

ORNAMENTS DESCRIBED BY JACQUES MARTIN HOTTETERRE AND THOSE USED BY THE POPULAR PIPE-PLAYERS AROUND ODORHEIU SECUIESC

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Abstract: *The ornamentations described by Jacques Martin Hotteterre in his theoretical works provide us a complex image of the use of proper ornaments in the French baroque music. Some of these ornaments can be found in the instrumental technique of the Hungarian popular pipe-players from Transilvania, but they are also present in all folklore regions of Romania.*

Key words: *Hotteterre, ornaments, popular pipe, French baroque music, Odorheiu Secuiesc region*

1. Introduction

About the ornaments used in the French baroque music dedicated to flute we find a detailed description in the introduction of the work about flute, *Pièces pour la flûte traversière et autres instruments avec la basse, oeuvre 2*¹, written by the famous flute-player, instrument-maker, composer and teacher, Hotteterre de Jacques Martin, published in 1708 in Amsterdam.

The ornaments described by Hotteterre can be found in the instrumental technique of the Hungarian popular pipe-players from Transilvania, but they are also present in all folklore regions of Romania. Though the two musical genres are completely different as structure and

without points of connection in the history of music, we can find solutions that are absolutely identical.

In the followings we are going to analyse the similarities and differences in ornamentation of the two musical genres dedicated to baroque flute and to the popular pipe among the two representative musical genres for the instruments presented above: French baroque music and the music of pipe-players from the region of Odorheiu Secuiesc.

2. Ornaments described by Hotteterre present in the music of the flute-players from the region of Odorheiu Secuiesc

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2.1. Ornaments, which are present in both musical genres

2.1.1. The posterior/subsequent superior appoggiatura

A frequently used ornament in both genres is the posterior/subsequent superior appoggiatura described by Hotteterre under the name *Accent*:



Fig. 1. *Accent*

Here are two examples from the music of pipe-players from Harghita-county:

- a. *Lassú csárdás (Slow Czardas)*
Mihăileni village, Collected by
Zoltán Juhász [2]

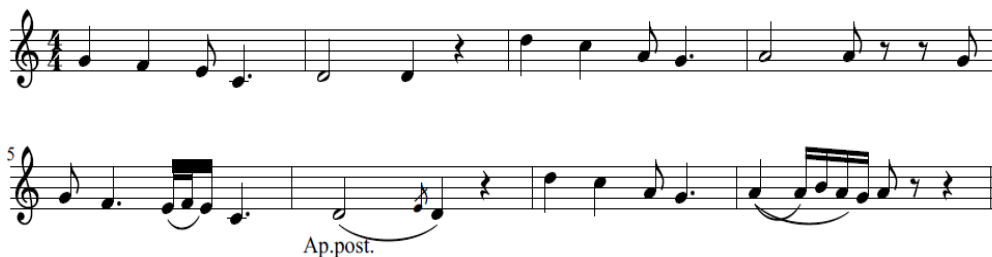


Fig. 2. *The posterior/subsequent superior appoggiatura*

- b. *Feketemagú cseresznye*
Mihăileni village, Collected by
Zoltán Juhász [2]



Fig. 3. *The posterior/subsequent superior appoggiatura*

In the sixth measures of the two above examples the subsequent superior appoggiatura is used with the same role not only at Hotteterre but also at the pipe-player from Mihăileni village: to interpolate an ornament between two sounds with identical height. At the pipe-player, the appoggiatura

has also got the role to mark the ending of a musical phrase, preceding the ending sound of the phrase.

2.1.2. Inferior and superior appoggiatura
at Hotteterre appears under the names *Port de voix* and *coulement*:



Port de voix

coulement

Fig. 4. *Inferior and superior appoggiatura*

Lassú csárdás (*Slow czardas*)
Lueta village, Collected by
Zoltán Juhász [2]



Fig. 5. *Inferior appoggiatura*

In the above example we find two inferior appoggiaturas (in 4 and 10). This ornament is frequently used both in French baroque music and all folklore regions. In the case of the flute-players from Harghita county – similar to the posterior/subsequent superior appoggiatura (figures 2 and 3) – have got the role to

mark the ending of a musical phrase, preceding the ending sound of the phrase.

An example with inferior appoggiaturas, without playing the role of marking the end of a musical phrase (measures 2, 3, 12 and 13):

Maroszéki – Mihăileni village
Collected by Zoltán Juhász [2]



Fig. 6. *Inferior appoggiatura without having intended to mark the end of musical phrases*

Superior appoggiatura, named *coulement* by Hotteterre, is frequently used in French baroque music, usually having the role of filling a descending third. However, in the music of flute-players from Harghita-county we rarely meet this type of appoggiatura.

An example of the use of superior appoggiatura, without having the role of filling a descending third.

Lassú csárdás (*Slow czardas*)
Mihăileni village
Collected by Zoltán Juhász [2]



Fig. 7. *Superior appoggiatura*

2.1.3. Mordent, named *Battement* at Hotteterre:



Fig. 8. *Mordent*

In the two treatises of Hotteterre there is only mentioned the mordent with under note. Similarly, in his works dedicated to wind instruments we can only find this type of mordent. In the music of pipe-players we can find both the superior mordent and the mordent with under note.

The examples from Fig. 6. and the following, Fig. 7 are models of usage of mordents with under and upper note in the music of the flute-players: a superior mordent is immediately followed by a mordent with under note.

Marosszéki – Mihăileni village
Collected by Juhász Zoltán [2]

Fig. 9. *Mordents with under and upper note*

2.1.4. Turn called *Tour de gosier* at Hotteterre:



Fig. 10. *Tour de gosier*

Here is a melody with two turns in measures 4 and 6:

Lassú csárdás (*Slow czardas*)
Mihăileni village
Collected by Juhász Zoltán [2]

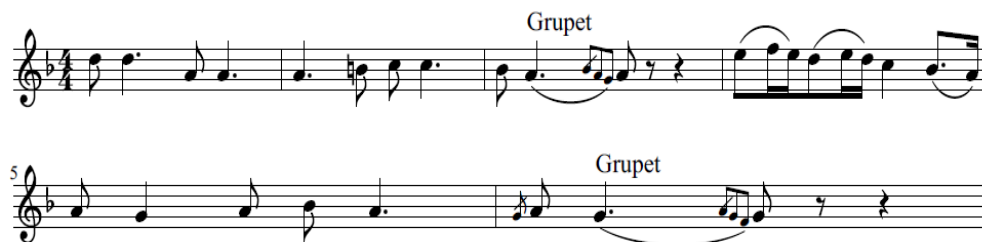


Fig. 11. Turn

In the case of pipe-players the grupet is practiced at the ending of the musical phrase, having the similar role or keeping the place of the inferior appoggiatura, analysed in the chapter 2.1.2. On the other hand, in Hotteterre's works, the turn (tour de gosier) has not got this function, being

present, in the majority of cases, in the interior of the musical phrases

2.1.5. Double appoggiatura, called by Hotteterre *Port de voix double*, appears treated in the following way:

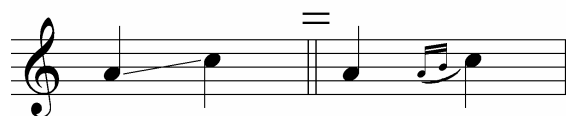


Fig. 12. *Double appoggiatura*

It is an ornament with a more reduced use in both musical genres. Here is an example from Ciuc region:

Keserves – Ineu Ciuc
Rubato
Collected by Juhász Zoltán [2]



Fig. 13. *Double appoggiatura*

2.2. Ornaments present only in the treaty of Hotteterre:

2.2.1. The Trill, described by Hotteterre under the name *Tremblement* and *Demie Cadence apuiée*:

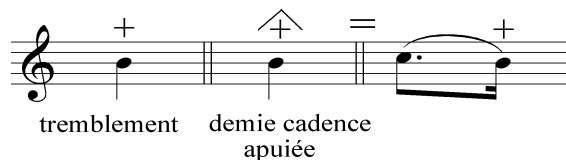


Figure 14. *The trill*

The trill is absent in the instrumental practice of pipe-players in the region of Odorheiu Secuiesc, although it is an ornaments practised in all the folklore-zones, at every musical instruments. In the works of Hotteterre as well, it is a frequently used ornament.

2.2.2. Cluster mixed with cadenza shake, the *Tour de chant* appears in the following way at Hotteterre:



Fig. 15. *The cluster*

This combination of grupet-trill is strange for the folklore music in Romania. Among baroque music we can only find it in the French baroque style.

3. Ornaments present only at pipe-players from the regions of Odorheiu Secuiesc and Ciuc

3.1. Appoggiatura with fourth interval

In the fourth and seventh measures from the example in fig. 14 we find appoggiaturas



Fig. 16. *Appoggiatura with fourth interval*

3.2. The first appoggiatura with bigger interval than fourth

In measures 6 and 8 of the example in fig. 17, we meet two types of rarely used appoggiaturas by the pipe-players from the

with fourth interval. This type of appoggiatura is frequently used in the music played on bagpipe, both in the music of Balkan nation and in the art music from the Middle Ages and the Renaissance.

Hej búra, búra... – Mihaileni village
Collected by Juhász Zoltán [2]

Székely territory: appoggiaturas with fifth and sixth intervals.

Lassú csárdás (*Slow czardas*)
(Titkon nyílik, titkon hervad a rózsza)
Mihăileni village
Collected by Juhász Zoltán [2]

Fig. 17. *The first appoggiatura with bigger interval than fourth*

3.3. The first multiple appoggiatura is a rarely met type of appoggiatura among the pipe-players. The examples from fig.15 and 16 offer two variants: the appoggiatura *Lassú csárdás (Slow czardas)* (Most jöttem Gyuláról)
Ineu – Collected by Juhász Zoltán [2]

formed from four sounds (fig. 17. measure 9) and the appoggiatura formed from five sounds (fig. 18. Measure 7)

Fig. 18. *The first multiple appoggiatura*

3.4. The mordent with third and forth interval has got a very rare usage. Here is an example:

Lassú csárdás (Slow czardas)
Mihăileni village
Collected by Juhász Zoltán [2]

Fig. 19. *The mordent with third and forth interval*

4. Conclusions

The similarities and differences in the ornamentation of pipe-players from Transilvania and flute-players from France are due to the following aspects:

- both types of music are „played” by “people’s hands”
- the instruments – baroque flute and popular-pipe – are similar in their construction.

References

1. Hotteterre, J.M.: *Pièces pour la flûte traversière et autres instruments avec la basse, oeuvre 2*, Paris, 1715, p. 3.
2. Juhász Z.: *Furulyaiskola II, Székelyföld, ed.* Országos közművelődési Központ, Budapest, 1989, p. 16-32.