Teaching and playing contemporary harpsichord music

How students accept new music and how they overcome its difficulties

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On the treatment of harpsichord in works by contemporary Estonian composers
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Transparent texture
Motives which are varied
Rhythmical variety
Few register changes
Ornaments give highlights to the frase
Arpegiating, holding notes
Composers:

- Short sound, no dynamics, no pedal
- Changing texture
- Repeating notes
- Accelerandos and ritenutos
Performers:

Complicated texture
Non-conventional rythms
Concept is not clear
Works are often too long
Harpsichord is used merely as percussive instrument
Extreme means of playing
Suitable more for piano
Composers should:

Know specific features of harpsichord
Compass, registers
Collaborate with performers
Trust the performer
Rein Rannap Variations (2007)

Clear form – variations and intermediate sections
Suitable for harpsichord – arpeggios, sustained notes, comfortable ranges
Students:

Clear conception
Comfortable to play
Does not demand prior contemporary music experience
Baroque music experience contributes
Variability, interesting registration
Useful advices from teacher
Problems:

Difficult changes of registers
Too many metronomic signs
To build up the whole out of small sections
Developments:

Changing registration
Different tempos
Depending on instruments
Having in account acoustics
Thank you for your attention!