Performance Practice Bibliography (1987)

PERFORMANCE PRACTICE BIBLIOGRAPHY (1987)[*]

Contents

SURVEYS

Media

Voices

1.   Sundberg, Johan. *The Science of the Singing Voice*. Dekalb, IL: Northern Illinois Univ. Press, 1987. x, 216p.

Although not concerned with earlier practices, this quite technical volume lays a groundwork for more precise historical studies of the voice. Sundberg adopts a different terminology than is ordinarily found in discussions of singing, a terminology derived from phonetics, acoustics, and anatomy.

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[*]   This bibliography, containing some references dated prior to 1987, is supplementary to *Performance Practice, Medieval to Contemporary: A Bibliographic Guide* (New York: Garland Press, 1988) by Roland Jackson.

Altered Notes

Articulation

2.   Lohmann, Ludger. *Studien zu Artikulationsproblemen bei den Tasteninstrumenten des 16.-18. Jahrhunderts.* Regensburg: Gustav Bosse Verlag, 1982. 390p.

Derived from Keller's distinction between baroque and classical "articulation" (based on the separateness of individual notes) and classical and romantic "phrasing" (the grammatical punctuating of larger musical units). Lohmann cites the significant source materials, but confuses the issue by frequent excursions into aesthetic writings.

MONODY: 9TH-13TH CENTURIES

Media

String Instruments

3.   Remnant, Mary. *English Bowed Instruments from Anglo-Saxon to Tudor Times.* Oxford: Clarendon Press, 1986. xxv, 182p. (plus 155 plates)

Collects and compares whatever can be found out concerning English bowed instruments from surviving specimens, from literary references, and especially from visual representations. Chapters are devoted to the rebec, the crowd, the medieval viol (played on the lap), the fiddle (played on the arm), the trumpet marine, and the Renaissance viol (fretted, with 6 strings). Of particular value is Remnant's discussion of bowed instruments in consorts.

Percussion Instruments

4.   Setlak-Garrison, Hélène. "Reinterpreting the Capital of the Fourth Tone at St. Lazare, Autun." *Early Music* 15 (1987): 365-76.

The representation of bells (but no other instruments) in the church of St. Lazare is associated with liturgical usage, for bells often accompanied the chant.

Pitch

5.   Pesce, Dolores. *The Affinities and Medieval Transposition*.
            Music: Scholarship and Performance. Edited by Thomas
            Binkley. Bloomington: Indiana Univ. Press, 1987. xiv,
            239p.
            Medieval theorists recognized "affinities," tetrachordal
            and hexachordal, between lower and higher parts of the
            gamut. Were the notes of the different registers sung to
            actual pitches or were they transposed to approximately the
            same range? This important performance issue is hinted at
            but never answered very firmly by the theorists.

Altered Notes

Rhythmic Alterations

6.   Fernández de la Cuesta, Ismael. "Les traits d'acuité et de
            longueur dans le traitement musical de l'accent
            rhythmique des *Cantigas de Santa Maria*." *Revue de
            musicologie* 73 (1987): 83-98.
            In the *Cantigas* poetic accents were brought out by note
            lengths as well as by the melodic pitches. In successive
            strophes adjustments are needed, particularly in the
            realization of the melody.

THE FIFTEENTH CENTURY

Media

Instruments in General

7.   Bowles, Edmund A. *La pratique musicale au moyen
            âge/Musical Performance in the Late Middle Ages*.
            Iconographie musicale.   Ed. by François Lesure.
            [Geneva]: Minkoff, [Paris]: Lattès, 1983. 209p.
            Contains 156 representations of performing musicians,
            mostly from the 15th-century. Each plate is accompanied
            with a brief explanation of the circumstance, place, time,
            instruments involved, etc. An appendix adds 156 short texts
            drawn from contemporary writings which Bowles has
            matched with the pictures.

Brass Instruments
8.   Ramalingam, Vivian S.   "The *Trumpetum* in Strasbourg
               M222 C22," *La musique et le rite sacre et profane*. Actes
               du xiiie congrès de la société internationale de
               musicologie, pp. 143-60.
               "A substantial revision of Chapter V of [Vivian
               Safowitz's] M.Mus. thesis . . . provides a revised transcription
               of *Tuba gallicalis* and suggests a possible background and
               purpose for the motet 'Virgo dulcis atque pia'." (Note from
               the author.)

Altered Notes

Accidentals
9.   Berger, Karol.   *Musica ficta: Theories of Accidental
               Inflections in Vocal Polyphony from Marchetto da Padova
               to Gioseffo Zarlino*. Cambridge: Cambridge Univ. Press,
               1987. xvii, 266p.
               Earlier theories concerning *musica ficta* have often been
               impaired by not taking into account the entire theoretical
               evidence from ca. 1300 to ca. 1560. This evidence does not
               support, for example, the interpretations of Bent and Hughes
               (based on the relativity of pitch), of Lowinsky (based on
               chromatic "chain reactions"), or of Dahlhaus (who points to
               contradictory or unsolvable passages). Berger successively
               examines "the hand," key signatures, horizontal relations
               (e.g., bagf), vertical and cross relations, contrapuntal
               progressions (especially at cadences), and discrepancies of
               accidentals between canonic or imitative entries.   Of
               importance is the idea that contemporary writers did in fact
               believe that a correct realization of *musica ficta* existed, as is
               borne out, for instance, by the arbitration in Rome in 1540
               (as reported by Danckerts) concerning a bass singer who, in
               the opinion of the judges, improperly added a b^b during a
               performance.

Tuning
10.   Tagliavini, Luigi Ferdinando. "Notes on Tuning Methods in
               Fifteenth-Century Italy."   *Charles Brenton Fisk, Organ
               Builder: Essays in His Honor*.   Edited by Fenner
               Douglass,   Owen   Jander,   and   Barbara   Owen.
               Easthampton, Mass.: Westfield Center for Early
               Keyboard Studies, 1986, pp. 191-99.

A tarsia of 1480 in Urbino displays a keyboard instrument with exact string lengths, indicating Pythagorean tuning. At about the same time, however, a number of Italian organ builders were introducing pure 3rds, thus preparing the way for the new (anti-Pythagorean) tuning methods of the early 16th century described by theorists such as *Schlick and *Aaron. Tagliavini also points out the importance of Bonaventura da Brescia, who in 1489 (following *Ramos) corrected Pythagorean intervals into the natural major and minor 3rd, and to Molighi in Cesena in 1468, whose "conformity with the new consonances" presumably referred to pure 3rds.

THE SIXTEENTH CENTURY

Media

Voices

11.   Bowers, Roger. "The Vocal Scoring, Choral Balance, and Performing Pitch of Latin Church Polyphony in England, c.1500-58." *Journal of the Royal Musical Association* 112 (1986-87): 38-76.

Tudor choirs at the beginning of the 16th century were characterized by five voice types, which were distributed in four distinct ranges: bass (F-b), tenor and contratenor (c-f'), alto (g-c''), and soprano (d-g''). Between about 1520 and 1558 a discrepancy developed between the tenor (c-e') and contratenor (c-g') ranges, and more contratenors began to be enlisted than tenors or basses. Aside from this, documents concerning the Northumberland chapel choir show us that the alto part, which had earlier been sung by adult males (as evidenced by the Chichester Cathedral choir), was being taken over by boy singers. Five types of singer were now differentiated: bass, tenor, contratenor, boy *meanes*, and boy *trebles*.

12.   Greenlee, Robert. "*Dispositione di voce*: Passage to Florid Singing." *Early Music* 15 (1987): 47-55.

Interprets *Conforto's expression "disposition of the voice" as having to do with articulation during the singing of melismas. A detached manner, or distinctiveness, in singing *passaggi* was recognized by other theorists ca. 1600.

13.   Sherr, Richard. "Performance Practice in the Papal Chapel during the 16th Century." *Early Music* 15 (1987): 453-62.
       During the 1530s and 40s the number of singers per part in the papal chapel were more or less equal, e.g., in 1544, 8(B), 14(T and A), and 7(S). Rarely, however, did the entire contingent of singers take part at any given ceremony, and on many occasions services were performed by soloists. Moreover, when more than one sang a voice part, the contrasting sections (duets, trios, quartets) were invariably done by solo singers.

Keyboard Instruments

14.   Kastner, Macario Santiago. *The Interpretation of 16th- and 17th-Century Iberian Keyboard Music*. Trans. by Bernard Brauchli. Monographs in Musicology, no. 4. Stuyvesant, N.Y.: Pendragon Press, 1987. xiii, 113p. Originally in *Anuario musical* 28-29 (1973, 1974). ISBN 0-918728-53-3
       A summary of Spanish and other theorists on aspects of keyboard performance, such as touch, fingering, or glosas, with Kastner's (often personal) observations.

String Instruments

15.   Bordas, Cristina. "The Double Harp in Spain from the 16th to the 18th Centuries." *Early Music* 15 (1987): 148-63.
       Beginning with *Bermudo, Spanish theorists described the adding of chromatic strings, which gave the harp capabilities similar to those of a keyboard instrument.

16.   Paras, Jason. *The Music for Viola Bastarda*. Bloomington: Indiana Univ. Press, 1986. xviii, 232p. ISBN 0-253-38824-4
       The expression "viola bastarda" referred to a technique of playing the viol that "reduced a polyphonic composition to a single line derived from the original parts and spanning their ranges." The technique was described and illustrated by *Dalla Casa and *Francesco Rognoni, and was anticipated in the diminutions of *Ganassi (1542/43) and *Ortiz. The Italian "viola bastarda" playing, with its emphasis on

decorative melodic lines differed from the English "lyra viol" performance, associated primarily with the rendering of homophonic dance music.

Altered Notes

Accidentals

<   Berger, Karol. *Musica ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino.* Cited above as item 9.

Tuning

17.   Meyer, Christian. "Observations pour une analyse des tempéraments des instruments à cordes pincées: le luth de Hans Gerle (1532)." *Revue de musicologie* 71 (1985): 119-41.

Shows that *Gerle's fretting (the basis of earlier studies by Körte, Meylan, and others) needs to be compared with his string tuning procedures to gain a better understanding of his temperament.

THE SEVENTEENTH CENTURY

General Studies

Readings and Bibliographies

<   Schwartz, Judith L., and Christena L. Schlundt. *French Court Dance and Dance Music: a Guide to Primary Source Writings 1643-1789.* Cited below as item 47.

Composers

Correa de Arauxo

18.   Holland, Jon. "Performance Practice and Correa de Arauxo's *Facultad orgánica.*" Parts 1, 2. *Diapason* 78 (May, June 1987): 15-18; 14-16.

Summarizes *Correa's observations on keyboard performance and offers interpretations of certain of his points. A comparison of Correa's works, according to

Holland, reveals the following gradation of speeds (from slower to more rapid): C, Ø3/2, Ø, ¢. ¢ is slower than twice the speed of C. Correa's *ayrezillo*, a lingering on the first of three minims, which Apel and Jacobs construe to be a rhythmic alteration, is regarded by Holland to be articulative, i.e., as M, SM (SM rest), SM (SM rest) — M = minim, SM = semiminim.

Frescobaldi
19.

Darbellay, Étienne. "Le *Cento partite* di Frescobaldi: metro, tempo e processo di composizione 1627-1637." *Girolamo Frescobaldi nel iv centenario della nascita*. Quaderni della Rivista italiana di musicologia, no. 10. Florence: Leo S. Olschki, 1986, pp. 359-73.

As in item 36 (cited below) Darbellay shows that Frescobaldi's time signatures conserve the metrical sense, but at the same time reflect a tactus of variable durations. For example, 3 minims in €3/2 take up the same time as 2 semibreves in O3/1, and C6/4 stands in a hemiola relation to €3/2 (2 groups of 3 semiminims in the time of 3 groups of 2 semiminims).

<   Darbellay, Étienne. "Tempo Relationships in Frescobaldi's *Primo libro di capricci*." *Frescobaldi Studies*. Cited below as item 36.

<   Murata, Margaret. "Pier Francesco Valentini on Tactus and Proportion." Cited below as item 35.

Schütz
20.

Buelow, George J. "A Schütz Reader: Documents on Performance Practice." *American Choral Review* 27, no. 4 (1985): 1-35.

Schütz's prefaces (Psalms of David, Resurrection Story, Becker Psalter, German Requiem, Symphoniae sacrae II, Geistliche Chormusik, Christmas Story) contain comments concerning a number of performance aspects: the distinction between *coro favorito* and *cappella*, the speech rhythm of recitatives, the possibility of substituting instruments for certain of the voice parts, etc. Since Schütz's text (here in English) is at times obscure to the modern reader, Buelow's clarifications, appended to each preface, provide valuable guidance.

21.   Edwards, J. Michele.   "Schütz' Violone." *Alte Musik als
       ästhetische Gegenwart: Bericht über den internationalen
       musikwissenschaftlichen Kongress Stuttgart 1985.* Edited
       by Dietrich Berke and Dorothee Hanemann. Kassel:
       Bärenreiter-Verlag, 1987, vol. 2, pp. 388-97.

       Schütz's *Anhang* to *Musicalische Exequien* stipulates a
       reinforcement of the bass part by a violone whenever an
       ensemble of solo voices is accompanied by the organ.
       Edwards believes this principle can be extended to other
       concertato works, and to the accompanying of instruments as
       well as of voices.

22.   Overton, Friend Robert.   "Aspekte der Verwendung des
       Zinken bei Heinrich Schütz." *Alte Musik als ästhetische
       Gegenwart: Bericht über den internationalen musikwissen-
       schaftlichen Kongress Stuttgart 1985.* Edited by Dietrich
       Berke and Dorothee Hanemann. Kassel: Bärenreiter-
       Verlag, 1987, vol. 2, pp. 427-39.

       Certain of Schütz's parts are designated "cornetto" (e.g.,
       in three works from *Psalmen Davids*). Other parts may be
       surmised as for cornetts on the basis of their clefs and
       ranges.

Lully
23.   Rosow, Lois.   "Performing a Choral Dialogue by Lully."
       Early Music 15 (1987): 325-35.

       The scoring of Lully's dialogue passages (those that set
       apart larger and smaller groups of singers and instru-
       mentalists) is clarified by certain early 18th-century
       documents. In a 1704 performance, for example, the smaller
       group consisted of 2 violins, 4 basses (viols or cellos), and 3
       continuo instruments, while the larger group consisted of the
       entire body of (ca. 25) strings doubled in the outer parts by 8
       winds (bassoons and oboes, the latter sometimes changing to
       recorders). Early 18th-century lists also indicate that all of
       the women singers took the soprano part, placing an
       emphasis on the upper voice that was perhaps characteristic
       of Lully's time as well.

24.   Tunley, David.   "Grimarest's *Traité du récitatif*: Glimpses of
       Performance Practice in Lully's Operas." *Early Music* 15
       (1987): 361-64.

*Grimarest emphasized proper declamation in the singing of Lully (as had *Bacilly earlier).

Buxtehude

25.   Kibbie, James. "Performing the Organ Works of Dietrich Buxtehude." *Diapason* 78 (December 1987): 11-13.

Editions of Buxtehude's organ works are dependent on secondary copies, many of these from tablature — no holograph exists. This makes the ornamentation, among other aspects, problematical, where and how to apply it (Kibbie argues for main-note trills in a number of instances). Also limited is our knowledge of Buxtehude's organ sound, since both his organs (rear-gallery and *Totentanz*) were destroyed in World War 2.

26.   Snyder, Kerala J. "The Performance of Buxtehude's Music." *Dieterich Buxtehude: Organist in Lübeck*. New York: Schirmer Books, 1987, pp. 360-97.

Substantially adds to our previous knowledge of Buxtehude performance through a study of the musical sources and archival documents. Buxtehude's word *capella* (in two manuscripts) indicates that in the choral works a full group at times reinforced the soloists. Special instruments were occasionally called upon, especially for the *Abendmusiken*, including a *violetta* (meaning unclear), a *violone* (probably 8'), a *cymbalo* (a form of dulcimer), and a number of woodwinds. Snyder points out that recent Buxtehude keyboard performance has departed from the baroque idea of clear articulation (a prevailing separation between notes), an understanding of which can be regained by utilizing Buxtehude's remaining fingerings and by adopting his form of pedalling, which was mostly with alternate toes. The book also contains information (pp. 78-87) concerning the two original organs of the Marienkirche and their assumed 17th-century specifications.

Media

Voices and Instruments

27.   Moore, James H. "The Liturgical Use of the Organ in Seventeenth-Century Italy: New Documents, New Hypotheses." *Frescobaldi Studies*. Edited by Alexander Silbiger. Duke Studies in Music: Sources of Music and

Their Interpretation, no. 1. Durham, N.C.: Duke Univ. Press, 1987, pp. 351-83. ISBN 0-8223-9711-1

Distinguishes between the use of the organ in smaller and larger Italian churches. In the smaller, where plainchant was predominant, conventional *alternatim* masses (i.e., of the entire Ordinary) would have been performed. In the larger, where the Ordinary tended to be sung polyphonically on most feasts, the organ was limited to alternating in the Kyrie, but may have been used to substitute for items of the Proper. St. Mark's was representative of the latter type of musical establishment, and Frescobaldi's *Fiori musicali* appears to have been intended for performance in such a setting (which explains why it was not a traditional alternatim mass).

Voices

28.   Gable, Frederick. "St. Gertrude's Chapel, Hamburg, and the Performance of Polychoral Music." *Early Music* 15 (1987): 229-41.

The discovery of a 17th-century floor-plan reveals the *Gertrudenkapelle* to have been especially well-suited to polychoral performance, and able to accommodate 8 separately-spaced performing groups. Gable suggests that (as in this rather small chapel) 17th-century polychoral works may often have been done with the choirs in closer proximity than has hitherto been suspected.

29.   Lionnet, Jean. "Performance Practice in the Papal Chapel during the 17th Century." *Early Music* 15 (1987): 3-15.

In 17th-century Rome the standard cappella was 2-1-1-1 (SATB) accompanied by organ, with different singers participating on alternate weeks. On Sundays and feast days the two groups sang together, 4-2-2-2, but in double-choir works would again have been mainly one to a part. Vespers in the Pope's private quarters was sung by solo voices without instruments.

30.   Sawkins, Lionel. "For and Against the Order of Nature: Who Sang the Soprano?" *Early Music* 15 (1987): 315-24.

The *dessus* at the opéra and for French court presentations was sung by women (in both solo and choral parts), boys, falsetti, and (surprisingly) castrati. In sacred music at the royal chapel the upper part was taken by 6-8

boys, reinforced by 1-3 falsetti, or 4-5 castrati, and on special occasions by 18-20 additional boys (*petits clercs*).

Keyboard Instruments

31.   Douglass, Fenner. "Toward the Restoration of Grace in Early French Organ Ornamentation." *Charles Brenton Fisk, Organ Builder: Essays in His Honor.* Edited by Fenner Douglass, Owen Jander, and Barbara Owen. Easthampton, Mass.: Westfield Center for Early Keyboard Studies, 1986, pp. 19-34.

The few genuine antique organs remaining in France — the government "restorations" (actually modernizations) have had disastrous consequences — can teach us more than can the treatises about the subtleties of 17th-century organ technique.   The realization of ornaments in LeBègue, Grigny, et al. is very much affected by the touch of the early keyboards (with their peculiarly French "suspended" key action), leading to results quite different from those that can be obtained on more recent instruments.

<   Kastner, Macario Santiago. *The Interpretation of 16th- and 17th-Century Iberian Keyboard Music.* Cited above as item 14.

32.   Troeger, Richard. *Technique and Interpretation on the Harpsichord and Clavichord.* Bloomington: Indiana Univ. Press, 1987. xvi, 252p.

Intersperses some historical data into a book devoted largely to practical advice for the present-day performer (for example, the different touch required on a harpsichord and a clavichord).

33.   Wraight, Denzil.   "Il cembalo italiano al tempo di Frescobaldi: problemi relativi alla misurazione delle corde e alla tastiera." *Girolamo Frescobaldi nel iv centenario della nascita.* Quaderni della Rivista italiana di musicologia, no. 10. Florence: Leo S. Olschki, 1986, pp. 375-85.

Points to the need for precise determinations of string lengths and of key dispositions on the 150 remaining 16th-century Italian harpsichords.

Orchestra

34.   Duron, Jean. "L'orchestre à cordes français avant 1715, nouveaux problèmes: les quintes de violon." *Revue de musicologie* 70 (1984): 260-69.

The five-part French orchestra (notably that of l'Académie de musique) in the late 17th century was composed of *dessus de violon* (violins), *hautes-contre de violon* (violas), *tailles de violon* (violas), *quintes de violons* (violas), and *basses de violon* (cellos). Oboes I, II or flutes I, II doubled the violins (i.e., they played a single part, not two parts). The three-part orchestra had two violin parts and either a cello or a combination of violas. Some composers ca. 1700 departed from *Mersenne's tuning of the *quinte* (cgd'a') by introducing occasional lower notes. Duron offers as possible explanations the adding of a 5th (lower) string or the adopting of a different instrument, perhaps a cello.

Conducting

35.   Murata, Margaret. "Pier Francesco Valentini on Tactus and Proportion." *Frescobaldi Studies*. Edited by Alexander Silbiger. Duke Studies in Music: Sources of Music and Their Interpretation, no. 1. Durham, N.C.: Duke Univ. Press, 1987, pp. 327-50. ISBN 0-8223-9711-1

According to *Valentini a descent of the conductor's hand takes up 1/8 of a tactus in duple, 1/12 in triple time. This implies that a musical measure begins at the top rather than the bottom of a hand movement. Subsequently the hand, after remaining motionless (*quiete*), ascends similarly at the beginning of the second (or third) beat. Exceptions to strict time occur in *passaggi* (usually sung "out of time," i.e., more slowly), in *passi affettuosi* (performed in *battuta larga*), and in certain modern pieces (in which the tempi might fluctuate accidentally). Murata concludes with a discussion of duple and triple time relations in Frescobaldi (e.g., 3 minims can equal 2 minims, 3 semibreves can equal 2 semibreves, and sometimes 3 minims can equal 2 semibreves).

Tempo

36.   Darbellay, Étienne. "Tempo Relationships in Frescobaldi's *Primo libro di capricci*." *Frescobaldi Studies*. Edited by Alexander Silbiger. Duke Studies in Music: Sources of

Music and Their Interpretation, no. 1.   Durham, N.C.:
Duke Univ. Press, 1987, pp. 301-26. ISBN 0-8223-9711-1

*Frescobaldi's 1624 preface provides valuable infor-
mation concerning time signatures and speed (3 semibreves
are to be realized adagio, 3 minims somewhat more allegro,
3 semiminims still more allegro, 6/4 allegro), as well as of
changeable   speeds   ("beginnings   should   be   taken
adagio . . . cadences held back somewhat before the next
passage is begun"). Darbellay brings these facts together
with *Banchieri's (1614) and *Praetorius's remarks about the
variability of duple tactus (¢ is to be beaten faster, *celerior*, C
more   slowly,   adagio)   as   the   basis   of   an   ingenious
reconstruction of tempi and variable tempi in the early 17th
century. Darbellay's central idea is that tactus in Frescobaldi
was dependent on his bar-line spacing and on his *Notenbild*.
Ordinarily an S tactus prevailed, but the opening bar lines in
breves must have denoted a slower pace, the closing barlines
in semibreves a faster pace (an acceleration principle).
Darbellay differentiates between four levels of duple meter
according to the *Notenbild* (i.e., successively more rapid note
values, corresponding with a successively slower tactus).
These four levels are related to two levels of triple meter: a
slower 3/1 and a more rapid 3/2 or 6/4. If duple and triple
do have a common tactus speed (which is the case in most
successive sections) they are played in proportion.

37.   Eberlein, Roland. "Die Bedeutung der Proportionsangaben
         von deutschen Komponisten des 17. Jahrhunderts." *Die
         Musikforschung* 40 (1987): 238-42.

Earlier proportional theory for the 17th century has
rested principally on *Praetorius, *Banchieri, and *Brunelli.
Eberlein explores the writings of a number of German
theorists, in particular *Friderici and *Gengenbach. It was
generally held that the musical result of tripla (with
semibreves and minims) was equivalent to that of
sesquialtera (with minims and semiminims), yet there are
suggestions that deviations of tempo were condoned.
Friderici, for example, notes that a slower or faster beat was
introduced in accordance with the words of the text.

38.   Johnson, Paul.   "Tempo Relation in a Class of Keyboard
         Compositions from Sweelinck to Bach." *Bach* 18, no. 4
         (October 1987): 4-19.

· Suggests that the tempo of successive movements (such as preludes and fugues) can be gauged by rendering corresponding motives in each movement at approximately the same speed.

39.   Mather, Betty Bang, assisted by Dean M. Karns. *Dance Rhythms of the French Baroque: a Handbook for Performance*. Music: Scholarship and Performance. Edited by Thomas Binkley. Bloomington: Indiana Univ. Press, 1987. xiv, 334p.

Contains a wealth of information concerning baroque dances. Choreographies, dance songs, and guitar sources form a background, and many of the details throw light on musical realization. Concerning tempi, Mather is dubious of Schwandt's "half-tempo" theory (i.e., in respect to *L'Affilard's tables), in that certain pieces would be too slow to have been danced.

<   Murata, Margaret. "Pier Francesco Valentini on Tactus and Proportion." Cited above as item 35.

Added Notes

Ornamentation
40.   Moens-Haenen, Greta. "Vibrato im Barock." *Alte Musik als ästhetische Gegenwart: Bericht über den internationalen musikwissenschaftlichen Kongress Stuttgart 1985*. Edited by Dietrich Berke and Dorothee Hanemann. Kassel: Bärenreiter-Verlag, 1987, vol. 2, pp. 380-87.

Vibrato on woodwinds was obtained by fluttering a finger on an open hole, on strings by positioning a vibrating finger next to the playing one.

41.   Neumann, Frederick. "Authenticity and the Vocal Vibrato." *American Choral Review* 29, no. 2 (Spring, 1987): 13-17.

Challenges the notion that early singing had little or no vibrato. *Praetorius, for example, indicated that vibrato was a requisite of good singing. In Neumann's view vibrato — oscillations of pitch or of volume (or a combination of the two) — was achieved in a variety of ways.

Thorough Bass

42.   North, Nigel. *Continuo Playing on the Lute, Archlute and Theorbo*. Bloomington: Indiana Univ. Press, 1987. xiii, 305p.

"The lute and theorbo are so different from the organ and harpsichord that it is not satisfactory to learn [continuo realization] from keyboard sources." In this book North offers "the fruits of ten years' experience of accompanying on the lute, archlute, and theorbo." Of particular value is the inclusion of a variety of examples with suggested realizations.

Altered Notes

Rhythmic Alterations

43.   Houle, George. *Meter in Music, 1600-1800: Performance, Perception, and Notation*. Music: Scholarship and Performance. Edited by Thomas Binkley. Bloomington: Indiana Univ. Press, 1987. ix, 174p.

The modern idea of the musical measure emerged gradually in the 17th and 18th centuries. Understanding what theorists said about it during this time can have considerable bearing on interpretive problems, problems of note-elongation, accentuation, tempo, etc. The measure was looked at variously, and Houle examines his topic from many standpoints, the changing meanings of time signatures, the relationships of poetic to musical meter, and the problems of musical articulation, for example. Houle concludes by enquiring into what *Engramelle's *notage* can inform us about meter and other aspects of interpretation.

Pitch

44.   Catch, John R. "Praetorius and English Viol Pitch." *Chelys* 15 (1986): 26-32.

Accepts as likely correct *Praetorius's statement that compared with the normal continental consort on D, English consorts frequently were pitched a 4th or 5th lower, i.e., on A_1 or G_1.

Tuning

45.   Barbieri, Patrizio. "Il temperamento equabile nel periodo frescobaldiano." *Girolamo Frescobaldi nel iv centenario della nascita*. Quaderni della Rivista italiana di

musicologìa, no. 10.   Florence: Leo S. Olschki, 1986, pp. 387-423.

In Rome between 1639 and ca. 1660 equal temperament was proposed for harpsichord by a number of writers, who were nonetheless in the minority. Barbieri documents the many Italian references and includes as well writings from other countries. He concludes that Frescobaldi's keyboard works completed prior to 1639 would have been suited to tempered rather than to equal tuning.

46.   Vogel, Harold. "Tuning and Temperament in the North German School of the Seventeenth and Eighteenth Centuries." *Charles Brenton Fisk, Organ Builder: Essays in His Honor*. Edited by Fenner Douglass, Owen Jander, and Barbara Owen. Easthampton, Mass.: Westfield Center for Early Keyboard Studies, 1986, pp. 237-65.

Quarter-comma meantone (as described by *Praetorius) remained a norm for North German organ composition during the 17th century. But with the gradual exploration of more remote keys, modifications, although infrequent, began to enter in. Vogel describes five of these: (1) "subsemitones," such as d# and a^b (occasionally in J. Praetorius); (2) "good sounding" 3rds on b-d# or f-a^b (in Scheidemann's and J. Praetorius's 1641 tuning); (3) the transposition of regular meantone (suitable for Buxtehude's "free" works); (4) the introduction of harsh intervals for their shock value (in a few works of Buxtehude); and (5) well-tempered tuning that allowed more distant tonalities (late in the century).

THE EARLY EIGHTEENTH CENTURY

General Studies

Readings and Bibliographies
47.   Schwartz, Judith L., and Christena L. Schlundt. *French Court Dance and Dance Music: a Guide to Primary Source Writings 1643-1789*. Dance and Music Series, no. 1. Stuyvesant, N.Y.: Pendragon Press, 1987. xvii, 386p.

An annotated guide to 340 source writings on the French dance.   An index of musical performance (pp. 348-49) contains items such as articulation, fingering, ornaments, inequality, temperament, and tempo, with extensive citations for each, making the volume a rich resource for performance practice research.

Composers

Bach

Bach's Voices and Instruments

48.   Schulze, Hans-Joachim.   "Zur Frage des Doppel-accompagnements (Orgel und Cembalo) in Kirchen-musikaufführungen der Bach-Zeit." *Bach-Jahrbuch* 73 (1987): 173-74.

Documents a rehearsal in Weissenfels (1724), in which a foundation instrument aside from the organ, presumably a harpsichord, enabled the singer more faithfully to observe the beat.   This information counters Schering's (1936) dismissal of double accompaniment and lends support to Dreyfus's (1980 Columbia Univ. diss.) acceptance of it.

49.   Dreyfus, Laurence.   *Bach's Continuo Group: Players and Practices in His Vocal Works*. Studies in the History of Music, no. 3. Edited by Lewis Lockwood and Christoph Wolff. Cambridge: Harvard Univ. Press, 1987. xii, 264p.

On the basis of a detailed study of the surviving orches-tral parts to about 175 vocal works, Dreyfus offers fresh answers to a number of long-standing questions. He estab-lishes the presence of a dual accompaniment, by both organ and harpsichord in a great many works. Since the organist played with his back to the orchestra, a harpsichord was needed to coordinate the ensemble. Dreyfus also provides evidence in support of performing the continuo bass detached when accompanying recitatives, despite Bach's persistent habit of writing tied whole and half notes for these parts. The final chapters deal with specific instruments. Bach during his career very likely enlisted violoni of three different sizes, and pitches; the bassoon often doubled, but only in certain kinds of works, as did also the cello; and the lute, gamba, and violoncello piccolo were drawn upon only rarely, as specially added accompanimental colors.

Bach's Keyboard Instruments
50.   Faulkner, Quentin. *J.S. Bach's Keyboard Technique: A
            Historical Introduction*. St. Louis: Concordia Publishing
            House, 1984. 77p.
            Faulkner's primary purpose is "to present the extant
            evidence relating to Bach's keyboard technique." The
            evidence consists of observations made by Bach and
            contemporaries (in German and in translation) concerning
            hand positioning, articulation, and pedalling as well as of
            manuscript sources of Bach's works that contain fingerings
            (by Bach himself, his pupils, or others).

Bach's String Instruments
51.   Drüner, Ulrich. "Violoncello piccolo und Viola pomposa bei
            Johann Sebastian Bach: zu Fragen von Identität und
            Spielweise dieser Instrument." *Bach Jahrbuch* 73 (1987):
            85-112.
            Distinguishes between three early 18th-century
            instruments, a flatly-built viola pomposa, a small-sized
            violoncello piccolo played on the arm, and a larger
            violoncello piccolo (da gamba) played on the knee. Bach on
            rare occasions, in certain cantata movements, called for the
            second of these. Although he never specified a "viola
            pomposa," this instrument, used by Telemann and others,
            has frequently been confused with the two types of mini-
            cello.

52.   Henning, Uta. "Zur Frage des Lautenklaviers bei Johann
            Sebastian Bach." *Alte Musik als ästhetische Gegenwart:
            Bericht über den internationalen musikwissenschaftlichen
            Kongress Stuttgart 1985*. Edited by Dietrich Berke and
            Dorothee Hanemann. Kassel: Bärenreiter-Verlag, 1987,
            vol. 2, pp. 465-69.
            "Lute" works by Bach were very likely conceived for
            Lautenklavier, an instrument he is known to have owned.
            Although no pictures of the *Lautenklavier* have come to light,
            it was described by *Adlung.

Bach's Articulation
53.   Franklin, Don O. "Articulation in the Cembalo Works of
            J.S. Bach: A Notational Study." *Alte Musik als ästhetische
            Gegenwart: Bericht über den internationalen musikwissen-
            schaftlichen Kongress Stuttgart 1985*. Edited by Dietrich

Berke and Dorothee Hanemann. Kassel: Bärenreiter-Verlag, 1987, vol. 2, pp. 452-65.

Attempts to formulate a taxonomy of Bach's articulative signs (slurs and dots) through a systematic study of the sources for *cembalo*. The signs are divided into those associated with ornaments (such as appoggiatura or *Schleifer*) and those accompanying independent motivic patterns.

Bach's Tuning
54.   Lindley, Mark. "J.S. Bachs Klavierstimmung." *Alte Musik als ästhetische Gegenwart: Bericht über den internationalen musikwissenschaftlichen Kongress Stuttgart 1985*. Edited by Dietrich Berke and Dorothee Hanemann. Kassel: Bärenreiter-Verlag, 1987, vol. 2, pp. 409-21.

Bach may at times have preferred equal, at times a subtly unequal tuning. Lindley has found that WTC(1) sounds better in uneven temperament, whereas Bach's later works probably veered toward equal tuning.

Media

Keyboard Instruments
55.   Bolt, Klaas. "The Character and Function of the Dutch Organ in the Seventeenth and Eighteenth Centuries." *Charles Brenton Fisk, Organ Builder: Essays in His Honor*. Edited by Fenner Douglass, Owen Jander, and Barbara Owen. Easthampton, Mass.: Westfield Center for Early Keyboard Studies, 1986, pp. 1-18.

The introduction in Holland of organ accompaniment for hymn singing in the late 17th and early 18th centuries affected the kinds of organ being built (a loud melody in the right hand and a strong pedal were required). Bolt cites two psalm-book accompaniments of 1731 and 1741 containing specific registrations.

<   Troeger, Richard. *Technique and Interpretation on the Harpsichord and Clavichord*. Cited above as item 32.

Woodwind Instruments
<   Rice, Albert Richard. "A History of the Clarinet to 1820." Cited below as item 67.

Tempo

<   Johnson, Paul. "Tempo Relation in a Class of Keyboard Compositions from Sweelinck to Bach." Cited above as item 38.

Added Notes

Ornamentation

56.   Pleasants, Henry. "Evviva l'appoggiatura." *About the House* 7, no. 7 (1986): 52-55.

Cites an example from *Harmonischer Gottesdienst* of a vocal part with Telemann's written-out realization beneath it. The several appearances of paired repeated notes, both within and at the ends of phrases, are invariably rendered with the first a step higher.

Altered Notes

Rhythmic Alterations

57.   Fuller, David. "More on Triplets and Inequality." *Early Music* 15 (1987): 384-85.

A newly discovered method of 1736 provides rules for inequality and triplets. Triplets were sometimes taken unevenly, for example as two 16ths and an 8th (or vice-versa) or as a dotted 8th, 16th, and 8th.

Articulation

58.   Moses, Don V. and Robert W. Demarec, Jr. "Articulation in Late Baroque Choral Music." *Choral Journal* 27, no. 10 (May 1987): 17-30.

Advocates that successions of notes should ordinarily be rendered *detaché* — "not stuck together" according to *Quantz.

THE LATE EIGHTEENTH CENTURY

Composers

Haydn

59.   Badura-Skoda, Paul. "On Ornamentation in Haydn." *Piano Quarterly* 34, no. 135 (1986): 38-48.

Shows examples of each ornament in Haydn's music and suggests realizations in accordance with theoretical writings of the time. Haydn's notation for ornaments is more individual than Mozart's.

60.   Brown, A. Peter. "The Question of Keyboard Idiom." *Joseph Haydn's Keyboard Music: Sources and Style.* Bloomington: Indiana Univ. Press, 1986, pp. 134-71.

Addresses the problem of the intended medium for Haydn's keyboard works, i.e., which were for organ, harpsichord, clavichord, or fortepiano, or for more than one of these. Brown goes over the evidence concerning the instruments Haydn owned or played, then carefully considers the dynamic indications in the original keyboard sources (a useful summary of the latter concludes the chapter). Of interest is that certain dynamic indications (e.g., sf with textual change) could have been realized on a touch-insensitive instrument such as the harpsichord.

J.C. Bach

61.   Staral, Susanne. "Aufführungspraktische Aspekte im Klavierwerk von Johann Christian Bach, dargestellt an den Sonaten Opus V." *Alte Musik als ästhetische Gegenwart: Bericht über den internationalen musikwissen-schaftlichen Kongress Stuttgart 1985.* Edited by Dietrich Berke and Dorothee Hanemann. Kassel: Bärenreiter-Verlag, 1987, vol. 2, pp. 404-409.

Looks to J.C. Bach's Sonatas op. 5 for characteristics appropriate to the harpsichord or piano. The quick movements seem better suited to the harpsichord, while certain slow movements are more adequately realized on the piano.

Mozart

Mozart's Keyboard Music

62.   Wolff, Christoph. "Über kompositionsgeschichtlichen Ort
           und Aufführungspraxis der Klavierkonzerte Mozarts."
           Mozart-Jahrbuch 1986, pp. 90-92.

           In the earlier Viennese concertos (e.g., K415) the
           fortepiano was accompanied in the solo sections by four solo
           string instruments, an enhancement of the solo-tutti
           differentiation. *Koch later alluded to this kind of chamber
           scoring in concertos.

Mozart's Tempi

63.   Toeplitz, Uri. "Über die Tempi in Mozarts Instrumen-
           talmusik." *Mozart-Jahrbuch 1986*, pp. 171-202.

           Holds that strict proportions between tempi cannot be
           observed in Mozart (such a proportional approach had been
           proposed by Rudolf Elvers in his Berlin dissertation of 1952,
           "Untersuchungen zu den Tempi in Mozarts Instrumen-
           talmusik"). Although adagio movements in C and in ¢
           appear to fall into a 2:1 relationship (i.e., into 8/8 as opposed
           to 4/4 time), such a ratio cannot be maintained for move-
           ments in andante, allegro, or allegro moderato. Toeplitz re-
           lies especially on prevailing note values to differentiate
           specific pieces.

Mozart's Added Notes

64.   Sitton, Michael. "Mozart's Cadenzas and Improvisations in
           the Light of Eighteenth-Century Sources." *Piano
           Quarterly* 31, no. 138 (1987): 40-44.

           Mozart's cadenzas conform to the prescriptions of
           *Quantz and *Türk in respect to length (about 25 to 35
           measures) and harmonic latitude (they remain close to the
           tonic key), but they occasionally go beyond these theorists in
           their more liberal adoption of thematic material.

Media

String Instruments

65.   Coggin, Philip. "'This easy and agreable Instrument': a
           History of the English Guitar." *Early Music* 15 (1987):
           205-18.

Among English tutors Robert Bremner's (1758) was the most comprehensive, showing ornaments and slurs.

Woodwind Instruments

66.   Lawson, Colin. "The Basset Clarinet Revived." *Early Music* 15 (1987): 487-501.

The basset clarinet (as distinguished from the somewhat earlier basset horn) inspired a number of works by Mozart, including the Clarinet Concerto and Clarinet Quintet. It had the capability of extending downwards to c.

67.   Rice, Albert Richard. "A History of the Clarinet to 1820." Ph.D. dissertation, Claremont Graduate School, 1987. xxxii, 645p.

Makes available primary source materials concerning the earlier clarinet, including patents, dictionary articles, and other documents. Rice also systematically describes specimens of the two- or three-keyed baroque and four- or five-keyed Classic clarinets.

Altered Notes

Ornamentation

68.   Baird, Julianne. "An 18th-Century Controversy about the Trill: Mancini v. Manfredini." *Early Music* 15 (1987): 36-45.

*Mancini preferred a trill of moderate speed, *Manfredini one of quick pace and gradually increasing in speed (not doubling, as in most manuals). For Mancini the trill had a general significance that was intimately associated with the singer's agility; for Manfredini the trill was simply one among a number of ornaments. Both agreed, however, on the need for clarity, each note to be heard equally.

THE NINETEENTH CENTURY

General Studies

69.   Dunsby, Jonathan. "The Formal Repeat." *Journal of the Royal Musical Association* 112 (1987): 196-207.

Urges that repeats of Classical repertory be observed in order to give proper emphasis to the tonal design (which Dunsby looks at in Schenkerian terms). Aside from this, aspects of the harmony have a different effect the second time through (e.g., the b^b in the second half of Beethoven's op. 119, no. 8).

Composers

Chopin

70. Eigeldinger, Jean-Jacques. *Chopin: Pianist and Teacher as Seen by His Pupils*. Trans. by Naomi Shohet. Cambridge: Cambridge Univ. Press, 1986. xiii, 324p.

An English version of *Chopin vu par ses élèves* (1979). Chopin's own piano method (*Projet de méthode*) is added; largely devoted to musical rudiments, it does contain a few remarks concerning finger and hand positions, etc.

Verdi

71. Gallico, Claudio. "Performance Practices." *Giuseppe Verdi: Ernani*. Chicago: Univ. of Chicago Press, 1985, pp. xxvi-xxix.

Verdi's orchestra was positioned on the same level as the audience, creating a different balance with the singers than is true of today's pit orchestra. Archives show that the orchestra of the *Teatro La Fenice* had 24 violins, 5 violas, 3 cellos, and 10 double basses, while the chorus consisted of 26 singers plus 8 students and a director.

Media

Keyboard Instruments

72. Husarik, Stephen. "Piano Rolls: Untapped Technical Resources." *Clavier* 25, no. 4 (1986): 14-16.

Shows that early-20th-century piano rolls (for Welte, Ampico, Duo Art) can tell us a good deal about the kinds of touch employed. By examining the vertical perforations (which indicate how long the fingers lingered on keys) we can find out, for example, that Josef Hofmann played cadenza-like passages with a semi-staccato touch.

Woodwind Instruments

<   Rice, Albert Richard. "A History of the Clarinet to 1820."
     Cited above as item 67.

Tempo

73.   Auhagen, Wolfgang. "Chronometrische Tempoangaben im
       18. und 19. Jahrhundert." *Archiv für Musikwissenschaft* 44
       (1987): 40-57.

       Argues against Talsma's (1980) theory that we have
       misinterpreted early 19th-century MM markings by taking
       the more rapid ones (from allegretto on) at twice their
       proper speed. Auhagen's main evidence to the contrary is
       provided by George Smart, whose indications (1819-43) of
       the total length of various compositions are in general
       neither slower nor more rapid than modern interpretations
       of the same works.

Added Notes

Ornamentation

74.   Longyear, Rey M. "An Ornamented Opera Aria of c.1815."
       Early Music 15 (1987): 71-73.

       A manuscript contains an ornamented version of part of
       an opera by Stefano Pavesi.

THE TWENTIETH CENTURY

Composers

Webern

75.   Stadlen, Peter. *Anton Webern: Variationen für Klavier,
       op. 27.* Vienna: Universal Edition, 1979. (Contains
       "Webern's Ideas on the Work's Interpretation".)

       A special score provided by Stadlen, who prepared the
       première (1937) under Webern's guidance.   Stadlen's
       recollections are added in green, Webern's pencilled entries
       in red. Webern adds parentheses or brackets to indicate
       groups of notes he felt belonged together. He also provided
       tempo terms, fermatas, pedalling, crescendo and decre-

scendo forks (at times on single notes!), and lines connecting successive notes, sometimes across rests, which according to Stadlen might be considered "anti-pointillist manifestos."

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