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Woodwind Performance

Tu ru or Not *Tu ru*: Paired Syllables and Unequal Tonguing Patterns on Woodwinds in the Seventeenth and Eighteenth Centuries

Bruce Haynes

Double-tonguing has been in use for as long as we have records of woodwind articulation; the first known printed instructions for woodwinds by Ganassi (1535) describes several forms. They were an important technique on the cornett and recorder in the 16th century, when music frequently included long runs of very quick detached notes. The technique of pairing contrasting syllables was transferred to the new woodwinds developed in the 17th century, and continued to be used until the late 18th century, after which it gradually atrophied. The only generally used survivor today is the modern double-tongue (*té-ke*).

Sources that describe the tonguing syllables were written in Italy, Germany, Holland, England, and (especially in this period) France.¹

¹ There are 28 sources extending from Ganassi (1535) to Drouet (c1827); the most relevant are the 15 from Mersenne (1637) to Lorenzoni (1779)—see the “Bibliography” for exact references. Most of the texts are included in the appendixes of Castellani and Durante (1987).

Most of them were tutors for the traverso, but many stated that the syllables applied to woodwind instruments in general.²

Combining two contrasting tongue movements gives a woodwind player two technical possibilities that are difficult with the single tongue: a pattern of strong and weak stress that can be used for expression, and a means of sustaining tempo in extended passages of quick notes, through a rebounded tongue motion.

In the French of the time, the syllable *ru* or *ri*, which is an important element in many double-tongues, was pronounced with the "lingual" or "dental" *R*, which is similar to the modern Spanish and Italian *R*. The lingual *R* is essentially a quick, light *D* enclosed at its beginning and end by a vowel, as in *uh-dúh* or *ah-dáh*. Since this *R* begins with a vowel, it is impractical to use as the first syllable of a phrase. As Hotteterre wrote,

On observera seulement de ne point prononcer *Ru* sur les Tremblements; ni sur deux Notes de suite, parceque le *Ru* doit toujours être mêlé alternativement avec le *Tu*.³

You must only observe never to pronounce *Ru* on a shake, nor on two successive Notes, because *Ru* ought always to be intermixt alternatively with *Tu*.⁴

The *R* works when preceded by *T*, however (as in *tuh-dúh* or *táh-dah*). Quantz writes:

Il faut s'appliquer à prononcer très fortement & distinctement la lettre *r*. Cela fait à l'oreille le même effet que lors qu'on se sert de *di*, en jouant de la simple langue: quoique il ne paroisse pas ainsi à celui qui joue.⁵

Try to pronounce the letter *R* very sharply and clearly. It produces the same effect on the ear as the single-tongue *di*, although it does not seem so to the player.

² Figuratively this may have been true, though as we will discuss below there is a large difference between the articulation of reed instruments and flutes.

³ Hotteterre (1707), 26.

⁴ Hotteterre (c1729), 20.

⁵ Quantz (1752), VI/ii/§2.

Different Strokes for Different Folks

The cornett and flutes (both recorder and traverso) have the advantage over reed instruments in tonguing, because there is nothing projecting into the mouth. The *ti* and *di* are thus performed very much like they are spoken. In hautboy articulation, the tongue does not actually touch the teeth or mouth in the way described by flute tutors; the reed is in the way, and it is the reed that the tongue touches. Quantz wrote of players of the hautboy and bassoon

Il faut seulement remarquer à l'égard du coup de langue par *ti*, qu'au lieu de courber la pointe de la langue, & de la presser en haut au palais, comme cela se fait à la Flute, il faut étendre toute droite la langue, parce que l'on prend l'anche entre les levers.⁶

For the tongue-stroke *ti*, I would like to say only that instead of curving the tip of the tongue and pressing it upward against the palate, as is done on the flute, they should extend the tongue straight forward, since the reed is taken between the lips.

Except at very slow speeds, the only physical distinction that can be made between syllables on the hautboy is between *T* and *D*, and thus the audible difference is slight. That would explain why Hotteterre observed

Il sera bon de remarquer que les coups de Langue doivent être plus ou moins articulés, selon l'Instrument dont on jouë; Par exemple on les adoucit sur la Flute Traversiere. On les marque davantage sur la Flute à Bec, & on les prononce beaucoup plus fortement sur le Haut-Bois.⁷

'twill be proper to observe, that tipping with the Tongue ought to be more, or less articulate, according to the Instrument on which you play, for 'tis soften'd on the the German Flute, more distinct on the Common Flute, and very Strong on the Hautboy.

The difference in articulation between the hautboy and the flutes is also shown in the case of double-tonguing. Quantz writes

⁶ Quantz (1752), VI/Suppl/§2.

⁷ This appears to be a general remark, not specific to the difference between *tu* and *ru*. Bismantova (1677) makes a distinction between cornett and recorder articulation, recommending *te* for the former because of its higher wind pressure. Cf. Dickey, Leonards, and Tarr (1978), 151.

Le Basson a encore cet avantage sur le Hautbois, qu'il peut se servir, aussi bien que les joueurs de Flute, de la Double langue *did'll*.⁸

Like the flutist, the bassoonist has the advantage over the hautboist in the possibility of also using the double tongue *did'll*.

With these observations in mind, Garnier's comment about hautboy articulation in c1802 might not have been very different from that of a hautboist at the beginning of the 18th century:

Il n'existe qu'un coup de langue, puis qu'il n'y a qu'une manière d'articuler le son sur un instrument à vent. Mais cette articulation peut être forte ou floible [*sic*], nette ou molle, suivant le caractère de musique.⁹

There is only one kind of tongue-stroke. Furthermore, there is but one way to articulate sound on a wind instrument. But this articulation can be stronger or weaker, sharper or softer, depending on the character of the music.

Garnier then demonstrates five different shades of single-tonguing.¹⁰ Quantz also used the metaphor of shades in describing tonguing:

De même qu'il y a plusieurs diverses couleurs qui tiennent le milieu entre le noir & le blanc, de même aussi on doit trouver entre les coups de langue rudes & mols, plusieurs coups modérés, & que par conséquent on peut exprimer le *ti* & le *di* de plus d'une manière.¹¹

Just as there are several different shades between black and white, you should find several degrees of tongue-stroke between the roughest and the mildest. Thus *ti* and *di* can be expressed in more than one way.

⁸ Quantz (1752), VI/Suppl./§3.

⁹ Garnier (c1802), 11.

¹⁰ Freillon-Poncein (1700), who gives very precise instructions for unequal tonguing, nowhere suggest that the hautboy (which is the principal instrument handled in his book) cannot use them. Quantz also notes that "ceux qui s'appliquent à l'un de ces instrumens [le Hautbois & le Basson] peuvent profiter . . . des instructions qu'on a données pour l'usage des deux sortes de coups de langue par *ti* & *tiri* . . .".

Inequality

Double-tonguing could produce (if desired) a natural stress on one of the two notes being played. The accent could fall on either syllable, but in practice it usually came on the first syllable in faster tempos (above about four notes = 116) and on the second syllable in slower movements. Unequal tonguing on woodwinds had its analogies in paired string bowings (upbow-downbow) and keyboard fingerings (using a pair of fingers) that all exploited a potential contrast in stress. They were sometimes explicitly connected to the playing of “good and bad notes” (i.e. notes that were stressed or unstressed) and to inequality.¹²

The term *notes inégales* (usually taken nowadays to mean an iambic swing, as in a word like “enough,” *tu-rú*) is misleading, since it does not include *lombardic* inequality (the “Scotch snap,” with accent on the first syllable, as in the word “forest”). Lombardic inequality was achieved by the quickest tonguing patterns and “double-tongues,” like *té-re-lé-re* and *díd'll*. French writers such as Loulié, Freillon-Poncein, and Hotteterre all give examples of lombardic inequality as well the slower, iambic inequality, which was usually called “pointing” (*pointer* in French).¹³ (We will use “pointing” rather than *notes inégales*.)

Inequality and paired articulation are related concepts that are difficult to separate. Inequality is produced on woodwind instruments by using paired articulation, but the reverse is not true: the double-tongue does not automatically produce inequality. The player can choose how much lilt to apply, and at slow speeds, they can (if they wish) even use single-tonguing to produce unequal notes.

Applying inequality involved questions of taste and basic musicality, and numerous writers of the time attempted to elaborate on it.¹⁴ It is not a subject we need to discuss here. In general, it was assumed that notes were played unequally unless there was some indication to

¹¹ Quantz (1752), VI/i/§12.

¹² For a discussion of the relationship between the concepts of “good and bad notes” and inequality, see Hefling (1993), 35ff.

¹³ Hefling (1993), 18-19, notes that *pointer* can also mean “to dot,” and the distinction between these two concepts was never completely clear.

¹⁴ Cf. Fuller (1980), xiii/420; Fuller (1989); and Hefling (1993).

the contrary (such as words to the effect, or dots over the notes). Like paired syllables, which divided the dominant beat into two, inequality operated within the beat.

Lombardic Tonguing

Lombardic tonguing was used for speed. Two articulations when played as a pair are easier to express quickly than the simple *tu-tu* used in single-tonguing. As Drouet put it (c1827):

E rimarcato per una lunga esperienza
essere più facile pronunciare
prestissimamente più volte di seguito
due Sillabe che una sola.¹⁵

Long experience has indicated to
me that it is easier to pronounce
two syllables quickly when there
are several in succession, than a
single one.

Woodwind players use the modern double-tongue to avoid fatigue in extended passages of quick articulation. A few notes can be tongued quickly with single-tonguing, but if there are more than about three of them, the tongue begins to slow down. The point at which a modern player switches from single- to double-tonguing depends on how rapidly the notes must be played; there comes a moment (for most skilled professionals, somewhere around four notes at 120) when an extended passage of quick notes can no longer be single-tongued. At this point, the player changes into a kind of "articulation overdrive," using double-tonguing. It seems reasonable to assume that the same physical problem motivated the development and use of earlier lombardic tonguings.

Lombardic tonguing takes its name from the use of pairs of syllables in lombardic rhythm (as in the word "marble"). There were three varieties: the most common one, which I will call simple lombardic tonguing, used contrasting movements of the tip of the tongue (for instance, *té-re*, *tú-ru*—see Ex. 1); another involved the front and back of the tongue alternately (the early double-tongue, *díd'll*—see Ex. 2), and the third (which is the modern double-tongue, *té-ke*) alternated a tongue-tip with a throat constriction.

Simple lombardic tonguing, using the tip of the tongue, was common in Italy as the *lingua riversa* from at least 1535;¹⁶ it was still being

¹⁵ Artusi (1600) implies that double-tongues are fast by commenting that the single-tongue is an example of a slow articulation.

Example 5



Example 6



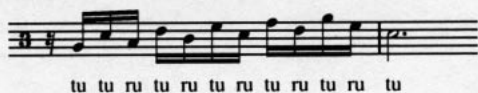
Hotteterre writes

On conçoit qu'il faut prononcer *Tu, Ru*, sur les deux premières Croches simples ou doubles, au nombre pair; ce qui se pratique fréquemment lorsqu'il se trouve deux Croches entremêlées avec des Noires: ou bien deux doubles Croches, avec des Croches simples. Cela se fait pour un plus grand adoucissement, & c'est le goût qui en décide.¹⁹

You understand that you must pronounce *Tu Ru* on the first Quavers, or Semiquavers of an even number, which is frequently practis'd when two Quavers are intermixt with Crotchets, or else two Semiquavers with Quavers, 'tis done for a greater Sweetning, and 'tis the Ear that must decide it.²⁰

Hotteterre (1707), #10, uses *tú-ru* for a series of thirds (see Ex. 7).

Example 7.



Quantz (1729-41), 70 (Allemande), gives *tí-ri* for the same figure ("unequal aber nicht als Punkte" [unequal but not pointed]; lombardic, in other words). Quantz later applied *díd'll* to this figure (see below).

The figure 8th—two 16ths—8th (Ex. 8) inevitably incorporates simple lombardic tonguing on the two 16ths.

¹⁹ Hotteterre (1707), 26.

²⁰ Hotteterre (c1729), 19.

Example 8



The tongue movement for *díd'll* (the so-called “18th-century double-tongue,” see Ex. 2) involves using the front and back of the tongue alternately. The second half of this articulation, *d'll*, does not contain a vowel and is not done with the tip of the tongue. An analog, *lér-der*, is first mentioned in Riccardo Rognoni (1592). The French sources (c1685-1707) ignored it, using only the tongue-tip (simple lombardic tonguing, *tú-ru*) instead.²¹ Quantz may have re-invented *díd'll*, which he called the “double langue,” since he wrote in 1758

Buffardin and Blavet . . . use *ti* and *tiri* and *di* and *diri* as much as I.

It is true that they do not use the double tongue . . .²²

Quantz reserved *díd'll* for the quickest passage-work, devoting a long section to it (Ch. 6/iii). He applied it to passages of notes of the same value where large leaps were not present. Mahaut (1759) gives the “double coup de Langue” as *Dí-Del*. Delusse (1761) does not mention it, but Granom (1766) gives it as *tóót-tle*. Vanderhagen (c1788) discusses it but finds it too difficult to explain in writing; it is the only double-tongue he mentions.²³ Tromlitz (1791) describes it in detail, but replaces *i* with *a*; it was thus *tád'll*. Gunn (1793) gives *tóót-tle*, *díd'dle*, and his “New, Staccato tonguing,” *téd-dy*. Drouet (c1827) rejected it (as *tí-tel*), although he said some German flutists still used it.

The paired articulation pattern that has had the longest history is the modern double-tongue, *té-ke*, a cousin of which, *té-che*, was first mentioned in 1535 by Ganassi (although he called it an “effetto

²¹ Cf. Freillon-Poncein (1700) F.

²² Letter to von Moldenit in Marpur (1754), IV, quoted in Mather (1973), 33. Granom, whose treatise first appeared in 1755, claimed to have invented it.

²³ He gives no pairs at all in his hautboy method (c1790).

crudo").²⁴ Bismantova (1677) said it was no longer in use, and (interestingly for modern players) there is no indication of its use during most of the 18 century. It is next mentioned by Devienne (c1794) as *dóu-gue*; he objected to it because, being too regular, it did not allow articulation nuance or expression. He implied that although it was used on the traverso, other instruments such as the clarinet, bassoon, hautboy, and horn did not use it. Drouet (c1827) was strongly against its use.

Pointed Tonguing

The normal tonguing pattern for pointed notes in iambic rhythm (as in the word "baroque") was *tu-rú*. In general, pointing was associated with a flowing movement; it was a technique "qui lie le Chant, & le rend plus coulant."²⁵ That, of course, is the effect of connecting notes in pairs as well.

Hotteterre (1707), 22, intermixed his instructions for slow páired tonguing (*tu-rú*) with suggestions for when to point notes, and evidently thought of the two practices as parallel:

On sera bien d'observer que l'on ne doit pas toujours passer les Croches également & qu'on doit dans certaines Mesures, en faire une longue & une breve; ce qui se regle aussi par le nombre. Quand il est pair on fait la première longue, la seconde breve, & ainsi des autres. Quand il est impair on fait tout le contraire; cela s'appelle pointer. Les Mesures dans lesquelles cela se pratique le plus ordinairement, sont celle à Deux-temps, celle du triple simple, & celle de six pour quatre.

You must observe that quavers are not always to be play'd equally, but that you must in certain movements make one long, and one short, which is also regulated by their number when they are even. You make the first long, the second short, and so on—when they are odd, you do quite the reverse, that is called pointing; the movement in which 'tis most commonly used is Duple, or Common Time.²⁶

²⁴ Dalla Casa (1584) said of it, "... è lingua cruda per sonatori, che vogliano far terribilità ... " It is mentioned also by Artusi (1600) and Rognoni (1620).

²⁵ Choquel (1762), 106, cited by Hefling (1993), 21.

²⁶ Hotteterre (c1729), 17. The translator here omitted the other two time signatures noted by Hotteterre, the simple three and 6/4.

Tu-rú tonguing applied both to pointed notes that were written as equal and to paired notes explicitly written unequally, as for instance the combination of dotted-8th and 16th (Ex. 9, taken from Schickhardt, c1710-12).²⁷ Overdotting, as in overtures, used the same tonguing. Quantz (1729-41) distinguished “*ungleich*” notes that were written unequally (using the pattern *tí-ti-rí-di-rí-dl*) from pointed notes (“*Unegal*”; *dí-di-rí-di-rí*).

Example 9.



Pointing often involved softer ratios than 3:1 (3:2, for instance), which could not be perceived or expressed beyond a certain tempo.²⁸ For me that speed is four notes at 116; for others it may be a little faster or slower. Hefling observed (1993), 143,

Very subtle inequality can be brought off only at a relatively moderate pace, while a stronger ratio of roughly 2:1 is manageable in quicker pieces. But at a certain point (particularly when sixteenth-notes predominate), the bowing becomes too awkward for string players to project much more than the ordinary stress that distinguishes “good” and “bad” notes, and down-bow from up-

When this point is reached, Quantz suggested adding slurs over two notes.²⁹ It is also at about this speed that lombardic tonguing begins to work well.

The use of syllables to represent these tonguings has tempted modern writers to compare them with sung texts and to suggest that they directly emulate the rhythms of the French language. But one of the arts of the instrumentalist was to express meter without the help of words. It must have pleased people to hear instruments evoke the vocal model and then proceed to extend its technical pos-

²⁷ Quoted in Mather (1973), 36.

²⁸ They also begin to sound slightly ridiculous. Quantz suggests using *dirí* rather than *tiri* when the tempo is quick.

²⁹ Quantz (1752), VI/ii/§8.

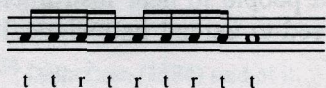
sibilities, suggesting an impossible virtuosity in matters of range and articulation. Nor was French the only language spoken by woodwind players who used the double-tongue. The relation between vocal pronunciation and instrumental articulation is not always straightforward. Harnoncourt (1982), 43-44, points out that voice parts are frequently articulated differently than those for instruments in Bach's works (as in the bass aria of Cantata 47, where the different versions are performed simultaneously):

The orchestra articulates in a different way than does the chorus. Even most "Baroque specialists" are not familiar with this; they always want to even things out, to have everything as much alike as possible and to hear beautiful straight columns of sound, but not diversity . . . There are numerous examples, for instance in the instrumental parts of the *Mass in B Minor* and the *St. Matthew Passion*, where the very same passage calls for different articulation in different parts. Improbable as this may seem from our ordered point of view, such diversity sounds in actual practice all the more beautiful, varied and "speaking."

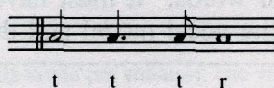
It is unlikely that any letter of any alphabet accurately represented the real movements of the tongue. Describing them by analogy to spoken syllables was merely a means of conceiving them; at the time, the letter *R* corresponded most closely to the bounce the tongue needed. The *ru* or *ri* was one side of the coin and had no meaning by itself; it was just the rebound in the linked tongue movement of *tu-ru* or *ti-ri*.

Pointed tonguing is first observed in Brunelli (1614); although Brunelli was the only Italian to describe it, he considered it the "best" articulation compared with either equal single-tonguing or lombardic tonguing. Mersenne (1637) gives one example of it (*ta-rá*). Loulié (c1685) gives five examples (Exs. 10-14).

Example 10



Example 11



Example 12**Example 13****Example 14**

The first (Ex. 10) is similar to Freillon-Poncein (1700), E (Ex. 15) and Hotteterre (1707), #1 (Ex. 16).

Example 15**Example 16**

Freillon-Poncein notes that it is used for tempos below *tres vite* (for which he used simple lombardic tonguing). Schickhardt (c1710-12) shows it in several musical situations. Quantz (1752), VI/§ii, gave a detailed description of pointed tonguing (which he called *ti-rí*) as one of the three principal articulations (the other two being single-tonguing and *did'll*). He used pointed tonguing in “passage-work of moderate speed.”

Repeating Hotteterre’s observation, Quantz noted that one cannot begin a passage with *ri*, so when the first note is on a downbeat, the first two notes are pronounced *ti* (*ti-ti-rí-ti-rí*, etc.). *Tu* was often used as a neutral beginning, before the real tonguing pattern started (cf. Ex. 10 and 15). Patricia M. Ranum compares the neutral first *Tu* to the lead-in word often found in songs; this word was normally unimportant, although it might exceptionally be treated as an accented monosyllable, like *Ah!* or *Oh!*.³⁰

Although earlier writers were reluctant to do so, Quantz did not hesitate to use pointed tonguing in arpeggios. He preferred *di-rí* rather than *ti-rí* for faster tempos.

³⁰ Ranum (1996), 4.

Pointed tonguing is described by Lorenzoni (1779)³¹ and (apparently for the last time) by Gunn (1793) as *dée-ted-dée-ted-dée*.

The Substitution (or Interruption)

Once a basic tonguing pattern is established, it will be the exceptions that need the player's attention (for instance, places where there are rests, when notes of the same pitch are repeated, or where there are large leaps). These are usually situations where it is necessary to drop out of paired mode and revert to the single-tongue. Frequently these places are reminiscent of the *substitution* in prosody (prosody studies metric stress in language). A substitution is a strong beat that upsets an established metric pattern, acting as a surprise and thereby drawing attention and enhanced meaning to a beat, as in the word "that" in the following"

To be, or not to be, *that* is the question . . .

Examples are the last note of Hotteterre (1707), #1, which would be a *ru* except that it is a final note, and the end of Hotteterre (1707), #2, where the dotted quarter needs a trill (for obvious reasons, *ru* is not used on a trill); see Examples 16 and 17. The effect is analogous to

Example 17



the bowing “retake,” which adds an accented down-bow where an upbow is expected. Not all sources used the principle of substitu-

³¹ As Reilly (1971), 87, points out, this work is “in part an unacknowledged plagiarism of Quantz’s *Versuch*.”

tion; Freillon-Poncein and Quantz both used *ri* on last notes. As Loulié (c1685), 200, warned, sources are not entirely consistent.

[Ceux qui enseignent] ont chacun leur manière particulière, et souvent un même maître se sert indifféremment de *tu tu ru tu tu ru tu tu*, ou de *tu ru tu ru tu*; Toutes ces manières peuvent être bonnes . . . ³²

[Each teacher] has his individual manner, and often the same musician will sometimes use *tu tu ru tu tu* and sometimes *tu ru tu ru tu*. All these ways can be good . . .

There are more complex unequal tonguings, like the three-note dactylic pattern in equal rhythm (*tú-ru-tu*, as in the word “desperate”), the jig- or canary-type rhythm (*tú-tu-ru*), the anapest pattern (*tu-ru-tú* as in the word “cigarette”), the triple-tongue (*tí-tí-tí*), or four-note units. These patterns are basically variants of the two principal types of unequal tonguing, lombardic and pointed.

* * *

Considering the wide range of the sources that describe paired syllables, it is difficult to avoid the impression of a generalized technique. For “baroque” instruments, the syllables were evidently used in French, Italian, and “mixed” styles from the start, and were valid without reservations until c1740. After that date, they were ignored or rejected by some sources, but were still considered essential by several important writers (including Quantz and Tromlitz) until the early 19th century. Within the basic principle of articulating in pairs, there were differences in vowels (cf. the use of *ta* instead of *tu*, etc.).

In the bigger picture, it may be that future systematic studies will conclude what seems evident to us already: that the popularity of double-tonguing was in inverse proportion to that of slurs. Longer slurring seems to have begun at about the same time that most kinds of unequal tonguing went out of style. This suggests that slurring and unequal tonguing were both regarded as means of dealing with extended passages of notes at fast tempos. This in turn implies that woodwind players before the second half of the 18th century were not disposed to use the slur as a technical resource, thinking of it principally as an expressive device, like an ornament. Harnoncourt (1982), 43-44, wrote of the slur as “a pronunciation mark”:

³² Loulié, Ms 6355, p. 200r, quoted in Semmens (1981), 19.

What does the *slur* signify, then, for a string instrument player, a singer, wind instrument player, or keyboard player? It basically means that the first note under the slur is stressed and held the longest, while the following notes are played more softly. This is the Baroque principle. There is nothing here of the "even" notes called for today in formal music instruction. Of course there are exceptions, but this gradual diminution is the rule. After 1800, the slur was used in a completely different way. It was no longer a pronunciation mark, but rather a technical instruction. In this sense it is meaningless and of no use in Baroque music. If we do not know this distinction, then it makes no difference at all whether slurs are written or not, since every musician today will attempt to make the articulation inaudible, as if a great legato slur had been written over the melody.

Even short slurs (of two notes only) are not mentioned until relatively late;³³ La Barre in his Opus 4 solos of 1702 felt obliged to explain the *liaison* at length, as if slurs were an unfamiliar concept to his readers. For the player, this suggests that in principle everything should be tongued that is not expressly marked slurred. In this context, where the slur is not the easy option we modern players usually assume it to be, paired syllables are revealed as a critical component in the technique of playing early woodwinds.

Unequal tonguing was also more logical when the music itself was conceived in smaller units. Mahaut wrote (1759),

Anciennement on exprimoit les coups de langue par les deux sillabes *Tu & Ru*, cela suffisoit pour la Musique de ce tems là, où on lioit presque toujours les notes deux à deux: il n'en est pas de même dans la Musique moderne, qui pour l'expression des liaisons & des notes détachées, demande des coups de langue de différentes espèces . . .³⁴

In earlier times the tongue strokes were made with the two syllables *tu* and *ru*, which served for the music of that time, when notes were almost always connected two by two. It is not the same with modern music, which requires different kinds of tongue strokes in order to express connected and detached notes . . .

³³ Cf. Bismantova (1677) in Castellani and Durante (1987), 36.

³⁴ Mahaut (1759), 27-31, quoted in Castellani and Durante (1987), 189.

With the comments of Corrette (c1740), calling the syllables *tu ru* “une chose absurde,” and Moldenit’s criticisms of it in 1753, we see the beginnings of the end of the use of most double-tonguings. On the other hand, Quantz in 1752 and 1758, as well as Lorenzoni (1779) and even Gunn (1793), continue to describe pointed tonguing. Mahaut (1759), Granom (1766), Vanderhagen (c1788), Tromlitz (1791), Gunn (1793), and Drouet (c1827) continue *déd’ll*, but Delusse (1761) uses none of them. Except for Drouet (c1827), by the 1790s with Devienne (c1794) and Vanderhagen (c1799) no further unequal tonguings appear.

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