KTD/1SPP1 2021/2022

# Studium provozovací praxe

4/5. přednáška, 7/12/2021

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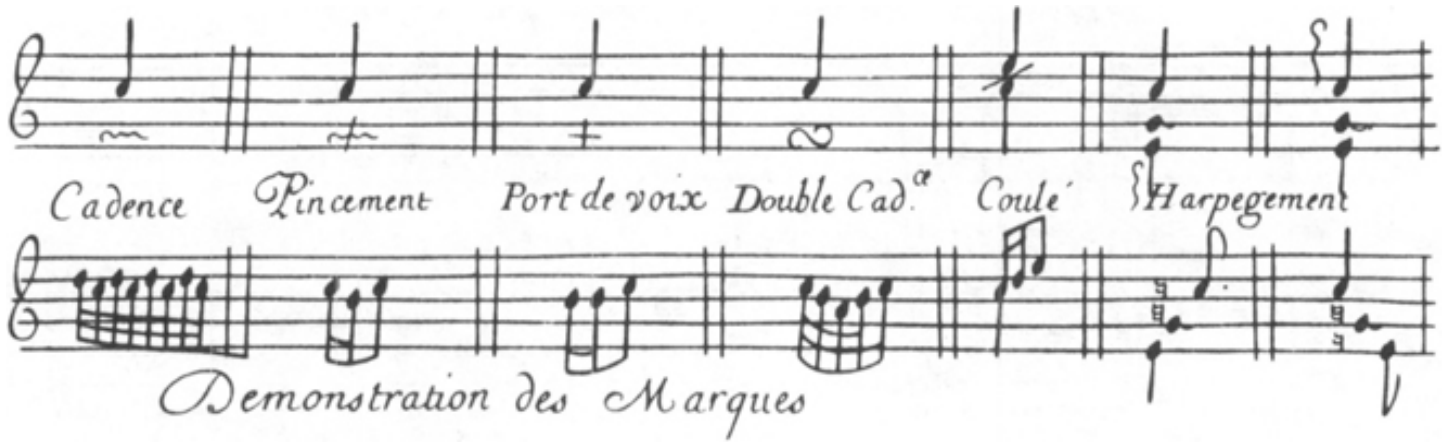
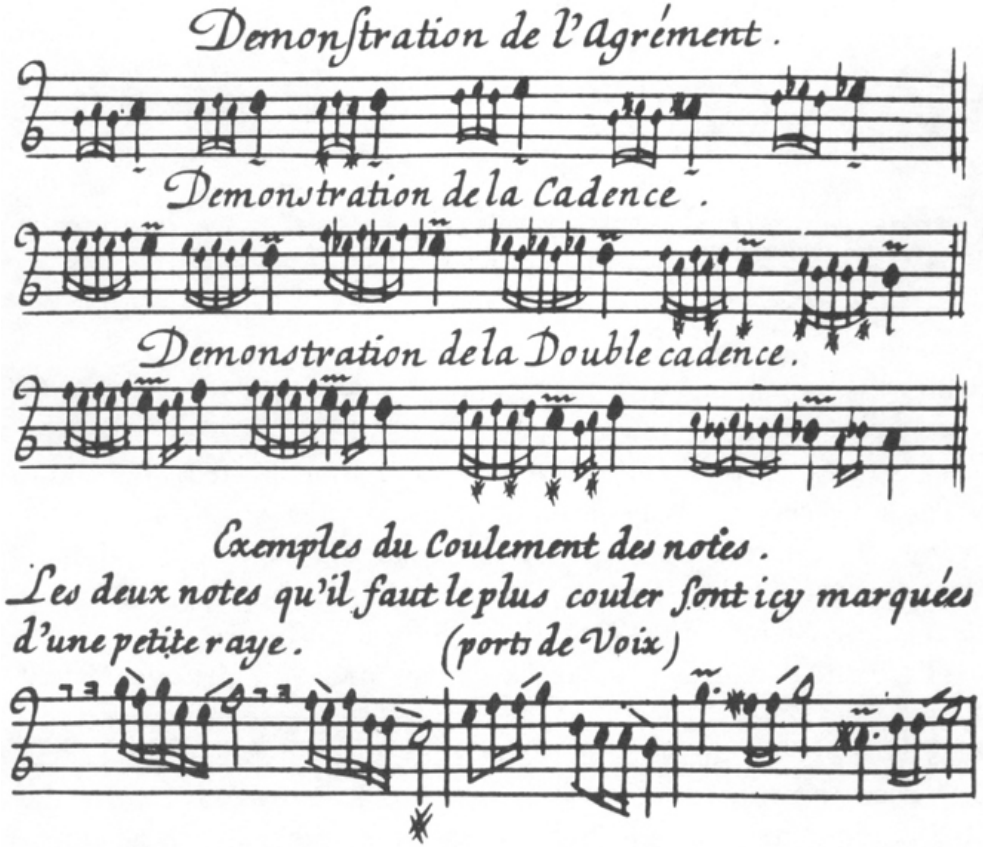
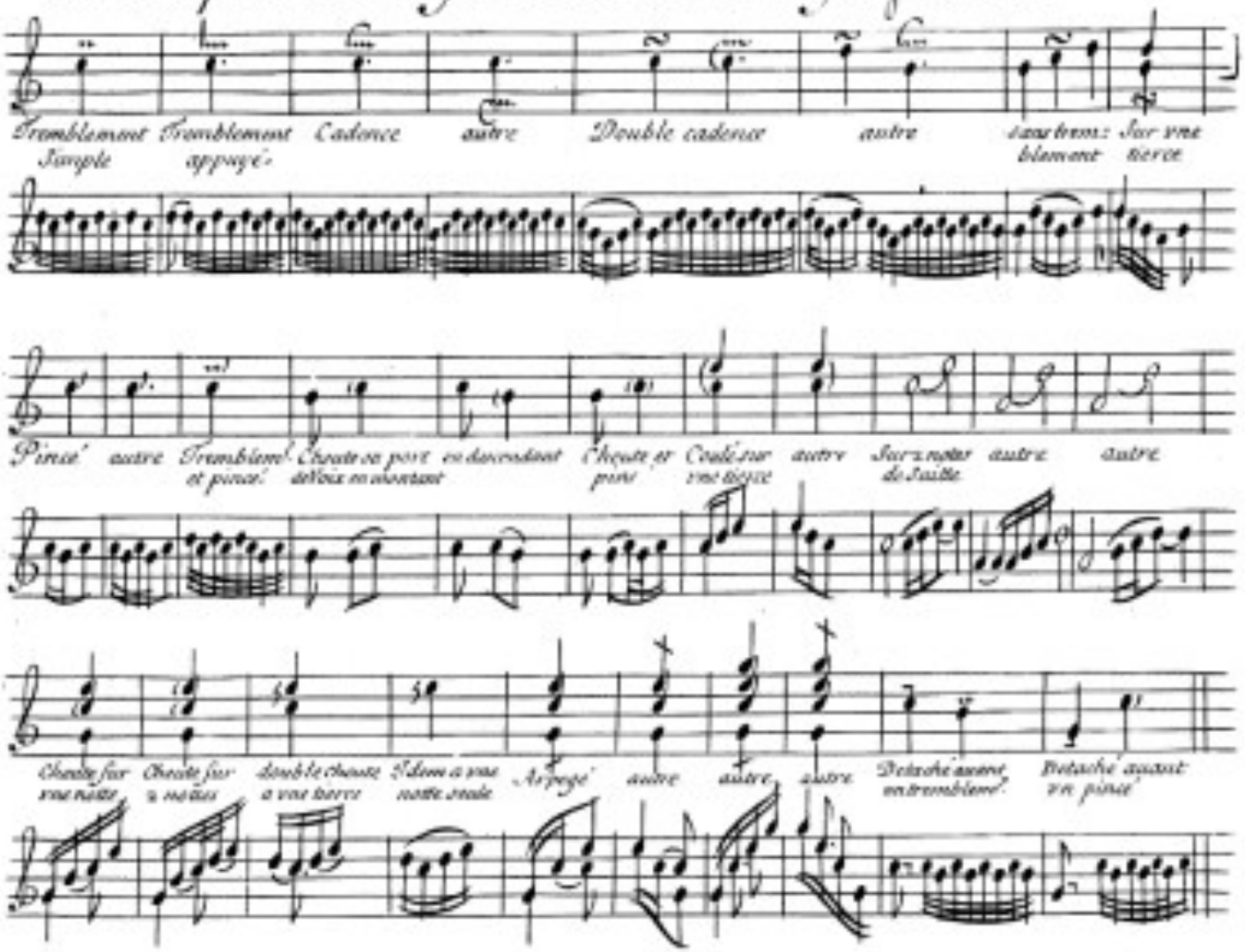
# Ornamentika a národní styly

*…aneb proč a jak (ne)zdobit ve vrcholném baroku*



# Marques des Agrements et leur signification



NOMS et figures des agremens

NOMS et expreßions des agremens

Cadence

Cadence appuyée

Double Cadence

Doublé

Pincé

Port de voix

Coulez

Pince et port de voix

Son Coupe

Suspenſion

Arpegement simple

Arpegement figuré

Liaiſon Expreſſion

Une liaiſon qui embraße deux nottes differentes, commie --- marque qu'il ne faut lever le doigt de deßus la premiere qu'après avoir touché la seconde.

La notte liée à celle qui porte une Cadence ou un Pincé, sert de commencement à chacun de ces agrémens

Exemple Expreſſion

Une liaiſon qui embraße plusieurs nottes, marque qu'il faut les tenir toutes d'un bout de la liaiſon à l'autre à meſure qu'on les touche.

Exemple Expreſſion

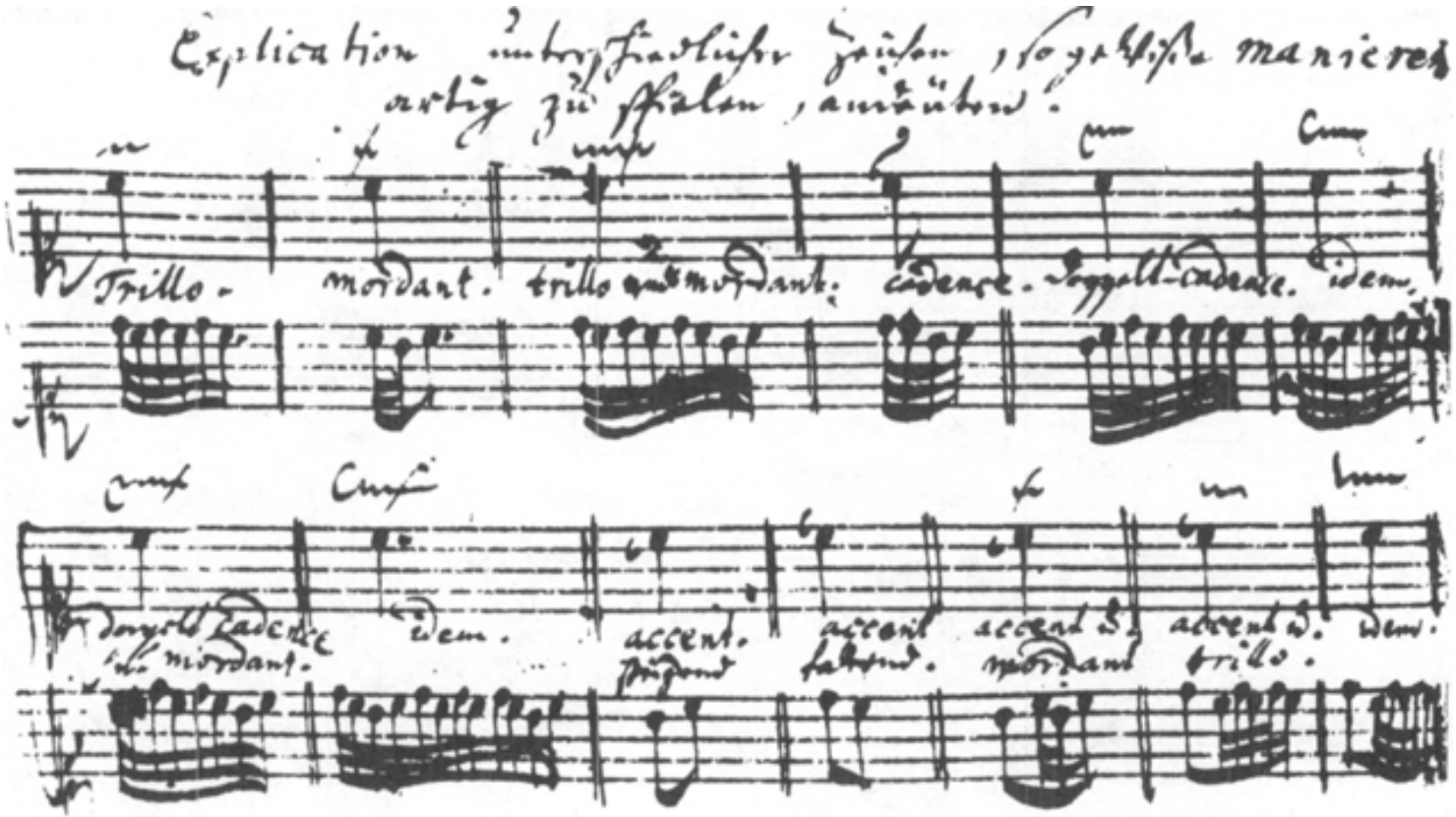
Le pouce 1 doit ſe trouver dans le milieu de cette batterie.

Premiere Lecon

Main droite

Ceci ſe répéte ſouvent ſans diſcontinuer, et avec égalité de mouvement.

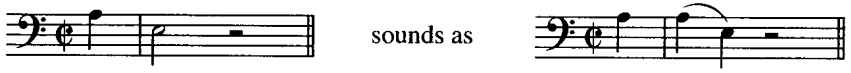
Main gauche



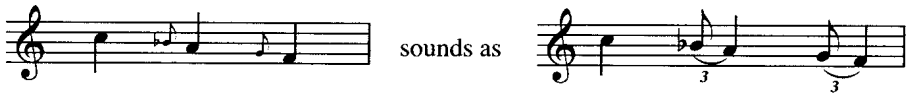
Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (London: Cassell and Company, 1951), 93, 113, 127, 135, and 137.

Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music: with Special Emphasis on J.S. Bach* (Princeton, NJ: Princeton University Press, 1978), 181.

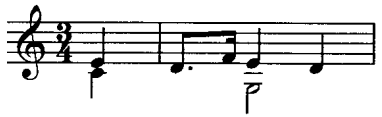
2.1 Leaping appoggiatura



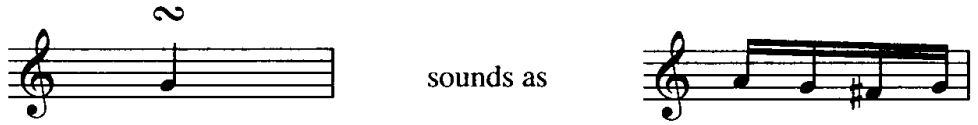

2.2 Appoggiatura as the first eighth note of a triplet



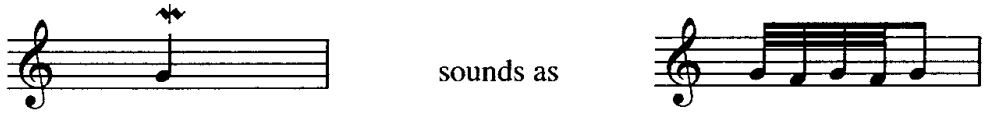

2.3 Dotted compound appoggiatura



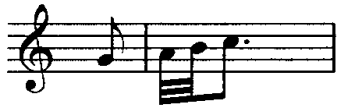
2.4 Turn



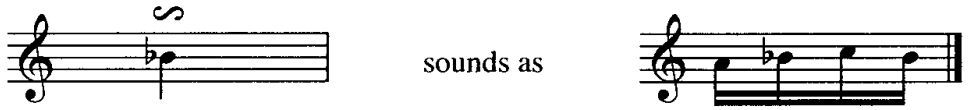

2.5 Mordent

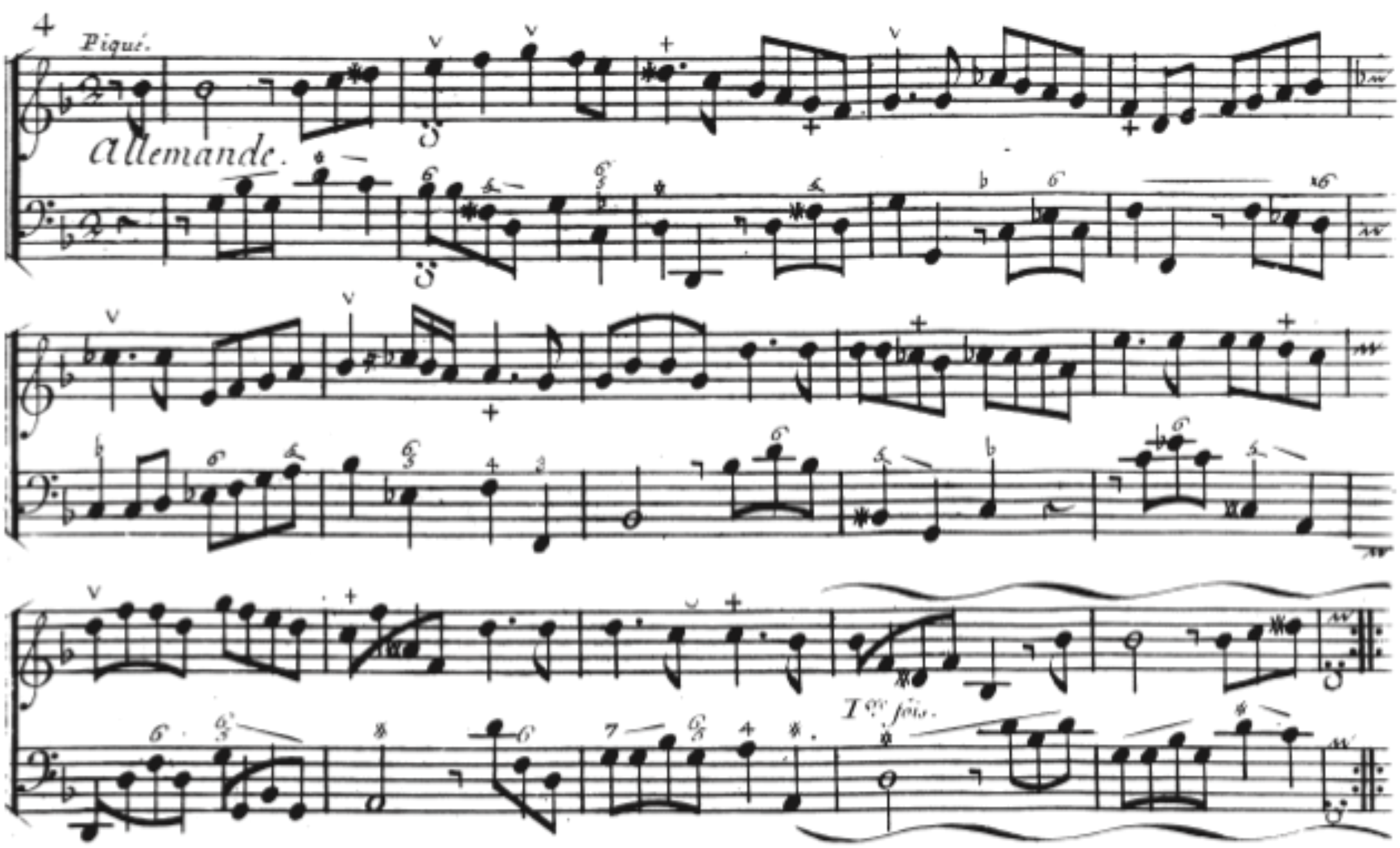



2.6 Two-toned slide



2.7 Three-toned slide (inversion of the turn)




Piqué.
Allemande.
1.er fois.

Agricola, Johann Friedrich. *Anleitung zur Gesangkunst*. Berlin: George Ludewig Winter, 1757.
Translation and commentary of Pier Francesco Tosi's *Opinioni de' cantori antichi e moderni o sieno osservazioni sopra il canto figurato.* Bologna: publisher unknown, 1723.
English translation of Agricola by Julianne Baird as *Introduction to the Art of Singing*. Cambridge: Cambridge University Press, 2006.

Bach, Carl Phillip Emanuel. *Versuch über die wahre Art das Klavier zu spielen.* Berlin: Christian Friedrich Henning, 1753.
Trans. William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments*. New York: W. W. Norton & Co, 1949.

Geminiani, Francesco. *The Art of Playing on the Violin*. London: publisher unknown, 1751.

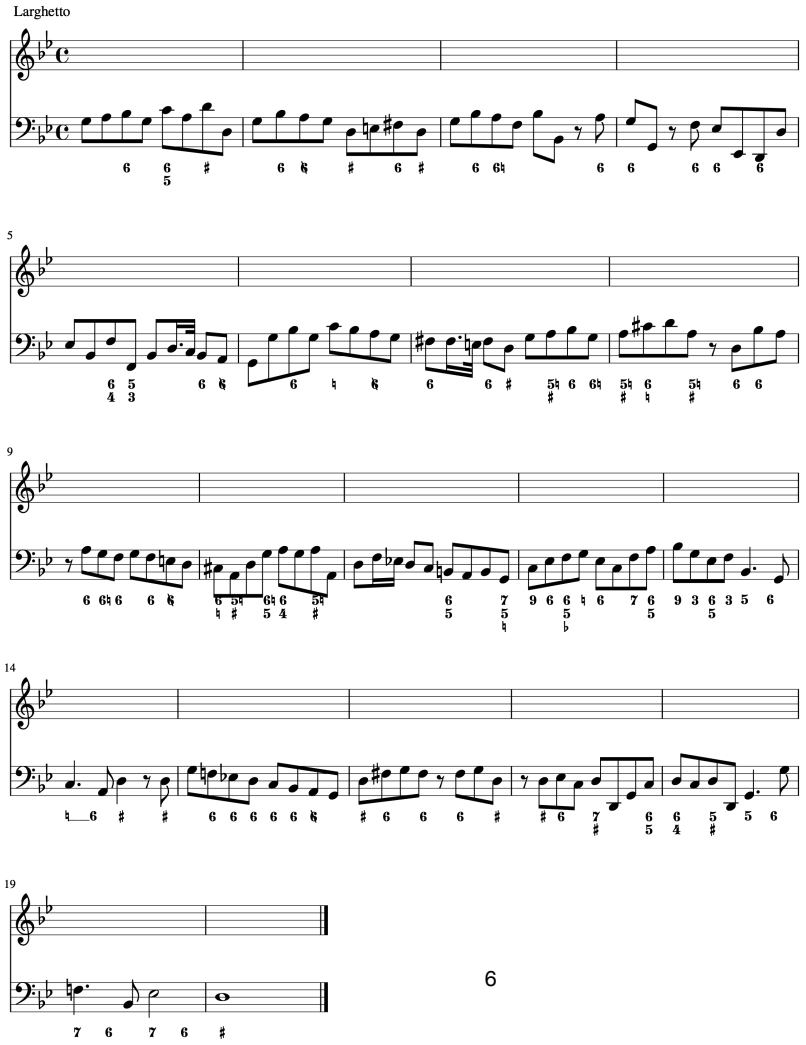
Mattheson, Johann. *Der Vollkommene Capellmeister*. Hamburg: Christian Herold, 1739.
Trans. Ernest C. Harriss as *Johann Mattheson's Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*. Michegan: UMI Research Press, 1981.

Mozart, Leopold. *Versuch einer gründlichen Violinschule*. Augsburg: Johann Jacob Lotter, 1756.
Trans. Editha Knocker as *A Treatise on the Fundamental Principles of Violin Playing.* Oxford; New York: Oxford University Press, 1951.

Muffat, Georg. *Florilegium Primum.* Augsburg: Koppmayr, 1695.
- *Florilegium Secundum.* Passau: publisher unknown, 1698.
- *Auserlesene Instrumentalmusik*. Passau: publisher unknown, 1701.

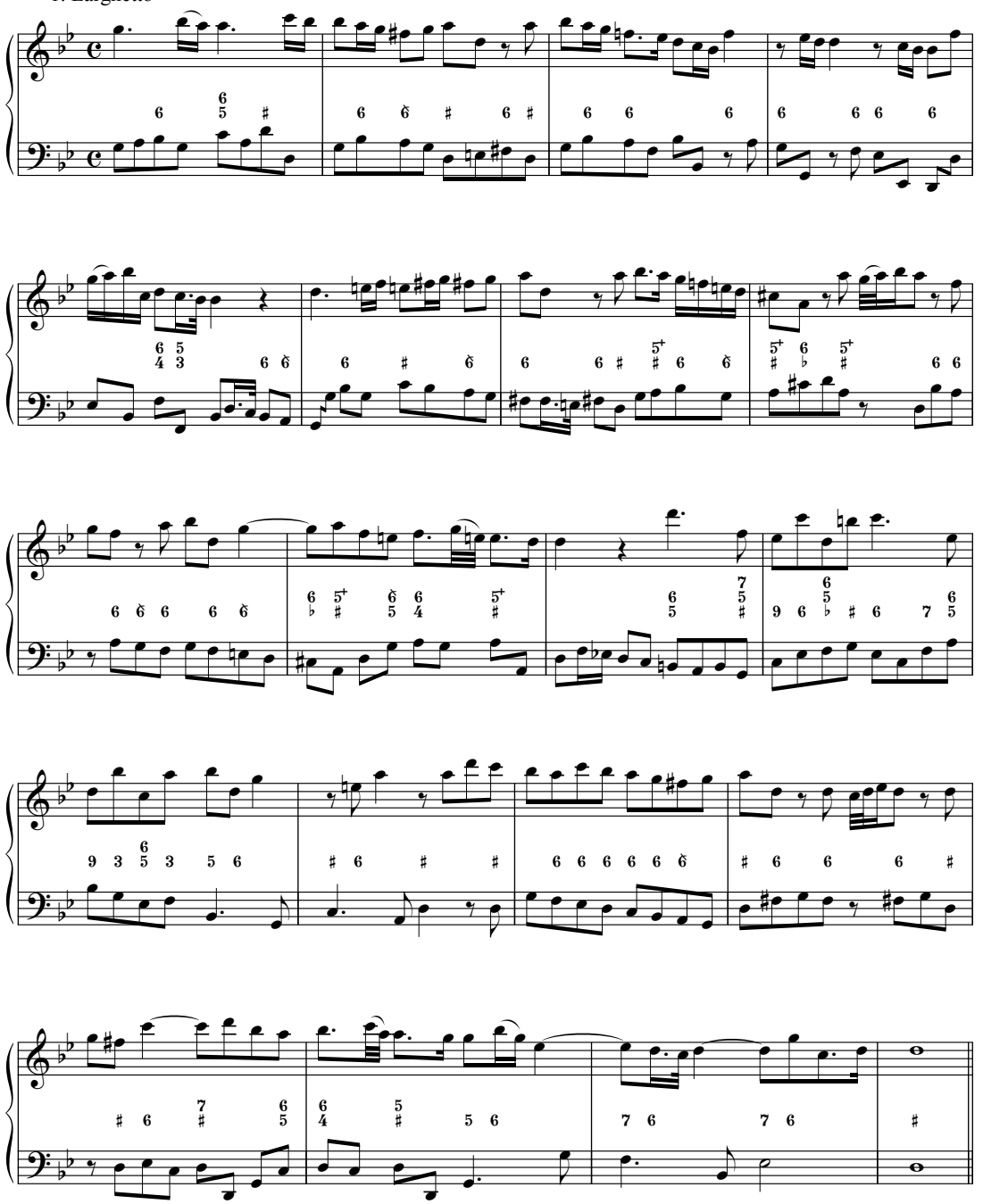
Trans. David K. Wilson as *Georg Muffat on Performance Practice*. Bloomington: Indiana University Press, 2001.

# *How to handle Händel…*
# *…Sonata in g, Larghetto*





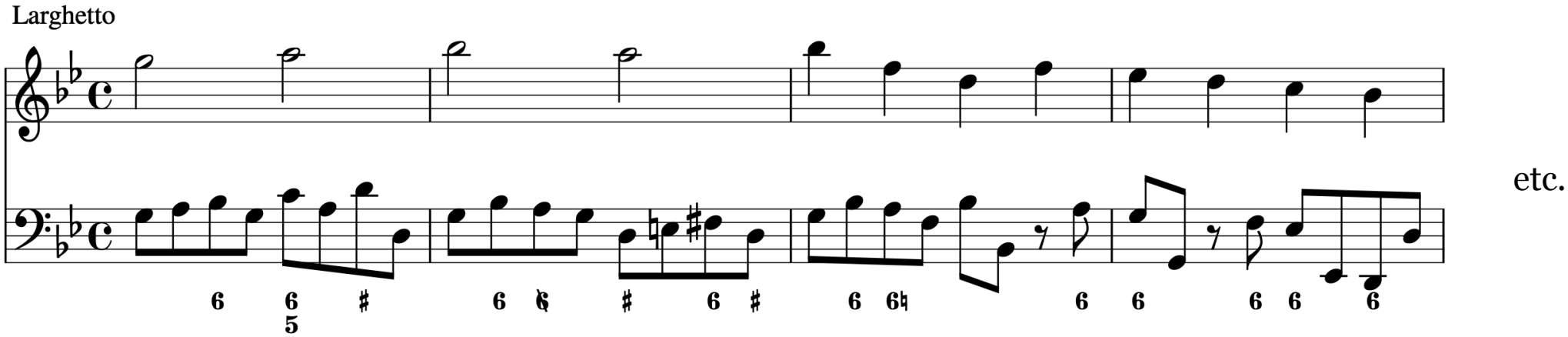


# *How to handle Händel…*
# *…Sonata in g, Larghetto*

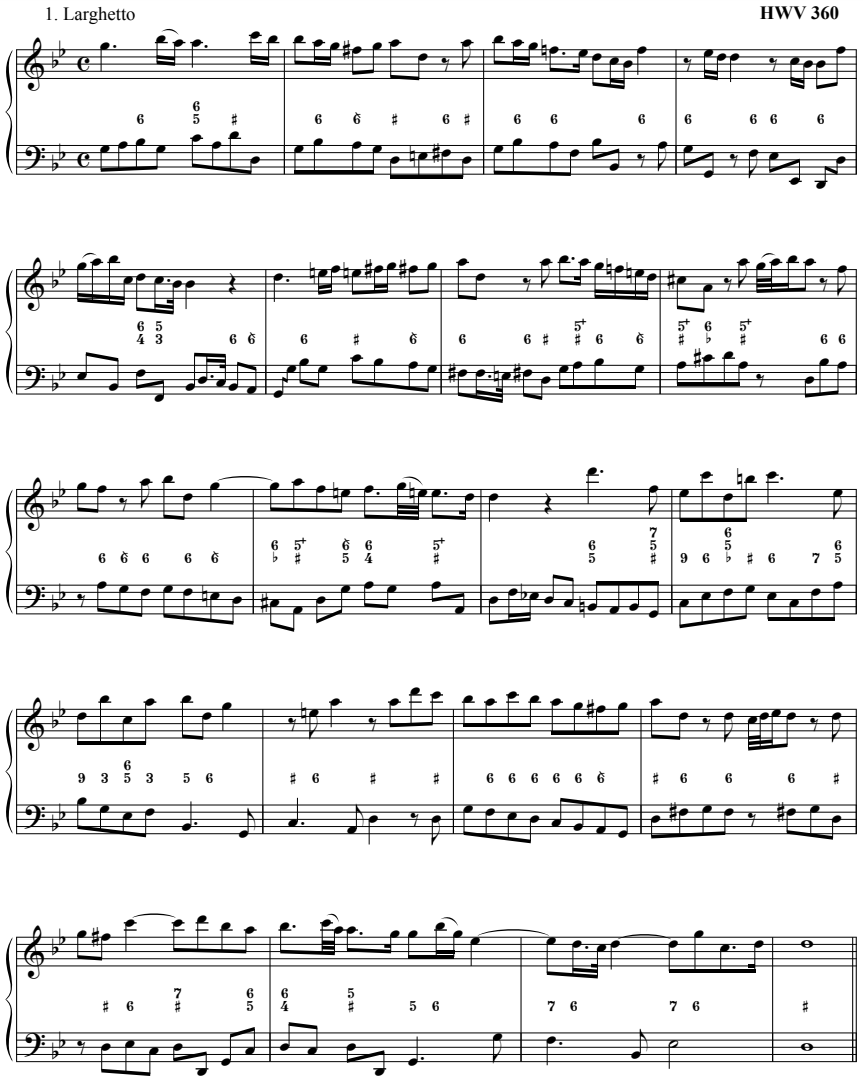
## EXPERIMENT

***Now "dismantle" the melody and get rid of <u>all</u> ornaments (=harmonic, melodic, rythmic)***



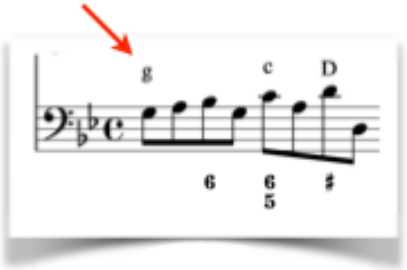

*(see p. 6 for the entire movement)*

# *How to handle Händel…*
# *…Sonata in g, Larghetto*



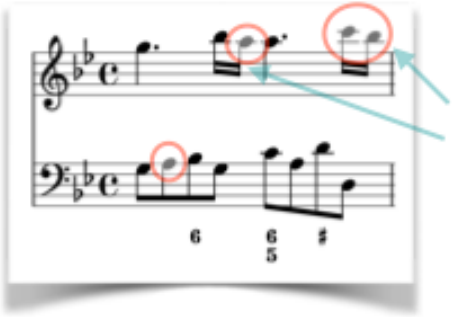

## 1. Analyse the harmony

1.1 Write down the figures/chord signs (simplify them if needed)



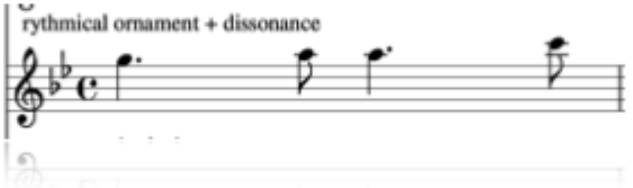

*"Dissonances create tension, be it to express sorrow, grief, angst, or love. Consonances relieve that tension and bring a peaceful resolution."*

1.2 Where are the dissonances? Study the rythmical positioning (offbeat/downbeat etc.)

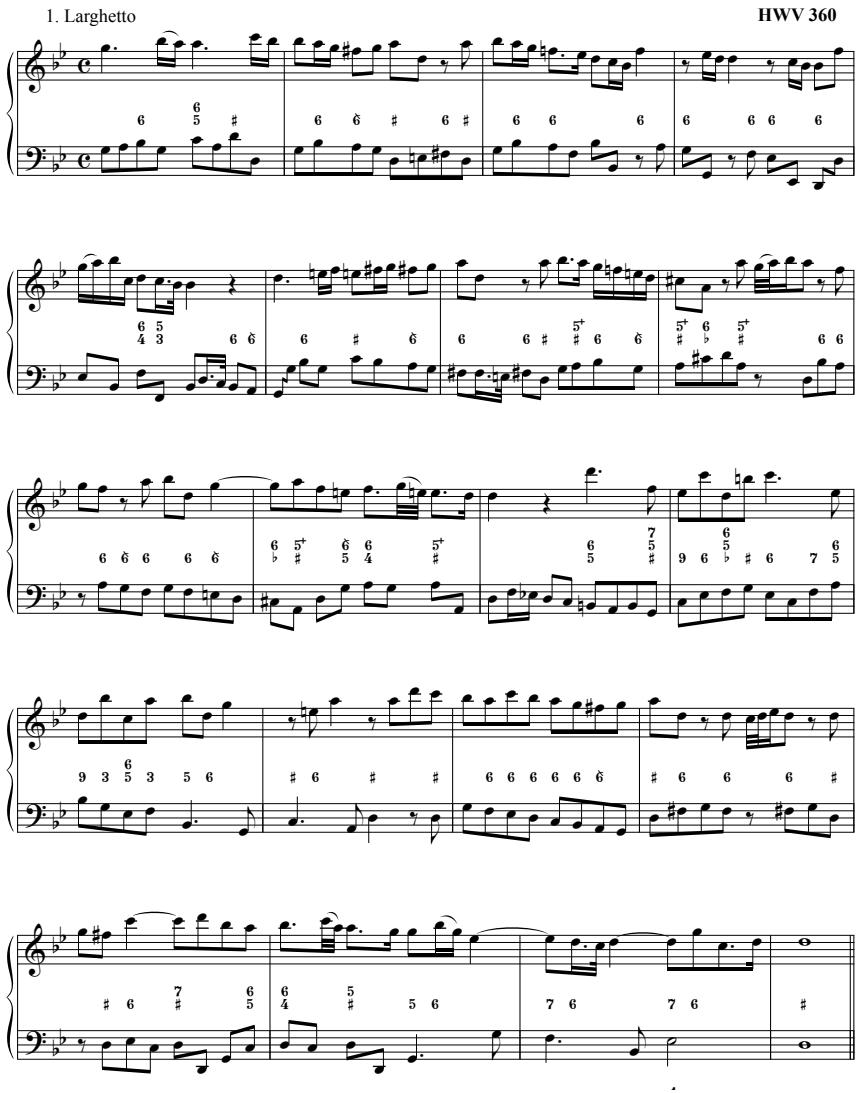


***"Anticipation"***

1.3 Write down the "simple" versions such as



# *How to handle Händel…*
# *…Sonata in g, Larghetto*

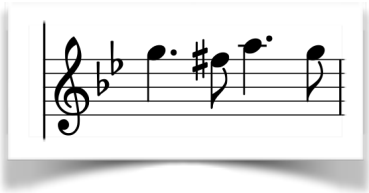



## CONCLUSION

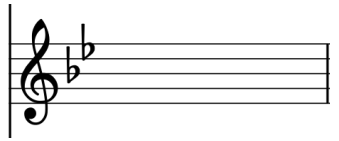
the ornament is made by using the anticipation (=note belonging to the next chord, thus dissonating with the actual one)

**Idea +**

Can we apply the dissonance using different notes?

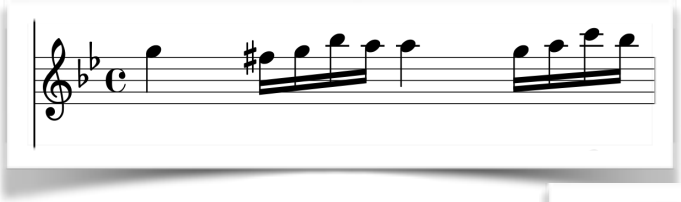


*(Play it on recorder!)*

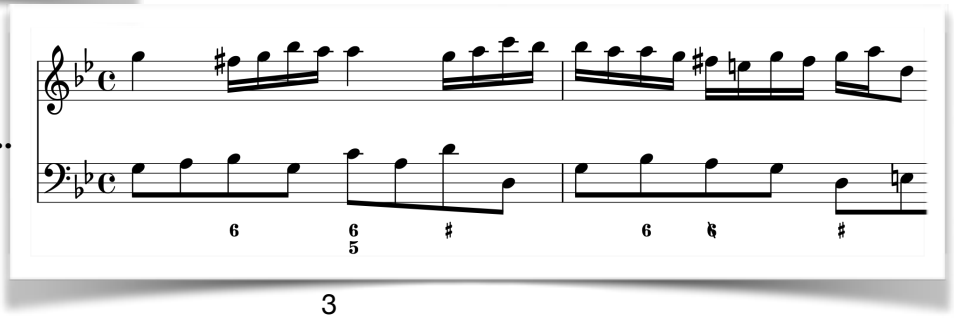


***Tip***

What about using more dense changing of consonances and dissonances?

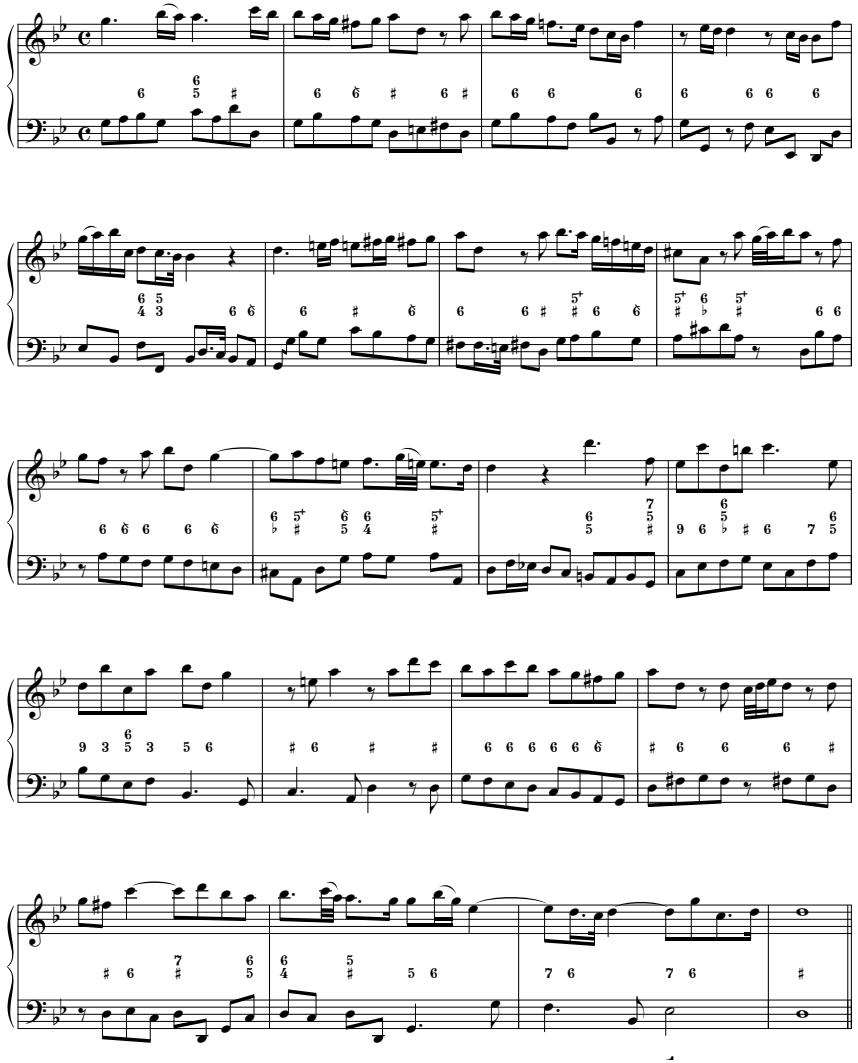


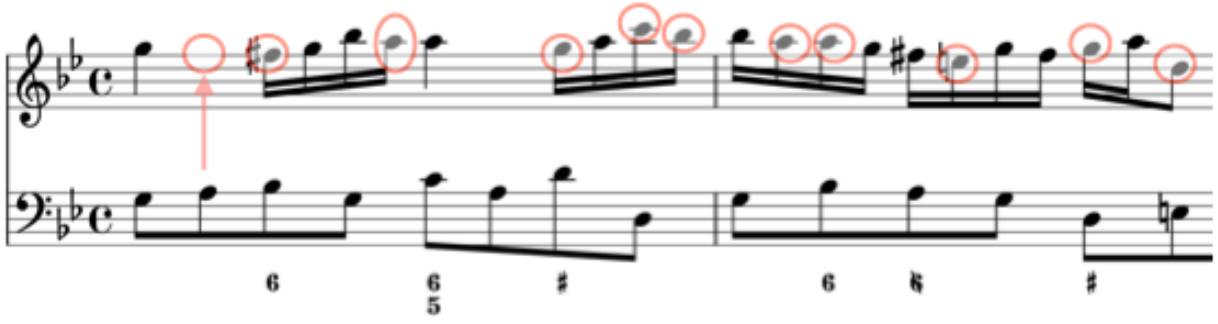
**QUEST:**
***Try to identify all the dissonances and consonances….***



# *How to handle Händel…*
# *…Sonata in g, Larghetto*

1. Larghetto **HWV 360**



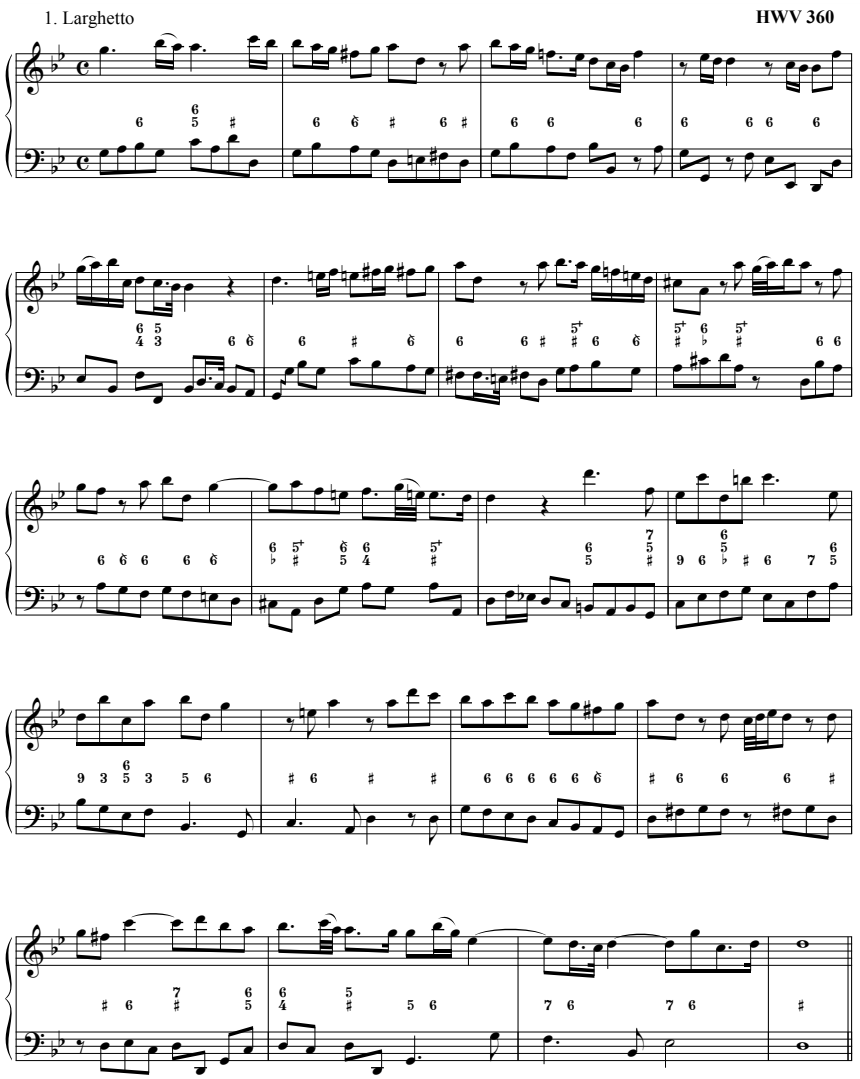


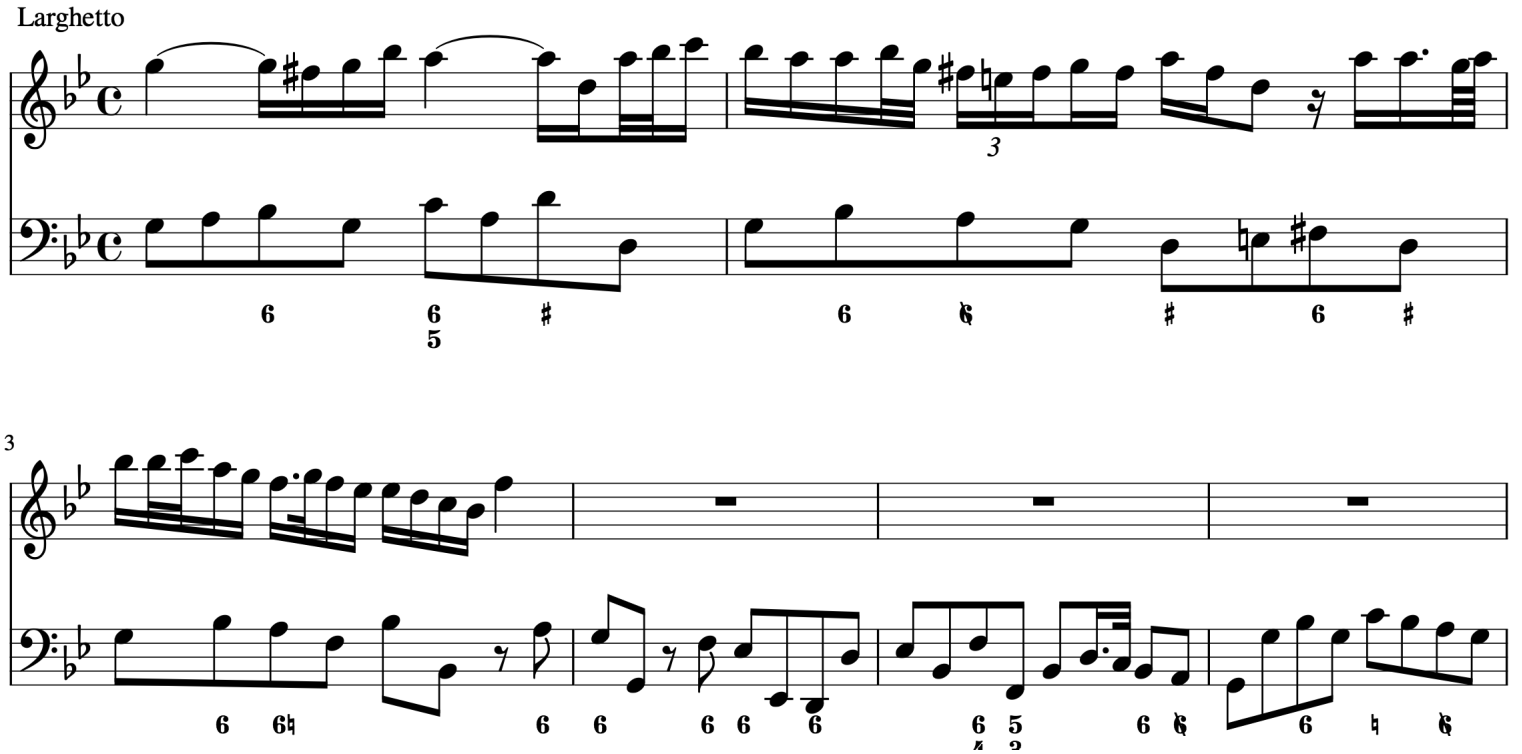
*This may be too much... but its worth trying...*

**TIP**
***Once you search all the possible ways of employing dissonances, you can decide which one are worth omitting..***

*In real life, you may also use more free rythm and rubato... Imagine the singer in opera (disregarding ugly vibrato)*

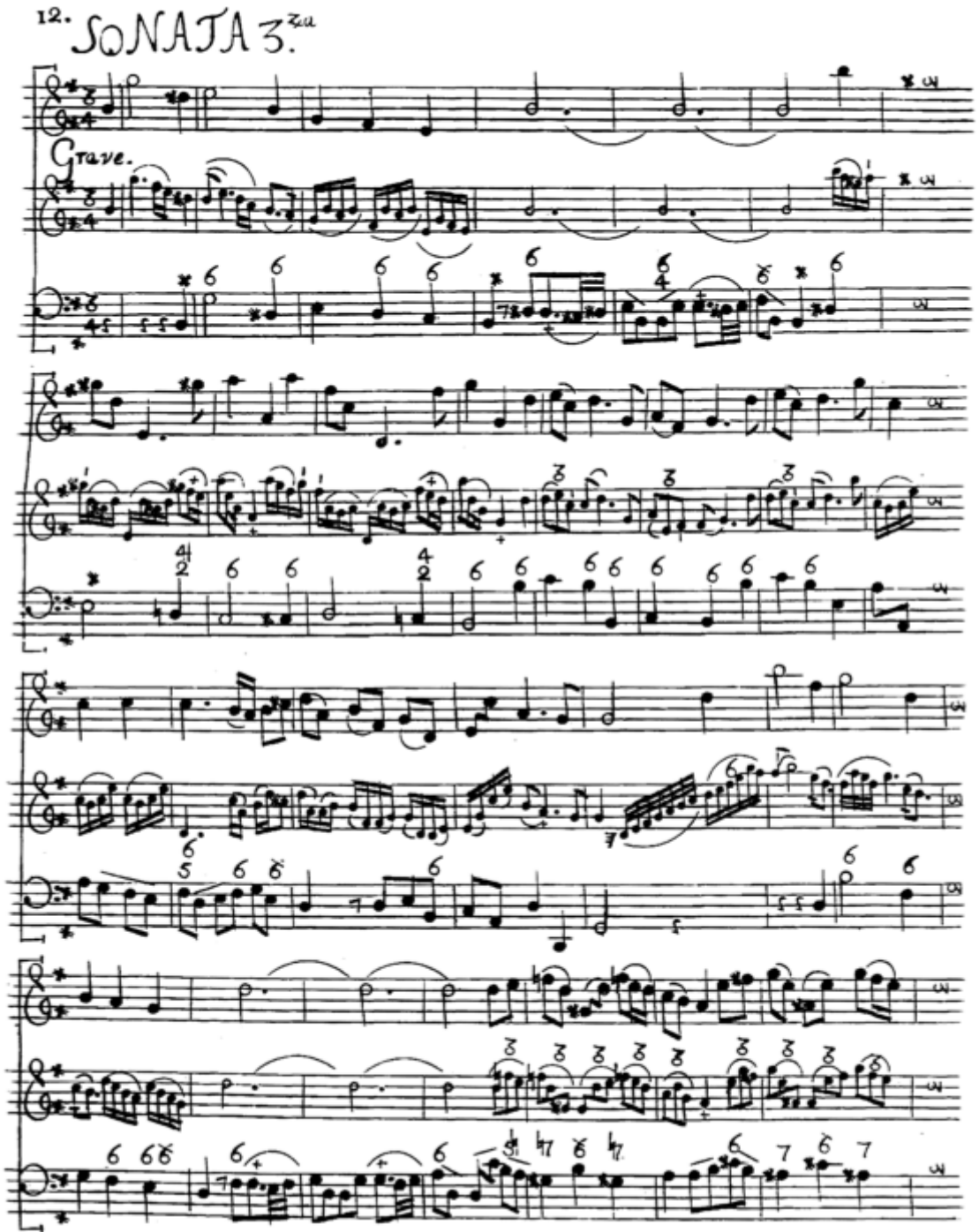
# *How to handle Händel…*
# *…Sonata in g, Larghetto*



# Sonate metodiche

SONATE METODICHE
à
Violino Solo
ò
Flauto traverso,
da
Giorgio Filippo Telemann
Direttore della Musica in
Hamburgo.



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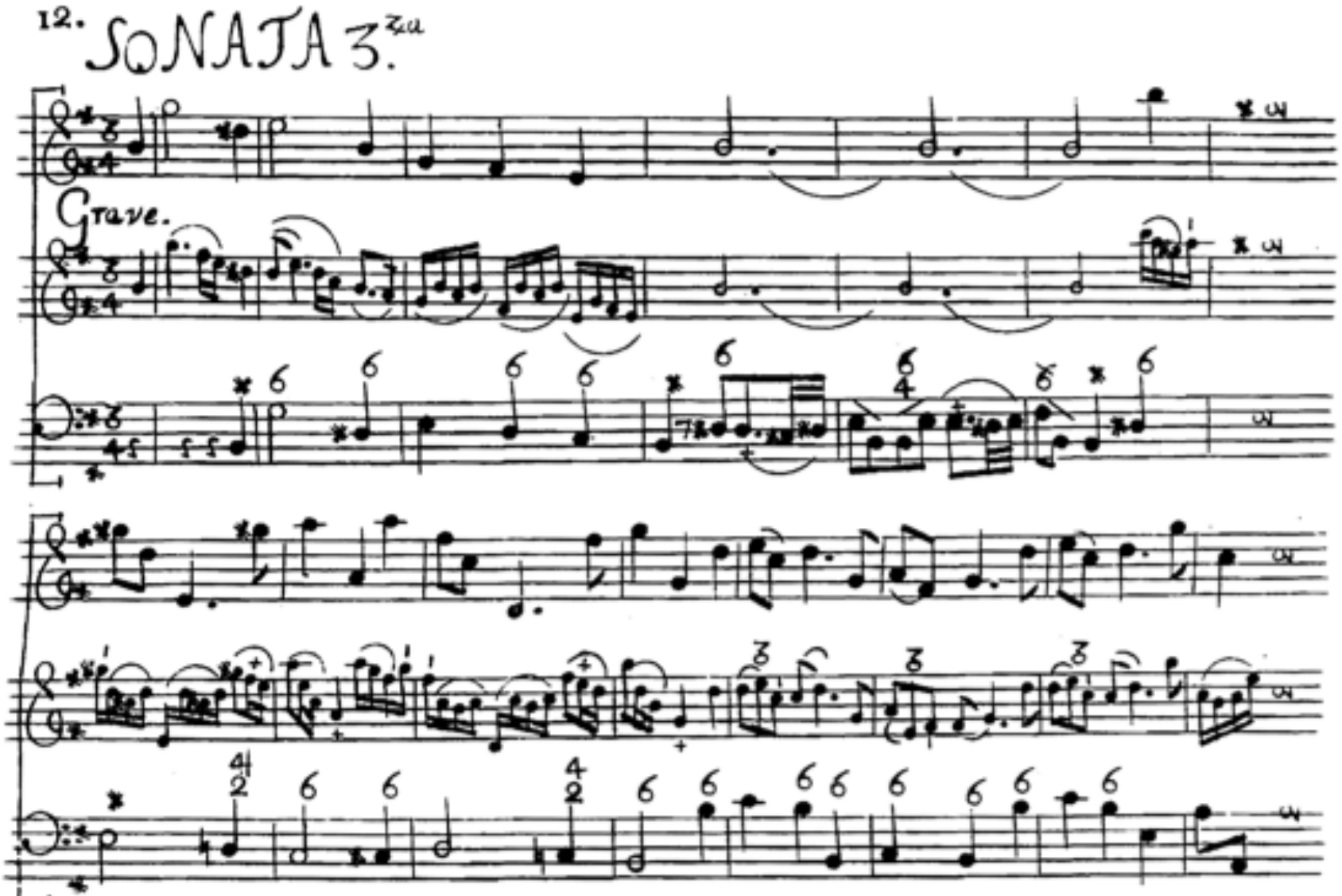
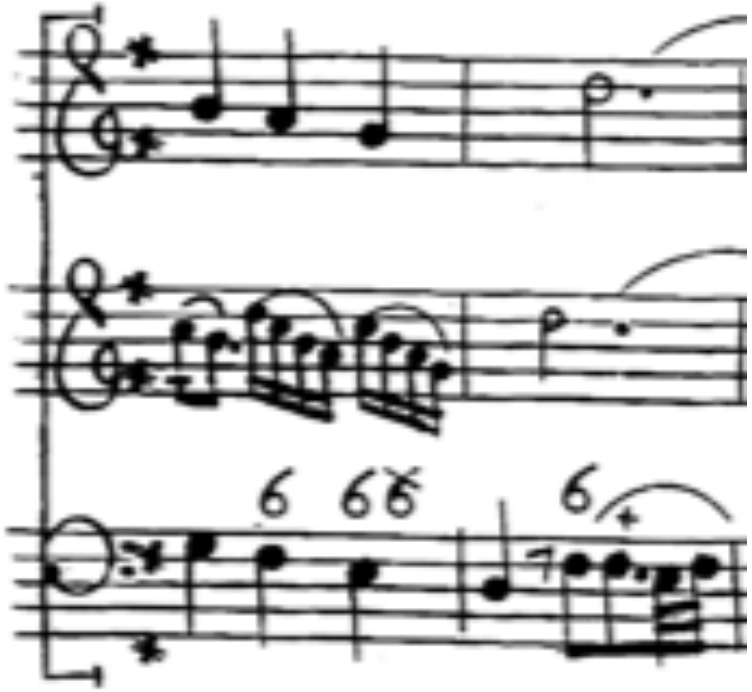
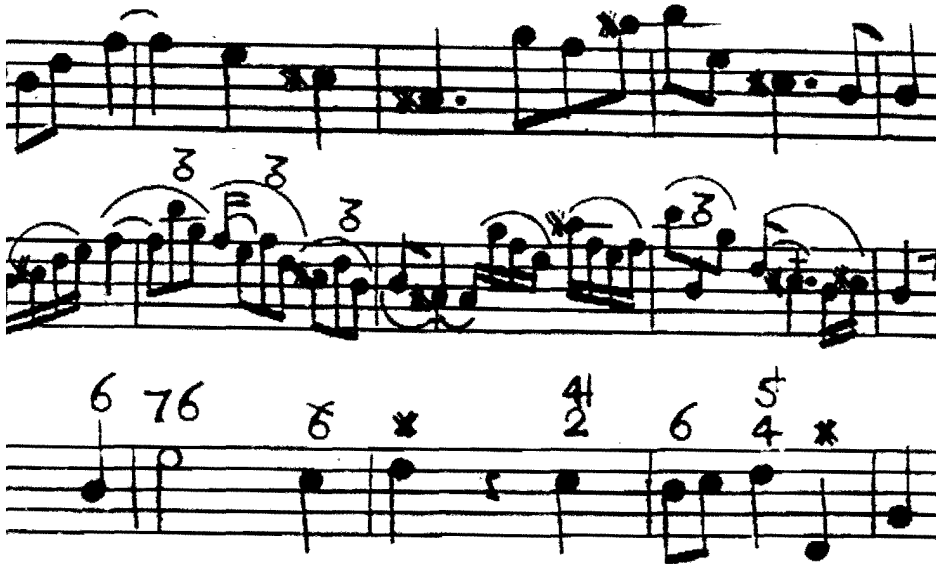
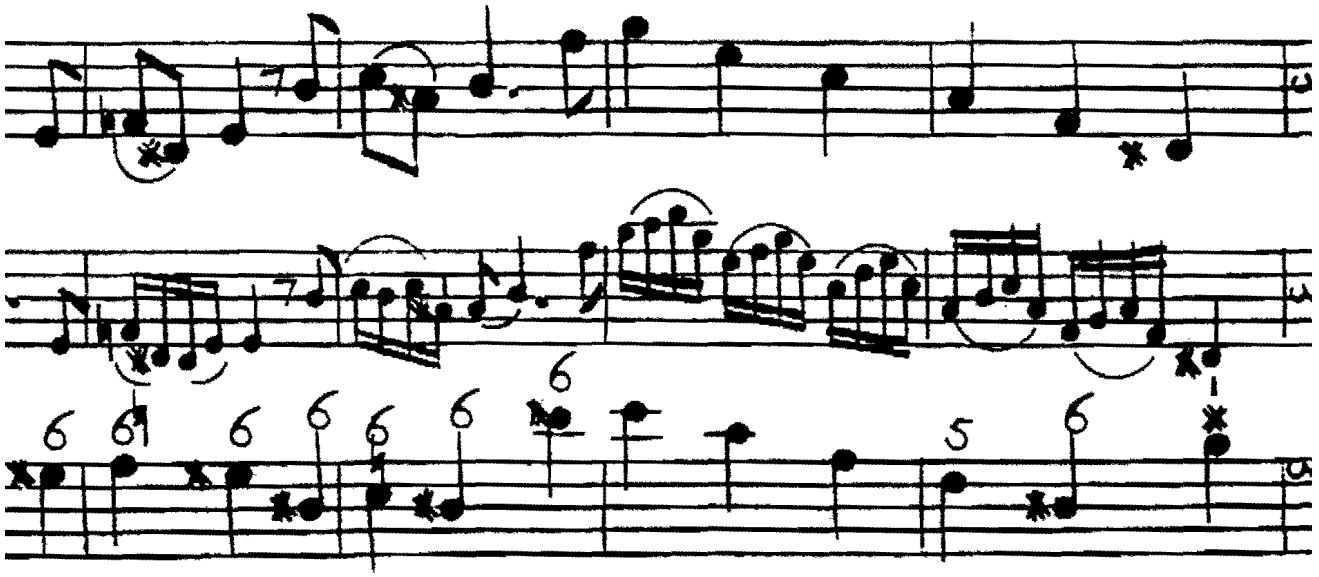


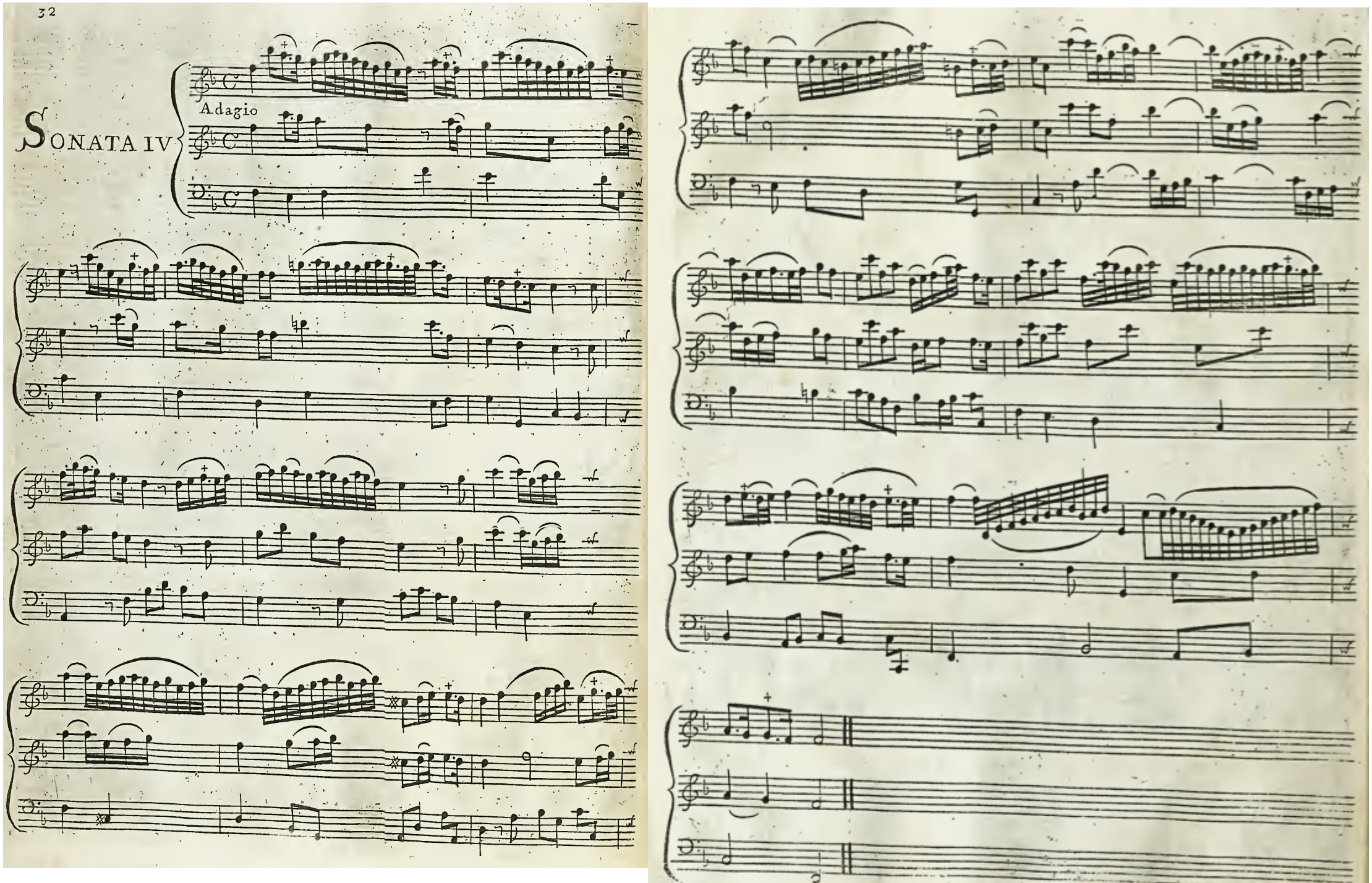
# Sonate metodiche







Arcangelo Corelli

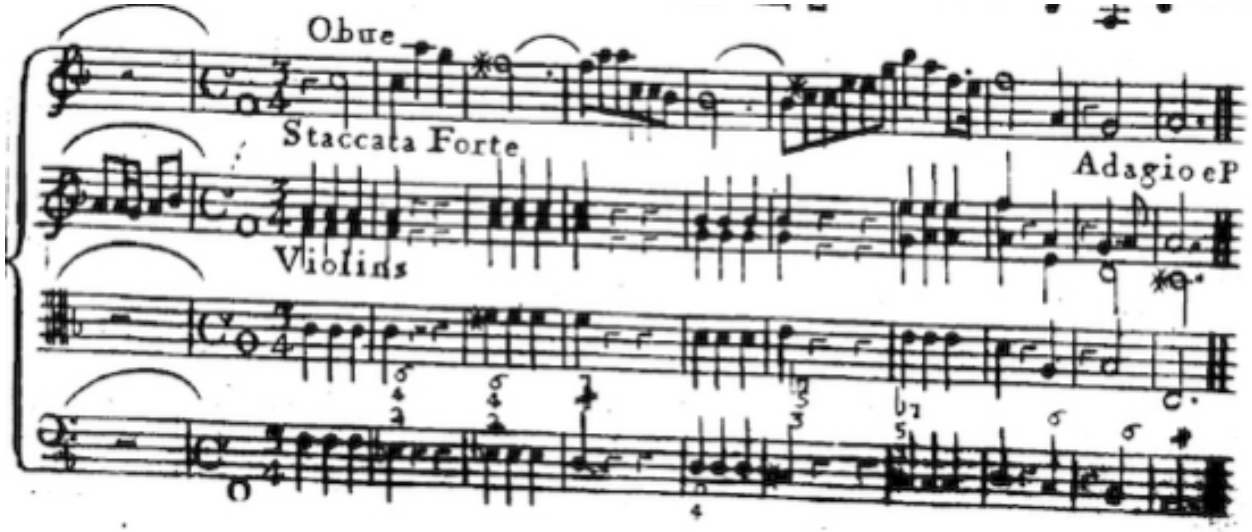


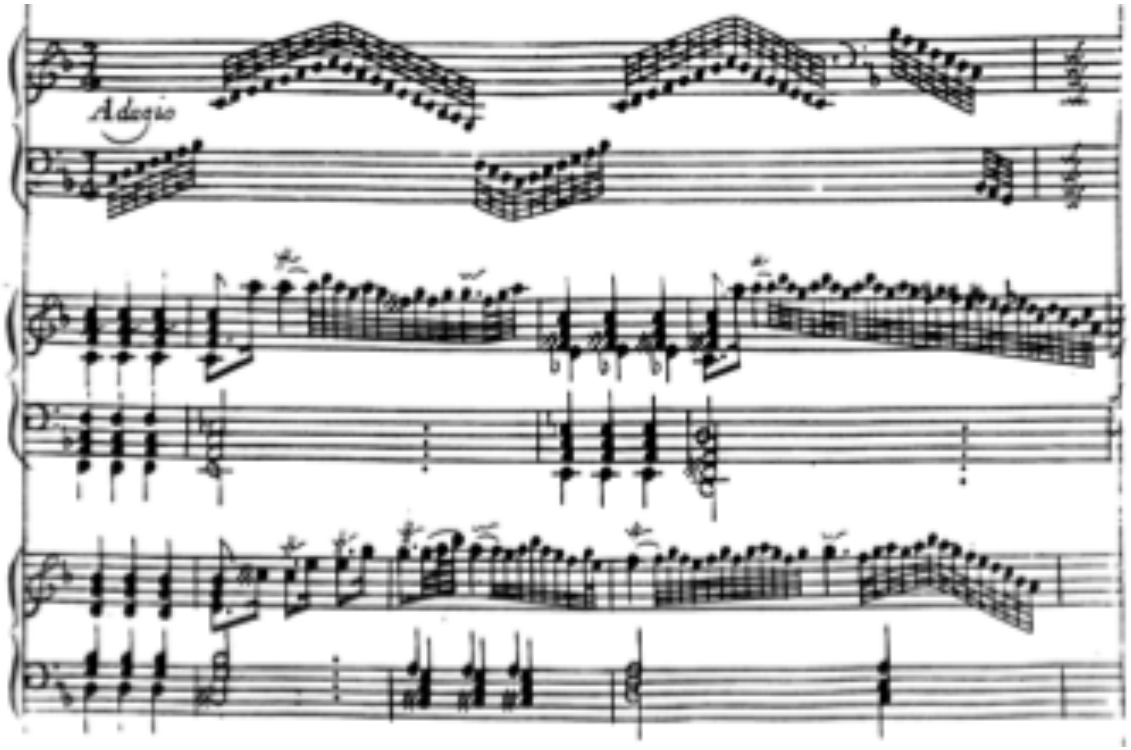
# *How to handle Händel…*
# *Lascia ch'io pianga*

## A Table of the SONGS in the OPERA of RINALDO Compos'd by Mr HENDEL

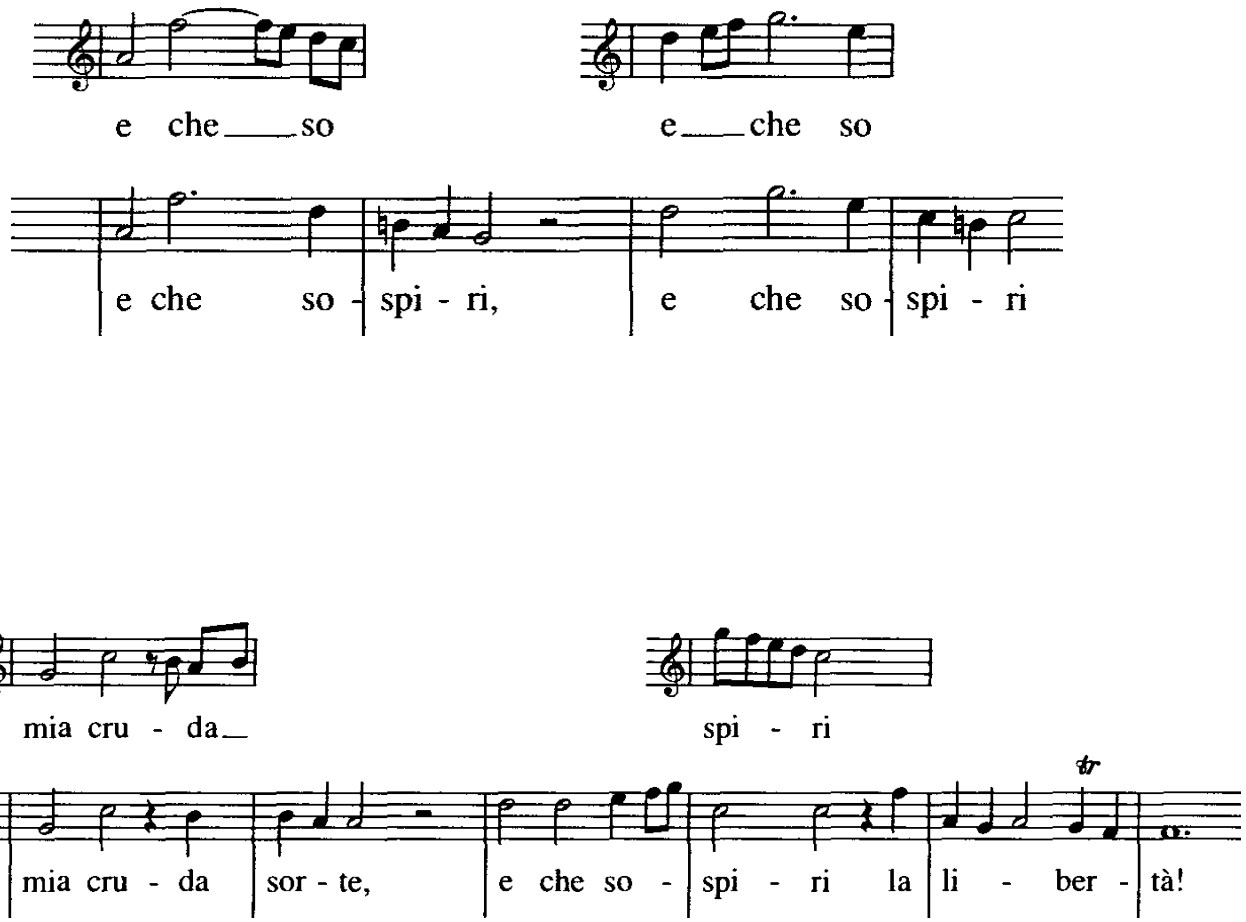

| | | |
|---|---|---|
| First Act | Overture in Rinaldo | 1 |
| | Sovra balze scoscesi | 5 |
| | Combatti da forte | 7 |
| | Ogn' Indugio d un' amante | 9 |
| | Sulla ruota di fortuna vā | 11 |
| | Sibillar gli angui d aletto | 12 |
| | No che queſt alma | 15 |
| | Vieni o cara | 17 |
| | Furie terribile | 18 |
| | Molto voglio molto ſpero | 20 |
| | Augelletti che cantate | 22 |
| | Scherzano ſul tuo volto | 23 |
| | Caro ſposa amante cara | 26 |
| | Cor ingrato ti rimembri | 28 |
| | Col valor colla virtu | 29 |
| | Venti turbini prestate | 31 |
| Second Act | Siam proſsimi al porto | 34 |
| | Il vostro maggio | 36 |
| | Il tricerbero humiliato | 37 |
| | Scorta readi cieco | 38 |
| | Mio cor che mi ſaidir | 39 |
| | Laſcia ch io pianga | 40 |

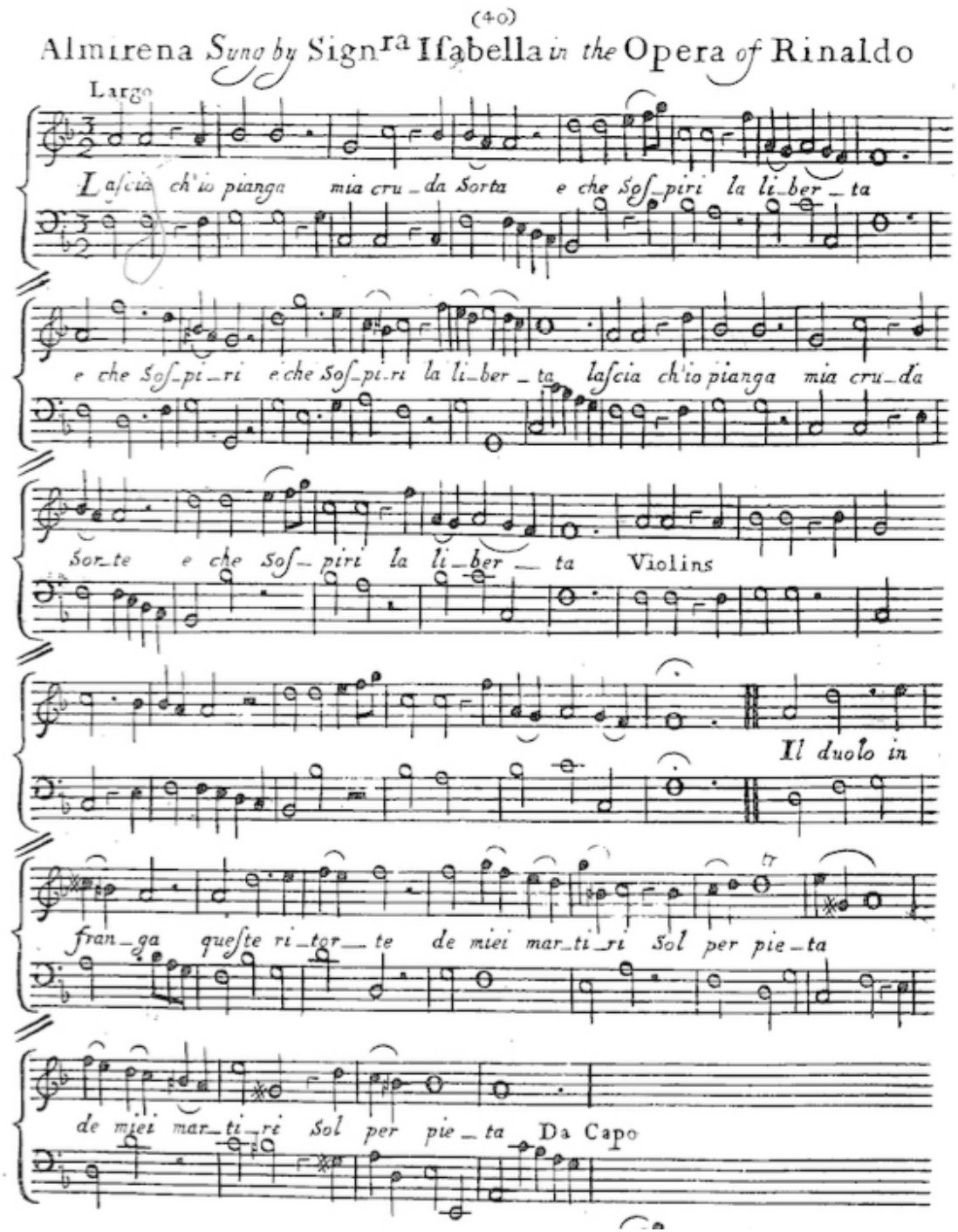
# *How to handle Händel…*
# *Lascia ch'io pianga*



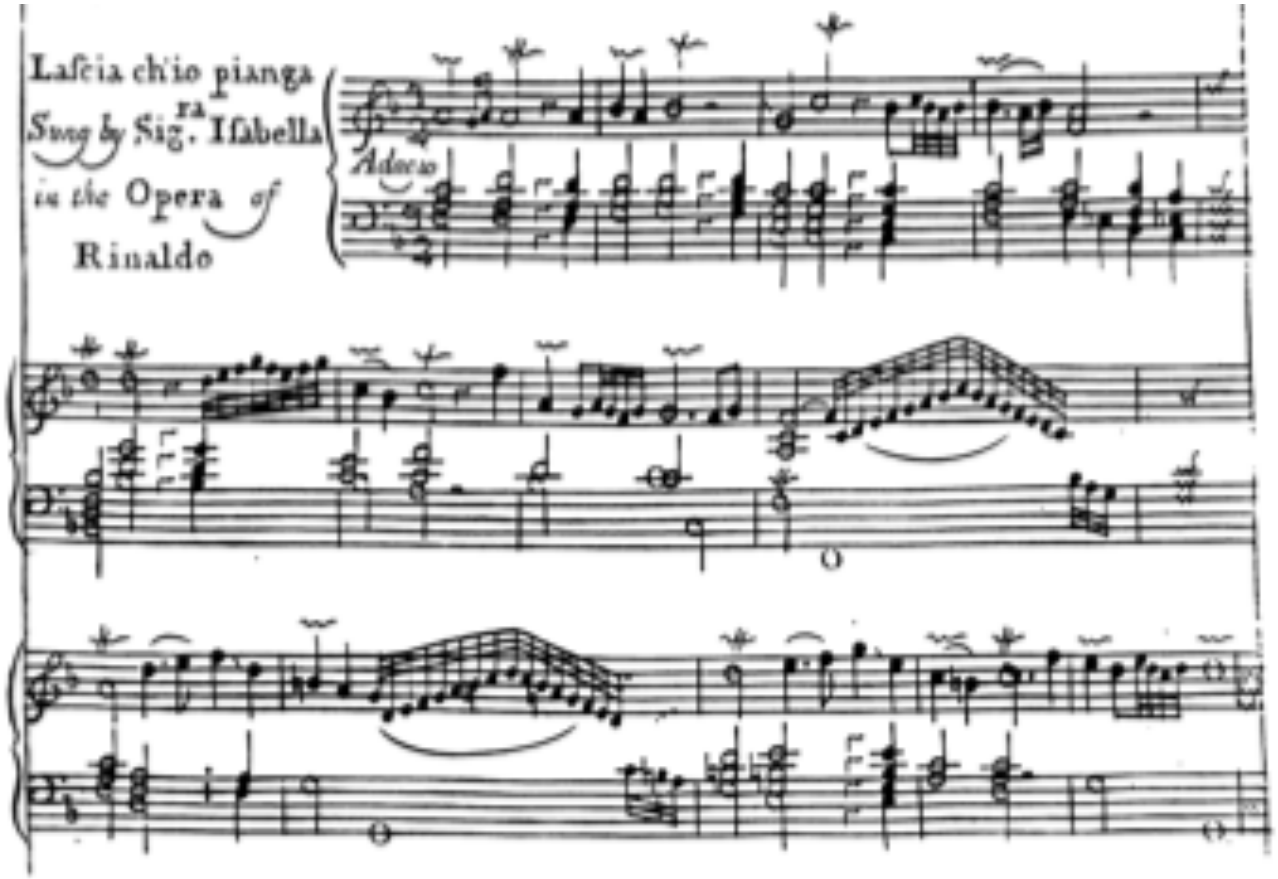



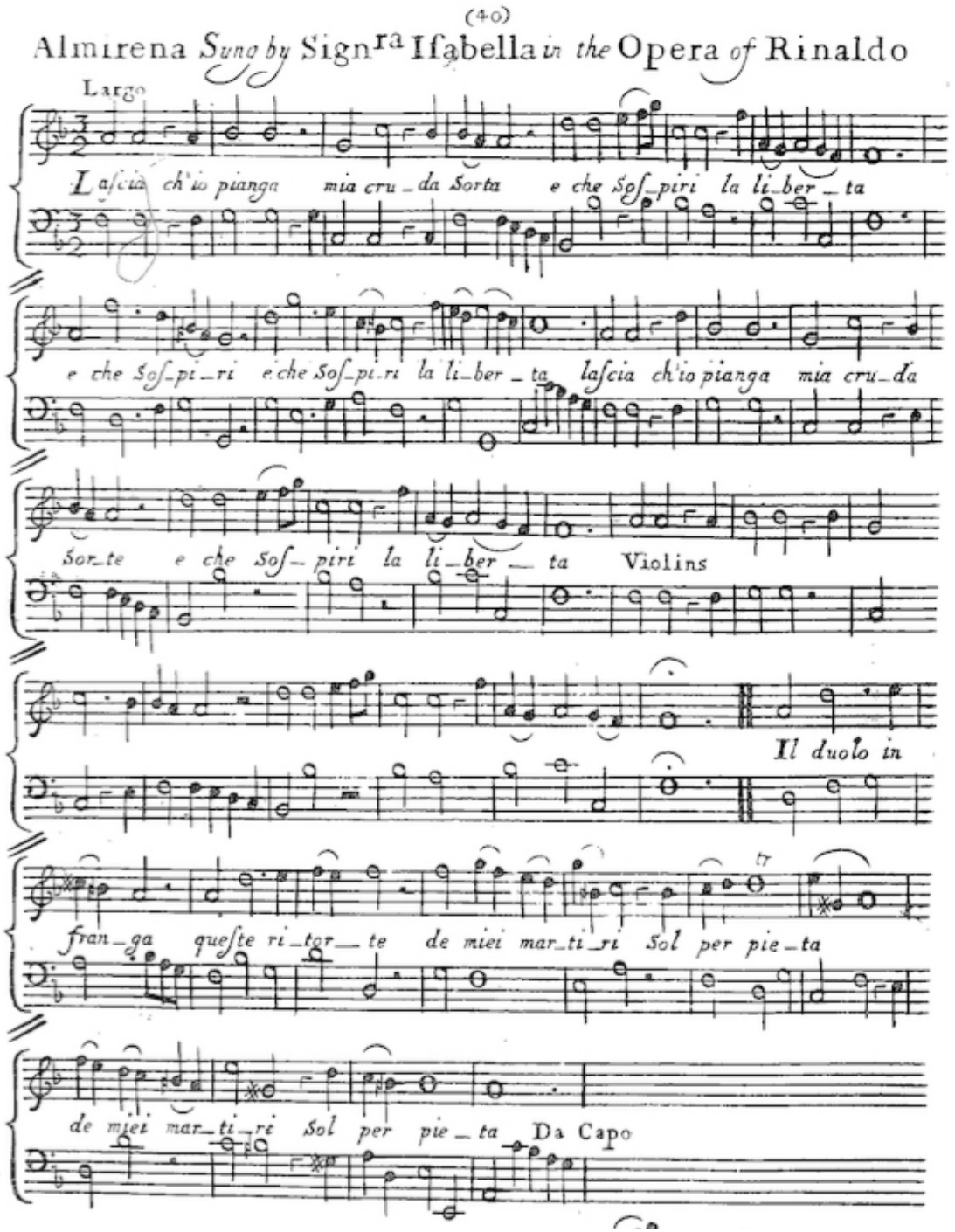
# *How to handle Händel…*
# *Lascia ch'io pianga*

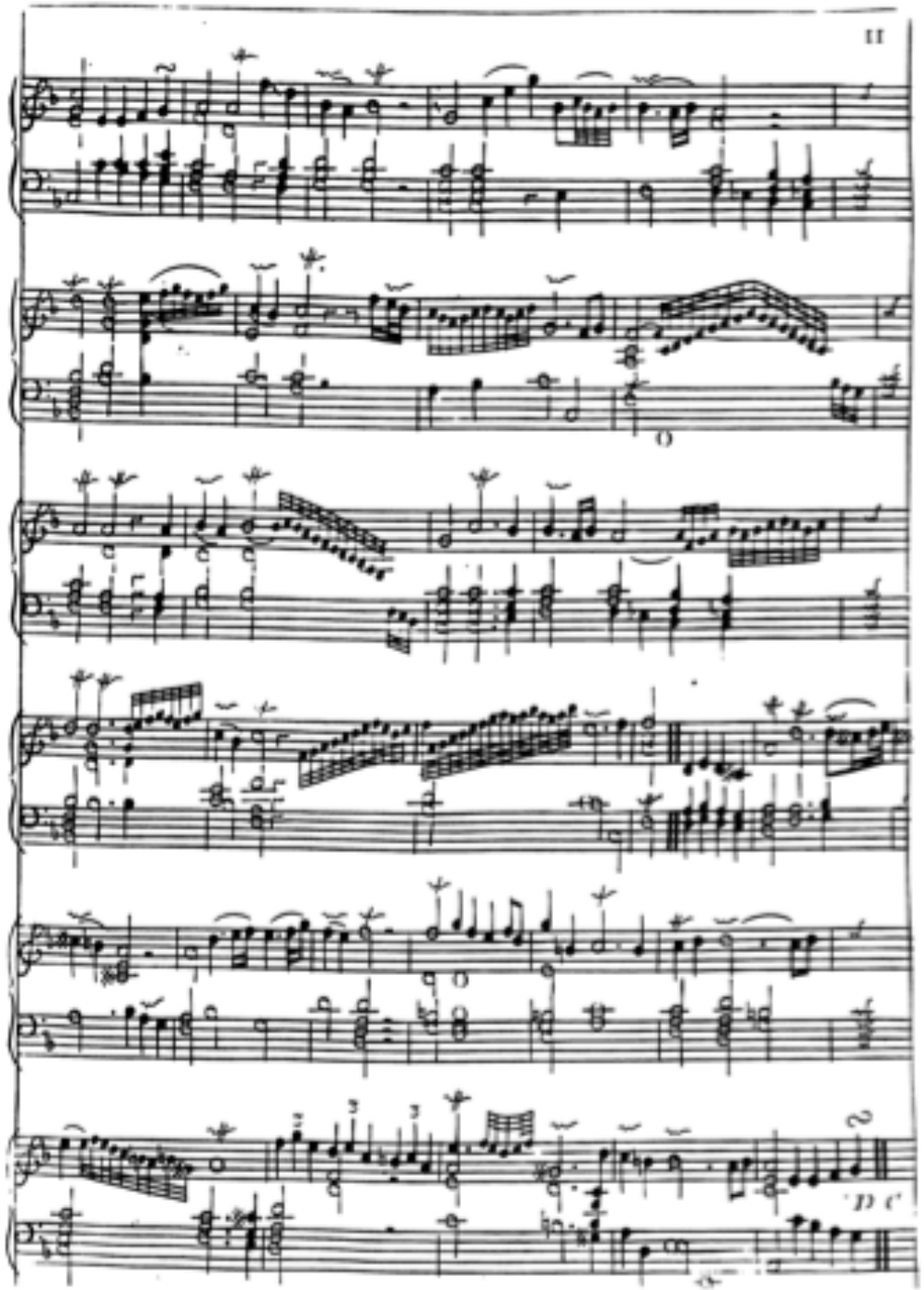


# *How to handle Händel…*
# *Lascia ch'io pianga*








Almirena *Sung by* Sign^ra Iſabella *in the* Opera *of* Rinaldo

Largo

*Laſcia ch'io pianga mia cru_da Sorta e che Soſ_piri la li_ber_ta*

*e che Soſ_pi_ri e che Soſ_pi_ri la li_ber_ta laſcia ch'io pianga mia cru_da*

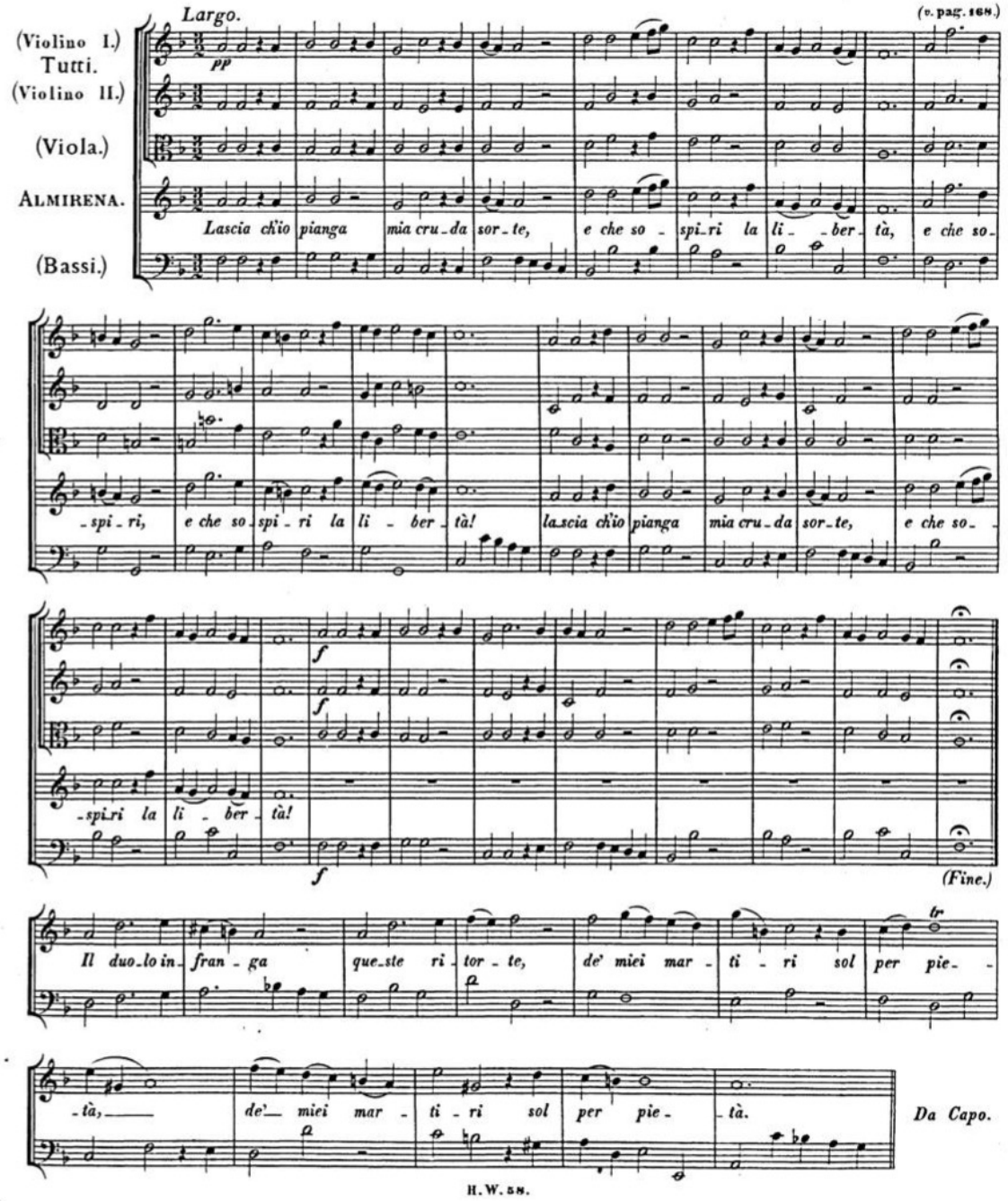
*Sor_te e che Soſ_piri la li_ber_ta* Violins

*Il duolo in*

*fran_ga queſte ri_tor_te de miei mar_ti_ri Sol per pie_ta*

*de miei mar_ti_ri Sol per pie_ta* Da Capo

# *How to handle Händel…*
# *Lascia ch'io pianga*



- https://publish.iupress.indiana.edu/read/jean-henry-d-anglebert-and-the-seventeenth-century-clavecin-school/section/3ab36d99-c045-458e-87a0-568f3e0bbe49