, Kuijken affirms that it

> … means that the performer had to follow the conventional rules of the time and place -- as is so often true, 'absence of proof does not mean proof of absence.' The composer was expected to notate any exceptions to these rules because even a well-trained musician could not necessarily guess where to go against the conventions.[11]

[10] Quantz, *On Playing the Flute*, 71
[11] Barthold Kuijken, *The Notation Is Not the Music: Reflections on Early Music Practice and Performance*, (Bloomington; Indianapolis: Indiana University Press, 2013), 55.

Depending on the composer,[12] articulation markings in a manuscript or a first edition does not demonstrate the conventions of the time, but rather exceptions. When there is nothing written, musicians were expected to apply articulating conventions from the time. In addition, the eighteenth-century score does not have the same authority as a twentieth-century score. In *Text and Act*, Richard Taruskin challenges the authority of the score:

> Here, too, it is easy enough to show that ultimate authority rests not in the texts but in the interpreters (for texts do not speak for themselves); that texts, no less than composers, are routinely outranked, if only by other texts or types of text; that when choice among texts is exercised, the choice is irreducibly arbitrary, however elaborately fiat be disguised as rule; hence (again) that all nontraditional or antitraditional authority is discretionary authority; and, finally, that 'discretionary' is just a euphemism for personal and subjective.[13]

The eighteenth-century score is not a direct representation of the composer's intention; rather it grants more authority to the performing tradition and to the performer than a twentieth-century score.

To illustrate how the HIP performer has a different role than a mainstream classical musician, Haynes introduces the concept of the "transparent performer," which is the role often asked of a mainstream classical musician. He defines "the 'transparent' musician as a selfless vehicle, a concept very far from the performer's role in the rhetorical period."[14] In reality, the role of an eighteenth-century performer is as important as the composer regarding the performance of a work. The delivery/performance was as important a part of the rhetorical process as the composition (invention) of the work. Performers were

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[12]Harnoncourt, an experience early music conductor, has suggested that J. S. Bach, is known to provide more detailed instruction on articulation. Because of his position, Bach was often working with younger musicians and as they were not as familiar with the conventions, Bach added slurs and dot to help them learn how to articulate. Nikolaus Harnoncourt, *Le discours musical: Pour une nouvelle conception de la musique*, translated by Dennis Collins (Paris : Gallimard, 1984), 54.

[13] Richard Taruskin, *Text and Act: Essays on Music and Performance* (New York: Oxford University Press,1995), 185.

[14] Bruce Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century*, (Oxford, New York: Oxford University Press, 2007), 95.

expected to ornament, add implied slurs, accents, and change note length depending on the character, and add dynamics according to the eighteenth-century performing tradition.

1.3 Performing Tradition: Historical Performance

Before listing the principles that originate from the HIP tradition, it is important to situate and define this idea. Taruskin reflects on the concept of tradition and style.

> The assimilation of performance style to the tradition of the new was accompanied by a heavy assault on another kind of tradition, what from here on I shall call the "oral tradition." By "oral tradition" I do not mean necessarily a mouth-to-mouth tradition, but any tradition that is founded on listening and emulating. It is the ordinary handing-down from performer to performer that keeps musical repertories alive. [15]

The HIP tradition can be considered an oral tradition. Despite the extensive written material about HIP, most performers learn through lessons, master classes, and recordings, predominantly through listening and emulating. From now on, when I refer to the HIP performing tradition, to distinguish it from the eighteenth-century tradition, it will be called historical performance. It is based on what people studying HIP believed the eighteenth-century performing tradition was. This is an important nuance. Because of the lack of recordings from that time, no one knows for sure how the music was performed then; thus, the performing tradition refers to the twentieth-century revival of the practice. This performance style changed and evolved in the twentieth century, which according to Taruskin reinforces the idea that historical performance is an oral tradition:

> Why has historical performance been improving so spectacularly over the last decade? Why do we hear so much less self-conscious downbeat bashing than we used to, so much less distracting *messa di voce*? It's not because the performers are reading better treatises (the treatises haven't changed), or because their hardware is improving (though of course it is). It's because they are not just chaining themselves

[15] Taruskin, *Text and Act*, 179.

> to the documents. They are listening to and competing with one another, starting younger and with more experienced teachers, thinking of themselves increasingly as normal rather than as deviant or alienated members of musical society. In short, the movement has spawned a viable oral tradition.[16]

In brief, when I refer to historical performance in this thesis, one should understand that it refers to the HIP performance practices, not the eighteenth-century tradition, because that one is lost permanently.

The subsequent paragraphs will expose the different principles of articulation according to historical performance. These principles come from treatises, and books and articles written by HIP musicians such as Brown and Kuijken. Since historical performance is rooted in the twentieth-century revival of historical practices, it is important to use not only historical sources, but contemporary sources as well.

1.3.1 Importance of Variety

Firstly, both HIP and eighteenth-century performers enjoy variety in their playing. Variety is one of the reasons why there are that many articulation principles. In his chapter "Of Good Execution in General in Singing and Playing," Quantz notes:

> No less must good execution be *varied*. Light and shadow must be constantly maintained. No listener will be particularly moved by someone who always produces the notes with the same force or weakness and, so to speak, plays always in the same colour, or by someone who does not know how to raise or moderate the tone at the proper time.[17]

Changing the strength or the tone colour is another manner to vary articulation. This quote mostly discusses tone quality, but other elements can be added to create variety. For example, timing is an important feature of articulation and is an interesting way to vary

[16] Taruskin, *Text and Act*, 194.
[17] Quantz, *On Playing the Flute*, 124.

articulation by placing a note either earlier or later than it is expected. Note length is another aspect that is not discussed in this quote, but it is implied that everything should not be performed at the same length.

To perform with varied articulation, the historical performance offers many principles that may influence the length or strength of a note. Many musical factors will affect articulation.

1.3.2 The Size of an Interval

Quantz's chapter "Of the Use of the Tongue in Blowing Upon the Flute" discusses the used of the syllable "ti" (for percussive and short notes) vs. "di" (for softer attacks and longer notes). He moreover advises that these syllables can correspond to different sizes of intervals: "If leaps are formed by quavers in the Allegro, *ti* is used for them. If, however, other notes follow which ascend or descend by step, whether they are quavers, crotchets, or minims, *di* is used."[18] Quantz does not explicitly discuss note length but uses syllables to express his ideas. Earlier in the chapter, he explains that *ti* should be used for percussive and short notes. On the other hand, he suggests using "di" when the music asks for a softer attack and longer notes.[19] This quote can therefore be understood as the greater the interval, the shorter articulation, and stepwise motion should be played with a longer tonguing.

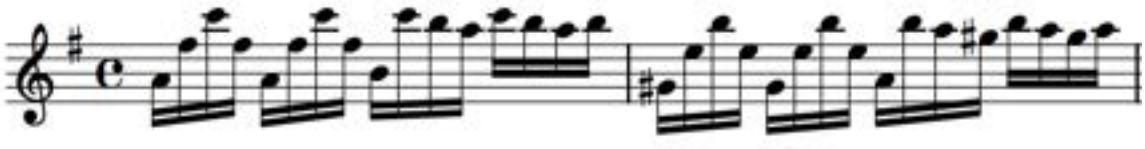

Figure 1.1 – Telemann, Fantasia no.11 TWV40:12, mm. 18-19

[18]Ibid., 73.
[19] Quantz, On Playing the Flute 71.

The m. 18 of the first movement of *Fantasia No. 11 in G major* is an example that demonstrates how this rule may affect the length of the notes. For this excerpt, the first beats of m. 18 can be played with a shorter, or detached, articulation because of the leaps. The second beat should be performed in the same way, but a little softer with a lighter articulation as it is on a weaker beat. Musicians can also take time to place the large leaps on beat 1, 2 and 3. On the other hand, the second half can be played with a longer articulation, softer tonguing, in tempo as it is stepwise motion. For the transition between mm. 18-19, the b" can be shortened, as it is far from the g#'. This note is also one of the softest notes on the baroque flute, so, by playing b" short and soft, it will help to emphasize g#'.

1.3.2 The Effect of Tempo

Another variable that may shape the length of a note is the affect or the tempo marking of a movement. On that subject, Quantz declares:

> Since some notes must be tipped firmly and others gently, it is important to remember that *ti* is used for short, equal, lively, and quick notes. *Di*, on the contrary, must be used when the melody is slow, and even when it is gay, provided that it is still pleasing and sustained. In the Adagio *di* is always used, except in dotted notes, which require *ti*.[20]

These two ways to tongue a note offer different sound results. Using the right tonguing is important because it will help convey the character. Slower tempi are often in a more cantabile character and require singing qualities; hence, the importance of using a softer

[20] Quantz, *On Playing the Flute*, 71.

articulation like “di”. On the other hand, faster tempi require a shorter, more percussive to convey their gay or angry character; thus, flutists should employ “ti”.

Figure 1.2 – Telemann, Fantasia no.3 TWV40:4, mm. 1-3.

The beginning of the *Fantasia No. 3 in B minor* is an instance in the Fantasias where flutists can vary their syllables to convey the different characters. In the largo section, they should use “di” to get a softer attack, which corresponds better with a slow movement character. Although, for the vivace section, articulation should be kept on the shorter side and flutists may employ more “ti”.

1.3.3 The Beat Hierarchy

Keeping the two rules just presented in the paragraphs above, other factors will determine the length and strength of a note. Knowing which note to emphasize in a phrase is one of the most important aspects of the historical performance. The beat hierarchy will affect the length, strength, and placement of a note. Brown discusses this in her chapter on articulation:

> In the eighteenth century musicians attached great importance to the hierarchy of beats within a bar, of bars within a phrase and of phases within the whole. The regular metrical division of the bar-line denoted the importance of the downbeat and, to some extent, in 4/4, 6/8 or 12/8 time also the half-bar. […] Thus in duple and especially triple time, the later beats in the bar should be lighter and shorter. This accentuation was an inherent part of string playing where the design of the bow naturally produced a much stronger down-bow than up-bow, and an intrinsic part of dancing, where a step or combination of steps was designed bar by bar or over a group of beats.[21]

[21]Rachel Brown, *The Early Flute: A Practical Guide* (Cambridge: Cambridge University Press, 2002), 74.

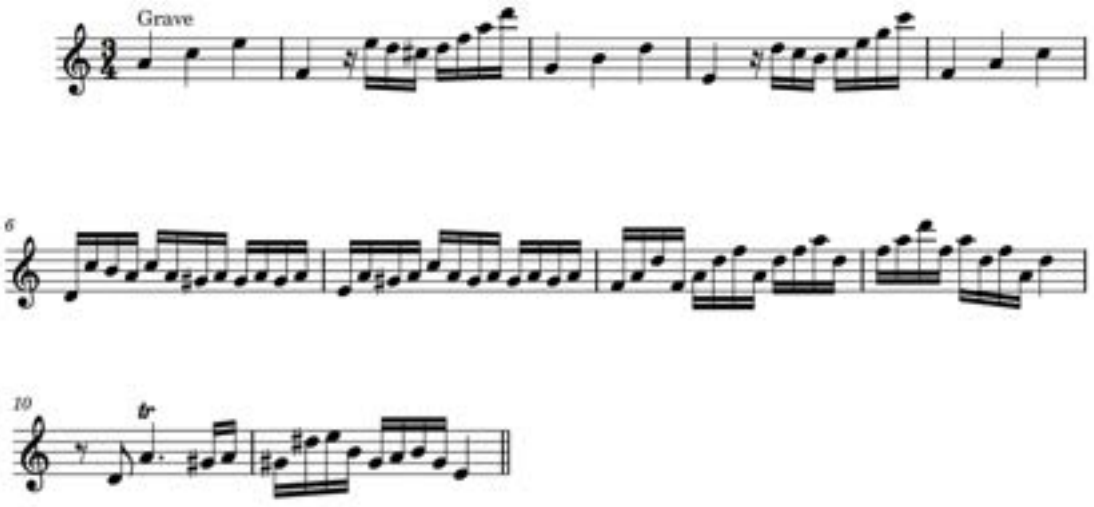

Figure 1.3 – Telemann, Fantasia no. 2 TWV40:3, mm. 1-11.

How does beat hierarchy influence note length and dynamics in the first movement of *Fantasia No. 2 in A minor*? There are two possibilities to perform the quarter notes in mm. 1, 3 and 5. As it is a slow movement, performers may decide to keep it at relatively the same length and do a decrescendo to emphasize the beat hierarchy. They may also decide to shorten the notes as they move away from the downbeat combined with a decrescendo, which will lighten the second and third beat of the bar.

The concept of good and bad notes is often used in treatises to show which notes to emphasize. Kuijken uses that terminology to push the discussion further and states beat hierarchy could be applied to the sixteenth-note scale.

> In this manner, a group of four articulated "equal" notes will be played 1 2 3 4, and also longer series of sixteenth notes are not to be performed with equal strength, but the bad ones will be played softer and/or shorter than the good ones. Shorter can mean (1) later, as in inégalité […] or (2) held less long.[22]

[22] Kuijken, *The Notation is not the Music*, 56.

This comment agrees with Quantz's comments on how to perform fast passages, where he mentions: "In quick passage-work the single tongue does not have a good effect, since it makes all the notes alike, and to conform with good taste they must be a little unequal."[23]

In the second half of the first movement of Fantasia No. 2, one can observe how the beat hierarchy influences performance decisions at the sixteenth-note level. The beat hierarchy is not the only musical element that affects articulation in this example, but it provides a great starting point for articulation.

For mm. 7 and 8, emphasis should be placed on e' and f'. Because these are weak notes on the baroque flute, as they are performed with fork fingerings, baroque flutists often add space before the note to make it sound stronger and emphasized. Thus, the last note before should be played short and piano, which creates space, and emphasis on the note that is on the downbeat. The remaining notes of m. 7 are influenced by the beat hierarchy on the dynamic level. In mm. 6 and 7 flutists should think of doing a decrescendo as they are moving away from the important beats. However, the performer might want to keep the notes on the longer side as they are in conjunct motion, except when there is a leap, i.e., between the d' and the c" in m. 6 and the e' and the a' in m. 7.

In mm. 8-9, the beat hierarchy will not only dictate the dynamic but the length of the note as well. The sixteenth notes falling on the beat will be played a little longer and the other one will be played shorter as we are moving away from the beat, like this 1,2,3,4. The sixteenth note that falls on the downbeat will also be played longer than the notes that fall on the second and third beat of the measure. One could think to do a crescendo in m. 8 that would lead to the f" in m. 9 as the melody is going toward that note. Rather than

[23] Quantz, *On Playing the Flute*, 74.

doing a gradual crescendo where every note are intensified and sustained, one may want to do it over the first notes of every sixteenth-notes group (f', a', d") and keep unimportant notes shorter and in a softer dynamic, which still emphasizing the beat hierarchy at sixteenth-note level.

1.3.4 The Harmony

The beat hierarchy is not the only musical feature that influences articulation. If one only follows the beat hierarchy, emphases will always fall on the same beats; therefore, the performance will lack variety. The harmony also changes articulation. In the HIP literature, there is a consensus that the performer should recognize if the note played is a dissonance or a consonance. In his chapter on dynamics, Kuijken mentions that dissonances should be played

> … stronger than their resolutions (which are normally slurred to the preceding dissonance). In the Quantz *Versuch*, we find dissonances themselves divided into different classes of harshness and, thus, of loudness. Intervals and dissonances can nuance or even overrule the importance of the strong/weak metric position within the bar. However, this will not turn a bad note into a good note, it only makes an accented bad note highly efficient because it is then perceived as exceptional. [24]

Most of the time, dissonances found in baroque music are appoggiaturas. What Kuijken does not note is the expressivity of an appoggiatura or strong- beat dissonances, which is the reason why a performer should emphasize it. On this, Quantz writes:

> Consonances make the spirit peaceful and tranquil; dissonances, on the other hand, disturb it. […] But the more displeasing the disturbance of our pleasure, the more agreeable the ensuing pleasure seems to us. Thus the harsher the dissonance, the more pleasing its resolution. Without this mixture of agreeable and disagreeable sounds, music would no longer be able now to arouse the different passions instantly, now to still them again. [25]

[24] Kuijken, *The notation is not the Music*, 57.
[25] Quantz, *On Playing the Flute*, 254.

Quantz reports the disturbance caused by dissonances to the eighteenth-century audience. However, it helped them appreciate the consonance, thus, the importance of playing it stronger and longer to emphasize the dissonance's expressivity.

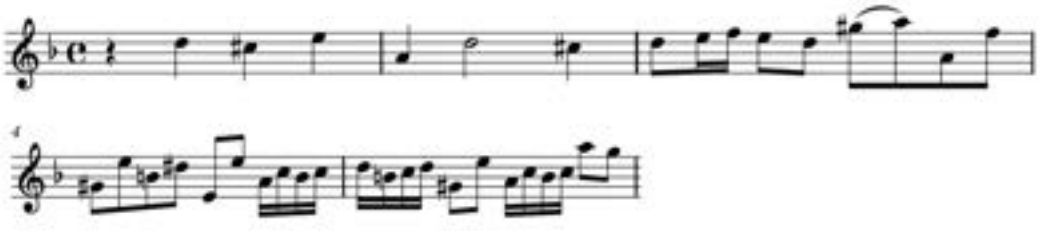

Figure 1.4 – Telemann, Fantasia no. 6 TWV40:7, mvt 2, mm. 1-5.

The Telemann Fantasias are without bass, yet there is an implied harmony. Appoggiaturas or dissonances in this collection are often place on strong beats. To illustrate this point, it is important to find an example where the dissonance is not on a downbeat to demonstrate that it can overpower beat hierarchy and create more variety in articulation. The thematic material of the fugue in the second movement of *Fantasia no. 6 in D minor* offers a possibility to prove this point with its d" on the second beat of m. 2. Because the d" is a dissonance in the implied A major harmony (A,C#, E), one should play the note longer, in a stronger dynamic and with a strong attack. To accent this note, the performer should play the a' on the first beat shorter and softer than the d", which contradicts the beat hierarchy. The c#" on the fourth beat of the bar should be played softer as it is the resolution of the dissonance, thus, following the rule provided by Quantz and Kuijken. This theme is the subject of a fugue and will be repeated numerous times in the movement. The accentuation pattern established in the first statement of the subject may be repeated at every utterance of the fugue, so the audience recognize the thematic material, which is sometimes ornamented by Telemann.

1.3.5 Other Rules on Articulation

To conclude his chapter on articulation, Kuijken provides a bullet-point list of rules.

- Ornaments consisting of many notes (the equivalent of coloraturas for the voice) are slurred; otherwise, long slurs are rare, though they become increasingly more frequent toward the end of the eighteenth century.
- Slurs usually lie within one harmony and are not extended over the barline [SIC]; generally slurs do not connect a work to a strong beat or subdivision thereof.
- Most slurs are expected to produce a diminuendo, and the last note under the slur is generally shortened; thus the note after the slur is clearly detached […]
- Notes before appoggiaturas are shortened, in order to give more declamatory value to the appoggiatura.
- The less important a note is, the shorter it is held.
- Articulation is proportionate to the size of the intervals to be played: the greater the interval, the shorter the articulation.[26]

Some of these rules were not discussed in the previous section. However, they relate to concepts discussed previously (beat hierarchy and harmony). I included these rules as they are a great summary of historical performance. The case study section in the subsequent chapter will explain and contextualize them. The case study section will also demonstrate that there are different ways to interpret the rules. Different performances of the same movement may result in different interpretations of these rules, still being equally historically informed, depending on rules the performers decided to observe.

1.4 Summary

In conclusion, we could understand that for eighteenth-century musicians, articulation meant more than the mere tonguing of a note. Articulation and phrasing are strongly intertwined concepts. Like rhetoric, where the orator identifies words in the

[26] Kuijken, *The Notation is not the Music*, 54.

phrase with strong emotional content, articulation helps the musicians to highlight important notes to enhance the performance's expressivity.

This chapter also explains why the focus of this research project is on articulation. HIP and 18th-century musicians all agree articulation is the key to an expressive performance, yet the lack of information from the score should not stop you from an expressive performance. Taruskin and many other scholars affirm that the relationship with the score is different in eighteenth-century music than the music that was composed after the nineteenth century. In the music composed before the 1800, composers rarely provide articulation markings because their music was composed for their time, and they did not expect their music to be performed 200 years later. The lack of articulation marking only indicates that musicians would follow the conventional rules from the time as it was common knowledge. As a result, musicians should not read the score in a positivist manner like a "transparent performer" would do. The role of the eighteenth-century performer was far from the twentieth-century "transparent performer." They were not expected to perform the music as written, but they had as much authority as the composer regarding the performance of the work. This chapter also explained that the historical performance refers to the revival of the performance practices, not the performing tradition from the eighteenth century, as it is impossible to know exactly how it sounded then.

The final section provides a few important rules regarding articulation. The most important rule would be the importance of variety in articulation. This portion of the chapter discussed the importance of having different emphases in phases that would be determined by the beat hierarchy or the harmony. It also discussed other elements that may influence length or strength of a note in a phrase such as the general affect of a movement,

if the melody is composed of leaps or step, or which function the note holds in a phrase. Is this method of articulation very different from what is done my mainstream classical musician? HIP scholars like Haynes and Kuijken did witness different styles in performing eighteenth-century music, styles which will be discussed in the following chapter.

Chapter 2 Modern Style vs. Period Style Articulation – A Comparison

In my master's thesis, I observed to which degree modern flutists honoured the historical performance in the twentieth century. I concluded that some performers, like Emmanuel Pahud, were more conscious and better complied with the tradition. However, after learning about historically-informed articulation, I realized that this subject needed to be discussed in more detail, especially regarding performances on modern instruments.

The aim of this chapter is to shed light on the rationale behind this dissertation and demonstrate how different articulation is in mainstream classical music than it is in HIP performance. It will be divided into two sections. The first section will focus on the Modern and Period styles, two concepts brought by Haynes in *The End of Early Music*, which helps in understanding the different performance style of early music.

The second half of this chapter will be a series of case studies to illustrate the theory of the performance style. Each case study consists of recording analyses of examples discussed in the previous chapter. Sonic Visualiser is employed to produce spectrograms to get visual cues to compare different articulations between modern and baroque flutists. To keep the focus on the text, the spectrograms can be found in the Appendix.

Performers for the case studies were selected based on a number of criteria. For modern flutists, I chose recent recordings, as baroque music performances on modern instruments have evolved in the last 50 years. I also privileged performers from younger generations, born after 1960, as they went to school after the HIP movement was established. All recordings have been done in the past decade (2013-2020), which is important as modern flutists are becoming, to different degrees, more aware of the

performance practice. I chose Emmanuel Pahud's recording (2018), as he is one of the most influential flutists of his generation. Amy Porter's (2013), and Vincent Lucas's (2020) recording were selected to compare with Pahud as they are from the same generation. I also examined recordings by Jasmine Choi (2015) and Seiya Ueno (2020) as they are from a younger generation. These performers represent different generations, allowing me to test the hypothesis that younger flutists who studied at the beginning of the twenty-first century may show greater influence from HIP.

I did not employ explicit criteria for the selection of recordings by baroque flutists. The oldest recording included is by Barthold Kuijken (1978). Given that he is one of the HIP pioneers, his recording has been highly influential. I also considered three more recent recordings made by baroque flutists: Jed Wentz (2007), Lena Weman (2013), François Lazarevitch (2017). The recording analyses examine how the performers' choices are rooted in period style performance practices. The analysis will compare the modern flutists to one Baroque-flute school, as all the performers studied with Barthold Kuijken at one point in their career. Along with Kuijken, Wilbert Hazelzet was another important teacher in baroque flute in Den Haag. However, even if they have a slightly different style, they both follow historical performance practices.

2.1 Period Style and Modern Style

Haynes's survey of twentieth-century performance style distinguishes between what he calls romantic, modern and period (HIP) styles. By the mid-twentieth century, the romantic style had disappeared, partly because a generation of romantic performers died, and partly because the style evolved into the modern style. Therefore, in the second half of the twentieth century, the modern and period style coexisted.

Today, the performance style is typically linked to the type of instrument, with HIP players performing on period instruments and modern-style players on modern instrument. However, Haynes affirms that, at the beginning of the HIP movement, the main concern was the style more than the instruments.

> HIP entered the 1960s with concerns for stylistic performing, but period instruments were not yet a priority. By the end of the 60s, the new instruments were established as standard for Period performing. […] A good example of state-of-the-art Period style in 1962 is a recording of Telemann's e-minor concerto for recorder and traverso made by Frans Brüggen and Frans Vester, who in the next decade were to become icons and gurus on their instruments. In 1962, the ensemble plays at A-440 on Romantic instruments; strings are set up in modern style, Brüggen plays on a modern design of recorder (not a copy of an old original), and Vester on what he was later to call the "iron flute."[27]

This quote illustrates that performing style can be applied to the modern instrument. Of course, period instruments were important in the development of the historical performance because they helped recreate the performance practice, as they react differently than modern instruments.

Although my background was originally on modern flute, I have studied the baroque flute as part of my research for this dissertation. Although the two instruments have some similarities, including some similar fingerings, overall the fingering system and sound production are very different. Specifically, since the tone hole is much smaller on the baroque flute, it requires less air than the modern flute. It also changes the way the instrument resonates. Also, the addition of vibrato is a common practice in sound production on the modern flute, which is strongly rejected in the HIP tradition. Tonguing techniques is another difference between the two instruments. Because it is an extensive

[27] Haynes, *The End of Early Music*, 43.

subject, this will be the focus of the following chapter, where it will be discussed in greater detail.

2.1.1. The Modern Style: A Definition

The performance of baroque music on modern flute has changed drastically in the last 50 years. Emmanuel Pahud's recording of the Telemann Fantasias is much more historically informed than Jean-Pierre Rampal's, yet Pahud's performance includes elements that belong to the modern style. Compared to the Romantic style Haynes describes that modern-style traits are

> … essentially restrictions: unyielding tempo, literal reading of dotting and other rhythmical details, and dissonances left unstressed. Modern style is prudish, the musical equivalent of 'political correctness'[28]

Haynes enriches his definition of the modern style at the beginning of this chapter where he lists most characteristics of this style in the bullet-point form:

- "Seamless" legato,
- Continuous and strong vibrato,
- Long-line phrasing,
- Lack of beat hierarchy,
- Unyielding tempos,
- Unstressed dissonances,
- Rigidly equal 16th notes.[29]

From that bullet list, almost all items on Haynes list fall within the broad definition of articulation developed in the previous chapter, with the exception of vibrato and tempo.

Haynes is not the only one to notice the importance of legato in modern style. Francis Baines goes further discussing the subtility of the attack.

[28] Haynes, *The End of Early Music*, 49.
[29] Ibid., 48.

> Articulation must also be important because it provides the very speech of instrumental music. Organists today will declare that they were taught never to let their fingers leave the keys, which resulted in a sound which was rather glutinous and often unrhythmical – totally alien to both articulation and ornamentation. At time the pendulum of reaction has swung so far in the opposite direction that the articulation has become very pronounced. Now it is usually more subtle – so subtle that it is sometimes hard to perceive, yet it would be very noticeable if it were not there. It is possible to glean a little information about articulation in the Renaissance. A recorder may not be the most expressive of instruments but is capable of a remarkable degree of articulation …[30]

Baines appears to be critiquing what Haynes calls the modern style. His discussion focusses on twentieth-century organ practices, but his comments apply equally well to other instruments such as the flute.

Choi's recording of the first movement of the *Fantasia no. 8* by Telemann illustrates Baines's point, as one cannot hear the attack of the notes. To hide the tonguing, she makes a crescendo on every note, which is obvious when listening to her recording at a slower tempo. It seems as if she does not use her tongue and instead articulates with *ha*, like an air attack. Lucas, Pahud and Ueno also share this kind of air attack. Among the modern flutist whose recordings I examined, Porter is the only one where one can hear a clear attack of the tongue in the performance of this movement on the modern flute. If we compare the attack of the baroque flutist, we can hear a clearer attack of the note. Looking at the spectrogram, one can see a strong beginning of the note with a decay as the note progressed, except for the first note, which is often a *mezza di voce*.

[30] Francis Baines, "Musical Instruments and Performers of the Past," in *Companion to Contemporary Musical thought vol.2*, ed. John Paynter and all (London and New-York: Routlegde, 1992), 969.

2.1.2 Period Style

In contrast with the modern style, Haynes describes the following attributes of period performance:

> The attributes of period style like phrasing by gesture, dynamic nuance, inflection (individual note-shaping), tempo rubato, agogic accents and note placing, pauses, and beat hierarchy all tend to run counter to the predictable, the automatic, the machine-like regularity of the Modern style.[31]

Most attributes of period style Haynes discusses relate to the larger concept of articulation (i.e., phrasing, dynamics, individual notes shaping, agogic accents, note placing, pauses, beat hierarchy). All elements originate from the historical performance, which was discussed in the previous chapter.

2.2. Case study

For each of the following case studies, I will analyze how selected recordings align with Haynes's description of modern vs. period styles.

2.2.1 Telemann Fantasia no. 8 – mvt 1, mm. 1-4

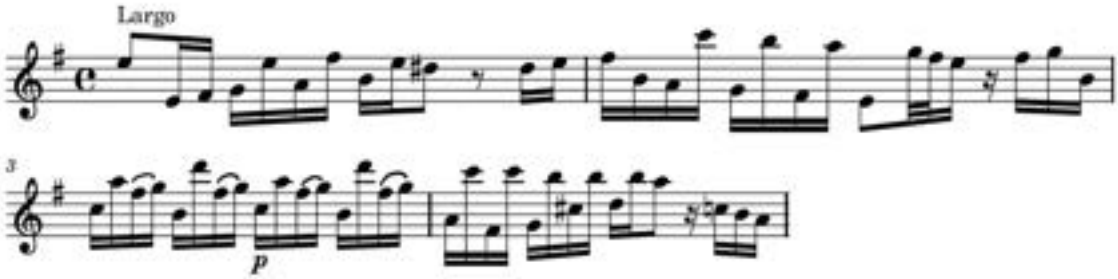

Figure 2.1 – Telemann, Fantasia no. 8 TWV40:9, mm. 1-4

[31] Haynes, *The End of Early Music*, 58.

The first case study will focus on mm. 1-4 from the first movement of *Fantasia no. 8* by Telemann. I will observe if the general character, the beat hierarchy, the distance between the notes have influenced their performance choice. An important consideration will be the execution of slurs, since period style specifies that the first note of a slur should be played longer and in a stronger dynamic than the following notes under it.

2.2.1.1 Analysis: Modern Flutists

On the general length of the notes, both modern and baroque flutists agree that slow movement should be performed with a long articulation. The main difference between modern and baroque flutists is that modern flutists tend to play the notes with a very sustained articulation, without silence between the notes, and negligible note variation. This can be seen in the spectrogram; most 16^{th} notes are performed at the same length. Choi, Lucas, Ueno's recordings are characteristic of the modern style. They play most sixteenth notes evenly and sustained. For example, on the fourth beat of m. 2 Choi plays a long B' with a crescendo, upbeats are also often sustained leading to the following beat. Leaps are generally performed equally. They perform slurs in a sustained manner. These choices all more idiomatic to the modern style rather than the period style.

Pahud's recording includes more elements that reflect the influence of historical performance. He emphasizes the beat hierarchy using stronger dynamic on important beats; for example, the spectrogram shows that the first beat of m. 4 is played stronger as the colour is going more towards red. However, most sixteenth notes are played in the same length. For the big leaps in m. 2, he underlines the lower notes, playing them in a louder dynamic, but the higher notes, even if softer, do not sound less emphasized than lower

notes as they are performed at the same length. Even if Pahud incorporates elements from historical performance, it is analogous to the other modern flutists' recordings as it shares some characteristics of the modern style such as sustained upbeats, sustained slurs, emphasized fourth sixteenth notes on the fourth beat of m. 2.

Porter's recording, compared to those by other modern flutists, has a clearer attack, resembling what period players do. She also varies the length of the notes, yet it is not always in favour of the beat hierarchy. For example, on beat 2 of m. 1, there is a slight accent on the fourth sixteenth notes (f#"). However, we can see clear emphasis on the f#" in m. 2, which is played longer in a stronger dynamic. Porter also plays a diminuendo in the slurs in m. 3, but she plays the second note the same length as the first one, which deviates from historical practices. However, in the second half of the bar, in the piano section, she cuts the second note of the slur a little shorter, which complies better with the historical performance. Like her colleagues of the first group, she plays the leaps in an equal manner dynamic and lengthwise.

In brief, most recordings chosen on modern flute include characteristics of the modern style described above. They often play in a legato manner with equal sixteenth notes, which is characteristic of the modern style. Porter and Pahud seem to be more aware of historical performance and incorporate a few elements in their performance. However, some important elements of the HIP tradition are not observed, which cause them to sound more in the modern style.

2.2.1.2 Analysis: Baroque Flutists

Compared to the variety of approaches among the modern recordings, there appears to be a greater consensus among the baroque flutists about the phrasing of these four bars.

They play this phrase with a lot of variety of length keeping it generally long. Baroque flutists' recordings are generally more homogenous than modern flutists' recording as they are following historical performance practices, which has a clearer set of rules to follow. The equivalence would be to compare different recordings of standard twentieth-century music on the modern flute. The recording would most certainly be more homogenous, as there is a still a strong tradition for this repertoire.

All baroque flutists follow the beat hierarchy to guide their articulation. First beats are often highlighted using longer articulation in a stronger dynamic. The baroque flutists also shorten the last note of the fourth beat to help accent first beats. For example, in m. 3, the c" on the first beat is a weak note, as it is a fork fingering, and the b' on the fourth beat of m. 2 is not. Playing the b' lighter helps to emphasize the c" on the first beat. This is a common practice among baroque flutists, and it can easily be done on a modern flute, even if it is not necessary from a technical point of view. However, from an interpretative standpoint, it is necessary.

All baroque flutists perform the slurs in m.3 with a diminuendo and play the second note short to make it sound less accented and articulate the next note properly.

Finally, baroque flutists execute the leaps in m. 2 with the low notes longer and stronger than the high notes, which are played softly and short. This articulation highlights the voice leading by distinguishing the bass line from the melody.

Since baroque flutists draw from the conventions of historical performance, it is not surprising that there is a high degree of consensus in their approach. In HIP, baroque flutists vary note length and micro-dynamic to phrase according to the beat hierarchy. Note length is also dictated by the proximity of the notes (the further they are, the shorter they should

be). The variety asked by the historical performance conventions makes this music much more interesting and pleasing, and less robotic, so more eloquent. Even if the modern-flutist approach may seem freer, as they don't follow the historical practices set of rules, they are actually less free. Even if there is only few markings on the score, modern style musicians tend to be more faithful to the score.

2.2.2 Telemann Fantasia no. 2 – mvt 1 mm. 1 – 5

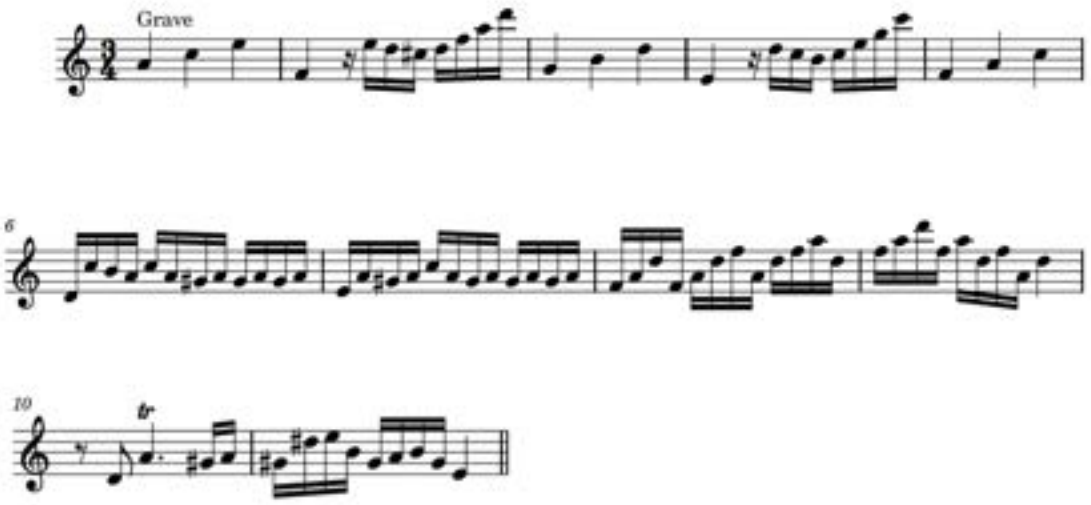

Figure 2.2 – Telemann, Fantasia no.2 TWV40:3, mvt 1, mm. 1- 11

The second case study observes how the beat hierarchy may have influenced flutists' performance decisions regarding the manner they phrase the quarter notes in mm. 1-5. It also studies how modern and baroque flutists' performance differ.

2.2.2.1 Analysis: Modern Flutists

For this example, modern flutists prioritizes seamless line at the expense of beat hierarchy. Choi plays all four notes in a sustained manner with a barely noticeable crescendo. Lucas, Pahud, Porter and Ueno sustain the quarter notes doing a crescendo to the highest note of the four notes, going with the natural tendencies of the instrument.[32] Phrasing these four notes like this is more characteristic of the modern style. According to Haynes,

> Baroque music in Modern Style is often described as 'clockwork-like' or 'wallpaper music' because all notes – and all beats – are given equal weight and volume. Put another way, the unimportant notes like most 16ths have equal emphasis and are given as much bow stroke or tonguing as more important notes, giving an impression of over-meticulous seriousness. This way of playing also requires a lot of energy. [33]

All modern flute recordings play each note of this passage with a sustained articulation; thus, sounding equal, which is a characteristic of the modern style.

2.2.2.2 Analysis: Baroque Flutists

Baroque flutists employ different techniques to phrase the quarter notes in this example, yet they all agree that the beat hierarchy should guide articulation of this passage. Weman and Wentz sustain the quarter notes almost to their full value, but they do a decrescendo to highlight the first beat of the bar. Kuijken and Lazarevitch, like Weman and Wentz, do a decrescendo, but they also shorten the notes, specifically the first beat of the bar is made by a forked fingering, as it will sound softer on the baroque instrument. In

[32] To play higher notes on the flute, the flutist must blow faster air in the instrument, and an easy way to accelerate the speed of air, is to blow more air into the instrument, which result in a stronger dynamic.
[33] Haynes, *The End of Early Music*, 59.

order to make it sound stronger, baroque flutists shorten the note before and leave space to articulate it well.

The reason why baroque flutists choose this articulation can also be tied to the historical performance. The quarter-note arpeggios in mm. 1, 3 and 5 and the slow tempo may explain the long articulation. The difference noted in Kuijken and Lazarevitch in note length can also be explained by a matter of taste.

2.2.3 Telemann Fantasia no. 2 – mvt 1 mm. 6-11

This musical example was chosen to observe how flutists use articulation to phrase continuous sixteenth notes in a slow movement. As we have seen in the previous chapter, the beat hierarchy has an influence on their articulation, even at the sixteenth-note level. For this example, modern and baroque flutists agree on the important notes, yet the manner in which they emphasize them is different.

2.2.3.1 Analysis: Modern flutists

Although modern flutists play this passage differently, one can observe that most of the sixteenth notes are performed equally, with imperceptible length variation. They also tend to sustain the fourth sixteenth before an important moment to highlight the following beat.

In this example, Pahud generally plays the sixteenth notes equally, with a few varied lengths to emphasize the first sixteenth notes falling on the downbeat, which underlines the beat hierarchy. Lucas, on the other hand, varies the length of notes with an acceleration of

the tempo, yet he holds the notes for their full value. As the tempo is faster, the notes consequently are shorter, but they are still kept to their full value.

Among the modern recordings I have surveyed, Porter's is the closest to the period approach to this excerpt. The sixteenth notes are played a little uneven, and she emphasizes the first note of a group by playing it a little longer and stronger. However, she sustains the fourth sixteenth note before an important moment e.g., on the second beat of m. 9, which makes it sound more like in the modern style.

Ueno plays everything even and unaccented. Like Lucas, he uses tempo variation to phrase the sixteenth notes.

Choi plays this excerpt with a sustained articulation, and she plays the sixteenth notes in an equal matter. She varies articulation a little by holding d'" in m. 9 for a long time, which draws attention to the note. Like other modern flutists she sometimes sustains the fourth sixteenth note like in second beat of m.9, where it she holds it almost half the beat.

The foregoing discussion illustrates that the modern-flute recording use articulation characteristics of the modern style. In general, modern flutists performed the sixteenth notes equally, and added emphasis on places not recommended by the period style's conventions: e.g., the fourth sixteenth note or d'".

2.2.3.2 Analysis: Baroque Flutists

The baroque recordings I studied tend to have a similar approach to this excerpt, based on their adherence to period principles. Note lengths and dynamics are planned according to the beat hierarchy as discussed in the previous chapter (see Chapter 1, where

it is discussed more thoroughly in Section 1.3.3). Like the modern flutists, baroque flutists often stretch the third beat in m. 9. However, instead of sustaining the last note, like modern flutists do, baroque players play the note short, and add silence. This is a common method among HIP, especially when the emphasis falls on a weak note, because it allows the performer to articulate the next note properly.

2.2.4 Telemann, Fantasia no. 6 TWV40:7, mvt 2

This excerpt was chosen to study how flutists perform a fast movement in fugal style. The focus of this case study is to observe if flutists highlight the subject of the fugue when it appears in this movement. The first statement of the subject (mm. 1-3) is the main focus of this section. I will examine how flutists articulate it and whether they produce that phrasing when the subject returns in mm. 3-5 and the final statement in mm. 25-28.

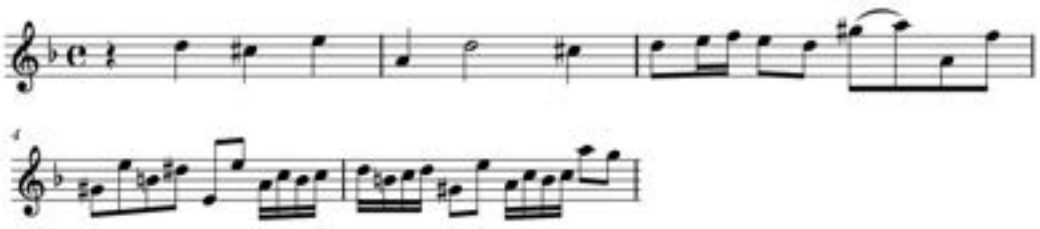

Figure 2.3 – Telemann, Fantasia no. 6 TWV40:7, mvt 2, mm. 1-5

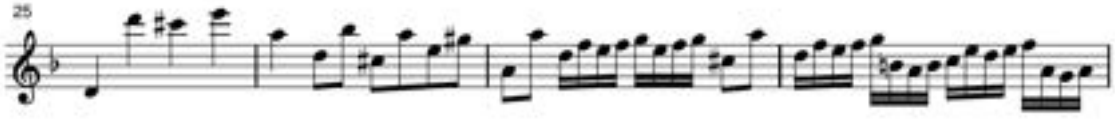

Figure 2.4 – Telemann, Fantasia no.6 TWV40:7, mvt 2, mm. 25-28

2.2.4.1 Analysis: Modern Flutists

Choi, Lucas, and Ueno perform this movement similarly. Quarter notes are generally played long in the exposition of the subject in mm.1-2. The answer that follows in mm. 3-4 is not highlighted by their articulation and is lost in the exposition of the countersubject, everything is performed equally and with little variety of note length and dynamic. At the final section in m. 25, the return of the subject is emphasized with sustained articulation, but the stretto subject entry in m. 26 is not clearly highlighted, since all the notes are played at the same length and strength.

The exception among the modern-flute recordings I studied is Pahud. He chooses a tempo that is a little slower, which enables him to add more variety in his articulation to underline the thematic material of the fugue. In the first statement of the subject in mm. 1–2, Pahud emphasizes the d" in m. 2. This interesting phrasing choice reflects the dissonant status of d", since the prevailing harmony is a A major chord (dominant of D minor). As we have seen in the chapter on the tradition, strong-beat dissonances such as appoggiaturas tend to be emphasized. In this example, it is not on a strong beat, but d" is an appoggiatura, so it is natural to lean on it. The rhythm is also unusual, as the longest note is in the middle of the bar. This can also be another reason to accent this note. Compared to other recordings studied on the modern flute, Pahud continues to accent the notes of the answer. He also keeps the same accentuation pattern, elongating the a' in m. 4, which correspond to the d" in the subject. In m. 25, at the final statement of the subject, he stresses the thematic quarter notes in the high register, while using a longer, stronger articulation for the stretto entry in m. 26. This choice enables a listener to perceive the overlapping imitative entries as independent voices.

Porter's recording bears some similarities to Pahud's, since she highlights the notes of the fugal subject by lengthening. However, unlike Pahud, she does not lighten or soften the non-thematic notes, meaning the subject is less clear in her performance than his.

Aside from Pahud and Porter, the other three modern flutists tend to play the passage more equally, as it is characteristic of the modern style. As a result, the notes that are not part of the subject are as prominent as those that are, making the subject more challenging for a listener to discern. In conclusion, Pahud's and Porter's performances more closely resemble the principles of historical performance. Their use of slower tempi enables them to lengthen and emphasize thematic notes, and to lighten or soften others.

2.2.4.2 Analysis: Baroque flutists

For this example, accentuation patterns vary depending on the baroque flutist studied, yet performance choices can be explained by historical performance.

Weman and Wentz both perform the subject with an accent on the second beat of m. 2 (on the d" appoggiatura), for reasons that I discussed above in connection with Pahud's performance. The quarter notes are also played long, but not non-legato, as they shape them with a diminuendo and leave a little space between them.

Lazarevitch plays the quarter notes like Weman and Wentz, but the accentuation pattern differs; he does a *mezza di voce* on the d", As a result, there is an accent on the second beat of the d" in m. 2. Kuijken's performance of the subject is similar.

Regarding the fugal subject in mm. 4-6 and mm. 25-27, which is hidden in the texture, the baroque flutists all opt to play the thematic notes longer and stronger than the

countersubject notes, which are shorter and softer. Like the example in Fantasia no. 8, this is a way to phrase a two-line melody.

This case study demonstrates that baroque flutists chose different rules from historical performance practices. As sometimes principles contradict themselves, performers have to decide which principles to follow. The last example studied here is a good example of that; some decided to stay faithful to the beat hierarchy when others favoured to underline dissonances or rhythmical elements. However, they all draw attention to the thematic material of the fugue when stated in this movement.

2.3 Summary

These case studies show that, even when modern players adopt certain elements of historical performance, their articulation generally reflects the modern style. It is evident that many modern players adopt performance strategies that depart from the principles of historical performance.

The first example studied in this case study section demonstrates subtility of the attack from modern flutists, which is a characteristic of the modern style as it was described by Baines. Jasmine Choi's recording is the most obvious examples where articulation is so soft that it sounded almost like it was performed without the tongue. She shaped the notes with crescendo, yet, even if historical performance instructs to have a softer attack than fast movement, it still needs a clear attack. Eighteenth-century flutists like Quantz and Tromlitz often suggests using "di," which is softer than "ti.*"* Therefore, this tonguing offers a clear beginning. Baroque flutists, on the other hand, often have a clear attack and do a

decrescendo when they want to shape the note, except for the first note where they do a *mezza di voce*.

The second element that reinforces the modern style articulation among the modern flutists studied is their disregard towards the beat hierarchy. Most modern flutists tend to play the notes the same length and strength, which results in long-line phrasing. Pahud and Porter are sometimes more sensitive to the concept of the beat hierarchy, but they mostly do it with dynamics, and rarely varies the length of the notes. Baroque flutists, on the other hand, vary length of notes to underline the beat hierarchy, as it is suggested by historical performance. Simply, they shorten the note the furthest it is from the important beats.

On this note, modern flutist often lengthen the note just before a significant arrival, even though this technique places an agogic accent on a weak beat; thus, softening the attack of the note that should be accented. Baroque flutists do the opposite, they play the note before shorter which allows them to attack the next note properly.

This chapter did not address syllables for tonguing, as it is impossible in the recording analysis to know which syllables flutists used. The following chapter will discuss the different tonguing between modern and period flute playing.

Chapter 3 Eighteenth-Century Tonguing on the Modern Flute

Tonguing is an essential topic for a thesis on articulation in flute performance. This chapter will discuss whether it is possible to achieve articulation and consequently phrasing that reflects historical performance practices using eighteenth-century tonguing on the modern flute. The chapter will be divided into two sections. The first section will observe and discuss differences between eighteenth-century and modern tonguing. It will study how single, double, and composite tonguing as well as the attack of a note, differs between the two playing methods. The subsequent section will examine how eighteenth-century tonguing can be put into musical context, discussing two musical examples presented in the preceding chapter.

3.1 Modern vs. Baroque Flute Tonguing

To distinguish modern and baroque flute tonguing, the syllables used by flutists and differences in their performance will be addressed. In the examination, the analysis will centre around consonants, as vowels often depends on the native language of the flutist. To document the modern flute practices, technique books written by Angeleita Floyd (documenting the teaching of Geoffrey Gilbert 1914-1989), Trevor Wye (b. 1935) and Michel Debost (b. 1934) will be used as they are still used by modern flutists nowadays. They will be compared with eighteenth-century treatises written by Quantz (1752) and Tromlitz (1791). I chose these German flute treatises because of the focus of this dissertation on the Telemann Fantasias, and I thought it relevant to stay within the same geographical location. Although the treatises by Quantz and Tromlitz postdate Telemann's

Fantasias, they are nevertheless valid and appropriate sources reflecting practices from their century.

3.1.1 Attack

Modern flute technique places a lot of importance on legato playing, leading players to attempt to hide the attack and to play legato by default in most passages. From my modern flute training, I can assert that there is a preference from modern flutist to hide the attack and play legato in most passages. Floyd recalls her teacher Geoffrey Gilbert's preoccupation with that subject:

> Gilbert used the term 'finger legato' when referring to the movement and placement of the fingers on the keys. More commonly, the term legato refers to playing 'without any perceptible interruption between the notes.' By thinking legato with the fingers as well as with the music, Gilbert felt the concept of playing smoothly and evenly without gaps and breaks between notes was more easily understood. [34]

As a modern flute teacher, I also teach my students to be able to play as legato as possible and to remove unwanted accents in their playing. Such practicing develops control of the instrument, enabling the player to choose when or whether to make accents. However, although practicing legato to develop control is a worthwhile practice, playing eighteenth-century music with a total legato articulation tends to result in a dull performance that does not do the music justice.

The reason why legato playing is strongly encouraged in the mainstream classical music world might come from orchestral playing. Debost writes:

> The impression of togetherness (ensemble) will not be coming only from the simultaneity of the attack (consonant) but more through the feeling that all the individual sounds come alive at the same moment, with the vowel.[35]

[34]Floyd, *The Gilbert Legacy*, 31.
[35] Debost, *The Simple Flute*, 31.

Blending is an important aspect of orchestral playing, and to achieve this, attacks must be hidden as much as possible. Sometimes the conductor even advises wind players to attack without the tongue (a so-called "air attack") to achieve a more unified blend among the instruments. As most modern flute training is often designed towards becoming an orchestral musician, it seems logical that most books on technique will focus on hiding the attack as much as possible. Debost adds:

> The attack, therefore, is not percussion by the tongue, but a quick and precise withdrawal. No roughness is necessary, except for special and deliberate effects, as in some music of the second half of the twentieth century. […] Tone production comes more from abdominal support than from the lips. Precision of attacks owes more to air speed than to the tongue.[36]

This discussion aligns with Baines's discussion about articulation on modern performance, discussed in Chapter 2. Whereas Debost's tonguing approach would be appropriate for certain repertoires and performance contexts, it would tend to render eighteenth-century music less vivid, since a varied and nuanced articulation is a key to expression. Whereas modern flutists are trained to avoid clear, percussive attacks, eighteenth-century repertoire often calls for this kind of clarity. Historical treatises, such as Quantz, express this idea clearly:

> Since some notes must be tipped firmly and other gently, it is important to remember that ti is used for short, equal, lively, and quick notes. Di, on the contrary, must be used when the melody is slow, and even when it is gay, provided that it is still pleasing and sustained.[37]

In brief, because articulation is a vehicle of expression in eighteenth-century music, a general legato playing is foreign to eighteenth-century flute playing and tends to flatten the interesting and varied articulations implicit in repertoire from that era. Although legato

[36] Debost, *The Simple Flute*, 32.
[37] Quantz, *On Playing the Flute*, 71.

playing has become a central component of modern flute technique, it is in direct conflict with the period approach, which emphasizes nuanced and varied articulation as a vehicle for rhetorically expressive performance.

3.1.2 Single Tonguing

Both modern and baroque flutists use similar syllables, "*t*" or *"d"* to attack a note. Modern flutists also employ *"h"* (air) or *"p"* (lip) to perform a softer attack. In these cases, the tongue does not partake into the process of attacking a note.

Even if modern and baroque flutists' tonguing may seem similar, they do not agree on how to perform short notes. When baroque flutists perform a short note, they actively stop the note with the tongue. Tromlitz expresses that idea clearly in his chapter on articulation.

> When there are dots over the notes, each note is indeed articulated with 'ta', but to express the dot properly the 't' of the following 'ta' is always connected to the previous 'ta', giving rise to the syllable 'tat', and the tongue is held in check until the subsequent 'a' belonging to the previous 't' is expressed, which however is connected to the next 't', and sounds 'at'.[38]

Quantz also expresses similar ideas in his chapter on tonguing.

> If you wish to make the notes very short, you must use the ti, since the tip of the tongue must spring back against the palate immediately, in order to check the wind again. You can note this process best if, without blowing, you quickly pronounce ti-ti-ti-ti several times in succession.[39]

Despite the vowel difference between Tromlitz and Quantz, they both agree that short notes should be stopped with the tongue. The vowel chosen by the flutist has an impact on the sound, as it affects the resonance. However, at that time, depending on the maker, there were many models of flute available. The model chosen would significantly influence its

[38] Johann George Tromlitz, *The Virtuoso Flute-Player (1791),* Edited by Eileen Hadidian and Tranlated by Ardal Powell (Cambridge: Cambridge University Press, 1991), 156.
[39] Quantz, *On Playing the Flute*, 73.

resonance, more than the vowel would do; therefore, this is another reason why the vowel is not discussed in this chapter. On the other hand, in the modern flute world, stopping a note with the tongue is considered bad technique. Wye puts it bluntly: "Never stop the note with your tongue."[40] Instead of using the tongue, modern flutists play short notes with a small air impulse from the diaphragm, which adds vitality to the sound. Debost offers the following advice to young flutists:

> Practice [tonguing a note] with air impulses but without the tongue […] Of course, it is not really tonguing, but it helps you to feel how the abdominal muscles work in the production of single tonguing.[41]

This remains a common exercise among modern flutists today. Wye offers a similar suggestion for single tonguing technique, writing that

> … moderate speed single tonguing must have 'bounce'. To obtain this, practise the exercise (a) *using the diaphragm only* to start and stop the note. This muscle must be trained to start and stop quickly […] Without the use of the diaphragm your articulation will be *dead*. […] work now at (a) *using* your new found diaphragm technique but use the tongue to *start* the note. Tongue forward. Try to obtain a *clear* sound. Aim for a neat clean start. Never *stop* the note with your tongue.[42]

Whereas Debost and Wye are clear that the diaphragm (rather than the tongue) should control the ends of notes, eighteenth-century treatises specifically emphasize that the tongue should effectuate all the work. Tromlitz for examples, provides the following account of single-tonguing technique:

> But this regulated motion of the wind can be effected solely by the tongue, holding back or giving free passage to the air as occasion and the rules demand. In a comparison between the violin and the flute, it will be found that what the bow is to the violin, the wind is to the flute, and what the arm, governing the bow, is to the former, the tongue, governing the wind, is to the latter.[43]

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[40] Trevor Wye, *Practice Book for the flute: Book 3, Articulation* (London: Novello & Company Limited, 1983), 10.
[41] Debost, *The Simple Flute*, 250.
[42] Wye, *Practice Book for the Flute: Book 3, Articulation*, 10.
[43] Tromlitz, *The Virtuoso Flute Player*, 150.

Tromlitz clearly advocates that the tongue, rather than the diaphragm, should manage the air. Although modern flute technique requires the diaphragm to bounce on every note, this technique is significantly taxing and challenges a player's endurance. Instead, baroque flutists keep the support and detach notes with the tongue without adding the small impulses from the diaphragm. This can be a difficult technique to learn for a flutist who originally train on modern flute and later switch to baroque. If one can master this technique on the modern flute, however, endurance is less of an issue when performing music from the eighteenth century, as the tongue demands less energy, and it gives a lively result on the modern flute.

3.1.3 Double Tonguing

Modern flutists use the alternating consonants such as "tktk" or "dgdg*"* for double tonguing. It was devised to be equal and to sound even. Debost comments: "The weak part of double tonguing (the *ki* in *tikitiki*) […] by playing a scale using only the *ki*."[44] This exercise is commonly used by modern flutists to achieve an even double tonguing. Another frequent exercise modern flutists practice when their

> articulation limps with the 'K' weaker than the 'T' […] Starting off with the back stroke ('K') play the double tonguing exercise all through. Also practise saying it, starting with 'K'. Put accents on all the 'Ks'. It will help to get rid of the unevenness.[45]

Both Debost and Wye recommend exercises to achieve total evenness in double tonguing. This kind of consistency might be needed for post-1800 repertoire, but eighteenth-century repertoire requires deliberate inequality in the tonguing, especially in fast notes.

[44] Debost, *The Simple Flute*, 251.
[45] Wye, *Practice Book for the Flute: Book 3, Articulation*, 24.

To get more variability, baroque flutists use "*tid'll*" or "*did'll,*" as suggested by Quantz and Tromlitz. Tromlitz acknowledges that "there has been much disagreement about this method of articulation on the flute: some accept it, and others reject it."[46] Many baroque flutists use the tonguing recommended by Tromlitz, as it promotes inequality of strong and weak. Some flutists both in the eighteenth century and today find that tonguing difficult. To achieve similar results some flutists opted to either add slurs, use a very soft modern double tonguing (l,g,l,g) or employ composite tonguing, "*t,r,t,r",* the eighteenth-century tonguing employed to perform moderately fast notes.

3.1.4 Composite Tonguing

Composite tonguing is a baroque flute technique that has no counterpart in modern playing. Debost mentions it in passing, observing that it is largely a forgotten technique. "Baroque composite tonguing seems out of fashion today. It was in current use in the old treatises, Quantz and Hotteterre, and it is among the first lessons in the Altes [SIC] *Methode*."[47] A close reading of his discussion suggests that he accepts the technique as part of modern flute playing since he demonstrates ways it can be employed in the baroque repertoire. However, recommendation of the syllables "tigidi" is at odds with baroque treatises, which might favor "tiridi" or "tiriti." Quantz writes: **"**This kind of tongue-stroke is most useful in passage-work of moderate quickness, especially since the quickest notes in them must always be played a little unequally."[48] As a baroque flutist, I often use this tonguing in stepwise motion. Besides, this tonguing works well on the modern flute and provides the sought-after inequalities.

[46] Tromlitz, *The Virtuoso Flute Player*, 195.
[47] Debost, *The Simple Flute*, 252. Altès Methode Refers to the treatise by Henry Altès.
[48] Quantz, *On Playing the Flute*, 76.

This section examines the differing tonguing used in baroque and modern flute playing. Even if they use similar syllables in some instances, modern flutists will adapt their performance to reflect the modern ideals of sound and clear attack on every note. A player wishing to achieve eighteenth-century styles of articulation, on the other hand, would do well to embrace historically informed tonguing techniques.

3.2 Case Studies

This section will revisit two examples (one slow movement and one fast movement) studied in the previous chapter in order to discuss which syllables modern flutists can employ to achieve articulation that is closer to the ideals of historical performance. Every case study will review what historical performance recommends for the studied excerpt, and I will comment on which syllables baroque flutists would utilize to perform the passage in question.

The specific tonguing techniques discussed below are offered as suggestion rather than prescription. Players wishing to achieve the same sound result might not necessarily use the same tonguing syllables. It is my experience that baroque tonguing can be used successfully on modern flute however more energy is needed when applying historical performance ideals on the modern flute.

3.2.1 Telemann – Fantasia no. 8 mvt. 1, mm.1-4

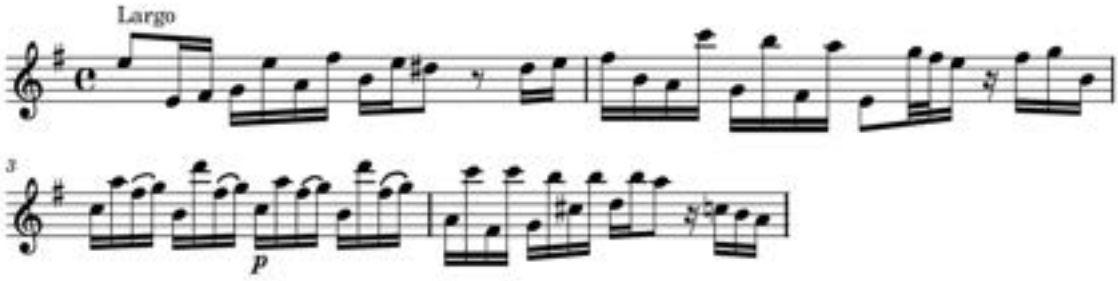

Figure 3.1 – Telemann, Fantasia no. 8 TWV40:9, mm. 1-4

The Largo tempo of this movement calls for a soft and long articulation, which a baroque flutist would achieve using mostly the consonant "d" instead of "t."

The beat hierarchy suggest that notes on the first and third beats should be played with stronger dynamics and longer notes (especially on the downbeat, less so on the third beat.) The first e'' can be played long with a "d" tonguing. Flutists should let the note ring for its full value before cutting the sound with the tongue. In m. 1, after the main emphasis on the downbeat e", the secondary emphasis would fall on b' on the third beat. The tonguing "dood" would help make that note stronger than the surrounding notes (but less prominent than the downbeat).

As described in Chapter 1, the fact that the baroque flute most naturally plays notes of a D major scale means that other notes can only be achieved with forked fingerings. Such notes have a more muted colour on the baroque flute, which impacts articulation in historical performance. Therefore, when the same passage is played on modern flute, it can be interesting for the player to be aware of which notes would originally have been forked fingerings, since this could impact articulation even on a modern instrument. In this short excerpt, a few fork-fingered notes appear on strong beats, such as e' on the third beat of m.

2 and c” on first and third beat of m. 3. Baroque flutists would tend to shorten the preceding note so as to emphasize the weak note, fork-fingered note.

E minor is a great key on the baroque flute since it does not have many forked fingerings. However, c’’ on the 1st beat of m. 3 is a relatively weak note. According to the beat hierarchy, this is supposed to be a strong note. This will have an influence on the length of the b’ before. For this, I use “did” as it produces a b’ much shorter and softer and helps to highlight the c” on the following beat. This b’ is also on a very weak beat of the bar; thus, it makes sense to play it short and soft. Another tool flutists can employ to underline this note would be to place the c’’ by adding a small silence. In period playing, player often add microseconds of silence before an important not to bring the audience’s attention to that note, which is quite expressive.

Similarly, on the g” on the second beat of m. 3, as g” is on the weaker side of the beat and under a slur, a baroque flutist would cut this note with the tongue and played softly to again emphasized the c’’ on 3 beat of m. 3. The two-note slurs in this passage encourage a period performer to make a diminuendo and to shorten the second note. To achieve those, a flutist could use a “d” tonguing for the note f”, and then, after a diminuendo to the g”, cut off the second note with the tongue. Flutists also may decide to take a few milliseconds to place the c”, this will help emphasize this note. Telemann also added a piano indication, so one should not play this note too strong. In brief, modern flutists do not need to do this, as the modern instrument does not have these inequalities. Although, thinking about these idiosyncrasies when performing the music, may help with performing decisions and also enhance expression.

Another important element to consider for articulation is the size of the intervals. The large leaps in mm. 1-4 establish a compound melody, inviting the flutist to distinguish the bass line from the melody. This could be achieved through tonguing using "dood" for the low notes and "did" for the upper notes. This effect could be further enhanced with dynamics, using a stronger dynamic for the bass notes and making a *decrescendo* for the melody notes.

3.2.2 Telemann – Fantasia no. 6 mvt.2

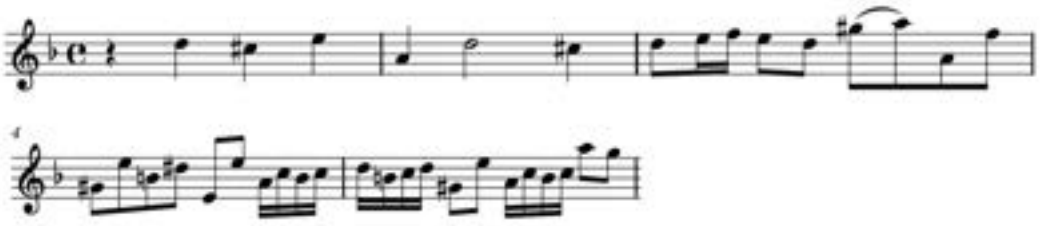

Figure 3.2 – Telemann, Fantasia no. 6 TWV40:7, mvt 2, mm. 1-5

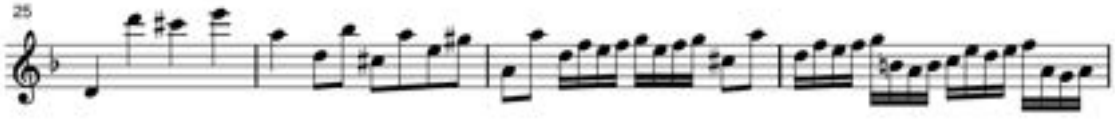

Figure 3.3 – Telemann, Fantasia no.6 TWV40:7, mvt 2, mm. 25-28

As this movement is an Allegro, flutists could generally use short articulation such as "t." This fugal fantasia raises the issue of how a flutist could highlight and differentiate the various voices. Since this fugue is for a monophonic instrument, the subject is often hidden in the texture; hence, a flutist can use articulations that make the subject audible. The use of the "t" consonant for each statement of the subject would tend to make these notes clearer and more prominent that the surrounding, non-subject notes. To avoid redundancy, I will focus on three places: mm. 1-3, mm. 3-5, and mm. 25-28. These excerpts

correspond to the presentation of the subject, the answer, and the final statement of the subject. Articulation used in the subject's presentation is important as it should be kept at every reiteration of the fugal theme. Because it is a fast movement most of articulation used would be "t."

In the opening, the syllable "tout" enables a flutist to achieve a separation between the notes of the subject, rendering them neither to short nor too light. This syllable achieves a percussive attack and a longer attack than the syllable "tit" would. The final "t" in "tout" has the effect of cutting off the sound with the tongue, which (like the modern-flute technique of adding air impulses from the diaphragm) adds length and vigour.

The first four quarter notes in mm.1-2 should be performed at equal length and strength, as they form the thematic material that flutist may want to emphasize later in the movement. The point of emphasis in this phrase would be the d" in m. 2. As it was discussed in the previous chapter, flutists should highlight the d" because it is dissonant. To contrast this note, I use the syllable "dood" as it allows me to play this in the strongest dynamic of the phrase and sustain the note until the resolution of the chord on c#" on the fourth beat of that bar. The flutist should also play a diminuendo on c#" and play it shorter, as it is the resolution of the dissonance.

For the fugal answer that starts on the fourth beat of m. 3, Telemann presents the countersubject alongside the thematic material. This is why it is of the utmost importance to keep a similar articulation as the exposition of the subject, so as to bring out the thematic material. The a' on the fourth beat of m. 3 should be played with long and strong articulation, even if it is on a weak beat, as it is the beginning of the fugal theme. To highlight thematic note, I keep the syllable "toot," as used in the first statement of the

subject. The f” following that note must be played short and soft, as it is an ornament. For this note, I employ “tit,” which is much shorter than “tout.” Another reason why it should be played short and soft is that the following g#’ should be emphasized. (g#’ is one of the softest notes on the baroque flute, because of the fingering.) Modern flutists can give a little space between the f” and the g#’ to demonstrate their knowledge of the baroque flute qualities, and though it can be played strong on the modern flute, one should keep in mind the muffled colour of this note.

Because the first notes of the sixteenth notes correspond to the dissonance in the subject, they should be highlighted by playing a little longer and stronger than the other sixteenth notes, even though it is on a weak beat. The following sixteenths are ornaments, so they should not be performed with a strong dynamic. Whereas modern flutists might tend to use double tonguing, which achieves an equal emphasis, a player wishing to emulate unequal emphasis used in historical performance might use the composite tonguing “t,r,t,r) instead. They may use following syllables: ‘*touttiritit, titrititit*” to create a slight inequality.

The final entry of the subject appears in m. 25 but now in the high register of the flute, considering that e’” on the baroque flute is the top note that can be played comfortably with a round sound. For this entrance in m. 25, flutists can take time on these notes, but they should keep in mind the accentuation pattern established the first time. It is a stretto entry, as Telemann interrupts the first entry and transposes the theme down the octave. Flutists must highlight this and continue with their accentuation pattern on the thematic notes of the fugue. For this entry I employ the same syllable discussed for m. 3-5. The main difference between the two excerpts would be that there are no particular-

coloured notes in this excerpt, as it is composed of mostly strong notes, but articulation should be kept the same.

The foregoing examples show how specific qualities of the baroque flute are implicated in a historical performance. Moreover, I have emphasized how many aspects of baroque articulation – including tonguing and the tone qualities of forked notes – can be emulated on a modern flute.

3.3 Summary

In conclusion, this chapter shows that using eighteenth-century tonguing helps the modern flutist to achieve period articulation. Typically, when modern and baroque flutists use similar syllables, the tonguing techniques are nevertheless so different as to result in a different articulation. As described above, the major differences are (1) the modern player's use of small impulses from the diaphragm for the note to bounce, compared to the baroque player's use of the tongue; (2) the modern player's tendency to hide the attack, compared to the baroque player's use of percussive attack in certain contexts; and (3) the modern player's use of "t,k,t,k" for even double tonguing, compared to a period player's use of "did'll" (following Quantz, and Tromlitz), which promotes inequality.

I have emphasized that historical tonguing techniques can be used effectively on the modern flute, with little or no adaptation needed in order to emulate baroque articulation. However, flutists may need to work harder to achieve inequality on the modern flute as it is much more even. The modern flute was conceived in the nineteenth century where chromaticism was become more and more important, and every note needed to sound equal to correspond the performing ideals of the romantic era. In comparison, the

baroque flute, due to its craftsmanship is much more inequal. The fork fingerings alter sound colour, and dynamics, which the modern flute does not do naturally. Although, using syllables used by HIP musicians on a period instrument and being sensitive to the baroque flute qualities may help achieve period articulation.

Conclusion

This thesis surveys eighteenth-century concepts of articulation and illustrates how they can be applied on the modern flute. Although modern flutists tend to regard "articulation" and "tonguing" as synonymous, I have emphasized an important distinction between these concepts. Namely, tonguing (like bowing for string instruments) is a specific technique. In contrast, the term "articulation" is best understood as a much broader concept in eighteenth-century music. It encompasses a wide variety of musical elements such as dynamic, note length, small tempo variations in a phrase i.e., to place a note. For eighteenth-century musician articulation one of the means of expression in a performance.

It is often noted that eighteenth-century scores contain very few markings to indicate articulation or dynamics. As Kuijken notes, the absence of written indications does not mean musicians should play without articulation or inflection.[49] Historical players used conventions to realize articulation implicit in the music, and markings in scores often appear to indicate contradictions of or exceptions to the typical conventions. In recent decades, the HIP movement has fostered a revival of these conventional practices.

As recording did not exist in the eighteenth century, the period style is rooted in research HIP musicians and scholars did throughout the twentieth century. It reflects HIP thoughts on how music might have sounded then according to the treatises. Mainstream classical musicians can enhance their range of possible articulations and modes of expression by becoming acquainted with baroque traditions that are appropriate for eighteenth-century repertoire. Since eighteenth-century articulations respond to many aspects of the music (harmony, dissonances, tempo, interval size), the thoughtful

[49] Kuijken, *The Notation is not the Music*, 55.

incorporation of period articulations open up new interpretative possibilities to eloquently express the music.

The second chapter studies the differences between modern and period styles and sheds light on rationale behind this dissertation. It exposes Haynes's theory on performance styles discussing differences between the modern and period style. I argued that the most significant differences in flute performance pertain to articulation. Whereas the modern style is characterized by legato, sustained performance to support long lines, period playing emphasizes beat hierarchy and emphasis on dissonances. Another significant difference is the use of continuous vibrato in modern playing.

The second half of the chapter provides close analyses of several recorded excepts to document in detail the differences between these two performance styles. My finding was that some modern flutists – especially Pahud and Porter – incorporated some elements from historical performance, such as sometimes emphasizing the beat hierarchy. However, since they sometimes accent notes on weaker beats and tend to play all notes with the same length, these recordings overall sound more like modern style than period style. Other flutists surveyed, such as Choi, revealed little or no influence from historical performance, using hidden attacks and sustained, legato style of playing characteristic of modern flute performance.

The final chapter focus on tonguing, which is the most important technique for expressing articulation, and which is one of the major technical differences between period and modern flute performance. I emphasized how the tonguing consonants and syllables used by baroque flutists support articulation, and moreover I showed that these same techniques can be used effectively on the modern flute. The most significant aspect of

baroque tonguing techniques that could be incorporated into the modern flute include (1) using the tongue to cut off a note (instead of the diaphragm) and (2) using "did'll" or similar syllables to promote inequality in double tonguing. Although these techniques run counter to the most prevalent techniques used in modern flute performance today – which emphasizes soft attack and equal execution of fast notes – they enable a player to achieve articulation described in historical treatises such as those by Quantz and Tromlitz. Baroque flutists employ double tonguing only when the tempo is quite fast, as for moderate speed, they prefer composite tonguing, which syllables are "*t,r,t,r.*" This articulation is also unequal and is used mostly for conjunct motion. Leaps are performed short with single tonguing, in a tempo that leaves space to use single tonguing. A final component modern flutist should be aware of is the idiosyncrasies of the baroque flute. Knowing which notes are made with a fork fingering is important as they have a significant influence on performance decision on the baroque flute. For example, if they fall on a downbeat, one might have to play the note before shorter and softer to ensure the accent on the right note.

Overall, the central argument of this thesis is that eighteenth-century concepts of articulation can applied be to the modern flute. Moreover, modern flutists have much to gain from learning about the principles of baroque articulation and from developing techniques to apply these concepts to their instruments. Whereas the modern flute techniques cultivates a sustained, legato approach that promotes long lines, suitable for the performance of music after around 1800, this technique tends to efface many details and nuances in baroque repertoires. Learning about baroque approaches for phrasing and articulation opens up new freedom of expression that enables a flutist to emphasize particular notes (owing to the beat hierarchy, expressive dissonances, large leaps, or other

musical factors). Given the sparse notation of many eighteenth-century scores, this freedom offers some inspiration and creative freedom for new modes of expression, while also providing some guidance about conventions that the composer would have been familiar with. As articulation is the soul of expression in this style of music, mainstream players stand to benefit from exploring historical performance on their modern instrument, which will lead to a more eloquent, nuanced performances.

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For Further Readings on Topics Covered in this Dissertation

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Appendix

Chapter 2 – Spectrograms

Case Study no. 1 - Telemann Fantasy no. 8 – mvt 1, mm. 1- 4

Modern Flutists

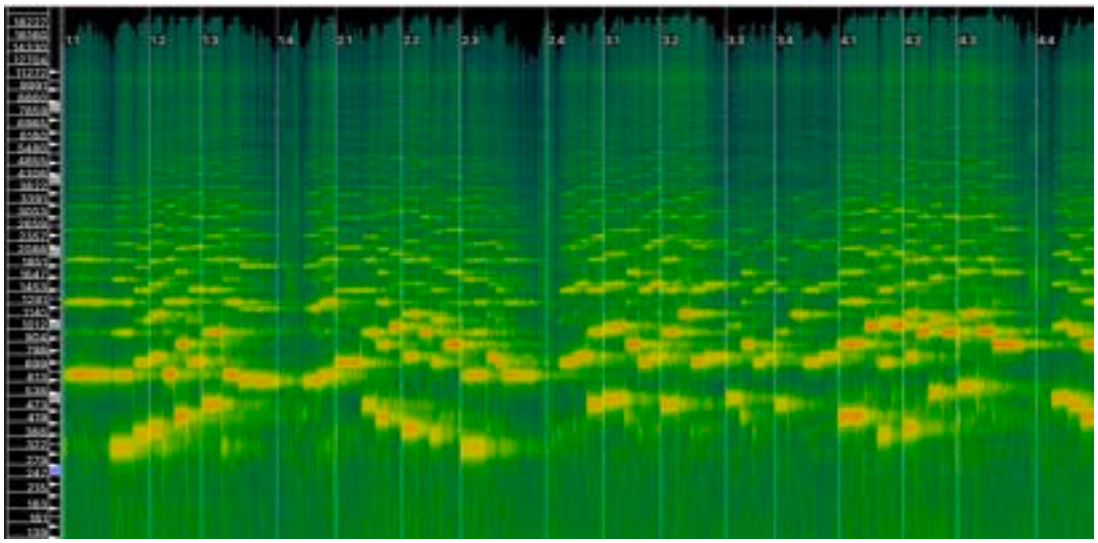


Figure 1– Telemann, Fantasy no.8 TWV40:9, mm. 1-4, spectrogram, Jasmine Choi

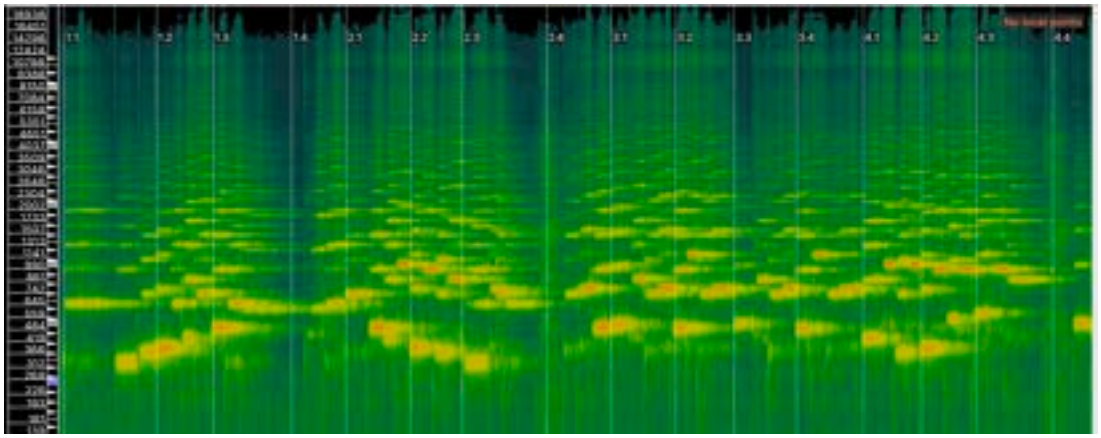


Figure 2– Telemann, Fantasy no.8 TWV40:9, mm. 1-4, spectrogram, Vincent Lucas

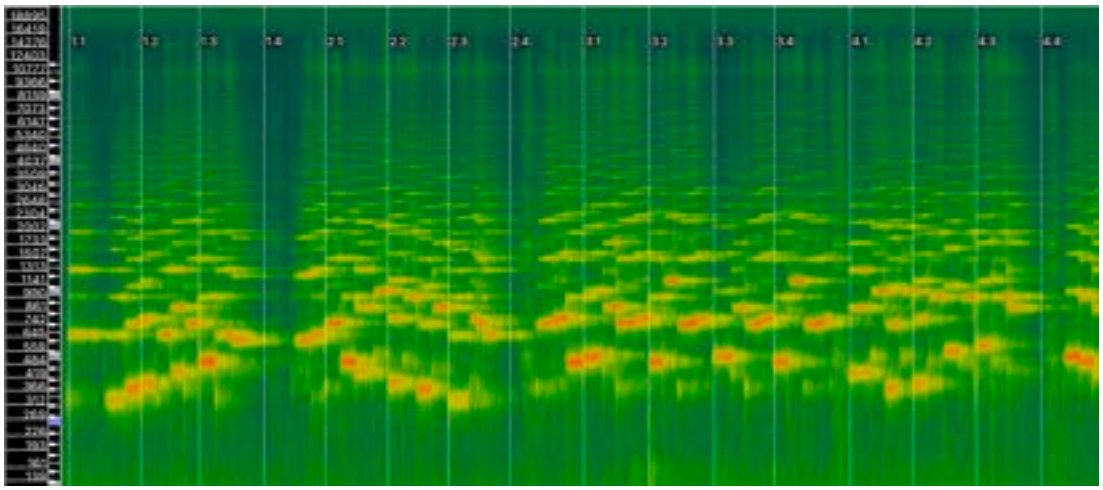


Figure 3 – Telemann, Fantasy no.8 TWV40:9, mm. 1-4, spectrogram, Seiya Ueno

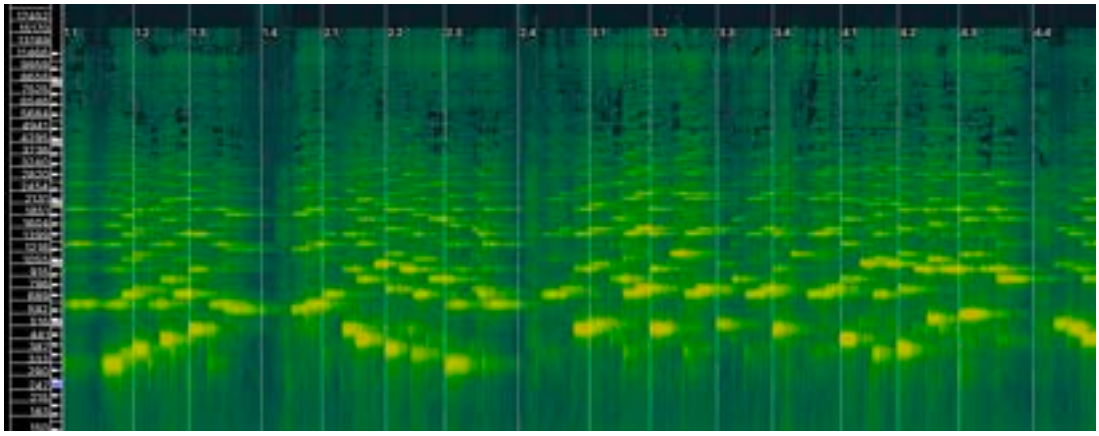


Figure 4– Telemann, Fantasy no.8 TWV40:9, mm. 1-4, spectrogram, Emmanuel Pahud

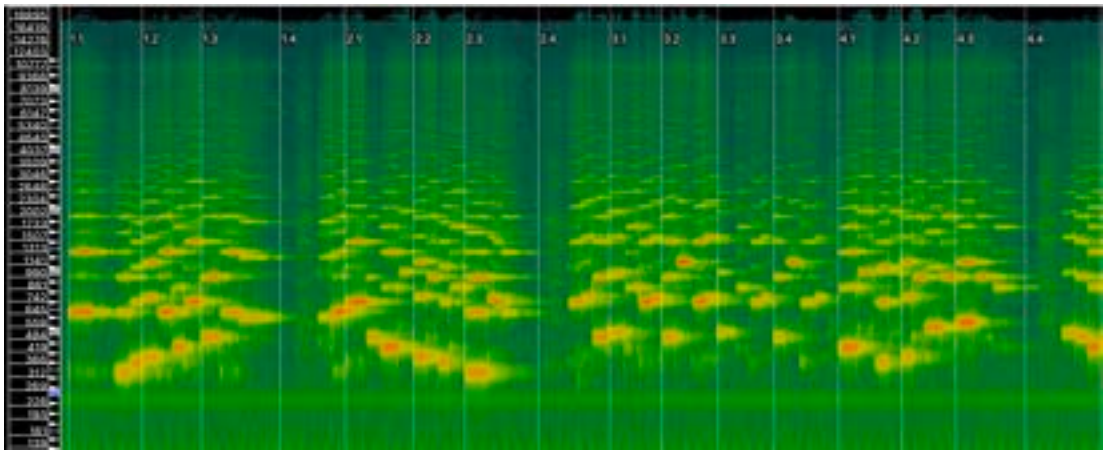


Figure 5 – Telemann, Fantasy no.8 TWV40:9, mm. 1-4, spectrogram, Amy Porter.

Baroque Flutists

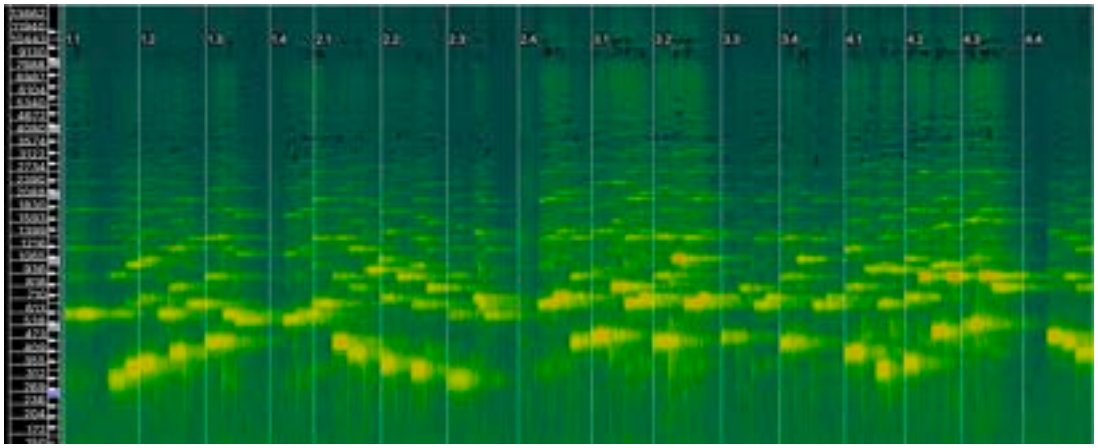


Figure 6 – Telemann, Fantasy no.8 TWV40:9, mm. 1-4, spectrogram, Barthold Kuijken

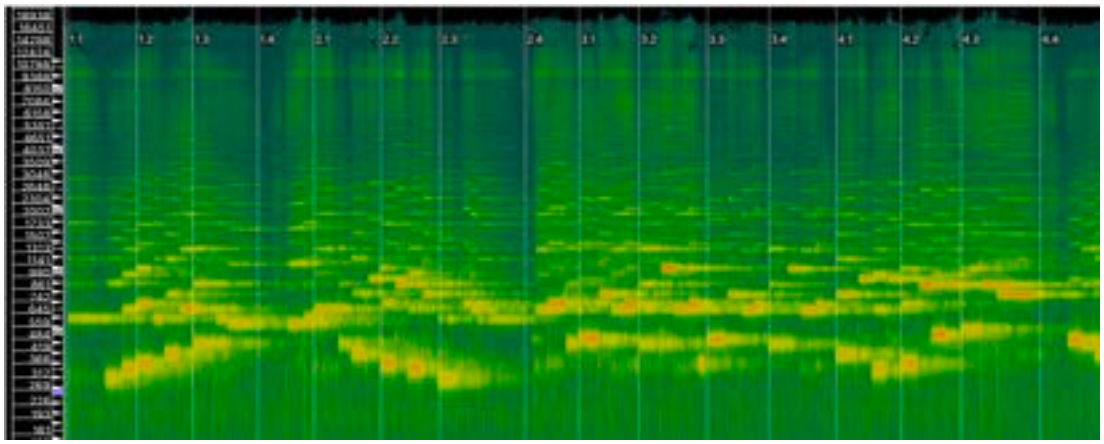


Figure 7 – Telemann, Fantasy no.8 TWV40:9, mm. 1-4, spectrogram, François Lazarevitch

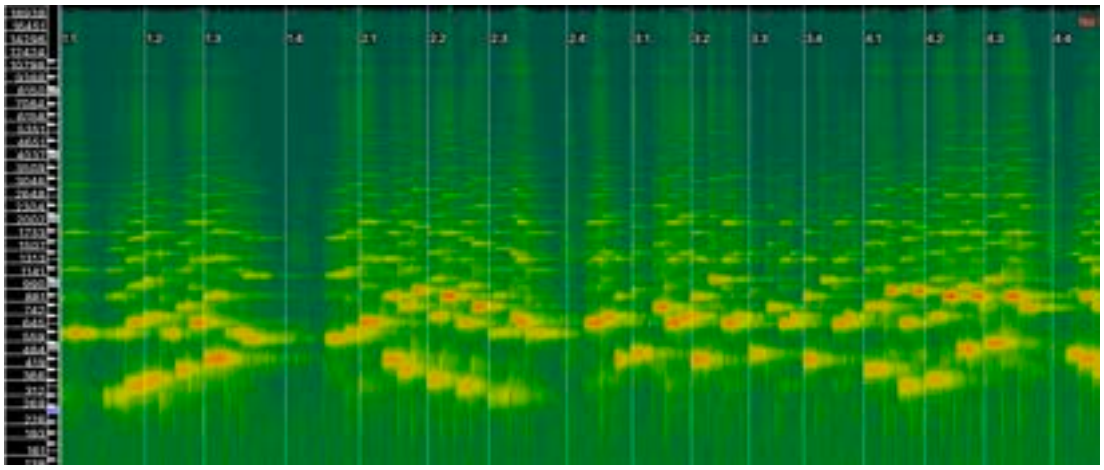


Figure 8 – Telemann, Fantasy no.8 TWV40:9, mm. 1-4, spectrogram, Lena Weman

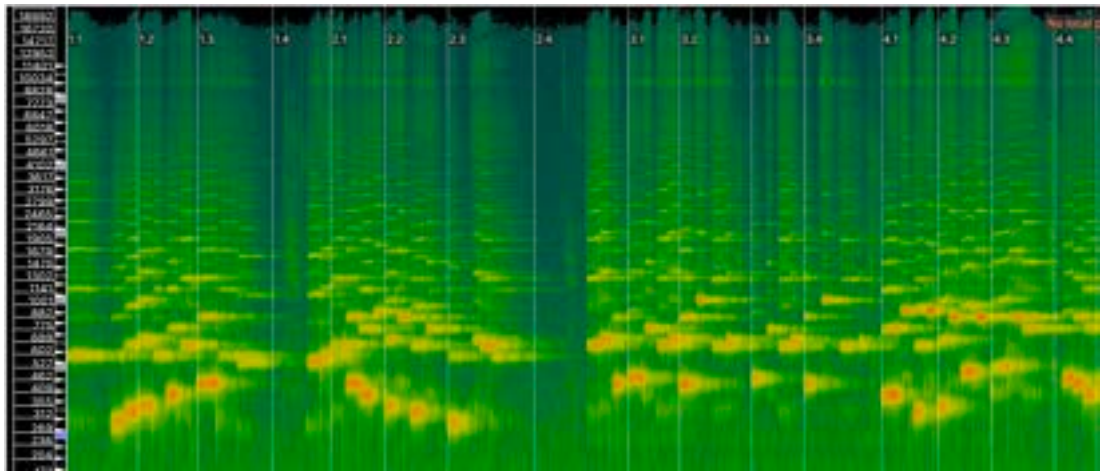


Figure 9 – Telemann, Fantasy no.8 TWV40:9, mm. 1-4, spectrogram, Jed Wentz

Case Study no. 2 – Telemann Fantasy no. 2 – mvt 1 mm. 1 – 5

Modern Flutists

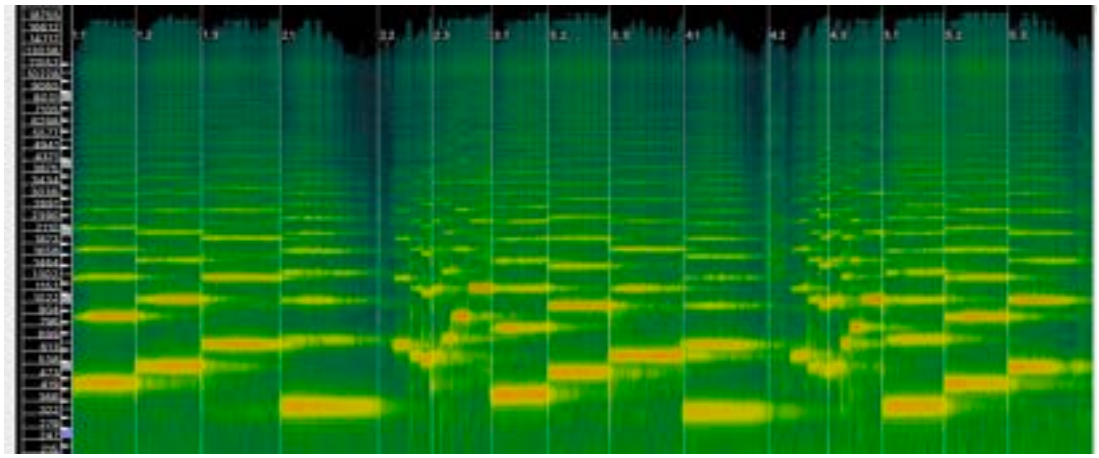


Figure 10 – Telemann, Fantasy no. 2 TWV40:3, mvt 1, mm. 1- 5, Jasmine Choi

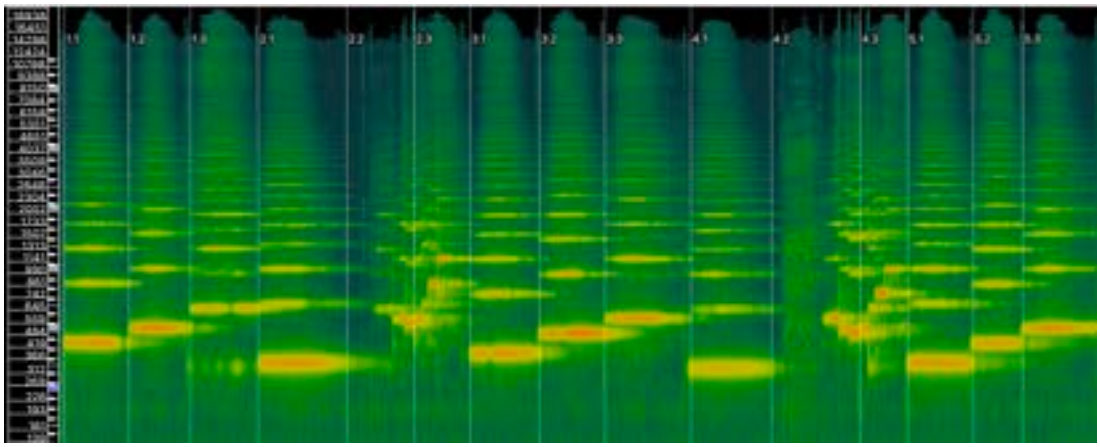


Figure 11– Telemann, Fantasy no.2 TWV40:3, mvt 1, mm. 1- 5, Vincent Lucas

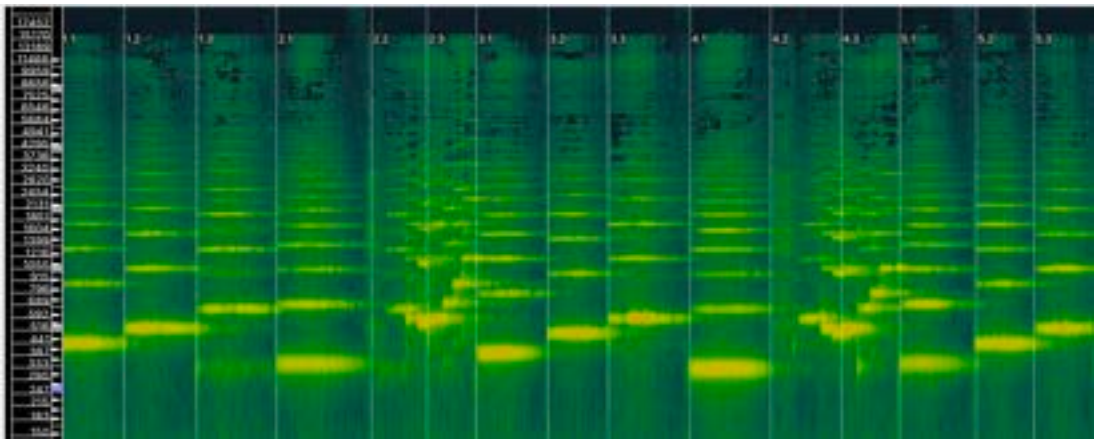


Figure 12 – Telemann, Fantasy no.2 TWV40:3, mvt 1, mm. 1- 5, Emmanuel Pahud

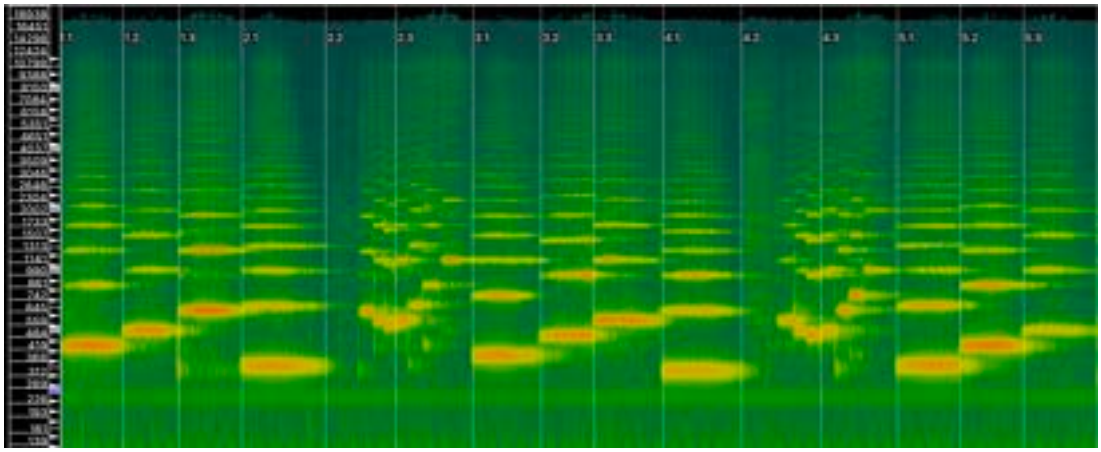


Figure 13 – Telemann, Fantasy no.2 TWV40:3, mvt 1, mm. 1- 5, Amy Porter

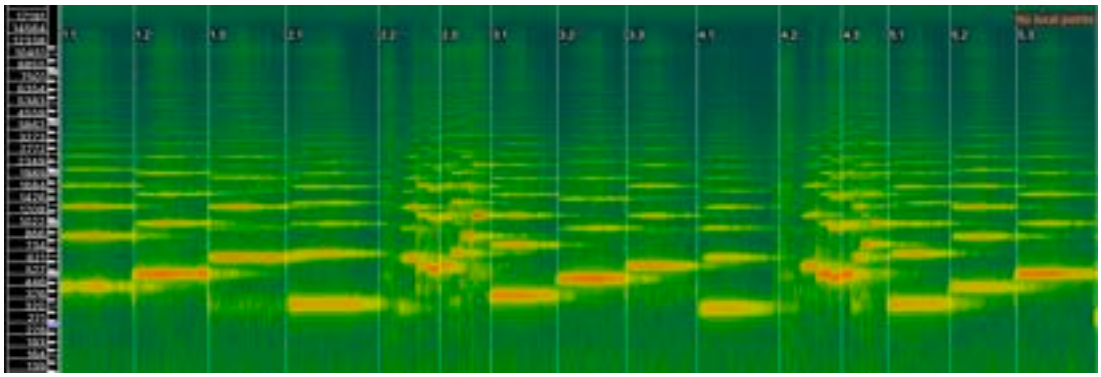


Figure 14 – Telemann, Fantasy no.2 TWV40:3, mvt 1, mm. 1- 5, Seiya Ueno

Baroque Flutists

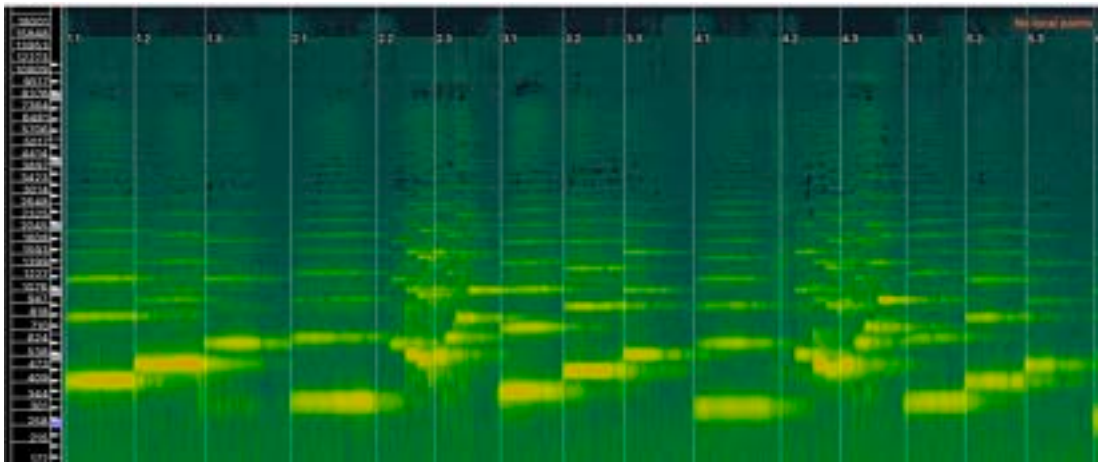


Figure 15 – Telemann, Fantasy No. 2 TWV40:3, mvt 1, mm. 1- 5, Barthold Kuijken

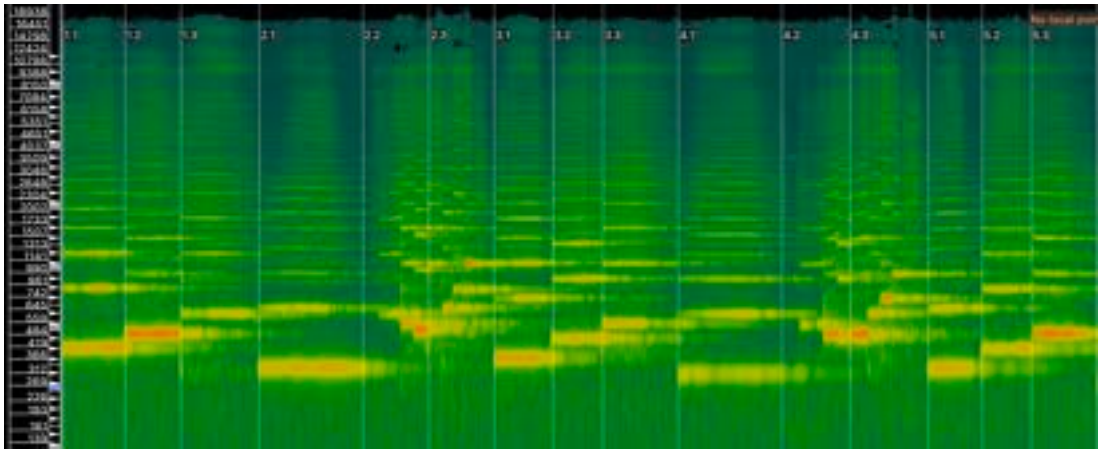


Figure 16 – Telemann, Fantasy no.2 TWV40:3, mvt 1, mm. 1- 5, François Lazarevitch

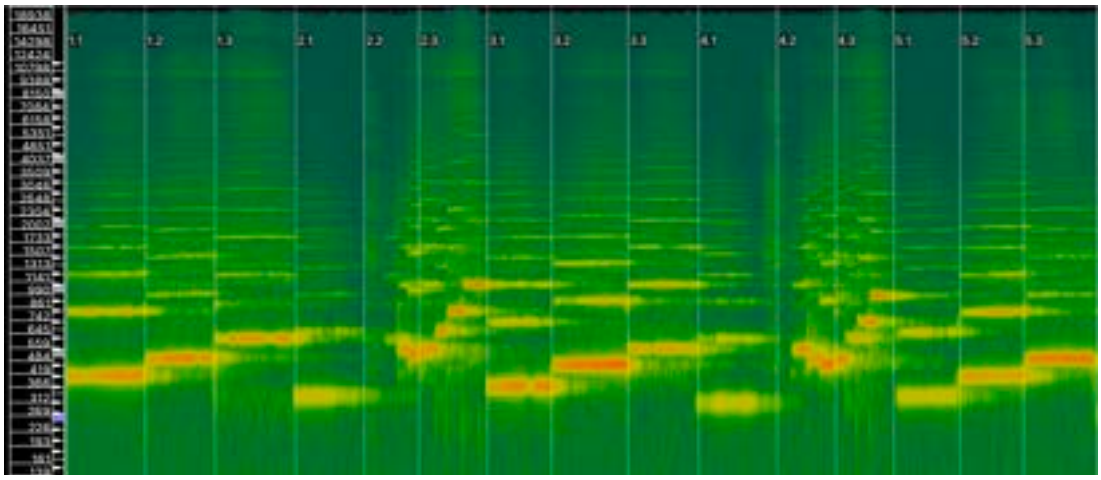


Figure 17 – Telemann, Fantasy no.2 TWV40:3, mvt 1, mm. 1- 5, Lena Weman

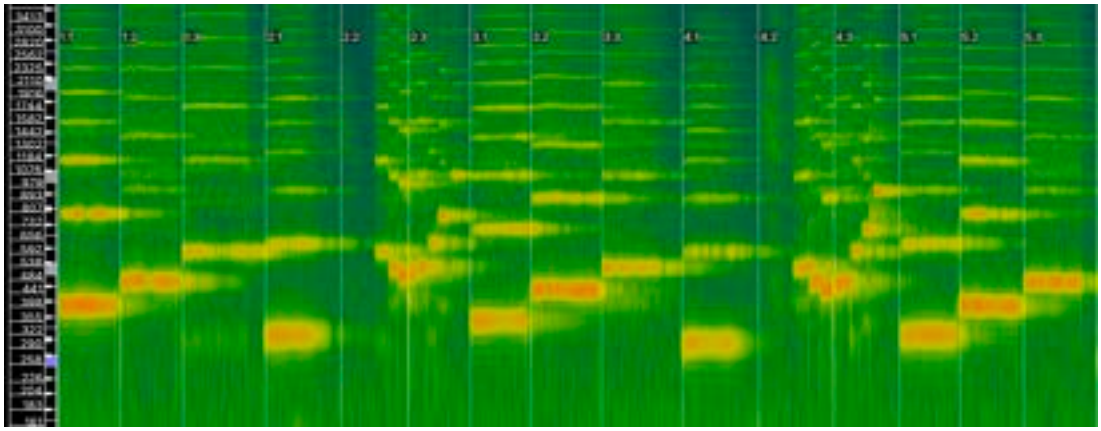


Figure 18 – Telemann, Fantasy no.2 TWV40:3, mvt 1, mm. 1- 5, Jed Wentz

Case Study no. 3 – Telemann Fantasy no. 2 – mvt 1 mm. 6-11

Modern flutists

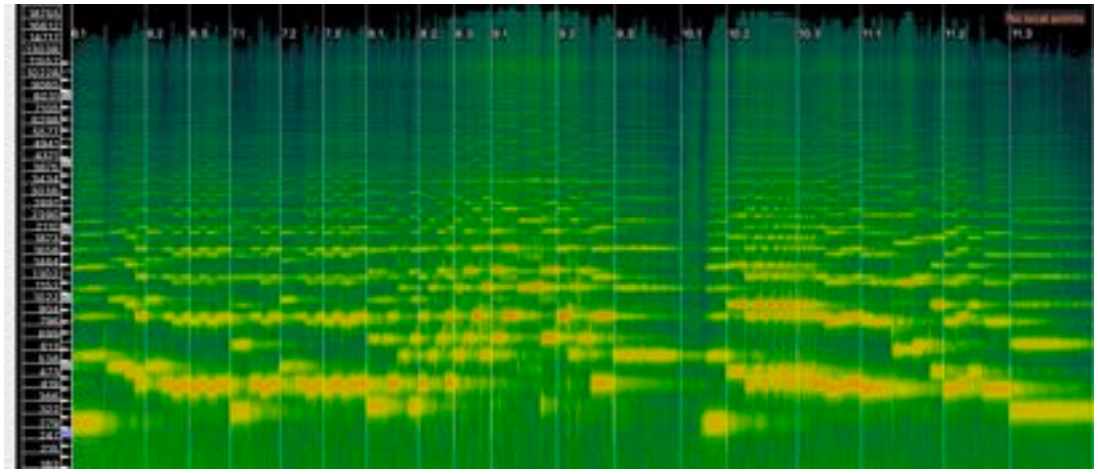


Figure 19 – Telemann, Fantasy no. 2 TWV40:3, mvt 1, mm. 6-11, Jasmine Choi

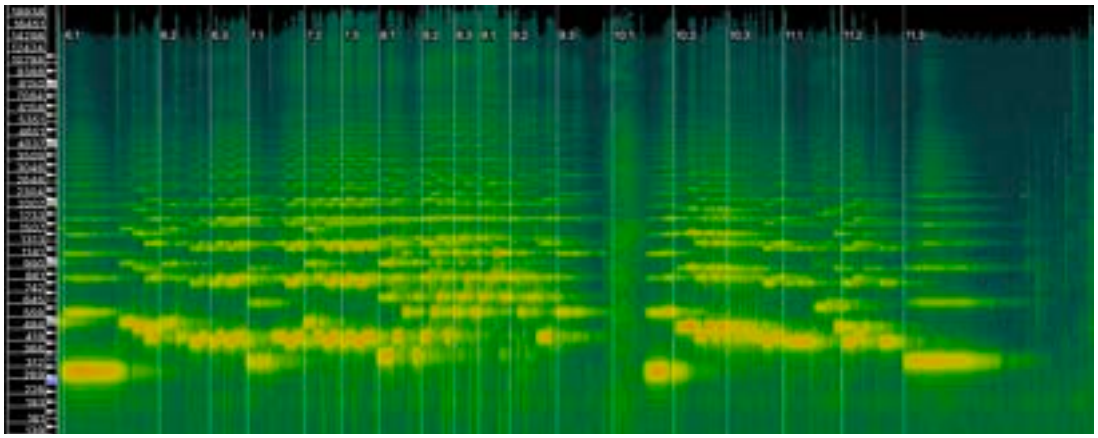


Figure 20 – Telemann, Fantasy no.2 TWV40:3, mvt 1, mm. 6-11, Vincent Lucas

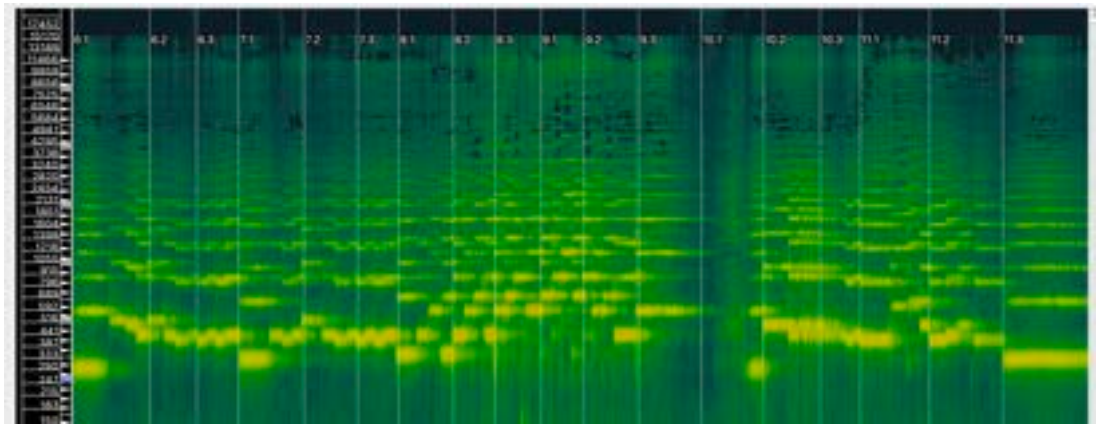


Figure 21 – Telemann, Fantasy no.2 TWV40:3, mvt 1, mm. 6-11, Emmanuel Pahud

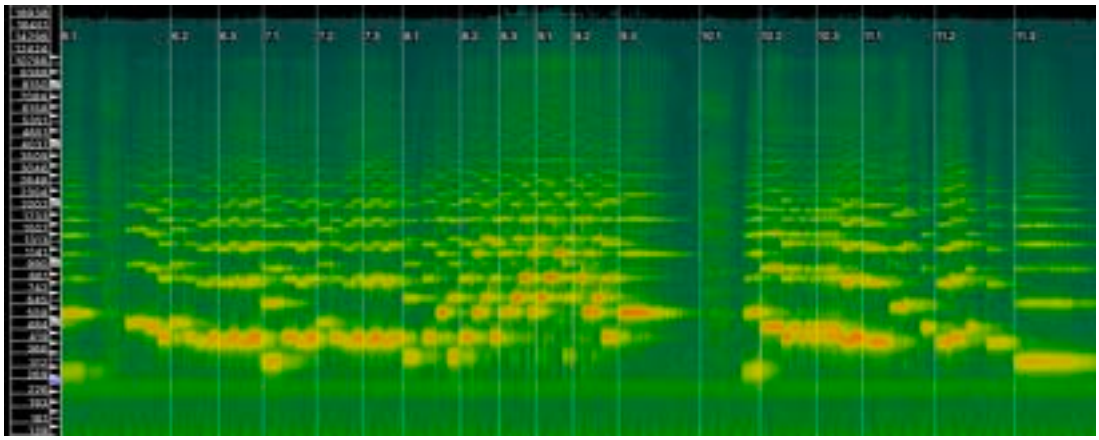


Figure 22 – Telemann, Fantasy no.2 TWV40:3, mvt 1, mm. 6-11, Amy Porter

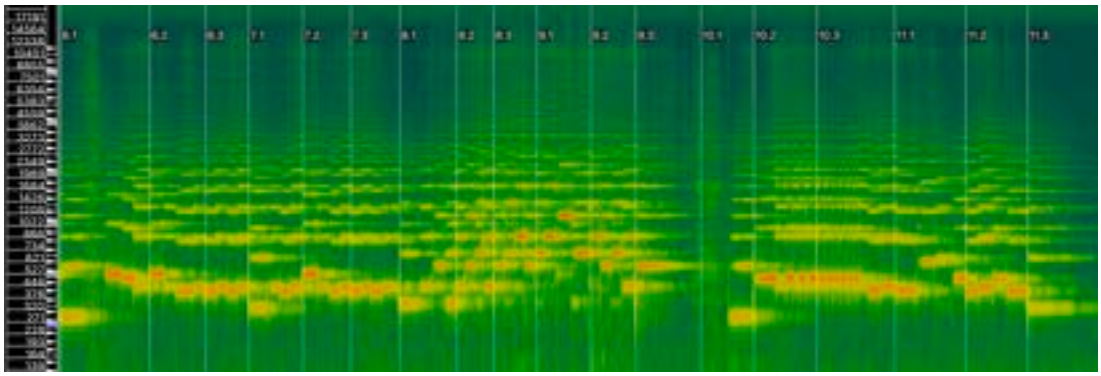


Figure 23 – Telemann, Fantasy No. 2 TWV40:3, mvt 1, mm. 6-11, Seiya Ueno

Case Study no. 4 – Telemann, Fantasy no.6 TWV40:7, mvt 2

Modern Flutists

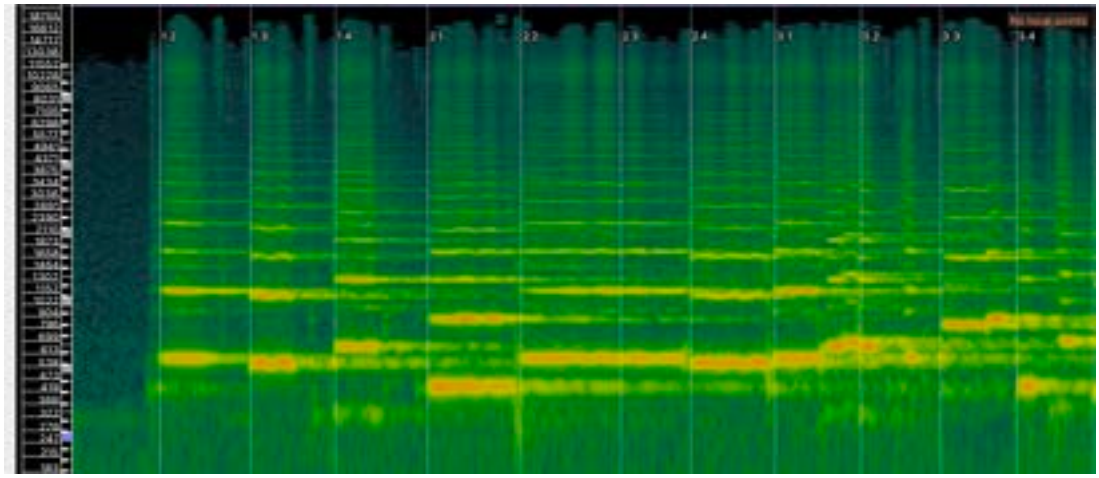


Figure 24 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm. 1-3, Jasmine Choi

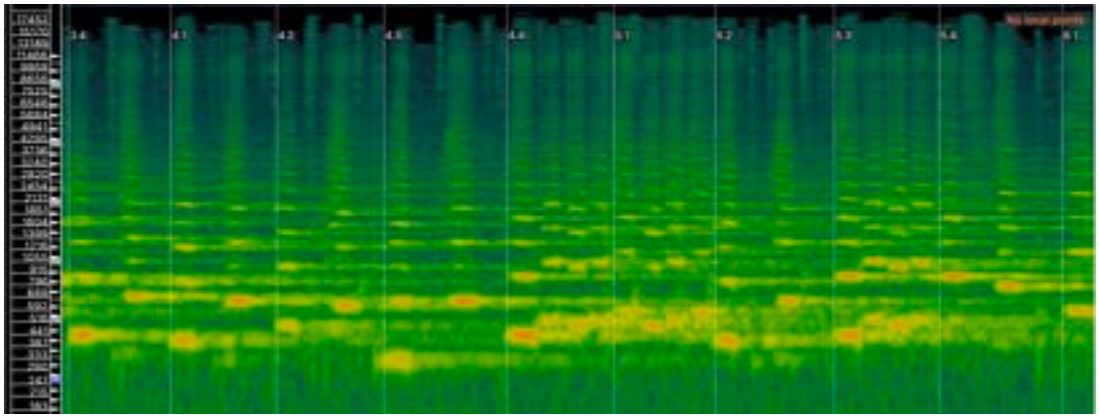


Figure 25 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm. 3-6, Jasmine Choi

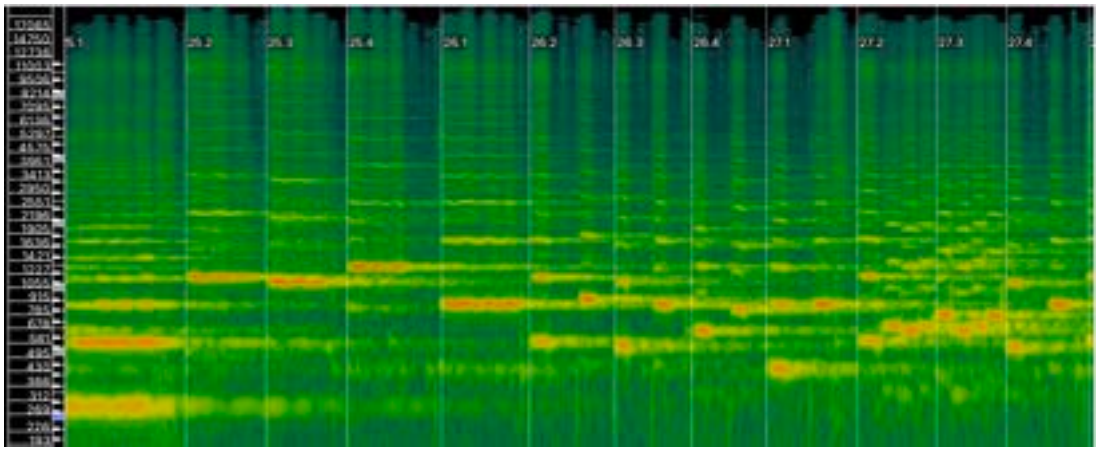
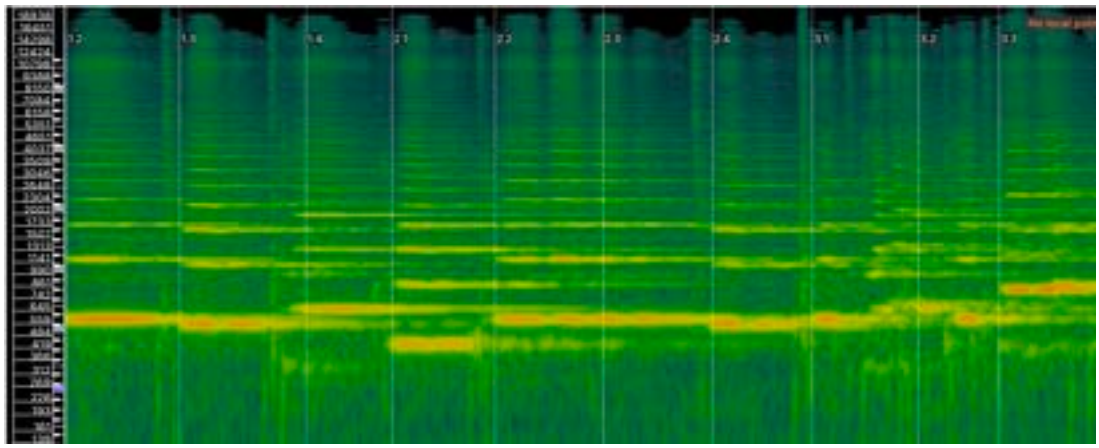


Figure 26 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm. 25-27, Jasmine Choi



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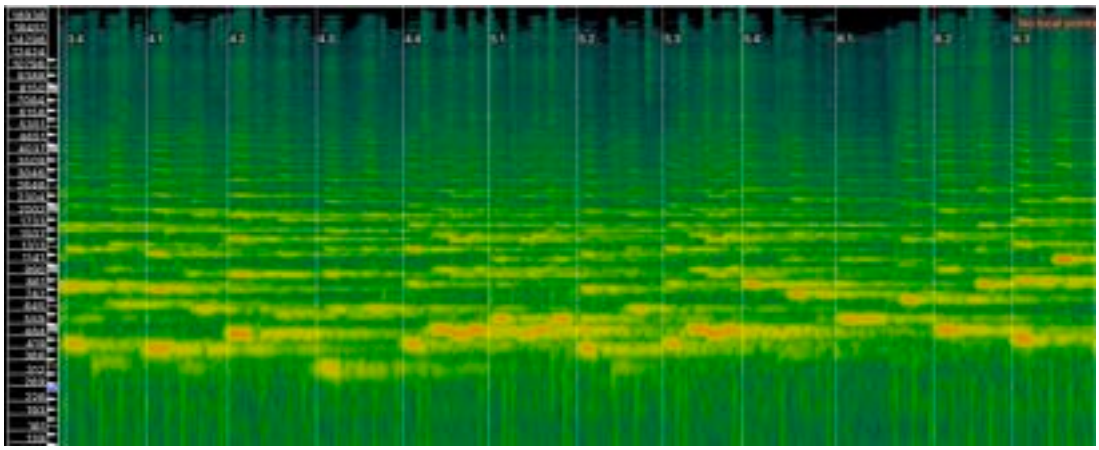

Figure 28 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm.3-6, Vincent Lucas

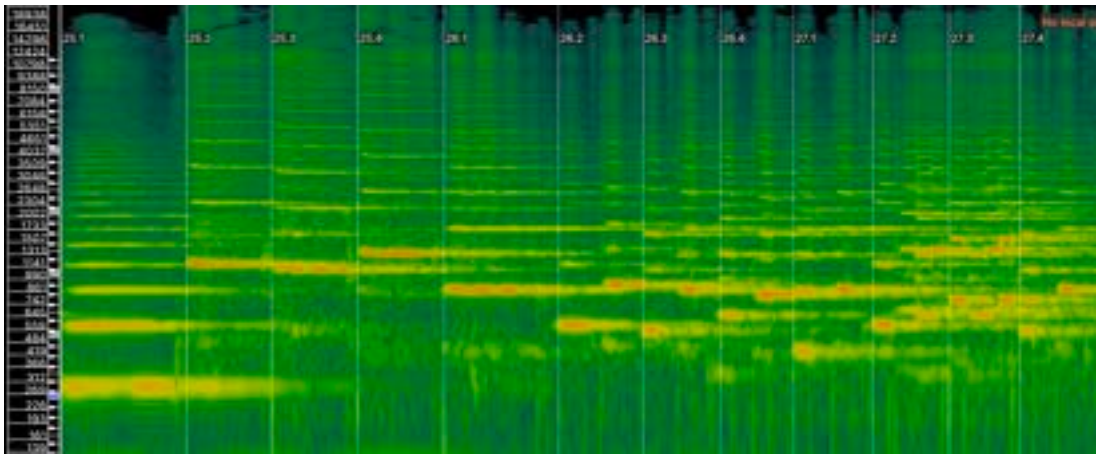

Figure 29 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm. 25-27, Vincent Lucas

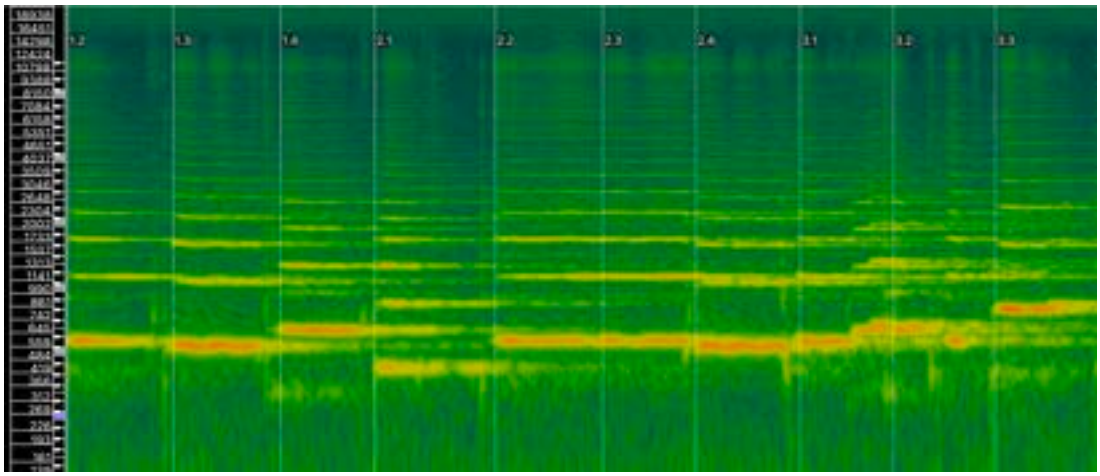

Figure 30 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm.1-3, Seiya Ueno

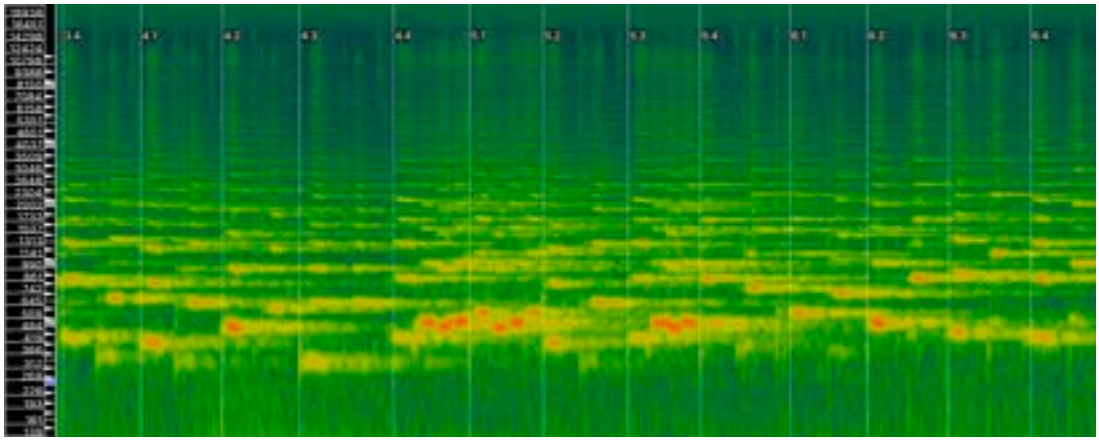

Figure 31 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm. 3-6, Seiya Ueno

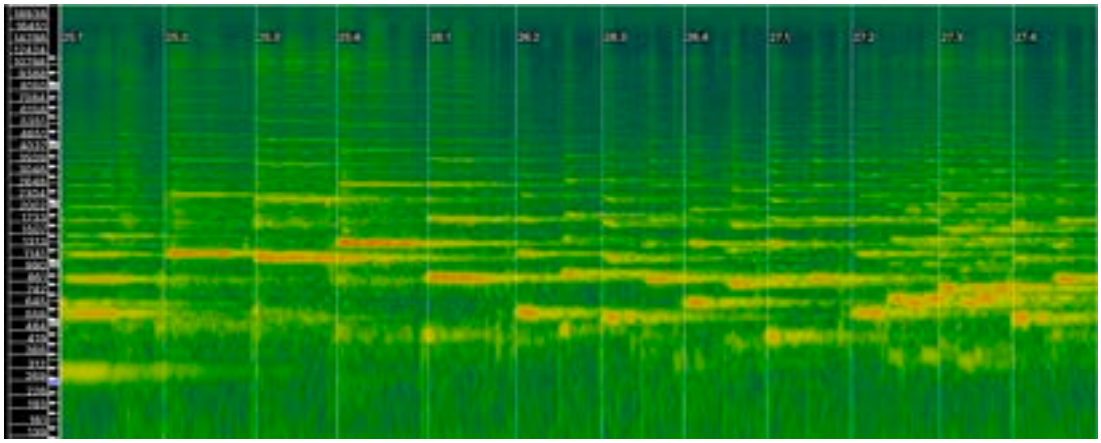

Figure 32 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm. 25-27, Seiya Ueno

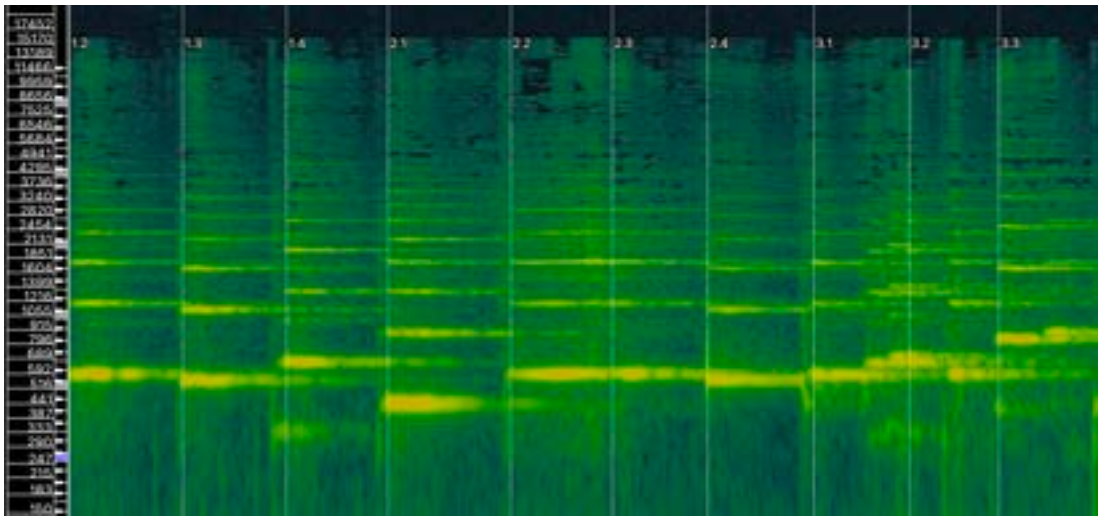

Figure 33 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm. 1-3, Emmanuel Pahud

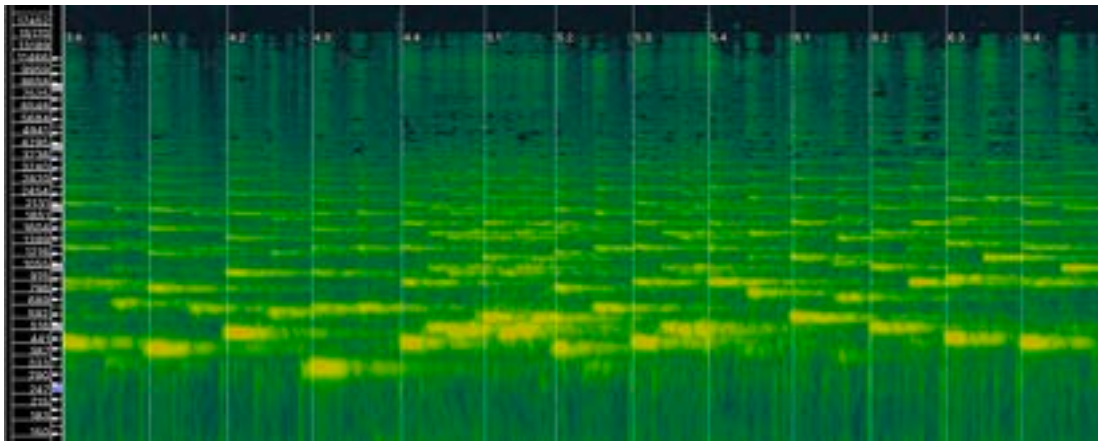

Figure 34 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm. 3-6, Emmanuel Pahud

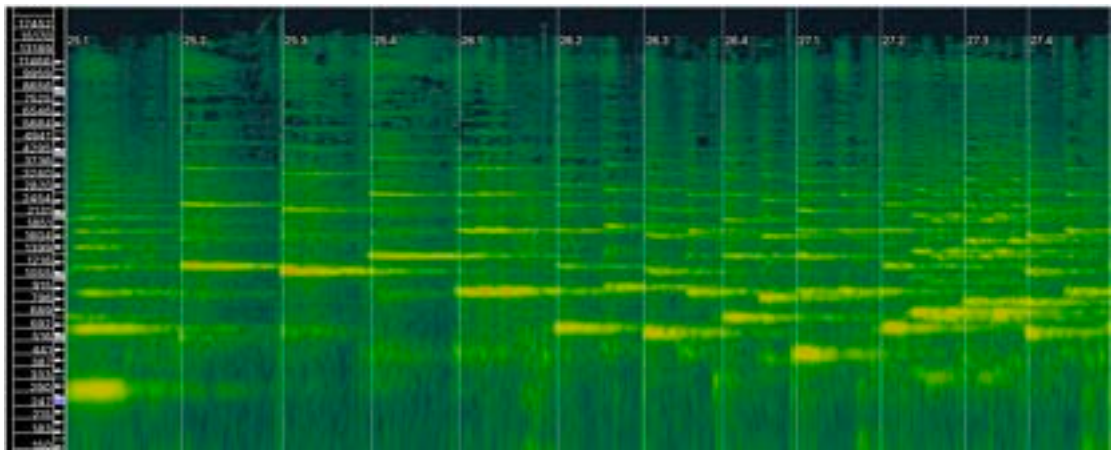

Figure 35 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm. 25-27, Emmanuel Pahud

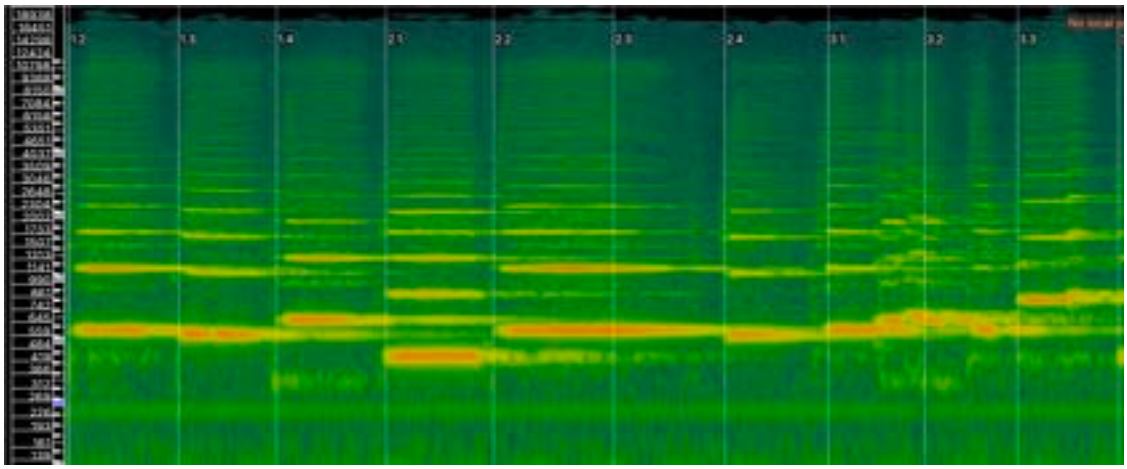

Figure 36– Telemann, Fantasy no.6 TWV40:7, mvt 2, mm. 1-4, Amy Porter

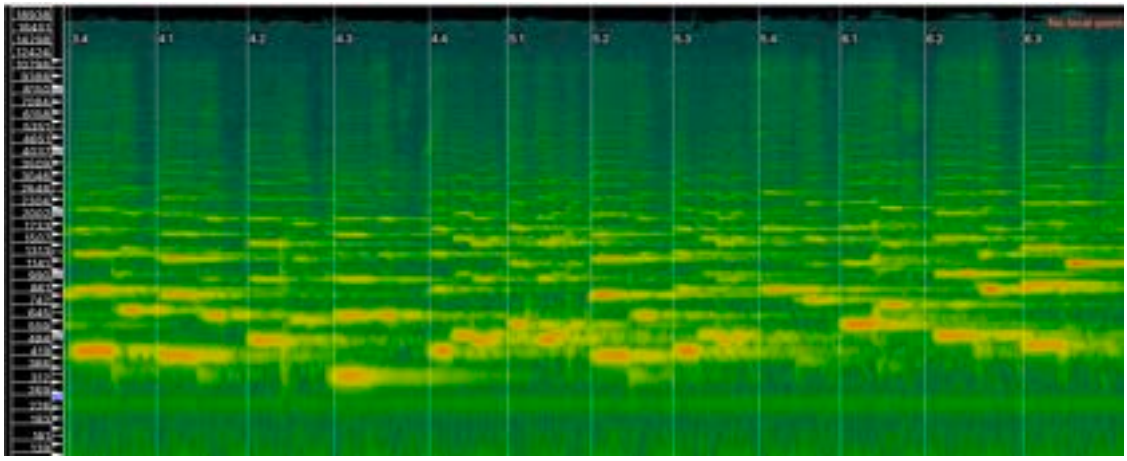

Figure 37 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm.3-6, Amy Porter

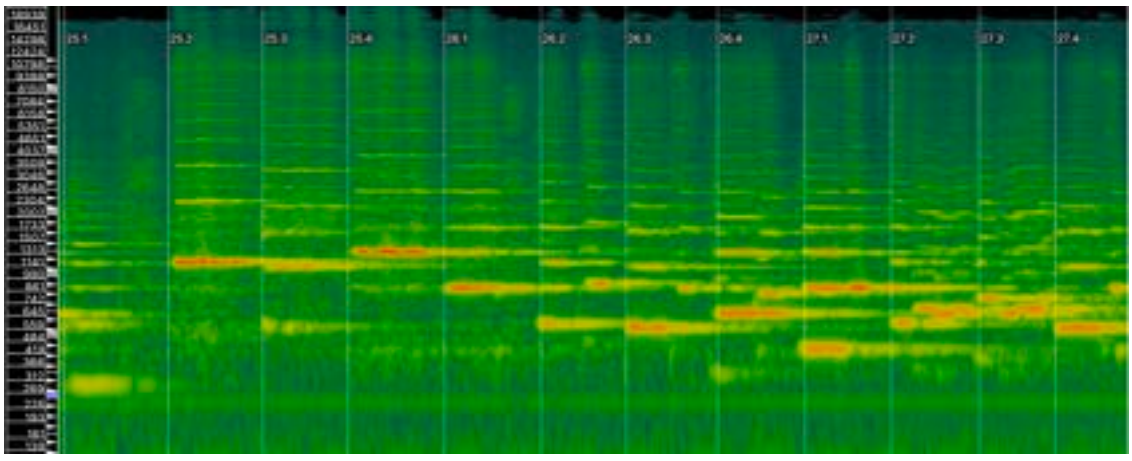

Figure 38– Telemann, Fantasy no.6 TWV40:7, mvt 2, mm. 25 – 27, Amy Porter

Baroque Flutists

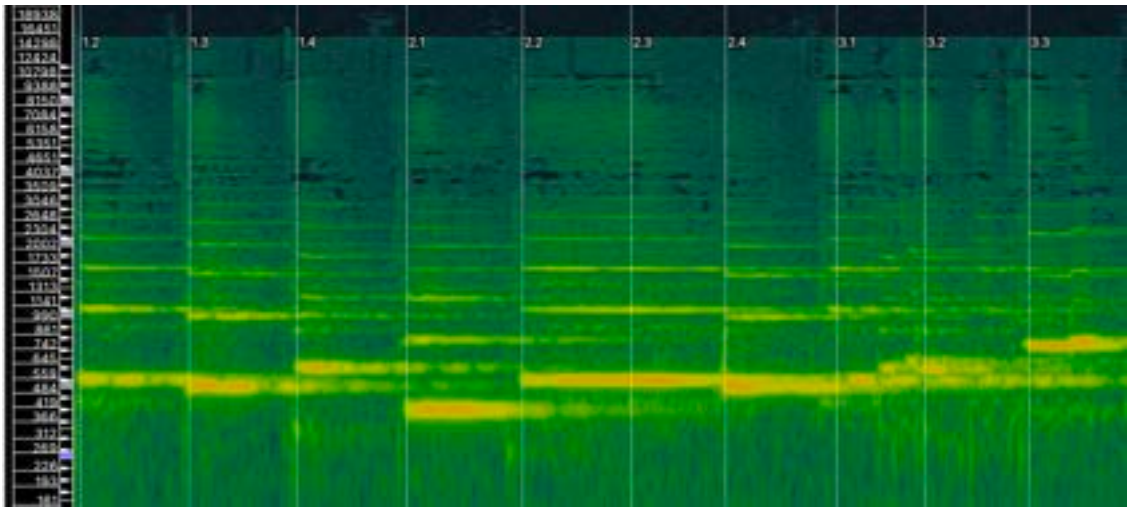

Figure 39 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm.1-3, Barthold Kuijken

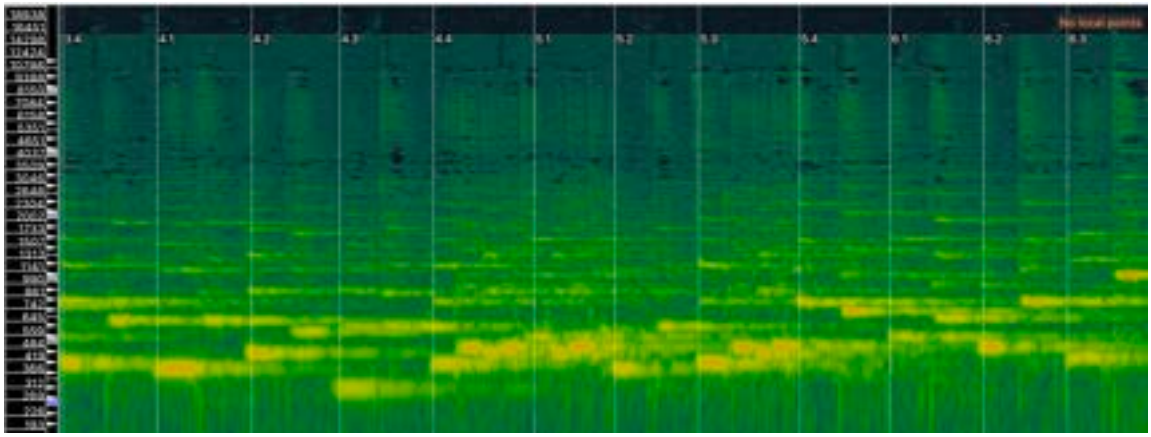

Figure 40 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm.3-6, Barthold Kuijken

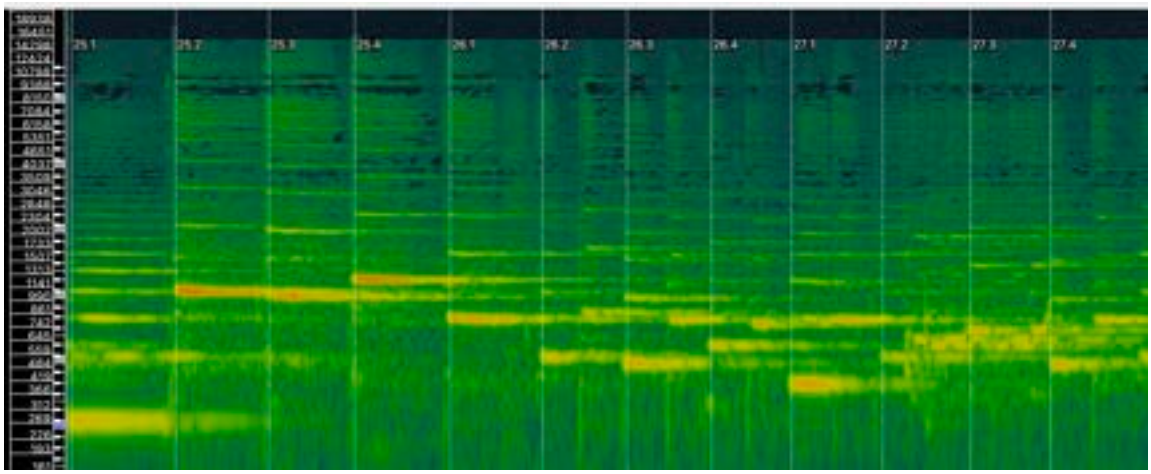

Figure 41 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm.25-27, Barthold Kuijken

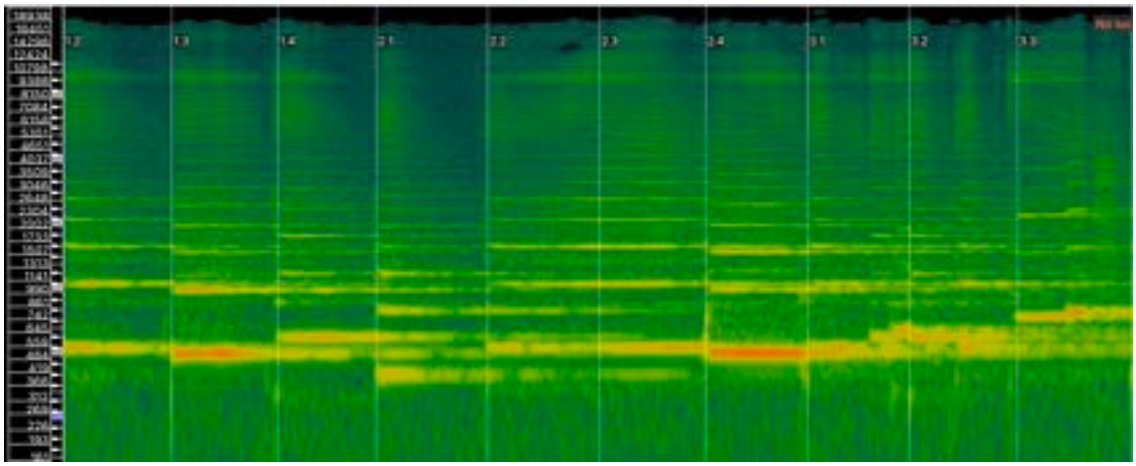

Figure 42 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm.1-3, François Lazarevitch

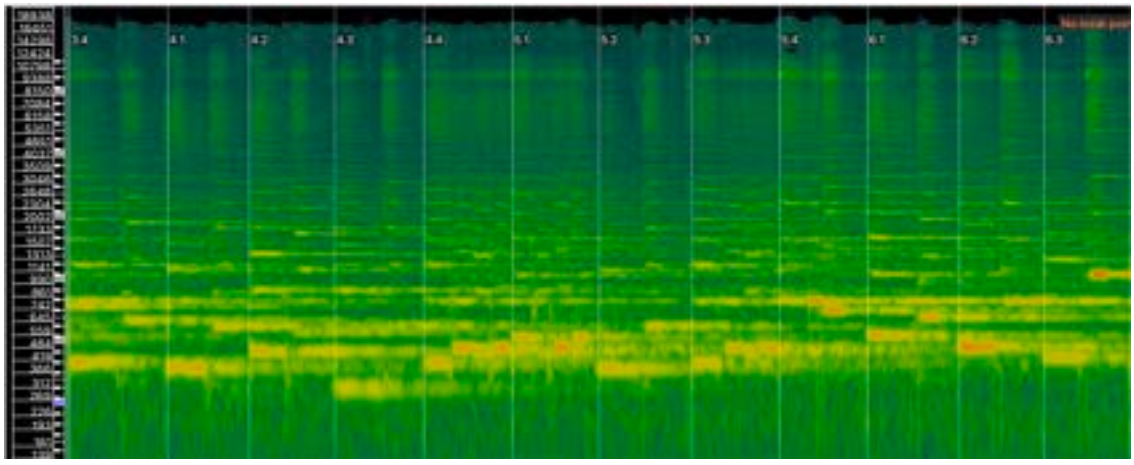

Figure 43– Telemann, Fantasy no.6 TWV40:7, mvt 2, mm.3-6, François Lazarevitch

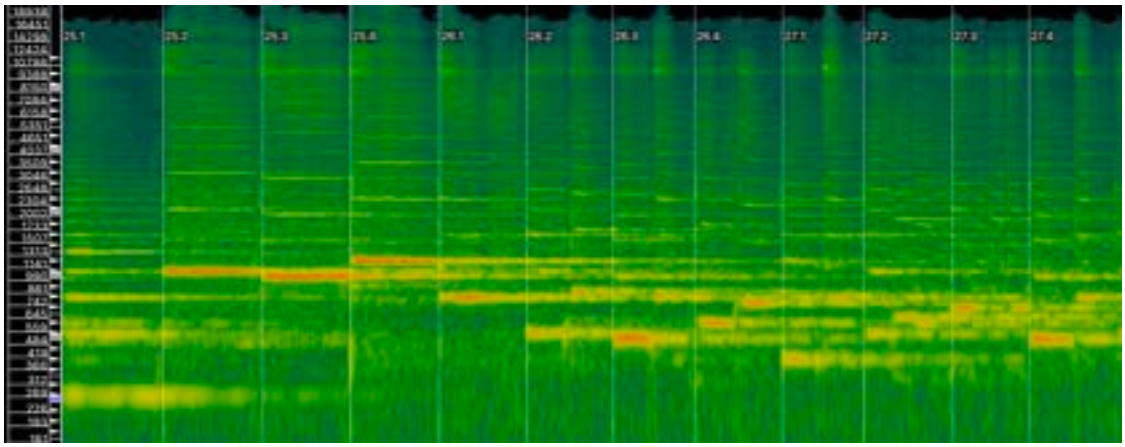

Figure 44 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm.25-27, François Lazarevitch

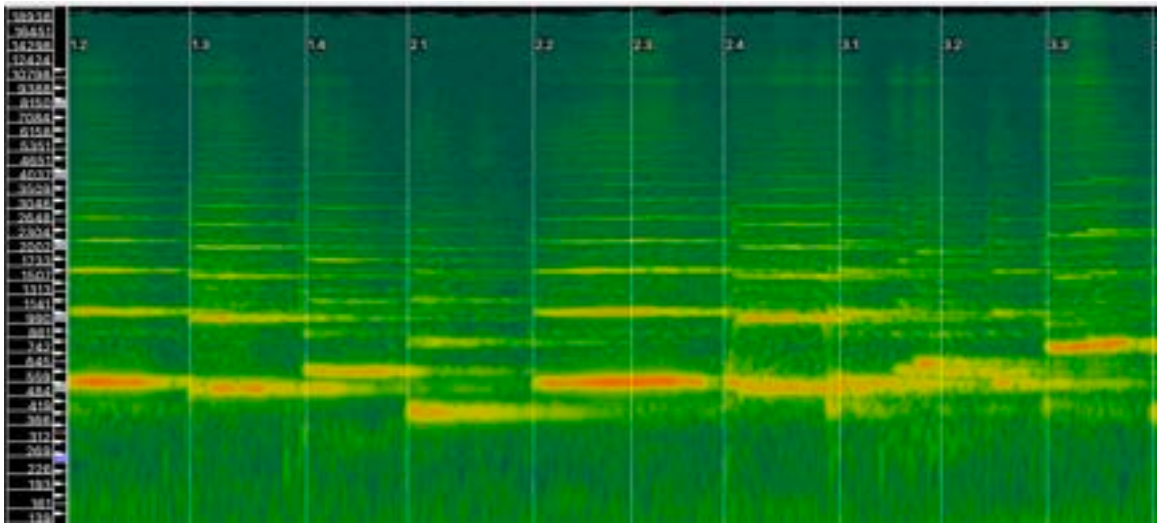

Figure 45 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm.1-3, Lena Weman

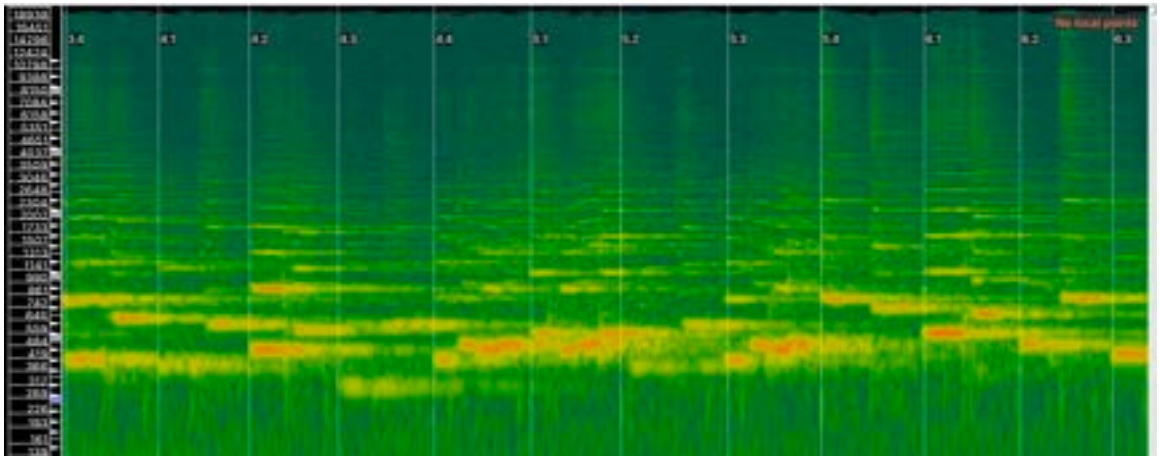

Figure 46 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm.3-6, Lena Weman

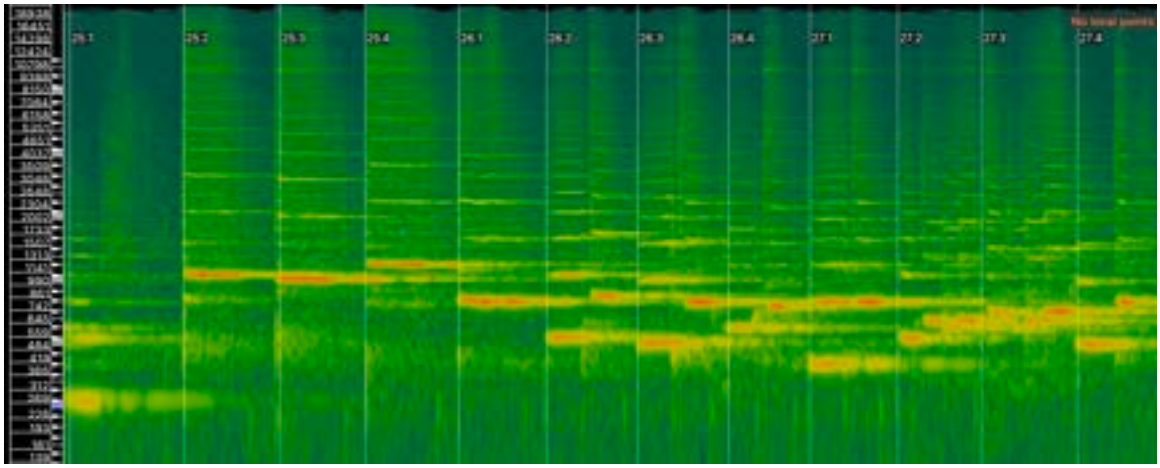

Figure 47 – Telemann, Fantasy no.6 TWV40:7, mvt 2, mm.25-27, Lena Weman