

Baroque Style Improvisation

1. THE NORTH GERMAN ORGAN TOCCATA – BUXTEHUDE

Definition “STYLUS PHANTASTICUS”:

“For this style is the freest and least restricted style which one can devise for composing, singing, and playing, since one sometimes uses one idea and sometimes another, [...] since all sorts of otherwise unusual passages, obscure ornaments, ingenious turns and embellishments are produced, without close observation of the beat and pitch [...]” (Johann Mattheson, *Der Vollkommene Capellmeister*, 1739)

1.1 Arpeggio Pattern (Manuals) I

Preparational Exercise – including fingering:



Manual Pattern I:



1.2 Arpeggio Pattern (Manuals) II



1.3 Arpeggio Pattern (Manuals) III



Use the following chord progression when practising all three manual patterns:

C Major – G Major – D Minor – A Minor – D Major⁶ – G Major – C Major

1.4 Arpeggio Pattern (Pedals) I



1.5 Arpeggio Pattern (Pedals) II



1.6 Free Pattern (Pedals)

Make sure you use a wide tessitura in your playing.

Once you have become more experienced, try to include modulations like in the example below (from C Major to A Minor).



2. THE ENGLISH ORGAN CONCERTO - HANDEL

2.1 Introductory ADAGIO

- Stopped Diapason 8 + Open Diapason 8
- Stepwise movement of Bass part
- Cycle of 5ths
- "Handel Cadence" (finish on V)



2.2. ALLEGRO Movement

Ritornello – Solo - Ritornello



2.3. Handel Solos: Trick 1



2.4 Handel Solos: Trick 2



2.5. Handel Solos: Trick 3



3. THE BAROQUE FUGUE

3.1. Fugue Subject

Fugue Theme by Franz Anton Maichelbeck (1702-1750)



3.2. Harmonisation of Fugue Subject



3.3. Fugue Exposition



3.4. Cycle of Fifths

