

Dancing with the Toes

A Workshop Presentation by David Dahl
with musical examples played by Paul Tegels
and assistance from Thomas Clark

to the Tacoma Chapter of the
American Guild of Organists

Saturday, October 26, 2024
Christ Episcopal Church

Educational Objectives

- To understand the historical and musical context of the Eight Little Preludes and Fugues
- To learn how and why to play selected pedal lines with toes only
- To highlight the connection of pedal choreography and dance

Announcements

- Note locations of emergency exits
- Bathrooms located through door at rear of sanctuary
 - Door from narthex will be locked
- Please hold questions until the question-answer session at the end of the presentation

Music

- Organized sound
- Manifests itself as either song or dance
 - Style periods tend to alternate between the two
 - Renaissance period of song
 - Baroque period of dance
 - Romantic period of song
 - Eight Little Preludes and Fugues, ca. 1730, fall into the later Baroque period

Eight Little Preludes and Fugues

- Formerly attributed to J. S. Bach but more likely composed by one of his pupils or sons
 - Johann Ludwig Krebs is the leading candidate
- Varied keys and diverse styles
 - C d e F G g a B-flat
 - Praeludium, Concerto, Ricercare, Sonatina, Toccata
- Likely used as instructional pieces

Performance Practice Evolution

- Since the 19th century, organists were taught to play pedal as legato as possible
 - Can yield false accents in Baroque music
- Performance practice enlightenment took place in the late 1960s and early 1970s
 - Enunciated legato
 - The note is fully released before next note is sounded
 - Variable enunciation like a strand of pearls with different sized knots between the pearls

Enunciated Legato Technique in Eight Little Preludes and Fugues

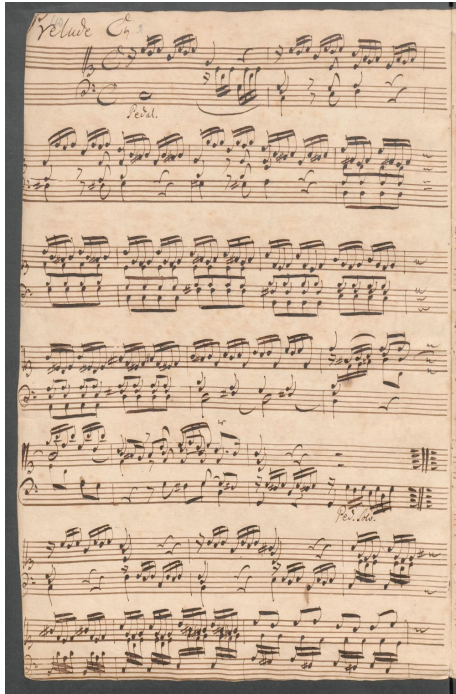
- Articulation based on rhythmic patterns of strong and weak beats
- Can be played with toes only
 - Can slide the foot to adjacent notes
- Should result in an experience of dancing
- Proper shoes
 - Light weight with leather soles

Evolution of Pedalboards

- Two builders at the forefront of the revolution
 - Charles Fisk and John Brombaugh
- Flat pedalboards, unequal temperament, flexible wind, sensitive key action in manual and pedal
- Pedal springs not too stiff, with pluck point near the top

Mid-eighteenth Century Manuscript Copy of Eight Little Preludes and Fugues

Example pages



From Quill to Computer

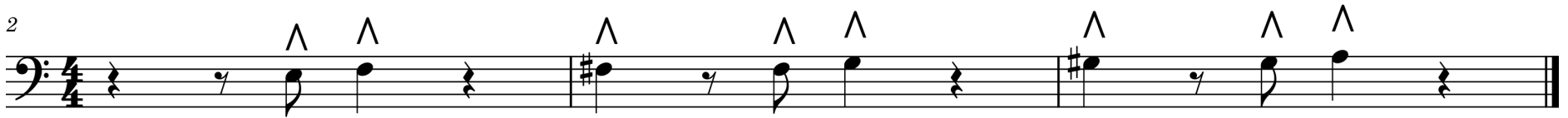


- Manuscript is written on 2 staves
- Sometimes pedal is marked, sometimes it isn't
- Editors make decisions



Prelude 1, C Major, m. 2-4

- Example of weak-strong articulation



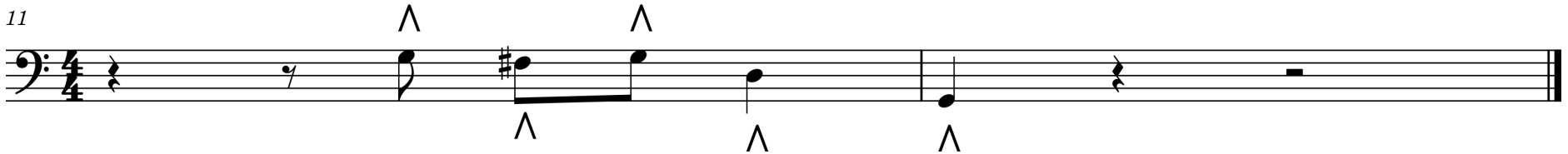
Prelude 1, C Major, m. 5-6

- Articulation is
 - Detached
 - toe riding pedal action and avoiding slurs where inappropriate
 - Constant across pitch changes



Prelude 1, C Major, m. 11-12

- Strong articulation on every eighth note
- Fast harmonic rhythm
- Legato articulation would soften the cadence and would be more typical of Romantic performance



Fugue 1, C Major, m. 38-42

- Playing first 4 notes with right foot
 - Assures an articulation between G and A in first measure
 - Reinforces rhythmic accent of the dance
 - Weak, weak, weak, strong

38

The musical notation shows five measures of music in bass clef, 4/4 time. Measure 38 starts with a grace note followed by eighth notes G, A, B, C, with accents above G, A, and B. Measure 39 continues with eighth notes D, E, F, G, with accents above D, E, and F, and a slur under the eighth notes. Measure 40 has eighth notes A, B, C, D, with accents above A, B, and C, and a slur under the eighth notes. Measure 41 has eighth notes E, F, G, A, with accents above E, F, and G, and a slur under the eighth notes. Measure 42 has a half note B, a quarter note C, and a quarter rest, with an accent above B.

Prelude 2, D Minor

- Concerto style
 - Ripieno, concertino
 - Opportunity to practice changing manuals

Fugue 2, D Minor, m. 48-51

- Different notes, but same solution as m. 38-42

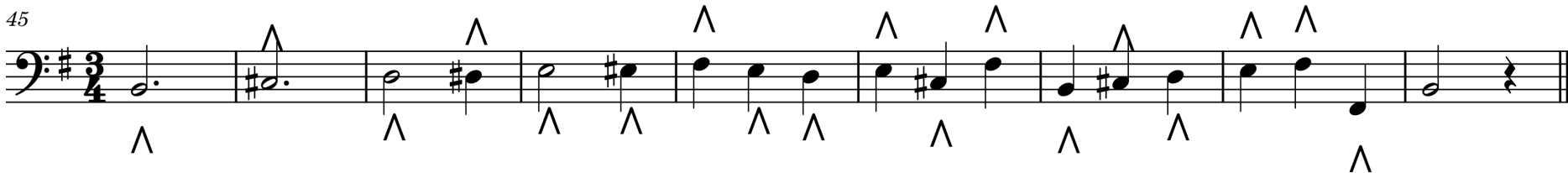
48

The musical notation for measures 48-51 is as follows:

- Measure 48: Rest, quarter rest, quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- Measure 49: Quarter note C4, quarter note B3, quarter note A3, quarter note G3. Accents are placed above the notes in measures 49 and 50.
- Measure 50: Quarter note F3, quarter note E3, quarter note D3, quarter note C3. A slur covers the notes from the second half of measure 49 to the first half of measure 50.
- Measure 51: Quarter note B2, quarter note A2, quarter note G2, quarter note F2. Accents are placed above the notes in measures 51 and 52.

Fugue 3, E Minor, m. 45-53

- Suggests the form of a ricercare
- Example of two-plane pedaling as one solution
 - Requires crossing left foot under right foot
- Could also be played with right foot only on first 4 measures



Prelude 4, F Major

- Galant style
- Meter change of $\frac{3}{8}$ to Common
 - Eighth note of prelude = Eighth note of fugue
 - Final hemiola at end of prelude sets up “pseudo” Common rhythm to facilitate transition to fugue

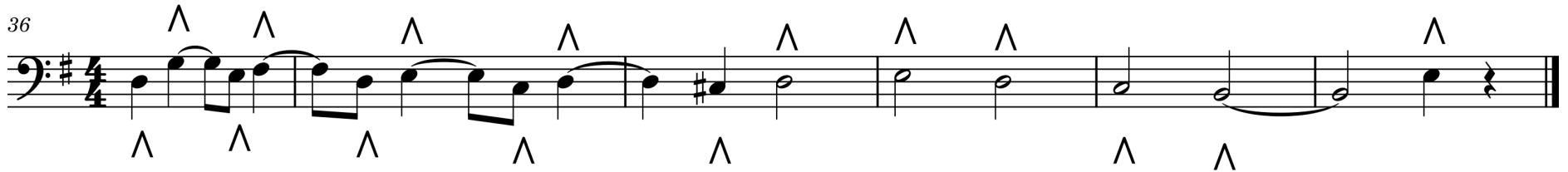
Prelude 5, G Major, m. 19-23

- First example of a pedal solo in this collection
- Played with alternating toes
 - Left foot is actually playing an articulated melody

The image shows two staves of musical notation in bass clef, G major, and 4/4 time. The first staff begins at measure 19, marked with a fermata and a slash. It features a melodic line with accents (^) over the first two notes and a series of eighth-note patterns. The second staff begins at measure 22 and continues the melodic line with eighth-note patterns, ending with a double bar line.

Fugue 5, G Major, m. 36-11

- Left-right pedaling following tied notes allows for resolution of the suspension
 - Played with a slur to maintain suspension



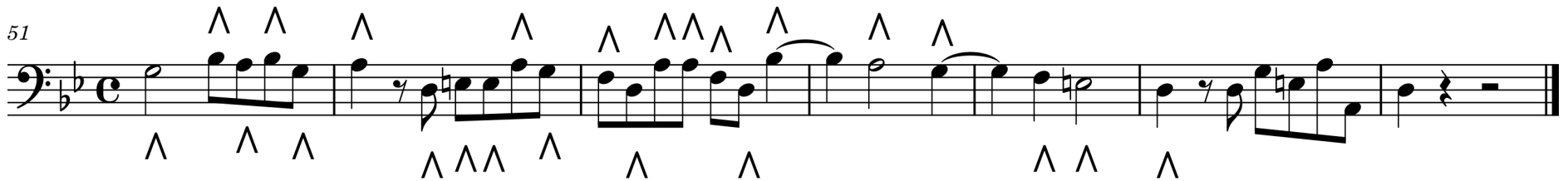
Prelude 6, G Minor, m. 1-6

- Example of “enunciated legato” strand of pearls concept
- Half note of prelude becomes quarter note of fugue

The image displays a musical score for the first six measures of Prelude 6 in G Minor. The score is written in 3/2 time and consists of two systems. The first system includes a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/2 time signature. It contains a melodic line starting with a quarter rest, followed by quarter notes G, A, B, and C, and a half note D. The bass staff starts with a bass clef and a 3/2 time signature, featuring a half-note chord (G, B-flat, D) in the first measure, followed by quarter notes G, A, B, and C, and a half note D. The second system consists of a single bass staff with a bass clef and a 3/2 time signature. It contains a single bass line with half notes G, A, B, and C, and a half note D. Each half note in the second system is marked with an accent (^) above it. The first measure of the second system also has an accent (^) below the half note G. The score concludes with a double bar line.

Fugue 6, G Minor, m. 51-57

- In the past would have been taught as toe-heel on half-step figures
 - Would lead to less lively articulation



Fugue 6, G Minor, m. 75-81

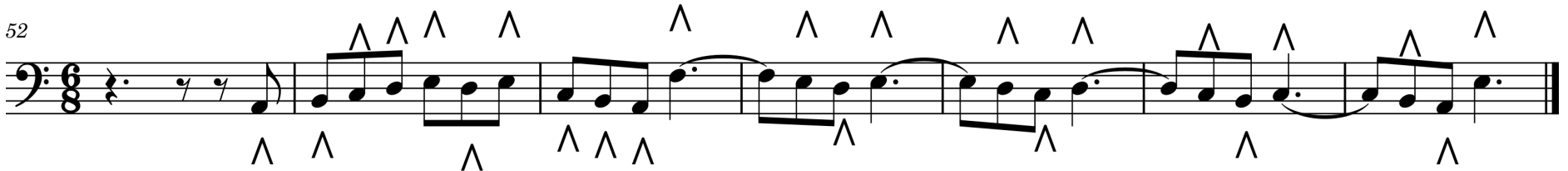
- Countersubject in pedal
- Another example of two-plane pedaling

75

Fugue 7, A Minor, m. 52-58

Style of lyric baroque dance (eg Bach)

- Tied note does not become a suspension
 - Should be articulated
 - Played with same foot



Fugue 7, A Minor, m. 52-58

Style of legato lyric song (eg Reger or Dupré)

- Toe-heel pedaling allows for legato in keeping with late 19th-century trio style
- More like a song than a dance

52

The musical notation shows measures 52 through 58. The key signature is one flat (A minor). The time signature is 6/8. The notation includes a variety of note values (quarter, eighth, and sixteenth notes) and rests. Above and below the staff are toe-heel pedaling markings: Λ (toe) and U (heel). The markings are placed above the staff for upward movements and below for downward movements, indicating the timing of the pedal changes.

Prelude 8, B-flat major

- Form of toccata and fugue
- Quick harmonic rhythm
- Last piece in series
 - Has the longest pedal solo for the “graduating student”

May All Your Fugues be Merry and Dance-like

