

## AGO OrganFest 2020

### Lyrical vs. Perpetual Motion Characteristics at the Organ

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**Elms** from “Views from the Oldest House” (1981) Ned Rorem (b.1923)

Touch: Legato, Over-Legato

Motion: Slow into and out of the key.

**Sortie B-Flat Major** from *L'Organiste Moderne - 8e Livraison* (1867)

Louis J. A. Lefébure-Wély (1817-1869)

Touch: Staccato, Slurred, Legato

Motion: Fast into and out of the key.

#### Articulation

“Legato playing is defined as notes connected to one another with a perceptible break between them.” Ritchie & Stauffer, p. 53.

“Over-legato playing is defined as a simultaneous slow release of one key and slightly slow attack of the next key, producing a degree of overlap.” Fishell, *Pedagogical Insights*.

“Staccato playing is defined as a non-legato touch where notes are shortened in value usually one-half their length.” Ritchie & Stauffer, p. 53.

#### Articulation Indications

Legato playing is commonly indicated by the word *Legato*, or by phrase markings.

Over-legato is often noted in a score by the word *Legatissimo*.

Staccato playing is indicated by dots above or below the note.

#### Contrasts

“In very gentle, slow melodies, *piannissimo* and *legatissimo*, one may press down the key with flat fingers and the hand in an extended position.” Laukvik – Part 2, p. 54.

“In Staccato playing, imagining the keyboard as a trampoline that bounces the hand and finger upwards off the note will result in a rounder tone.” Laukvik – Part 2, p. 47.

#### Similarities

“Touch consists of the beginning of the note, duration of the note, and end of the note.” Laukvik – Part 2, p. 51.

“In Staccato playing, as in legato playing, the principal energy must be applied at the beginning of the note.” Laukvik – Part 2, p. 47.

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### A Related Quote

“Free Movement at the shoulder joint is necessary for organists, not only to move in and out of the black notes, but to move freely from one keyboard to another.” Mark, Gary, & Miles, pp. 78-79.

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