

KTD/1SPP1 2021/2022

Studium provozovací praxe

2. přednáška, 11/10/2021

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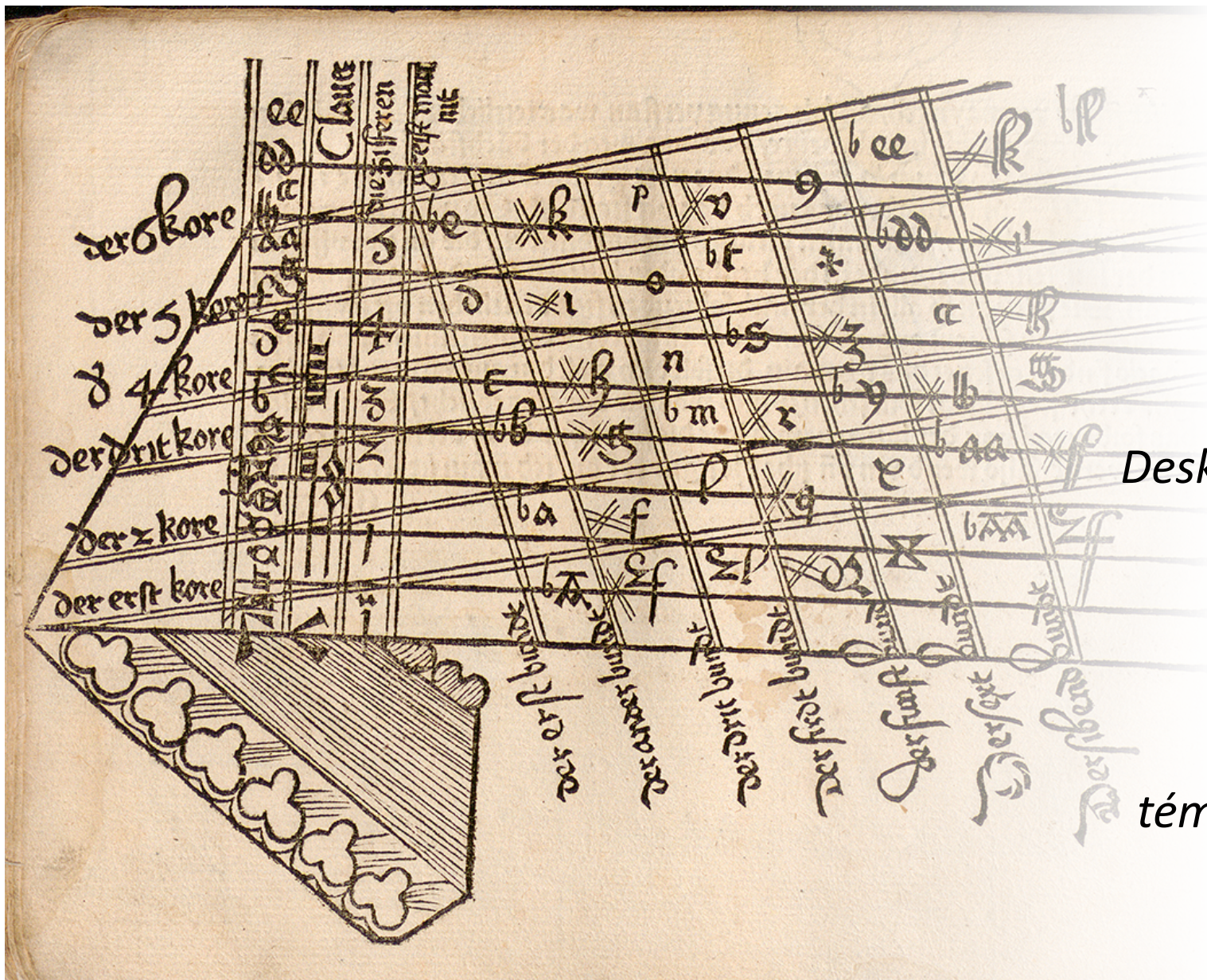
Pramenná
základna

Specializované traktáty

Ikonografie

Nototisky a rukopisy

Dobová literatura



Tracatus

Kritika:

*Deskriptivní vs preskriptivní
povaha textu*

kontext / účel

téma aneb oblast zájmu...



Sources Database

Choose the relevant category (it is possible to choose more than one), or search according to year, place, author, title, or publisher.

Tip: to see undated entries first, click on the top of the "Year" column.

Year	Place	Author	Title	⋮
Publisher	Type +	Q ..		
		Basso Continuo - English (53)		
		Basso Continuo - French (55)		
		Basso Continuo - Ger... (129)		

16 - 30 / 1805

Publisher

Type

+

🔍 ...

16 - 30 / 1805

Year	Place	Author		Link	Publisher	Type	Extra
1512	Vienna	Philomathes, Václav	Musicorum Libri Quatuor	Translation [PhD]		Book	
1513	Erphurdie	Anonymous	Institutio in Musicen r	MDZ		Book	
1513	Frankfurt/Oder	Volckmar, Johannes	Collectanea quedam in unum redacta dilig	Slab	Hanau, Johann	Book	
1515	Köln	Bogentantz, Bernhard	Collectanea utriusque			Book	
1515	Kraków	Monetarius, Stephan	Epitoma utriusque m		Ungleriu	Book	
1516	Augustae Vindelicorum [Augsburg]	Faber, Nicolaus and Aventinus, Johannes	Musicae Rudimenta		Miller	Book	
1516	Leipzig	Koswick, Michael	Compendiaria musicae ars	TMG	Stöckel	Book	
1516		Aron [Aaron], Pietro	Libri tres de institutione harmonica	BnF	Benedicti Hectoris	Book	
1517	Leipzig	Ornithoparchus, Andreas	Musicae activae micrologus	Imslp	V. Schumann	Book	fourth and fifth Book: De arte cantandi; ed. 1519
1518	Milano	Gaffurio, Franchino	De Harmonia Musicorum Instrumentorum			Book	
1518	Nürnberg	Grammateus, Henricus	Ayn new künstlich Buech	BSB		Book	
1518	Kraków	Felsztyn, Sebastian de	Opusculum musicae mensuralis			Book	c. 1518
1520	Leipzig	Rhau, Georg	Enchiridion utriusque musicae practicae	Imslp ; MDZ	Valentini Schumann	Book	
1523	Venezia	Aron [Aaron], Pietro	Thoscanello de la musica	Imslp		Book	
1523	Wien	Judenkünig, Hans	Ain schone künstliche Underweisung auf Lautten und Geygen / Utilitis et Compendiaria	Imslp		Book	



16 - 30 / 1805

< >



- „obecná“ teorie
- Notopis, tabulatury
- Kontrapunkt
- Mody, solmizace
- Organologie
- (generálbas)
- (ozdoby)

- Arnolt Schlick – *Spiegel der Orgelmacher und Organisten* (Mainz, 1511)
- Sebastian Virdung – *Musica Getuscht* (Basel 1511)
- Václav Philomates – *Musicorum libri quattuor* (Víděň, 1512)
- Martin Agricola – *Musica Instrumentalis Deutsch* (Wittenberg, 1529)
- Sylvestro Ganassi – *Regola Rubertina* (Benátky, 1542)
- Michael Praetorius – *Syntagma musicum* (Wolfenbüttel, 1619)
- Marin Mersenne – *Harmonie universelle* (Paříž, 1636)
- Thomas Balthasar Janowka – *Clavis ad thesaurum magnae artis musicae* (Praha, 1701)
- Johann Gottfried Walther – *Musicalisches Lexicon* (Lipsko, 1732)

Diminuce

- Sylvestro Ganassi – *Opera intitulata Fontegara* (Benátky, 1535)
- Diego Ortiz – *Trattado de glosas* (Řím, 1553)
- Girolamo dalla Casa – *Il vero modo di diminuir* (Benátky 1585)
- Giovanni Bassano – *Ricercate, passaggi et cadentie* (Benátky, 1585)
- Giovanni Battista Bovicelli – *Regole, passaggi di musica* (Benátky, 1594)
- Antonio Brunelli – *Varii exercitii* (Florence, 1616)
- Francesco Rognoni – *Selva de varii passaggi* (Milano, 1620)

Smyčcové nástroje

- Christopher Simpson – *The Division-Violist, or an Introduction to the Playing upon a Ground* (London, 1659)
- Michel Pignolet de Montéclair – *Méthode facile pour apprendre à jouer du violon* (Paris, 1711)
- Francesco Geminiani – *The Art of Playing on the Violin*, Op.9 (London, 1751)
- Leopold Mozart – *Versuch einer gründlichen Violinschule* (Augsburg, 1756)
- Guiseppe Tartini – *L'arte del arco* (Paris, 1758)
- Guiseppe Tartini – *The compleat Tutor for the Violin* (London, 1760)

- Sylvestro Ganassi – *Opera intitulata Fontegara* (Benátky, 1535)
- Bismantova, Bartolomeo – *Compendio musicale* (Ferrara, 1677)
- *The Compleat Flute-Master, Or, The Whole Art of Playing on Ye Rechorder, Layd Open in Such Easy & Plain Instructions, That by Them Ye Meanest Capacity May Arrive to a Perfection on That Instrument, with a Collection of Ye Newest & Best Tunes, Composed by the Most Able Masters, to Which Is Added an Admirable Solo* (London, 1695)
- Jacques-Martin Hotteterre le romain – *Principes de la flute traversiere, de la Flute a Bec, et du Haut-bois* (Paris, 1707)
- Johann Joachim Quantz – *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752)

Diateffaron. vj.

Ist eine quarta/ vnd gehet von dem
auff ins fa/ vom re ins sol/ vom mi ins la
widder herab/ vom fa/ins vt/ etc. Dis inter
lum wird zu samen gesetzt aus zweien tonis
einem Semitonio/ wie du sihest im folgenden
emvel inn allen vier stimmen.

Discantus.



Altus.



Tenor.



Von der quarta.



Bassus.

Kontrapunkt

Kontrapunkt

Kontrapunkt

Kontrapunkt

Kontrapunkt

Kontrapunkt

Kontrapunkt

Kontrapunkt

Kontrapunkt

...

Něco málo o provozovací praxi, nástrojích, zpěvu...

Andreas Silvanus

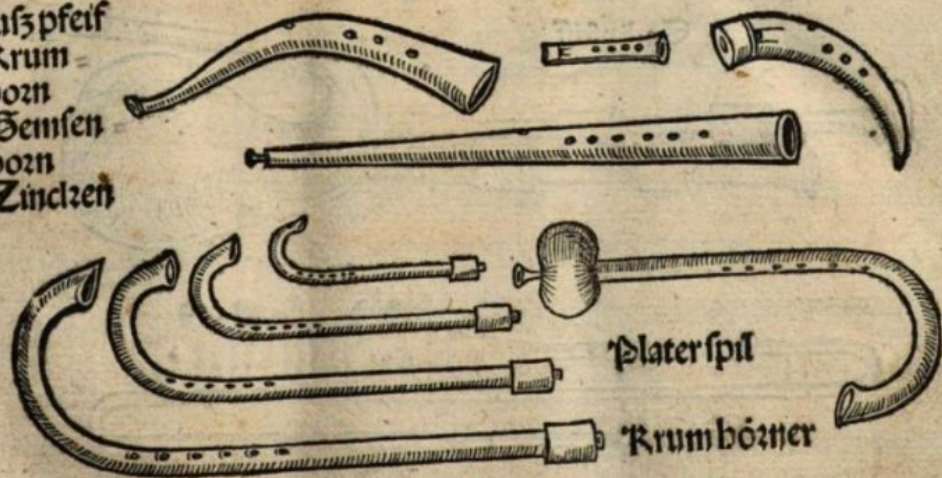
Sebastianus



Sebastian Virdung – Musica getuscht

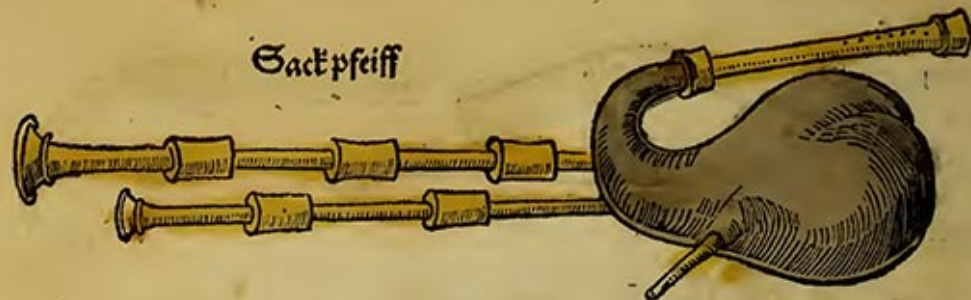
- Dialogická “učebnice”
- Vymezuje se proti teoretickému rámci latinské tradice
- Notopis, kontrapunkt
- Popisy a nákresy nástrojů

rußpfeif
Krum-
horn
Bemfen
horn
Zinclren



Die ander art des zweite geschlechtes ist in den holē roien die nit gelöchert synde
die doch ein mensch erplaten mag welche aber von den selbē zu reguliere synd vñ
wie man dar vff lernen werd mögen dar von will ich hie nit mer sage aber inde
andern büch will ich etwas nūws vñ ongehortes dar von sagen vnd schryben

Sackpfeiff



Busaun.

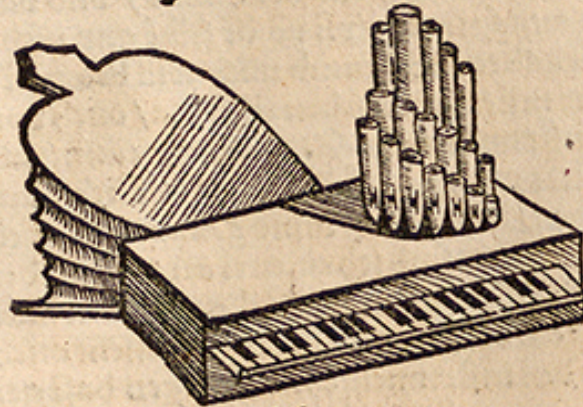


Feltrümet





Portatiue



Ampos vnd hemmer



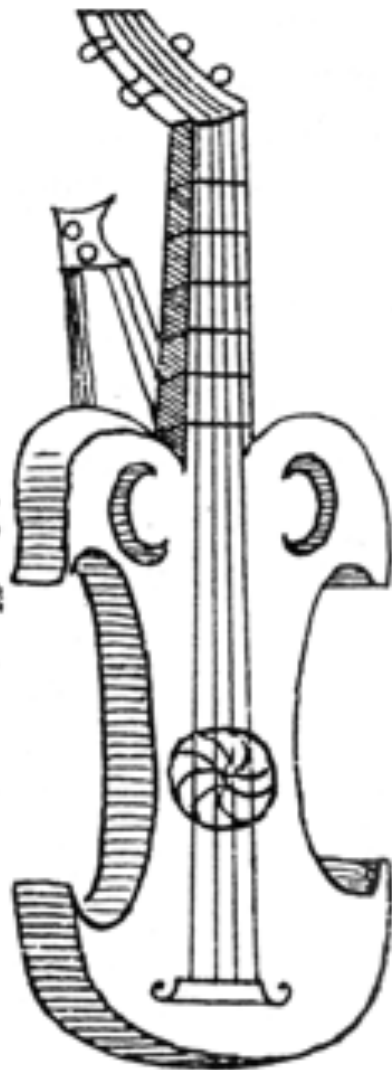
A. Welchs ist dan das dritt geschlecht
der instrument. Se. Das ist der lay
instrument aller sampt / welche clyngen
als die hâmer vff dem ampos / von den
die proportzen erst mals erfunden synd/
durch Tubaln / die glöcklin vnd zimeln /
von disen klingende instrumenten / vnd
ouch vō den Pfeiffen der Orgeln zu schri-
ben / würt ich für mich nemen Boetium
dann dise betreffen die mensur / oder dye
Zymeln vnd Blocken



Virdung aneb
humanistická
imaginace



Bassus.



Tenor.



Altus.

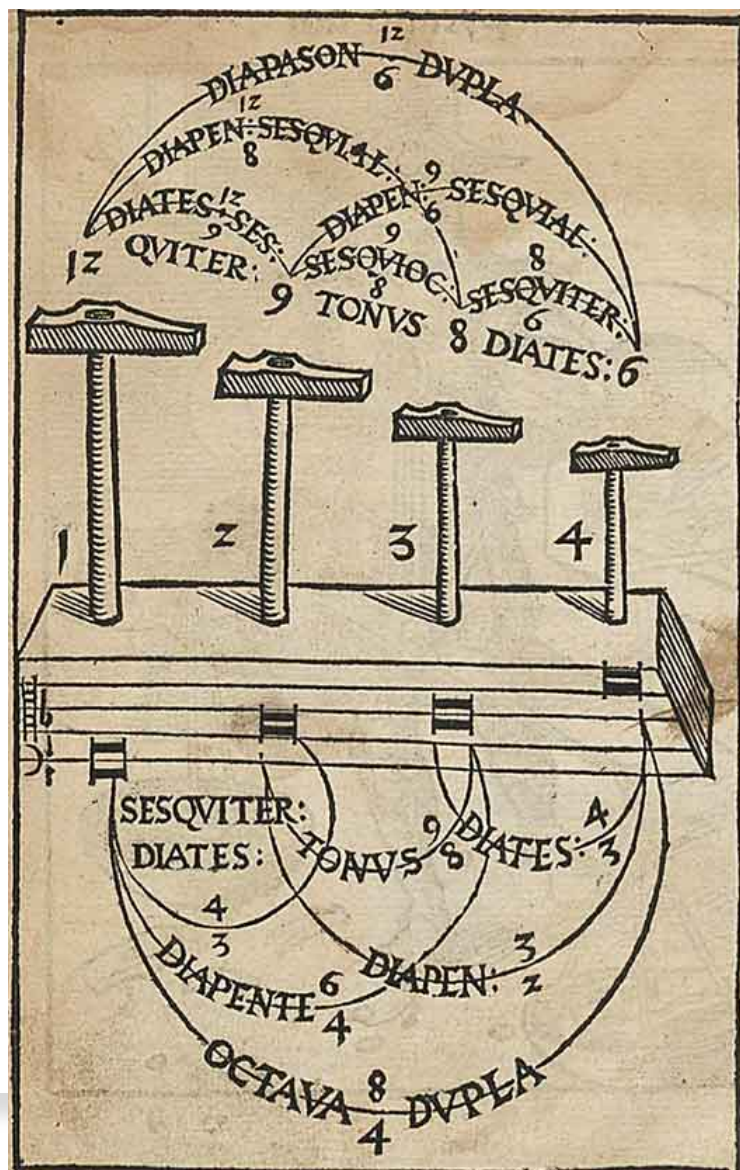
Martin Agricola

*Musica
Instrumentalis
Deutsch*

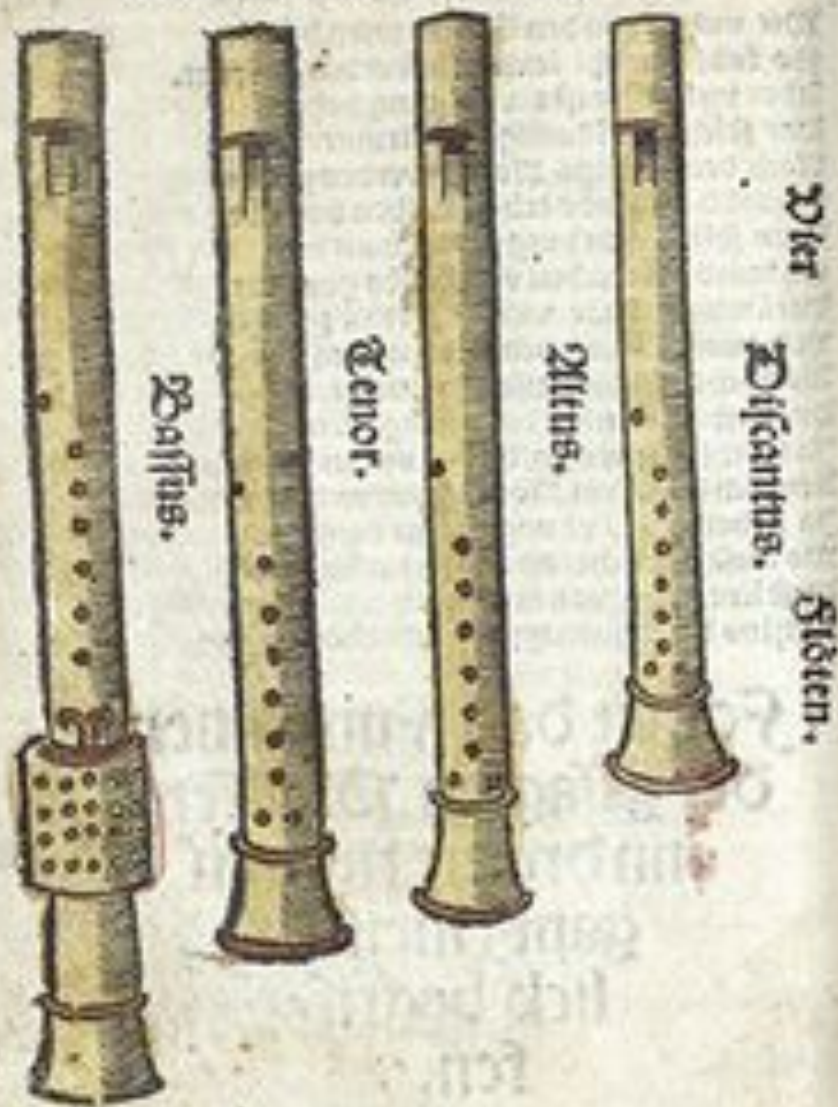
Musica instru- mentalis deutsch vnn welcher begrif- fen ist/wie man

nach dem gesange auff mancherley
Pfeiffen lernen sol / Auch wie auff
die Orgel / Harffen / Lauten / Geis-
gen / vnd allerley Instrument vnd
Seytenspiel/nach der rechts
gegründten Tabeithur
sey abzusetzen.

Mart. Agricola.



Die Proportionen / Gewicht vnd resonanz / Der vier Zehner.



8 5 3 2 1	c	fa	d	8 5 4 3 2 1	fol
8 3 1	b	fa	e	8 4 3 1	fa
8 7 1	G	fa	f	8 3 2 1	mi
			G	8 2 1	re
			F	8 4 3 2 1	fol
6 4 3 2 1	D	fa	E	7 5 4 3 2 1	fa
5 3 2 1	C	fa	D	6 5 4 3 2 1	mi
			C	5 4 3 2 1	re
3 1	B	fa	B	4 3 2 1	fa
2	G	fa	A	3 2 1	mi
8	F	fa	F	2 1	re
			F	1	fol
			F	8 4 3 2 1	fa
			E	3 2 1	mi
			D	2 1	re
			C	1	fol
			B	8 4 3 2 1	fa

Die kromp
höner

Der
Kromp
höner
ist.

Bassus

Der flö
ten ist
im die
tieffe.

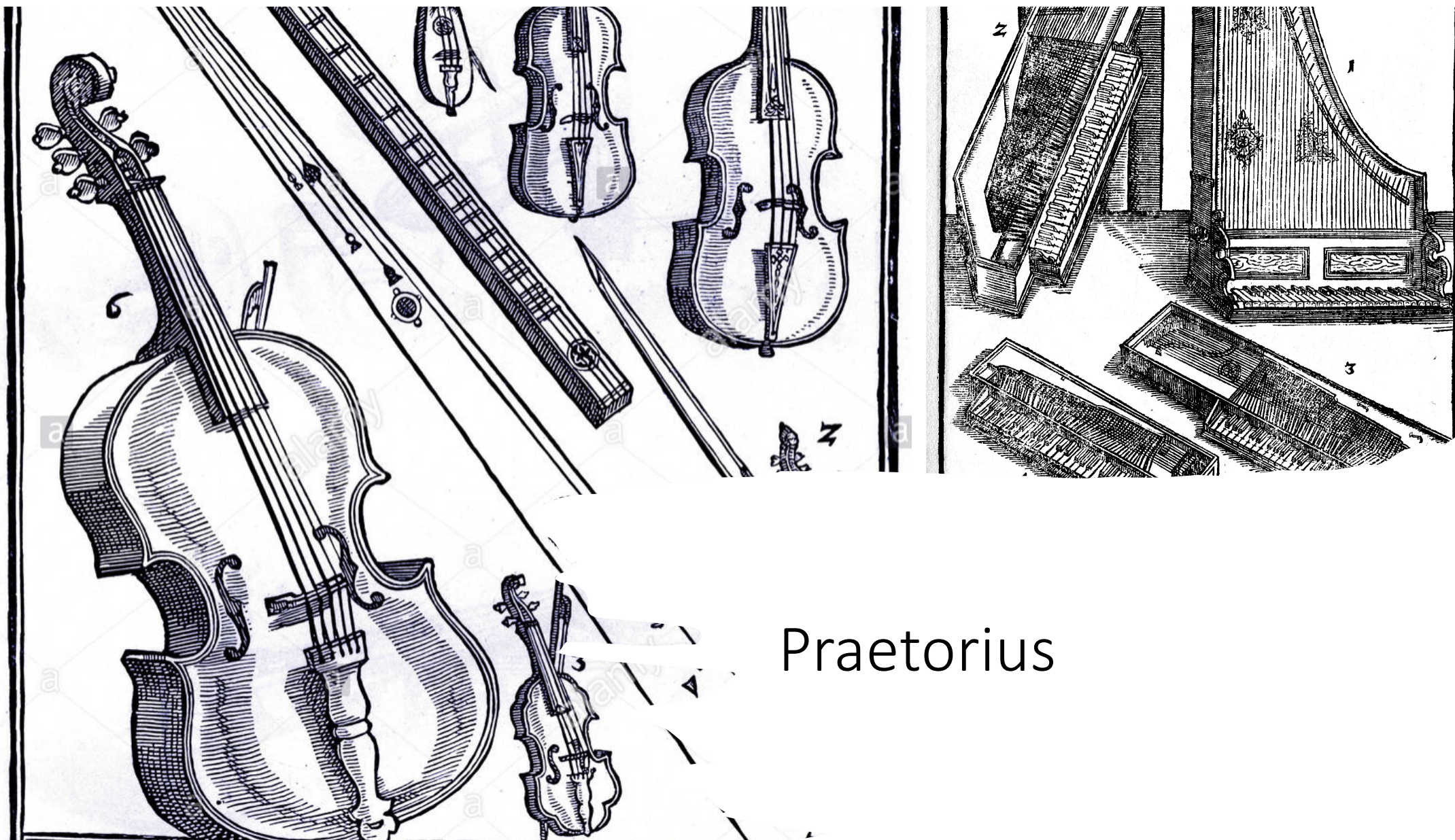
Was
mich
lich.
e fol.



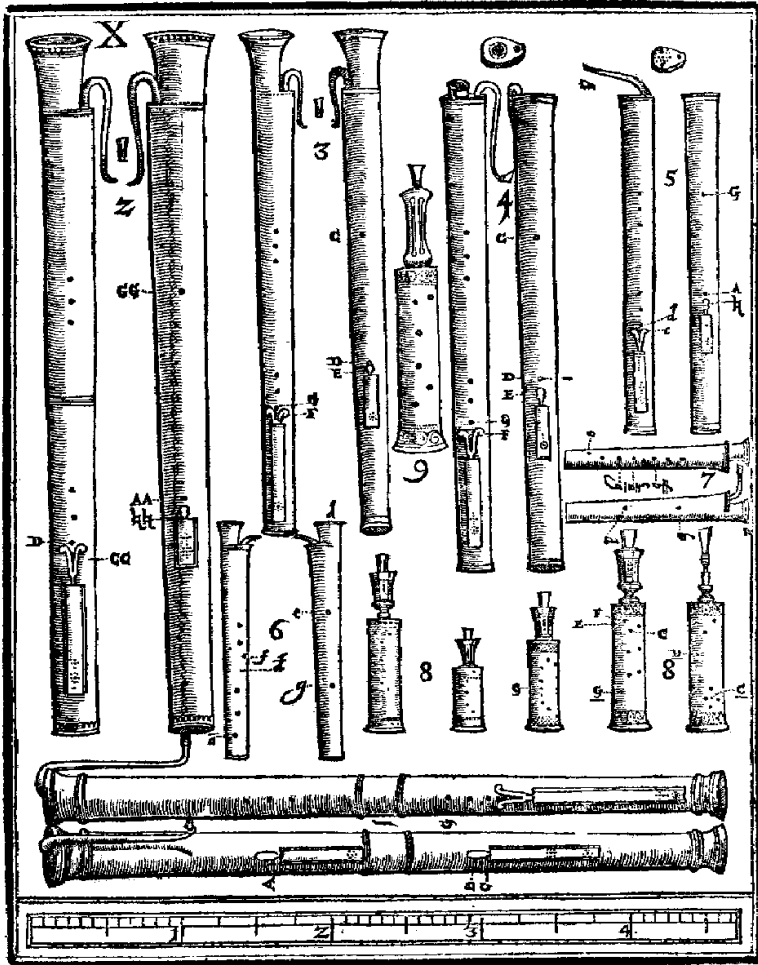


Sylvestro Ganassi dal Fontego
(Regola Rubertina)

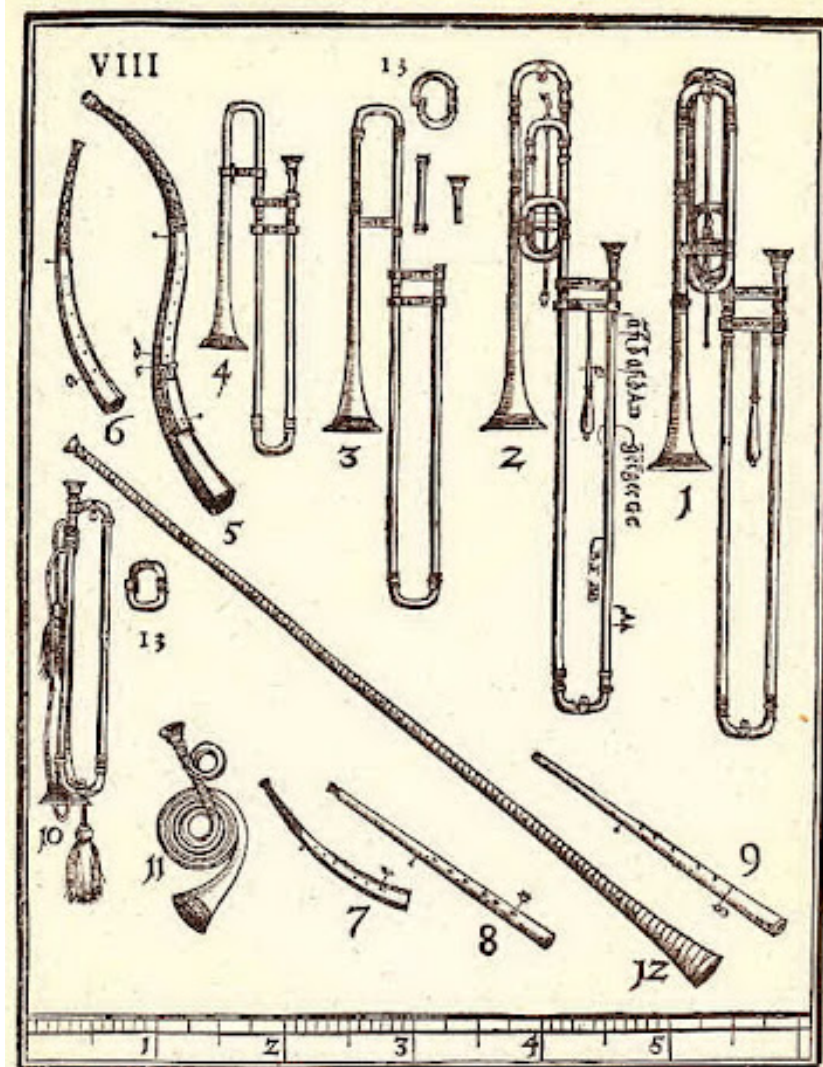




Praetorius



1. Sorduen-Bas auf beiden Seiten. GG. 2. Doppel-Fagott bis ins GG. 3. Offen Cho-
rist-Fagott C. 4. Gedact Chorist-Fagott. C. 5. Sing. Kistholt. baletete Tenor zum Chorist-
Fagott. G. 6. Alt. d. 7. Discant oder Exilant zum Chor-Fagott. a. 8. Stimmord Kasten.
9. Groß Kasten: so tief als der gar Große Bass-Bombard, C.C. Off 16 Fuß Thon.
NB. Sehen die Buchstaben des Clavis beim 2. cch/ de ce jag: macht wird
Zu 6. 7. 8. 9. aber sehen die Buchstaben des Clavis, da das Loch sein bleibt.



1. 2. Quart-Posaunen. 3. Rechte gemeine Posaun. 4. Alt-Posaun. 5. Cornet/
Groß Tenor-Cornet. 6. Rechte ChorZinck. 7. Klein DiscantZinck / so ein Quint höher.
8. GeraderZinck mit ein Mundstück. 9. StülZinck. 10. Trommer. 11. Jäger Trommer.
12. Hölzern Trommer. 13. Krummhügel auf ein ganz Thon.



Musicalisches LEXICON

Oder

Musicalische Bibliothec,

Darinnen nicht allein

Die Musici, welche so wol in alten als
neuern Zeiten, ingleichen bey verschiedenen Natio-
nen, durch Theorie und Praxin sich hervor gethan, und was
von jedem bekannt worden, oder er in Schriften hinter-
lassen, mit allem Fleiße und nach den vornehmsten
Umständen angeführet,

Sondern auch

Die in Griechischer, Lateinischer, Italiänischer und
Französischer Sprache gebräuchliche Musicalische Kunst
oder sonst dahin gehörige Wörter,

nach Alphabetischer Ordnung

vorgetragen und erklärt,

Und zugleich

die meisten vorkommende Signaturen
erkläret werden

von

Johann Gottfried Walther,

Kürstl. Sächs. Hof-Musico und Organisten an der Haupt-Pfarr-Kirche
zu St. Petri und Pauli in Weimar.

Leipzig,

verlegt Wolfgang Deer, 1732.







DE DIEGO
ORTIZ
TOLLE
DANO
LIBRO
PRIMERO

TRATTADO
de Glosas sobre
Clausulas y otros
generos depuntos
en la Musica de
Violones nuevaz
mente puestos
en luz.

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Another cadence on <i>G</i> an octave higher.	5
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Cadence on <i>A</i>	9
Cadence on <i>Bb</i>	10
Cadence on <i>C</i>	12
Cadence on <i>D</i>	12
Cadence on <i>F</i>	15
Cadence on <i>D</i>	15
Cadence on <i>G</i>	16
Cadence on <i>A</i>	17
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The third way of playing the viol with the harpsichord, which is on composed pieces	67

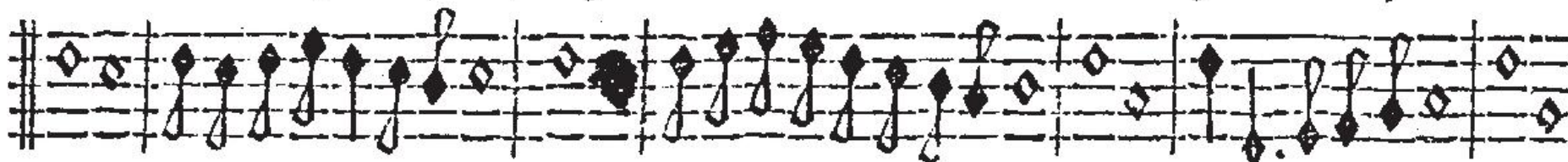
The way to vary a given text

The first and most perfect way is that after having made the diminution or variation on a given note, before passing to the next note, the last note of the embellishment should be the same given note that was varied, as these examples show:



As I have said, this is the most perfect way because it begins and ends the variation on the same note, and is the same as in the plain song, so that there cannot be any defect in it.

The second way takes a little more license, because at the time of change from one note to another, it does not use plain notes, but on the contrary as these examples show:



This manner is necessary, because with the license which is taken very good things and very pretty flourishes would not be able to do using the first way alone, and for this I use it in some places in this book. And the fault is that at the time of passing from one quarter of a note to another, since the progression is different than the other voices can come so that the embellishment makes two perfect consonances with some of them; which is a fault because with the rapidity they are not heard. The third way is to depart from the composition and play by ear, without any certainty of what one is doing. Some use this, for since they have a little ability they wish to pr



Handwritten musical score on three staves, measures 8-16. The notation is in a single system with a common time signature. The first staff contains measures 8-10, the second staff contains measures 11-12, and the third staff contains measures 13-15. The music features a variety of note values, including minims, crotchets, and quavers, with some measures containing rests. The paper is aged and shows some staining.

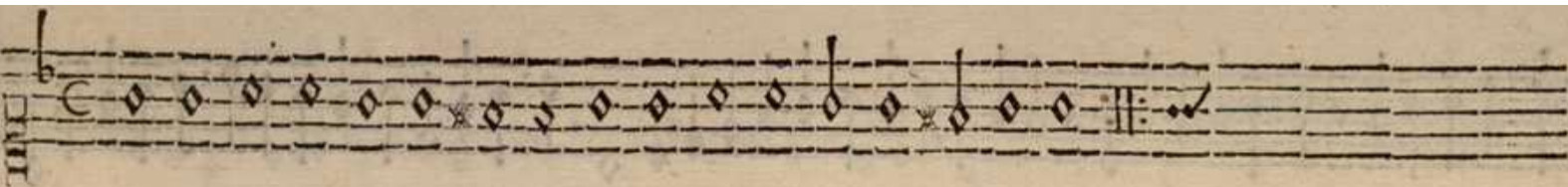
Cadenze in
C sol fa vt

CANTVS
ALTVS
TENOR
BASSVS

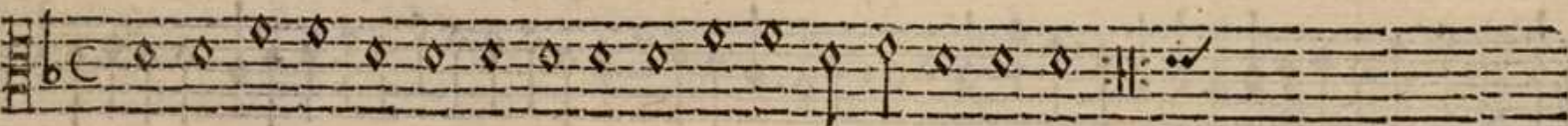
RECERCATA PRIMA

passamezzo antico (per b molle)

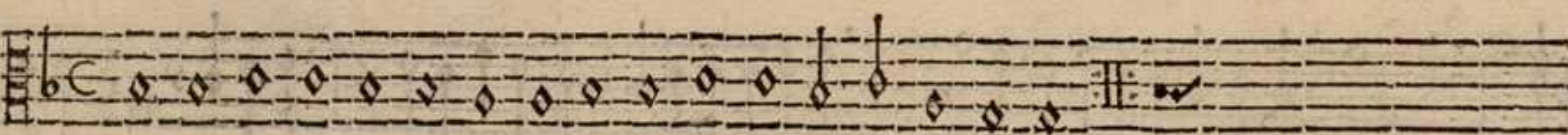
CANTVS



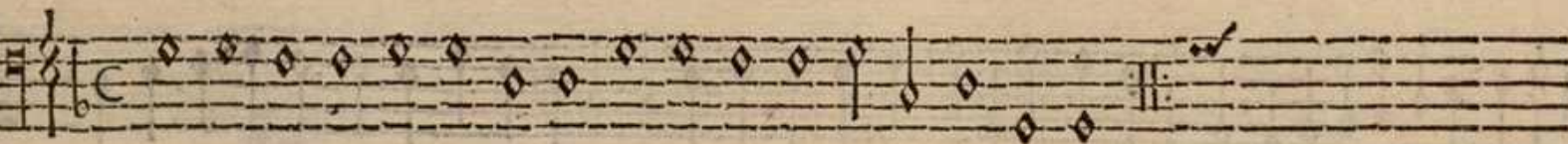
ALTVS



TENOR



BASSVS



RECERCATA PRIMA



Recercada segunda sobre el mismo madrigal.

François Ier, King of France

Pierre Sandrin

Doul - ce me - moir - e en plai - sir con-su - mé - - -

e en plai - sir con - su - mé - - - e O siecl'heu -

reulx qui cau - se tel sca - voir la

B
fer - me tés de nous deulx tant ai mé - - -

VARII ESERCITII, 1614

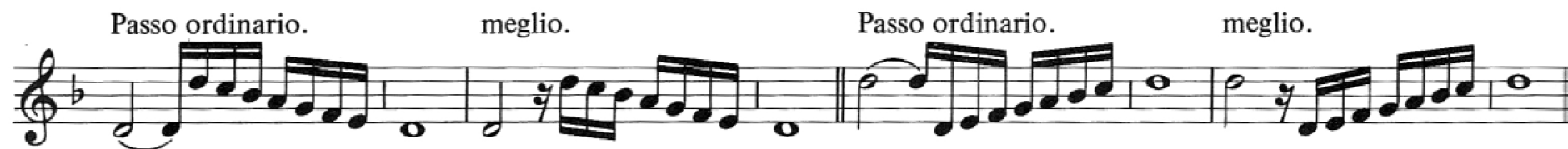
Antonio Brunelli

Vari esempi di Crome, e Semicrome ne' quali si vede Che cantando ordinariamente non ten-/dono vaghezza però trovandosi detti passi tanto in questi esercitii, quanto in altre Compo/sitioni, bisognerà cantarle nelli sotto scritti modi, come qui si vede.

„[Es folgen] verschiedene Beispiele der Achtel und Sechzehntel, in denen zu sehen ist, daß sie – gewöhnlich gesungen – keine Anmutigkeit gewähren; allein, man findet solche ‚passi‘ (gemeint ist jeweils der ‚Passo ordinario‘) sowohl in diesen Übungen als auch in anderen Kompositionen: sie sollen in der unten notierten Weise gesungen werden, wie man hier sieht (vgl. ‚meglio‘, ‚migliore‘ und ‚optimo‘).“

The image displays four staves of musical notation, each illustrating a different way to sing a 'Passo ordinario' passage. The notation is in G-clef and C-clef, with a key signature of one flat (B-flat) and a common time signature (C). The staves are labeled with the following terms: 'Passo ordinario. meglio.', 'migliore.', 'l'istesso.', 'Passo ordinario. meglio.', 'migliore.', 'l'istesso.', 'Passo ordinario. meglio.', 'migliore.', 'optimo.', 'l'istesso.', 'Passo ordinario.', 'meglio.', and 'migliore.'.

The first staff shows a sequence of eighth and sixteenth notes, with a trill (tr) and a first ending (1) marked. The second staff shows a sequence of eighth and sixteenth notes, with a trill (tr) and a first ending (1) marked. The third staff shows a sequence of eighth and sixteenth notes, with a trill (tr) and a first ending (1) marked. The fourth staff shows a sequence of eighth and sixteenth notes, with a trill (tr) and a first ending (1) marked.



TERZI Eserciti per dua voci sopra il sottoscritto soggetto.

Canto Primo.

Canto Secondo.

Can - ta - te.

Can - ta - te.

6 3 4 3

Primo Modo.

2. Modo.

Can - ta - te.

Can - ta - te.

Can - ta - te.

Can - ta - te.

3. Modo.

Can - ta - te.

Can - ta - te.

4. Modo.

Can - ta te.

Can - - - ta - - - - - te.

5. Modo.

Can - ta - te.

Can - ta - te.

6. Modo.

[illegible]

7. Modo.

Can - ta - te.

Can - - - ta - - - te.

J. M. Hotteterre

PRINCIPES
DE LA
FLUTE TRAVERSIERE,
OU FLUTE D'ALLEMAGNE.
DE LA FLUTE A BEC,
OU FLUTE DOUCE,
ET DU HAUT-BOIS,

Divisez par Traitez.

Par le Sieur HOTTETERRE-le Romain, ordinaire de la Musique du Roy.



P R E F A C E.

COMME la Flute Traversiere, est un Instrument des plus agréables, & des plus à la mode, j'ay cru devoir entreprendre ce petit ouvrage, pour seconder l'inclination de ceux qui aspirent à en jouër. J'ose me flater que mon travail ne sera pas tout à fait indigne de la curiosité de ceux qui ont du goût pour cet Instrument, puisque mon principal but, est de leur applanir les premières difficultez, qui coûtent ordinairement le plus de peine. On pourra donc s'instruire des Principes de la Flute Traversiere par secours de ce Traité. J'y donne des démonstrations, pour faire tous les Tons naturels, Diézis & Bemols; avec une explication de la maniere dont il faut les ajuster. J'y enseigne aussi comment on doit faire toutes les Caden-ces sur ces mêmes Tons; & enfin quels sont les agréments nécessaires pour jouër proprement & avec goût. Ces Regles & démonstrations pourront même suppléer au deffaut des Maîtres, pour bien des personnes qui ont naturellement de la disposition à jouër de cet Instrument, & à qui il ne manque que d'en sçavoir les Principes. On trouvera aussi un Traité de la Flute à Bec ou Flute Douce; outre une comparaison de la Flute Traversiere & du Haut-Bois,



TRAITÉ

DE LA FLUTE TRAVERSIERE.



CHAPITRE PREMIER.

De la situation du Corps, & de la position des Mains.



OMME IL EST NECESSAIRE pour arriver à la perfection des exercices dans lesquels on veut réussir, de joindre autant qu'il est possible la bonne grace à l'habileté, je commenceray ce Traité par une explication de la posture où l'on doit être, en jouant de la Flute Traversiere.

Soit que l'on joue debout ou assis, il faut tenir le Corps droit, la Tête plus haute que basse, un peu tournée vers l'Epaule gauche, les Mains hautes sans lever les Coudes ni les Epaules, le Poignet gauche plié en dedans, & le Bras gauche proche du Corps.

Si l'on est debout, il faut être bien campé sur ses jambes, le Pied gauche avancé, le Corps posé sur la Hanche droite, le tout sans aucune contrainte. On doit sur tout observer de ne faire aucun mouvement du Corps ni de la Tête, comme plusieurs font en battant la mesure. Cette attitude étant bien prise, est fort gracieuse, & ne prévient pas moins les yeux, que le son de l'Instrument n'est agréablement l'oreille.

A

A l'é-

Premier Exemple.

Mesure à Deux-temps



Tu ru tu ru tu ru tu ru tu ru tu.

Deuxième Exemple.

Autre Mesure à Deux-temps.



Tu tu ru tu ru tu tu ru tu tu tu.

On doit remarquer que le *Tu*, *Ru*, se reglent par le nombre des Croches. Quand le nombre est impair on prononce *Tu Ru*, tout de suite comme l'on voit au premier Exemple. Quand il est pair on prononce *Tu*, sur les deux premières Croches, ensuite *Ru* alternativement, comme l'on voit dans le deuxième Exemple.

On fera 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.

On doit prononcer *Ru*, sur la Note qui suit la Croche quand elle monte ou descend par degrez conjoints.

*Exem-**Exemple.*

Triple simple.



Tu tu ru ru ru tu ru tu.

Autre Exemple.

Six pour quatre.



Tu ru tu tu ru tu tu tu.

Il y a aussi certains Mouvements où l'on ne se sert que du *Tu*, pour les Croches.

Exemple.

Tu tu tu tu tu tu tu.

Autre Exemple.

Tu tu tu tu tu tu tu.

Autre.

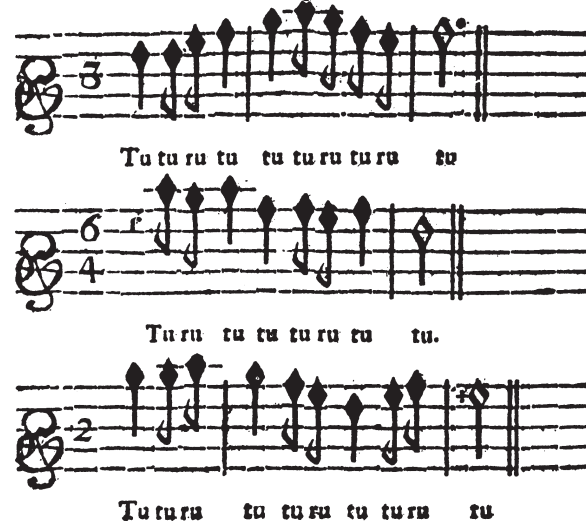
Autre Exemple

On prononce *Tu* sur toutes ces Croches, & l'on ne se sert du *Ru*, que sur les doubles Croches; C'est que les Croches supposent des Noires, & les Doubles Croches des Croches simples, dans ces fortes de mouvemens, aussi-bien que dans les Mesures de $\frac{3}{4}$ & $\frac{2}{4}$. Il faut aussi dans ces Mesures passer les Croches également, & pointer les Doubles Croches.

On se sert du *Ru* sur les doubles Croches; suivant les Regles que j'ay données pour les Croches simples; On s'en sert même plus frequemment: car soit que ces Doubles Croches soient sur la même ligne, soit qu'elles sautent, on ne laisse pas de le faire.

Exemples.

Quoique ces Regles soient générales, elles admettent cependant quelques exceptions, dans certains passages, comme on le peut voir icy.

Exemples.

T R A I T É
DE LA FLUTE A BEC.



CHAPITRE PREMIER.

De la situation de la Flute, & de la position des mains.

UN A FLUTE A BEC A-
Y A N T son merite & ses Par-
tisans, ainsi que la Flute Traver-
sere: j'ay cru qu'il ne seroit pas tout
à fait inutile, d'en donner icy un pe-
tit Traité particulier.

Je commenceray par une explication de la ma-
niere que l'on doit tenir la Flute, & de la situa-
tion où les mains doivent estre; ce que l'on voit
déjà representé par la Figure cy-devant.

1. Il faut tenir la Flute droite devant soy; pla-
cer le bout d'en haut *A*, (appellé le Bec) entre
les Levres, le moins avant que l'on pourra: Le
bout d'en bas *B*, (appellé la Pate) doit estre en-
viron à un pied de distance du corps; ensorte que
l'on puisse poser les Mains dessus la Flute, sans
les contraindre. Il ne faut point lever les Coudes; mais
les laisser tomber negligemment proche du Corps.
1/2 On posera la Main gauche *C*, en haut, &
la droite *D*, en bas, comme on le voit démontré.
Le pouce de la main gauche doit boucher le trou
qui



ECHELLE de tous les tons et Semitons de la Flûte TRAVERSIERE par musique et par tablature.

Planche 1^{re}

Notes de musique

Figure de la Flûte

Tablature

Suite

Les lignes au dessus et au dessous des cinq sont ajoutées pour remplir toute l'étendue de la Flûte.

A

OBSERVATIONS
ON THE

Florid Song;

OR,

SENTIMENTS

ON THE

Ancient and Modern SINGERS;

Written in *Italian*

By PIER. FRANCESCO TOSI, ✧
Of the *Phil-Harmonic Academy*
at *Bologna*.

Translated into *English*

By Mr. GALLIARD.

Useful for all PERFORMERS; *Instrumental*
as well as *Vocal*.

To which are added,

EXPLANATORY ANNOTATIONS,
and Examples in MUSICK.

Ornari Res ipsa negat, contenta doceri.

THE SECOND EDITION.

L O N D O N:

Printed for J. WILCOX, at *Virgil's Head*, in
the *Strand*. 1743.

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Nº 8. Chap. 10th

Adagio



Nº 9.

Se Scen de





C H A P. V.

Of Recitative.

RECITATIVE is of three Kinds, and ought to be taught in three different Manners.

§ 2. The first, being used in Churches, should be sung as becomes the Sanctity of the Place, which does not admit those wanton Graces of a lighter Style; but requires some *Messa di Voce*, many *Appoggiatura's*, and a noble Majesty throughout. But the Art of expressing it, is not to be learned, but from the affecting Manner of those who devoutly dedicate their Voices to the Service of God.

§ 3. The second is Theatrical, which being always accompanied with

with Action by the Singer, the Master is obliged to teach the Scholar a certain natural Imitation, which cannot be beautiful, if not expressed with that Decorum with which Princes speak, or those who know how to speak to Princes.

§ 4. The last, according to the Opinion of the most Judicious, touches the Heart more than the others, and is called *Recitativo di Camera*. This requires a more peculiar Skill, by reason of the Words, which being, for the most part, adapted to move the most violent Passions of the Soul, oblige the Master to give the Scholar such a lively Impression of them, that he may seem to be affected with them himself. The Scholar having finished his Studies, it will be but too

§ 4. *Musica di Camera*. Chamber, or private, Musick; where the Multitude is not courted for Applause, but only the true Judges; and consists chiefly in *Cantata's*, *Duetto's*, &c. In the Recitative of *Cantata's*, our Author excelled in a singular Manner for the pathetick Expression of the Words.

easily

J.J.Quantz



CHAPTER XIV

Of the Manner of Playing the Adagio

§ 1

The Adagio¹ ordinarily affords persons who are simple amateurs² of music the least pleasure. There are even some professional musicians who, lacking the necessary feeling and insight, are gratified to see the end of the Adagio arrive. Yet a true musician may distinguish himself by the manner in which he plays the Adagio, may greatly please true connoisseurs and sensitive and feeling amateurs, and may demonstrate his skill to those who know composition. Since it does remain a stumbling-block, however, intelligent musicians will, without my advice, accommodate themselves to their listeners and to the amateurs, not only to earn more easily the respect befitting their skill, but also to ingratiate themselves.

§ 2

The Adagio may be viewed in two ways with respect to the manner in which it should be played and embellished; that is, it may be viewed in accordance with the French or the Italian style. The first requires a clean and sustained execution of the air, and embellishment with the essential graces, such as appoggiaturas, whole and half-shakes, mordents, turns, *battemens*, *flattemens*, &c., but no extensive passage-work or significant addition of extempore embellishments. The example in Tab. VI, Fig. 26,³ played slowly, may serve as a model for playing in this manner. In the second manner, that is, the Italian, extensive artificial graces that accord with the harmony are introduced in the Adagio in addition to the little French embellishments. Here the example in Tables XVII, XVIII, XIX,⁴ in which all of these extempore embellishments are directly indicated with notes, may serve as a model; it will be treated more fully below. If the plain air of this example is played with the addition of only the essential graces already frequently named, we have another illustration of the French manner of playing. You will also notice, however, that this manner is inadequate for an Adagio composed in this fashion.

¹ Just as 'the Allegro' refers to any type of quick movement or piece, 'the Adagio' refers to any kind of slow movement or piece.

² The German word *Liebhaber* and the French *amateurs* used here do not have the derogatory connotations of the English word.

³ This example is presented in Chapter VIII, § 13.

⁴ These tables follow § 24 of this chapter.

Of the Manner of Playing the Adagio

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§ 3

With good instruction the French manner of embellishing the Adagio may be learned without understanding harmony. For the Italian manner, on the other hand, knowledge of harmony is indispensable, or, as is the mode with most singers, you must keep a master constantly at hand from whom you can learn variations for each Adagio; and if you do this, you will remain a student all your life, and will never become a master yourself. But you must know the French manner before you venture upon the Italian. Anyone who does not know either how to introduce the little graces at the correct places, or how to execute them well, will have little success with the large embellishments. And it is from a mixture of small and large embellishments that a universally pleasing, reasonable and good style in singing and playing arises.

§ 4

It has already been stated that French composers usually write the embellishments with the air, and the performer thus needs only to concern himself with executing them well. In the Italian style in former times no embellishments at all were set down, and everything was left to the caprice of the performer; an Adagio then looked approximately like the plain air in the example in Tables XVII, XVIII, and XIX.¹ For some time, however, those who follow the Italian manner have also begun to indicate the most necessary embellishments, probably because it was found that the Adagio was much disfigured by many inexperienced performers, and this reduced and tarnished the honour and reputation of the composers. Thus it is undeniable that in Italian music just about as much depends upon the performer as upon the composer, while in French music far more depends upon the composer than upon the performer, if the piece is to be completely effective.

§ 5

To play an Adagio well, you must enter as much as possible into a calm and almost melancholy mood, so that you execute what you have to play in the same state of mind as that in which the composer wrote it. A true Adagio must resemble a flattering petition. For just as anyone who wishes to request something from a person to whom he owes particular respect will scarcely achieve his object with bold and impudent threats, so here you will scarcely engage, soften, and touch your listeners with a bold and bizarre manner of playing. For that which does not come from the heart does not easily reach the heart.

¹ See § 24 of this chapter.

§ 6

The kinds of slow pieces are diverse. Some are very slow and melancholy, while others are a little more lively, and hence more pleasing and agreeable. In both kinds the style of execution¹ depends greatly upon the keys in which they are written. A minor, C minor, D sharp major,² and F minor express a melancholy sentiment much better than other minor keys; and this is why composers usually employ the keys cited for that purpose. The other major and minor keys, on the other hand, are used for pleasing, singing, and arioso pieces.

There is no agreement as to whether certain keys, either major or minor, have particular individual effects. The ancients were of the opinion that each key had its particular quality, and its particular emotional expression. Because the scales of their keys were not all alike—since, for example, the Dorian and the Phrygian, two keys with the minor third, differ to such an extent that the former has a major second and major sixth in its compass while the latter has a minor second and sixth—and because almost every key as a result had its special way of cadencing, this opinion was adequately justified. In recent times, however, when the scales of all the major keys and likewise those of all the minor keys are similar,³ the question is whether the same situation exists with regard to the qualities of the keys. Some still accede to the opinion of the ancients; others repudiate it, and assert that each passion can be expressed as well in one key as in the others, provided that the composer possesses sufficient capacity. It is true that they have examples to exhibit, and proofs that many a passion has been expressed very well in a key that does not seem to be exactly the most suitable one for it. But who knows whether the same piece would not have an even better effect if it were written in another key more suitable to the subject? Exceptional instances do not establish a universal rule in this matter. It would take me too long to go into this question thoroughly here. But I would like to propose a test that is based both on experience and on individual perception. For example, transpose a quite successful piece written in F minor into G, A, E, and D minor, or transpose another piece written in E major into F, G, D sharp, D, and C major. If, then, these two pieces have the same effect in each key, the followers of the ancients are incorrect. But if it is found that these pieces produce a different effect in each key, seek to profit from this experience rather than to contest it. As for myself, until I can be convinced of the contrary, I will trust to my experience, which assures me of the different effects of different keys.⁴

§ 7

Hence in playing you must regulate yourself in accordance with the prevailing sentiment, so that you do not play a very melancholy Adagio too quickly or a cantabile Adagio too slowly. [Thus the following kinds of

¹ The style of execution¹ is found only in the French text.

² On Quantz's distinction between D sharp and E flat, see Chapter III, § 8.

³ Major and minor are used to indicate keys or modes with the major or minor third above the tonic. For an explanation of the apparent confusion between 'mode' and 'key' see Chapter V, § 7.

⁴ This footnote of Quantz is a direct refutation of a passage in Johann David Heinichen's *Der General-Bass in der Composition* (Dresden: published by the author, 1728), footnote on pp. 83–87, in which Heinichen tries to prove that different keys do not have different emotional effects.

slow pieces, that is, the *Cantabile*, *Arioso*, *Affettuoso*, *Andante*, *Andantino*, *Largo*, *Larghetto*, &c., must be very clearly distinguished from a pathetic Adagio. As to tempo or *mouvement*, you must judge the requirements of each piece by the individual context. The key and the metre (that is, whether it is duple or triple)¹ throw some light on the matter. In accordance with what was said above, slow movements in G minor, A minor, C minor, D sharp major, and F minor must be played more mournfully, and therefore more slowly, than those in other major and minor keys. A slow piece in two-four or six-eight time is played a little more quickly, and one in alla breve or three-two time is played more slowly, than one in common time or in three-four time.

§ 8

If the setting of the Adagio is very melancholy, as is usually indicated by the words *Adagio di molto* or *Lento assai*, it must be embellished more with slurred notes than with extensive leaps or shakes, since the latter incite gaiety in us more than they move us to melancholy. Yet shakes must not be wholly avoided, lest the listener be lulled to sleep; you must vary the air in such a way that you provoke melancholy a little more at one time, and subdue it again at another.

§ 9

In this matter the alternation of Piano and Forte may contribute greatly; together with the skilfully varied addition of a mixture of small and large graces, it here² forms the musical light and shadow to be expressed by the performer, and is of the greatest necessity. It must be used with great discernment, however, lest you go from one to the other with too much vehemence rather than swell and diminish the tone imperceptibly.

§ 10

If you must hold a long note for either a whole or a half bar, which the Italians call *mesa di voce*,³ you must first tip it gently with the tongue, scarcely exhaling; then you begin pianissimo, allow the strength of the tone to swell to the middle of the note, and from there diminish it to the end of the note in the same fashion, making a vibrato⁴ with the finger on

¹ Translator's parentheses.

² i.e. in the Adagio.

³ Tosi, *Observations*, pp. 27–28, makes the following remarks about the *mesa di voce*: 'A beautiful *Messa di Voce*, from a Singer that uses it sparingly, and only on the open Vowels, can never fail of having an exquisite Effect. Very few of the present Singers find it to their Taste, either from the Instability of their Voice, or in order to avoid all Manner of Resemblance of the odious Ancients. It is, however, a manifest Injury they do to the Nightingale, who was the Origin of it, and the only thing which the Voice can well imitate. But perhaps they have found some other of the feathered Kind worthy their Imitation, that sing quite after the New Mode.'

⁴ *Bebung* (flattement). The original text reads: *auch neben dem nächsten offenen Loche mit dem Finger eine Bebung machen (et on fait en même tems au trou ouvert le plus proche, un flattement avec le doigt)*. This passage is one of Quantz's rare references to the *Bebung*, which is discussed more

preceding [figure]. Among these examples of variations, there are some that are not in the same keys as in the tables; they are written either higher or lower in order to show, as has been mentioned above, that the variations may be transposed into both major and minor keys.

§ 24

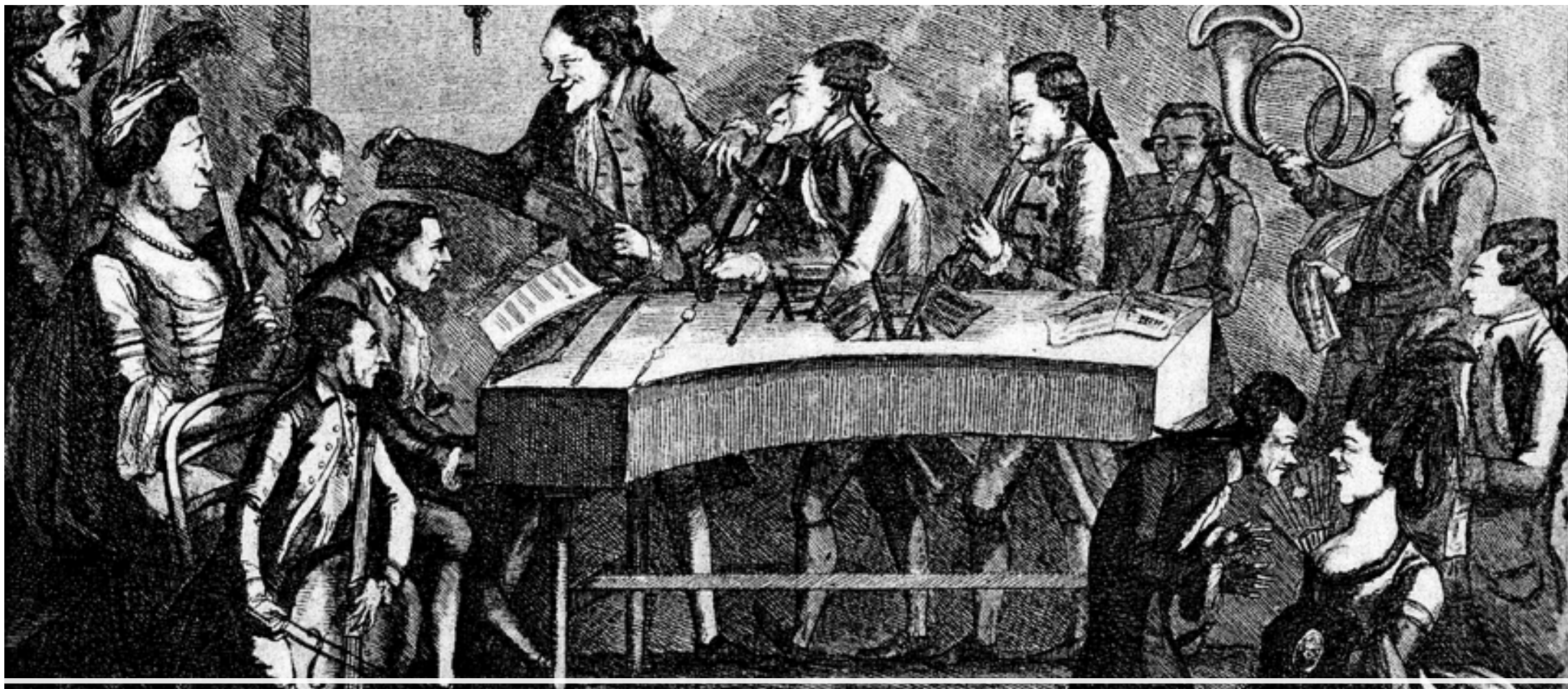
I certainly do not expect this style of variation from a raw beginner who does not yet know how to play a plain air correctly; this example is presented only for the investigation of those who have already had some practice, but who lack good instruction, so that they may gradually perfect themselves. Neither do I demand that all Adagios be ordered like this one, and thus overloaded with graces; the graces should be introduced only where the simple air renders them necessary, as is the case here. In other respects I remain of the opinion previously mentioned: the more simply and correctly an Adagio is played with feeling, the more it charms the listeners, and the less it obscures or destroys the good ideas that the composer has created with care and reflection. For when you are playing it is unlikely that you will, on the spur of the moment, improve upon the inventions of a composer who may have considered his work at length.

TABLE XVII

Adagio

Of the Manner of Playing the Adagio

TABLE XVIII



Charles Burney



Charles Burney

(1726 – 1814)

- *The Present State of Music in France and Italy* (1771)
- *The Present State of Music in Germany, the Netherlands and United Provinces* (1773)

Jean-Jacques Rousseau - *Dictionnaire de Musique* (1754)

"The greatest orchestra in Europe, as far as the number and intelligence of its performers is concerned, is that of Naples; but that which is the best distributed and forms the most nearly perfect ensemble is the orchestra of the opera of the King of Poland at Dresden directed by the famous Hasse."

