2015 National Flute Association Convention

Go Baroque! Historically Informed Performance for Modern Flutists
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Historical Informed Performance (HIP)

HIP is a movement that cherishes the challenge and discovery of playing music as it could have been played when it was originally composed.

Have you ever wondered how Baroque composers like Bach and Telemann might have imagined their pieces, or how flutists like Frederick the Great or Jacques Hotteterre might have played them while the ink was still fresh?

Learning about HIP is not rocket science. It can inspire you to look at music in a different way and will require patience – like learning any new language!

Traverso demonstration

Suite in b minor op 35/5 (1731) Joseph Bodin de BOISMORTIER 1689 - 1755
Prélude
Bourrée en rondeau
Rondeau
Fantaisie
Gigue

HIP goal: declamatory and rhetorical musical phrasing

“If the words were not separated from one another by the accents associated with the length and brevity of the syllables, [...] the most beautiful speech [would] sound no better than the letter-by-letter reading of children.” – Johann Philipp Kirnberger, 1776

The Big Three: HIP concepts that will change your Baroque playing.

1. Beat hierarchy
2. Micro-dynamics
3. Varied Articulations

1. Beat hierarchy
   Strong and weak beats within each bar - strict order of importance
   As a rule, beat one is the strongest in all meters
   In common time: In triple time:
   
   \[
   \begin{array}{cccc}
   1 & 2 & 3 & 4 \\
   \end{array}
   \quad \begin{array}{ccc}
   1 & 2 & 3 \\
   \end{array}
   \]
   
   Pickups don’t lead in to downbeats
   Hierarchy extrapolates to divisions of beats
   Example: 4 sixteenth notes in a quarter note have the same hierarchical order as 4 quarter notes in bar
Beat hierarchy eliminates sewing machine effect of equally emphasized running passages
Musical example #1: JS Bach, Sonata in b minor, BWV 1030 (c.1736), Andante

2. Micro-dynamics
Small-scale dynamics affecting single notes or small groups of notes
Notes on strong beats are played more loudly, and notes that fall on weak beats are played more softly.
Few if any dynamic markings in Baroque manuscripts and facsimiles
Basis of dynamics vocabulary in HIP
Unwritten convention
Dynamic representation of beat hierarchy
In common time:

\[ f \, mp \, mf \, p \]

Messa di voce - Italian vocal technique of swelling in dynamics and intensity over a long note
Diminuendo over slurs
Musical example #2: Telemann Fantasia in E minor (1733), Largo

3. Varied Articulations
Modern articulations
Accents, staccato, legato, double tonguing, triple tonguing, tongueless or breath attacks, and more
Baroque articulations
\( Ti, \, di, \, du, \, ru, \, tiri, \, did'll, \) and more
Tongue stops finishing ends of notes was common practice
before a repeated note
before a harmonically interesting note
before a note on an important beat
Articulation was used as diction – pay attention to excellent enunciation
Read Quantz, On Playing the Flute, chapter 6 and try out examples
Musical example #3: JS Bach Orchestral Suite No.2 in B minor, BWV 1067 Polonaise

Group traverso reading session: try a traverso and join in!
Musical example #4: Boismortier, Concerto No. 3 for 5 Flutes (1727)

Suggested reading
On Playing the Flute by Johann Joachim Quantz (1752)
Principles of the Flute, Recorder, and Oboe by Jacques Hotteterre (1707)
The Notation is Not the Music by Barthold Kuijken (Bloomington: Indiana University Press, 2013)
The End of Early Music: A Period Performer's History of Music for the Twenty-First Century by Bruce Haynes (Oxford University Press, 2007)
Facsimiles can be found on imslp.org