

Authenticity to the Composer or Yourself? An Autoethnographic Study on Baroque Flute Performance Practice

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ABSTRACT

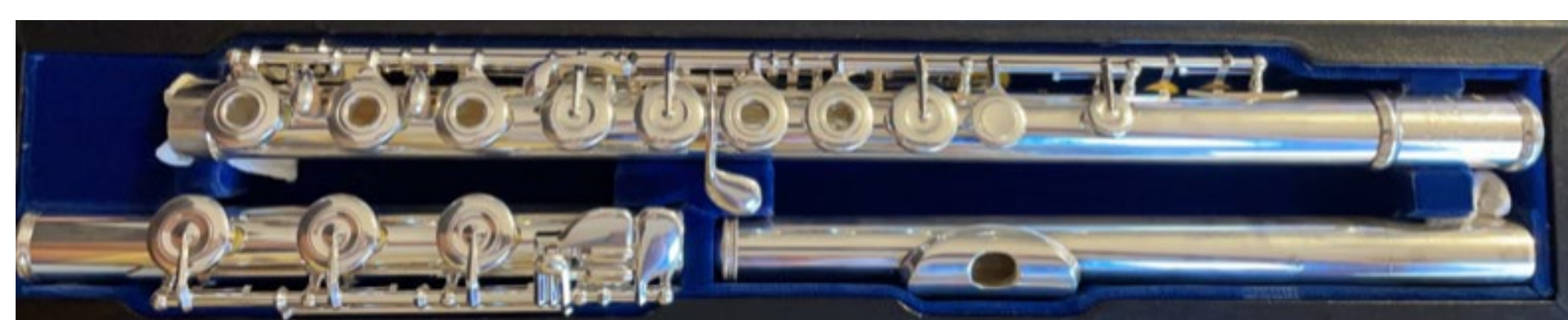
Musicians distill methods of learning and performing music based on their environment, culture, and available instruments. Just as musicians gain instinctive qualities and familiarity with “rules,” composers write music based on the same conditions. Music composed in the Baroque period lacked instructional performance directions beyond terms referring to tempo and volume because a majority of the interpretation was left up to the musicians.^[1] In terms of the flute, stylistic elements such as ornamentation, vibrato, and articulation were learned by rote and embedded in each performer.^[2] Correspondingly, challenges arise when attempting to learn a Baroque piece on the modern flute, as the development of the instrument has changed elements such as the fingerings, application of ornaments, and articulation.




Through qualitative autoethnographic research, this study explored the intricacies of Baroque flute performance practice. A review of modern and period literature, audiovisual materials, interpretation of Telemann’s Fantasy #2 in a minor TWV 40:3, and lessons with a professional Baroque flutist were used to understand the challenges of interpretation and replication of early music. This study can aid flutists of the 21st century looking to explore historically informed practice (HIP) and provide a better understanding of the relationship between modern and period performance practice.

^[1] Barthold Kuijken, *The Notation is Not the Music* (Bloomington: Indiana University Press, 2013), 11.

^[2] Rachel Brown, *The Early Flute: A Practical Guide* (Cambridge Univ. Press 2006), 1.

MATERIALS & METHODS



	Rhythmic Hierarchy- Used to represent the strongest beat of the measure or phrase.
	Slurs- Used to represent that the notes <i>will not</i> be re-articulated.
	Vibrato- Used to represent the addition of vibrato to a note.

- Analyzation of primary and secondary literature, audio-visual materials, and consistent practice was used to gain an understanding of period performance practice and historically informed practice. (HIP)
- Listening to recordings of Baroque music on period and modern instruments was used to gain a better understanding of style.
- Application of HIP to Telemann Fantasy #2 in a minor, TWV 40:3 with the development of a visual aid to assist other flutist's looking to recreate the interpretation.
- Lessons with professional Baroque flutist to understand and apply the fundamentals of the Baroque flute to the modern flute if and when applicable.

INTRODUCTION

- Instrumental music composed in the Baroque era lacked instructional performance directions as common performance practice was learned by rote and involved a level of improvisation.
- Multiple treatises refer to Baroque performance practice as musicians utilizing “good taste,” developed through their environment, mentors, surrounding musicians, and one's personal preference.
- Modern musicians' studying early music results in unanswered questions because of the lack of instructional notation, contemporary performance practice, and different ideas of “good taste.”
- Flutists’ have the obstacle of playing an instrument that has changed substantially in construction and ability over the past three hundred years.
- Compositions of the Baroque era were written with knowledge of tone color that could be produced by the instrument.

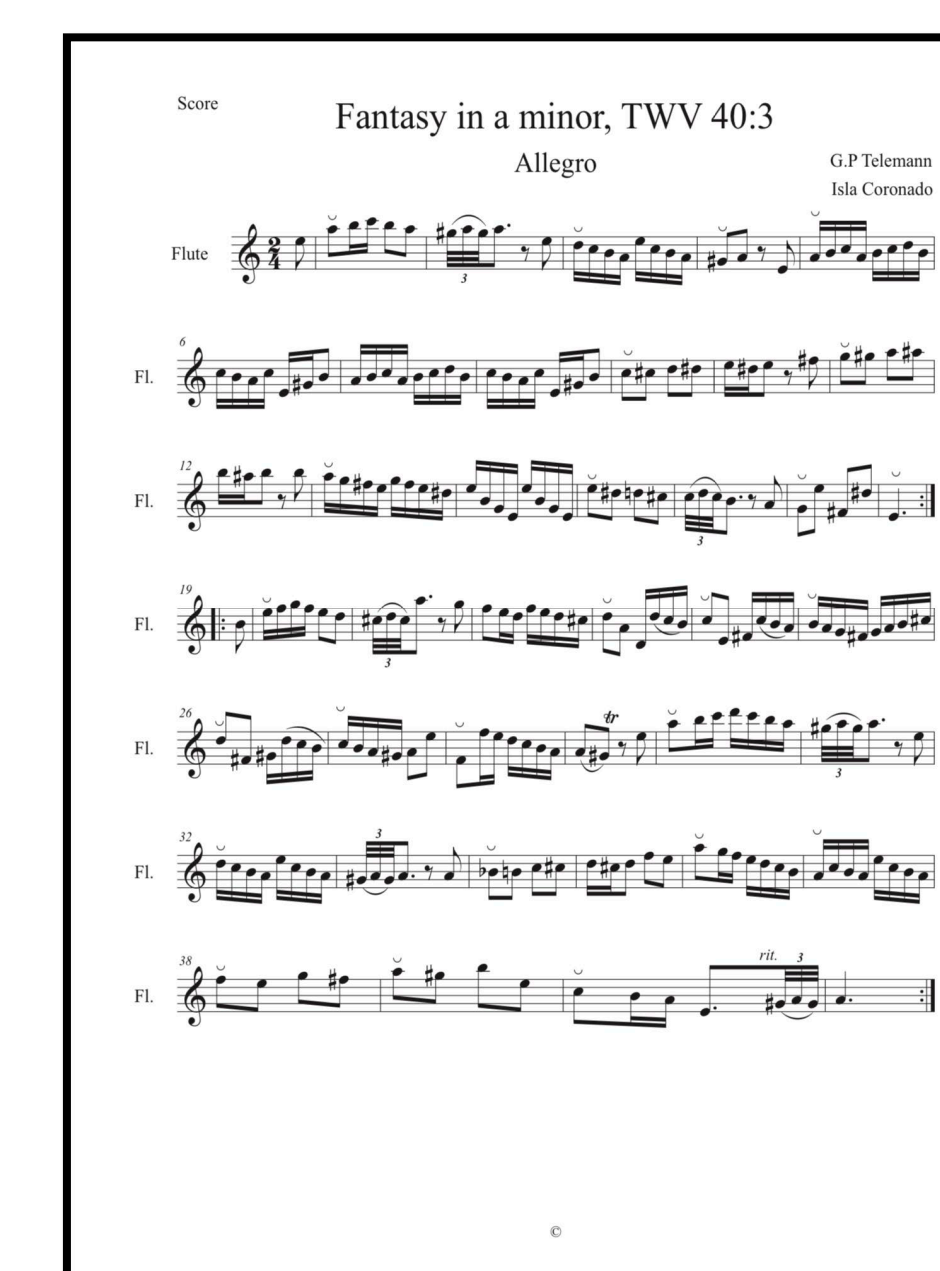
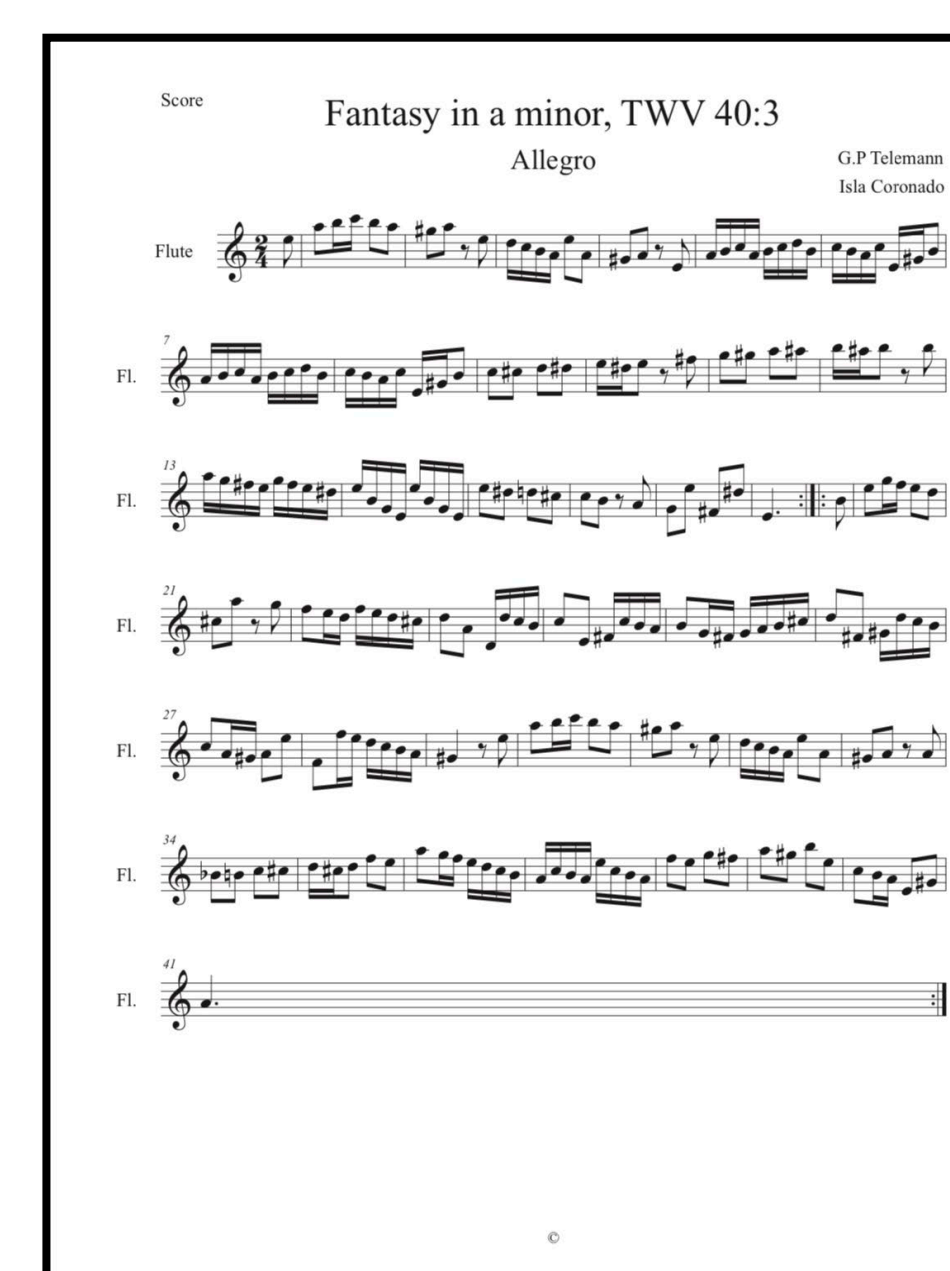
PURPOSE

The study explores methods for modern-day musicians to interpret music from the Baroque period in a historically informed fashion. A review of literature and treatises, audiovisual materials, application of HIP to Telemann’s Fantasy #2 in a minor TWV 40:3, lessons with a professional Baroque flutist, and firsthand experience with a one-keyed flute were used to conduct this research. The research questions that guided this study were:

- How should a flute player approach learning a piece of music from the Baroque period to produce a historically informed performance?
- Is there a relationship between a modern flutist’s embedded performance practice and HIP?
- How can elements specific to the one-keyed such as fingerings, vibrato, ornamentation, and articulation broaden modern flutists’ performance practice?

RESULTS

- This study supports that there must be an integration of HIP into modern musicians’ “good taste.” Musicians should not associate the term with early music but think of it as advancements of already established performance practice.
- This study has helped create an instructional and visual guide for flutists with limited exposure to HIP which can aid in their early music exploration.
- Studying the Baroque flute can affect the player's perception of tonality. Elements such as articulation, application of ornaments, and fingerings are not only vastly different but do not produce the same color for every note.
- Awareness of “good” notes and “bad” notes on the Baroque flute can act as an aid when adding ornamentation and can affect decisions made by modern flutists’.



I urge all flutists to look beyond the notation and “rules” as there are none. There is only an exploration of music, history, and one’s good taste. “Authenticity” can only be achieved when all three have been explored cohesively.

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