# *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

Keith Andrew Thorp

Linda S Khadavi

Transparent texture

Motives which are varied

Rythmical 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

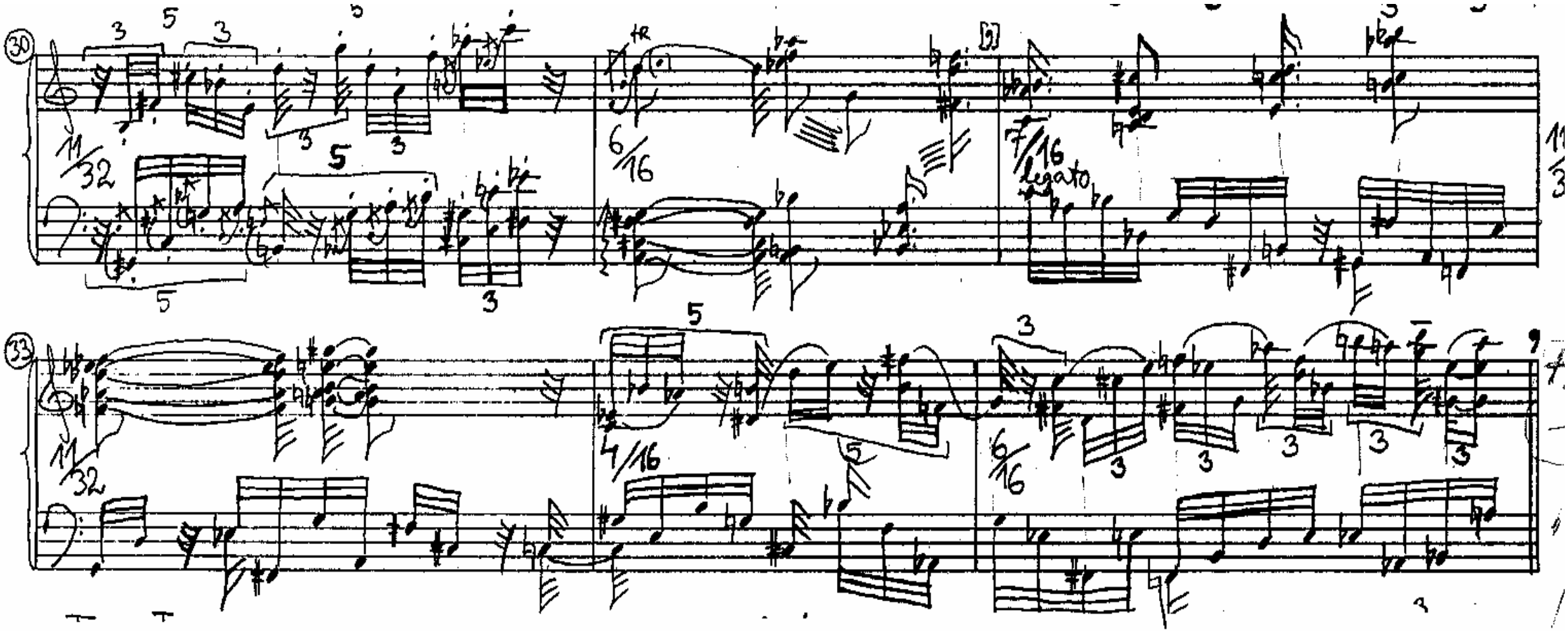
Concept is not clear

Works are often too long

Harpsichord is used merely as percussive instrument

Extreme means of playing

Suitable more for piano


30
11/32
6/16
F
16
Legato
11/3
33
11/32
4/16
6/16

# Composers should:

Know specific features of harpsichord

Compass, registers

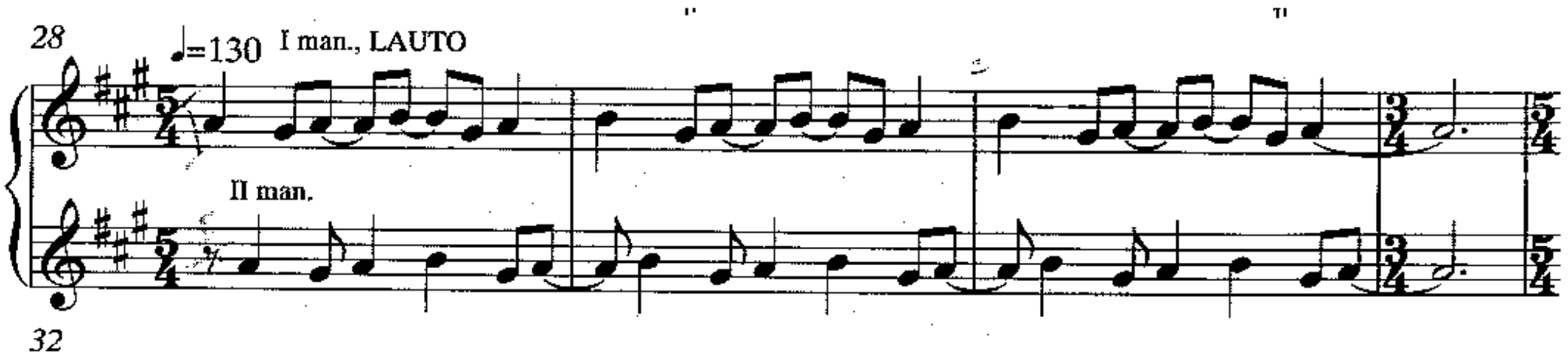
Collaborate with performers

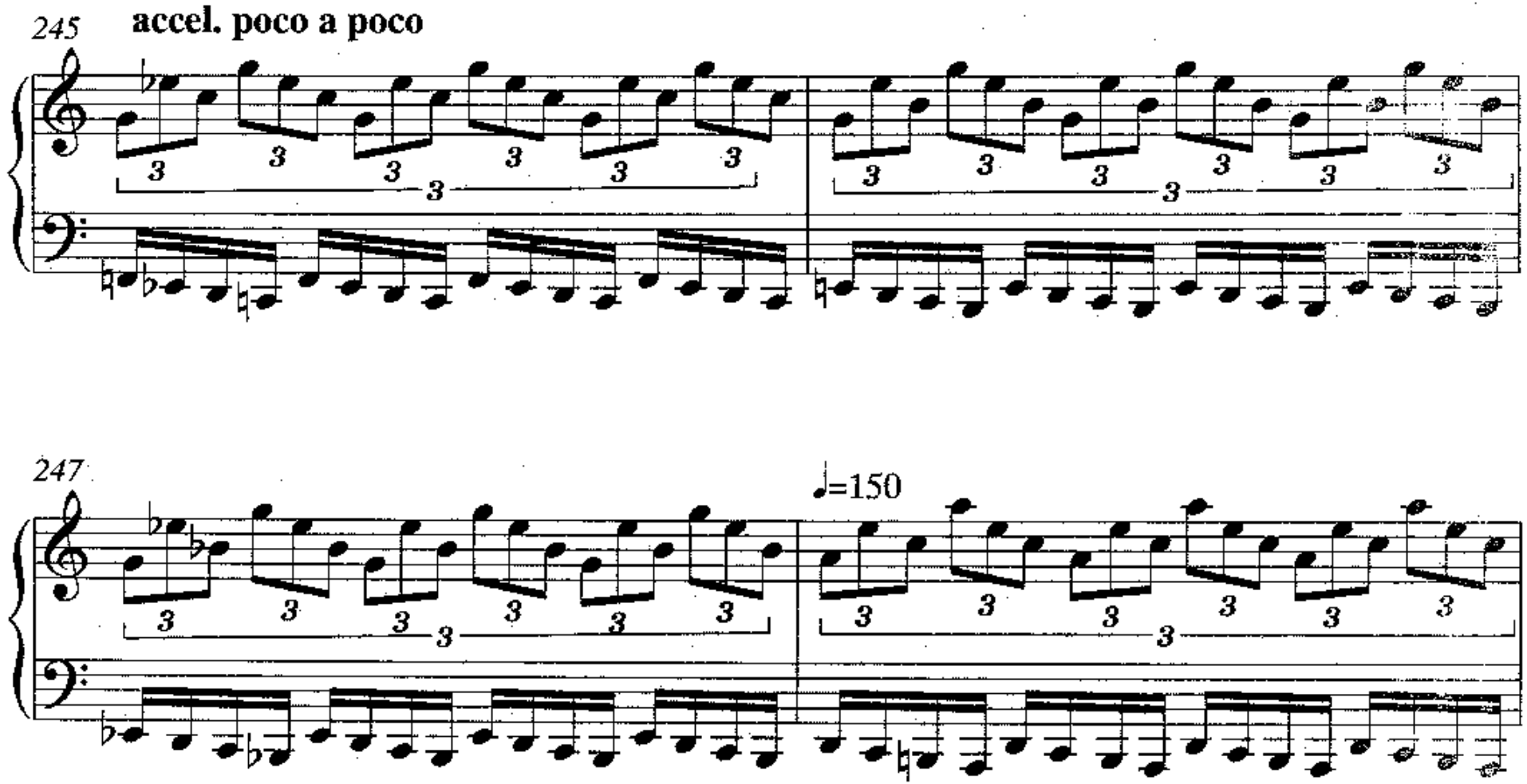
Trust the performer

# Rein Rannap Variations (2007)

Clear form – variations and intermediate sections

Suitable for harpsichord – arpeggios, sustained notes, comfortable ranges




245
accel. poco a poco
247
♩=150

# 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!