

## NON-LEGATO STYLE

### For All Organ Music before 1800-1850

- Legato - connected, like a string of pearls without knots in between
- Non-legato - fractured, like a string of pearls with knots in between
- draw fingers off keys into the palm of your hand
  - key must be released just barely before next finger depresses the next note
  - sounds similar to one finger playing successive keys
  - hand is kept in a more closed position with fingers staying very close to the keys - when moving to larger intervals, the entire hand moves sideways rather than the fingers stretching to reach the notes
  - think of the touch as a "light legato"

The non-legato touch is the "norm" for music before 1800-1850.  
All intervals are fractured (articulated), even the interval of a 2nd.  
The only time the "legato" touch is used is while executing ornaments.  
The smaller the interval, the smaller the articulation.  
The wider the interval, the larger the articulation.

Certain conditions call for a wider articulation:

1. Before strong beats (to achieve accent)
2. After ties
3. Before and after syncopations (where weak beats are made strong with added duration)
4. After long followed by shorter value notes, or vice versa
5. To feature a new fugal entry
6. To alert the listener to a change in texture
7. To feature thicker chords
8. To outline a motive
9. To effect the "rounding off" at the end of a phrase
10. To acknowledge a cadence (more pronounced at final cadence)

In other words, articulation acts as the punctuation of a musical idea. It clarifies the structure of the music. In early music where composers created a line using small motives rather than long, sweeping phrases, articulation is especially crucial to express the shape and energy of the music.