Inhaltsverzeichnis Englisch, Table of Contents

Preface 5

Table of Contents 15

Introduction 23

Chapter I: "Melody as musical speech" (Mattheson) 27

1.1 "About sections and subsections in musical speech" 30

1.2 "On the difference between vocal and instrumental melodies" 33

1.2.1 What are now these differences? 34

1.2.2 Example of a Menuet with punctuation and structure 37

1.3 Comparison of musical execution with the delivery of an orator 38

1.3.1 What is expected from an orator? 39

1.4 About good execution in singing and playing 40

1.4.1 Attributes of good execution (Quantz) 40

1.4.2 Properties of musical execution 41

1.4.3 Concerning Clarity of Execution (J. G. Türk) 42

1.4.4 "General Requirements of an Execution" (J. G. Türk) 43

1.4.5 "By what can one recognize good execution?" (C.P.E. Bach) 44

1.4.6 More advice regarding good delivery (C. P. E. Bach) 44

1.4.6 "Correct speech is half the road to good singing." (J.A. Hiller) 44

1.5 Opposite of good execution (Quantz) 46

Chapter II: Musical punctuation and articulation 49

2.1 Musical punctuation and articulation 51

2.1.1 Türk describes how execution can be applied on the keyboard 51

2.1.2 "How two periods can be separated from each other in execution?"(J. G. Türk) 52

2.2 Musical punctuation with taking breath on the flute (Quantz, Bellinzani, Blavet) 56

2.2.1 Johann Joachim Quantz (1697-1773) 56

2.2.2 Paolo Benedetto Bellinzani (1690-1757) 61

2.2.3 Michel Blavet (1700-1768) 62

2.3 Articulation using the tongue on wind instruments 63

2.3.1 The meaning of syllables and their application 64

2.4 Articulation syllables by treatises of Freillon-Poncein, Hotteterre, Quantz, Prelleur, Tromlitz, Devienne, Gunn 67

Jean-Pierre Freillon-Poncein (1700) 68

Jacques-Martin Hotteterre (1707) 72

Peter Prelleur (1731) 76

Johann Joachim Quantz (1752) 79

Samuel Arnold (1787) 91

Johann Georg Tromlitz (1791) **94**
Single tonguing 94

Francois Devienne (1759-1803) **107**
„About tonguins in general" 108
John Gunn (1793) **110**
Über Zungenstöße 111

2.5 Punctuation and Articulation in singing (J. A. Hiller) **113**
2.5.2 Articulation by means of breath 119
2.5.3 Examples for practicing the Passagi 123

2.6 Punctuation and Articulation by strings **124**
2.6.1 unctuation using bow strokes by G. Muffat 124
2.6.2 Articulation using bow strokes by G. Muffat." 125
2.5.3 Punctuation using Bow Pstrokes by L. Mozart 126
2.6.4 Articulation using bow strokes by G. Muffat 129
2.6.5 Articulation using bow strokes by Leopold Mozart 138
2.6.6 Examples for various bowing Patterns (L. Mozart) 143

Chapter III: Musical Aesthetics in the 18th Century **145**

3.1 The French rationalism **147**
3.1.1 German representatives ofthe French rationalism 147
3.1.2 Imitation of nature with affects. 148
3.1.3 Good performance 152
3.1.4 "About good performance in different places" (J. A. Hiller) 153
3.1.5 Outstanding characteristics 154
3.1.6 "On the expression ofthe prevailing character" (J. G. Türk) 155
3.1.7 Accents in declarnation and in singing (J. A. Hiller) 157

3.2 Performance of the musical affections **159**

3.3 "Light and shade" **159**
3.3.1 Accented "good" and passing "bad" notes 160
3.3.2 "Nobiles" and "Viles" (G. Muffat) 161
3.3.3 Light and Shadow, Piano und Forte 162
3.3.4 Forte and Piano in half notes (L. Mozart) 163
3.3.5 Forte and Piano of tied notes (L. Mozart) 164
3.3.6 Forte and Piano on Quarter notes (L. Mozart) 164
3.3.7 Strength and weakness using bow strokes (L. Mozart) 165
3.3.8 Strength and weakness using bow strokes (L. Mozart 167

3.4 Siurring (binding) of tones **168**

3.5 About the inequality of slurred notes **169**

3.6 Shortening of notes (G. Muffat, L. Mozart, C.P.E. Bach, Türk) **171**

3.7 Dot after a note Note (L. Mozart, C. P. E. Bach, Hiller) **173**

3.8 Strokes and dots above or below the **178**

3.9 Playing of notes, "appoggiato" byTürk, C.P.E. Bach, L. Mozart **181**
a) Portamento di voce (J. A. Hiller) 182
b) Messa di voce (Hiller) 183

Chapter IV: The musical style in France in the 17th/18th century **185**

4 Music at the French Court and in the bourgeois class **187**

4.1 Ballet de cour **187**

4.2 Jean-Baptiste Lully at the court of Louis **189**

4.3 Jean-Philippe Rameau (1683-1764) **190**

4.4 "Musique de Chambre"at the royal court **191**

4.5 "Concert spirituel" **192**

4.6 Instrumental music in France **192**
4.6.1 Couperins "Concerts Royaux" 193
4.7 Violin music in France **194**

4.8 Tone technique of Pere Engramelle **195**
4.8.1 Articulation by Engramelle 199
4.8.2 Ornaments by Engramelle 200
4.8.3 Inégalité (Engramelle) 206

4.9 "Notes egales et inegales" **206**
4.9.1 About the difference between French and Italian Tempi 206

4.10 "Equal and unequal notes in various meters according to different writers **209**
4.10.1 Description of the french terms by Etienne Loulié 209
4.10.2 The six meters by Loulié 210

4.11 Two-time and its signatures **211**
4.11.1 Loulié about 2-time 211
4.12.2 L 'Affilard about 2-time 211
4.11.3 Montéclair about 2-time 214
4.11.4 Montéclalr .Lecons " 215
4.11.5 Hotteterre about 2-time 217
4.11.6 Corrette about two- times 218

4.12 Four-time and its signatures **218**
4.12.1 Loulié about four-time 218
4.12.2 Montéclair about meters, C, & 2/4 225
4.12.3 Hotteterre about the slow 4-time meter 222
4.12.4 Hotteterre about the meter with 225
4.12.5 Corrette about the 4-time meters C and C: 225

4.13 Three-time meters and their signatures **223**
4.13.1 Examples in three-time in L'Affillard 223
4.13.2 Montéclair about 3/8-,3/2-,3-, 3/4-Takte 224
4.13.3 Hotteterre about the large or double tripie 3- time 225
4.13.4 Corrette about 3/2-time 225
4.13.5 Hotteterre about the simple triple time 225
4.13.6 Corrette about 3-time 227
4.13.7 Hotteterre about 3/8-Time called the small tripie time 227
4.13.8 Corrette about 3/8-time 228
4.13.9 Corrette about 9/8-time 228

4.14 Six-times and their symbols **228**
4.14.1 Loulié, 6/4- time, 6/8- time, 6/16- time 228
4.14.2 Montéclair and Carrette abaut 6/4 Takt 229
4.14.3 Hotteterre about 6/4-time 229

4.14.4 Montéclair, 6/8 -time 230
4.14.5 Hotteterre about 6/8-time 230
4.14.6 Montéclair, about 6/8, 9/8-Takte 231

4.15 Nine-times and their symbols 231
4.15.1 Loulié about nine-timemeters und their symbols 231
4.15.2 Montéclair about 9/4- and 9/8 times: 232
4.15.3 Hotteterre about 9/8-time 232
4.15.4 Corrette about 9/8-Takt 233

4.16 Twelve-times and symbols 233
4.16.1 Loulié about twelve-times and symbols 235
4.15.2 Montéclair about 12/8-time 235
4.16.3 Hotteterre about 12/8 time 233
4.16.4 Corrette about 12/8-time 234

4.17 Designation for the character of movements 235

4.18 Examples for "Notes egales "and "Notes inegales" 236
4.18.1 Michel de Montéclair (1667-1763), 236
4.18.2 Michel de Montéclair (1667-1763) aus „Principe de musique" 237
4.18.3 Francois Couperin (1668-1733) aus "Les Goûts- Réunis ou Nouveaux concerts" 238
4.18.4 Francois Couperin (1668-1733) Aus "Les Nations" 239
4.18.5 Jacques Hotteterre (1674-1763), aus: 3 Suittes a deux Dessus sans Basse Continue 240
4.18.6 Hotteterre „Le Romain", Premièr livre de Pièces pour la Flûe traversière Paris 1715 241
4.18.7 Hotteterre „Le Romain", Deuxième livre de Pièces pour la Flûte traversière Paris 1715 242
4.18.8 Michel De la Barre (1675-1745) Pièce pour la Flûte Traversière 242
4.18.9 Anne Danican Philidor (1681-1728) Pièces pour la Flûte Traversière, 1 er Livre 242
4.18.10 Pierre Danican Philidor (1681-1731), VI Suittes all Flûtes Traversières Seuls 243
4.18.11 Alexandre De Villeneuve (1677-1756), 243
4.18.12 Alexandre De Villeneuve (1677-1756), 244
4.18.13 Louis Antoine Dornel (1685-1765), Sonates en Trio, premier dessus 244

4.19 Musical taste of the Italians and the French in the view of J. J. Quantz. 245
4.19.1 "How a musician and a musical composition are to be judged" 245
4.19.2 Musical taste of the French 248
4.19.3 Comparison of Italian and French national music styles 249

4.20 German music 251
4.20.1 Instrumental music of the Germans in former times 252

4.21 Mixed taste 252

Chapter V: Useful Advice of the Ancient Masters for a "good delivery" 255

5.1 Introduction to the most important musical terms 257
5.1.1 Clef in the beginning of a note line 257
5.1.2 The French clef 258
5.1.3 About the tune and the clefs of a Viol-Braccio or Braz 258

5.2 About the pulse beat 261
5.2.1 Main categories 262
5.2.2 The standard of the pulse 264

5.2.3 Pulse in French dance music 266

5.3. Musical technical words (L. Mozart) 267

5.4 Pedagogical advice for the singer. 271
5.4.1 Useful advice for learn singing. 271
5.4.2 Performance practice for french singing 272
5.4.3 About practicing singing Hiller gives useful advice 273

5.5 Pedagogical advice for wind instrument players 274
5.5.1 "What a flutist and a beginner must observe" (Quantz) 274
5.5.2 Comments about playing Adagio and Allegro (Quantz) 276
5.5.3 About practicing the flute (Quantz) 276
5.5.4 How one can playaviolin sonata on the flute (Corrette) 277

5.6 Pedagogical advice for string players 278
5.6.1 "How the violinist must hold the violin and direct the bow" 278
5.6.2 How to play a scale 279

5.7 About good execution by ripieno players and solo playing 282
5.7.1 Good execution by ripieno players 282
5.7.2 About good execution as a solo player 283

5.8 About playing too fast and other bad habits 285
5.8.1 Playing too fast 285
5.8.2 "About Deportment": 285
5.8.3 Bad habits while playing the violin 287

Chapter VI: Essential Ornaments in France 289

6.1 Le Coulé 295
6.1.1 Coulé as a short appoggiatura b e f o re the beat 296
6.1.2 Terz coulé or Coulement" 297

6.2 Le Port de Voix 299

6.3 L'Accent 302

6.4 La Chute 304

6.5 Le Pincé 305
6.5.1 Pincé mit Port de Voix 306

6.6 Battement, Martellement 307
6.6.1 Battement 307
6.6.2 Martellement 307

6.7 Tremblement 308
6.7.1 The four types of Tremblements by Montéclair 310
6.7.2 Tremblement ou Cadence (M. Corrette) 313
6.7.3 Cadence (Mahaut, Couperin) 314
6.7.4 Tremblement and tremblement appuyé (Couperin) 314
6.7.5 Tremblement Double 315

6.8 Tour de chant (Hotteterre) 317

6.9 Le Flaté (Montéclair) 317

6.10 Le Balancement (Montéclair) 317

6.11 Tour de Gosier **318**

6.12 Le Passage **318**

6.13 Diminution, Coulade, Le Trait (Montéclair) **319**
6.13.1 Coulade 319
6.13.2 Trait 320

6.14 Son File, Son Enfle et Diminue, Son Glisse (Montéclair) **320**
6.14.1 Son Filé 320
6.14.2 Son Enflé et Diminué 320
6.14.3 Son Glisseé (Montéclair) 320

6.15 Sanglot (Montéclalr) **321**

6.16 Ornamentation-tables of various composers 323
6.16.2 Henri d' Anglebert (1689) 323
6.16.3 Michel l'Affilard (1691-1717) 324
6.16.4 Michel Saint-Lambert (1610-19696) 324
6.16.5 Charles Dieupart (1663-1740) 326
6.16.6 Francois Couperin (1668-1733) 326
6.16.7 Jacques-Martin Hotteterre „le Romain" 327
6.16.8 Jean-Philippe Rameau (1683-1764) 327

Chapter VII Essential Ornaments in Germany **329**

7.1 About the necessity of "essential embellishments" **332**

7.2 Appoggiaturas from above or below **336**
7.2.1. What are appogiaturas? 336
7.2.2 The signs of the Appogiaturas 337
7.2.3 The most important appoggiaturas 338
7.2.4 Rules for the performance of appoggiaturas 339

7.3 Short unvariable appoggiatura b e f o r e and o n the beat **340**
7.3.1 Short unvariable appoggiatura be f o re the beat 340

7.4 Long accented variable appoggiaturas **347**
7.4.1 Variable, long accented appogiatura before a half note. 349
7.4.2 Long accented, variable appogiaturas for punctuated notes 350
7.4.3 Appoggiaturas in 6/8-time (Quantz) 351

7.5 Long appoggiaturas from below **352**

7.6 Long variable appoggiaturas descending or ascending **353**
7.6.1 Appoggiatura if a rest follows a note 354

7.7 Termination (Tartini, Hiller) **355**

7.8 Performance practice of appogiaturas **356**

7.9 Triller **359**
7.9.1 Trill without termination 360
7.9.2 Cadence Trill 364
7.9.3. Trill with simple termination (anticipation) 366
7.9.4 Tied trill 367
7.9.5 Trills with double termination 367
7.9.6 Descending trill 371

7.9.7 On good performance of trills in singing (Hiller) 373

7.10 Short trill (Pralltriller 374

7.11Concerning the Turn Double 377
7.11.1 Turn by singing 379

7.12 Simple and double mordent 382
7.12.1 Long appoggiatura with mordent 385
7.12.2 Mordent in singing 386

7.13 Battement 386

7.14 Compound appoggiatura 388

7.15 Slur 388
7.15.1 Dotted slide 391
7.15.2 Doubled and appended slide in singing (Hiller) 392

7.16 Snap 393

7.17 About the "Graceful Ornamentation"by Georg 394
7.17.1 Diminutionen (Muffat) 402

7.18 Ornament Tables of Essential Ornaments 402
7.18.1 Ornament tables 402

Chapter VIII: Extempore Variations on Simple Intervals 409

8.1 Remarks on the Examples (Quantz) 411

8.2 Remarks on the Examples (Quantz 413

8.3 J. J. Quantz - Examples about "Extempore Variations on Simple Intervals" 414

8.4 Of the Manner of Playing the Adagio (Quantz) 421
8.4.1 Moderato for embellishment with the French style. 422
8.4.2 Adagio with the Italian style 422
8.4.3 Affects in an Adagio 424
8.4.4. Performance practice for playing an Adagio with "variations " 425
8.4.5 Quantz: Explanation of numerals and figures in an adagio 426

8.5 Adagio played in French style and with ex tempore variations 427

8.6 What a singer must observe when applying "improvised variations "(Hiller) 429
According to Tosi.

8.7 Cadences by Muffat 431

8.8 Cadences by Giuseppe Tartini 432
8.8.1 Natural Figures 432
8.8.2 Natural Cadences 436

8.9 On Cadenzas (Hiller) 440
8.9.1 Rules for the Cadenzas 441
8.9.2 Harmonies of the Cadenza 442
8.9.3 Variation of the Scale, Examples 443
8.9.4 Several Cadences 443

8.10 Examples for arbitrary variations **445**

Chapter IX: Vibrato in the 17th and 18th century **463**

9.1 Natural Vibrato **465**

9.2 Ornamental Vibrato **467**
9.2.1 Balancement 467
9.2.2 Flaté 468
9.2.3 Balancement and Flaté for singers 468
9.2.4 Vibrato (Bebung) by singing 469

9.3 Finger vibrato for woodwind players **469**
9.3.1 Hotteterre 470
9.3.2 Michel Corrette 472

9.4 Son enflé and messa di voce **474**
9.4.1 Messa di voce and Flattement by Quantz 474
9.4.2 Michel Montéclair 474
9.4.3 Michel Corrette 475
9.4.4 About the trembling tone (Quantz) 475

9.5 Nature of the tremolo on wind instruments **475**

9.6 Ornamental vibrato on the violin **477**
9.6.1 Tremolo by Ban, Beyer, Fuhrmann, North 477

9.7 Tremolo by Matteis, Mattheson, Geminiani, Tartini, Corrette, Mozart **479**
9.7.1. Violinvibrato by Nicola Matteis 479
9.7.2 Tremolo by Mattheson 1739 480
9.7.3 Tremolo by Francesco Geminiani (1687-1762) 480
9.7.4 Guiseppe Tartini (1692-1770) 482
9.7.5 Vibrato by Michel Corrette 484

9.7 Bow vibrato **486**

Quellennachweis und Literaturangaben / Sources and Bibliography **487**

Biography **495**

Table of Figures **497**

Index **509**