Performance Practice Bibliography (1993)

Follow this and additional works at: https://scholarship.claremont.edu/ppr

Recommended Citation

DOI: 10.5642/perfpr.199407.02.15
Available at: https://scholarship.claremont.edu/ppr/vol7/iss2/15

This Bibliography is brought to you for free and open access by the Current Journals at Scholarship @ Claremont. It has been accepted for inclusion in Performance Practice Review by an authorized editor of Scholarship @ Claremont. For more information, please contact scholarship@cuc.claremont.edu.
SURVEYS

General Studies

Historical Overviews

*Containing as well a number of earlier citations.
How were instruments held and fingered? How were musicians placed in ensembles? What was the acoustic environment? What was symbolic, what realistic? Did drone instruments such as the double pipe, bagpipe, and organistrum have an influence on the drone-like sections of Notre Dame polyphony? A plethora of pictures accompany the discussion.

**MONODY: 9th-13th CENTURIES**

**Forms and Genres**

**Chant**


Liquescent neumes came into being for a verbal reason, diphthongs or semivocals that do not of themselves hold a syllable. Such verbal sounds, spoken with a half-closed mouth, may have signalled musically as well a lessening of tone.

**Troubadours and Trouvères**


Points to surviving Mediterranean folk instruments and practices (such as Islamic preludes that explore a mode) as resources for modern performers of secular monody.

**POLYPHONY: 9th-13th CENTURIES**

**General Studies**


Would it be best to perform works in their original settings, e.g. Perotin in Notre Dame Cathedral?

**Keyboard Instruments**


Carefully evaluates the multifarious references to “organ” during the earlier Middle Ages. “Organ” did not, to be sure,
refer simply to a musical instrument \(\textit{organum} =\) organized sound, etc.), and when it did, the implications are not always apparent (e.g. \textit{organo concordavit} could have meant “make the chant agree with the organ,” which in turn could have meant “sing the chant alternately with the organ”). How did the organ (a noisy contraption of late antiquity) come to be a revered instrument within the church? Williams offers a number of reasons, each perhaps partially contributive to a change of attitude in the 8th to 9th centuries: its backing by illustrious rulers and popes, scriptural authority, the seeming recommendation of the psalm commentaries, the fascination of monks for new-fangled devices. The organ underwent astonishing alterations, and the simple slider organs of the 10th and 11th centuries bore little resemblance to the mellifluous keyed instruments of the 13th (the latter, probably for the first time, winning a place in the actual services of the church).

**THE THIRTEENTH CENTURY**

**Forms and Genres**

**Chant**


Although equal-note performance of chant was a norm throughout the later Middle ages, there were modifications (as for pronunciation) and exceptions. *Jerome, for instance, stipulated Longae for the penultimate note of a phrase, for the first note (if a final), and for the second (if not preceded or followed by another Longa). *Hothby (15th century) seems to have had a quasi-mensural system for plainsong, and some 16th-century English sources used different note shapes within chants (e.g. Marbecke, 1550).
THE FOURTEENTH CENTURY

Media

Keyboard Instruments

THE FIFTEENTH CENTURY

General Studies


Forms and Genres

Chant


Shows that some variety of rhythm occurred in chant during the Renaissance. *Gaffurius, *Tinctoris, and *Rossetti seem to imply that chant notation might be rendered as if mensural. Moreover, Credos 1 and 4 were disseminated in a rhythmic form, and this was followed in polyphonic sections.
Voices 259


Vocalizing—"singing with only sounds and pitches" (*Gaffurius)—was the most likely manner of realizing untexted parts in 15th-century polyphony, both sacred and secular. Works texted only in the superius would have been vocalized in their lower parts. Those texted but occasionally (i.e. in one part, then another—as in dialogues—or in all parts at certain points during a work) would have been vocalized elsewhere. Were pieces with all the parts texted performed on special occasions? Were those with occasional texts designed so as to emphasize those texts? Answers will require a further examination of the sources.


It has become increasingly evident to scholars that medieval secular polyphony was performed by voices alone. As Eustache *Deschamps proclaimed, a triplicité des voix* (a “three-fold voice”) afforded the best means of realizing a polyphonic chanson.


Page’s premise is that a cappella singers working together on a daily basis (as exemplified by 20th-century English cathedral choirs and professional singing groups) reinvokes something very like the circumstances of late medieval and Renaissance chapel choirs, which practiced similarly on a daily basis. Page challenges the habit of coloring with instruments the chansons of Machaut and Dufay, postulating that such chansons, as originally performed by disciplined chapel singers, were (and presently can be) sung convincingly without accompaniment.


15th-century choral performers may have been able to underlay texts (many of which they had memorized) on the spot. The manuscripts show considerable inconsistency: does
this reflect the differing practices of various locales, or does it mean that a certain leeway prevailed in text realization?

Keyboard Instruments

Much is to be learned about portatives, positives, and gallery organs from depictions in manuscripts and by correlating these with literary references. Were the depictions contemporary (artists sometimes copied models from earlier centuries)? Were the references allegorical (the word “organ” could represent the liberal art of music)? To authenticate, it is essential to establish identical features in many examples. Organs of the 11th and 12th centuries, necessarily positives, had sliders. Those of the 13th century were the first to show individual fingers on keys (e.g. the Rutland Psalter, cl270). Those of the 14th century were the first to show a second row of chromatic keys (e.g. the Norlanda organ, cl380). Those of the 15th century advanced to pin and tracker action, to rollerboards linking pipes to keys, and to separable registers (as described by *Arnaut*).

Wind Instruments

Although *Tinctoris described an assembly of loud winds as “alta,” it was named differently in the various European nations: loud minstrels (England), *hauts ménestrels* (France), *ministriles altos* (Spain), *piffari* (Italy), *Pfeifer* (Germany).

Tempo

The signs govern successive tempi, and so are of vital interest to Renaissance choral performers. The difficulties of interpretation center on a few key issues. Which note value (breve, semibreve, minim) was taken as equivalent in successive signs? Fifteenth-century theorists (*Anselmi, *Ramos, et al.*) generally favored the breve, but *Tinctoris and *Gaffurius (ther reformers) began the trend toward the minim. Was the perfect breve $1/3$ longer than the perfect or was the major semibreve $1/3$
longer than the minor? Most 15th-century theorists favored the equal semibreve. Were successive proportions cumulative or were they determined in respect to the original mensuration? Again Tinctoris and Gaffurius initiated a change, this being toward the cumulative.

   What was the tempo relation of three half notes in 3/2 followed by two half notes in 2? Half note = half note might be suggested, although dotted whole = breve may be the better choice (i.e. four half notes in the time of three). Compositions in 0 with a third section in 0 (e.g. Kyries) are probably not doubled in speed, but only slightly speeded up (perhaps in a 4:3 relationship). An old stricture held that chant was done more slowly on solemn feasts (due to lengthier liturgical actions?). Could the same variability of speed have carried over into the singing of polyphony?

   Postulates on the basis of proportion signs the approximate MM of various dances: bassadanza (56 per dotted quarter), quaternaria (50-56 per half), saltarello (84 per dotted quarter, 126 per quarter), and piva (112 per dotted quarter, 168 per quarter).

THE SIXTEENTH CENTURY

General Studies

Forms and Genres

Chant
Prior to Willaert’s arrival at St. Mark’s (1527) a small choir, probably improvising polyphony “on the book” alternated with the singing of chant—very different from the great chapels staffed by northern singers at Naples, Ferrara, and Milan, beginning already in the late 15th century.

“Historical pronunciation does make a difference and [it] is a difference well worth having.” The difficulties of performing Tudor music begin to disappear when the original language is adopted.

Should we pronounce texts as the composers did originally? Perhaps, inasmuch as is plausible. The English of 300 years ago can be understood when we become accustomed to it. Other languages, such as Latin or Italian, varied greatly at the time according to locale. Only in the 19th century were these languages standardized. Latin became “Italianate” in the Catholic Church and “Classicized” in academic circles. Italian after 1861 became “Tuscan,” a dialect that only 2% of Italians spoke at the time.

English musicians at the Field of the Cloth of Gold (1520) sang parts of the mass unaccompanied (or perhaps with organ) while French musicians were accompanied by cornets and trombones. Nonetheless, Henry VIII’s payment records show that 4-5 players of shawms or sackbuts (= 2-4 trombonists) were present at the English court from 1509-19, and the number of trombonists grew to 12 by the mid-1530s.
Keyboard Instruments

Lindley, Mark, and Maria Boxall, etc. *Early Keyboard Fingerings: a Comprehensive Guide.* Cited below as item 55.

Buchner (c. 1520) provides us with the earliest piece extant with fingerings. He and other Germans, Ammerbach and Erbach, along with the Italian *Diruta, were in accord that 3 would normally take the metrically weaker notes in contrast to *Banchieri (1608) and the entire English school, who held the very opposite.

Stembridge, Christopher. "The *cimbalo cromatico* and Other Italian Keyboard Instruments with Nineteen or More Divisions to the Octave (Surviving Specimens and Documentary Evidence).” Cited below as item 38.

String Instruments


Did the viol emerge in Germany in the late 15th century (Polk’s suggestion)? The sudden profusion of viols (as evidenced in paintings, etc.) in Germany after ca. 1510 argues against this idea.


Examines archival materials and assigns specific instruments to the successive repertories used at the English court. Gives plausible answers as to where (within palaces and chapels) and under what circumstances musicians played. Speculates on the disposition of instrumental groups. Consorts of viols were enlisted for court dancing, perhaps beginning in Ferrara around 1500, after which they spread throughout Europe. At the Tudor court the first string (a rebec) is recorded in 1514, the first viol in 1524 (?), and the first violin in 1545. The violin consort received an impetus from Elizabeth, who was fond of dancing. Elizabethan and Jacobean ensembles (usually made up entirely of one or another kind of instrument) played alternately.
Added Notes

Ornamentation


Divisions speeded up dramatically in the last part of the 16th century (e.g. *Dalla Casa). And subsequently fast even notes (16ths, 32nds) gave way to irregular rhythms and a mannered style (e.g. *Caccini).

Altered Notes

Musica ficta


Intabulations of vocal music (Josquin to Willaert and Clemens) provide clues concerning ficta; however, a range of versions (solutions) existed for each work. Toft considers in detail Josquin’s *Inviolata* and Clemens’s *Fremuit*, and shows that geographically localized traditions prevailed during and shortly after each composer’s time.

Pitch and Tuning

Pitch


Transposition clefs, most notably the chiavette (G2, C2, C3, F3), were invoked in the 16th century primarily to notate the ambitus of the 12 modes while avoiding ledger lines. Theoretical suggestions for transposition of these clefs varied: 5th or 4th below (1580-1600), 4th below (1620-60), 4th or 3rd below (1660-90), 3rd below (18th century).


Aside from works written in the chiavette, or exceptionally low pieces (e.g. by Ockeghem and LaRue), pitch standards for Renaissance choirs may have been fairly uniform, and not that far from the written pitches. Of the 63 Josquin motets, 56 are comfortable at written pitch for a modern choir.
THE SEVENTEENTH CENTURY

General Studies

Surveys

< Neumann, Frederick. *Performance Practices of the Seventeenth and Eighteenth Centuries.* Cited below as item 49.

Composers

Monteverdi


Monteverdi’s scoring for string ensemble varied according to circumstances. *Ballo delle ingrate* (1608), perhaps performed by a visiting French group, retained the typically 16th-century disposition of 1 violin, 3 violas, and bass. This same scoring was used for the original version of *Combattimento* (1624), although in its revision Monteverdi went over to the more modern arrangement of 2 violins, 2 violas, and bass. For “Altri canti d’Amor,” *Madrigali guerrieri et amorosi*, Monteverdi mixed violins and viols as customary at the Viennese court. *Poppea* is problematical. Perhaps an original 5-string version existed for the ritornellos. What we have is the 3-stringed Venetian version (possibly by someone from Cavalli’s circle) and the 4-stringed Naples version of 1651 (probably newly composed).


Bowers advocates holding to Monteverdi’s notation—which derives ultimately from Vitry—and rejecting modern editors, who have (in his estimation) often arbitrarily introduced the halving or quartering of note values in certain passages. As Kurtzman points out, however, the interpretation of mensural notation was not always this certain in the early 17th century. *Banchieri* (1614), for instance, points out that composers sometimes contradicted themselves notationally, even in the same work. Also, the differences between C and c and bet-
ween 3/1 and 3/2 were not all that clear. Nor was the unit of beat (S, M, or SM) under these time signatures.

Chambonnières

“Every time [Chambonnières] played a piece he incorporated new beauties with *ports-de-voix* and different *agrément*” (Jean le Gallois, 1680). Fuller suggests that the modern harpsichordist should emulate Chambonnières by playing not simply what is on the page but by improvisatorily adding new features characteristic of the style with each performance.

W. Lawes

Viols were sometimes played in concerts and not simply privately. The venues for concerts were undoubtedly quite small (Oxford’s Holywell Music Room offers a model acoustic environment).

Lully

Weighs the evidence provided by the *livrets* (librettos for the spectator) and the published score of a typical Lully ballet (*Les nôpces de village*) and from these deduces a number of details concerning scorings. “Violons” (in five parts) represent the string band—modelled after the 18 *petits violons*, consisting of 7 violins, 7 violas (2,3,2) and 4 basses. “Hautbois,” sometimes added to “violons” probably meant all the double reeds from top to bottom, and “harmonie rustique” probably was done by two oboes and bassoon (each perhaps doubled). The role of Hymen in soprano clef, sung by Blondel (a Frenchman) points to falsetto singing.
Forms and Genres

Opera

The conveying of emotion through enunciation, facial expression, and bodily movement, these often coordinated with the music, was deemed essential throughout the baroque. Termini draws attention to statements by *Guidotti (for Cavalieri), Gagliano, Monteverdi, Marcello, Mancini, and by the anonymous author of Il Corago (1630).

Media

Voices

Singers need to be cognizant of rhetorical devices in texts (e.g., repeated words, or "mounting" phrases), recreating the style of delivery typical of 17th-century oratory. Original punctuation should be retained since it can reveal much about the extent or nature of pauses.

Voices and Instruments

How shall we recapture the sound of the lute and continuo song of 17th-century England? Boys would probably be ideal, but since voices break earlier now, present-day boys cannot attain the technical prowess of 17th-century boys. Women sang domestically, but not professionally prior to the Restoration. Men would need to sing the songs lower than at written pitch, since "countertenors" at the time were actually high tenors rather than falsettists. The songs were usually accompanied by lute, or later by theorbo, and sometimes by viol (even solo viol). Written-in divisions are present in certain of the musical sources (in particular those of Henry Lawes).

By around 1600 the tenor lute became the lute of choice for accompanying. Airs often needed to be sung lower than was indicated by the vocal notation and lutenists accommodated with transpositions and re-fingerings.

**Keyboard Instruments**


Since the techniques of lutenists were often imitated on the harpsichord, a comparison of the same musical devices in each can offer some solutions to harpsichord performance. Ledbetter considers inequality (as written out in a Gaultier lute courante), rhythmic alteration (in Böhm), arpeggiation (in Chambonnieres), and unmeasured preludes, whose notes (as reported by Marguerite Monin) were to be played equally and softly.


Many examples show finger "3" assigned arbitrarily to either strong or weak positions. Sweelinck already forecasts this practice in certain of his works (as fingered by followers).


Describes "chromatic" harpsichords by Vicentino (by 1550 or earlier?), Trasuntino (1606), Stella (before 1618), and others by examining some remaining keyboards (keys, key holes, etc.) along with documents.

**String Instruments**

< Holman, Peter. *Four and Twenty Fiddlers: the Violin at the English Court 1540-1690.* Cited above as item 23.

The 24 violins of Charles II performed in the Chapel Royal (6 at a time), in court masques and odes (ordinarily all 24), and in London theaters (ordinarily all 24) during the Restoration.

Vallet’s written-out fingerings, sometimes for entire movements, provide useful clues concerning articulation, as when the hand position shifts, or when the same finger appears successively on two frets.


A copy of Marais’s *Pièces de violes* (Book II) in the Sibley Library contains numerous performance markings, e.g. “g” = grand coup d’archet (big bowstroke) and “e” = enfler (swell by pressing the fingers on the bow hair).

**Brass Instruments**


Processional engravings, such as those for the coronation of William and Mary (1689), show long trumpets held diagonally by two hands, one of which is apparently operating a slide. The slide on the mouthpiece yard is an awkward format, far less practical than the trombone shape.


A recorder tutor, Humphry Salter’s *Genteel Companion* (1683), lists symbols for beats, slurs, shakes, etc., while the tablature indicates which fingers are to play an ornament.

**Tempo**


The 17th-century “deliberate” pulse of four quarter notes (in C), as explained by *Simpson, Mace, and Playford/Purcell is perhaps best equated with the 16th-century pulse of minims in α.

Twenty-four examples of Feuillet (dance) notation contain pendulum markings showing tempos close to those given by *L’Affilard* and *d’Onzembray*. Dancers realizing the designated tempi have found them remarkably fast (except for the sarabande, which to the contrary seemed very slow). Such rapid movements seem plausible, though, when we consider the small spaces in which dancers performed, which allowed for only tiny steps.


Reproduces all passages relevant to tempo in their original languages with commentary. Disproves Talsma’s “metric” proposal in light of theoretical statements. Shows that the dance can be taken as a model for many non-dance pieces and that particular dances (e.g. the gavotte) often fell into slower and faster types. Treats of other factors that may affect tempo, such as rhetoric, the venues of performance, and the degree of ornamentation.


*Doucement* was associated with slower tempi (e.g. lentement), *légèremment* with more rapid (e.g. vivement). Lalande provided timings of individual movements in his motets, which show that the slow segments were slower, the fast faster than has been assumed.

Added Notes

Ornamentation


Durante brought Caccini’s manner of ornamenting secular music into sacred arias. Durante adopted, for example, Cac-
cini's crescimento (swell), gruppetto (trill), and trillo (repeated notes), but not his ribattuta di gola. Perhaps the latter was considered inappropriate in church.


In French solo song and declamatory récits diminutions for treble (including female voice) were an established procedure.

*Mersenne provides some models.

Altered Notes

Rhythmic Alterations


Cited below as item 63.

THE EARLY EIGHTEENTH CENTURY

General Studies

Surveys


Complements Brown and Sadie (Music since 1600), which concentrated on instruments and the voice. Neumann concerns himself with the more “practical” aspects: tempo, dynamics, phrasing, articulation, rhythm, and ornaments. He often returns to questions taken up in his earlier writings. The procedure is to present the positions taken by other scholars followed by his own rebuttal, the latter fleshed out with numerous citations from theorists (in all, Neumann draws upon more than 200 treatises), after which a solution is proposed. Throughout the book musical excerpts are presented that do not lend themselves readily to a “textbook” answer. Here Neumann weighs the different possibilities and sometimes relies on musical “common sense of “instinct” to come to the most suitable realization.
Composers

Bach

Bach’s Keyboard Instruments


Bach’s keyboard works, sensitively considered by a musical artist who has the theoretical evidence well in mind. Numerous passages are cited whose manner of performance is not very readily apparent. Badura-Skoda’s solutions are often ingenious: the “sighing” figures in the Chromatic Fugue, the influence of the flute on the G-major Fugue (WTC II), or of the gigue on the C#-minor and G#-minor Fugues (WTC II). Badura-Skoda advances a freer acceptance of the piano than has been recently the case, and it is pointed out that Bach may indeed have been favorably impressed by some of Silbermann’s pianos in the 1730s.

Bach’s Tempi


2/4 time may have first appeared in *Loulie* (1696) as an alternative to 4/4(C) and 2/2 (ζ). A. Scarlatti adopted it for a type of stately aria. And it likely called for a somewhat slower (more stately) pace than did 4/4. This has implications for the tempo of Brandenburg Concerto no. 2 (3rd movement) and of the Italian Concerto (1st movement), which are probably taken usually at a faster pace than is appropriate.

Pergolesi


What was the orchestra like for *Adriano in Siria*? The Teatro di San Carlo in Naples between 1737 and 1750 could boast an ensemble of 25 violins, 5-6 violas, 2-3 cellos, and 3-4 contrabassi. Oboes often read from and doubled the violin
parts and bassoons were added to the bass whenever the oboes played. Crescendos were indicated by a succession such as "dolce" to "f" to "fassai."

Forms and Genres

Opera


The 28-member Versailles orchestra used in the premiere of Tancrède (1702) was but half the size of the Opéra orchestra. A later promptbook (1748) provides information concerning the lighting, costumes, and movements on stage.

Media

Keyboard Instruments


The sound of the French harpsichord moved from “somber majesty” (late 17th century) to “bright and robust” (1715) and "extremely resonant" (1730). The range expanded from G1-c'' (late 17th century) to F1 (1713), d''' (1730), e''' (1739), f''' (1741).


Affords an overview of the changing approaches to finger-ing from the 16th to 18th centuries through examples of entire pieces that have been preserved with left and right hand markings. The early-18th c. was a time of transition between the earlier predominantly paired fingerings (as in Dandrieu) to the more modern unpaired approach (as in Rameau). The appearance of the same finger on successive notes (e.g. 4332) in Dandrieu and J. S. Bach contributed to distinctive articulation. C. P. E. Bach still preferred, for ascending l. h. (A major) 21
321 432 as "in most cases more useful" than 54321 321, and, for ascending r. h. C major, 1234 3434 as "more convenient" than 1231 2345.

Brass Instruments


In the 18th century trumpets (in Chorton) sounded a step above other instruments (in Cammerton) or one and a half steps above other instruments (in tief-Cammerton). At the same time the typical trumpet pitch rose from C to D (*Altenburg, 1795), and the instrument became shorter. The trumpet in F (called for in Bach’s Brandenburg Concerto no. 2) was more common than has been supposed and was also called clarino piccolo.


The coiled trumpet shown in the 1726 portrait of (Bach’s trumpeter) Reiche should not be regarded as a Jägertrompete (illustrated by Praetorius) nor as a tromba da caccia (called for by Caldara and Porpora).


Although writings concerning keyboard continuo abound, they are quite rare as regards the bass line player (cello, viola da gamba, violone). It was advised that the bass line was to avoid embellishment as well as changing octaves or inverting bass intervals. In recitativo secco bass notes were sometimes indicated in whole notes that were intended to be played as quarters followed by rests (e.g. in Bach’s Passions).

Tempo


Explores the idea that the two parts of the French overture were performed at essentially the same pace, i.e. very fast. *D’Onzembray’s marking for a Lully overture in 6/8 time is dotted quarter at MM 100.*

Miehling, Klaus. *Das Tempo in der Musik von Barock und Vorklassik: die Antwort der Quellen auf ein umstrittenes Thema*. Cited above as item 45.


French theorists such as *Nivers (1670), *Rousseau (1683), and *Montéclair (1709) clearly linked meters with particular speeds. For example, C was generally taken with four slow (graves, lents) beats, 2 with two fast (légers) beats, etc. Around the middle of the 18th century in Germany other factors were taken to be more important, by *Mattheson (1739), *C.P.E. Bach (1753), and *Marpurg (1755), who looked to the time values used in a composition as more indicative of the pace to be taken.

### Added Notes

**Ornamentation**


Short note graces, although written with regular note values, had no measurable value (e.g. *Montéclair, “n’ont aucune valeur”) and appeared either on or just before the beat (*Jean Rousseau).

### Altered Notes

**Rhythmic Alterations**

Handel and F. Couperin sometimes broke off from dotted rhythms in the measure before a cadence. The same may be applicable to pieces employing inequality, allowing a work to "breathe" prior to its (inner and final) points of termination.


Concerning inequality Heffing links the French tradition (late 17th and early 18th centuries) with the earlier manifestations (described for instance by *Santa Maria or Caccini*). And later, inequality seems to have been transmitted to the Netherlands (*Loulit was printed in Amsterdam), to England, and to northern Italy (Modena). Overdotting may have derived from inequality (beginning with assimilation, e.g. of dotted quarter plus 8th to four unequal 8ths). *Quantz described overdotting in 1752, but what he says probably reflects his time in Dresden (1720-40). And in this regard it is significant that Handel, whose arrangements of his own overtures contain sporadic overdotting, spent several months in Dresden in 1719, while Bach’s rewriting of the French Overture using overdotting (1734-35) was perhaps inspired by Dresden.

THE LATE EIGHTEENTH CENTURY

General Studies

Surveys

< Neumann, Frederick. *Performance Practices of the Seventeenth and Eighteenth Centuries*. Cited above as item 49.

Composers

Haydn

That Haydn “conducted” performances of *The Creation* in the modern sense is confirmed by contemporary reports. Princess Eleonore Lichtenstein conveyed (letter of 1798) that Haydn “gave the beat with both hands.” At a 1799 performance Weigl was at the piano, Haydn one level higher with a conductor’s baton. And at an 1801 performance Haydn was said to have “conducted with youthful fire.”

Mozart

Mozart's Keyboard Instruments


For Mozart’s Salzburg orchestra only one part survives for each string instrument. Was the part shared? Prior to c1780 Mozart’s preferred instrument was the harpsichord. Later, for K466 and K467, some evidence exists for the use of a pedal piano.


Mozart played publicly his Walter piano (obtained in 1781) until at least 1785.


A harpsichord is appropriate for K242, 246, 176, and 238, but for K271 the dynamic indications seem to be realizable only on the piano.


Mozart’s first keyboard sonatas were conceived for and performed on a harpsichord. The sixth sonata, composed when a piano was at Mozart’s disposal, displays a distinctly new style, more idiomatically pianistic.
Mozart's Dynamics

To Türk’s succession of dynamic markings, ff f pf (poco forte, not piano and forte) mf rf (rinforzando) sf p pp, *Reichardt added poco piano (somewhat soft). Other markings at the time included mezzo piano, più piano, and dolce espressivo (which had dynamic implications). The possibilities for decrescendo, aside from calando and diminuendo, included diluendo, smorzando, morendo, and perdendo.

Mozart's Improvisation

Mozart’s insertion of (written-out) ornaments during the course of a theme can be taken by the modern performer as a guide to improvisatorily decorating other of Mozart’s themes.

Mozart’s Tempo

Suggest tempi for the 18 piano sonatas of Mozart using *Quantz as a basis.


The normal minuet tempo in the baroque of about 60-77 per minute became slower during the galant period. Mozart’s minuets were often slower, i.e. about 50 per minute, especially those of the Italian type that used many notes, although in his late symphonies he came closer to the baroque ideal of quickness. Gottfried Weber (in 1815) remembered “Ach ich fühl’s” (*Die Zauberflöte*) as about MM. 138-52, rather than what it had become by his time, about 96.

73. van Reijen, Paul. “Die Temporelationen in der Aufführung von Mozarts Variationzyklus ‘Ah, vous dirai-je maman’ KV 256 (300e)"
*Milchmeyer stipulated that a last variation (as well as those intervening) be played at the same speed as the theme, and Mozart himself indicated (letter of 1777) that "they all admired that I always stay in time." Modern pianists playing "Ah, vous dirai'je maman," however, fail to observe a consistency.

Mozart's Articulation


Attempts to establish that Mozart differentiated between dots and strokes, each within certain musical contexts. In other contexts, however, he made no effort to distinguish the two markings and used them indifferently ("a grey area"). In addition, Mozart sometimes used strokes for other than staccato meaning, as on the dotted half notes in the finale of the Jupiter Symphony, where they are accentual.

Media

Keyboard Instruments


The check (already present on Cristofori’s pianos) allowed for a greater dynamic range, since the key could be struck more forcefully without the hammer rebounding against the string. Stein’s escapement, praised by Mozart (1777), fulfilled a similar function. But Walter’s check allowed Mozart an even greater opportunity for power. Nanette Streicher may have been swayed by Beethoven into adding a check on her pianos in 1805.

<

Rosenblum, Sandra P. “Pedaling the Piano: a Brief Summary from the Eighteenth Century to the Present.” Cited below as item 88.


Describes the origins of pedaling from knee levers (1760s-70s) to foot pedals (1790s). Although J. C. Bach and Mozart inserted no markings, certain passages can be singled out (especially those with extended left-hand arpeggations) that seem to have been conceived with a sustaining device in mind.
The earliest markings, around 1800, were not very extensive—Beethoven reportedly pedaled more than is shown in his music. Clementi was the first to carefully indicate pedalings (and he took the care to revise pedalings in his later editions). Chapters on pedaling were included in *Milchmeyer’s and *Adam’s piano tutors (Rowland translates these in the appendices).

String Instruments
Russell, Tilden A. “New Light on the Historical Manner of Holding the Cello.” Cited below as item 89.
In the 18th century illustrations show the soloist seated without end-pin, the ripienists standing with short end-pins.

Woodwind Instruments
Muted trumpets, oboes, and timpani were called for by Keiser in a funerary piece (Julius Caesar, 1710). Oboes were ordinarily muted with cotton, although Quantz suggested a damp sponge, and wooden mutes survive from England. In the 19th century Spontini suggested leather bags and Berlioz (in Lélio) cloth or leather.

Brass Instruments
*Braun (after 1795?) can now be considered the first to describe a B♭ trombone with seven slide positions instead of four. *Fröhlich (c1811) had previously been held to be the earliest.

Conducting
Audible conducting (by means of a wooden stick) as reported by Grimm, Rousseau, and the Encyclopédistes, was apparently limited to the Paris Opéra (mid- to late-18th century). But the practice soon declined, and by the 1770s it may already have been limited simply to an occasional audible tapping in the wings for the sake of coordinating on-stage choirs. At the Opéra Comique violin direction was normal, although sometimes a conductor presided, either by means of a paper scroll or a short stick.

**Tempo**

80.


The Earl of Bute’s mechanical organ (1762) displays a range of tempos (slow to fast) for minuets. Similarly, minuets (and Ländler) from later in the century, e.g. by Haydn and Mozart, were sometimes slow, sometimes fast (contrary to Neumann’s assertion that the minuet slowed down in mid-century, then speeded up in the 1790s and 1800s).

**Added Notes**

**Ornamentation**

< Scheibert, Beverly. “New Information about Performing ‘Small Notes’.” Cited above as item 61.

For C.P.E. Bach and Agricola short-note graces were stronger than the note following, but for L. Mozart they “received less stress.” For J-J Rousseau they were played very quickly and their value was taken either from the note before or after.

**Altered Notes**

**Rhythmic Alterations**


**Articulation**

< Brown, Clive. “Dots and Strokes in Late 18th- and 19th-Century Music.” Cited below as item 93.

In the late 18th century the musical context provided a guide to performers as to whether they should play a passage staccato or not. Moreover, little distinction was made between
dots and strokes (Brown rejects Neumann’s view that Mozart made such a distinction, item 74).

THE NINETEENTH CENTURY

Composers

Clementi


A Clementi grand of 1800 included four pedals: una corda shift, lock and release, dampers, and harmonic swell (which resonated sympathetic strings). Clementi rewrote many of his earlier works, inserting pedal markings and extending compasses, to reflect the possibilities of his own pianos. Exceptionally lengthy pedallings (sometimes blurring two harmonies) appear in the later works, e.g. the slow movement of the Sonata “Didone Abbandonata.”

Cherubini


Cherubini’s Requiem in D Minor has parts for three trombones. Unlike the Peters Urtext, which has 1 and 2 in tenor, 3 in bass clef (implying two tenor and one bass trombone), the manuscript shows parts for alto, tenor, and bass trombones (the usual combination in Cherubini’s works).

Schubert


Assimilation (e.g. dotted rhythms “softened” to triplets) was essentially a baroque practice due to restrictions in the notation. By the 19th century most theorists recognized that distinctions between dotted rhythms and triplets needed to be observed (e.g. *Starke, 1819). That Schubert sometimes notated quarter-plus-
eighth with a triplet sign argues against his need to have employed dotted rhythms in the sense of triplets.


Montgomery's conclusion (item 83)—not to assimilate Schubert's dotted rhythms—seems to Bilson too mathematical and far-reaching. For the best artistic results the musical context always needs to be taken into account.

### Mendelssohn

Bowen, José A. "Mendelssohn, Berlioz, and Wagner as Conductors: the Origins of the Ideal of 'Fidelity to the Composer'." Cited below as item 93.

Mendelssohn sought to avoid personal mannerisms ("nothing of himself") and held as unwarranted any variation of tempo within movements. On the other hand, he accepted a choir of 400 for the St. Matthew Passion.

### Berlioz

Bowen, José A. "Mendelssohn, Berlioz, and Wagner as Conductors: the Origins of the Ideal of 'Fidelity to the Composer'." Cited below as item 93.

Berlioz was concerned with following the designated tempi, with using original instruments, and with observing repeats. He did feel, however, that the inner meaning of a work needed to be brought out through personal enthusiasm and inspiration.

### Wagner

Bowen, José A. "Mendelssohn, Berlioz, and Wagner as Conductors: the Origins of the Ideal of 'Fidelity to the Composer'." Cited below as item 93.

Wagner respected the original notes, but held that the tempo was a matter of intuitive feeling.

### Brahms


Earlier attempts to regulate the finale of Brahms's First Symphony into a single pulse (e.g. *più andante* at 8th=72, *allegro at quarter*=72, *più allegro* at half=72) seem misguided.
The result is an extremely slow *Adagio*. The unpublished MM Brahms provided for the Requiem and other markings in the First Symphony suggest that he avoided extremes of tempo. Also, it appears that he was not averse to fluctuations of tempo, and this argues against the notion of mathematical exactness within a movement.


In Paris, May 2 1903, Grieg recorded about 15 minutes of his own piano music on wax masters. He plays very rapidly (this in keeping with his metronome markings elsewhere) and with surprising rubato, internal hesitations and rushings. Such “freedoms would be considered intolerable today; no modern recording takes even 10 percent of Grieg’s liberty with tempo and note values.”

*García* (1847) stands out as the first observer of the workings of the voice. Earlier writers, such as *Zabern* tend to be general, and *Maffei* (1562) advocated simply that the voice be soft, with the mouth open no more than for ordinary speech. García, however, initiated a scientific approach to singing. He witnessed, for instance, the beginnings of a lower larynx position, and this has remained characteristic of singing since his time. It has had the drawback of sacrificing clarity of speech in favor of tonal production.


Between the late 18th century and the present various effects became possible through the damper pedal: split dampers (differing lower and upper halves of the keyboard), blurred damping for climaxes (Haydn) and for color (Chopin), rhythmic damping (a new pedal on the following chord, mentioned already by *Adam*), syncopated damping (immediately after
attacking, as mentioned by *Köhler, 1860), partial damping (Debussy), and anticipatory damping (thereby allowing sympathetic vibrations, 20th century). Various coloristic pedals were in use about 1800, including the Moderator, called upon at least once by Schubert. The sostenuto pedal on Steinway grands (1875) was not available for Debussy, but became necessary in some 20th-century works (such as Villa-Lobos’s *Prolé do Bébé*).


By mid-century it was recognized that the sustaining pedal greatly enhanced the sonorous capabilities of the piano, and this was exploited by Chopin, Liszt, and Thalberg. Refinements were introduced, such as syncopated pedaling (changing just as a fresh harmony is played), quick half-pedaling, partial depressions, and tremolo pedaling. The first extensive books appeared later in the century by *Schmitt, *Köhler, and Lavignac. Aside from the sustaining (i.e. damper) pedal, Rowland considers the uses of the soft (una corda) pedal, the Moderator, the bassoon or lute pedal, and the sostenuto pedal.

String Instruments


Although pictures provide evidence of a short end-pin on cellos through the 18th century, most of the 19th century avoided its use. *Kummer (1839), for instance, depicts a cellist without an end-pin, and only in the 1898 edition is one shown.

Brass Instruments


David’s *Nonetto*, scored for 2 cornets-à-pistons, 4 cors-à-pistons, 2 trombones, and ophicleide, was composed for Musard’s ensemble of virtuoso brass players. David’s advanced and flexible brass writing shows that three-valve performance must have been mastered prior to *Meiffred’s treatise, which expressed misgivings about the third valve. 

Three means of achieving chromatic notes came into effect toward the end of the 18th century: stopping with two to three fingers (from the 1770s), a slide mechanism (from the 1790s in France and England), and keys (most notably in the concertos of Haydn, 1796, and Hummel, 1803). All three were superseded by the valved trumpet: tubular (Stoelzel, 1814), box (Blühmel, 1818), and slim piston (Périnet, 1820s). Early uses of the valved trumpet appeared in Berlioz’s *Les francs juges* (1826) and Rossini’s *William Tell* (1829).


During the 19th century the English slide trumpet continued to vie with the valved trumpet (in F) and the valved cornet (in B♭). Slide trumpets usually moved on the mouthpiece yard, but some U-bend specimens have come to light.

Conducting


Mendelssohn, Berlioz, and Wagner each professed faithfulness to the composer’s intent, but each realized this ideal differently. If Mendelssohn and Berlioz simply “recreated” the original, Wagner “interpreted” it.

Tempo


Compares Crotch’s notations of the duration of works (mostly from the 18th and early 19th centuries) with 20th century performances and finds relatively slight discrepancies. Handel, however, was performed markedly more slowly in Crotch’s time due to the English oratorio tradition with its emphasis on mammoth choirs.

Altered Notes

Articulation

Clear differences between signs of articulation only began to develop in the early 19th century (e.g. Beethoven’s letter to Holz concerning the difference between dots and strokes in Op. 132). Gradations of meaning also depended on whether keyboard, string, or vocal music was at issue, and whether the sources were French or German.

---

**THE TWENTIETH CENTURY**

**Media**

**Keyboard Instruments**


Aspects of Granados’s piano technique come to light from his own diary and from the *Recuerdos* (Reminiscences) of Guillermo de Boladeres Ibern. Granados (influenced by Bériot and Deppe) reacted against the earlier high-finger technique and cultivated coloristic pedaling. Granados was also noted for his spontaneous insertion of improvisatory passages within known pieces.

< Rosenblum, Sandra P. “Pedaling the Piano: a Brief Survey from the Eighteenth Century to the Present.” Cited above as item 88.

---

**REFLECTIONS ON PERFORMANCE PRACTICE**


Takes as a model the performance of jazz to show that there can never be a final, fixed text. The attempts to capture in musical script chant and opera, in particular, have produced only “frozen improvisations.” And many 18th-century scores were more “recipes” than “holy writ.” A musical work is like an evolving species that responds and changes in accord with its environment.


Cited above as item 11.

Page counters Taruskin’s axiom that modern interpretation (so-called authenticity) owes more to the 20th century than to any past. As Page points out, the present-day English choral tradition and its professional manifestations (e.g. the Hilliards, the Tallis Scholars) reach back and closely resemble the very situation of late medieval chapel singers caught up in the daily routine of working out the problems of vocal polyphony (balance, texture, accidentals, and so on).


Summarizes the various questions that have been raised concerning authenticity. Which musical text is the correct one? Can we ever be sure that a particular text was the one preferred by the composer? Is it possible to know just how original instruments sounded? Can we really resurrect the original manner of playing them? Are not “early music” performances often rule-governed rather than vital, imaginative, and spontaneous, as were original performances? Can we set aside our modern expectations, our built-in cultural equipment, and experience a musical work as it was by its own contemporaries?
INDEX OF THEORISTS

Indicated by * in the Bibliography


Agricola, Johann Friedrich. *Anleitung zur Singkunst*. Berlin, 1757. (short note graces), 80<


Anselmi, Giorgio. *De musica* 1434. (proportions), 15

Altenburg, Johann Ernst. *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst*. (trumpet), 56

Bach, Carl Philipp Emanuel. *Versuch über die wahre Art das Clavier zu spielen*. Parts 1, 2. Berlin, 1753, 1762. (tempo), 60 (grace notes), 80<

Banchieri, Adriano. *Conclusioni nel suono dell’organo*. Bologna, 1609. (keyboard fingering), 21<

Banchieri, Adriano. *Cartella musicale*. Venice, 1614. (proportions), 29

Braun, André. *Gamme et méthode pour les trombonnes*. after 1795? (trombone), 78

Caccini, Giulio. *Le nuove musiche*. Florence, 1602. (rhythmic alterations), 63

Dalla Casa, Girolamo. *Il vero modo di diminuir*. Venice, 1584. (diminutions), 24

Deschamps, Eustache. 14th-century poet. (purely vocal performance), 10

Diruta, Girolamo. *Il transilvano dialogo sopra il vero modo di sonar organi, et istromenti da penna*. Parts 1, 2. Venice, 1593, 1609. (fingering, "emphasized" notes), 21<


Fröhlich, Joseph. *Vollständige theoretisch-praktische Musikschule*. Bonn, 1811. (trombone), 78
Gaffurius, Franchinus. Practica musicae. Milan, 1496. (chant rhythm), 8 (proportions), 15


Hothby, John. (chant rhythm), 6

Jerome of Morasvia. Discantus positio vulgaris. Mid-13th c. (chant rhythm), 6


Kummer, Friedrich. Violoncell-Schule. Leipzig, 1839. (cello end-pin), 89

L’Affilard, Michel. Principes très-faciles pour bien apprendre la musique. Paris, 1694. (pendulum, tempo), 44

Lavignac, Albert. L’École de la pédale. Paris, 1889. (piano pedaling), 88<

Loulié, Etienne. Elements ou principes de musique. Paris, 1696. (inequality), 63

Mace, Thomas. Musick’s Monument. London, 1676. (tempo), 43


Marpurig, Friedrich Wilhelm. Anleitung zum Clavierspielen. Berlin, 1755. (tempo), 60

Mattheson, Johann. Der vollkommene Capellmeister. Hamburg, 1739. (tempo), 60

Meifred, Joseph. Méthode pour le cor chromatique ou à pistons. Paris, 1840. (horn valves), 90


Milchmeyer, Johann Peter. Die wahre Art das Piano-Forte zu spielen. Dresden, 1797. (tempo), 73 (piano pedaling), 76

Montéclair, Michel Pignolet de. Nouvelle méthode pour apprendre la musique. Paris, 1709. (meter and tempo), 60
Mozart, Leopold. *Versuch einer gründlichen Violinschule*. Augsburg, 1756. (short appoggiaturas), 80<


Quantz, Johann Joachim. *Versuch einer Anweisung die Flöte traversiere zu spielen*. Berlin, 1752. (overdotting), 63 (tempo), 71

Ramos de Pareia, Bartolomeo. *Musica practica*. Bologna, 1482. (proportions), 15

Reichardt, Johann Friedrich. *Über die Pflichten des Ripien-Violinisten*. Berlin, 1776. (dynamics), 69

Rossetti, Biagio. *Libellus*. Verona, 1529. (chant rhythm), 8

Rousseau, Jean. *Méthode claire, certaine et facile pour apprendre à chanter la musique*. Paris, 1678. (tempo), 60


Santa Maria, Tomas de. *Arte de tañer fantasía*. Valladolid, 1565. (rhythmic alterations), 63

Schmitt, Hans. *Das Pedal des Clavieres*. Vienna, 1875. (piano pedaling), 88<


Starke, F. *Wiener Pianoforteschule*. Vienna, 1819-20. (assimilation), 83

Tinctoris, Johannes. *Proportionale musices*. Naples, c1473-74. (chant rhythm), 8 (proportions), 15

———. *De inventione et usu musicae*. Naples, after 1480. (loud winds, alta), 14

Türk, Daniel Gottlob. *Clavierschule, oder Anweisung zum Clavierspielen für Lehrer und Lernende*. Leipzig and Halle, 1789. (dynamics), 69

Zabern, Conrad von. *De modo bene cantandi choralem cantum*. Mainz, 1474. (vocal quality), 87
## AUTHOR INDEX

<table>
<thead>
<tr>
<th>Author</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auhagen, Wolfgang</td>
<td>94</td>
</tr>
<tr>
<td>Badura-Skoda</td>
<td>50</td>
</tr>
<tr>
<td>Banducci, Antonia</td>
<td>53</td>
</tr>
<tr>
<td>Barbieri, Patrizio</td>
<td>26</td>
</tr>
<tr>
<td>Berger, Anna Maria Busse</td>
<td>15</td>
</tr>
<tr>
<td>Bilson, Malcolm</td>
<td>84</td>
</tr>
<tr>
<td>Bishop, Martha</td>
<td>58</td>
</tr>
<tr>
<td>Bowen, José A</td>
<td>84, 93, 97</td>
</tr>
<tr>
<td>Bowers, Roger</td>
<td>29</td>
</tr>
<tr>
<td>Boxall, Maria</td>
<td>21, 55</td>
</tr>
<tr>
<td>Brook, Barry S</td>
<td>52</td>
</tr>
<tr>
<td>Brown, Clive</td>
<td>80, 95</td>
</tr>
<tr>
<td>Burnett, Richard</td>
<td>81</td>
</tr>
<tr>
<td>Caldwell, John</td>
<td>6</td>
</tr>
<tr>
<td>Charlton, David</td>
<td>79</td>
</tr>
<tr>
<td>Crutchfield, Will</td>
<td>86</td>
</tr>
<tr>
<td>Cunningham, Sarah</td>
<td>40</td>
</tr>
<tr>
<td>Dahlqvist, Reine</td>
<td>56, 57</td>
</tr>
<tr>
<td>Degrad, Francesco</td>
<td>52</td>
</tr>
<tr>
<td>Dibley, Tom</td>
<td>41</td>
</tr>
<tr>
<td>Fadini, Emilia</td>
<td>71</td>
</tr>
<tr>
<td>Fallows, David, ed.</td>
<td>7</td>
</tr>
<tr>
<td>Fenlon, Iain</td>
<td>18</td>
</tr>
<tr>
<td>Friedel, Lance</td>
<td>85</td>
</tr>
<tr>
<td>Fuller, David</td>
<td>30</td>
</tr>
<tr>
<td>Harris-Warick, Rebecca</td>
<td>32, 44</td>
</tr>
<tr>
<td>Hartman, James</td>
<td>98</td>
</tr>
<tr>
<td>Haug, Andreas</td>
<td>2</td>
</tr>
<tr>
<td>Heffling, Stephen E</td>
<td>63</td>
</tr>
<tr>
<td>Herbert, Trevor</td>
<td>21</td>
</tr>
<tr>
<td>Hess, Carol A</td>
<td>96</td>
</tr>
<tr>
<td>Hillier, Paul</td>
<td>19</td>
</tr>
<tr>
<td>Hoeren, Harald</td>
<td>54</td>
</tr>
<tr>
<td>Holman, Peter</td>
<td>23, 28, 38&lt;</td>
</tr>
<tr>
<td>Hucke, Helmuth</td>
<td>52</td>
</tr>
<tr>
<td>Jones, Edward Huws</td>
<td>35</td>
</tr>
<tr>
<td>Kirby, Paul H</td>
<td>64</td>
</tr>
<tr>
<td>Knighton, Tess, ed.</td>
<td>7</td>
</tr>
<tr>
<td>Kreitner, Kenneth</td>
<td>27</td>
</tr>
<tr>
<td>Krikkay, Eva</td>
<td>70</td>
</tr>
<tr>
<td>Kurtzman, Jeffrey</td>
<td>29</td>
</tr>
<tr>
<td>Larkin, Chris</td>
<td>90</td>
</tr>
<tr>
<td>Lasseter, Leslie</td>
<td>1</td>
</tr>
<tr>
<td>Latcham, Michael</td>
<td>75</td>
</tr>
<tr>
<td>Ledbetter, David</td>
<td>37</td>
</tr>
<tr>
<td>Lindley, Mark</td>
<td>21, 55</td>
</tr>
<tr>
<td>Malloch, William</td>
<td>59, 80</td>
</tr>
<tr>
<td>Marshall, Kimberly</td>
<td>13</td>
</tr>
<tr>
<td>Maunder, Richard</td>
<td>65</td>
</tr>
<tr>
<td>McGee, Timothy J</td>
<td>9</td>
</tr>
<tr>
<td>Meconi, Honey</td>
<td>12</td>
</tr>
<tr>
<td>Mezer, Marianne</td>
<td>42</td>
</tr>
<tr>
<td>Miehl, Klaus</td>
<td>45, 59, 72</td>
</tr>
<tr>
<td>Moens-Haenen, Greta</td>
<td>69</td>
</tr>
<tr>
<td>Montgomery, David</td>
<td>83</td>
</tr>
<tr>
<td>Neumann, Frederick</td>
<td>49, 60, 74</td>
</tr>
<tr>
<td>Neville, Jennifer</td>
<td>17</td>
</tr>
<tr>
<td>Newman, Anthony</td>
<td>62</td>
</tr>
<tr>
<td>Nuchelmans, Jan</td>
<td>4</td>
</tr>
<tr>
<td>Page, Christopher</td>
<td>10, 11, 97&lt;</td>
</tr>
<tr>
<td>Page, Janet K</td>
<td>77</td>
</tr>
<tr>
<td>Pinto, David</td>
<td>31</td>
</tr>
<tr>
<td>Potter, John</td>
<td>87</td>
</tr>
<tr>
<td>Restle, Konstantin</td>
<td>66</td>
</tr>
<tr>
<td>Rosenblum, Sandra P</td>
<td>88</td>
</tr>
<tr>
<td>Rowland, David</td>
<td>76, 88&lt;</td>
</tr>
<tr>
<td>Russell, Tilden A</td>
<td>76, 89</td>
</tr>
<tr>
<td>Sanders, Donald C</td>
<td>47</td>
</tr>
<tr>
<td>Sandman, Susan G</td>
<td>39</td>
</tr>
<tr>
<td>Sawkins, Lionel</td>
<td>46</td>
</tr>
<tr>
<td>Scheibert, Beverly</td>
<td>61, 80&lt;</td>
</tr>
<tr>
<td>Seares, Margaret</td>
<td>48</td>
</tr>
<tr>
<td>Segerman, Ephraim</td>
<td>43</td>
</tr>
<tr>
<td>Sherr, Richard</td>
<td>8, 16</td>
</tr>
<tr>
<td>Sluchin, Benny</td>
<td>82</td>
</tr>
</tbody>
</table>
Smith, Laura Rhoades. 68
Stembridge, Christopher. 38
Tarr, Edward H. 91
Termini, Olga. 33
Thomas, Bernard. 24
Toft, Robert. 25, 34
Tunley, David. 36
van Reijen, Paul. 73
Webb, John. 92
Weiner, Howard. 78
Welker, Lorenz. 14
Williams, Peter. 5, 51, 59
Wishart, Stevie. 3
Wittmayer, Kurt. 67
Woodfield, Ian. 22
Wray, Allison. 20
SUBJECT INDEX

A cappella singing: in 15th c., 10, 11
Accompaniment: of 16th c. mass, 21;
    of 17th c. French air, 36;
    of 17th c. English song, 35
Articulation: in Mozart, 74; in late
    18th-early 19th c., 80<, in
    early 19th c., 95
Assimilation: in Schubert, 83

Bach, Johann Sebastian: and keyboard
    performance, 50; and
    overdotting, 63; and the
    piano, 50; and 2/4 time.
    Works: Brandenburg Concerto
    no. 2, 51; Chromatic Fugue,
    50; Italian Concerto, 51; WTC
    II, 50

Ballet, Lully scoring in, 32
Berlioz, as conductor, 84<
Brahms, Johannes: and tempo
    relations, 85
Brass instruments, and valves: in early
    19th c., 91; in FéL. David, 90
Caccini, Giulio, ornaments, 47
Chambonnieres, Jacques Champion
    de, and embellishment, 30
Chanson (without instruments): in 14th
    c., 10
Chiavette clefs, and transposition, 26, 27
Clementi, Muzio: and the piano, 81
Conducting: in France, late 18th c., 79;
    by Haydn, 64; by Mendelssohn,
    Berlioz, and Wagner,
    84<, 93
Continuo: and bass line, 58
Countertenor: in 17th c. England, 35
Dance: and 15th c. tempo, 17; and 17th
    c. tempo, 44; and 17th-18th c.
    tempo, 45

David, Félicien, and brass valves, 90
Debussy, Claude, and partial pedaling,
    88
Diction (in opera): 17th-18th c., 33
Diminutions: in 16th-c., 24; and
    Mersenne, 48
Durante: and vocal ornaments, 47
Dynamics, in Pergolesi, 52; in late 18th
    c., 69
Fingering (lute), in 17th c., 39
Fingering (keyboard), in 16th-17th c.,
    21<; strong-weak, 37<
Gesture, in opera, 33
Granados, Enrique, and piano
    technique, 96
Gregorian Chant, and uneven rhythm:
    in the Middle Ages, 6; in the
    Renaissance, 7
Grieg, Edvard, tempo and rubato, 86
Handel, George Frideric, and
    overdotting, 63
Harpischord, in 17th c. performance,
    37; in 17th-18th c. France, 54
Harpischord, chromatic, 38
Haydn, as conductor, 64
Iconography: and medieval
    performance, 1; and the
    medieval organ, 13
Inequality: and cadences, 62; and related
    alterations, 63
Instrumental ensembles: Renaissance
    winds, 14; 16th-17th c.
    violins, 23; 17th c. viols, 31;
    17th-c. strings, 28
Josquin Desprez, and musica ficta, 25
Lalande, Michel-Richard de, and
    tempo, 46
Liquescent neumes: their effect on
    singing, 2
Loud winds (alta), in European
    countries, 14
Lully, Jean-Baptiste, scoring in ballets, 32
Lute, fingerings in 17th c., 39
Marais, Marin, and performance indications, 4
Mendelssohn, Felix, as conductor, 84<
Mensuration signs, in 15th c., 15
Minuet, tempo in late 18th c., 80
Monteverdi, Claudio, and scoring for strings, 28; and proportions, 29
Mozart, Wolfgang Amadeus, dots and strokes, 74, 80<; and dynamics, 69; and the harpsichord, 65, 67, 68; and the orchestra, 65; and ornaments, 70; and the piano, 65, 66, 67, 68; and tempo, 71, 72, 73
Musica ficta, in 16th c., 25
Oboe, and mutes (18th-19th c.), 77
Orchestra, in Lully, 32; under Charles II, 38<, in 18th-c. Versailles, 53; in Pergolesi, 52; in Mozart, 65
Organ: in 10th-13th c., 5, 13; in 14th-15th c., 13; and iconography, 13
Ornaments: in Chambonnières, 30; small notes (17th c.), 61; small graces (18th c.), 80<; in Mozart, 70
Overdotting, in late baroque, 63
Overture, French, and tempo, 59
Partial texting: in 15th c., 9
Pergolesi, Giovanni Battista, and orchestra, 52
Piano, and Bach, 50; and Mozart, 65, 66, 67, 68; and the check, 75
Piano pedaling, 76, 81, 88
Pitch: in 15th c., 27; in 16th-18th c., 26; in 18th c. trumpets, 56
Preludes (unmeasured), rhythm and dynamics, 37

Pronunciation, in Renaissance music, 19, 20
Proportions, in 15th c., 15, 16, 17; in Monteverdi, 29
Recorder, and 17th-c. ornaments, 42
Reiche, Gottfried, and coiled trumpet, 57
Rhetoric, and singing (17th c.), 34
Rubato, in Grieg, 86
Schubert, Franz: and assimilation, 83; and Moderator pedal, 88
Singing, and vocal quality, 87
Song, in 17th-c. England, 35; in 17th-c. France, 36
String Scoring, in England (16th-17th c.), 23; in Monteverdi, 28; in Lully, 32
Tempo: in 15th c., 15, 16, 17; in 17th c., 43; in French baroque, 46; in French overture, 59; and 17th-c. pendulum markings, 44; in 17th-18th c., 45; and 18th c. time signatures, 60; and late-18th c. note picture, 60; in late 18th-c. minuets, 80; in Mozart, 71, 72, 73; and Crotch's markings, 94; in Brahms, 85; in Grieg, 86
Text underlay, in 15th c., 12
Theory, and performance, 49
Trombone, and Henry VIII, 21; and slide positions c1800, 78; and scoring in Cherubini, 82
Troubadours and trouvères, and contemporary Islamic performance, 3
Trumpet, and pitch (17th-18th c.), 56; slide in 17th c., 41; slide in 19th c., 92; coiled, 57; hand-stopping, keys, slide, valve, 91
Venice (St. Marks): 15th-16th c., 18
Venues, and performance, 4; for viol
concerts, 31
Villa-Lobos, Heitor, and sostenuto
pedal, 88
Viol, in Germany c1510, 22; and Marais,
40
Violin, in England (16th-17th c.), 23
Wagner, Richard, as conductor, 84<