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Classic Flute Performance

Tromlitz on Playing the Flute: a Résumé

Jane Bowers

Johann Georg Tromlitz's *Ausführlicher und gründlicher Unterricht die Flöte zu spielen*¹ is a treatise of primary importance, conveying not only essential details concerning flute playing in the late 18th century, but also a number of pertinent facts concerning performance practice in general during this time. For modern-day musicians, especially flutists, it is as essential for study as is Johann Joachim Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen* published about forty years earlier.² Since Tromlitz used Quantz's work as his model—retaining what he felt to be correct, while adding to or arguing against certain of Quantz's points—the *Unterricht* serves as a valuable gauge against which we can check the relevance of many of Quantz's statements as they pertain to the late Classic period.³

¹Leipzig: Adam Friedrich Böhme, 1791. Facsimile edition, Amsterdam: Frits Knuf, 1973.

²Berlin: Johann Friedrich Voss, 1752. Trans. by Edward R. Reilly as [Johann Joachim Quantz] *On Playing the Flute* (New York: Free Press, 1966).

³Thomas Warner points this out and provides a useful survey in "Tromlitz's Flute Treatise: a Neglected Source of Eighteenth-Century Performance Practice," in *A Musical Offering: Essays in Honor of Martin Bernstein*, ed. Edward H. Clinkscale and Claire Brook (New York: Pendragon Press, 1977), 264.

Happily, Tromlitz's treatise has now become available to the modern reader in a new and elegant translation by Ardal Powell.⁴ In his "Translator's Note" Powell states that he attempted to transmit Tromlitz's ideas as faithfully as possible while at the same time making use of synonyms and paraphrases to temper the author's sometimes "irksomely repetitive style." By conveying the sense rather than adhering strictly to Tromlitz's original wording, Powell has given us a text that is indeed not only clear but also a delight to read.⁵

Tromlitz on Practicing

Tromlitz's style itself is direct and personable. Throughout, Tromlitz speaks directly to the student. His aim is to make everything clear enough from the very beginning, so that even if the student has just played his first note, he can arrive at the final goal without further instruction (pp. 9-10). (*Nota bene*: Tromlitz always speaks of the student as male.) Tromlitz not only discusses principles, he also provides copious examples and gives detailed advice on how to practice. For example, in his chapter on executing fast and very fast passages (according to Tromlitz, this technique was erroneously called "double tonguing") he states:

This articulation can best be practised on the figures as in the first example, in which a number of notes are written on one line or space; therefore stick with it until you are able to make them clearly and beautifully, and finally very fast, and then take the other passages and you will soon become aware of how much the tongue will have learned from the first exercise. Pay special attention to the fingers in those exercises in which the passages make steps or leaps, so that they move simultaneously with the tongue, otherwise it is a mess; for it is difficult [also] in the fastest passages to move the fingers and

⁴*The Virtuoso Flute-Player* by Johann George Tromlitz, translated and edited by Ardal Powell, with an introduction by Eileen Hadidian. Cambridge: Cambridge University Press, 1991 (xxvi, 338p.). Cambridge Musical Texts and Monographs. Powell's is not the first translation of the *Unterricht* into English. Eileen Hadidian translated more than half the treatise, specifically those chapters focusing on performance practice, in *Johann George Tromlitz's Flute Treatise: Evidences of Late Eighteenth Century Performance Practice* (Ann Arbor: University Microfilms, 1979), and Linda Bishop Hartig translated the entire treatise in *Johann George Tromlitz's "Unterricht die Flöte zu Spielen": a Translation and Comparative Study* (Ann Arbor: University Microfilms, 1982).

⁵In the ensuing discussion page references are to those in Powell's translation.

tongue meticulously together so that one does not come earlier or later than the other. Of course it takes a long time and demands much time and daily practice to become master of this; only ceaseless application conquers the difficulties (pp. 200-201).

Tromlitz's account of his own personal experience in mastering flute technique is one of the most engaging aspects of his treatise. He tells us, for example, that he made a resolution to master fast tonguing, and thus chose a concerto of Quantz's containing uninterrupted "so-called double tongues," and wrote three solos for himself containing a large amount of similar articulation. Playing these pieces for two hours every day for six months, he carefully noticed, examined, and studied each little note so that everything became beautifully clear. Although the practice became very tiresome to him, and "after playing for a long time it aroused my disgust just to see those pieces lying around," he kept his word. It paid off! After the practice period had ended, his listeners found far more skill, clarity, and facility in the passages than they had before. In fact, when he played the concerto in public, it awoke universal amazement (p. 201).

On Tone Quality

Although undoubtedly exaggerated and colored by his predilection for satire, Tromlitz's view of how many people played the flute in his day sheds some light on contemporary tone quality and standards. Thus, in his "Foreword" he writes:

Many people play without really knowing what is involved; they have no mastery either of tone or accurate intonation; they know nothing of any of the rules proper to good performance . . . Since their tone is uneven, limping, or bright and dull by turns, the notes when joined up cannot be otherwise than limping, and since they do not know how to join the notes up properly, their playing is either sticky and droning, or lumpy and stumbling. For the most part their tone is wooden, hissing or bungling, without marrow, shrieking in the high register and practically inaudible in the low; or they squeeze it out so narrow and thin that everything full and manly is quite absent; this means that they also play always in one colour, and cannot make a *piano* and *pianissimo* or *forte*, which is in any case very difficult on this instrument; and all this is the result of lack of knowledge of the correct kind of sound and how to produce it (pp. 5-6).

In this passage, Tromlitz touches on many matters close to his heart as a musician and flute player.

Among Tromlitz's most desired qualities in flute playing were a full and well-focused low register and a fine and beautiful high register (p. 47). He stressed that not all persons were fond of the same kind of tone, and that tone is a matter of taste. Yet he claimed that "the only model on which an instrumentalist should form his tone is a beautiful human voice; and as far as I am concerned a human voice that is beautiful is one that is bright, full and resonant, of masculine strength, but not shrieking; soft, but not hollow; in short, for me a beautiful voice is full of timbre, rounded, singing, soft and flexible" (p. 111). In addition, evenness of tone is strongly recommended:

It is also not sufficient to be able to make only a few notes bright and beautiful, and the others dull and dead. This gives rise to an unevenness which is unpleasant to every ear. Evenness of the notes in every scale, with a bright and singing tone, is of course one of the principal considerations of flute-playing, but because it is so difficult it is seldom found. It is possible, though, to maintain a tolerable evenness of the notes in the lowest octave of this instrument; but only for those who have a metallic tone and are accustomed to covering the embouchure hole very much . . . (p. 112).

It may seem strange to hear an 18th-century writer describe the ideal flute tone as "metallic," especially as this quality is contrasted elsewhere with a bad, or "wooden," flute sound. Yet, "the metal instruments known to Tromlitz were horns, trumpets, and bells, which produce warm, clear and ringing sounds in the natural harmonic series. Perhaps we should reflect with this in mind on what kind of 'metallic' ideal he means the flute-player to aim at."⁶ In order for the student to arrive at the kind of tone quality he recommends, Tromlitz offers specific suggestions as to how to draw back and press the lips, what to do with the chin, what happens to the upper lip and the embouchure opening, how much of the mouth-hole of the flute is covered, and so forth.

On Playing with Expressivity

In the debate about the relative merits of expressive and virtuoso flute playing—a debate that can be traced throughout much of the 18th century—Tromlitz occupied a middle ground:

How the flute should actually be put to use, and what it is proper to do on it,

⁶Powell in his translator's note, p. x.

one person wishes one way, another differently . . . A few people, who are interested only in a challenge, do nothing but difficult things; and others again, including those of phlegmatic temperament and lazy people, or those to whom it is unnatural to do artificial things, must of course abide with the ordinary, and make do with a little tune.

I think both of them are wrong. True, the first kind will awaken amazement at his artistry for mere difficulty, but nothing for the heart. The listener will therefore be unmoved. The other kind by playing a beautiful melody will also please for a while at first, like the former, but when it goes on and on in the same way, he will make the listener not only indifferent but quite sleepy and yawning. . .

Thus I believe that anyone who wishes to please all the time must have both at the same time in his power: *he must know how to perform beautiful melody combined by turns with difficult things fitting to the instrument . . .* (p. 8).

Still, playing expressively is assigned great importance. Tromlitz states that if a master of the instrument wishes to express himself completely, "he must play quite from his feeling, that is, from a feeling that has been formed by hard-working study, hearing many good singers and good Masters, of whatever sort of instrument, and by accumulating a suitable selection of what comes closest to his own feeling, and which, so to speak, belong to him personally; and not pay attention if this joker or that tries to rile him" (pp. 7-8). In the end, the player must be completely at home with all the technical business, in order to serve a higher value: "Everything must be in his power so that he does not have to think about it any more while playing, and can concern himself exclusively with passion and expression. If he wants to earn the name of Virtuoso, he must be able to reach the farthest limits of the instrument . . . just as much in simple melody as in the most dazzling difficulties" (p. 326).

Understandably, playing with varied dynamics was intertwined with playing expressively and in accordance with one's own feelings. Tromlitz criticizes those who play at the same level of sound all the time. In his discussion of such terms as *forte*, *piano*, and the like, he states that he would make *f* and *p* according to his own feelings, while another might prefer to make them according to his feelings (p. 232). He goes on to say, "In performance one should seek out the places where these alternations or shadings have the greatest effect, and one will find the right way. That everyone feels differently and therefore performs differently can be proven by having a few people play the same piece, and each one will perform it differently." Nevertheless, Tromlitz does include a ten-measure passage

with an abundance of dynamic markings for the benefit of those who would find it useful (p.233).

On Proper Intonation

Well before dealing with such subtleties, however, Tromlitz takes up one of the most central, yet elusive, elements of virtuoso flute playing: good intonation. In Chapter 3, on fingering, he emphasizes three things that are absolutely essential for playing in tune: a correctly tuned flute, a fingering chart suitable to the particular flute, and a well-tuned ear (p. 53). The tuning system on which he bases his fingerings is not tempered; rather, flat notes sound a bit higher in pitch than their enharmonic equivalents (e.g., G-flat is higher than F#). Beginning with the lowest note on the instrument, Tromlitz discusses the fingering of each note in turn, pointing out those notes on which the player must also use the embouchure and breath to tune notes—in the case of notes that are naturally a little flat on the flute, by turning the flute a little outwards and strengthening the wind. (In Chapter 6, in which Tromlitz is concerned with evenness of tone, he adds that on these notes one can draw the lips back or turn the flute out a little, or both together, and the opening will thereby become larger and the note higher, with less wind having to be used to achieve the same object [p. 122].) In the case of notes that are naturally a little sharp on the instrument, after finding the best fingering, the player must blow gently. (In Chapter 6, Tromlitz adds that on such notes one can also turn the flute in a little or move the lips forward, or do both at the same time, and the opening will thereby become smaller and the note flatter, allowing one to blow a little more strongly.) Through adjusting the embouchure and flute in the ways mentioned, Tromlitz believes a tolerable evenness among the notes can be achieved.

Tromlitz's meticulous attention to intonation and tone quality led him not only to favor the flute with both D# and E-flat keys but also the flute with F, G#, B-flat, and C" keys. He states, "On a properly tuned flute with keys for the dull notes everything is in tune, and it arouses genuine pleasure to be able to get those intervals (which one has almost never heard in tune on the flute) so well in tune, even and bright that it seems no longer to be the same instrument" (p. 129). Even so, he finds fault with the intonation of both a German and an English keyed flute he recently had in his hands, pointing out that the addition of keys alone is not sufficient for a flute to play in tune. Still, on a well-adjusted and properly tuned keyed flute, one can play in tune in all keys, though it is difficult (p. 327).

On Articulation

Perhaps the most exhaustively treated subject in the *Unterricht* is that of articulation. In the original edition more than 80 pages are devoted to the subject.⁷ Tromlitz calls his principal chapter on articulation "Von der wahre Sprache auf diesem Instrumente," which in a literal translation would read, "Of the proper speech of this instrument." As Frans Vester points out in his introduction to the Knuf reprint edition of the *Unterricht*, the term "Sprache" is very much to the point, and Tromlitz summarizes the flute's "speech" in a ingenious system, in which he treats flute articulation more clearly and comprehensively than any one else had done. Choosing not to use the term *Zungenstoss* ("tongue-stroke"), because this word begets the notion that the air must be thrust out with the tongue, resulting in an *unflüssig* ("hard and constipated") manner of playing, Tromlitz, like his predecessors, adopts the use of syllables to articulate notes. For Quantz's *ti* or *di*, however, he substitutes *ta* or *da*, since he believes it makes the tone fuller, rounder, and brighter (p. 153). His use of *ta* or *da* is just the beginning. After proposing numerous rules for when to use *ta* and *da*, Tromlitz introduces rules for the use of *tat* and *at* (to stop the tongue on notes with dots over them), *ta-a* (for two notes of equal value—this is considered slurring), and *ta-a-ra-a* and *da-a-ra-a* (for four notes of equal value). He also indicates situations in which *ra* is sometimes used directly after *ta*, and so forth.

While discussing tonguing, Tromlitz often refers to long and short (or good and bad) notes. He never suggests, however, that these two kinds of notes should be played unequally. He states, "Of two notes of equal value the first is longer than the second by its intrinsic [*inner*] value; it is called long because the stress or expression, or accent as it is called, falls upon it; the other is shorter in accordance with its intrinsic value . . ." (p. 158). Later, he adds that "one should take care to make equal notes, that is, notes of the same value, as even as possible, in spite of which one will be sensible of their intrinsic value, and feel quite clearly that the first of two equal notes has and must have stress; failing which it would all be indistinct" (p. 179). The intrinsic length of notes does affect their articulation. For on intrinsically long notes one uses *ta* or *da* or *ra*, on intrinsically short ones, *a*, or, if such a note stands alone, *ta*.

⁷In Powell's translation it comes to a little over 60.

With regard to dots and strokes, Tromlitz makes a clear distinction. Strokes over the notes mean that notes must be accented separately or articulated with *ta*, but not cut short; rather they must be made long. Dots over the notes, however, indicate that notes must be cut short. Since music copyists do not observe this distinction, taking them to mean the same thing, however, the player must be the more attentive not to confuse them and thereby misrepresent the composer's meaning (p. 156).

The complexity and sophistication of Tromlitz's articulation or "speech" system cannot easily be summarized; but perhaps the quickest way to perceive its variety is to study Tromlitz's "test-piece," a complete Allegretto movement in C time plus a thirty-bar coda in 3/4, in which he has marked every note with an articulation syllable (pp. 172-75). After summarizing his tonguing and slurring "rules" in this piece, Tromlitz then goes on to write at length about exceptions to the rules. The first exception is that when two notes not of equal value are written on different lines or spaces, they can be tongued *ta-a*, that is, they can be slurred together.⁸ Another important exception is that when two equal notes which would otherwise be tongued with *ta-a* or *ra-a* (thus slurred) appear, they may be separated if the situation calls for it. Four equal notes which would otherwise be tongued with *ta-a-ra-a* (slurred 2+2) can be altered in many different ways: they may be articulated 2+1+1, 3+1, 1+3, 1+1+2, 1+1+1+1, or all be slurred together. By carefully studying Tromlitz's examples, as well as a second version of the "test-piece," in which he illustrates how one might vary the articulation through the application of exceptions to the rules, we can learn a great deal about appropriate articulation patterns for late 18th-century music. Yet, while everything in this version is changed, Tromlitz does not intend that a movement should be so utterly transformed, for that would be to disfigure it; he merely wants to show how variations can be made. He states:

It is just that you must try to preserve the sentiment that is contained in the main theme, and then it is all right to make variations here and there, wherever you think the material allows of suitable ornamentation [varied articulation]. The less, the better; for the farther you stray from the rule, the farther you deviate from the composer's intention, and the less you achieve what he is aiming at (p. 185).

Nevertheless, Tromlitz goes on to show ten ways in which the opening two measures of the principal theme can be varied in articulation, and he

⁸In Powell's translation the word "not" has been mistakenly left out, so that the text does not accurately illustrate the examples given.

presents many other passages from the test-piece with permissible variations. Finally, he presents a third version of the opening thirty-two bars of the test-piece, demonstrating how the rules and the exceptions to them are to be combined so as to make a usable system. But, he states, "Of course, it is all in accordance with my own feelings; anyone who feels otherwise may do it differently, but always so that one can understand what is intended" (p. 192). Still, on the whole, rather strict limits are set forth for what is permissible.

On Rhythm and Tempo

Regarding certain subtleties of rhythm Tromlitz throws up his hands in disgust. For instance, on performing dotted notes with triplets, and on playing 8th notes with triplet 8ths (what we now refer to as assimilation), he concludes, "For my part I gladly make a present of all these trivia to someone else" (p. 95). Dotted notes present Tromlitz with no problem, however. In good playing, he says, dotted notes are held longer than their real value, and the subsequent short notes must be played shorter than their real value (p. 162). In fast and lively movements, dotted notes are played as if they had two dots, so that the short notes can be made really short, and in slow movements, even though dotted notes are held longer and short notes shorter, they are not treated as severely as in fast movements, but more gently and tenderly (p. 163).⁹

With regard to tempo, Tromlitz arranges terms into groups, such as those indicating a very rapid tempo (*Presto*; *Prestissimo*; *Allegro assai*; *Allegro di molto*), those used for fast tempi (*Allegro*; *Poco presto*; *Vivace*), and so forth. But he states that a generally applicable tempo for each of these terms cannot be established, since there are so many gradations in between them; moreover, composers cannot be bound by such fixed tempos, but are to be guided by their own temperament and taste (p. 97). Therefore, Tromlitz does not agree with Quantz's method of setting the tempo according to one's pulse-beat. Rather, one must light upon the tempo indicated by the superscription through feeling. But to find the correct tempo for a movement through feeling, one must first of all be familiar with

⁹On this latter point I find Powell's translation slightly misleading, since he says that in slow movements dotted notes are held *even* longer (italics mine). Other translators render Tromlitz's *zwar* as "to be sure" or "indeed," which makes more sense.

the content of the piece. A method involving trial and error is recommended:

Now when he knows how to count his piece correctly and properly in time at the right speed in the chosen tempo, let him listen carefully to the resulting melody and the sense contained in it, and decide whether his feeling tells him that this melody is suitable at the chosen tempo, or whether it should be slower or faster; let him try it out both ways, until he is sure which way his feeling most inclines; and let him subsequently play the piece at this tempo (p. 99).

On Ornamentation in General

Tromlitz devotes four chapters to ornaments and their realization. Chapter 10 deals with all the essential (*wesentliche*) ornaments except for the trill, and it includes the following:

<i>Bebung</i>	flattement
<i>Vorschlag</i> or <i>Vorhalt</i>	appoggiatura
<i>Nachschlag</i>	passing appoggiatura
<i>Anschlag</i> or <i>Doppelvorschlag</i>	double appoggiatura
<i>Schleifer</i>	slide
<i>Doppelschlag</i>	turn ¹⁰
<i>Pralltriller</i> and <i>Schneller</i>	short trill
<i>Mordent</i>	mordent
<i>Battement</i>	<i>battement</i>
<i>forte</i> and <i>piano</i> , and <i>Wachsen</i> and <i>Abnehmen</i>	<i>forte</i> and <i>piano</i> , and <i>crescendo</i> and <i>decrescendo</i>
<i>Durchziehen</i>	glide

Chapter 11 is devoted entirely to the trill; Chapter 12 to fermatas and cadenzas, which Tromlitz considers to be discretionary (*willkürliche*)¹¹ rather than essential ornaments; and Chapter 14 to other discretionary ornaments—Chapter 13 is dedicated to the taking of breath in flute-playing.

¹⁰For the *Doppelschlag* Powell employs the less frequently used term "gruppetto."

¹¹Wisely, Powell has chosen the term "discretionary" over "extempore" or "arbitrary" to translate *die willkürlichen Auszierungen*, since "Tromlitz's idea is that this style of embellishment should be neither extempore nor arbitrary, and the term [discretionary] nicely implies that the embellishments in question should be used not only *at* the player's discretion, but *with* discretion" (p. x).

In Chapter 10, Tromlitz offers useful pointers concerning the execution of essential ornaments, but provides little advice as to where to place them if they are not already written in. For,

In order to be able to know where and how such essential ornaments must be used in general, it is necessary to listen carefully to players of whom it is known that they are equal to the task; or if you have the chance, to listen frequently to good, I say: *good* singers; this will educate the sensibilities and train them so that a piece can be well ornamented and performed even if no ornaments are written in. It is not possible to give rules on this subject (p. 212).¹²

The *flattement* (*Bebung*) is produced by repeatedly partially or halfway closing and opening the next hole down from a long note with the finger, or another hole completely. It may not be made with the breath or chest on the flute—that is, Tromlitz explicitly forbids wind vibrato—because this "makes a wailing sound; and anyone who does it spoils his chest and ruins his playing altogether, for he loses its firmness, and then cannot keep a firm and pure tone; everything wobbles out from the chest" (p. 214). Tromlitz later softens this statement a little, saying that if the player wishes to use the chest as an aid in making the *flattement*, "it would have to be done simultaneously with the finger's movement, strengthening the wind a little when the finger was raised and weakening it when lowered" (p. 215). The glide (*Durchziehen*) of one or two notes, made by drawing the finger gradually away from the hole or covering it gradually from the side, had become so very fashionable, according to Tromlitz, that one had to endure it constantly. If it were introduced at the right time and in its proper place,

¹²In this chapter, I find somewhat confusing Powell's use of "passing appoggiatura" to translate both *durchgehende Vorschlag* and *Nachschlag*, although both terms indicate ornaments that take their value from the preceding note. Tromlitz uses the term *durchgehende Vorschlag* to describe little notes usually employed in sequences descending in thirds, and the term *Nachschlag* to refer to what some French writers, including Hotteterre, called the *accent*, to an anticipation of the main note, and to a two-note slide. I also find misleading Powell's translation of *umgekehrt* as "backwards" in the sentence, "The mordent or mordant consists of two little notes, like the short trill, only backwards" (p. 229). It is obvious from the ensuing explanation and examples that Tromlitz holds the mordent to be similar to an "inverted" short trill. One further mistranslation occurs on page 233 where the crescendo and decrescendo are described as being among the discretionary, rather than the essential (*wesentliche*) ornaments.

Tromlitz believed it had a good effect, but if it were not to arouse disgust, it must be heard only seldom (p. 234).

In regard to discretionary ornaments (the breaking up of single notes of the melody into groups of several notes), Tromlitz illustrates, rather than describes the procedure. In an exceedingly instructive musical example, Tromlitz writes out the melody of an Adagio movement with its essential ornaments in such a way that it can be played as it stands, the melodic skeleton of the melody, the harmony, the figured bass, and three possible melodic variations of the melody. Suggesting that the beginner should use the method he proposes in this lesson to study every piece he wants to perform, Tromlitz nevertheless cautions the player to make melodic variations according to his own feelings, and, of course, to make them purely and simply to enhance the melody, not to play a lot of notes.

On the Trill in Particular

With regard to the trill ("one of the most splendid ornaments, but also one of the most difficult"):

It is important to try with unceasing and tireless diligence to learn it; for since the melody is very much enhanced by it, it is a great disadvantage for instrumentalists as well as for singers to be unable to make correct and beautiful trills, or even any at all. No matter how beautifully an instrumentalist or singer performs, his performance will lose a great part of its beauty if this ornament is missing, especially if he ends cadences without trills, or with bad ones (p. 236).

Tromlitz accepts only trills of a semitone or a whole tone, labeling that of a third totally worthless, which "no reasonable flute-player of good taste must even think of making" if he can avoid it (p. 237). He discusses trill fingerings at some length, recommending that trills that cannot be made correctly in tune should be made as well as possible, or avoided, or—still another solution proposed again and again—played on a flute with several keys.

Regarding the speed of the trill, Tromlitz considers that it should conform to the beat and be adapted to the tempo of each movement. More specifically, the correct speed of the trill should be fixed on the third division of the beat of the bar. Thus, if the beats of the bar are quarter notes, the trill should get 32nd notes, and if they are 8th notes, the trill should get 64th notes. In very fast tempos, where the third division of the beat cannot be reached, one has to make do with the second division, or if this is too slow, one can take twelve notes on a half note and consider them

triplets. In slower tempi, where the third division would make the trill much too slow, one can also take twelve notes instead of eight. In this arrangement trills would always be governed by the tempo of the movement from slow to fast and always be correctly in time (pp. 243-44). Tromlitz also suggests that the room in which one is playing should not influence the speed of trills. Whereas Quantz says that in a large hall with a lot of reverberation one must not make fast trills because the notes will get confused with one another, Tromlitz says that if the notes of a fast trill get confused in a large room, the notes of the passages in a quick movement will certainly also get confused. To prevent this, fast pieces should not be played in a large hall (p. 243)!

Concerning which note should be stressed in a trill, Tromlitz points out that some people think the trill should begin from above, and consider the upper notes at this fast speed as simple appoggiaturas, consequently putting the weight on them. His opinion, however, is that the weight should come on the main note, and that "this must be clearly heard for the sake of good and expressive melody just as if the trill were not there" (p. 241). Still, most trills are preceded by an appoggiatura:

The trill, when it appears in the course of a melody, is always dependent on an appoggiatura from above or below, or on a preceding note taking the place of an appoggiatura. But if the melody begins with a trill, either at the beginning [of the piece] or in the course of it, it can take an appoggiatura, though a very short one . . . however, it can also be made without an appoggiatura . . . (p. 240).

In any case, one should trill in such a way that the main note is clearly heard.

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These are but a few of the many matters relating to performance practice that Tromlitz concerns himself with in the *Unterricht*. Modern-day musicians seriously concerned with historical practice and with stylistically appropriate playing techniques can benefit immensely from a close reading of Tromlitz's great opus. For making all this so easily and elegantly available to us, we owe Ardal Powell fervent thanks.