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## PERFORMANCE PRACTICE BIBLIOGRAPHY (1991)\*

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## SURVEYS

### General Studies

#### Historical Overviews

1. Forsyth, Michael. *Buildings for Music: the Architect, the Musician, and the Listener from the Seventeenth Century to the Present Day*. Cambridge: Cambridge Univ. Press, 1985. xxv, 371p.

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\*Containing as well a number of earlier citations .

Describes the auditoria where music took place (churches, concert halls, opera houses, etc.) from the 17th century to the present. Many of the edifices were closely linked with important composers: Thomaskirche (Bach), Hanover Square Rooms (Haydn), Redoutensaal (Beethoven), Gewandhaus (Mendelssohn), Bayreuth (Wagner), La Scala (Verdi). The appendixes provide tables of a great many such "music buildings" with their dimensions and acoustics.

## MONODY: 9th-13th CENTURIES

### Forms and Genres

#### Troubadour, Trouvère Chansons

- < Huot, Sylvia. "Voices and Instruments in Medieval French Secular Music: on the Use of Literary Texts as Evidence for Performance Practice." Cited below as item 3.

2. Page, Christopher. "Introduction to the Repertory: the *Trobadors*." *Leading Notes* 1 (1991): 10-12.

Recommends that singers move freely between versions, since no single "correct" reading exists. Measured rhythm is considered suspect, although a declamatory approach such as Van der Werf's may place too much emphasis on words instead of music. Instruments should be employed only for the more lowbrow, i.e. the informal or dancelike songs.

### Media

#### Voices and Instruments

3. Huot, Sylvia. "Voices and Instruments in Medieval French Secular Music: on the Use of Literary Texts as Evidence for Performance Practice." *Musica disciplina* 43 (1989): 63-113.

Examines a number of French poems (late-12th to early-15th century) for what is said concerning instruments, combinations of instruments, and voices with instruments. Phrases are often difficult to interpret and many passages

come down in multiple versions. Three basic questions emerge: was a tune alternately sung and played, was it simultaneously sung and played, or was it played by an instrument alone? Certain types of pieces were associated with particular kinds of performer: narrative songs were done by professional musicians with instruments; *lais* by aristocrats or professionals, usually accompanied; monophonic songs by aristocrats or amateurs, without instruments; polyphonic motets or *formes fixes* by minstrels or clerics, either accompanied or not; and dances by knights and ladies, who sang and danced unaccompanied.

#### Instruments in General

4. López-Calo, José. "Music in Santiago Cathedral, A.D. 1188." *El portico de la gloria: musica, arte, y pensamiento*. Santiago de Compostela: Publicacións da Universidade de Santiago, 1988, pp. 239-44. (Trans. of this article by Andrew Miller.)

The portico statues (completed 1188) provide technical details concerning real (not imaginary) instruments. It is known from Codex Calixtinus (1139-1173) that pilgrims to Santiago played a variety of instruments, and some of these undoubtedly are among those represented on the portico.

5. Luengo, Francisco. "The Instruments of the Portico." *El portico de la gloria: musica, arte, y pensamiento*, pp. 253-62. (Trans. of this article by Keith Ammerman.)

Describes the individual instruments: eight-shaped and oval fiddles, harps, psalteries, zithers, lutes, and an organistrum.

6. Jensen, Sverre. "Reconstruction of the Instruments Based on a Comparative Study." *El portico de la gloria: musica, arte, y pensamiento*, 1988, pp. 263-76. (Trans. of this article by Mark Malin.)

Compares the instruments of the portico with those represented in the *Cantigas* and with other porticos (correspondences and differences). Concludes that around the time of Mateo (the sculptor of Santiago) oval fiddles were displacing those shaped like a figure eight.



## Brass Instruments

7. Smithers, Don L. "A New Look at the Evolution of Lip-blown Instruments from Classical Antiquity until the End of the Middle Ages." *Historic Brass Society Journal* 1 (1989): 3-64.

Contends that metal lip-blown instruments were not introduced into the West during the Middle Ages by Arab or Moorish sources but belonged to a continuing Western tradition through the Carolingians, Scandinavians, Saxons, and Franks. In general, Smithers here offers a miniature history of the use of trumpets by the Egyptians, Greeks, Etruscans, Celts, Phoenicians, and Romans, as well as by the Western races mentioned above.

## THE FOURTEENTH CENTURY

## Composers

## Machaut

8. Leech-Wilkinson, Daniel. "Pronunciation." *Machaut's Mass: an Introduction*. Oxford: Clarendon Press, 1990, pp. 110-114.

"The inhabitants of medieval France who knew and used Latin pronounced it as if it were French." Vowels, for example, followed by m or n are nasalized (domine).

9. Leech-Wilkinson, Daniel. "Voice Types and Performance Style." *Machaut's Mass: an Introduction*. Oxford: Clarendon Press, 1990, pp. 114-18.

Was the mass for voices alone, with instruments doubling, or with instruments sometimes substituting for voices (alternatim)? What of the untexted, "link" passages in the Gloria and Credo? Can the 15th-century practice of calling upon instruments for special occasions be projected back to the 14th century? The scoring is for two pairs of voices, either two countertenors and two tenors (the written pitch) or two tenors and two basses (requiring a downward transposition).

## THE FIFTEENTH CENTURY

## Composers

## Josquin

10. Sherr, Richard. "The Performance of Josquin's *L'homme armé* Masses." *Early Music* 19 (1991): 261-68.

It is generally accepted that, following O, a section in C is beaten faster (A.M.B. Berger by 4:3, other scholars by 2:1). In *Super voces* the tenor signatures O and then C (in place of  $\phi$ ) indicate that semibreve in O = breve in C—thus a 2:1 ratio. In *Sexti toni* (ms. versions) Agnus 3 has O2 (in place of C) simultaneously with O in the tenor, implying that two semibreves in O2 = one in O—thus also a 2:1 ratio.

## Media

## Text Underlay

11. Gerber, Rebecca L. "Ligature and Notational Practices as Determining Factors in the Text Underlay of Fifteenth-Century Sacred Music." *Studi musicali* 20 (1991): 46-67.

During the 15th century text underlay varies from one source to another, and a diversity of approach probably existed. Aside from this, many ambiguities are present: words often appear undivided at the beginnings of phrases and it is unclear where a 2nd, 3rd, or 4th syllable should fall. Ligatures were inconsistently applied and in many instances were uncoordinated with text syllables. Between 1450 and 1480 did the presence of more ligatures in the lower voices indicate that these parts were vocalized (i.e. without text)?

## Keyboard Instruments

12. Horning, Joseph. "The Italian Organ: Part 1, from the Fifteenth to the Nineteenth Century." *American Organist* 25, no. 2 (February 1991): 50-57.

Fifteenth-century Italian organs had single manuals (commonly F-a") with pull-down pedal stops to sustain certain bass tones. An organ by Lorenzo di Prato (1475) contained distinct stops (unison, 8, 15, 19, 22, 26, 29, 33, 36), the lower four or five used discretely, the rest as compounds.

## Brass Instruments

13. Polk, Keith. "Augustein Schubinger and the Zinck: Innovation in Performance Practice." *Historic Brass Society Journal* 1 (1989): 83-92.

Polk's archival work on German wind musicians is bringing to light some significant new details concerning performance practice of the late 15th and early 16th centuries. A cornett and a trombone, singly or together, are seen occasionally to have participated in liturgical works with singers. This shows not only that instrumental musicians took part in sacred music but that they were able to read music.

## Tempo

- < Sherr, Richard. "The Performance of Josquin's *L'homme armé* Masses." Cited above as item 10.

## Altered Notes

## Accidentals

14. Bent, Margaret. "*Musica recta* and *musica ficta*." *Musica disciplina* 26 (1972): 73-100.

Theoretical and manuscript evidence concerning accidentals should be drawn upon complementarily. Melodic adjustments were usually cadential (\*Jean de Murs), while vertical were in respect to mi-fa simultaneities (\*Ugolino). Manuscripts reflect what happened to singers in their individual parts whenever irregularities and conflicts needed to be addressed. Bent suggests that conflicting signatures indicated a transposition of *recta* into *ficta*, i.e. of the whole frame of reference for singers.

15. Zager, Daniel. "From the Singer's Point of View: a Case Study in Hexachordal Solmization as a Guide to *Musica Recta* and *Musica Ficta* in Fifteenth-Century Vocal Music."

Renaissance singers performed not from scores, but from their individual parts, which meant that during rehearsals they would have had to alter their lines at times, especially to avoid simultaneous diminished or augmented intervals. Modern editions often fail to take into account such aspects as a singer's use of solmization and of transposed

hexachords. Ockeghem's "Et resurrexit" from *Missa l'homme armé* is taken as a case in point.

## THE SIXTEENTH CENTURY

### Media

#### Voices

16. Carey, Frank. "Composition for Equal Voices in the Sixteenth Century." *Journal of Musicology* 9 (1991): 300-342.

Shows that some mid-16th-century Italian vocal works were intentionally low in pitch, drawing upon men's voices, ATB. Certain of the voice parts appeared in relatively equal registers, a procedure described by \*Aaron (1516) as *a voci pari* (for equal voices) in distinction to *a voce piena* (using the full vocal range).

#### Keyboard Instruments

- < Horning, Joseph. "The Italian Organ: Part 1, from the Fifteenth to the Nineteenth Century." Cited above as item 12.

Reed stops (trumpets, regals), as well as independent pedal stops, began to appear on some 16th-century Italian organs.

### Added Notes

#### Ornamentation

17. Jacobs, Charles. "Ornamentation in Spanish Renaissance Vocal Music." *Performance Practice Review* 4 (1991): 116-85.

\*Cerone (with considerable borrowing from \*Zacconi) constitutes a valuable source for 16th-century vocal ornamentation. Ten chapters of Book 8 are discussed and the extensive diminutions included in these chapters transcribed.



## Altered Notes

### Accentuation

18. Wagner, Günther. "Zur Bedeutung von 'buono' und 'cattivo' bei Girolamo Diruta." *Die Musikforschung* 43 (1990): 245-7.

\*Diruta (1593) attempted to structure the essentially accentless time of the Renaissance by calling stressed notes "good" (fingered by 2 and 4), unstressed "bad" (fingered 1,3, and 5).

### Ornamentation

19. Hunter, Desmond. "The Function of Strokes in Sixteenth-Century Sources of English Keyboard Music." *Irish Musical Studies: Musicology in Ireland*. Edited by Gerard Gillen and Harry White. Dublin: Irish Academic Press, 1990, pp. 131-49.

Examines a number of English keyboard sources (ca. 1530-1570), including the Mulliner Book and the Fayrfax Manuscript, to establish a background for the use of oblique strokes. Initially the single stroke was introduced as a note correction, the double as an abbreviation, indicating the repetition of a previous figure. Only gradually did the strokes independently assume the implication of ornaments.

## Pitch and Tuning

### Pitch

- < Carey, Frank. "Composition for Equal Voices in the Sixteenth Century." Cited above as item 16.

### Tuning

20. Lindley, Mark. "An Historical Survey of Meantone Temperaments to 1620." *Early Keyboard Journal* 8 (1990): 5-31.

Describes the various temperaments used in the Renaissance and their differences in musical effect, e.g. in 1/4 meantone 3rds do not beat, in 1/5 and 1/6 3rds and 5ths beat similarly. Actually, a variety of possibilities were present, as may be seen in the approaches to tuning offered by \*Ramos, \*Spataro, \*Gaffurius, \*Schlick, \*Aaron, \*Lanfranco, \*Zarlino, \*Antegnati, and others.



## THE SEVENTEENTH CENTURY

## Composers

## Frescobaldi

21. Atticiati, Cesare. "La notazione dei trilli nelle musiche frescobaldiane per tastiera." *Rivista italiana di musicologia* 25 (1990): 61-99.

Frescobaldi tended to write out trills (only rarely adopting the symbol "t"). Three patterns were ubiquitous: *dcdcb*, *cdcdc*, *cdcdcb* (16ths, italics 32nds). These same formulas are found in his successors Bernardo Pasquini and especially Michelangelo Rossi, except that they often symbolized part or all of a pattern by means of "t" or "tr."

## Lully

22. De la Gorce, Jérôme. "Some Notes on Lully's Orchestra." *Jean-Baptiste Lully and the Music of the French Baroque: Essays in Honor of James R. Anthony*. Edited by John Hajdu Heyer. Cambridge: Cambridge University Press, 1989, pp. 99-112.

Information gathered from payment records and *livrets* reveals little change in scoring throughout the late 17th century (from Lully to Campra). The *grands violons* (74428) and the continuo instruments (e.g. in *Le triomphe de l'amour*, 2 harpsichords, 6 *basses de viole*, theorbos, lutes, *basse de violon*) afforded large-scale contrasts of tone color. Aside from these principal ensembles, groups of instruments occasionally appeared on stage: flutes and oboes (rural tableaux), trumpets and drums, sometimes oboes (military marches), or plucked strings (dreams and celestial scenes).

## Forms and Genres

## Madrigal Comedy

23. Farahat, Martha. "On the Staging of Madrigal Comedies." *Early Music History* 10 (1991): 123-43.

Despite Vecchi's statement concerning *L'Amfiparnaso*, "not for the eyes but for the ears," several madrigal comedies (1590 to 1630) were intended to be staged, especially certain of Banchieri's. His instructions for the presentation of *La*

*prudenza giovenile* (1607) calls for a curtain to conceal the singers and instruments, while a stage set and two costumed actors appeared in the foreground.

## Media

### Keyboard Instruments

24. Horning, Joseph. "The Italian Organ: Part 2, Registrations." *American Organist* 25, no. 9 (September 1991): 66-72.

Some familiarity with still-preserved 17th-century Italian organs offers the clearest guide to registration. The tremulant appeared as early as 1582, and \*Diruta and \*Antegnati recommended various 2- and 3-stop combinations. Pedal points can be high in pitch, which may conflict with voice-leading in the upper parts.

25. Van der Meer, John Henry. "Gestrichene Saitenklaviere." *Basler Jahrbuch für historische Musikpraxis* 13 (1989): 141-81.

Since Hans Haiden's *Geigenwerck* (1575) various changes have been made in hurdy-gurdy-type keyboard instruments.

### String Instruments

26. Carter, Stewart. "The String Tremolo in the 17th Century." *Early Music* 19 (1991): 43-59.

Traces the application of slurred tremolo during the 17th century, "a pulsating of the hand which has the bow" (Farina, 1627), or *tremolo col arco* (Marini, 1617). The device had something in common with organ tremolo (beating, or short belches of air). Later in the century Bononcini's and Corelli's repeated 8ths with slurs probably implied slurred tremolo. The device may have been carried over as well into vocal examples such as in Cesti's *Pomo d'oro* (1666) or Purcell's *King Arthur* (1691), in which repeated notes with a wavy line seem to indicate a kind of throbbing.

27. Myers, Herbert W. "Orchestral Bowing Technique." *Le ballet des fâcheux: Beauchamp's Music for Molière's Comedy*. Bloomington: Indiana University Press, 1991, pp. 11-25.

Principles of bowing derived from \*Muffat with amplifications by \*Montéclair and \*Dupont. Contains

illustrations of bowings in various types of pieces (dances, etc.).

#### Brass Instruments

28. Pinnock, Andrew, and Bruce Wood. "A Counterblast on English Trumpets." *Early Music* 19 (1991): 437-43.

When was the slide (or flat) trumpet introduced into England? In a 1691 concert it was still referred to as "a special instrument." And a concerto for three trumpets by Matteis (1685) contains no notes (other than three 8th-note b's) that cannot be played straight.

#### Instrumental Groups (Chamber Music)

29. Mangsen, Sandra. "Ad libitum Procedures in Instrumental Duos and Trios." *Early Music* 19 (1991): 28-40.

In 17th-century duos and trios one melodic instrument might substitute for another (violin *or* cornett, violone *or* bassoon) and one chordal instrument for another (theorbo *or* harpsichord). Aside from this, the basic scoring could change; for instance in Cazzati's "trios" (1669) the options included: 2 violins, violone, and b.c.; 2 violins and b.c.; violin, violone (or theorbo), and b.c.; and violin and b.c. Later in the century there was even an option between melodic and harmonic bass parts (violone *o* spinetta).

30. Selfridge-Field, Eleanor. "Instrumentation and Genre in Italian Music, 1600-1670." *Early Music* 19 (1991): 61-67.

Between 1600 and 1630 treble parts were often optional (e.g. violin *or* cornett), between 1630 and 1670 there was a wide choice between bass parts (theorbo, bassoon, trombone, etc.). Selfridge-Field points to two traditions: that of the Venetian sonata, wherein instruments tended to be specified (and particular virtuosic qualities explored), and that of the canzona, which more often simply called for a number of instruments (e.g. *canzoni à 2, 3, 4, 5, 6*) or else were for an indiscriminate combination (*per ogni sorte di stromenti*).

31. Thomas, Bernard. "Original Instrumentation in a German Manuscript of around 1600." *Leading Notes*, no. 2 (July 1991): 9-12.

Some five-part instrumental pieces in a Kassel ms. contain specific scoring that might be applied to other early



17th-century examples. Generally, shawms appear on the two upper staves, trombones on staves 3 and 4, and bassoons on the two lowest.

### Orchestra

32. Spitzer, John. "The Birth of the Orchestra in Rome—an Iconographic Study." *Early Music* 19 (1991): 9-27.

Examines the makeup of orchestral ensembles in Rome during the latter half of the 17th century from pictorial evidence. A considerable change took place between the Barberini festivities of 1656 and court celebrations of 1687. The earlier occasion shows an ensemble of about 10 musicians, mainly plucked strings, without a clear separation into families (strings, winds, singer). The later one shows an increase to 34, predominantly violin family instruments, with a doubling of parts, and the control of a single director (Corelli).

33. Houle, George. "The Orchestra." *Le ballet des fâcheux: Beauchamp's Music for Molière's Comedy*. Bloomington: Indiana University Press, 1991, pp. 9-10.

Five-part string orchestras of 1692 show a larger 25- (74428) and a smaller 18- (72324) member grouping. These instruments were indicated by clefs (g1, c1, c2, c3, f4). The lowest instruments were either *basses de viole* or cellos (double basses were not used prior to the early 18th century), and it is likely that the treble was doubled by oboes, the basses by 1 or 2 bassoons.

### Tempo

34. Harris-Warrick, Rebecca. "Interpretation of Pendulum Markings for 18th-Century French Dances." Lecture demonstration. National Early Music Association, August 1991, pp. 1-10.

In this demonstration the tempo markings of \*Loulié, \*L'Affilard, and Onzembray were tried out by dancers in respect to choreographies preserved in the Feuillet ms. (Bibliothèque de l'Opéra). The dancers found many of the tempos surprisingly fast, but nonetheless feasible by taking smaller steps, minimizing the *plié*, and so on.

**Added Notes****Ornamentation**

- < Atticiati, Cesare. "La notazione dei trilli nelle musiche frescobaldiane per tastiera." Cited above as item 21.
35. Butt, John. "Improvised Vocal Ornamentation and German Baroque Compositional Theory—an Approach to 'Historical' Performance Practice." *Journal of the Royal Musical Association* 16 (1991): 41-62.  
\*Bernhard's two treatises are sources for improvised diminution in Germany, as are studies by \*Herbst, \*Printz, and \*Ahle. \*Bernhard, for example, held that added figurations should not obscure structural dissonances.
- < Carter, Stewart. "The String Tremolo in the 17th Century." Cited above as item 26.
36. Dickey, Bruce. "L'accento: in Search of a Forgotten Ornament." *Historic Brass Society Journal* 3 (1991): 98-121.  
The ornament known as *accento* was defined in various ways by theorists from the late 16th to early 18th century (by \*Zacconi, \*Bovicelli, \*Rognoni, \*Praetorius, \*Mattheson, and others). It was a connective ornament often of two notes (but occasionally more), intervening between two melodic notes (e.g. b to c between b and d, or b to c between b and g). It was related to the French *accent*, described for instance by \*Hotteterre.
- < Neumann, Frederick. "The Vibrato Controversy." Cited below as item 71.

**Thorough Bass**

37. Mattax, Charlotte. "Translator's Commentary." *Accompaniment on Theorbo and Harpsichord: Denis Delair's Treatise of 1690: a Translation with Commentary*. Bloomington: Indiana University Press, 1991, pp. 1-28.  
\*Delair's is among the earliest French treatises on thorough bass, and among the few to describe the technique of playing theorbo, its ornaments, arpeggiation, and spacing of notes.



## Pitch and Tuning

### Tuning

- < Haynes, Bruce. "Beyond Temperament: Non-Keyboard Intonation in the 17th and 18th Centuries." Cited below as item 50.

## THE EARLY EIGHTEENTH CENTURY

### Composers

#### Vivaldi

38. Holmes, William C. "Venetian Theaters during Vivaldi's Era." *Opera and Vivaldi*. Edited by Michael Collins and Elise K. Kirk. Austin: Univ. of Texas Press, 1984, pp. 131-48.

During the 17th century opera staging progressed from symmetrical (as in Giacomo Torelli) to asymmetrical (Ferdinando Galli-Bibiena), from the use of a single central vanishing-point to multiple vanishing points. By Vivaldi's time (24 of Vivaldi's operas were mounted at Sant'Angelo and other opera houses 1714-1739) elaborate staging had declined and the major theaters in Venice had shrunk from 12 to 6.

#### Handel

##### Handel's Thorough Bass

39. Ledbetter, David. *Continuo Playing according to Handel, His Figured Bass Exercises: with a Commentary by David Ledbetter*. Oxford: Clarendon Press, 1990. 106p.

A set of basses with figures, presumably by Handel. Ledbetter adds comments on how to realize them (and adds 40 pp. of model harmonizations) based mainly on \*Gasparini and \*Heinichen.

## J.S. Bach

## Bach's Voices and Instruments

40. Schulze, Hans-Joachim. "Wunschdenken und Wirklichkeit: nochmals zur Frage des Doppelaccompagnements in Kirchenmusikaufführungen der Bach-Zeit." *Bach-Jahrbuch* 75 (1989): 231-33.

A Weissenfels document of 1724 spoke of the need for a fundamental instrument aside from the organ so that the beat could be observed. For Schulze this means that a cembalo, as well as an organ, was present in Bach's church music. In this regard it would also seem significant that a harpsichord was kept playable in each of Bach's Leipzig churches.

## Bach's Keyboard Instruments

41. Badura-Skoda, Eva. "Komponierte J. S. Bach 'Hammerklavier-Konzerte'?" *Bach-Jahrbuch* 77 (1991): 159-71.

Offers evidence that the term *cembalo* was generic in the 18th century and stood for either harpsichord or piano (e.g. Cristofori's *cembalo che fa il piano e forte* in 1698). Thus the "neuer clavicymbel" which Bach performed on at a Leipzig collegium concert in 1733 was very likely a *Hammerklavier* (i.e. an instrument with piano and forte capability). And this is true as well of subsequent "cembalo" works by Bach, with the exception of the Italian Concerto and Goldberg Variations, which call for two manuals.

## Bach's Brass Instruments

42. Smithers, Don L. "Die Verwendung der Blechblasinstrumente bei J. S. Bach unter besonderer Berücksichtigung der *tromba da tirarsi*": kritische Anmerkungen zum gleichnamigen Aufsatz von Thomas G. MacCracken." *Bach-Jahrbuch* 76 (1990): 37-51.

Considers problems of realizing parts in Bach's cantatas calling for *tromba* (or *corno*) *da tirarsi* (an instrument distinct in Leipzig from a discant or alto trombone). Some degrees in Bach lay outside the overtone series (b' as neighbor to c''), but appear only incidentally and can be lipped. The normal D trumpet could also be transposed by crooks to accomodate different keys.

Bach's Orchestra

43. Rifkin, Joshua. "More (and Less) on Bach's Orchestra." *Performance Practice Review* 4 (1991): 5-13.

Argues against Schulze's idea that Bach utilized several performers on each line (whether strings or voices). Rifkin doubts that in many instances even doubling was present. In Weimar and Cöthen sources, for example, only one copy is preserved for each violin and for each vocal part.

Bach's Ornaments

44. Fuchs, Josef Rainerius. "Halbtonglissando und Imitation des Orgeltremulanten in Bachs Musik?" *Die Musikforschung* 43 (1990): 247-52.

Concerns two puzzling notational details in Bach: (1) wavy lines above two notes a half-step apart, (2) slurs over repeated 8th notes. Occurring in vocal works, the first has been interpreted by Moens-Haenen as a glissando, the second by \*Walther (1708) as a tremolo. Fuchs cites examples of each in keyboard works, however, in which these interpretations cannot apply.

D. Scarlatti

45. Sachs, Barbara. "Scarlatti's tremulo." *Early Music* 19 (1991): 91-93.

Scarlatti's *tremulo* (*tre*) may have emulated the string tremolo, which goes back to Marini (1617). \*Pasquali describes the playing of one key on the harpsichord by three fingers "as quickly as the quill permits."

Media

Keyboard Instruments

- < Van der Meer, John Henry. "Gestrichene Saitenklavier." Cited above as item 25

Percussion Instruments

- < Bowles, Edmund A. "The Double, Double, Double Beat of the Thundering Drum: the Timpani in Early Music." Cited below as item 79.

Timpani were smaller (ca. 20"-23" for Bach and Handel), wooden-headed sticks were common (and for *ff* they persisted until ca. 1850), strokes were to the center (nearer the rim only with Haydn and thereafter), and embel-

ishments seem frequently to have been added to the written-out parts.

#### Continuo Instruments

46. Cyr, Mary. "Declamation and Expressive Singing in Recitative." *Opera and Vivaldi*. Edited by Michael Collins and Elisa K. Kirk. Austin: Univ. of Texas Press, 1984, pp. 233-57.

Draws distinctions between French and Italian recitative, the French being more deliberate, more frequently ornamented, and more changeable in its meter. More is known concerning the French than the Italian continuo; in France a *petit choeur* (harp, 1-3 cellos, 1 double bass) was augmented to a *grand choeur* (up to 8 additional cellos) when more sound was needed.

#### Tempo

- < Harris-Warrick, Rebecca. "Interpretation of Pendulum Markings for 18th-Century French Dances." Cited above as item 34.

#### Added Notes

##### Ornamentation

47. Brown, Howard Mayer. "Embellishing Eighteenth-Century Arias: on Cadenzas." *Opera and Vivaldi*. Edited by Michael Collins and Elise K. Kirk. Austin: Univ. of Texas Press, 1984, pp. 258-76.

Compares two written-out cadenzas. The first, by Faustina Bordoni, accords with many of the prescriptions of theorists: it is of modest length, metrically free, and appropriate to a particular affect. The second, by Farinelli, on the contrary, is inordinately lengthy, measured, and intended for virtuoso display rather than to convey a given feeling.

- < Dickey, Bruce. "*L'accento*: in Search of a Forgotten Ornament." Cited above as item 36.

##### Thorough Bass

48. Collins, Michael. "Cadential Structures and Accompanimental Practices in Eighteenth-Century Italian Recitative." *Opera and Vivaldi*. Edited by Michael Collins



and Elise K. Kirk. Austin: Univ. of Texas Press, 1984, pp. 211-32.

From written-out realizations of recitative cadences by Handel, A. Scarlatti and others it is shown that they were sometimes undelayed (i.e. with the accompanimental V-I overlapping the conclusion of the phrase in the voice) and sometimes delayed (following the voice). Undelayed cadences at times created bizarre clashes (*bizzarie* according to \*Gasparini), e.g. e g# b simultaneously with a in the voice. Collins presents evidence, however, that such *acciacature* were intended to be arpeggiated.

### Altered Notes

#### Articulation

49. Peterman, Lewis E., Jr. "Michel Blavet's Breathing Marks: a Rare Source for Musical Phrasing in Eighteenth-Century France." *Performance Practice Review* 4 (1991): 186-98.

Blavet's *Recueils de pièces* and *Six Sonates* (op. 2) contain hundreds of breath marks, indicated by "h" (*haleine*). From these Peterman constructs guidelines for articulating 18th-century French music in general (i.e. according to melodic leaps, rhythmic patterns, harmonic cadences, textural changes, dynamic shifts, etc.).

### Pitch and Tuning

#### Tuning

50. Haynes, Bruce. "Beyond Temperament: Non-Keyboard Intonation in the 17th and 18th Centuries." *Early Music* 19 (1991): 357-81.

During the 17th and 18th century, a number of musicians (e.g. Quantz and W. A. Mozart) appreciated the difference between semitones major and minor. Strings and winds were able to realize flats higher and sharps lower (e.g. e<sup>b</sup> as a comma above d#). A problem, however, lay in adjusting these instruments to keyboards unable to make this distinction, unless split keys were utilized.



## THE LATE EIGHTEENTH CENTURY

## General Studies

## Surveys

51. Rudolf, Max. "Good Taste in Music and Related Matters." *Journal of the Conductor's Guild* 2, nos. 1,2 (Winter, Spring 1990): 2-8.

In the 18th century a number of theorists pointed to the importance of taste. \*Rousseau (1768) devoted two pages to the topic. \*Quantz referred to differences in national taste (most notably between the French and Italians—the Germans were said to have had "mixed taste"). More specifically performance-oriented were \*Mattheson (1739), who found evidence of good taste in the avoiding of excessive embellishments, or \*L. Mozart, who found it in proper bowing and in the development of a singing style on the violin.

## Composers

## Haydn

52. Temperley, Nicholas. "Haydn's Tempos in *The Creation*." *Early Music* 19 (1991): 235-45.

Tempi for numbers in *The Creation* were provided in 1813 by Salieri, who directed Vienna performances in 1798, and in 1832 by Sigismund Neukomm, who had been a pupil of Haydn. These tempi are on the whole faster than today's.

## J.C. Bach

53. Maunder, Richard. "J.C. Bach and the Early Piano in London." *Journal of the Royal Musical Association* 116 (1991): 201-10.

In J.C. Bach's *Six Lessons* (1766) the piano seems to have been the preferred instrument in that one section has a crescendo, another a *f* emphasis on two notes within a *p* passage. Bach's London performance (1768) on a "Piano Forte" could have been on a Zumpe square model (of which an early London example had been made in 1766). But the *Concertos*, op. 7 (1770), with an orchestra containing horns

and oboes, very likely required a grand—Maunder points out that Backers grands were available in London by the 1770s.

#### Billings

- < Kroeger, Karl. "Performance Practice in Early American Psalmody." Cited below as item 66.

#### Mozart

##### Mozart's Voices

54. Bauman, Thomas. "Mozart's Belmonte." *Early Music* 19 (1991): 557-63.

Joseph Adamberger created Belmonte, and Mozart intended to "fit an aria to an individual singer's voice" (letter of 28 February 1778). Still, it is difficult to ascertain much about any of Mozart's singers, having to rely as we do on contemporary accounts or on the scores themselves.

55. Campana, Alessandra. "Mozart's Italian *buffo* Singers." *Early Music* 19 (1991): 580-83.

A new kind of singer came on the scene in the 1770s, favoring verisimilitude over the (baroque) improvising of ornaments. Parts labelled *buffo* or *mezzo carattere* (these often interchangeably) now appeared in libretti. The Italian singers for whom Mozart wrote in Vienna and Prague specialized in *buffo*. The parts were more limited in range than earlier; and it may be, for example, that the designation "tenor" had more to do with a color or style than with a particular range.

56. Gidwitz, Patricia Lewy. "Ich bin die erste Sängerin': Vocal Profiles of Two Mozart Sopranos." *Early Music* 19 (1991): 565-79.

Mozart exploited the high range of Aloysia Weber Lange, moving often above c''' and occasionally to g''' and a''', while taking as her most characteristic register b' to f#'. His accompaniments were quite transparent in deference to the lightness and cantabile of her voice—she was literally "Madame Silberklang" (her role in *Der Schauspieldirektor*). For Catarina Cavalieri ("Madame Herz" in the same opera) Mozart's writing was more athletic, and the frequent doubling of her vocal line by instruments reinforced her

strength. Her arias were somewhat lower than Lange's, with an upper limit of d''' and a characteristic register of g' to d''.

57. Hay, Beverly. "Dorothea Bussani and the Miscasting of Despina." *NATS Journal* 47, no. 5 (May/June 1991): 14, 15; 45, 46.

Mozart designated all female roles "soprano" regardless of tessitura. Dorothea (Sardi) Bussani created the roles of Cherubino and Despina, parts in which the tessitura differs; however, the emphasis on middle register in both shows her to have been (what is now called) a mezzo.

#### Mozart's Keyboard Instruments

58. Troeger, Richard. "Mozart's Piano and the Modern Grand." *Clavier* 30, no. 10 (December 1991): 18-23.

Viennese pianos with their rapid drop-off of sound project *diminuendi* and *appoggiaturas* more effectively than does a modern piano. They are also distinguished by their greater clarity (especially in the lower register) and their variety of timbre across the range. Many included a mute stop (*moderator*) that moved a strip of cloth between the hammers and strings.

#### Mozart's Orchestra

59. Zaslaw, Neal. "Mozart's Orchestral Flutes and Oboes." *Mozart Studies*. Edited by Cliff Eisen. Oxford: Clarendon Press, 1991, pp. 201-11.

During the 1760s and 1770s the norm was 2 oboes (expected at times to substitute as 2 flutes as well), in the 1780s 1 flute and 2 oboes (as in many of Mozart's symphonies and concertos), and in the 1790s 2 flutes and 2 oboes—these changes matching increases in the number of violins. Many works for the theater, however, called for 2 flutes and 2 oboes relatively early, very likely because of different acoustical conditions than were encountered in concert halls or palace chambers.

#### Mozart's Tempi

60. Marty, Jean-Pierre. "Mozart's Tempo Indications and Problems of Interpretation." *Perspectives on Mozart Performance*. Edited by R. Larry Todd and Peter Williams. Cambridge: Cambridge University Press, 1991, pp. 55-73.



Marty builds upon Mozart's distinction between tempo and time (Miss Stein "will never obtain tempo because she does not play in time"). A sense of tempo arises from the texture and the flow, from the organic role of the note values, i.e. from the "time." Marty compares the opening "Adagios" of the Prague (C) and E<sup>b</sup> (♭) Symphonies. In the E<sup>b</sup> Symphony the half note is the basic unit, in the Prague the quarter. In the latter an emphasis on quicker note values (quarter, 8th) necessitates a slower tempo.

#### Mozart's Improvisation

61. Melkus, Eduard. "On the Problem of Cadenzas in Mozart's Violin Concertos." *Perspectives on Mozart Performance*. Edited by R. Larry Todd and Peter Williams. Cambridge: Cambridge University Press, 1991, pp. 74-91.  
None of Mozart's cadenzas for solo violin survive. Taking \*Baillot's (1830) suggestions and Mozart's existing piano cadenzas as a basis, Melkus lays out a possible scheme. Late 18th-century violin cadenzas found in didactic works by \*Schweigl, \*Borghi, and \*Kauer afford a comparison.
  
62. Wolff, Christoph. "Cadenzas and Styles of Improvisation in Mozart's Piano Concertos." *Perspectives on Mozart Performance*. Edited by R. Larry Todd and Peter Williams. Cambridge: Cambridge University Press, 1991, pp. 228-38.  
In the concertos for the Vienna years (after 1783) Mozart did not improvise cadenzas (he may have done so in Salzburg), but relied on carefully prepared versions. That he wrote out his cadenzas for students is untenable.
  
63. Fetsch, Wolfgang. "Cadenzas in the Mozart Concertos." *Clavier* 30, no. 10 (December 1991): 13-17.  
Provides a useful table of figures used by Mozart in his own (written-out) cadenzas. The table reveals that Mozart devised fresh figures rather than deriving them from the movement in question.

#### Mozart's Ornaments

64. Badura-Skoda, Paul. "Mozart's Trills." *Perspectives on Mozart Performance*. Edited by R. Larry Todd and Peter Williams. Cambridge: Cambridge University Press, 1991, pp. 1-26.



Mozart's trill sign can have five meanings: (1,2) a long trill (rapid, even, with a turned ending) with upper or main note start; (3) a short trill on the main note (i.e. a *schneller* of the utmost speed); (4) a short, upper appoggiatura; (5) a turn with upper note start. \*Clementi's table can serve as a primary source.

65. Neumann, Frederick. "A New Look at Mozart's Prosodic Appoggiatura." *Perspectives on Mozart Performance*. Edited by R. Larry Todd and Peter Williams. Cambridge: Cambridge University Press, 1991, pp. 92-116.

A countering of Crutchfield's idea that in Mozart's recitatives as well as in his arias any feminine ending followed by punctuation or by a rest *must* have an appoggiatura. As Neumann points out, most theorists (\*Agricola, \*Rellstab, \*Salieri) say "sometimes," but not "always." Particularly with exclamations of invective (\*Mancini) an added appoggiatura would weaken the effect, as for example in Donna Anna's "Or sai chi l'onore."

## Forms and Genres

### Gregorian Chant

- < Wallon, Simone. "Notes on the Performance of Plain Chant in France from 1750 to 1850." Cited below as item 78.

### American Music

66. Kroeger, Karl. "Performance Practice in Early American Psalmody." *The Continental Harmony* (1794). Vol. 4. The Complete Works of William Billings. Boston: American Musicological Society and Colonial Society of Massachusetts, 1990, xxxiii-lxiv.

A thorough summary of performance directives in New England tune books (1770 to 1820), such as by \*Billings, \*Law, \*Jocelin and Doolittle, and \*Read. The compilers quite consistently advocate a straight, vibratoless tone, accents that follow the text, tempo determined by time signatures (unless modified by a word such as *andante*), dynamics that increase on repeated phrases, and the suitability of accompanying with various instruments (cello, violin, clarinet, flute, bassoon, e.g.) since organs were frequently unavailable.

## Media

## Keyboard Instruments

- < Maunder, Richard. "J.C. Bach and the Early Piano in London." Cited above as item 53.

## String Instruments

- < Barbieri, Patrizio. "Violin Intonation: a Historical Survey." Cited below as item 73.

67. Stowell, Robin. "Leopold Mozart Revised: Articulation in Violin Playing during the Second Half of the Eighteenth Century." *Perspectives in Mozart Performance*. Edited by R. Larry Todd and Peter Williams. Cambridge: Cambridge University Press, 1991, pp. 126-57.

\*L. Mozart went through four editions by 1800, the revisions reflecting general changes in performance. The more detached, separately bowed style of the mid-18th century gradually moved toward the more legato manner of the late century.

## Brass Instruments

68. Seraphinoff, Richard. "Early Horn Mouthpieces." *Historic Brass Society Journal* 1 (1989): 93-97.

French mouthpieces of the late 18th century produce a smoothness of articulation and a lovely, veiled sound. Horn players of the time specialized either in higher or lower parts, using respectively mouthpieces of smaller or larger inner rim diameter.

## Tempo

69. Neumann, Frederick. "How Fast Should Classical Minuets Be Played?" *Historical Performance* 4 (1991): 3-13.

By mid-18th century the minuet had slowed to a moderate pace. \*D'Alembert gave it a tempo of *modéré*, \*Türk of *mässig geschwind*, and \*Koch (1802) of *merklich langsamer* (than allegro), and it was most often "allegretto" when marked by Haydn or Mozart. On this basis, Neumann challenges Hummel's and Czerny's later MM markings of Haydn and Mozart minuets as too fast, and probably under the spell of the Beethoven scherzo. Concerning the mechanical clock of Niemecz (1796 or later), on which Haydn minuets were "recorded," Neumann points out that it

can be set at different speeds. Finally, trios need to conform with the tempo of the minuet itself, as \*Sulzer (1778-1779) points out.

### Added Notes

#### Improvisation

70. Whitmore, Philip. *Unpremeditated Art: the Cadenza in the Classical Keyboard Concerto*. Oxford: Clarendon Press, 1991. xix, 227 p.

From the available evidence Whitmore formulates what the cadenza was like in the 18th century, its many forms, its problems of realization, and its various subsidiary types such as the *perfidia* (Corelli), *capriccio* (Locatelli), or *Eingang* (Mozart). The development of the cadenza is traced from the early "ad libitum" type (*cadenza fiorita*), closely allied to vocal extemporizations over a static bass during the 1710s to 1730s, to the "integrated" cadenzas (thematically related to the movement itself as well as being harmonically more adventurous) of the later C. P. E. Bach, of Mozart, and of Beethoven, to the virtuosic (display) cadenzas of Clementi, Dussek, and their successors. Whitmore provides a wealth of theoretical background, including descriptions of vocal cadenzas by \*Tosi, \*J. F. Agricola, and \*Hiller, and of instrumental by \*Quantz, \*Türk, and others.

#### Ornamentation

71. Neumann, Frederick. "The Vibrato Controversy." *Performance Practice Review* 4 (1991): 14-27.

Points to a quality of *sonance*, the fusing (or reducing) of a certain degree of vibrato into an aural sensation of a single and (richer) tone. On strings this is about a quarter tone, in the voice about a half tone, above and below the designated pitch. This degree of pitch oscillation was not only recognized but praised by a number of musicians, including \*M. Agricola, \*Ganassi, \*Praetorius, and \*W. A. Mozart. At the same time, excessive oscillation—i.e. beyond *sonance*—was condemned by many, including \*M. Agricola, \*Bernhard, \*L. Mozart, and \*W. A. Mozart. Thus Neumann concludes that early music proponents who attempt to sing or play with a straight, vibrato-less tone, devoid of any oscillation are misguided.



72. Zaslaw, Neal. "Vibrato in Eighteenth-Century Orchestras." *Performance Practice Review* 4 (1991): 28-33. (Excerpted from Zaslaw's book, *Mozart's Symphonies: Context, Performance Practice, Reception*, Oxford, 1989, pp. 473-81.)

Vibrato was frowned upon in orchestral playing, e.g. by \*Bremner, who said it "May be used here and there as an ornament by a soloist but has no place in orchestral playing." Indeed, many writers reacted negatively to the use of vibrato in general, using words such as "defect," "trembling," "palsy," "paralytic," or "contrary to nature."

## Altered Notes

### Articulation

- < Stowell, Robin. "Leopold Mozart Revised: Articulation in Violin Playing during the Second Half of the Eighteenth Century." Cited above as item 67.

## Pitch and Tuning

### Tuning

73. Barbieri, Patrizio. "Violin Intonation: a Historical Survey." *Early Music* 19 (1991): 69-88.

String players, at least until the mid-18th century, performed in just or meantone, wherein the enharmonic d# sounded higher than e<sup>b</sup>. Subsequently they adopted a "Pythagorean" or "expressive" tuning, in which d# was higher than e<sup>b</sup> (the tonic pulled the leading tone upward, b6 pulled the lowered 7 downward). \*Galeazzi noted the change with surprise and \*Campagnoli was the first to prescribe it (in his violin method circulated from the early 1790s, but published later, in 1824). In the 19th century the new intonation was made fashionable by \*Romberg.



## THE NINETEENTH CENTURY

## Composers

## Beethoven

## Beethoven's Keyboard Instruments

74. Szász, Tibor. "Figured Bass in Beethoven's 'Emperor' Concerto: Basso continuo or Orchestral Cues." *Early Keyboard Journal* 6 (1988): 5-71.

A recently discovered ms. of Beethoven's Emperor Concerto (1st mvt.) shows a distinction between a regular basso continuo line (in large-sized notes) and orchestral cues (in small-size notes). Keyboard accompaniment was normal in the main tutti, and a special notational effort was made when it was to remain silent (as in the 2nd mvt. of Piano Concerto no. 4). *Tasto solo* implied a cessation of right hand activity.

## Beethoven's Tempi

75. Brown, Clive. "Historical Performance, Metronome Marks, and Tempo in Beethoven's Symphonies." *Early Music* 19 (1991): 247-58.

Performances on period instruments have not only vindicated Beethoven's scoring, but have shown that his MM markings can be musically effective (e.g. in Norrington's renditions). Two questionable markings in Symphony no. 9 (for ii/trio and iv/*alla marcia*) are considered in respect to markings of similar Beethoven movements. Brown concludes that each has come down to us at half the correct speed—ii/trio should be "whole," not "half" note at 116, and iv/*alla marcia* should be "dotted half", not "dotted quarter" at 84.

## Schumann

76. Girton, Irene. "*Dichterliebe* and the Transposition Dilemma." *NATS Journal* 48, no. 1 (Sep./Oct. 1991): 10-15.

Song cycles are often transposed inconsistently, as is *Dichterliebe* in the Peters edition, where songs 1-6 are placed down a whole step, 7 at pitch, 8 down a minor 3rd, etc.

Girton demonstrates how such a succession obliterates Schumann's carefully worked-out inter-song tonal relations.

## Verdi

- < Jensen, Luke. "The Emergence of the Modern Conductor in 19th-Century Italian Opera." Cited below as item 80.

## Brahms

77. May, Stephen M. "Tempo in Brahms' Op. 122." *Diapason* 82, no. 3 (Mar. 1991): 12-14.

Brahms's chorale preludes, op. 122, mainly lack tempo headings, but fall into a 17th-18th century convention, whereby the chorale tempo was determined on the basis of its text—the title designated the tempo. In Brahms's examples the performer should also be attentive to whether the tune is in quarter or half notes, since one or the other sets the basic tempo.

## Forms and Genres

### Gregorian Chant

78. Wallon, Simone. "Notes on the Performance of Plain Chant in France from 1750 to 1850." *Sacred Music* 107, no. 4 (Winter 1980): 3-8.

Considers how chant was performed in France prior to the Solesmes restoration: in bass-voice range, with dragging tempos, provincial pronunciation, and a doubling of the chant melodies by a serpent (later an ophicleide). Excessive ornamenting as well very likely reflected the Medici editions.

## Media

### Percussion Instruments

79. Bowles, Edmund A. "The Double, Double, Double Beat of the Thundering Drum: the Timpani in Early Music." *Early Music* 19 (1991): 419-36.

The 19th century saw decisive changes in timpani: diameters increased (23"-27"), heads became thinner and more uniform, sponge-headed (France, 1820s), then piano-felt sticks were utilized, and embellishments or additions to the written parts were applied far less.

**Conducting**

80. Jensen, Luke. "The Emergence of the Modern Conductor in 19th-Century Italian Opera." *Performance Practice Review* 4 (1991): 34-63.

In France baton conducting began to gain the ascendancy in the 1820s and 1830s; in Italy, however, operatic productions remained largely collaborative until mid-century. The *maestro concertatore* prepared the singers, while the *violino principale* directed the orchestra (using cues in his own violin part). The two roles were only gradually combined. Angelo Mariani was a case in point: as director of Verdi's *Aroldo*, *Un ballo in maschera*, and *Don Carlos* he came to use a full score and was attentive to every detail.

**Altered Notes****Articulation**

81. Beck, Crafton. "The Dot as a Nondurational Sign of Articulation and Accent." *Music Research Forum* (Univ. of Cincinnati) 5 (1990): 63-78.

The dot does not always imply simply staccato. For example, in Debussy it appears with whole notes, in Chopin with pedalled notes, in Liszt at times interchangeably with accents.

## THE TWENTIETH CENTURY

**Altered Notes****Articulation**

- < Beck, Crafton. "The Dot as a Nondurational Sign of Articulation." Cited above as item 81.

## REFLECTIONS ON PERFORMANCE PRACTICE

82. Dipert, Randall R. "The Composer's Intentions: an Examination of Their Relevance for Performance." *Musical Quarterly* 66 (1980): 205-18.

Dipert perceives a composer's intentions as having operated on various levels: "lower level" aspects, such as kind of instrument, pitch, tempo, etc., and those of a "higher level," such as the expression conveyed from performer to listener. The "lower level" may be preserved by stuffy early music performers, while missing the "higher"; conversely some performers (e.g. Stokowski) may bypass the "lower" yet nevertheless effectively communicate to an audience. On this basis Dipert challenges whether we have a moral obligation to hold to the lower level aspects, even if they were part of a composer's intentions.

83. Jackson, Roland. "Performance Practice and Its Critics—the Debate Goes On." *Performance Practice Review* 4 (1991): 112-15.

A difference of views, Zaslaw's and Taruskin's, surfaced during the Mozart Bicentennial Conference in Lincoln Center (May 1991). Zaslaw maintained that a composer's original conception often became distorted in later performances. Taruskin, on the contrary, that such later presentations had a validity of their own. Taruskin thus sides with the recent subjectivist approach, whereby it is not the original work (the written text) but its later interpretations that are meaningful. How is this to be reconciled with performance practice, a field which (over the past 75 years) has assigned validity to how a work was *originally* conceived and performed?

84. Lockwood, Lewis. "Performance and 'Authenticity'." *Early Music* 19 (1991): 501-508.

Sees the possibility of combining a performance on early instruments with the high aesthetic aims of an artful performance. Some engagement with a work's background (Tomlinson) and with autographs and sketches would aid in this process, "so that," as Mozart wrote (letter of 17 January 1778), "one might believe that the performer himself composed the piece."



85. Lubin, Steven. "Authenticity Briefly Revisited." *Historical Performance* 4 (1991): 41-47.

Considers five performance practice problems: (1) the adopting of early instruments may represent a fixation with sound to the neglect of other aspects; (2) contemporary treatises often present rudimentary or "small-scale" elements, neglecting "large-scale" (or Schenkerian) multi-dimensional levels; (3) a modern interpreter has been exposed to several historical periods—here Lubin stresses the importance of undistractedly focusing on the historical moment of a composition; (4) each period has its own ethos, which we need to make a part of our own sphere of experience (e.g. a yearning for the tonic in Mozart); (5) each musical work has an emotional impact that must be grasped by the performer.

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Herbst, Johann Andreas. *Musica practica*. Nuremberg, 1642. (diminutions, vocal ornamentation)

35

Hiller, Johann Adam. *Anweisung zum musikalisch zierlichen Gesange*. Leipzig, 1780. (cadenza)

70

Hotteterre, Jacques. *L'art de préluder sur la flûte traversière, sur la flûte à bec, sur le haubois, et autres instrumens de dessus*. Paris, 1719. (ornamentation)

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