Dr. Julianne Baird Workshops

NATS February 2008

Julianne Baird, soprano, has been hailed a "national artistic treasure" (New York Times) and as a "well-nigh peerless performer in the repertory of the baroque." She possesses a natural musicianship which engenders singing of supreme expressive beauty." This estimable artist maintains a busy concert and recording schedule of solo recitals and performances of baroque opera and oratorio. http://juliannebaird.camden.rutgers.edu/performances.htm With more than 125 recordings to her credit on Decca, Deutsche Gramophone, Dorian and Newport Classics, Julianne Baird is one of the world's ten most recorded classical artists. In addition to her major roles in a series of acclaimed recordings of Handel and Gluck operatic premieres, recent projects include a Carnegie performance of the lead role in La Giuditta of Alessandro Scarlatti with subsequent recording. Planned for 2008-09 is the Carnegie premiere and recording of Vivaldi's Montezuma. Recordings of Handel Arias from Alcina and Rinaldo with the Dryden Ensemble and a newly commissioned opera are planned for 2008-09. She recently recorded the Handel Deutshe Arien with Tempesta di Mare for the British label Chandos. Her new Christmas album with Aulos, "In Dulci Jubilo" has already received rave notices from the press.

Julianne Baird is recognized internationally as one whose "virtuosic vocal style is firmly rooted in scholarship." Her book *Introduction to the Art of Singing*, Cambridge University Press, now in its third printing, is used by singers and professional schools internationally. "The Musical World of Benjamin Franklin" (CD and Song Book) is published by The Colonial Institute. For publication information go to: http://www.colonialmusic.org/BF.htm

The Basic Essential Ornaments in High Baroque Music* Compiled by Julianne Baird

* Nota Bene: (even for the first A section!!) These ornaments are also called *Agréments*Agréments are mostly used on long notes (salient points of melody or rhythm). All dotted notes are considered long, even if they are preceded by a longer note. (dotted quarter in ¾ or half note in common time are considered long notes.)

The Trill consists basically of an indefinite number of alternations of the upper auxiliary and the written note. Ex. 1. Without the ability to trill a career was not possible)

In performance the trill has three variable components

1. Appoggiatura (always the note above) except when music is overly awkward or too fast (takes a very long time eg; ½ of a half note and 2/3rds of a dotted half)

Nota Bene: Whenever possible the appoggiatura should be louder, longer and have less vibrato than the surrounding notes. The point of this is to create dissonance with the bass.

- **2. Beats**—the repercussions of the two notes. The speed of the battements can depend on nationality.
- **3. Termination**—3 manners of finishing off the trill

a. anticipation of the next note
b. turn leading to the next note
Ex. 2 a.
Ex. 2 b.

c. stop on the subsequent written note Ex. 2 c.

Nota Bene: Variety in trills was considered necessary. Many authors identified 8 or more types including the trill of the major third!

Simple Variants to the trill

cadence continue Ex. 1 b.

If the pitch which constitutes the upper appoggiatura is already written out by the composer in front of the note to be trilled, it (the appoggiatura) may simply be tied to the trilled note before the repercussions start (cadence liée.—Ex. 3 If the music is moving very quickly the beats must begin immediately-cadence subite) ex. 1. Similar to the cadence subite is the cadence imparfaite which is a short trill on a rapid note. It is called imperfect because it lacks preparation and ending (two repercussions is enough) Ex. 4. If the beats continue to the next note without pause, the trill is called

Alternate ways to begin a trill:--(i.e. alternatives to the appoggiatura)

1. Turn-Trill has an introductory turn a.k.a. (cadence coulée) The turn can go either direction See Ex. 5.

2. **Double Cadence:** Trill at the cadence extended backwards with a mordent and turn on the preceding dotted notes. The three ornaments should be played without interruption (very common—see Handel *Deutsche Arien*)

Other Essential Ornaments:

Mordent (also called *pincé*, consists of alternations of the written note and the lower auxiliary, preferably a semitone) Occasionally two *battements* are employed. The Mordent is the only ornament that can be introduced on the initial note of a piece or phrase.

Double Cadence-A cadential trill which is extended backwards to incorporate both a mordent and turn on the preceding dotted notes. It occurs very commonly and specifically on two consecutive dotted note patterns (**Eg. 6**)

Port de voix consists of appoggiatura from below plus a mordent (Ex. 8)

Tierce de coulée—a short (before the beat) appoggiatura that can be introduced between falling thirds in a melody. Typically **all** appoggiaturas in Baroque music are ON the beat and LONG, except the **tierce de coulé** which functions as an unaccented passing note to fill in a third. More importantly, the syllable which would occur on the bottom note of the descending third gets shoved forward and is pronounced on this passing appoggiatura. Typically it is **not** notated by an **agrément** symbol.

Schleifer (common in Bach) is frequently used to fill in large ASCENDING leaps. While it is acceptable to fill an ascending *third* with this ornament; more often, the **schleifer** fills in a leap of a *fourth* or more. For these larger intervals the slide begins a third below the top note of the leap and moves up to it. If the ornament causes undesirable parallels with the bass, these can be avoided by putting the ornament before the beat.

Nota Bene: The schleifer can be utilized when extra emphasis is sought for the sake of the text. Especially effective on passionate pieces such as "Erbarme dich"

The Turn is an alternation of the written note with both upper and lower auxiliary, usually starting on the upper. It may be inverted. It may be introduced when a note repeats or ascends stepwise.

The Accent is a brief soft note added at the end of a dotted quarter note when it is followed by an eighth note at the same pitch. It can also be introduced at the end of a dotted quarter which proceeds by step to the note below and occasionally after other long notes. Occurs often in music of Rameau (according to Bérard)

Types of Vibrato

BOTH non-vibrato AND vibrato are considered ornaments in the Baroque. The employment of non-vibrato is especially effective to depict words such as "ice," "glass" "freeze" although the application of the nomenclature "VOX HUMANA" to the tremolo

stop of the organ dates from the 15th century Spain—is a more realistic indication of vocal practices.

Bach notates in **Zerfliesse mein Herze** and **Et misericordia** a very long **chevron** (wobbly line) which is thought to be a type of vibrato notation—referred to by singer-authors as "Bebung" This ornament is an "intensity vibrato" which originates in the belly or diaphragm of the singer. An intensity vibrato is one whose slight vacillations in pitch (ambitus) are caused by fluctuations in the intensity of the breath.

RULES FOR ADDING THE ESSENTIAL ORNAMENTS

The Prepared Trill (with long appoggiatura) *must* be introduced:

- 1. at every authentic cadence on the penultimate strong beat-- especially if the final tone (of phrase or piece) is preceded by a dotted note formula or a formula involving two sixteenths (see Ex. 2)
 - 2. on a long note approached from above if it is the lower tone of a semitone or if it is the note below the lowest tone of a semitone. **Ex 11 a, b.**
 - 3. At half cadences when the leading tone is in the melody
 - 4. on a long note preceded by a note at the same pitch if it is the lower tone of a semitone. Ex 12.
 - 5. On all dotted notes from which the melody descends. Ex 12.
 - 6. On all long notes which have been raised (natural sign or sharp)
 - 7. At all cadences at ends of phrases the penultimate note is trilled
 - 8. On all long notes followed by a written-out termination which implies the trill i.e. dotted note followed by two sixteenth notes. See Ex. 16

The Sudden Trill (cadence subite) (no opportunity for preparatory appoggiatura) *must* be introduced:

- 9. On a long note approached from below if it is the lower tone of a semitone or the note below the lower tone of a semitone. Ex 13.
- 10. On a short note approached from above if it is the lower tone of a semitone. Ex 14.
- 11. On the third, fifth, and seventh notes of a descending scale passage (on the second, fourth or sixth if the passage begins with an upbeat. **Ex 15.**

NOTA BENE: No two trills on successive notes unless they are separated by some other agreement. No trill on the initial note of a phrase or on a note preceding a rest.

Double Cadence must be introduced:

12. At every important cadence that is compatible with the rhythm (i.e. two successive dotted-note formulas as in **Ex 6.** and **16.**

Port de voix must be introduced:

- 13. On a long note approached by a semitone from below. Ex 17 c.
- 14. On a long note approached by a whole tone from below, but in this case it may be replaced by a mordent. Ex 17 b (prepared by preceding measure)

Mordent must be introduced:

- 15. On a long note approached by a skip from below if it is the upper note of a semitone. Ex 17 a.
- 16. On a short note approached from below if it is the upper note of a semi-tone and occupies a strong rhythmic position. Ex 17 b.
- 17. On a long note approached by a skip from above if it is the upper tone of a semitone **Ex 17 d.**
- 18. On the initial note of a piece or phrase (especially if it is a downbeat) Ex 11 a.

Appoggiatura

- 19. The ascending appoggiatura may replace the port de voix
- 20. Descending Appoggiatura may replace the trill except at cadences

The Turn

- 21. Can be introduced when a note repeats or ascends stepwise.
- 22. May be placed on the middle note of three notes ascending stepwise, when this note is in a rhythmically weak position.

The Schleifer

23. The Schleifer can be substituted for a mordent when it is approached by a skip from below. Ex 17 a.

The Coulée de tierces (unaccented appoggiatura which fills in thirds)

24. can be used to fill in descending leaps of thirds. Ex. 18

The Accent

25. The accent works very well with repeated notes at the same pitch

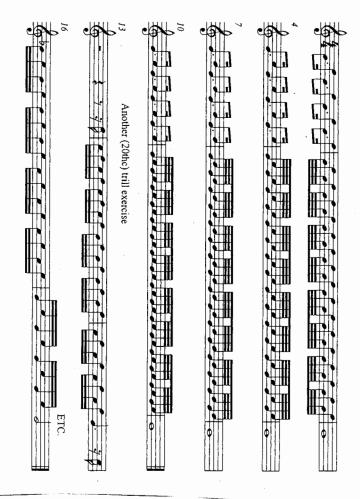
Vibrato

21. may be substituted for either the trill or the mordent in some circumstances or introduced on special words such as *ardire* (to burn)



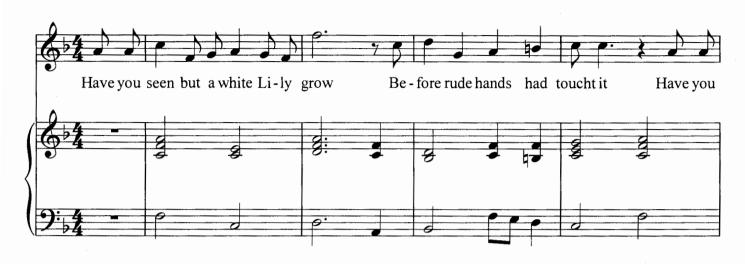
18th century Trill Exercise gricola (adapted Julianne Baird)

Vocal Warm-ups

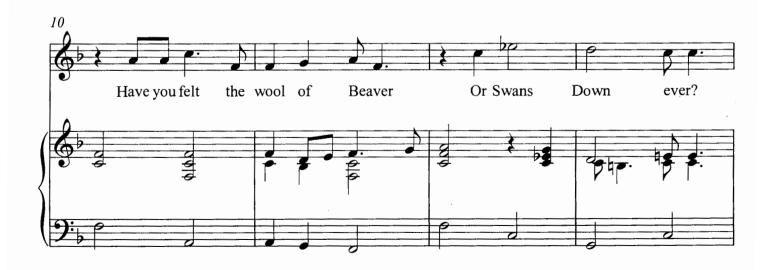


Have you seen but a white lily grow?

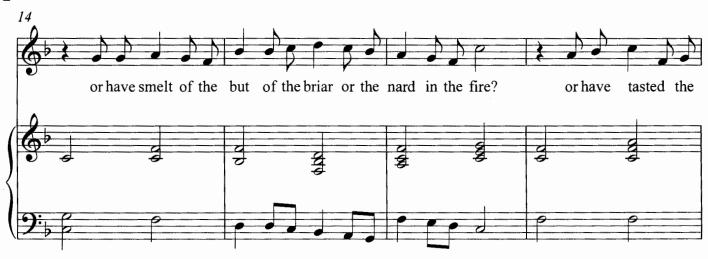
Robert Johnson



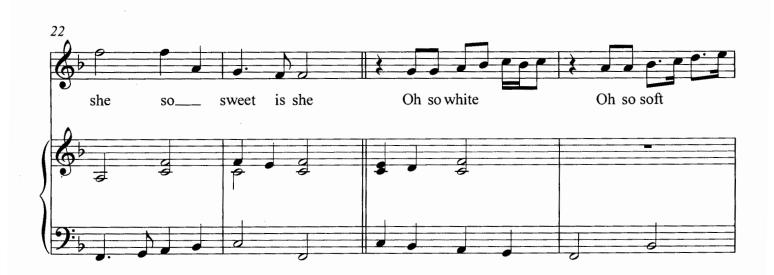




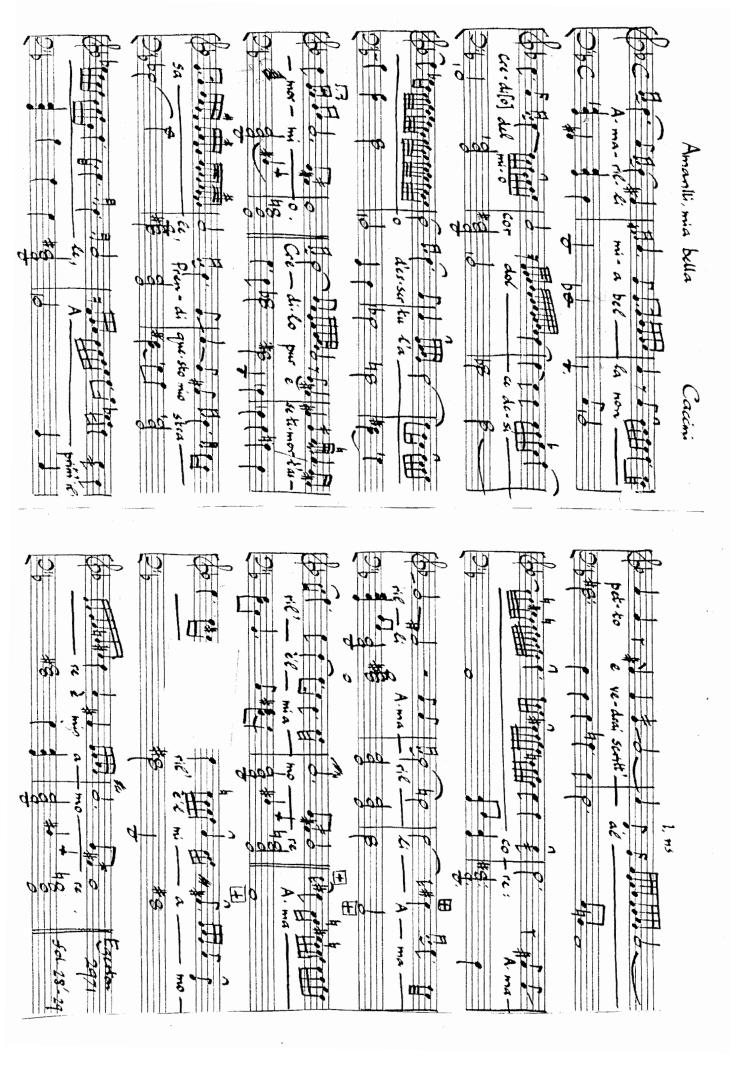












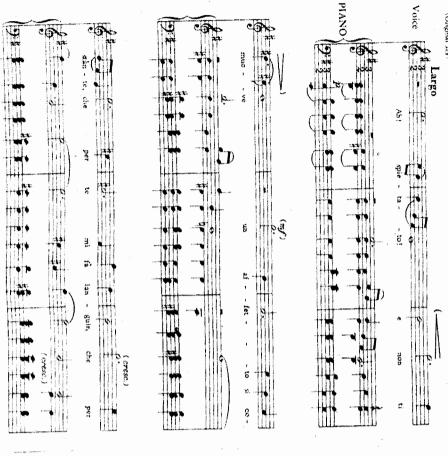
Ah! Spietato! (Amadigi)

Mà crodel, to non sal, come Paí sdegnar un alnu amante. Che per re mi fà languir Un affecto si costante, Che tu brami di tradir.

Ah! spietato! e non ti muove

But, publiss, you do not realize that That makes me languish for you!

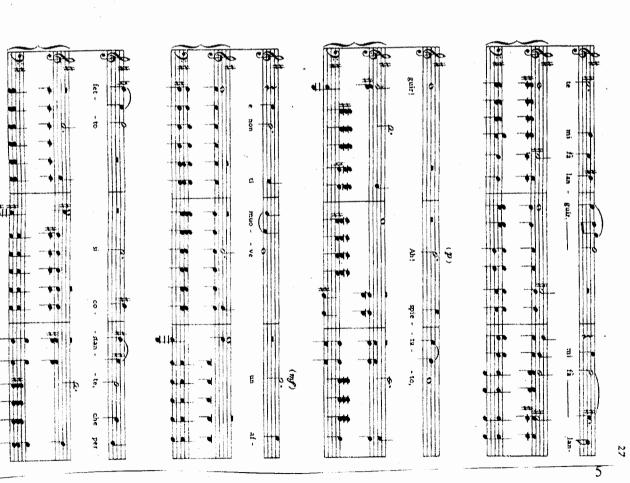
Ah, cruel one! And you are not moved. By such joithful affection You scorn a terring sout.

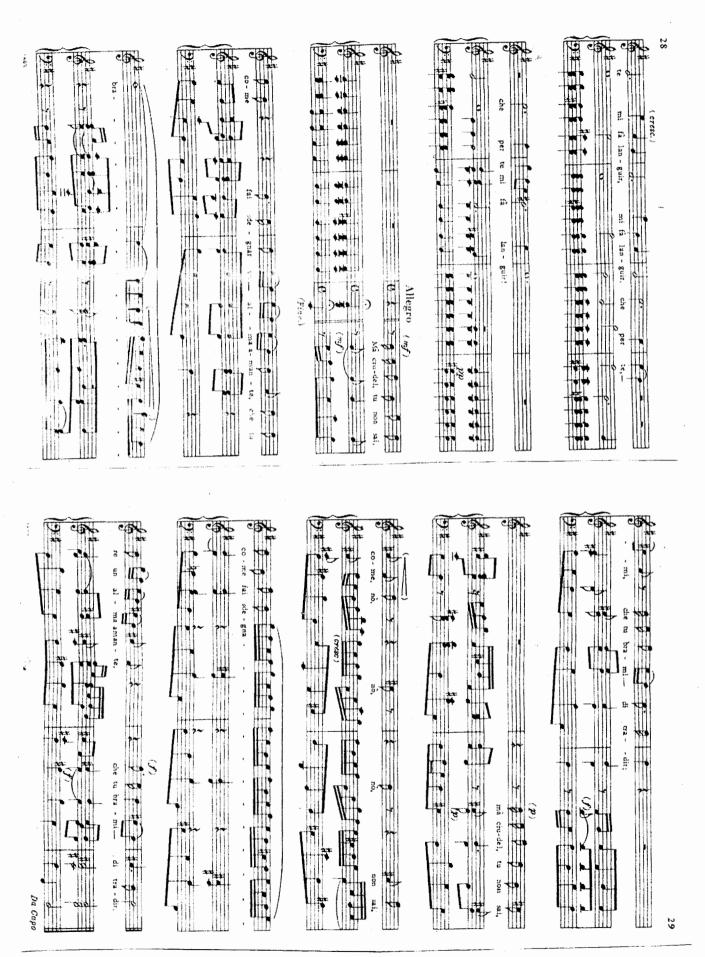


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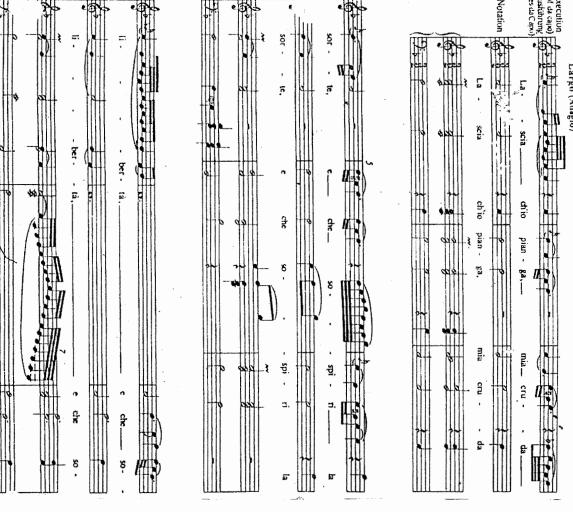
Lascia ch'io Pianga

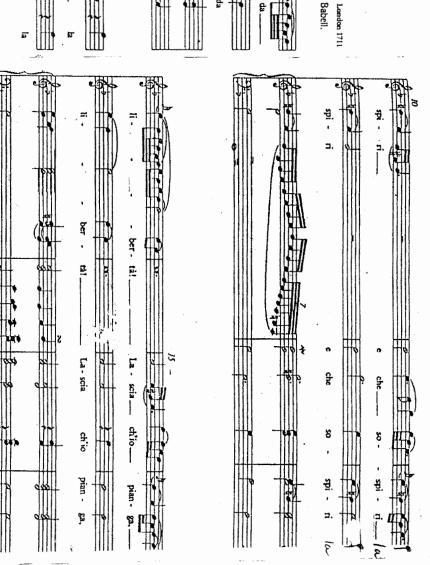
Arie der Almitena / Almitena's aria

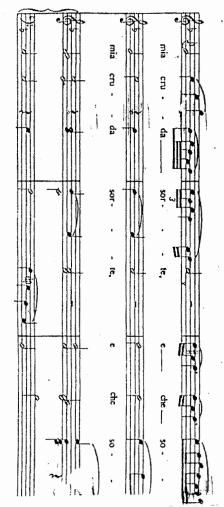
mit dem Verzierungen von Isabella Girardea: nach der Cembalofassung des William Babell with omaments as sung by Isabella Girardeau in William Babell's harpsichord verzion

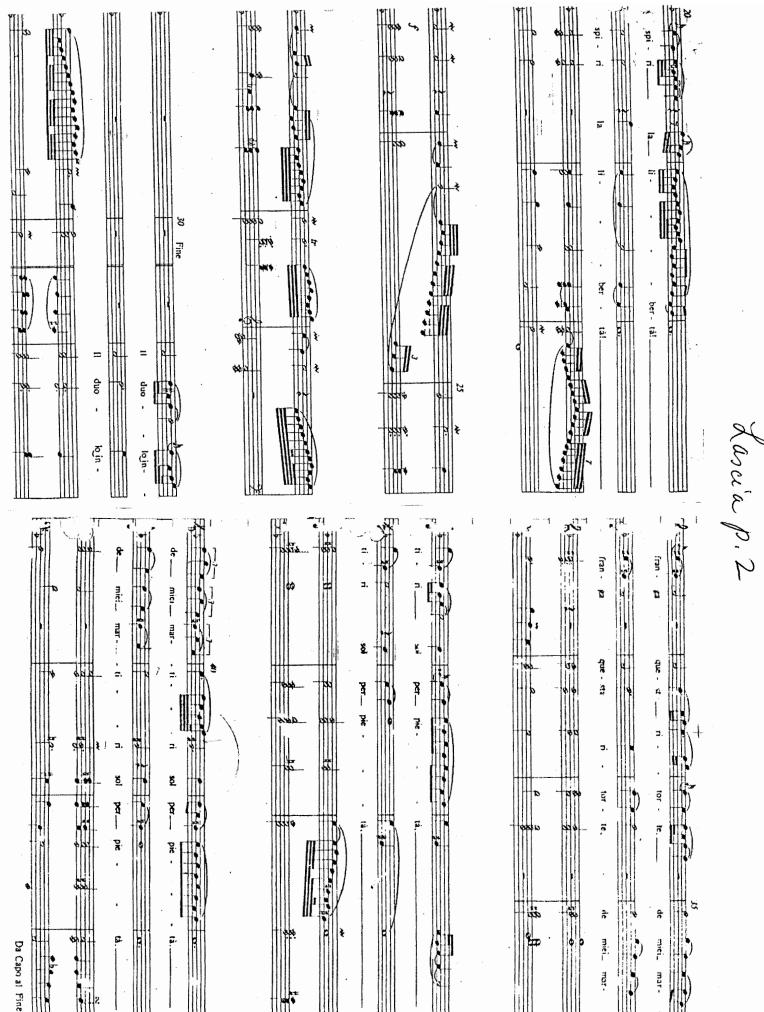
Giacomo Rossi (nach einem Entwurf von / ufter a draft by Azron Hill)

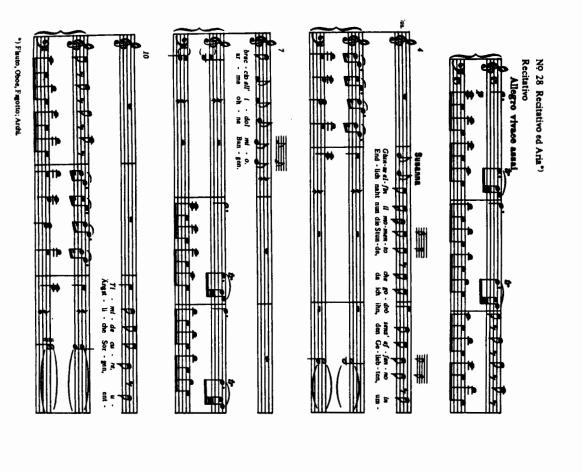
Arie der Almitene mit den Verzierungen win Isabella. Girardeau nach der Cembalofassung des William Babell.
Largo (Adagio)

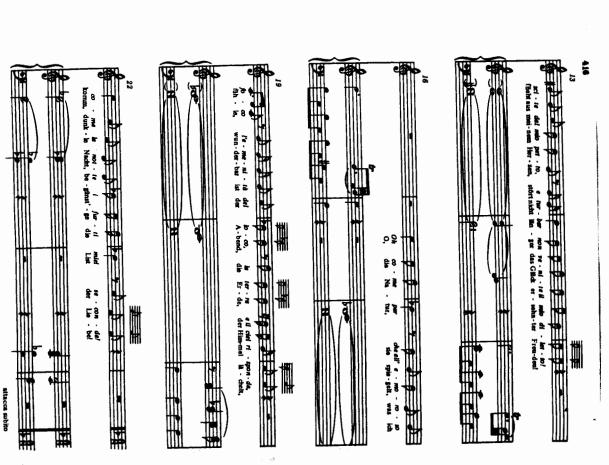


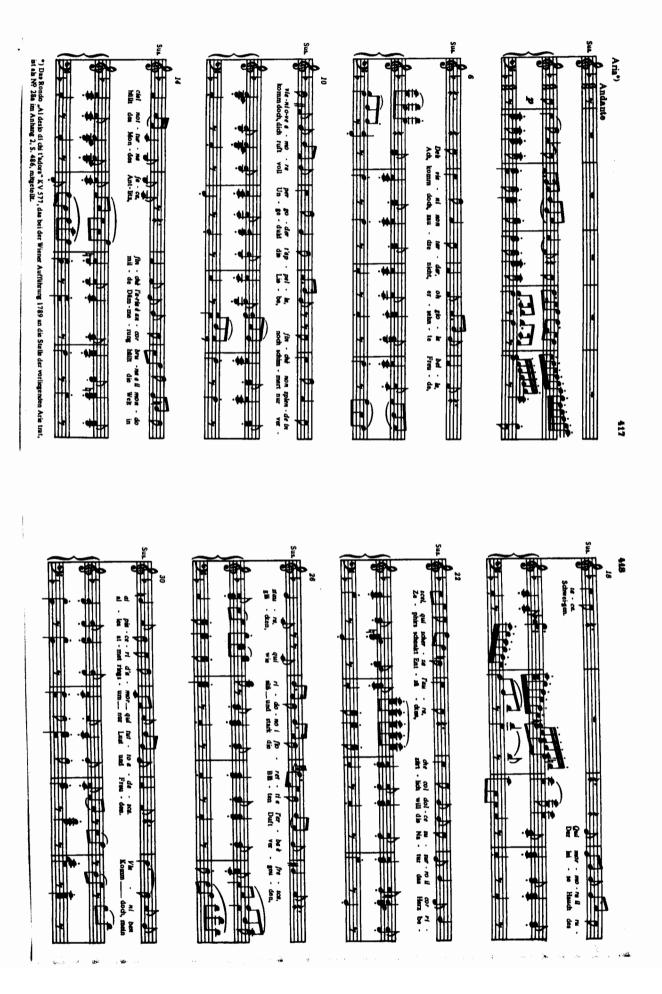


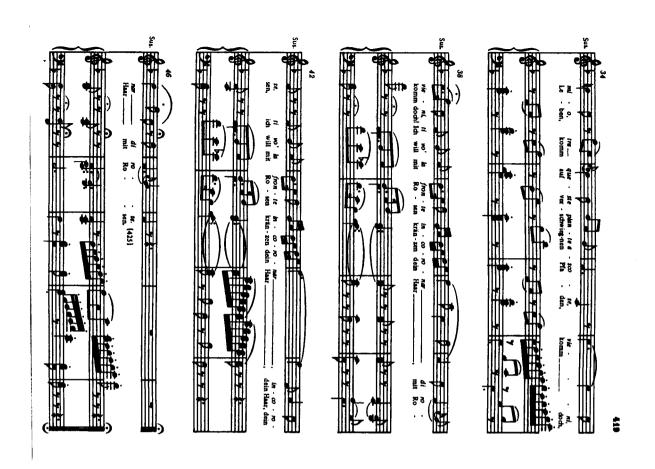












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