

Bach is BACK!

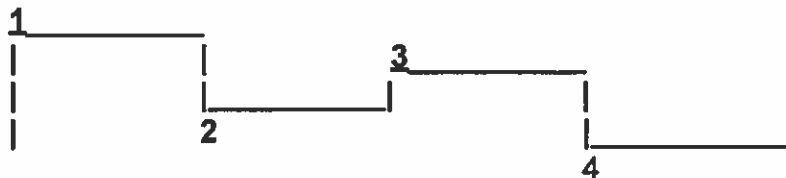


Engage Your Students and Enliven Your Performances
Incorporating Elements of Baroque Performance Practice~
The Bass Line is Never Boring!
with Emily Bowman and David Crowe

Three baroque basics you can incorporate with into your playing and teaching:

♪ The BASS LINE rules! Phrasing is lead from the bass line: lean into dissonance and away from consonance.

♪ Beat hierarchy: Identify strong and weak beats within the measure and also within the phrase. Common patterns in common time: Downbeat is strong, second beat weaker, 3rd beat a little stronger and 4th beat very light. (The last beat in any time signature is usually light.) This pattern also often exists on a larger and smaller scale.



♪ Articulation: notes in conjunct motion are more legato, disjunct motion more staccato. Scales or conjunct motion articulation is lighter though the passage with phrases with 4 or more conjunct motion. Tip: play with a "Frère Jacques" articulation: heavier first note more connected to the second note but releasing into the 3rd and light 4th (similar to beat hierarchy)

We'll explore :

Handel Messiah Sinfony: Grave, French Overture style

Bach Brandenburg No. 5 arr. Isaac, beat hierarchy and articulation

Geminiani La Follia: phrasing, ornamentation, improv over ground bass

Mediant. in D minor, Part the first,
Singing Grave.

Handwritten musical score for a Mediant in D minor, Part the first, Singing Grave. The score consists of five staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the piano accompaniment, starting with a bass clef and a common time signature. The third staff is a continuation of the piano accompaniment. The fourth and fifth staves are empty. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'p'.

ff
~~any organ~~
22 August

1.1 Sinfonia

Violino I
Violino II
Viola
Bassi

Grave *n v* / *more / less*

8

v n v

n v n v n

n v n v n

Allegro moderato

16

24

Messiah, HWV 56 (1741)

Nr. 1: Overture

George Frideric Händel (1685-1759)

Grave [con rip.]

1

6

7 8 9

10

11 12 13 14

14 Allegro moderato

15 16 17

18

19 20 21

22

23 24 25

26

27 28 29

BRANDENBURG CONCERTO NO. 5

FIRST MOVEMENT - ADAPTED

J. S. BACH
Arr. Merle J. Isaac

1st Violin

Allegro moderato

mf

9

17

detached

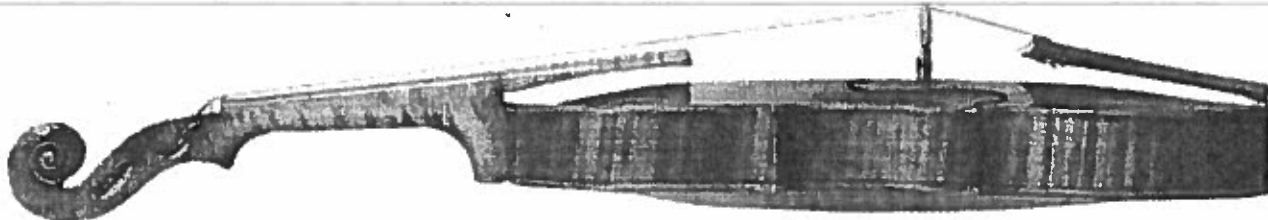
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Baroque Ornamentation and Improvisation:

A Participatory Workshop

with Emily Anne Bowman



"The intention of Musick is not only to please the Ear, but to express the Sentiments, strike the Imagination, affect the Mind and command the Passions. The Art of playing the Violin consists in giving that Instrument a Tone that shall in a Manner rival the most perfect human Voice; and in executing every Piece with Exactness, Propriety, and Delicacy of Expression according to the true Intention of Musick." Geminiani, Francesco, *The Art of Playing on the Violin*, Performers' Facsimile

Ornamentation was considered an expression that was an essential part of the performance practice of the Baroque time. The composer left it up to the performer to ornament and create variations in the affect of the piece. As a performer, I strive to create ornamentation that is stylish, personal, and beautiful. Affect is more important than number of notes. For example, in a lyrical movement, smooth melodic ornaments and appoggiaturas can heighten the expressiveness; in a fast movement, virtuosic ornaments such as fast trills and runs can be used; and in a movement that seems complete, nothing needs to be added except perhaps a cadential trill. Treatises from the baroque period are primary sources that offer a wealth of information. It is then up to us as performers to find our voice within the framework of tradition.

*"A relationship with the past needs to be founded on truth as well as sympathy, concern as well as exploitation, information as well as guesswork." -- Roger Norrington; Stowell, Robin, *The Early Violin and Viola, A Practical Guide*, Cambridge 2001, p. 1*



Today we will explore ornaments and intervallic variations within a Bach Minuet and more free improvisation expanding upon the theme "La Folia".

Some basic principles to keep in mind:

- * **Phrasing: Pairs, and pairs of pairs!** Beat hierarchy, measure groupings, contour of phrase. All notes, beats and measures are not created equal!
- * **Harmony determines phrase --** know your bassline! Notice tension and release in phrasing and lean towards tension, away from consonance
- * **Variations:** rhythmic, intervallic, ornamental, color, dynamics, etc...

*"But it is not enough to play such figures just as they stand, ... they must also be so performed that the variation strikes the ear at once. It is true the question of tasteful performance should be given special treatment under 'Good taste in Music'." Mozart, Leopold, *A Treatise on the Fundamental Principles of Violin Playing*, Oxford 1948, p. 123*

La Folia theme outline

arr. E. Bowman

The image displays two systems of musical notation. The first system is labeled 'realized harmony' and 'La Folia Theme'. It consists of two staves: a treble clef staff for the realized harmony and a bass clef staff for the La Folia Theme. Above the treble staff, the following chords are indicated: Dm, A, Dm, C, F, C, Dm, A. The second system, starting at measure 9, also consists of two staves with the same chord sequence: Dm, A, Dm, C, F, C, Dm, A, Dm. The notation includes notes, rests, and bar lines, with the La Folia Theme featuring a characteristic 'Appoggiatura' (a small note between regular notes).

"The Appoggiatura are the little note which stand between the ordinary notes but are not reckoned with as part of the bar-time. They are demanded by Nature herself to bind the notes together, thereby making a melody more song-like." Mozart, Leopold, A Treatise on the Fundamental Principles of Violin Playing, Oxford 1948, p. 166

"Now I must admit that some rules should be given, when and where to make the trills. But after all, who could instantly remember all the possible occasions which may arise in so many kinds of melody?" Mozart, Leopold, A Treatise on the Fundamental Principles of Violin Playing, Oxford 1948, p. 192

Recommended primary sources:

Geminiani, Francesco, *The Art of Playing on the Violin*, Performers' Facsimile

Mozart, Leopold, *A Treatise on the Fundamental Principles of Violin Playing*, Oxford 1948

Muffat, Georg, *On Performance Practice*, Indiana, 2001

Quantz, Johann Joachim, *On Playing The Flute*, Northeastern 1966



Emily Anne Bowman is an educator and performer who especially enjoys working with young musicians. Ms. Bowman conducts the Greater Boulder Youth Orchestra Philharmonic. She teaches viola, violin and fiddle with Boulder Suzuki Strings and teaches violin, viola and orchestra for grades 3-12 at the Shining Mountain Waldorf School. Ms. Bowman was recognized with the "Exemplary Teacher" award by the American Strings Teachers Association of Colorado. Ms. Bowman is a founding member of the Baroque Chamber Orchestra of Colorado and performs with several groups on baroque period instruments. Interested in sharing her love and enthusiasm for baroque performance practice Ms. Bowman presented "An Introduction to Baroque Style Ornamentation and Improvisation: a Participatory Workshop" at a Suzuki

Association of the Americas conference. Bowman also performs with the Free Range String Quartet, the Eldorado String Quartet and joins the folk Americana group *The Bowmans* whenever she can. Ms. Bowman received her formal classical training from the New World School of the Arts and the University of Colorado College of Music. Ms. Bowman graduated summa cum laude with a degree in Viola Performance and was the recipient of the Gabor Ormai Viola Award. In addition to making music Ms. Bowman delights in eating and spending time outdoors with her husband David.

Concerto grosso „La Follia“

Herausgegeben von
Walter Kolneder

Francesco Gemini
ca. 1680–1762

Intense

1 Adagio

1. Solo-Violine
Violino Primo
del Concertino

2. Solo-Violine
Violino Secondo
del Concertino

Viola
Alto Viola
Solo und Orchesterviola
in einer Stimme

Solo-Violoncello
Violoncello
del Concertino

1. Orchester-Violine
Violino Primo
del Concerto grosso

2. Orchester-Violine
Violino Secondo
del Concerto grosso

Celli und Kontrabässe
des Orchesters
Basso del Concerto grosso

Continuo
(Cembalo, Orgel
Klavier)

The first system of the musical score is for the first movement, 'Adagio'. It consists of seven staves. The top staff is for the Solo Violino Primo, followed by Solo Violino Secondo, Viola, Solo-Violoncello, 1. Orchester-Violine, 2. Orchester-Violine, and Cello/Double Bass. The Continuo part is on a grand staff at the bottom. The music is in 3/4 time and G major. The tempo is marked 'Adagio'. The score includes various musical notations such as dynamics (f, p), articulation (accents, slurs), and performance instructions like 'Tutti' and 'Hemiola'.

The second system of the musical score continues the first movement. It consists of seven staves, identical in layout to the first system. The music continues with various musical notations, including dynamics (p), articulation (trills, slurs), and performance instructions like 'Hemiola'. The Continuo part is on a grand staff at the bottom. The score includes various musical notations such as dynamics (p), articulation (trills, slurs), and performance instructions like 'Hemiola'.

