

TOUCH AND ARTICULATION ON THE ORGAN:
HISTORICAL AND PEDAGOGICAL PERSPECTIVES

by

SOO JIN KIM

(Under the direction of Dr.Egbert Ennulat)

ABSTRACT

This document considers the advantages and disadvantages of the historical and modern approaches to touch and articulation on the organ. The chapter on “Touch and Articulation in Historical Perspective,” provides an introduction to the topic and review of the literature on touch and articulation. It cites primary sources from the eighteenth and nineteenth centuries, particularly those written in English or available in English translation, and also reviews the secondary literature on eighteenth- and nineteenth-century performance practice. The next chapter, “Approach to Teaching Touch and Articulation,” is a comparative study of four widely-used contemporary organ methods. It compares the ways in which various methods are influenced by historically informed approaches to performance practice, the style of touch they recommend, and the kinds of exercises they include. The final chapter, “Conclusions and Recommendations,” states my own approach to teaching touch and articulation including recommendations of original literature useful for this purpose. The document concludes with a bibliography of primary sources, secondary sources, and pedagogical works.

INDEX WORDS: Organ (musical instrument), Organ Pedagogy, Keyboard Pedagogy,
Performance Practice

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SOO JIN KIM

B.S.N., Yonsei University, Korea, 1984

M.M., Georgia State University, 1994

M.M., The University of Georgia, 1997

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SOO JIN KIM

Approved:

Major Professor: Dr. Egbert Ennulat

Committee: Dr. Jolene Davis
Dr. Ivan Frazier
Dr. David Schiller
Dr. Roger Vogel

Electronic Version Approved:

Gordhan L. Patel
Dean of the Graduate School
The University of Georgia
August 2002

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CHAPTER 1

INTRODUCTION

“There are many who play stickily, as if they had glue between their fingers. Their touch is lethargic; they hold notes too long. Others, in an attempt to correct this, leave the keys too soon, as if they burned. Both are wrong. Midway between these extremes is best. Here again I speak in general, for every kind of touch has its use.”¹ With these words, first published in 1753, Carl Philipp Emanuel Bach defined the problem of touch on keyboard instruments. In organ playing, unlike piano, touch has little to do with the amount of weight in the hand or pressure applied to the key. Instead, touch refers to the manner in which the tones are connected. As the keys are released there is no sustaining pedal to keep the tones sounding, and those tones cease before the succeeding tones are ready to sound. The choppy effect that results can be prevented by applying several techniques that are more or less peculiar to the organ. When playing a legato line, a finger keeps the key depressed until the moment that a new tone begins. This accounts for the importance of the timing of the release in organ playing.

In evaluating any approach to teaching touch and articulation on the organ, it is necessary to understand the changes that occurred between the eighteenth and nineteenth centuries. Non-legato touch is considered the normal touch for most organ music of the

¹ Carl Philipp Emanuel Bach, *Versuch über die wahre Art das zu spielen* (1753), trans. and ed., William J. Mitchell, *Essay on the True Art of Playing Keyboard Instruments* (New York: W. W. Norton and Co., Inc., 1949), 42.

baroque and earlier periods. However, new trends in organ pedagogy emerged in Germany and France in the nineteenth century. Under the influence of the long line and legato touch of the Romantic piano idiom, legato playing became the norm for the organ as well. In Germany, Johann Christian Friedrich Schneider (1786-1853) advocated a legato touch in his *Handbuch des Organisten* (1830; English trans. 1851). Over the next three decades the legato touch was also adopted in France, England and America. The legato touch was further developed in *École d'orgue* of Jacques Lemmens (1823-1881).² His method was published in 1862 and adopted at the Paris and Brussels Conservatories. In this method legato touch is the norm, and it is achieved by elaborate fingerings which include substitution, sliding, and finger crossing.³

Many contemporary organ method books are based on the *École d'orgue* of Lemmens. The beginning exercises in Harold Gleason's *Method of Organ Playing* deal with the legato as advocated by Lemmens.⁴ Roger E. Davis also begins his method, *The Organists' Manual*, with legato.⁵ In their *Organ Technique: Modern and Early*, George

² Wayne Leupold Brown, "Organ," in Howard Mayer, and Stanley Sadie, eds., *Performance Practice: Music After 1600* (New York: W. W. Norton and Company, 1989), 374-377.

³ Sandra Soderlund, *Organ Technique: An Historical Approach*, 2nd ed. (Chaple Hill, NC: Hinshaw Music, 1986), 161-166.

⁴ Harold Gleason, *Method of Organ Playing*, 8th ed., C. C. Gleason, ed. (Upper Saddle River, NJ: Prentice Hall, 1996); the short title form *Method* will be used in subsequent references.

⁵ Roger E. Davis, *The Organists' Manual: Technical Studies and Selected Compositions for the Organ* (New York: W. W. Norton and Company, Inc., 1985); the short title form *Manual* will be used in subsequent references.

Ritchie and George Stauffer do the same, although they also address the different manual skills utilized in Modern and Baroque techniques.⁶

On the other hand, some teachers have adopted a historically informed approach that introduces non-legato touch at an early stage. John Brock's *Introduction to Organ Playing in 17th and 18th Century Style*, which is designed as a supplement to other methods, states that the choice of whether to begin organ study with Baroque or Modern playing techniques and literature rests with the individual teacher. From his experience, he finds both approach to be productive.⁷

In addition to the treatment of touch and articulation in the method books, there is a rich body of secondary literature on touch and articulation. Among the more significant discussions are Jean-Claude Zehnder's "Organ Articulations in the Seventeenth and Eighteenth Centuries" and Sandra Soderlund's *Organ Technique: An Historical Approach*.⁸ As is the case with the various method books, the secondary literature offers a range of perspectives on the historical and pedagogical issues to be considered in teaching touch and articulation on the organ. These and other sources are discussed in chapter 2 of the present document.

⁶ George Ritchie, and George B. Stauffer, *Organ Technique: Modern and Early* (New York: Oxford University Press, 2000); the short title form *Technique: Modern and Early* will be used in subsequent references.

⁷ John Brock, *Introduction to Organ Playing in 17th and 18th Century Style* (Boston, Mass: E. C. Schirmer Publishing Inc., 1991), 3; the short title form *17th and 18th Century Style* will be used in subsequent references.

⁸ Jean-Claude Zehnder, "Organ Articulation in the Seventeenth and Eighteenth Centuries." *The American Organist*, 17 (July 1983): 27-31 and (December 1983): 40-45; Sandra Soderlund, *Organ Technique: An Historical Approach*, 2nd ed. (Chaple Hill, NC: Hinshaw Music, 1986).

In my own organ studies, on an intermediate and advanced level, I have had the opportunity to experience both modern and historical approaches. For example, Mrs. Sarah Martin, Professor of Organ at Georgia State University, takes the “modern” approach, emphasizing legato touch and utilizing *The Organists’ Manual* by Roger E. Davis. On the other hand, Dr. Egbert Ennulat, Professor Emeritus of Organ and Musicology at the University of Georgia, employs a historical approach and considers the Baroque instrument and its literature the foundation of all organ study. He assigns original literature exclusively, and aims toward the development of a non-legato touch appropriate to the Baroque instrument.

My own experience thus confirms what the review of the literature suggests: there is no single source or approach to teaching touch and articulation which adequately meets all needs and desires of teachers and students. Every teacher must make his own choices, while taking into account the historical research and many methods available. The purpose of this document is to provide a guide to those choices.

Throughout this document I will consider the advantages and disadvantages of the historical and modern approaches while recognizing that they are not mutually exclusive. The second chapter “Touch and Articulation in Historical Perspective,” provides an introduction to the topic and review of the literature on touch and articulation. It cites primary sources from the eighteenth and nineteenth centuries, particularly those written in English or available in English translation, and also reviews the secondary literature on

eighteenth- and nineteenth-century performance practice.⁹ The third chapter, “Approach to Teaching Touch and Articulation,” is a comparative study of four widely-used contemporary organ methods. It compares the ways in which various methods are influenced by historically informed approaches to performance practice, the style of touch they recommend, and the kinds of exercises they include.¹⁰ The final chapter, “Conclusions and Recommendations,” states my own approach to teaching touch and articulation including recommendations of original literature useful for this purpose. The document concludes with a bibliography of primary sources, secondary sources, and pedagogical works.

⁹ Primary Sources available include C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*; J. C. F. Schneider, *Handbuch Organisten* (Leipzig: Hofmeister, 1829/30), trans. Charles Flaxman, *Schneider's Practical Organ School* (Boston: Oliver Diston and Co., 1879?); Jacques Lemmens, *École d'orgue: Basée sur le Plain-Chant Romain* (Paris: Edition Schott, 1862).

¹⁰ Method books under consideration include John Brock, *Introduction to Organ Playing in 17th and 18th Century Style*; Roger E. Davis, *The Organists' Manual: Technical Studies and Selected Compositions for the Organ*; Harold Gleason, *Method of Organ Playing*; and George Ritchie, and George B. Stauffer, *Organ Technique: Modern and Early*.

CHAPTER 2

TOUCH AND ARTICULATION IN HISTORICAL PERSPECTIVE

The New Oxford Companion to Music defines articulation as “the various ways in which a performer may execute a succession of notes in a composition, i. e. staccato, legato, or in a variety of ways between these two extremes.”¹ Composers notate articulation by dots, dashes, accents, and slurs, which taken as a whole make up the phrasing of a piece. Articulation relies in part on the different varieties of bowing in string instruments, on tonguing in wind instruments, and on the pronunciation of vowels and consonants in singing. In keyboard instruments, articulation depends on touch. Articulation also varies according to the acoustics in which the sound is produced. For instance, a big church or reverberant concert hall will require sharper articulation than small and dry places. Articulation involves numerous aspects that determine how the beginnings and endings of notes are executed. As a principal component of expression and phrasing (together with nuance, dynamics, tempo, and other considerations),

¹ Denis Arnold, ed., “Articulation,” *The New Oxford Companion to Music*, (New York: Oxford University Press, 1996), Vol. 1, 110.

articulation is as crucial to music as it is to speech. Articulation signs appeared in scores at a relatively late stage in the history of notation. They were extremely rare before the seventeenth century and, apart from ornaments, remained relatively scarce throughout the Baroque period. The performer was to articulate phrases according to the conventions of the time.

The problem of articulation in the performance of Baroque keyboard music, especially that of J. S. Bach, has been of primary concern to editors and performers but not always with the most satisfactory results. Bach did not provide many articulation marks in his keyboard works, and many editions have been stylistically misguided. Some modern Urtext editions, which present the bare text without any accompanying instructions for use, are not very helpful to practical musicians. Creative performance practices and historical styles are taught primarily in specialized programs or advanced classes, so even knowledgeable musicians are sometimes at a loss when confronted with unmarked texts.²

It has already been pointed out by Bukofzer³, Dolmetsch⁴, and Rowland⁵ that one important resource that can be useful in solving problems of articulation is historical

² Paul Bradura-Skoda, *Interpreting Bach at the Keyboard*, trans., Alfred Clayton (New York: Oxford University Press Inc., 1993), 93.

³ Manfred F. Bukofzer, *Music in the Baroque Era* (New York: W. W. Norton & Co., Inc., 1947), 378-79.

⁴ Arnold Dolmetsch, *The Interpretation of the Music of the XVII and XVIII Centuries* (London: Novello & Co., Ltd., 1915), 364.

⁵ David Rowland, *Early Keyboard Instruments: A Practical Guide* (New York: Cambridge University Press, 2001), 60-68.

fingering. Throughout the history of organ music there have been many approaches to fingering, and each was designed to create the most natural way to perform a specific repertoire with appropriate nuance and accentuation. The general approach before the eighteenth century was to use patterns of fingering that corresponded to the short motives of the music. Many examples of fingering exist in early sources, and they are found chiefly in music that was used for teaching purposes. These sources tell us much about early keyboard techniques, and at the same time reveal a great deal about the appropriate articulation of early keyboard music. Early fingerings are found in editions of music by individual composers, and they are discussed in the literature on early keyboard performance and also in the instruction books.⁶

Fundamental to the performance practices of sixteenth- and seventeenth-century keyboard players were the use of paired fingerings and the relatively sparing use of the thumb and fifth finger. The term “paired fingerings” refers to patterns that emphasize the use of two adjacent fingers, one of which is regarded as stronger, or “good,” and the other of which is regarded as weaker, or “bad.” The early keyboard instruments such as the harpsichord, the clavichord, and the organ generally had relatively short and narrow keys. The shortness of the keys of early keyboards means that it is more difficult for the thumb

⁶ Useful overviews of aspects of the subjects will be found in John Brock’s, *17th and 18th Century Style*; Gleason’s *Method*, 249-266; Howard Ferguson, *Keyboard Interpretation from the 14th to the 19th Century: An Introduction* (London: Oxford University Press, 1975), Chapter 5; and Mark Lindley, “Keyboard Fingerings and Articulation” in Howard Mayer Brown and Stanley Sadie, eds., *Performance Practice: Music After 1600* (London: The Macmillan Press, 1989), 186-203.

to be placed above the keys if a relaxed hand position is maintained. Also, much of the early music was modal and was played principally on the white keys.

The concept of “good” and “bad” fingers becomes especially important in the playing of scale passages. Metrically speaking, strong notes were played with the “good” fingers, and weak notes were played with the “bad” fingers. The notion of which fingers were “good” and which were “bad” varied from area to area at different times. Typical paired fingerings can be summarized as follows (“good” fingers/ “strong” notes are underlined): Right hand scale passages are usually played 123432...5 (ascending), and 543232...1 (descending). Left hand scale passages are usually played 54321...1 (ascending), and 123432...5 (descending). In the left hand one also encounters 432121 (ascending), and 232323 (descending). The patterns 43214321 and 12341234 are also used on faster passages in both hands. It is a common misconception that the thumb was never used in the early systems; in general it was used more in the left hand than in the right hand. It is true, however, that the thumb is not generally used as a pivot finger.⁷

In paired fingering the lower arm would guide the hand to a new position as the second finger of each pair released its key. This old system of fingering exploited the natural irregularities of the hand to ensure the correct phrasing and results in a type of articulation different from that which results from modern fingering practices.⁸

According to Robert Donington, one exploits the natural irregularities of length, strength,

⁷ David Rowland, *Early Keyboard Instruments: A Practical Guides* (New York: Cambridge university Press, 2001), 61-62.

⁸ Gerald Stares Bedbrook, *Keyboard Music from the Middle Ages to the Beginnings of the Baroque* (London: Macmillan and Co., Ltd., 1949), 139.

and control by reserving strong fingers for accented notes. The modern practice attempts to train *all* fingers equally, but here the phrasing no longer falls naturally in the hand. Also, in the old system it is common to pass one of the middle fingers over another, while the modern system is based on passing the thumb under one of the middle fingers or the middle fingers over the thumb. Although the modern system usually results in a smoother join, this was *not* the result desired by baroque composers. We have been conditioned by the classic and romantic composers, whose fingerings minimize the effect of articulation and phrasing between the notes. However, the sixteenth-century composer sought to maximize this effect. Indeed one finds examples of early music fingered in such a manner that it is impossible to join the notes smoothly. One must remember that the early composer demanded an articulation *between* the notes and even more between the phrases. Therefore, the articulation that results from the early fingering systems, rather than accentuation, is responsible for making the phrasing clear.⁹

The sixteenth century German fingering may be found in compositions by Hans Buchner (1483-c.1540) and Elias Nikolaus Ammerbach (c. 1530- 1597). Buchner's hymn setting, *Quem Terra Pontus* (c. 1530) is the earliest piece extant with fingerings. His fingerings in Example 1 (p. 11) follow the principle of "good" fingers (2 and 4) on rhythmically strong notes.¹⁰

⁹ Robert Donington, *The Interpretation of Early Music* (New York: W. W. Norton & Company, Inc., 1992), 580-582.

¹⁰ Barbara Sachs and Barry Ife, eds. and trans., *Anthology of Early Keyboard Methods* (Cambridge: Gamut Publications Ltd., 1981), 63-65.

Example 1. *Quem Terra Pontus* by Buchner



As the fingering suggests, it can be played only in a detached style.

As one can see in Example 2 by Ammerbach, the thumb is used, but it does not function as a pivotal finger as it would in modern fingering systems.¹¹

Example 2. *Orgel oder Instrument Tabulatur* (1571/1583) by Ammerbach



¹¹ Ibid., 58.

This fingering is quite different from the modern F-major scale fingering. When the composers indicated that consecutive notes were to be played by the same finger, they obviously were seeking a marked break.

This idea is shown in Example 3, also by Ammerbach, in the bottom fingering of each set. If more modern fingering in the top of each set were used, the result would be quite different. In this case, the composer himself provided the alternative fingerings.¹²

Example 3. *Orgel oder Instrument Tabulatur* by Ammerbach



One of the most important Italian sources for keyboard fingerings of the sixteenth and early seventeenth centuries is Girolamo Diruta's (1557-1612) *Il Transilvano* (1593; part 2, 1609), the first treatise to distinguish between different touches and styles of playing on the harpsichord and organ. On the organ, according to Diruta, one should connect harmonies smoothly using a legato touch; lifting the hands to strike the keys is permissible only when playing dances. The harpsichord allows a leaping style of playing, and the player is advised to ornament while playing in order to have a full sound. Diruta's system of fingering delegates "good" fingers to "good" notes. A "good" finger usually alternates with a "bad" one in patterns.

¹² Ibid., 57-59.

In Example 4, Diruta used the letter B (Buono) to indicate the “good” fingers (2 and 4) and C (Cattivo) for the “bad” fingers (1, 3, 5).¹³

Example 4. *Il Transilvano* (1593) by Diruta

r.h.

B B C [B C B C B]
[2 4 3 4 3 4 3 4]

B B [C B C B C B]
4 2 3 2 3 2 3 2

l.h.

B C B B C [B C B C] B B [C B C B C B]
[2 3 4 2 3 2 3 2 3 4 2 3 4 3 4 3 4]

[B C B C B C B C B C B C B C B C B]
[4 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2]

Early seventeenth-century fingering practice in England can be studied in numerous pieces for virginal that survive in manuscript copies. Most of the fingerings in the early seventeenth-century follow the principle of “good” and “bad” notes outlined by Diruta, except that in England the third finger was used as a strong finger in both hands, and the thumb was also considered a strong finger. Bars 1 and 2 of a *Prelude* by Orlando

¹³ Ibid., 33-52.

Gibbons (1583-1625), three versions of which are shown in Example 5, include ascending and descending runs for both hands with conventional paired fingers.¹⁴

Example 5. *Prelude* by Gibbons

The image displays three staves of musical notation, each representing a different version of a prelude by John Gibbons. Each staff consists of a treble and a bass clef. The first staff, titled 'Prelude', shows a treble line with a series of eighth-note runs and a bass line with a similar pattern. The second staff, titled 'Preludium', features more complex fingering numbers (1-5) above the notes, indicating specific fingerings for the runs. The third staff, titled 'A Prelude', also shows runs with some fingering numbers. The notation is in a historical style, likely from a 17th-century manuscript.

In some passages all five fingers were used, and there are also fingerings which show the thumb passing under other fingers.

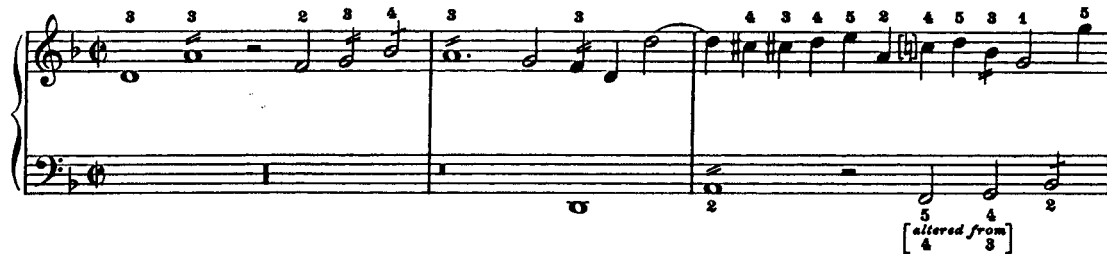
Example 6 (p. 15), a passage for the right hand from John Bull's (1562-1628) *Fantasia*, the source of which dates from the 1630s, illustrates a number of points.¹⁵ It is

¹⁴ Mark Lindley and Maria Boxall, comps. and eds., *Early Keyboard Fingerings: A Comprehensive Guide* (London: Schott & Co. Ltd., 1992), 12.

¹⁵ *Ibid.*, 37.

clear in this example that finger 3 was considered to be strong. The use of the same finger on successive notes separated by a wide interval, as in bar 1, is common in sources up to the eighteenth century and indicates an articulated style. Bar 3 in this example also shows that the fifth finger was used in the large leaps, even though it is generally not found in scale fingerings.¹⁶

Example 6. *Fantasia* by Bull



A number of changes that took place in the eighteenth century were designed to create a smoother keyboard style. François Couperin's (1668-1733) *L'Art de Toucher le Clavecin* (1717)¹⁷ is the most detailed and informative French treatise on fingerings and touch. The fingered preludes in Couperin's treatise demonstrate a true legato. He considered the legato to be the basic touch for the harpsichord, and recommended that the instrument be quilled very weakly in order that the touch might be as light as possible. He also instructed his pupils to keep the fingers as close to the keys as possible so that the

¹⁶ Mark Lindley, "Keyboard Fingerings and Articulation," 194-195.

¹⁷ François Couperin, *L'Art de Toucher le Clavecin: A Facsimile of the Paris 1717 Edition*, (New York: Broude Brothers Limited, 1969); trans. in Dorothy Packard, "The Art of Playing Harpsichord." *Clavier*, VII (April 1968): 20-28.

touch would be a light caress instead of a heavy attack. The touch on the tracker organ of Couperin's period would not be greatly different from that of the harpsichord, so these comments would probably be valid for organ playing also.

In Couperin's fingerings, the "old" style of playing consecutive thirds with the same fingers (Example 7a) is replaced by the modern way of performing them with different fingers (Example 7b, p. 17).¹⁸ The two alternative fingers for consecutive thirds will produce entirely different effects, for the "old" way makes legato impossible, whereas Couperin's "new" way tends to group the notes in pairs. These is an obvious instance of how early types of keyboard fingering influenced articulation.

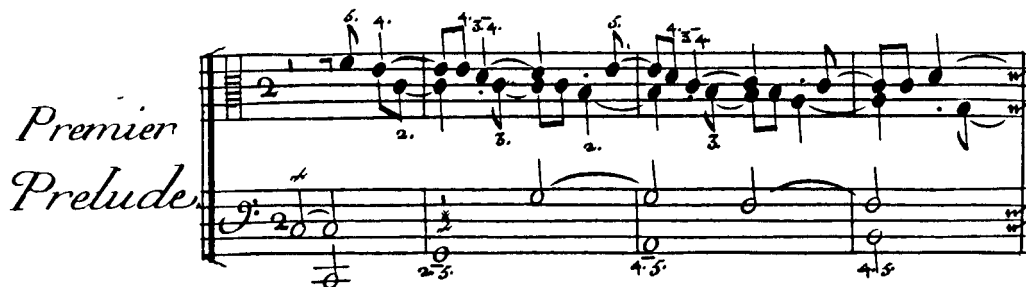
Example 7a. *L'Art de Toucher le Clavecin* by F. Couperin



¹⁸ François Couperin, *L'Art de Toucher le Clavecin*, 29; example reproduced in Rowland, *Early Keyboard instruments*, 64.

The first staff of music is in 3/4 time and features a melody on a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The notes are grouped into two measures of four eighth notes each, followed by a final half note. The notes are marked with fingerings: 4, 5, 4, 5, 4, 5, 4, 5, 3, 5, 4, 3, 2. The notes are beamed together in groups of four eighth notes.





Example 8. *Premier Prelude* from *L'Art de Toucher le Clavecin* by F. Couperin



¹⁹ François Couperin, *L'Art de Toucher le Clavecin*, 52.

17

Example 9. *L'Art de Toucher le Clavecin* by F. Couperin

| | |
|---|--|
| <p>Modern ways.</p>  <p>First progress.</p>  <p>Second progress.</p> | <p>Ancient ways.</p>  <p>Third progress.</p>  <p>Fourth progress.</p> |
|---|--|

There is also evidence that Couperin was thinking along the modern line of attempting to develop all the fingers equally. He seems to imply this approach in the following quotation from his treatise:

It would be very advantageous to be able to make young people practice shakes with all the fingers: but as that depends partly on natural aptitude, and on the fact that some possess varying degrees of facility and power in certain fingers, this choice must be left to those who instruct them.²¹

Further evidence that a new style was evolving is found in the final remark of Couperin's treatise: "... let the style of playing be directed by the good taste of today, which is incomparably purer than the old."²² For Couperin the style of playing was dictated by the music itself, which was becoming more melodically oriented.

²¹ François Couperin, *L'Art de Toucher le Clavecin*, 22; trans. in Dorothy Packard, "The Art of Playing Harpsichord." *Clavier*, VII (April 1968): 22.

²² François Couperin, *L'Art de Toucher le Clavecin*, 45; trans. in Dorothy Packard, "The Art of Playing Harpsichord." *Clavier*, VII (April 1968): 24.

The paired fingerings of earlier centuries were still in use in J. S. Bach's (1685-1750) time. Evidence of a transition between the concept of "good" and "bad" notes to one in which more modern fingers are used can be found in J. S. Bach's music. Three sources of his music are fingered. Two of these are the *Applicato* (BWV 994) and *Praeambulum* (BWV 930) from the *Clavier-Büchlein* that Bach began in 1720 for his eldest son, Wilhelm Friedemann Bach (1710-1784).²³ In addition, an early version of the first Prelude and Fugue in C major from Book 2 of the *Well-Tempered Clavier* (BWV 870a) is fingered, written down by Bach's pupil Johann Casper Vogler (1696-1763).²⁴ A short example from Bach's *Applicato*, Example 10 (p. 20), shows the paired fingerings, a characteristic of seventeenth-century English fingerings.²⁵ Mary Cyr analyzes the implications of these fingerings in some detail. As she points out, the third finger of the right hand falls on good notes as in bar 1, and the thumb of the left hand is used as a strong finger in alternation with the second finger in bar 3.²⁶

²³ Johann Sebastian Bach, *Clavier-Büchlein für Wilhelm Friedemann* (1720), Edited in facsimile with a preface by Ralph Kirkpatrick (New Haven: Yale University Press, 1959); for a modern edition with English translation, see Johann Sebastian Bach, *Clavier-Büchlein for Wilhelm Friedemann* (1720), ed., Wolfgang Plath trans., Traute M. Marshall (Germany: Durchgesehene Auflage, 1988).

²⁴ Peter Le Huray, *Authenticity in Performance: Eighteenth-Century Case Studies* (Cambridge: Cambridge University Press, 1990), 8-9.

²⁵ Johann Sebastian Bach, *Clavier-Büchlein for Wilhelm Friedemann* (1720), ed., Wolfgang Plath, trans., Traute M. Marshall (Germany: Durchgesehene Auflage, 1988), 4.

²⁶ This passage is analyzed by Mary Cyr, *Performing Baroque Music* (Portland, Oregon: Amadeus Press, 1992), 104-105.

Example 10. *Applicato* by J. S. Bach



Fingerings in an early version of J. S. Bach's C-major Prelude (BWV 870a) show that paired fingerings were rarely used in more complex passages (Example 11, p. 21).²⁷

²⁷ Ibid., 104-105

Example 11. *Praeludium* by J. S. Bach

Praeludium

The musical score for J.S. Bach's *Praeludium* (BWV 999) is presented in a single system. The piece is in C major and 2/4 time. It consists of 12 measures. The notation is written on a grand staff (treble and bass clefs). The piece is characterized by its intricate fingerings and slurs, which are indicated by numbers 1-5 and wavy lines. The melody is primarily in the treble clef, with some bass clef entries. The piece begins with a treble clef and a common time signature, which changes to 2/4 in the second measure. The key signature is one sharp (F#), indicating C major. The piece concludes with a final cadence in the 12th measure.

The articulated style created by the use of the same finger on successive notes, particularly in inner parts, is also found in bar 4. Yet at the same time as J. S. Bach was teaching and using traditional methods, he was developing a new style of fingering in which, among other things, the thumb was assuming a more prominent role than previously.²⁸ In the new style, the thumb was passed underneath the fingers to lead the hand to a new position. Using thumbs as pivots enabled J. S. Bach to play fluently in all the major and minor keys, as required by the Preludes and Fugues in his *Well-Tempered Clavier*.

Carl Philipp Emanuel Bach's (1714-1788) treatise, *Essay on the True Art of Playing Keyboard Instruments*, contains evidence of fingering patterns in transition from early to modern fingerings. In the following quotation, C. P. E. Bach explains the reasons why a new fingering style was needed, and he gives his father credit for devising the new system.

Our forefathers were more concerned with harmony than melody and played in several parts most of the time. We shall soon learn that in this style the position of each finger is immediately apparent since most passages can be expressed in only one way and are variable only to a limited degree. Consequently, they are not so treacherous as melodic passages with their far more capricious fingering. Furthermore, in earlier times the keyboard was tuned differently and not all twenty-four keys were available as they are now. Consequently, the variety of passages was not great.

Hence, today, much more than in the past, no one can hope to play well who does not use his fingers correctly. My deceased

²⁸ C. P. E. Bach, *Versuch über die wahre Art das Clavier zu spielen* (1753), trans. and ed., William J. Mitchell, *Essay on the True Art of Playing Keyboard Instruments* (New York: W. W. Norton & Co., Inc., 1949), 42.

father told me that in his youth he used to hear great men who employed their thumbs only when large stretches made it necessary. Because he lived at a time when a gradual but striking change in musical taste was taking place, he was obliged to devise a far more comprehensive fingering, and especially to enlarge the role of the thumbs and use them as nature intended; for, among their other good services, they must be employed chiefly in the difficult tonalities. Hereby, they rose from their former uselessness to the rank of principal finger.

Because this new fingering is such that everything can be played easily with it at the proper time, I shall expand it here.²⁹

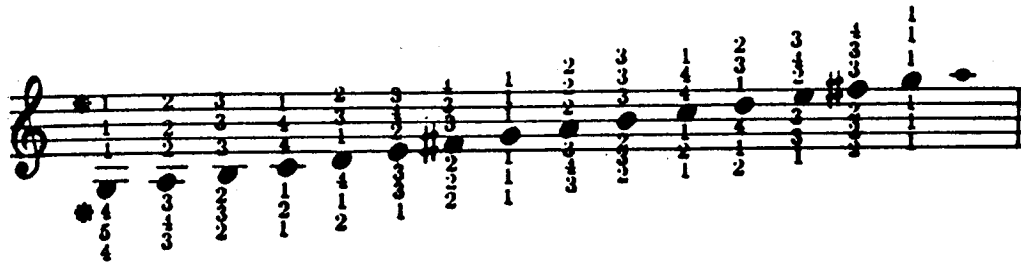
J. S. Bach actually introduced into Germany music techniques that were already in use in France and England. C. P. E. Bach's treatise on fingering was not greatly different from J. S. Bach's style, but it is considered to be the beginning of the modern school of fingering.

Many of C. P. E. Bach's illustrations are given with alternative fingerings. Example 12 (p. 24), the ascending G major scale, is furnished with three alternative fingering patterns for each hand. In this example, C. P. E. Bach shows the new use of the thumb. It consists in the ability of the thumb to pass under the other fingers and thus to facilitate the performance of scales that extend beyond a five-note compass.³⁰ The modern use of the thumbs as pivot is concurrent with the old paired fingerings. The long third finger is still passed over the fourth in the right hand. Three alternative fingerings in Example 12 demonstrate the transition from early to modern fingerings which was achieved in the mid-eighteenth century, and they demonstrate that there is no one correct fingering for any given passage. By this time the old paired fingerings were considered to be outmoded by many, and they became increasingly rare as modern fingering patterns

²⁹ Ibid., 42.

³⁰ Ibid., 49.

began to become established. At this point the close connection between fingering and articulation was lost.³¹ Thus under the new system, articulation is no longer automatically determined by fingering. It becomes an element of expressive playing, under the conscious control of the player.



Old fingerings and articulations can also be related to issues of pedal technique in the performance of early music on the organ. In contrast to the abundant sources concerning fingering, there are relatively few sources about early pedal technique. When

early pedal technique is discussed, the first question generally asked is whether or not the use of the heel was customary. Most scholars agree that the early players relied primarily on toes. The use of the left and right toes in alternation corresponds closely to the paired finger patterns on the manuals. Likewise, the use of the toe of the same foot to play adjacent pedal keys is similar to using one finger to play successive notes. These pedaling techniques are effective in producing articulated touch on the pedalboard. Another important hint that toes were used to play the pedalboard comes from the fact that the pedal keys were quite short and narrow. Furthermore, the pedal keys were parallel to one another, whereas modern pedal boards fan out to the sides. These factors make the use of heel almost impossible.³²

Information on pedal technique before 1700 is only inferred indirectly. Written reports concerning pedal playing first occur in the second half of the eighteenth century. Zehnder³³ and Faulkner³⁴ present lists of primary sources on pedal technique. According to their surveys, Samuel Petri's (1738-1808) *An Leitung zur Praktischen Musik* (1767 & 1782) is the first known systematic treatment of pedal technique, followed by Daniel Gottlob Türk's (1750-1813) *Von den Wichtigsten Pflichten eines Organisten* (1787), Justin Heinrich Knecht's (1752-1817) *Vollständige Orgelschule für Anfänger und*

³² Jean-Claude Zehnder, "Organ Articulation in the Seventeenth and Eighteenth Centuries," Part I, trans., Philip Swanton. *The American Organist*, 17 (July, 1983), 27-31.

³³ Ibid., 27-31.

³⁴ Quentin Faulkner, *J. S. Bach's Keyboard Technique: A Historical Introduction* (St. Louis, MO: Concordia Publishing House, 1984), 45-47.

Geübtere (1795), and Johann Christian Kittle's (1732-1809) Preface to his *Vierstimmige Choräle mit Vorspielen* (1803). They all exhibit a mixed technique, in which both toe-toe with the same foot and toe-heel are taught, in addition to the technique of alternating feet. Türk's book, which is available in English translation, recommends the use of the toes in alternation with the heel.

Actually, each foot takes the place of two fingers, since one plays with the toes and with the heel. A considerable degree of dexterity can be acquired with this method through continuous practice, but one must know precisely in which instance one foot can be crossed over or passed underneath the other.³⁵

Türk's references to "crossing over" and "passing under" suggest an analogy to the crossing over and passing under of the thumb in fingering. Similarly, pedal playing based on the alternate use of toes and heels, which is a legato manner of playing, was preceded by fundamental changes in fingering techniques during the first half of the eighteenth century. From the development of fingering and pedaling during this period, it is clear that old techniques were maintained while certain new ones were adopted.

In addition to old fingerings and pedal techniques, further observations concerning articulation in early keyboard music can be derived from vocal and instrumental music. Legato articulation originated in vocal music and technique. Among instruments, the strings were the first to adopt the slur as a notational symbol to indicate legato. They were soon followed by the winds. The keyboard instruments were much slower to adopt this notational convention. Slur marks in keyboard music were derived by

³⁵ Daniel Gottlob Türk, *Von den Wichtigsten Pflichten eines Organisten* (1787), trans., Margot Woolard, "Concerning the Chief Responsibilities of an Organist," Ph. D. dissertation, University of Nebraska, 1987, 109.

analogy from phrasing symbols based on bowing in strings and breathing for winds.³⁶ In ensemble pieces the keyboard player listened to other instrumental players or singers, and might copy other players' articulations. On this subject, C. P. E. Bach writes:

In order to arrive at an understanding of the true content and affect of a piece, and, in the absence of indications, to decide on the correct manner of performance, be it slurred, detached or what not, and further, to learn the precautions that must be heeded in introducing ornaments, it is advisable that every opportunity be seized to listen to soloists and ensembles.³⁷

Leopold Mozart's (1719-1787) *A Treatise on the Fundamental Principles of Violin Playing* (1756)³⁸ and Johann Joachim Quantz's (1697-1773) *On Playing the Flute* (1752)³⁹ are good sources for this kind of performance practice since most of their explanations apply also to corresponding keyboard music.

In fact, a number of J. S. Bach's organ works contain writing based directly on the violin idiom; the organ concertos which Bach transcribed from Vivaldi's violin concertos are the clearest examples of this phenomenon. For this reason, it is interesting to note that instructions for violin bowing in this period were designed to produce the same articulation results that the early fingering systems produced. As the down bow produces a stronger tone than the up bow, the use of the down bow corresponds to the keyboard practice of the strong fingers for the metrically strong notes. Leopold Mozart

³⁶ Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Macmillan Publishing Company, 1993), 197-232.

³⁷ C. P. E. Bach, *Essay On the True Art of Playing Keyboard Instruments*, 150.

³⁸ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans., Editha Knocker (London: Oxford University Press, 1951).

³⁹ Johann Joachim Quantz, *Versuch einer die Flöte traversiere zu spielen* (Berlin, 1752), trans. Edward R. Reilly, *On Playing the Flute* (New York: The Free Press, 1966).

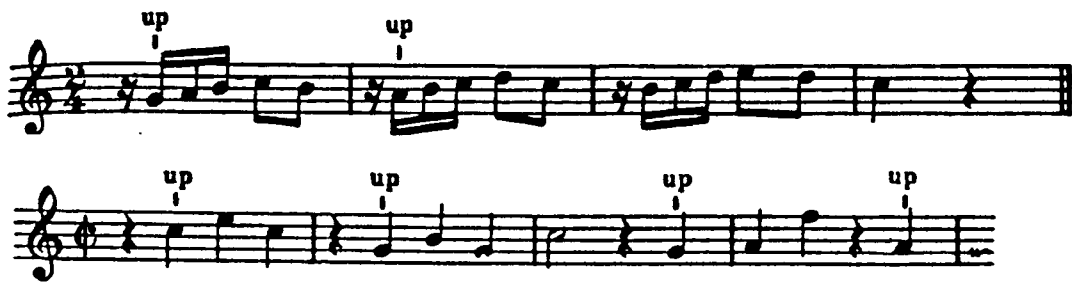
states this principle in violin playing by saying, as a general rule, that whenever a measure does not begin with a rest, the first note in the measure should be played with a down bow. This principle applies to Example 13.⁴⁰

Example 13. *A Treatise on the Fundamental Principles of Violin Playing* by L. Mozart



If a note follows an eighth or sixteenth rest, or in Alla breve time a quarter rest, it must be played with an up bow (Example 14).⁴¹

Example 14. *A Treatise on the Fundamental Principles of Violin Playing* by L. Mozart



At the keyboard using the same finger to play successive notes naturally imposes a break in the sound. This principle also applies to string performance in the Baroque as

⁴⁰ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 74.

⁴¹ Ibid., 75.

there was naturally a slight audible break whenever the direction of the bow changed. In Example 15, L. Mozart's change of bow direction produces this result, and the down bow is also used on each of the strong notes. The result is the opposite of that obtained by those players who insist upon connecting the short note to the one that follows.

Example 15. *A Treatise on the Fundamental Principles of Violin Playing* by L. Mozart



That Leopold was concerned with clean articulation is made even more clear with the instruction for playing Example 16.⁴²

Example 16. *A Treatise on the Fundamental Principles of Violin Playing* by L. Mozart

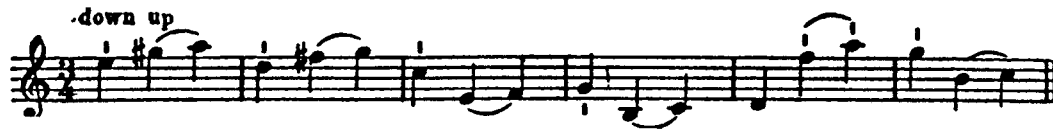


In triple time or with three notes in a measure, the violinist has the problem of playing two of the notes on the same stroke so that the down bow can fall on the first beat of the following measure. The solution for preserving the natural rhythmic stress is given

⁴² Ibid., 77.

in Examples 17 and 18,⁴³ and here the stress of the first beat is maintained by separating it.

Example 17. *A Treatise on the Fundamental Principles on Violin Playing* by L. Mozart



Example 18. *A Treatise* by L. Mozart



These examples also show that neighboring notes are to be slurred, and larger intervals are to be separated, as C. P. E. Bach states explicitly: “In general, detached notes appear mostly in leaping passages and rapid tempos. . . . Generally speaking, slurred notes appear mostly in stepwise passages and in the slower or more moderate tempos.”⁴⁴ Türk

⁴³ Ibid., 83-85.

⁴⁴ C. P. E. Bach, *Essay*, 154-155.

also states in his *Klavierschule* (1789): “In particular, skipping passages are played more lightly than those which move by step, etc.”⁴⁵

A significant number of eighteenth century German sources discuss the appropriate touch and articulation when neither staccato marks nor slurs are present. In keyboard playing C. P. E. Bach observed:

Tones which are neither detached, connected, nor fully held are sounded for half their value, unless the abbreviation Ten. (hold) is written over them, in which case they must be held fully. Quarters and eights in moderate and slow tempos are usually performed in this semidetached manner. They must not be played weakly, but with fire and a slight accentuation.⁴⁶

Two years later Friedrich Wilhelm Marpurg (1718-1795) similarly advised the keyboard player to employ a non-legato touch unless slurring or staccato were indicated. He regarded a non-legato touch as less detached than C. P. E. Bach did, for he instructed that “one releases the finger from the previous key an instant before one plays the note following. This ordinary procedure, since it is always assumed, is never indicated.”⁴⁷

Türk also considered a non-legato style of playing to be the ordinary one, remarking: “For tones which are to be played in customary fashion (that is, neither detached nor slurred) the finger is lifted a little earlier from the key than is required by

⁴⁵ Daniel Gottlob Türk, *Klavierschule* (1789), trans. with Introduction and Commentary by Raymond H. Haggh, *School of Clavier Playing* (Lincoln, Nebraska: University of Nebraska Press, 1982), 352.

⁴⁶ C. P. E. Bach, *Essay*, 157.

⁴⁷ Friedrich Wilhelm Marpurg, *Anleitung zum Clavierspielen* (Berlin: Haude und Spencer, 1755), 29; trans. in Quentin Faulkner, *J.S. Bach's Keyboard Technique: A Historical Introduction* (St. Louis, MO: Concordia Publishing House, 1984), 39.

the duration of the note.”⁴⁸ And he repeated C. P. E. Bach’s comment that “Ten.” (i. e., tenuto) would be written over them if full-length durations were required. However, he questioned C. P. E. Bach’s way to play half the note value and gave the example shown in Example 19 (a), suggesting that it would be played as in Example 19 (b) or (c).⁴⁹

Example 19. *School of Clavier Playing* by Türk



For the flute, Quantz bases the wind player’s style of articulation on the relative duration of the note value. He suggests that longer note values should be played more connectedly and the faster notes be played detached:

If in an Allegro assai semiquavers are the quickest notes, the quavers must be tipped briefly for the most part, while the crochets must be played in a singing and sustained manner. But in an Allegretto where semidemiquaver triplets occur, the semiquavers played in a singing fashion.⁵⁰

While such considerations also apply to the fastest notes in organ music, this is only practicable up to a certain speed. Therefore, tempo must always be taken into consideration. As already mentioned, C. P. E. Bach stated that detached and slurred performance depend on the tempo. Türk also considered that touch might be determined from the character and purpose of a composition as well as from tempo:

⁴⁸ Daniel Gottlob Türk, *School of Clavier Playing*, 345.

⁴⁹ Ibid., 345.

⁵⁰ Johann Joachim Quantz, *On Playing the Flute*, 133.

In order to avoid a misunderstanding I must also remark that the terms heavy and light in general refer more to the sustaining or detaching of a tone rather than to the softness or loudness of the same. For in certain cases, for example in an allegro vivo, scherzando, vivace con allegrezza, etc., the execution must be rather light (short) but at the same time more or less loud, whereas pieces of a melancholy character, for example an adagio mesto, con afflizione, etc., although played slurred and consequently with a certain heaviness, must nevertheless not be executed too loudly.⁵¹

Throughout most of the second half of the eighteenth century there was a strong connection between the type of music and the style of execution. As seen above, late eighteenth-century writers emphasized the necessity of a detached manner of playing in faster tempo and a smoother style of performance in adagio. Consequently, a note with or without an articulation mark would be played in very different ways in different musical contexts.

Toward the end of the eighteenth century, there was a noticeably greater advocacy for increased use of legato. This was the case with all instruments. As far as the keyboard instruments were concerned, the fortepiano played an important role in this change. Fortepianos with their new touch and damping system were responsible for this trend toward legato playing. By the early nineteenth century the legato as the normal style of keyboard playing was firmly established. Muzio Clementi (1752-1832) was one of the first to encourage the use of legato. This is shown by a statement in his *Introduction to the Art of Playing on the Piano Forte* (1801): “The best general rule is to keep down the keys of the instrument the full length of every note. . . . When the composer leaves the

⁵¹ Türk, *School of Clavier Playing*, 347.

legato and staccato to the performer's taste, the best rule is, to adhere chiefly to the legato."⁵² Clementi is considered by many scholars to be the father of modern piano technique. Most of the important pianists and organists of the nineteenth century were taught using Clementi's works. The legato touch advocated by Clementi became the norm among organists trained with his method. As the nineteenth century progressed, it was the master pianists who became the great organists as well. Sandra Soderlund has argued that Clementi's legato piano technique was transferred directly to the organ, to become the standard manner of organ performance.⁵³ Even today, many teachers consider a strong piano background to be a prerequisite for organ study.

The piano and clavier methods of the early nineteenth century were similar to the organ methods of the day. They included information on fingering and interpretation, and they supplied numerous musical examples. In order to complete a study of keyboard instruction and performance in the nineteenth century, the piano methods of the day must be considered.

Clementi's studies served as models for other important methods, including Carl Czerny's (1791-1857). Czerny cites Beethoven as setting the standard for legato playing:

He [Beethoven] then had me play through the studies given in the manual [i. e., C. P. E. Bach's *Versuch*] and pointed out especially the legato, which he himself had mastered to such an incomparable degree, and which all other pianists of that time considered to be impossible to execute on the fortepiano, as it was still the fashion (as in Mozart's time) to play in a detached, abrupt manner. Beethoven himself told me in later years that he had heard

⁵² Muzio Clementi, *The Art of Playing on the Piano Forte*, reprint with a new introduction by S. P. Rosenblum (New York: Da Capo Press, 1940), 8-9.

⁵³ Sandra Soderlund, *Organ Technique: An Historical Approach*, Second ed. (Chaple Hill, NC: Hinshaw Music, 1986), 147.

Mozart play on several occasions, and that Mozart had developed a mode of playing on the claviers of that time that was not at all suitable to the fortepiano. Some years later I also made the acquaintance of several persons who had studied under Mozart, and found Beethoven's remark borne out by their playing.⁵⁴

As mentioned above, the "Mozartian" style of detached playing was referred to as the "customary fashion" by Türk and as the "ordinary procedure" by Marpurg. For them, legato playing was called for only when slurs were notated. If the composer wrote no slurs, the performer employed a detached touch. But during the late eighteenth and nineteenth centuries, the use of slurs in notation increased constantly, until legato came to be regarded as the basic touch, and was applied even to those passages for which no slurring had been indicated.

The use of legato on the organ increased early in the nineteenth century. New trends in organ teaching appeared around 1820, and these are reflected in the methods of the day. These trends included the Bach revival which occurred even as the organ moved progressively further from the design known to J. S. Bach. Style and technique were taught using the works of Bach, although the organ was becoming a symphonic instrument. So it was that the Bach heritage was transmitted to organists of the nineteenth century in the symphonic style of their own time. A concurrent trend was the incorporation of materials from one method into another.

The principal teacher in the Bach tradition during the first half of the nineteenth century was Johann Christian Heinrich Rink (1770-1846). His *Praktische Orgel-Schule*

⁵⁴ Carl Czerny, *Erinnerungen aus meinem Leben* (1842), ed. & annotated by Kolneder (Strasbourg & Baden-Baden: Heitz, 1968), 15; trans. in Quentin Faulkner, *J. S. Bach's Keyboard Technique: A Historical Introduction*, 43.

(Op.55), published between 1819 and 1821, was one of the most comprehensive and popular organ method book in the nineteenth century. It was translated and printed in France and England.⁵⁵ There is no text in Rinck's *Practical Organ School*. Rather there are short exercises first for manuals alone and pedals alone, then for manuals and pedals combined. Although some have no articulation markings in them, many pieces are carefully marked for articulation. Example 20 illustrates Rinck's use of the slur, while Example 21 (p. 37) illustrates an eighteenth-century approach, in which faster notes are dotted and longer notes are slurred.⁵⁶

Example 20. *Practical Organ School* by Rinck



⁵⁵ Johann Christian Heinrich Rinck, *Praktische Orgelschule* (Bonn and Cöln: Simrock, Parts I-IV, 1818; Parts V-VI, 1820), ed., W. T. Best, *Practical Organ School* (London: Novello, Ewer and Co., 1893). For discussion, see Wm. A. Little, "Organ Pedagogy and the Romantic Spirit of the Nineteenth Century." *The American organist*, 25 (March 1991): 64-69.

⁵⁶ *Ibid.*, 3, 6.

Example 21. *Practical Organ School* by Rinck



Rink's method book contains pedal exercises using all-toes and heel-toe techniques for scales in Example 22.⁵⁷

Example 22. *Practical Organ School* by Rinck



As Ann Marie Rigler states in her dissertation, Rinck's book serves as a compendium of musical style and as a method for the development of technique.⁵⁸

The most significant organ method to appear during the 1830s in Germany was *Handbuch des Organisten*, published in 1829-30, by Johann Christian Friedrich Schneider (1786-1853). He was one of the most successful teachers and prolific composers of the period. His brother, Johann Gottlob, taught Mendelssohn, Schumann,

⁵⁷ Ibid., 32.

⁵⁸ Ann Marie Rigler, "The Evolution of Organ Pedagogy in Germany: An Examination of the Method Books, 1750-1850" M. M. diss., University of Illinois at Urbana, 1986), 75.

and Liszt. Schneider's *Handbuch des Organisten* was reprinted in America in 1851. Schneider discusses in some detail the technique for substitution, in both manuals and pedals, in order to produce a legato. He describes legato as a connected style of playing, "blending the sound of one note, with that of the next. This is effected by keeping a finger down until the next finger has struck the following note. . . . The principal thing to be attended to, is, that the progression of each single part be not injured in its connection, wherefore in fingering especial care must be taken that this peculiarity be not lost sight of; that is, indeed, properly speaking, the first principal."⁵⁹ Schneider shows exercises with finger substitution in Example 23 (p. 39) and finger crossing of a longer finger passing over a short one in Example 24 (p. 39) to play legato.⁶⁰ The thumb is indicated by X and the other fingers successively by 1,2, 3, 4 in his examples.

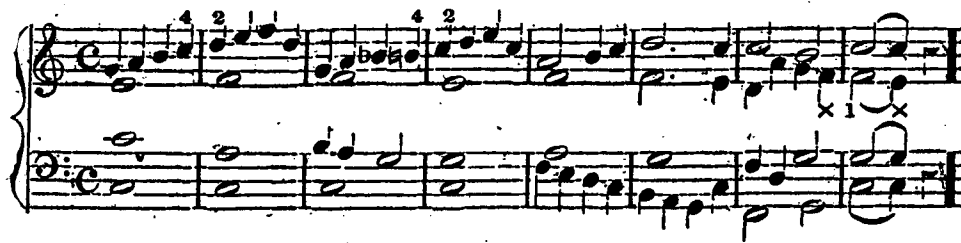
⁵⁹ Johann Christian Friedrich Schneider, *Handbuch des Organisten* (Leipzig: Hofmeister, 1829/30), trans. Charles Flaxman, *Schneider's Practical Organ School* (Boston: Oliver Diston and Co., 1879?), 20, 28.

⁶⁰ *Ibid.*, 29-30.

Example 23. *Schneider's Practical Organ School* by J. C. F. Schneider



Example 24. *Schneider's Practical Organ School* by J. C. F. Schneider



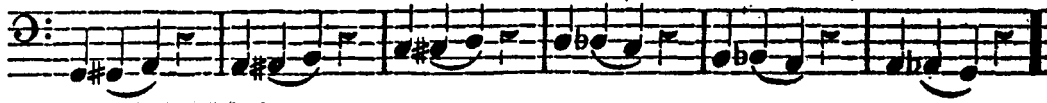
Schneider also discusses three ways of pedaling: “the plain, natural method” of all-toes; “the artificial method” of heel-toe pedaling; and the “mixed method” of a skillful intermixture and alternate employment of them both.⁶¹ He shows various pedal exercises to play legato, sliding in Example 25 (p. 40) and toe substitution for heel or vice versa in Example 26 (p. 40).⁶² He denotes the left foot by the number 1, the right foot by the number 2, and the heel by the number 0 in his examples. He concludes that “. . . a good

⁶¹ Ibid., 32.

⁶² Ibid., 33, 38.

management of the Pedals is only to be attained by the mixed use of all the sorts of playing . . . , and not by an exclusive use of any one in particular.”⁶³

Example 25. *Schneider's Practical Organ School* by J. C. F. Schneider



Example 26. *Schneider's Practical Organ School* by J. C. F. Schneider

| | |
|--|--|
| <p>RIGHT FOOT.</p> <p>2 0 20 2 2 0 20 2</p> | <p>OR,</p> <p>2 02 0 2 2 02 0 2</p> |
| <p>LEFT FOOT.</p> <p>1 0 10 1 1 0 10 1</p> | <p>OR,</p> <p>1 01 0 1 1 01 0 1</p> |

During the second half of the nineteenth century, a new era in organ playing began in France. The basis of modern organ technique appeared in the *École d'orgue* of Jacque Lemmens (1823-1881) of 1862. Lemmens was professor of organ playing at Brussels Conservatory and the teacher of Guilmant and Widor. Lemmens demonstrated and advocated a new organ touch in his recitals in Paris between 1850 and 1854, and in the periodical, *Nouveau Journal d'orgue*, which was addressed to Catholic organists beginning in 1850. The Brussels and Paris Conservatories adopted Lemmens' method of

⁶³ Ibid., 40.

organ playing in 1852. *École d'orgue* was compiled directly from the *Nouveau Journal*. Careful fingering, legato studies, precision in executing repeated notes and rests, exact control of attack and release, and efficient pedaling are all part of the Lemmens technique, and resulted in much cleaner and more elegant style playing than was common in France. His methods became the standard in organ playing over a hundred years.⁶⁴ As Orpha Ochse observes, “he developed a systematic approach to organ playing that offered solutions to the most difficult technical problems in the repertoire. He insisted on attention to all details of performance: not only precision and accuracy but also the refined control of rhythm to produce accents, clarify form, and give character to a performance.”⁶⁵

Another important contribution of Lemmens was revival of J. S. Bach’s organ music in France. There were German elements in Lemmens’ own training. Lemmens studied with Fétis who had come to Brussels from Berlin, and with Hesse who was representative of the Bach tradition. Influence of J. S. Bach’s music necessitated the development of the requisite pedal technique. Lemmens applied himself to this by developing pedal exercises which have become standard to this day. He applied the same care and precision to pedal playing as to manual playing. His Bach playing was greatly admired by French audiences and his approach to organ playing was accepted by all of the important French organists.

⁶⁴ William Peterson, “Lemmens, His *École d'orgue* and Nineteenth-Century Organ Methods,” in Lawrence Archbold and William Peterson, eds. *French Organ Music from the Revolution to Franck and Widor* (Rochester, NY: University of Rochester Press, 1995), 51-74.

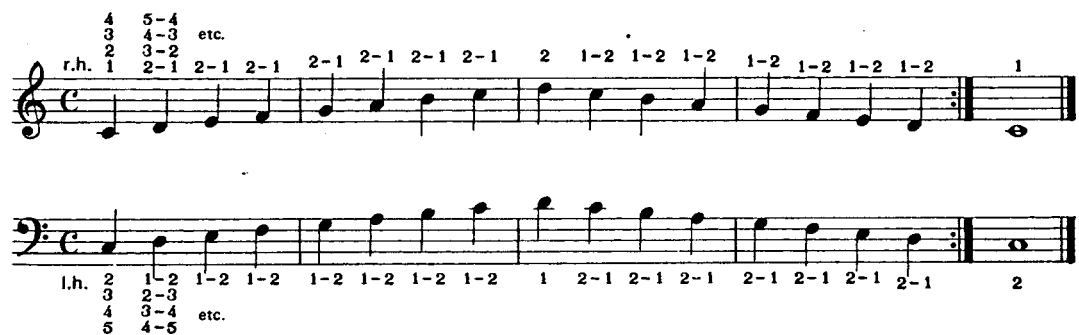
⁶⁵ Orpha Ochse, *Organists and Organ Playing in Nineteenth-Century France and Belgium* (Bloomington, Indianapolis: Indiana University Press, 1994), 181.

Lemmens' method begins with the following explanation of his approach to fingering:

To execute organ music in four parts correctly, it is necessary to know all schemes of fingering. The fingering of the piano is insufficient for organists. . . . The legato style, which is the special character of the organ, presents the greatest difficulties; to resolve them, substitution offers the most resources.⁶⁶

Lemmens first presents finger substitution exercises as shown in Example 27, and then recommends finger and thumb glissandos, as shown in Example 28 (p. 43).⁶⁷

Example 27. *École d'orgue* by Lemmens



⁶⁶ Jacques Lemmens, *École d'orgue: Basée sur le Plain-Chant Romain* (Paris: Edition Schott, 1862), 3; trans. in Sandra Soderlund, *Organ Technique: An Historical Approach*, 2nd ed. (Chapel Hill, NC: Hinshaw Music, Inc., 1986), 162.

⁶⁷ Lemmens, *École d'orgue*, 5-6; example reproduced in Soderlund, *Organ Technique* 162, 164, and 165.

Example 28. *École d'orgue* by Lemmens



Finally, he gives exercises in finger crossing, shown in Example 29 (p. 44).⁶⁸ Example 30 (p. 44) is an exercise for finger independence.⁶⁹

⁶⁸ Lemmens, *École d'orgue*, 7; example reproduced in Soderlund, *Organ Technique*, 166.

⁶⁹ Lemmens, Lemmens, *École d'orgue*, 7; example reproduced in Soderlund, *Organ Technique*, 166.

Example 29. *École d'orgue* by Lemmens

Example 30. *École d'orgue* by Lemmens

Following the exercises are six small pieces with fingerings. These show the total legato style applied to music.⁷⁰

⁷⁰ Lemmens, *École d'orgue*, 8.

The second half of Lemmens' method is devoted to pedal exercises, beginning with this explanation:

The pedal is one of the most essential parts of the organ. To acquire a certain degree of skill on this instrument, one must take great care to learn to use it. One plays the pedals with two feet: first by pushing with toe or heel, second by sliding with the same foot, third by substituting one foot for the other or by substituting the toe for the heel or vice versa.⁷¹

Lemmens pedal exercises begin with the interval playing from the second to the octave using all toes of both feet. There follow exercises in all major and minor scales with toe-heel pedaling. After that, the slide and substitution exercises are given to maintain a legato, as shown in Example 31 (p. 46).⁷² Finally he presents pedal exercises for more advanced pedal technique. Generally, Lemmens regarded legato style as the normal touch for organ playing, as seen in these examples. Neither finger substitution nor legato were new ideas in the nineteenth century, but during that time there was a trend toward greater preference for legato, not only in organ music but in general.

⁷¹ Lemmens, *École d'orgue*, 68; trans. in Soderlund, *Organ Technique*, 173.

⁷² Lemmens, *École d'orgue*, 72; example reproduced in Soderlund, *Organ Technique*, 177.

Example 31. *École d'orgue* by Lemmens

The image displays two systems of musical notation for organ technique exercises. The first system consists of two staves (treble and bass clef) in common time (C). The top staff contains a series of notes with upward-pointing triangles above them, indicating glissando. The bottom staff contains a series of notes with downward-pointing triangles below them, also indicating glissando. The text "Glissando for the toe. First the feet separately, then together." is written between the staves. The second system also consists of two staves in common time. The top staff contains a series of notes with upward-pointing triangles above them, indicating glissando. The bottom staff contains a series of notes with downward-pointing triangles below them, also indicating glissando. The text "Substitution of one foot for the other." is written between the staves. The third system consists of two staves in common time. The top staff contains a series of notes with upward-pointing triangles above them, indicating glissando. The bottom staff contains a series of notes with downward-pointing triangles below them, also indicating glissando. The text "Substitution of heel and toe." is written between the staves.

Glissando for the toe. First the feet separately, then together.

Substitution of one foot for the other.

Substitution of heel and toe.

The Lemmens method was brought to America by the many organists who went to Paris to study. Among them is Harold Gleason (1892-1980) whose method book is widely used in colleges, music schools and conservatories throughout the United States. In the following chapter, we will consider how Gleason and other contemporary pedagogues approach touch and articulation on the organ.

CHAPTER 3

APPROACHES TO TEACHING TOUCH AND ARTICULATION

In the previous chapter, we discussed the historical evolution of touch and articulation over the course of the eighteenth and nineteenth centuries. This chapter considers pedagogical approaches to touch and articulation in four different organ method books of the late twentieth century. As stated in the Introduction, they are: Harold Gleason's *Method*; Roger Davis's *Manual*; George Ritchie and George Stauffer's *Organ Technique*; and John Brock's *17th and 18th Century Style*.

General Considerations

The most striking development in the organ method books of the late twentieth century results from the authors' heightened awareness of the need to differentiate between techniques used for eighteenth-century repertoire and that of the nineteenth-century. To varying degrees, all the methods considered in this study reflect the reality that today's organist must be aware that different organs and different music call for different styles of performance. The nineteenth-century legato approach, which grew out of the Belgian-French school of teaching, now coexists with historical techniques of the eighteenth century and earlier. It must be emphasized that *all* the methods to be considered here are "historically informed." This point is sometimes missed because, while the historical significance of the eighteenth-century sources is usually

acknowledged explicitly, the nineteenth-century methodology of Lemmens school often goes unremarked.

Authors and publishers of pedagogical materials have increasingly incorporated historical techniques into their methods. However, even with the range of materials available, questions remain. Which technique should be presented first for the beginning student? How are differences between the techniques addressed as the student progresses? How can the relationship between technique and musical style be presented most effectively? An examination of how these methods present techniques of touch and articulation ultimately bears on these larger issues of musical style.

Davis defines the purpose of his method as follows:

The purpose of *The Organists' Manual* is to provide, within a single volume, technical studies, diverse compositions, and technical information for beginning organists. The book is also intended for those experienced organists who want to review organ technique and at the same time have a convenient collection of useful compositions.¹

He adds that the book is not intended for self-instruction and that it relies on the teacher for further information on technique and interpretation beyond what he supplies in his directions and comments. The book is organized in five sections with the intent that material from all five parts be assigned and studied concurrently. These five sections consist of Manual Technique, Pedal Technique, Elements of Technique and Interpretation, Compositions for Manuals, and Compositions for Manuals and Pedals. The manual technique in Part I and pedal technique in Part II are reinforced in compositions for manuals in Part IV and compositions for manuals and pedals in Part V.

¹ Davis, *The Organists' Manual*, Preface ix.

The Organists' Manual by Davis addresses elements of technique and interpretation in Part III where information on part-playing, phrasing and articulation, and ornamentation is provided. The section on “part-playing” deals with playing repeated notes including the common pitfalls, voice leading when two parts converge on the same pitch, and the use of articulation to imply accents. Davis mentions other factors which influence the treatment of repeated notes as well, i.e., the tempo and character of the music, the instrument, and the acoustics of the room.

The eighth edition of Gleason's *Method of Organ Playing*, of which the first edition appeared more than sixty years ago, bears witness to the rise of the historical performance movement. The Gleason book now integrates performance practice, describing historic periods and national styles, ornamentation, *notes inégales*, different types of articulation and touch, fingering techniques of the sixteenth through eighteenth centuries, tempo rubato, and style and interpretation. Performance practice occupies a prominent place in this book, and exercises with historic fingering and phrasing are included. The range and stylistic balance of examples are greatly improved over earlier editions of the text. The eighth edition also introduces an entirely new section which outlines a syllabus for beginning students. This curriculum guide, along with the graded list of piano works in Appendix A, acknowledges the reality that students are coming to the organ with less musical experience and less developed piano technique than in earlier years.

Ritchie/Stauffer's *Organ Technique* and Gleason's *Method of Organ Playing* aim for historical accuracy in the performance of music of all periods. These books present a systematic technical approach, addressing many aspects of performance practice. As its

title implies, *Organ Technique: Modern and Early*, by Ritchie and Stauffer provides the clearest and most complete approach to distinguishing between techniques used for eighteenth-century repertoire and those of the nineteenth-century. This is a scholarly and comprehensive book, including an overview of the history and development of organ construction and repertoire; separate chapters to develop manual skills in modern technique, early technique, and avant garde technique; and sections on service playing and performance practice, the latter including ornamentation, articulation, and early fingerings.

Brock's concern is for the student to develop the technical security to produce musical results in the early style. Brock organizes his method into five parts. He begins the first part with Preliminary Exercises for Manuals. The first skill Brock introduces is controlling attacks and releases, with explanations of the basic touch for seventeenth- and eighteenth-century music. All exercises make clear the connections among articulation, rhythmic structure, and early fingerings. Instructions are followed by exercises, and the instructions are easy to understand and concise. The exercises are carefully sequenced to include a new difficulty factor with each consecutive step.

Part I in Brock contains beginning-level manual exercises. Part II provides two-voice compositions for manuals, and Part III consists of three- and four-voice polyphonic pieces for manuals, all of which reinforce and build on the preliminary exercises. There are seven compositions by German composers and one by a French composer in Part II, and thirteen compositions by German composers, plus one by an English composer in Part III. Preliminary exercises for pedals in Part IV begin with all-toe pedaling, followed by exercises and compositions for one hand and pedal, and then for two hands and pedal.

We will now consider three specific aspects of pedagogy more in detail. The first is how the topic of touch and articulation is presented from a historical perspective. The second is how and in what order specific finger and pedal techniques are introduced. The third is what kinds of repertoire are used to develop the student's mastery of touch and articulation. On the basis of these considerations, it is possible to compare a wide range of approaches: from the Romantic legacy of Davis, to the more inclusive objectives of Gleason and Ritchie/Stauffer, and to the Baroque emphasis of Brock.

Presentation of Touch and Articulation

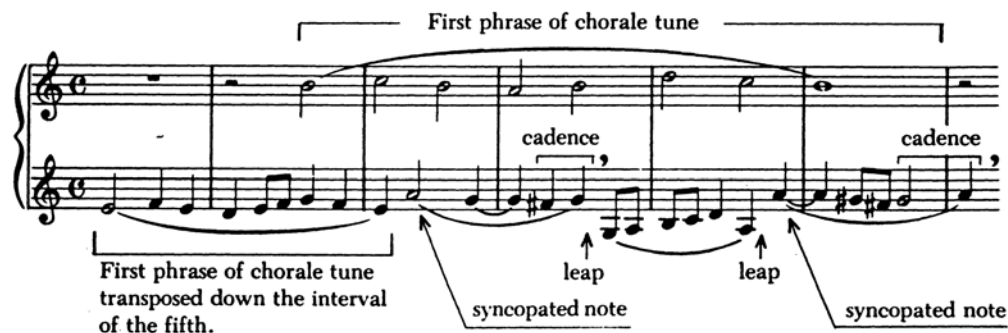
Most teachers today begin with legato touch when working with a new student because it is the easiest for a student with piano background to master while learning to coordinate hands and feet. Starting with the legato approach is supported by many of the organ method books currently available. The primary new skill required by the pianist who is learning the organ is the different control of the release of the key, as the sound is cut off in an organ pipe, rather than sustained on a vibrating string in the piano. All four books begin manual technique with exercises for attack and release.

The beginning exercises of the Davis and the Gleason methods deal with the smooth legato advocated by Lemmens. Legato exercises presented in these books include legato and detached notes, finger extension, finger independence, substitution, glissando, finger crossing, and repeated notes.

The Davis method, however, can be somewhat confusing on the subject of articulation, and it demands further analysis. Davis's discussion of phrasing and articulation is found in the second sub-section of Part III, and Davis begins with concise definitions of both. He warns of the pitfalls of editions which add editorial phrasings to

the music of pre-nineteenth century composers. Yet his first musical example of phrasing is itself misleading in this respect. It is taken from *Da Jesus an dem Kreuze stund* by Samuel Scheidt.²

Example 1. *Da Jesus on dem Kreuze stund* by S. Scheidt



In the Example 1, the first phrase of the chorale tune is identified as such by square brackets, but also marked with a slur. It is not necessarily clear whether the slur is intended to indicate phrasing, or articulation, or both. A comparison of this example with Davis's edition of the piece itself reveals that he remains committed to the legato approach. In his edition of the entire composition, he calls for a finger-substitution (2-1) on the last quarter note of m.3, l.h. This clearly implies his pedagogical aim of legato phrasing throughout.³

Nevertheless, the ten short musical examples and explanations of phrasing that Davis presents do provide insights for musical interpretation. Davis informs the student

² Davis, *The Organists' Manual*, 46.

³ See Ibid, 68, for the entire piece with Davis's fingerings.

of the peculiarities of Baroque music, the phrasings of Mendelssohn, and the need for thematic and harmonic analyses in understanding phrasing. Davis's three principles of articulation are based on the recognition of rhythmic, melodic, and metric accents in music. He informs the student of the need to consider the tempo, style and texture of the music in determining articulation. Unfortunately, the thirteen examples of conventional articulation which follow do not adhere to this logical plan. They provide no clear distinction between modern and early playing techniques; as a result they leave the impression of a list of unrelated rules to remember. This confusion could be alleviated by placing the examples in appropriate periods or types of composition, and individual teachers may indeed choose to do so.

Gleason's presentation of touch, phrasing, and articulation sets forth general principles illuminated by specific musical examples. The description of all touches, from legato to non-legato and staccato, is given with quotations from historic treatises. The application of these touches is described in the subsection on articulation. Eight principles of articulation are given in only two pages with all the accompanying musical examples by J. S. Bach, but this presentation is somewhat limited by its focus on the music of Bach alone. This might give the student the mistaken impression that articulation is not an issue in music of the nineteenth-century. The teacher may wish to expand upon this section and make the connection between articulation and phrasing more explicit.

Continuing with exploration of the music of Bach, Gleason's subsection on *Affektenlehre* describes the expression of moods, emotions, and feelings through musical figures and devices. Its inclusion here is a useful reminder to teachers of this aspect of

early music in particular. Although this section is not an exhaustive study, it opens the door to further research and discussion of this and related topics. Specific examples of Bach's devices found in the *Orgelbüchlein* are included. Further information for style and interpretation follows in the final subsection, in which German Baroque, Italian Baroque (Frescobaldi), and French Baroque styles are discussed.

The information provided in Part 7 helps to alleviate confusion and enhance understanding of basic principles of performance practice. For the most part, subsections on the various knowledge areas are informative and scholarly. This section on performance practice actually contains more information than is necessary or manageable for the beginning student. However, it is of great value to the teacher as a reference source for further information about early fingerings, articulation, touch, style and interpretation.

The Ritchie/Stauffer book is consistent with Davis and Gleason is beginning with the legato approach, and their reasoning is similar:

The modern technique, which has much in common with piano playing, involves mastery of the legato style of performance. Since most students come to the organ from the piano, we believe that the legato approach is the best place to begin organ study. Therefore it is presented first, in Part I.⁴

In the Ritchie/Stauffer book, early organ technique does not appear until halfway through the book. Further discussion of the Ritchie/Stauffer approach to touch and articulation will be found below, in the subsection on Finger and Pedal Technique in this document.

In contrast, for Brock, the student's familiarity with piano technique does not necessarily imply that he should begin with the modern legato technique. In fact, one

⁴ Ritchie and Stauffer, *Organ Technique*, preface ix.

could argue that the best way for the student to come to terms with the fact that the organ is a different kind of instrument from the piano is to begin with a different kind of technique, namely that of the eighteenth century. For Brock, this remains an open question:

The choice of whether to begin organ study with baroque or modern playing techniques and literature rests with the individual teacher. From experience I have found both approaches to be productive.⁵

The obvious question for the teacher is, on what basis does one make this decision?

Brock considers several factors that bear on this question. In his article “Chickens, Eggs, And Beginning Organ Technique,”⁶ he discusses his teaching experience and considers the kind of repertoire the student wishes to master.

Even after he began to incorporate early keyboard techniques into his teaching and playing, Brock continued for a while to start beginning students with the legato approach. However, after several years of experimentation with having new students explore early keyboard techniques first, he found a number of advantages in this approach. Starting with early keyboard technique not only brings with it the requirement that the student learn some new fingering patterns and new ways to approach the keyboard, but also requires some sophisticated decisions about degrees of touch. Since the application of the eighteenth-century touch is related to meter and accents, the student learns to see and hear the rhythmic and metrical structure of the music. Because an articulated style forces the player to concentrate on the sound of the pipes in order to

⁵ Brock, *Introduction to Organ Playing*, 3.

⁶ John Brock, “Chickens, Eggs, And Beginning Organ Technique.” *The American Organist*, 31 (March 1997), 66-67.

control and make the necessary adjustments in touch, the student learns to listen with a higher degree of precision. Moreover, early pedal technique, which uses all-toes, simplifies the learning of beginning pedal technique. Brock considers that many students develop basic manual and pedal coordination more easily when the heels are not involved. Additionally, early technique helps counter the tendency of the legato approach to produce tension. Finally, Brock suggests that legato techniques can be introduced later on as an expansion or outgrowth of the earlier techniques.

Finger and Pedal Technique

Davis's section on fingerings includes one subsection on modern fingering and one on early fingering. Many of the specific considerations for modern fingering are those common to piano playing and are not new for beginning organ students with the piano background. The information on early fingering is not comprehensive, but can serve as an introduction to the Baroque fingering. However, Davis suggests that modern fingerings be used even when the organist plays early music because he believes that modern fingering makes possible the performance of any articulation. One may agree with Davis on this point, but question his emphasis on what is technically feasible, rather than on what is stylistically most correct.

Davis adequately covers every manual technique with the exception of hand shifts. Pedal techniques are competently developed, with the exception of independent toe skill and detached playing. As a result of these omissions, the coverage of techniques needed for playing early music is not quite complete. Another weaknesses of the Davis book are some inconsistencies between what he says and what he does. He describes finger substitution as a legato playing technique on page 9, recommends against its over-

use on page 54, and then uses substitutions in compositions by Scheidt, Handel, Walther, Pachelbel, Stanley, Zipoli, Zachau, Kaufmann, Speth, J. S. Bach, Dandrieu, Fischer, Krieger, and Buxtehude.

The other three books deal with early fingering in a different way. In Part 7 on performance practice, the Gleason method includes a summary of the historic schools and national styles of fingering and complete musical examples from the sources. Special features of this part are the many illustrations, copies of manuscripts, facsimiles, and photographs. These also appear throughout the book. The early fingering section provides an introduction, and it is good reading material for a beginning student.

Immediately before the Compositions for Manuals in the Gleason book the following note appears:

A few compositions have been edited with early fingering; some have only partial fingering, which should be completed by the student when necessary. The compositions with early fingering may also be fingered with contemporary fingering, including the articulation and phrasing implied in the early fingering.⁷

Thus, a teacher working with this book still might opt for the kinds of modern fingerings advocated by Davis; the difference is that the choice is here spelled out much more clearly.

However, even the Gleason method will need further clarification and supplementation by the teacher of early and modern technique. For example, the book does not have specific exercises that address differences in technique between early music and nineteenth-century music performance, even though there is much for the student to read about performance practice in the book. Many of the pieces of early

⁷ Gleason, *Method of Organ Playing*, 60.

repertoire in the Gleason book are fingered with modern playing techniques; these are probably best avoided, or at least deferred, by those unsure of the appropriate style and articulation for this music. When the student is more familiar with early technique, appropriate fingerings can be applied to avoid the implied legatos of the modern fingerings.

The Ritchie/Stauffer and the Brock methods take a more direct approach to early technique. A teacher who is not a specialist in the performance practice of early music will find these methods much easier to use than the Gleason in this particular area. Ritchie/Stauffer and Brock provide exercises for the student using repeated fingers on adjacent notes, scales featuring paired fingers, and meter and articulation practice based upon early techniques. These two books also give exercises in all-toes pedaling and provide a collection of compositions with suggested fingering and pedaling. Each of these books presents its own synopsis of early fingering practice, as synthesized by their respective authors from historic treatises.

Brock's method book can serve as an introductory method in early playing techniques for the beginning or advanced organist. The descriptions of and exercises for an articulated or "structured" legato and its application in repertoire are scholarly, clear, concise, and well-organized. Brock notates the articulations and fingerings of compositions as well as exercises. He summarizes the sources of early fingerings and bases the fingerings in his book on seventeenth- and eighteenth-century models without adhering precisely to any one particular system. Fingerings in Brock's book resemble "most closely the kind of fingering found in the examples surviving from J. S. Bach."⁸

⁸ Brock, *Introduction to Organ Playing*, 4.

Brock has chosen the third finger as the “good” finger in both hands, although his left hand ascending scale passages use 1-2-1-2, with the thumb on the beat. It is interesting that most of the compositions he has chosen come from seventeenth-century Germany, where the sources show clearly that the second finger was the “good” finger in the left hand. The Ritchie/Stauffer method uses the third finger as the “good” finger in the right hand and the second finger in the left. Both books also recommend four-finger groups (1-2-3-4 or 4-3-2-1) for fast scale passages.

We know from historic sources that the metric structure of seventeenth- and eighteenth-century music was important in determining articulation. Both the Brock and the Ritchie/Stauffer methods stress metric structure as the primary guide for choosing relative note lengths. Both methods also use signs above the music in some places to show which notes are longer or shorter, “good” or “bad.” Davis and Gleason do not dwell on metric structure, but simply recommend detaching before strong beats and accents.

The Ritchie/Stauffer and the Brock methods include notational signs to clarify the early technique. Both employ new symbols and use horizontal lines to show note groupings. One common pitfall for a student is to articulate too obviously. The Ritchie/Stauffer book shows the subtle breaks between note groups by using small breaks in the horizontal lines, as shown in the Example 2 (p. 60).⁹ This example is an excerpt from Bach’s *O Gott, du frommer Gott*, with articulation symbols used to facilitate early playing technique. Ritchie and Stauffer combine the horizontal line with symbols normally used to indicate strong and weak syllables in the text of a German chorale and thus the corresponding alternation of strong and weak beats in the musical meter.

⁹ Ritchie, Stauffer, *Organ Technique*, 195.

Example 2. *O, Gott, du frommer Gott* by J. S. Bach

Articulate all parts as follows:

The musical score is for a two-part setting. The right hand (treble clef) and left hand (bass clef) are shown. Above the staff, there are articulation marks (slurs and accents) and fingering numbers (1-5). Below the staff, there are more fingering numbers for the left hand.

Ritchie and Stauffer introduce two new pedal symbols in their book: one for early technique, one for modern. For early pedal technique, they use a small line to indicate whether the crossing foot moves in front or in back of the other foot. Example 3 (p. 61), is an excerpt from Buxtehude's *Ach Herr, mich armen Sünder*, with early fingering and pedaling.¹⁰ The pedal sign used for the left foot in the second measure, beats 1 to 3, shows foot positioning. The sign indicates a two-note grouping, in which the left foot stays to the rear of the right.

¹⁰ Ibid., 230.

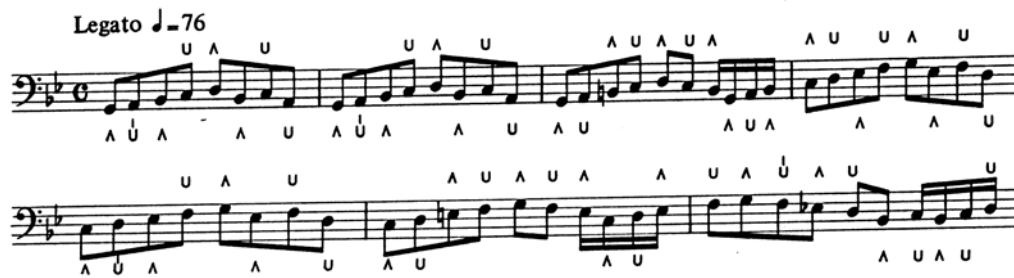
Example 3. *Ach Herr, mich armen Sünder* by Buxtehude



For modern technique, Ritchie and Stauffer illustrate the slide with a vertical line above or below the heel sign, to show motion. The heel should slide back toward the bench, or forward, toward the console. Example 4 (p. 62), is a pedal etude for modern legato technique.¹¹ The vertical dash above the heel sign in m.1 and elsewhere indicates a heel slide, as a part of modern playing.

¹¹ Ibid., 164.

Example 4. Pedal Exercises by Ritchie



One additional aspect of pedaling does not involve a sign, but an explanation. In modern technique, one tends to play the sides of the keys with the inside of the toe or heel, to facilitate close legato connections. In early technique, one plays more on the middle of the key, sometimes with the outer side of the toe and sometimes with the inner side of the toe, depending on which direction the foot is heading. Playing on the middle of the key facilitates articulate connections with a single toe. Using the inner or outer side of the toe helps to keep such connections subtle.

Ritchie and Stauffer also place great emphasis on the lateral shift of the hand, even providing exercises for it. They recommend that the elbow control the shift. Later, in introducing paired fingerings, they recommend pulling the “bad” finger toward the palm.

As previously noted, Lemmens *École d'orgue* (1862) serves as the basis for Davis, Gleason, and for the section on Modern Technique in Ritchie/Stauffer. The term “modern technique” implies, for Ritchie/Stauffer, the “legato style” applicable to “music composed after 1750.” What is unique to Ritchie/Stauffer is its detailed explanations and

lengthy descriptions of such matters as attack and release, substitution, glissando, and heel-toe pedaling. They also include explanations with musical examples about the performance of post-1750 organ music. Special considerations in post-1750 organ music include repeated notes, common tones, and articulation.

Ritchie/Stauffer guides the student to see precisely what is needed and what is not with clear explanations. With regard to modern technique, they present organ literature that puts specific technical skills to immediate use. For instance, after a number of exercises involving pedal glissandos from a black key to white key and a black key to a black key, they present the Reinberger Trio in D flat Major so that the student can apply the skill in a musical context.¹²

In the section on Modern Organ Technique of Ritchie/Stauffer, there are separate chapters on Manual Playing and Pedal Playing. The authors strongly recommend that study and practice in both chapters proceed simultaneously. As the student is learning how to position the fingers and how to depress and release the keys in the first chapter, he should also move to the pedal and do the same because the two procedures are analogous in this book. For manual playing, Ritchie and Stauffer provide exercises for finger independence, finger substitution, and finger glissando; for pedal playing, they teach foot independence, foot substitution, and foot glissando. Thus the organization of both chapters is quite similar.

In the section on Early Organ Technique, Ritchie and Stauffer integrate manual playing with pedal playing in one chapter. When one learns finger skipping, one can also

¹² Ritchie and Stauffer, *Organ Technique*, 132.

learn toe skipping; when one learns two-finger scale patterns, one can also learn alternate-toe scale patterns since these represent the same principle of articulation.

One final topic to be discussed in this consideration of technique is the question of playing posture and kinetics. Because it directly affects not only touch and articulation, but all aspects of playing, the question of posture is important to all teachers, and the methods reviewed here approach the topic in different ways. Brock's description of early technique rests on a foundation of body posture, balance, and kinetics:

Assume a comfortable position in the center of the bench, and rest the fingers lightly on the keys. The forearm should support the weight of the hand, but the wrist, arm and shoulders should remain relaxed . . . After the key has been played, use only enough weight to keep the key down. Avoid pressing into the keybed. Imagine that the arm or finger is beginning to release as soon as the "pluck" has been overcome . . . Stay close to the keys and use the balanced weight of the forearm to control the attack and release.¹³

This description should be compared with the Gleason method, which is equally specific in its description of the physical aspects of playing. Gleason recommends one physical approach for all styles of music:

Press the key down firmly and quickly, and release the key with the same precise movement. Do not raise the finger above the top level of the key. Keep the hand, wrist and forearm perfectly quiet and relaxed. Avoid "breaking" the nail point. Do not forget to keep the unused fingers in contact with the keys.

After complete muscular control has been acquired, it will be possible for the organist to vary the time of the release of the key between two consecutive notes, through all varieties of repeated notes, legato, non-legato and staccato playing, phrasing, articulation and accents.¹⁴

¹³ Brock, *Introduction to Organ Playing*, 6.

¹⁴ Gleason, *Method of Organ Playing*, 26

The teacher will recognize that the two approaches are not really as different as these verbal descriptions may seem. All good playing depends on a balance of relaxation and muscular control. What is striking, however, is that Brock, who is concerned exclusively with early technique, emphasizes the former, while Gleason, whose methodology remains weighted in the direction of nineteenth century technique, emphasizes the latter. Using either book, the teacher will need to provide this balanced view.

In their treatment of posture and mechanics, Ritchie and Stauffer describe different positions at the console for playing in early and modern styles. For example, in modern pedal technique, the foot is placed so that toe and heel are in simultaneous contact with the pedalboard, facilitating close, legato, toe-heel connections. But in early pedal technique, the feet dangle down to the pedalboard, with the heels elevated, so that the toes can cross more easily and project subtle articulation and note groupings. This explanation of the fundamentally different playing positions makes it very easy to understand and learn the differences in technique. Raising the organ bench to the correct height makes things easier for the student who is beginning to attempt early pedal passages with alternating toes.

The Davis and the Gleason methods discuss only one playing position. Davis and Gleason suggest the toes and heels can rest lightly on the pedal keys, with the toes just in front of the black keys. When one is seated, the height of the bench is adjusted so that the heel and toe of the foot will rest without strain on the surface of the key. In contrast to Davis and to Gleason, the Ritchie/Stauffer method recognizes that the difference between early and modern technique depends not only on learning a different touch, but on becoming comfortable with a different playing position.

Repertoire

This brings us to the topic of repertoire. Davis supplies students with a repertoire of works “suitable for use in church, . . . a collection of diversified short pieces for study and performance while students begin to concentrate on larger compositions.” The exercises and repertoire can thus serve the student “well into the second year of study.”¹⁵

Exercises are appropriate for beginning students possessing considerable keyboard facility. The subsection on legato playing in Manual Technique starts at the most elementary level, but the entire section progresses as quickly to higher levels of difficulty. Because the most difficult exercises in all the subsections require advanced technical facility, the Davis method can be used to provide a review of organ technique for experienced organists, and study material through the second or third year of study for beginners. Like the Ritchie/Stauffer and Gleason methods, the Davis book is best suited for a student with advanced keyboard facility and a serious desire to learn organ.

Explanations for executing the technical exercises are brief, but thorough and easily understandable. The repertoire is often cross-referenced to information on technical skills or performance practice. In his general comments before the repertoire section of the book, Davis writes:

The compositions in *The Organists' Manual* have been arranged in an approximate order of difficulty to provide students with a means for technical and musical development.¹⁶

The repertoire of Part IV begins with seven two-part manual pieces, in a variety of compositional styles and periods. Part V begins with six introductory studies for one hand

¹⁵ Ibid. preface ix.

¹⁶ Ibid., 66.

and pedal, and four studies for two hands and pedal. The first five compositions for manual and pedal were originally written for manuals alone, but for the purpose of this book, they are adapted to include the pedals. Davis explains his reasons for doing this in his opening remarks to this section, and marks all such “adapted pieces” clearly.¹⁷ The forty compositions in this section represent an adequate sampling of historic and national styles of organ repertoire. The book contains one hundred three compositions by forty-five composers.

The Gleason method provides a large number and variety of technical exercises and compositions. The exercises are extensive and offer much repetition and reinforcement of skills. The weakness of the Gleason lies in its application of skills to the repertoire. Unlike Ritchie/Stauffer, Gleason does not indicate which techniques are needed for individual pieces. In the section on Pedal Technique and Pedal Exercises, exercises for early and modern techniques are intermixed. Seven pedal exercises based on pedal parts in compositions by J. S. Bach are mixed with other exercises requiring modern technique. From the standpoint of performance practice, this is perhaps the most confusing part of the book.

The majority of manual pieces are pre-nineteenth century and the compositions are neither in order of difficulty nor chronological order. There is a good selection of early compositions from Italy, Spain, France, and Germany. The Netherlands and England are not well represented. Only six of the forty-three compositions for manual are from the nineteenth and twentieth centuries. The United States, France, Germany, and England are represented by these six. Some early compositions indicate a use of early

¹⁷ Ibid., 99.

fingerings, but other sixteenth- and seventeenth-century compositions contain modern fingering techniques. This inconsistency is a weakness of this section.

The compositions for manual and pedal are better balanced from the historic perspective, but easy repertoire for beginning students is lacking. The first two or three compositions for manual and pedal are relatively easy, but the level of difficulty goes up quickly thereafter. Almost every important nation offering manual and pedal repertoire is represented, with the exception of the Netherlands. The major weakness of this section is the same one as the section with manual compositions: modern fingering and pedaling techniques are applied to early music and modern pieces indiscriminately. The student is likely to be confused about the touch and articulation that is implied by these fingerings and pedalings.

Inexperienced teachers and students attempting to use the Gleason book for self-instruction will find it difficult to know in which order to learn the repertoire. The organization of exercises for each technical skill and compositions that apply these skills are not ordered sequentially in the book. The repertoire includes a large number of pieces at such a broad level of skill that the student is more likely to be overwhelmed and confused than helped by its scope. The teacher must guard against the potential frustration of attempting pieces which require techniques the student has not yet learned or which are simply too difficult. While the guidance of an experienced teacher will certainly mitigate these potential problems, the lack of sufficient compositions of easy skill level can only be solved by providing supplementary material.

Ritchie and Stauffer illustrate not just various techniques, but different styles as well. Thus under early technique, they include include seventeen compositions from

Germany, France, Netherlands, Italy, and England, seven of which are playable on manuals alone and one pedal solo by J. S. Bach. With modern technique, they include a number of easier pieces by Franck and Lemmens works which illustrate substitutions and tied common tones. They locate short pieces which illustrate points well and are musically interesting. There are five compositions for manuals alone by Romantic German and French composers. There are also five additional compositions for manuals and pedal in the “Romantic” style, including one from the United States by the contemporary composer Ned Rorem and one pedal solo by Ritchie. The difficulty of technical studies ranges from elementary to advanced. Ritchie and Stauffer address the needs of performers at varying stages of proficiency.

Ritchie and Stauffer choose pieces that are suitable not only for specific technical purposes but also for immediate use in a recital or a church service. The Ritchie/Stauffer method is also a good introduction to organ literature, in the sense that the pieces are presented in a logical stylistic progression. There is no other single volume in which one can find as much information on historical performance practice *together* with as many examples from the literature. Ritchie and Stauffer integrate performance practice directly into their method, and present it via commentaries at the end of most of the compositions in the book. While they gather information from various historical sources, the synthesis they offer is a unique contribution to pedagogy.

In Brock, all the exercises and compositions are fairly easy in comparison with the other three methods. Compositions with Pedal in Part V number fifteen, most by German composers. Compositions are sequentially arranged from the easier ones to more difficult ones. As Brock explains in “Chicken, Eggs, And Beginning Organ Technique,”

one advantage of having students begin with historical technique is that there is a wealth of literature from the seventeenth and the eighteenth centuries in many styles and at many levels of difficulty. By contrast, the amount of easy nineteenth-century literature of real musical depth is relatively small.¹⁸ Therefore it is somewhat disappointing that the variety of repertoire in Brock's method is limited. While the importance of the German repertoire is undeniable, Brock does not provide an adequate introduction to the richness of the French, Netherlands, English, and Italian repertoires from the seventeenth and eighteenth centuries.

General practice suggestions in Brock occur in every section, and they are adequate and brief. Additionally, more specific instructions are provided in conjunction with many exercises and pieces. These provide valuable hints to help the student understand early technique.

Comparison of Approaches

The strength of the Davis method is its comprehensiveness. Davis's explanations, descriptions, and instructions are scholarly, complete, and understandable, yet brief enough not to overwhelm the average student. The weakness regarding early technique in the Davis method can be supplemented by the methods of Ritchie/Stauffer and of Brock. These two methods give the student a clear understanding of early technique in a fast and direct way.

In Gleason, the presentation of basic knowledge-area information and the exercises for skill development are not well integrated. For example, the topics of fingering, touch, and accents are discussed on pages 56 through 58 in the section on

¹⁸ John Brock, "Chicken, Eggs, And Beginning Organ Technique." *The American Organist*, 31 (March 1997), 66.

Learning Techniques, while the definition of these subjects together with a discussion of the historic context for fingering, touch, phrasing, and articulation is found on pages 249 through 274. In both of these sections, there is little to assist the student in applying historic performance practice to the repertoire. The section on early fingering practices is separated from the section on articulation, and the discussion of accents in organ playing is separated entirely from both of these, although all three topics are interrelated. The organization of the Gleason method leaves much to the teacher in this regard.

The Ritchie/Stauffer method can be used in a number of ways. For teachers who are trained primarily in modern technique, this book will supplement what they know, so it can serve both as instruction manual and as a reference. For beginning students, the text will continue to be of use through the years because of the information it contains, but they will need their teachers' help in sorting through the massive amount of detail provided.

Brock designed his method as an introduction to earlier styles of performance not only for beginners, but also for more advanced organists who have not had experience with early technique. Brock's clear presentation and brevity in providing only the most essential information make this method a valuable and concise tool for the student who is not familiar with early technique. However, because his method does not go into great detail or depth in presenting knowledge about the organ and its literature, the student needs to realize that additional study is required in order to become a well-rounded organist.

On the basis of our comparison thus far, we find that the pedagogical aim of each method is different. Brock teaches early playing technique; Gleason and Davis teach

modern technique primarily, the latter exclusively so; and Ritchie/Stauffer teaches both, in separate sections. The methods also vary in the depth to which they cover the knowledge area necessary to the beginning student. For example, the Gleason method does not emphasize early technique as a pedagogical focus; nevertheless, it does include information regarding early fingering and performance styles. Finally, the methods vary in the range of skills they present, both as to their starting points and also as to how far they advance. It is up to the teacher to utilize any method skillfully, reordering and supplementing the material as necessary, and balancing knowledge and technique, so that the student may progress by logical steps while avoiding undue discouragement and frustration. The following chapter will provide conclusions and recommendations for the application of these principles.

CHAPTER 4

CONCLUSIONS AND RECOMMENDATIONS

In this document, we have looked at touch and articulation on the organ from two perspectives: historical and pedagogical. Treatises, studies, and other primary and secondary sources for early and modern fingering practice, articulation, and style have been reviewed, and four methods have been compared. Method books are designed to give the student a musical and technical foundation. In order to provide the skills and knowledge necessary to play repertoire of all periods, historical changes in performance practice and technique must be addressed. The articulation of early music is more easily understood and realized through the use of early fingerings, with the shifting of hand positions. Nineteenth-century legato is more easily achieved through the use of modern fingering techniques, with the pivoting thumb, finger substitutions, and glissandi. Toes-only pedal technique is appropriate for much of the early repertoire, while the techniques of pedal glissandi, foot crossings and substitutions are needed for nineteenth-century repertoire. The consequence of omitting any technical skill would be a weakness in technique and an inability to play repertoire of all periods with equal facility.

Based on the results of the present study and my own experiences as a student and teacher, a number of conclusions can be drawn. In the recommendations that follow, I will first address some specific issues concerning each of the four methods reviewed here

and then conclude with some more general recommendations addressed particularly to teachers of beginning students.

In the Davis method, the teachers should be aware that the pedagogy is based directly on the Lemmens school, and what is being taught is really nineteenth-century technique. The organization of the Davis method into knowledge and skill areas make it accessible, and the cross-references make finding needed information relatively easy. The skillful, perceptive teacher will find sufficient material in the book to develop the student's nineteenth-century technical facility quickly and efficiently, and to inform the student of the important knowledge areas. However, he or she will also need to provide additional instruction for early technique, and coordinate Davis's exercises with the study of appropriate repertoire. Therefore, this is not the best method book for any teacher who must rely primarily on a single method. The difficulty of the manual exercises make this book particularly suitable for advanced keyboardists beginning organ study, or experienced organists reviewing technique. For those students whose keyboard facility is not as well-developed, supplementary exercises will be needed.

Additional exercises for modern technique in attack and release can be found in the Gleason method, and there are more exercises for legato playing in Gleason. Additional finger substitution exercises can be found in the Gleason and the Ritchie/Stauffer methods. The Davis method is weak in developing the early techniques of playing with the hand shift, paired fingering, and with the toes of each independent foot. These techniques are particularly well-developed in the section on early organ technique in Ritchie/Stauffer, and in Brock.

Although I have not reviewed it here, Sandra Soderlund's *Organ Technique: An Historical Approach* is another excellent source of supplementary material for the study of early technique.¹ This book presents organ technique through the important method books and other treatises from the sixteenth- to the nineteenth-century, and applies each technical method to the appropriate music. Soderlund's book is outlined in a chronological approach, giving a historical perspective and introducing each particular period and style. Unlike the Ritchie/Stauffer or the Brock methods, which present their own *synopses* of early fingering practice from historic treatises, the major concern of Soderlund's book is to present early fingering practices from a *variety* of periods and national schools.

In the Gleason method, the teacher can use the information provided to introduce the concepts of early touch and articulation. The significance of specific historic periods and national styles is discussed, but it might be better to approach these topics through appropriate exercises consistent with the historical information and in the context of studying repertoire. Some of the compositions in Gleason are cross-referenced to information about performance practice, but this cross-referencing is not consistent. While there is some cross-referencing to appropriate ornament tables and to the *notes inégales* section, more consistent references to information on touch and articulation would be helpful. Gleason recommends that knowledge areas should be gradually integrated into the student's training along with the history of organ literature. This general suggestion is helpful to a certain extent, but more specific indications for ordering

¹ Sandra Soderlund, *Organ Technique: An Historical Approach*, second edition (Chapel Hill, NC: Hinshaw Music Inc., 1986).

and integrating the materials of this book would make it easier for students to understand the practical application of all the scholarly information it contains.

Inexperienced teachers and organists attempting to use the Gleason method for self-instruction may find other difficulties with the book. Where Gleason instructs the student to begin manual and pedal compositions while studying the pedal exercises, much of the suggested repertoire is too difficult for beginners. The problem of insufficient compositions of easy skill level for the organist wishing to play manual and pedal compositions must be solved by finding supplementary material. For modern legato technique, the teacher might select some of the easy movements of the Mendelssohn sonatas or Dupré *Seventy-Nine Chorales*; for early technique, the *Forty-Four Organ Chorales* by Johann Christoph Bach are especially recommended.

To supplement the rather limited availability of easy repertoire in the Gleason method, the teacher may wish to consult David Johnson's *Organ Teacher's Guide*.² David Johnson arranges organ repertoire lists in order of difficulty in his book. The compositions included in Johnson's lists are selected for general practical use in church work, practice, and teaching, and for broad acquaintance with the literature. The *Organ Teacher's Guide* is helpful in identifying easy compositions in different periods and styles.

Ritchie and Stauffer organize their method into separate sections which focus on modern and early techniques respectively. In both sections, Ritchie and Stauffer treat performance practice and literature together in the same chapter, and they integrate performance practice information with its practical applications. In contrast, the Davis

² David Johnson, *Organ Teacher's Guide* (Minneapolis: Augsburg Publishing House, 1971), 23-48.

and the Gleason methods discuss performance practice and early repertoire in separate chapters, and the techniques they teach are not always appropriate for the music.

A central point in the Ritchie/Stauffer method is that while nineteenth-century music tends to be melody-oriented, with emphasis on the projection of melodic motifs, earlier music tends to be rhythm-oriented, with emphasis on the projection of metrical patterns and regular note groupings. In both cases, Ritchie and Stauffer present different techniques to achieve the desired musical goals. The Ritchie/Stauffer method is designed to begin with modern technique, but the teacher could begin either way. The early technique is comfortable to use, once learned, and the emphasis there is on using fingerings and pedalings that fit the musical context. For example, in a modern piece, one fingers a C Major scale in the same way, regardless of where the accents fall; in an early piece, one fingers it in various ways, depending on the location of the accents or note groupings. The advanced organist who already knows Lemmens—or, for that matter, Davis—technique and wants to pick up early technique quickly can go directly to the third chapter and immediately put hands and feet together. Students who use the Ritchie/Stauffer method should have no difficulty learning both modern technique and early technique, and using the two sections interchangeably to fit the type of music they are playing.

As is evident from Brock's title, *Introduction to Organ Playing in Seventeenth- and Eighteenth-Century Style*, the teacher must recognize that this is not an all-inclusive method. Brock's method is intended to serve as a supplement to other organ method books which provide introductory exercises for playing in a modern legato style. Another less obvious issue is that Brock moves directly to exercises without providing extensive

historical citations. A teacher using this method should familiarize himself with some of the sources discussed in Chapter 2 of the present study, especially *J. S. Bach's Keyboard Technique* by Faulkner,² *Organ Technique* by Soderlund,³ and "Organ Articulation in the Seventeenth and Eighteenth Centuries" by Jean-Claude Zehnder⁴, as Brock himself recommends in his introduction. Another problem, that of insufficient early repertoire of various national styles in Brock's method, can be supplemented with literature that David Johnson suggests in his *Organ Teacher's Guide*.

As this review of historical and pedagogical sources has demonstrated, it is essential for students to understand that there are indeed two distinct approaches to touch and articulation on the organ. A stylistically authentic performance of a work from the eighteenth century requires one kind of touch, while an equally authentic performance of a nineteenth-century work requires another. This concept of two basic practices can then be expanded to include knowledge of many different musical styles and requisite technique to project them all. Although this concept may seem strange and somewhat frightening to the beginning student, it is incumbent on the teacher to present both early and modern techniques as essential aspects of skill development.

In my own experience, coming from a piano background and teaching students who have a similar preparation on the piano, I have generally found that the legato

² Quentin Faulkner, *J. S. Bach's Keyboard Technique: A Historical Introduction* (St. Louis, MO: Concordia Publishing House, 1984).

³ Sandra Soderlund, *Organ Technique: An Historical Approach*, second edition (Chapel Hill, NC: Hinshaw Music Inc., 1986).

⁴ Jean-Claude Zehnder, "Organ Articulation in the Seventeenth and Eighteenth Centuries," trans., Philip Swanton. *The American Organist*, 17 (July, 1983), 27-31, and (December, 1983), 40-45.

approach is more comfortable, and hence more encouraging for the beginner. In addition, legato technique remains the standard expectation for much church-service playing. However, it is equally important not to put off the presentation of early fingering, pedaling, and articulation for too long. As soon as the student has achieved some degree of comfort in the coordination of hands and feet, the teacher can begin work on both techniques concurrently, pointing out to the student that the new techniques will be used to in addition to those he already knows.

The question of exactly how soon these techniques should be introduced is best answered in terms of repertoire, not weeks and months. For a beginner in the earliest phase of study, the *Forty Four Organ Chorales* of J. C. Bach are a useful touchstone. These will provide the student with an opportunity to apply baroque fingerings and articulations to pieces for manual alone or with very simple pedal parts. For the more advanced beginner, the works of J. S. Bach serve as the obvious starting point. Indeed, after I took my first several organ lessons, my teacher introduced me to the *Eight Little Preludes and Fugues* by J. S. Bach, along with appropriate period articulation. The three extant harpsichord pieces with Bach's own fingerings, *Applicato*, *Praeambulum*, and the *Prelude in C Major*, are extremely valuable guides to early articulation, and these are also inspiring and accessible as beginning organ literature.

Following the study of some easier Bach from the *Orgelbüchlein*, the student may be introduced to other early schools of playing. Encouraging students to read for themselves what Bach's own students and contemporaries had to say about touch and articulation is also helpful in this regard. The bibliography of the present document includes many primary and secondary sources for this purpose.

Obviously, good teachers know that the same approach does not work equally well for all students. All organ students have different motivations, different levels of musical and technical preparation, and different goals. Teachers need to take all these things into account in working out each student's plan of study. It is certainly possible to develop solid organ technique and an appropriate performing style by starting from either the early or the modern approach. The Appendix to this document lists easy pieces found in the four methods reviewed which are appropriate for the study of early and modern articulation respectively. In general, it is advisable to distinguish clearly between these two approaches, rather than combine them.

The most important thing to keep in mind is that *all* performance, whether of early, romantic, or contemporary literature is "historical." Historically informed performance practice is achieved whenever the student plays intelligently and musically, with appropriate technique for the repertoire. Understanding touch and articulation from the historical and pedagogical perspectives is one of the foundations of this accomplishment.

APPENDIX

RECOMMENDED REPERTOIRE FOR BEGINNING STUDENTS

I. Early Fingerings and Articulation

A. Manuals

1. J. S. Bach, "Auf, auf, mein Herz, mit Freuden," BWV 441 ... Brock, 15
2. _____, "Jesus ist das schönste Licht," BWV 474 Brock, 18
3. _____, "Kommt, Seelen, dieser Tag," BWV 479 Brock, 16
4. _____, "Liebes Herz, bedenke doch," BWV 482 Brock, 17

(Note: The four compositions above have been arranged and simplified by Brock.)

5. _____, Partita I from Partita on "O Gott, du frommer Gott,"
BWV 767 Ritchie/Stauffer, 196
6. . _____, Partita IV from Partita on "O Gott, du frommer Gott,"
BWV 767 Gleason, 68
7. _____, Partita VI from Partita on "O Gott, du frommer Gott,"
BWV 767 Ritchie/Stauffer, 198
8. George Böhm, "Christe, der du bist Tag und Licht"
..... Brock, 20 and Davis, 72
9. Louis-Nicolas Clérambault, "Bass et Dessus de Trompette" from Suite
du Premier Ton Davis, 88 and Ritchie/Stauffer, 220
10. François Couperin, "Récit de Cornet" from Messe pour les Couvents
..... Gleason, 80
11. _____, "Petite Fugue sur le Chromhorne" from Messe
pour les Couvents Gleason , 81
12. George F. Kaufmann, "Nun danket alle Gott Brock, 28
13. Johann Pachelbel, Chorale from Partita on "Herzlich tut mich
verlangen" Ritchie/Stauffer, 201

14. Samuel Scheidt, "Da Jesus an dem Kreuze stund"
..... Brock, 19 and Gleason, 63
15. John Stanley, "Voluntary" in G minor, Op. 5, No. 9.
..... Ritchie/Stauffer, 213
16. _____, "Voluntary V", Op. 6 Davis, 86
17. Jan, P. Sweelink, "Puer Nobis Nascitur" Gleason, 100
18. _____, "Toccata" Ritchie/Stauffer, 224
19. Johann G. Walther, "Erschienen ist der herrliche Tag" Brock, 30
20. _____, "Herr Jesu Christ, dich zu uns wend"
..... Gleason, 67
21. _____, "Herzlich tut mich verlangen" Brock, 32
22. _____, "Warum sollt' ich mich denn grämen"
..... Brock, 20 and Davis, 72

B. Manuals and Pedal

1. Johann C. Bach, "Gott sei gelobet und gebenedeiet" Brock, 68
2. J. C. F. Fischer, "Aus tiefer Noth schrei' ich zu dir" Gleason, 172
3. _____, "Praeludium" in D Major Brock, 64
4. _____, "Praeludium" in D Minor Brock, 66
5. Johann Pachelbel, "Meine Seele erhebt den Herren" Gleason, 180
6. Samuel Scheidt, "Magnificat, 5th Mode" Brock, 77
7. Johann Speth, "Verset 47" Gleason, 173
8. Johann G. Walther, "Lobt Gott, Ihr Christen, allzugleich" Brock, 70

II. Modern Fingerings and Articulation

A. Manuals

1. Léon Boëllman, “Verset” Davis, 81
2. _____, “Verset XXIII” in B-flat Major Ritchie/Stauffer, 25
3. Alexandre-Pierre-François Boëly, “Verset” for the Kyrie
..... Davis, 85 and Ritchie/Stauffer, 42
4. Johannes Brahms, “Es ist ein Ros’ entsprungen” Davis, 90
5. Marcel Dupré, “Christus, der uns selig macht” Davis, 80
6. César Franck, “Poco Allegretto” Ritchie/Stauffer, 65
7. Jaak N. Lemmens, “Elevation” in E Major, Ritchie/Stauffer, 40
8. _____, “Prelude” in A Minor Ritchie/Stauffer, 27
9. _____, “Prelude” in C Major Ritchie/Stauffer, 34
10. Johann C. H. Rinck, “Lento” Davis, 79
11. _____, “Prelude” in E Minor Ritchie/Stauffer, 64

B. Manuals and Pedal

1. Léon Boëllman, “Verset” Davis, 103
2. Marcel Dupré, “Antiphon V: How Fair and How Pleasant Art Thou”
..... Davis, 153
3. César Franck, “Adagio” from Fantaisie in C Major Davis, 150
4. _____, “Moderato con moto” Davis, 113
5. Jaak N. Lemmens, “Short Trio No. 1” in C Major
..... Ritchie/Stauffer, 108
6. Josef Rheinberger, “Trio No. 1” in G Minor
..... Davis, 114 and Ritchie/Stauffer, 117

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