

Music as an artificial language

An annotated collection of early music sources mentioning the relationship between instrumental music, singing, and speaking, questioning their relevance for today's performers

Master Studies Research Paper

Isabella Mercuri

Student number: 3029891

Main subject: Recorder

Main subject teacher: Daniël Brüggen

Research coaches: Inês de Avena Braga and Frédérique Thouvenot

Master circle leader: Johannes Boer

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Juliana van Stolberglaan 1, 2595 CA Den Haag

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1. Introduction

The basis for this research paper is a collection of quotes from historical treatises that mention the relationship between instrumental music, spoken language, and the human voice, motivated by my personal interest in learning foreign languages and exploring differences, commonalities and derivations of them. This collection contains Italian, German, and French treatises from the beginning of the sixteenth century until the middle of the eighteenth century. The earliest publication in the collection is S. Ganassi's *La Fontegara*, published in 1535. In *La Fontegara* we find an important description of how instrumentalists should imitate the human voice, which served as an example for many writers in the following decades. The latest writing in this study is J.-A. Bérard's *L'Art du chant*, published in 1755, already in the time of transition between the Baroque period and the pre-Classical style, more importantly represented by J. J. Quantz's *Versuch einer Anweisung*, published in 1752. This treatise contains several quotes about the relation between a speaker and a musician as well as about the relation between an instrumentalist and a singer. The mentioned time period covers the main repertoire in Early Music of my instrument, the recorder.

The fact that instrumental music is related to speaking and to the human voice seems evident to a modern performer of early music. Many treatises written in the period mentioned above are well known by now, and so are, for example, Nicolas Harnoncourt's articles published in *Musik als Klangrede* where he summarizes this idea in a very clear way:

*The Music before 1800 speaks, the later music paints. The one needs to be understood, like everything that is spoken requires understanding, the other functions by means of atmospheres, which do not need to be understood, but need to be felt.*¹

Nonetheless the meaning (and practical application) of the texts in the historical treatises is sometimes difficult to understand and to incorporate into our playing. Therefore, the aim of this research is to explore how the collected quotes can be used as a source of inspiration for my playing. It is important to bear in mind that some of the information will stay partly incomprehensible, because we cannot gain insight into how music sounded at the time the texts were written; often, the writer recommends the reader to use a good performer as an example to learn from. Furthermore, our musical and cultural background differs significantly from that of musicians in the sixteenth to the eighteenth century. Nevertheless, in this paper and in the enclosed audio samples I have tried to give possible interpretations of the quotes, and to show on which aspects of music making they may be applied.

For space limitations, treatises from countries other than Italy, Germany and France were not included in this collection, and it was not possible to discuss all the quotes addressing the relation between speaking, singing, and instrumental music found during this study. For this reason, I made a selection, reproducing and discussing in the main body of this paper only the treatises that, in my opinion, provided the most valuable information and new insights for my interpretation and performance. The discussed quotes are translated in the corresponding chapters, and reprinted from the facsimiles in their original language in the

¹ Harnoncourt, Nicolas: *Musik als Klangrede – Wege zu einem neuen Musikverständnis*. München, Kassel, Basel, London: dtv / Bärenreiter, 1985, p. 48.

appendix.² The remaining quotes, not included in the discussion but nonetheless considered relevant, are listed in Chapter 8 to give a starting point for further research. Finally, all the sources consulted can be found in the bibliography.

2. Italian treatises

2.1 Silvestro Ganassi and *La Fontegara*

Silvestro di Ganassi dal Fontego was born in 1492 in Venice. The date and place of his death are unknown, but he probably lived until the middle of the sixteenth century. All documents mentioning his name originate from Venice, so we can assume that he spent his whole life in his native city and that he died there as well. In 1517 he was hired as a *contralto* by the *pifferi* of the Venetian government, where he probably played ceremonial and court music for the doges as well as instrumental music at the Basilica di S. Marco.³ Although we do not know more about Ganassi's life, we know that he was a professional musician and we can presume that he was a virtuoso of the recorder, the cornetto, and the trombone.⁴ Apart from *La Fontegara* discussed here, he also published an important treatise on how to play the viol (*Regola Rubertina*, Venice, 1542).

La Fontegara is the first known Italian treatise on diminutions and on the recorder. The text addresses beginners on the recorder as well as professional recorder players, instrumentalists in general, and singers who wish to learn the art of making diminutions. The first part of the book treats exclusively the recorder, explaining the fingerings with fingering charts, the different types of tonguing and articulation, and how the breath should be used. In the second part of the book (starting in chapter 9) he explains the art of making diminutions with numerous examples.⁵

The idea that musicians and recorder players in particular should imitate the human voice as much as possible is mentioned in several chapters of *La Fontegara*. Ganassi is also the earliest Italian writer that was found during this study who addresses this topic. In the first chapter, Ganassi explains that all musical instruments are inferior to the human voice, and for this reason they should imitate it. To illustrate this, he uses the parable of the painter who imitates nature with the variation of his colours.

Chapter 1 Defines the aim of the recorder player

Be it known that all musical instruments, in comparison to the human voice, are inferior to it. For this reason, we should endeavour to learn from it and to imitate it.

² Unless otherwise specified all translations are by the present author. N. B. In the translations, words with equivocal meanings are given here in square brackets next to the translation. The same procedure is adopted for words that are especially apposite in their original language and cannot be translated without losing part of their meaning.

³ Mayer Brown, Howard and Ongaro, Giulio: "Ganassi dal Fontego, Silvestro di." *Grove Music Online*. *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10615>, accessed October 11, 2015.

⁴ Tarr, Edward H. and Dickey, Bruce: *Articulation in Early Wind Music*, Winterthur: Amadeus Verlag, 2007, p. 19.

⁵ Ganassi, Silvestro: *Opera Intitulata Fontegara*, edited by Luca de Paolis, Rome: Società Italiana del Flauto Dolce, 1991, p.3.

You may say: „How is this possible, since the human voice can utter all the sounds of speech?“, or „I do not believe that the recorder could ever equal it.“ To which I answer that, just as a gifted painter can reproduce all the creations of nature by varying his colours, you can imitate the expression of the human voice on a wind or a stringed instrument. The painter reproduces the works of nature in varied colours because these colours exist in nature. Even so with the human voice which also varies the sound with more or less boldness according to what it wishes to express and just as a painter imitates natural effects by using various colours, an instrument can imitate the expression of the human voice by varying the pressure of the breath to perceive, as it were, words to their music; thus one may truly say that with this instrument only the form of the human body is absent, just as in a fine picture, only the breath is lacking. This should convince you that the aim of the recorder player is to imitate as closely as possible all the capabilities of the human voice. For this it is able to do.⁶

In chapter 2 Ganassi addresses how the breath should be used when playing the recorder. Again he describes how a singer expresses joyful or sad feelings and words and how the same expression can be achieved on the recorder.

Chapter 2 Explains the playing of the recorder

To play this instrument, called the recorder (flauto) three factors are necessary: breath, fingers, and tongue.

Concerning the breath, you should be guided by the human voice which is emitted with medium strength. When a singer is singing a composition with serious words, he sings with calm expression, but when the words are jocund, his expression is gay. When the recorder player wishes to imitate these effects, he should begin with a moderate flow of breath, so that he can increase or decrease it as required.⁷

In the two last chapters of his treatise Ganassi returns once more to what he wrote in the beginning of the book and contextualizes the practice of imitating the human voice. He writes about artistic proficiency and about how a melody can be played artistically.

Chapter 24 Concerning imitation, dexterity and grace

Know that imitation consists of a certain artistic proficiency; dexterity, in the manner of breathing; and grace, in the skilfulness of the fingers in ornamentation. In imitation, it is the human voice that should be imitated: As occasion offers, the flow of breath is increased or lessened in imitation of the nature of words. I have already explained in Chapter 2 how your breath should be used in imitation of the human voice. Thus only will you play a melody artistically when, by the variety of your expression, you are able to imitate the human voice. Your expression should vary from the most tender (suave) to the most lively (vivace). – As already said, imitation must always go hand in hand with dexterity in a tender or a lively imitation. They are noticeable only in the articulation and even here, only in the performance itself.⁸

To conclude his text, Ganassi writes about how an experienced singer approaches a piece of music and recommends to the instrumentalist to imitate this procedure.

⁶ Ganassi, Silvestro: *Opera Intitulata Fontegara*, edited by Hildemarie Peter, English translation from the German edition by Dorothy Swainson, Berlin-Lichterfelde, 1959, http://ks.imslp.info/files/imglnks/usimg/8/81/IMSLP365568-PM LP46423-ganassi_fontegara_ingles2.pdf, p. 9, accessed February 29, 2016.

⁷ Ibidem.

⁸ Ibidem, p. 87.

Chapter 25 Explanation of the fingering chart of trills

(...) You may ask me when and how to recognise the right time and place for using imitation, dexterity and grace, or when the tone and expression should be lively or suave. Know then, that your instructor should be a practised and experienced singer. When a piece of vocal music is put before him, his first care, as you know, is to take into account the nature of the text. If the words are gay, he expresses them with gaiety and liveliness by means of his art and his voice; if on the other hand, the words are sad and heavy, he sings them softly and with melancholy. In like manner, your playing should be soft and sighing, or gay and merry, as though you were giving expression to words of the same nature. This results in what I have called the imitation of the human voice.⁹

Ganassi's descriptions of how a recorder player should imitate a singer are very colourful and broad. The author was living in a time when it was common for all kinds of instruments to play vocal music. For this reason, it makes sense to use Ganassi's instructions especially for this type of music, where we can also take into account the words of the text to find an appropriate expression for each passage, as he recommends in chapter 25. As Ganassi describes the imitation of the human voice very precisely, we can use his text as an inspiration and a guide to make a more varied picture of the music in our minds and to search for many sound colours.

The following audio sample shows an excerpt of the madrigal *Io son ferito* by Giovanni Pierluigi da Palestrina in a version where the first voice is performed alternately by a singer and by a recorder player making diminutions in all the places where the text is repeated. The remaining four voices are played on an organ. In the non repeated text phrases the singer and the recorder player perform at the same time.¹⁰ This recording was made to explore how the sound colours of the human voice can be imitated with the recorder in an instrumental execution of the same music. The main difficulty lies in the imitation of the differences in sound provoked by the different letters and the changes of vowels that the singer uses. Instrumentalists can aim for this variation with the help of diminutions.

Audio sample 1¹¹

To conclude this chapter, I can say that *La Fontegara* can certainly be used as a source of inspiration for today's performers who study and perform the music of the early sixteenth century. In addition, the importance of Ganassi's treatise will be shown in the following chapters, where the repetition and renewal of Ganassi's words will be demonstrated in the writings of later Italian authors.

2.2 References to Ganassi in Italy

Girolamo dalla Casa's writing, *Il vero modo di diminuir, con tutte le sorti di stromenti* published in Venice in 1584 shows many similarities with the writings of Ganassi. Dalla Casa however specifically addresses the cornetto player, whereas Ganassi refers specifically to the recorder when writing about the imitation of the voice. Further, dalla Casa's descriptions

⁹ Ganassi, Silvestro: *Opera Intitulata Fontegara*, edited by Hildemarie Peter, English translation from the German edition by Dorothy Swainson, Berlin-Lichterfelde, 1959, http://ks.imslp.info/files/imglnks/usimg/8/81/IMSLP365568-PM LP46423-ganassi_fontegara_ingles2.pdf, p. 89, accessed February 29, 2016.

¹⁰ The score corresponding to audio sample 1 can be found in the appendix.

¹¹ Recorded at the Royal Conservatoire, The Hague, March 6, 2016.

are shorter and less elaborate than those by Ganassi, though they are more practice-oriented.

On the cornetto

Amongst all wind instrument the cornetto is the most excellent to imitate de human voice more than the other instruments. This instrument is adopted in piano and forte and for all types of notes, just like the human voice is. (...) The tongue should neither be too dead, nor tapping too strongly, but needs to be similar to the voice. Then in the eighth notes it should do little, but good things. Everybody should strive for a good sound of the instrument, a good tonguing, nice eighth notes and for imitating the human voice as much as possible.¹²

The importance of the human voice for dalla Casa is also shown in his description of the articulation syllables, where he makes a hierarchy accordingly to which way of articulation is the most similar to the voice (*gorgia*).

On the three principal tonguings

Being the lingua reversa the principal of the three types of tonguings, we will put it in the first place, because it is more similar to the voice than the others.¹³

Giovanni Maria Artusi is another Italian writer who proposes an approach similar to Ganassi in his writing *L'Artusi, ovvero delle imperfezioni della moderna musica* (Venice, 1600). He almost literally copies the two aforementioned quotes by dalla Casa,¹⁴ and further describes the relation of art and nature in general, reminding the reader that art will never become truly natural and nature will never be transformed into something completely artistic.

(...) art being the imitator of nature, although it can not reach the perfection of nature. (...) But even if art imitates nature as much as it can, it will never come true that something made by art transforms into something natural and a natural thing transforms into something made by art;¹⁵

The last quote is certainly important for today's performer because it reminds the reader that all the above mentioned descriptions are only to be used as pictures and inspirations for interpretation and that there will always be a difference between the sounds made by nature like the human voice and the artificially produced sounds of musical instruments.

2.3 Nicola Vicentino and *L'antica musica*

Born in Vicenza and a pupil of Adrian Willaert in Venice, Nicola Vicentino can be considered to belong to the same school as the other Italian composers and theorists discussed above. Later in life, Vicentino moved to Ferrara to work at the court of Duke Ercole II, whom he later also followed to Rome. Vicentino's treatise *L'antica musica*, published in Rome in 1555,

¹² dalla Casa, Girolamo: *Il vero modo di diminuir, con tutte le sorti di stromenti*, Venice, 1584, http://japanese.imslp.info/files/imglnks/usimg/6/6c/IMSLP243685-PMLP394693-il_vero_modo_di_diminuir_livro_1.pdf, page without number, accessed February 15, 2016.

¹³ Ibidem.

¹⁴ See the appendix for the quotes in their original language.

¹⁵ Artusi, Giovanni M.: *L'Artusi, ovvero delle imperfezioni della moderna musica*, Venice, 1600, <http://gallica.bnf.fr/ark:/12148/btv1b52502738h.r=Artusi%2C%20Giovanni%20Maria%20L%27%20Artusi>, p. 30, accessed February 15, 2016.

is mainly known for its description of the *arcicembalo*, which is a harpsichord constructed in a way such that it can play all types of microtonal compositions.¹⁶

Despite the fact that Vicentino belongs to the same school of composers and theorists as Ganassi, dalla Casa, and their contemporaries, he does not suggest the imitation of the human voice to instrumentalists, but rather compares singing to the delivery of a speech.

The experience of the orator can be instructive, if you observe the technique he follows in his oration. For he speaks now loud and now soft, now slow and now fast, thus greatly moving his listeners. This technique of changing the measure has a powerful effect on the soul. For this reason music is sung from memory, so as to imitate the accents and effects of the parts of an oration. What effect would an orator have if he were to recite a fine oration without organizing accents, pronunciations, fast and slow rates of motion, and soft or loud levels of speaking? He would not move the audience.

The same is true of music. If the orator moves listeners with the devices described above, how much greater and more powerful will be the effect of well-coordinated music recited with the same devices, but now accompanied by harmony.¹⁷

In this respect Vicentino's treatise is closer to the writings of Quantz and Mersenne described later in Chapters 3 and 4, since they also write about the relationship between singers or instrumentalists and orators, whereas Ganassi focuses on the suggestion for instrumentalists to imitate the voice of a singer. This leads to the conclusion that the descriptions of the relationship between instrumental music, singing, and speaking are not strictly related or typical for a certain period of time or country, but can be used more generally as sources of inspiration for playing. This will be discussed more in detail in Chapters 5 and 6.

3. German treatises

3.1 Johann Mattheson and *Der vollkommene Capellmeister*

Born in Hamburg in 1681, Johann Mattheson benefited from private music lessons from an early age, studying the keyboard, viola da gamba, violin, flute, oboe, and lute as well as composition and singing. In addition, he received a very broad general education at the *Johanneum*. He was a child prodigy, performing at young age on the organ and singing in the churches of his home city. Soon he was invited to sing at the Hamburg opera, where he later also conducted the rehearsals. An important moment in Mattheson's career came when he was employed as a tutor of the son of the English ambassador in Hamburg. Some years later he became secretary to the English ambassador, a position that allowed him to travel frequently as the ambassador's official representative and to become acquainted with English law, politics, and economics. Mattheson became music director of the cathedral in Hamburg in 1715 and later *Kapellmeister* to the court of the Duke of Holstein. He was eventually forced to resign from his positions due to his increasing deafness; by 1735 he had become completely deaf and he died in 1764 in Hamburg. Mattheson's oeuvre includes

¹⁶ Kaufmann, Henry W. and Kendrick, Robert L.: "Vicentino, Nicola." *Grove Music Online*. Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29293>, accessed February 25, 2016.

¹⁷ Vicentino, Nicola: *Ancient Music Adapted to Modern Practice*, edited by Claude V. Palisca, translated by Maria R. Maniates, New Haven and London: Yale University Press, 1996, pp. 301-302.

numerous operas and oratorios, but also a collection of musical biographies, including his autobiography (*Grundlage einer Ehren-Pforte*, 1740) and several treatises containing important information on 18th century performance practice.¹⁸

One of his most informative writings is *Der vollkommene Capellmeister*, containing what Mattheson thought was all of the knowledge that a *Kapellmeister* should have.

Some of Mattheson's ideas on the relationship between instrumental music, singing, and speaking are highly similar to the ideas of J. J. Quantz and are therefore not discussed here to avoid redundancy.¹⁹

Different aspects of the relationship between instrumental music and speaking can be found in *Der vollkommene Capellmeister*. The following quotes show the importance that Mattheson gives to the fact that all types of music should aim for moving the feelings of the listeners. He explains that instrumental music can do so in the same way as speaking does, but that the player of an instrument has to use different means for it.

*Now since instrumental music is nothing other than speech in tones or oratory in sound, it must actually be always based on one specific affection, and a great deal of care must be taken with expressiveness in the intervals, the clever division of the phrases, the measured progression, etc., in order to arouse it.*²⁰

*However, one must know here that even without words, in purely instrumental music, always and with every melody, the purpose must be to present the governing affection so that the instruments, by means of sound, present it almost verbally and perceptibly.*²¹

Mattheson gives one very practical advice on how singing can be imitated by an instrumentalist:

If the necessary feeling and expression of the affections in instrumental melodies were mentioned above; the nit is easy to see that also the theory on emphasis would belong here, only with the difference: that vocal melody derives this emphasis from the words, but instrumental melody derives it from the notes. And that is the fifteenth difference. This appears to be quite a state of affairs. Yet whoever will not shun the trouble of picking out certain prominent passages in good French instrumental pieces will soon find where the knot would be undone, and how one could make his tones speak with good emphasis. This musical emphasis is unusually prominent in the ascending half tone.^{22 23}

Further, Mattheson links the rhythms, or metrical feet, of poetry to music.

¹⁸ Buelow, Georg J.: "Mattheson, Johann." *Grove Music Online*. *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18097>, accessed February 28, 2016.

¹⁹ More quotes from *Der vollkommene Capellmeister* can be found in the appendix in their original language.

²⁰ Mattheson, Johann: *Der vollkommene Capellmeister*, a revised translation with critical commentary by Ernest C. Harriss, Ann Arbor: UMI Research Press, 1981, p. 208.

²¹ Ibidem, p. 291.

²² Ibidem, p. 428.

²³ See the appendix for the musical example given by Mattheson.

*What meters are in poetry, rhythms are in music, for this reason we will call them tone-feet, since song as it were walks along on them.*²⁴

A similar connection was made by Mersenne in the *Harmonie Universelle* that will be discussed in Chapter 4.1. It is easy to recognize that, as opposed to Mersenne, Mattheson was a composer himself. His practice-based approach allows exceptions and shows how flexible music can and should be.

*Those rhyme schemes of the German poets which one calls dactylic do not oblige the composer to use only the dactylic in his melodies: the tribrach and other melodic feet often are more appropriate in such a case. This observation is quite generally applicable to all; as we have already seen above, the words: „non mi dite,“ etc., are in the iambic, and yet the notes are in the trochaic. Thus it is not at all necessary for the melodic feet to follow the prosodic ones always.*²⁵

The idea that all instrumentalists should imitate the human voice, which is so present in the writings of Ganassi and his contemporaries discussed above, can also be found in different manners in Mattheson's text.

*For the most beautiful and most perfect instrument, the paragon of all musical instruments, the human voice, (...)*²⁶

*The science and art of playing instruments well, of giving thereon certain principles and rules, all of which together with the entire theory of sound flow from one main source; but principally of writing something appropriate on them, one calls "Organicam", instrumental music in general: because it deals with external instruments, and seeks on these so to imitate the human voice that all would sound and sing becomingly.*²⁷

Mattheson gives a supplementary metaphor for the relationship between instrumental and vocal music, which does not give any concrete playing indications, but an interesting explanation on the reason why instrumentalists should imitate singers.

*The first difference, of seventeen between a vocal and instrumental melody, consists in the fact that the former is, so to speak, the mother, but the latter is her daughter. Such a comparison shows not only the degree of difference, but also the type of relationship. For as the mother must necessarily be older than her daughter: so also vocal melody undoubtedly existed earlier in this netherworld than did instrumental music. Hence the former not only has rank and privilege, but also directs the daughter to adjust herself after her motherly precepts as best possible, to make everything beautifully singable and flowing, so that one might hear whose child she is.*²⁸

All the indications about the relationship between instruments, singers and orators given by Mattheson are rather difficult to apply directly to playing but are an important source of

²⁴ Mattheson, Johann: *Der vollkommene Capellmeister*, a revised translation with critical commentary by Ernest C. Harriss, Ann Arbor: UMI Research Press, 1981, p. 344.

²⁵ Ibidem, p. 355.

²⁶ Ibidem, p. 836.

²⁷ Ibidem, p. 845.

²⁸ Ibidem, p. 418.

inspiration. In what ways the information given by Mattheson can be applied to nowadays interpretations will be discussed more in detail in Chapter 5.

3.2 Johann Joachim Quantz and the *Versuch einer Anweisung die Flute traversiere zu spielen*

Johann Joachim Quantz was born in 1697, near Hanover. He learned to play several string instruments, the oboe, trumpet, and flute, and studied counterpoint in Dresden as well as in Vienna and Rome. Quantz also visited France and England. In 1728 he became a member of the regular court chapel in Dresden, where he served Augustus II and Augustus III. In 1741 Quantz moved to Berlin and became the private flute teacher of king Frederick the Great. He was also responsible for the king's private evening concerts and had the privilege of criticizing Frederick's flute playing. Further, he was active as a composer and instrument maker. Many of Quantz's compositions were not printed during his lifetime and partly still await publication and exact dating. His most significant writing is unquestionably the *Versuch einer Anweisung die Flute traversiere zu spielen* published in 1752 in Berlin.²⁹ In the *Versuch*, Quantz addresses numerous topics, that apply not only to the transverse flute as the title of the book might suggest, but also to other wind instruments and to musicians in general. Therefore, the *Versuch* is of major importance as a source of information about performance practice in the first half of the early eighteenth century.

Quantz associates instrumental music with speaking as well as with singing. Firstly, he describes how a musician and an orator should prepare and present their recital in the same way. The main aim for both should be to touch their listener's hearts and they can both learn from each other:

*Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that. Thus it is advantageous to both, if each has some knowledge of the duties of the other.*³⁰

In the same way, singers and instrumentalists can learn from one another:

*Each instrumentalist must strive to execute that which is cantabile as a good singer executes it. The singer, on the other hand, must try in lively pieces to achieve the fire of good instrumentalists, as much as the voice is capable of it.*³¹

If we compare Quantz's view of the relationship between a musician or instrumentalist and an orator or singer with that between a recorder player and a singer as described by Ganassi, the most striking difference is that Quantz sees them as equal partners, who can learn from each other, whereas Ganassi positions the singer on a higher level and only

²⁹ Reilly, Edward R. and Giger, Andreas: "Quantz, Johann Joachim." *Grove Music Online*. Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22633>, accessed November 25, 2015.

³⁰ Quantz, Johann J.: *On playing the Flute*, translated by Edward R. Reilly, London: faber and faber, second edition 1985, p. 119.

³¹ Ibidem, p. 127.

advises the instrumentalist to learn from him, without advising the singer to learn anything from the recorder player.

Furthermore, it can be observed that at Quantz's time instrumental and vocal music were already clearly separated and composed in different ways, which was not the case in the sixteenth century, when *La Fontegara* and other Italian treatises in the same style were written. The separation is shown clearly in the following passage of the *Versuch*:

*Music is either vocal or instrumental. Only a few pieces, however, are intended for voices alone; instrumental music usually has a part in and is combined with the majority of vocal pieces.*³²

In several other chapters, Quantz cites the relationship between playing an instrument, singing, and speaking. The passage in which music is described as an artificial language can be seen as a summary of the author's thoughts.³³

*Reason teaches that if in speaking we demand something from someone, we must make use of such expressions as the other understands. Now music is nothing but an artificial language through which we seek to acquaint the listener with our musical ideas.*³⁴

Quantz draws his ideas very clearly and in a beautifully written manner. His sentences are motivating for instrumentalists to try to apply some of the artifices of orators while playing. The possibilities of using Quantz's indications for playing are discussed more in detail in Chapters 5 and 6.

4. French treatises

It is striking that, in the same period of time that Italian and German treatises frequently address the relationship between speaking, singing, and instrumental music, very few French sources approach this topic during the period that this study examines (1535-1755).³⁵ The *Harmonie Universelle* by Marin Mersenne addresses this topic in the most detail, and Jean-Antoine Bérard's *L'Art du chant* seems important to discuss because it adds a new and interesting point of view to the writings discussed so far.

4.1 Marin Mersenne and the *Harmonie Universelle*

The French mathematician, philosopher, and music theorist Marin Mersenne was born in 1588 near Oizé. He went to Paris in 1609, where he studied at the Collège Royal and at the Sorbonne. He then joined the religious Order of Minims, became a deacon and priest, and was active as a teacher of philosophy and theology. Mersenne travelled to the Low

³² Quantz, Johann J.: *On playing the Flute*, translated by Edward R. Reilly, London: faber and faber, second edition 1985, p. 305.

³³ More quotes from the *Versuch* can be found in their original language in the appendix.

³⁴ Quantz, Johann J.: *On playing the Flute*, translated by Edward R. Reilly, London: faber and faber, second edition, 1985, p. 120.

³⁵ See the bibliography for an overview of the writings that were examined.

Countries, the French provinces, and Italy and was regularly in contact with leading thinkers of his time, such as René Descartes, Constantijn Huygens, Galileo Galilei, and others.³⁶ Despite Mersenne's extremely diversified knowledge about music, it is noticeable in his writings that he was not a performing musician himself. He does not provide the reader with many precise playing instructions and several of his texts are too abstract to be used in practice, as will be shown in the following chapters.

The *Harmonie Universelle*, published in Paris in 1636, is a collection of nineteen books covering a wide range of subjects related to music, sound production, physics, and organology. Mersenne addresses the relation between instrumental music, singing, and speaking in numerous chapters of his work. His ideas can be grouped in three main thoughts.

4.1.1 Music as a secret language

Mersenne states that men could also communicate with musical notes instead of words, that music could be used as a secret language, and that certain instruments like trumpets and bells make it possible to communicate at larger distances.

*(...) and two or more people can get so accustomed to the sounds of the instruments, that they will speak familiarly about all what they want, without anyone understanding them. It is also possible to express words and entire periods with sounds, because the preludes, the suite of airs and songs, the deduction of the modes and of the perfect system all have resemblance with orations and harangues, especially when the musician makes the cadences and the passages at the appropriate moment, and when he uses the rhythm [rythmique] according to the subject he is dealing with. This manner of discoursing can be used throughout the extent of the sounds, that is within the length of one or two hundred steps and even more, since the sound of the trumpet can be heard from further away, and consequently the sounds can serve as messengers and secret letters when the person to whom one wants to write is only a half mile or a mile away, where he can hear the bells or the trumpet.*³⁷

The author goes further proposing a system of rhythmical patterns expressing the letters of the alphabet with short and long beats corresponding to the meters of Greek or Latin poetry.

U; short, –; long

A B C D; U U U –

E F G H; – U U U

I K L M N; U U U U –

O P Q R; U U – –

³⁶ Cohen, Albert: „Mersenne, Marin.“ *Grove Music Online*. *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18468>, accessed November 27, 2015.

³⁷ Mersenne, Marin: *Harmonie Universelle, Livre Premier de la Nature et des Proprietez du Son*, Paris, 1636, http://conquest.imslp.info/files/imglnks/usimg/e/ee/IMSLP77422-PMLP156089-MersenneM_HarmUniv_Pt1_01.pdf, pp. 39-40, accessed January 31, 2016.

But this purely rhythmical system does not allow one to express clearly complete sentences. Therefore, Mersenne proceeds with the explanation of a more refined system, using the four notes of a tetrachord in various combinations to enunciate all the letters of the alphabet. This system makes it possible to “express anything you want in French, Hebrew, Greek, Spanish, Italian or any other kind of language with four notes”³⁹ and the author can even imagine teaching all the sciences with the help of a musical instrument, since every word can be formed with the help of the *Alphabet Harmonique*. The following chart shows how the four notes ut, re, mi, fa in all the possible sequences result in twenty-four different combinations of notes that can be used to represent the twenty-three letters of the alphabet.

Alphabet Harmonique.

A	1	vt, re, mi, fa.	N	13	mi, fa, re, vt.
B	2	vt, re, fa, mi.	O	14	mi, fa, vt, re.
C	3	vt, mi, re, fa.	P	15	mi, re, fa, vt.
D	4	vt, mi, fa, re.	Q	16	mi, re, vt, fa.
E	5	vt, fa, re, mi.	R	17	mi, vt, re, fa.
F	6	vt, fa, mi, re.	S	18	mi, vt, fa, re.
G	7	re, vt, mi, fa.	T	19	fa, mi, re, vt.
H	8	re, vt, fa, mi.	V	20	fa, mi, vt, re.
I	9	re, mi, vt, fa.	X	21	fa, re, mi, vt.
K	10	re, mi, fa, vt.	Y	22	fa, re, vt, mi.
L	11	re, fa, mi, vt.	Z	23	fa, vt, re, mi.
M	12	re, fa, vt, mi.		24	fa, vt, mi, re.

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The following note sequence was written by the present author to try-out Mersenne's *Alphabet Harmonique* in practice.

³⁸ Mersenne, Marin: *Harmonie Universelle, Livre Premier de la Nature et des Proprietez du Son*, Paris, 1636, http://conquest.imslp.info/files/imglnks/usimg/e/ee/IMSLP77422-PMLP156089-MersenneM_HarmUniv_Pt1_01.pdf, p. 40, accessed January 31, 2016.

³⁹ Ibidem, pp. 40-41.

⁴⁰ Ibidem, p. 41.



The short French sentence „Marin Mersenne est un grand philosophe“⁴¹ was not difficult to translate into musical notes (as shown in the example above), since Mersenne’s chart is very logical and clearly represented. Therefore, I consider the *Alphabet Harmonique* as a usable tool for communication. I can imagine it being even easier to use, when it is used regularly and the writer and reader do not need the chart anymore to recognize the letters. Nevertheless, the *Alphabet Harmonique* has never replaced our alphabet made of letters, because it is much longer and impractical, since there are four sounds to be produced for each letter. In addition, it can be used only by musically learned people. Further the *Alphabet Harmonique* has no use for musical interpretations nowadays, and it is at most an interesting enigma and shows Mersenne’s interest and attempt to connect music with language in many different ways. Mersenne also reflects on other philosophical questions about different types of languages and about the use of music as a mean of communication instead of words. These thoughts are not discussed more in detail here, because they are very abstract, difficult to apply in practice and do not give any information that can be used for the interpretation of music nowadays.⁴²

4.1.2 Musical instruments imitating the human voice

Mersenne describes the sound of several wind instruments, comparing them to the human voice, which is clearly a thought linked to Ganassi and the other Italian writers of the Renaissance and Early Baroque period discussed in Chapter 2.⁴³

⁴¹ Translation: „Marin Mersenne is a great philosopher.“

⁴² The quotes referring to the relation music-singing-speaking that are not discussed in the body of the text can be found in their original language in the appendix.

⁴³ The three most representative quotes are translated here, the others, as mentioned above, can be found in the appendix in their original language.

One makes four or five different parts of those flutes⁴⁴ for a whole concert, which has this above the other flutes that it mimics better the concert of the voices, because it only lacks the pronunciation, to which we can get very close with those flutes.

This is something that the organists and the makers should carefully observe, in order to create new registers that imitate better the human voices than their regals, and to deceive the listeners in such a way that they believe that they hear a better concert than the one of the voices, who are deprived of the sweetness of harmony and the charms coming from the small skins one can add on various places of the pipes and the flutes.⁴⁵

Those flutes are called sweet [Flustes douces], because of the sweetness of their sounds, that represent the charm and the sweetness of the voices:⁴⁶

Mersenne adds one more aspect to the ideals that instrumentalists should aim for. Describing how to play the trumpet, he mentions not only that instrumentalists should imitate the human voice, but he also writes about the imitation of words through the means of articulation.

(...) the movement of the tongue, in which lays the most excellent way of playing the trumpet and all the other wind instruments, because when the tongue hammers each sound, the instrument imitates the human voice and the word, accordingly to the articulated sounds(...)⁴⁷

The practical implementation of the three preceding quotes is discussed in Chapter 2, since the topic of imitation is addressed more often in Italy in the second half of the sixteenth century in a very similar way as by Mersenne.

4.1.3 Music as a teacher for orators

Mersenne's third main idea is, that music can teach us how to speak well. This idea is mainly displayed in the twentieth chapter of the book about the voice.

One can learn to speak well and pronounce well by the means of music.

Since speech consists in beating the air and one speaks well when one marks the accents and pronounces the dictions correctly, it is not difficult to understand, how music can be used to speak properly, because it deals with accents, (...)

But when one considers what it is to speak properly, one will find that it is nothing else than pronouncing distinctly and making the syllables long or short according to their nature, or the imposition of those who invented the dictions and prescribed the pronunciation and the use; to what one must add the accents, because even if one pronounces very distinctly and keeps the length of the syllables, it often happens that the speech is unpleasant to hear because it is given the wrong accent.

(...) it is sufficient to show that music can teach to speak well and to correct the wrong accents, (...); what I will prove this way: what is unpleasant in words or in a speech cannot come from anything else than the syllables than one makes too long or too short, and too low

⁴⁴ Mersenne calls the instruments „Chalumeaux ou Flutes“, therefore, the two expressions are synonymous for the recorders with only two or three holes described by Mersenne in the present quote.

⁴⁵ Mersenne, Marin: *Harmonie Universelle, Livre Cinquiesme des instrumens à vent*, Paris, 1636, http://conquest.imslp.info/files/imglnks/usimg/c/c1/IMSLP77451-PMLP156089-MersenneM_HarmUniv_Pt2_08.pdf, p. 230, accessed February 10, 2016.

⁴⁶ Ibidem, p. 237.

⁴⁷ Ibidem, p. 247.

or too high, as one can experience with those who drag too much some parts of certain dictions, or rush while pronouncing. Yet, music, that deals with the value of the notes and all sort of times, teaches the time one has to spend on each syllable and consequently what proportion the time of each syllable should keep, in comparison with the time of all the others.

Music also shows how much each syllable has to be raised, and how the last one, on which the accent is usually done, should be higher or lower than the first one, so that there is nothing remarkable in the diction that is not subject to the rules and the science of music, as it is easy to conclude from everything that has been said in the previous books. And if one meets several musicians who speak badly, or have wrong accents, they can correct themselves, because they know how to proceed.⁴⁸

In a second part of this idea, Mersenne links poetry to dance rhythms, explaining how composers can use the metrical feet of poetry in their dances.

In any way one looks at the verses, the musicians can make profit of all sorts of movements or metrical feet, of which we have spoken until now. And it is good to observe, that the composers of branles and ballet, and the dance masters can call each metrical foot a step, and consequently the verses that have 3, 4, 5 or 6 feet will be similar to the dances composed of 3, 4, 5 or 6 steps. And when the verse has 5 and half feet, it will be composed of 5 and a half steps etc., so that each type of verse will represent each type of dance, and one will be able to do entire ballets using feet and movements of all kind of meters that we have already spoken of, for which I will give the examples of the main sorts of meters and rhythmical movements, so that the composers can use them to make their songs pathetic and that they hear the way the Greeks and the Latin used the movements, either to sing or to dance and that they can do as good as they did.⁴⁹

Finally, Mersenne gives some practical advice for preachers and other orators.

And when the preacher will have noticed the best tone of his voice and the intervals that suit him the best to express all sorts of passions and affections, it will be easy for him to prepare a small hollow stick in which there will be a wind or a string monochord, by the means of which he will adjust his voice to all sorts of tones and do very accurately the intervals he wants, without any listener noticing this instrument (...)⁵⁰

4.1.3.1 Analogies with Mersenne and practical approach

The practice of supporting a speech with an instrument, and particularly with a small flute, is also mentioned by Pierre Trichet and Gioseffo Zarlino.

It is said that Caius Gracchus, a roman orator, had a servant named Licinius or Erycinus very learned in music, who, when his master harangued in front of the people, stand secretly behind him and, using a small flageolet made of ivory, reminded him of the tone he had to

⁴⁸ Mersenne, Marin: *Harmonie Universelle, Traitez de la Voix et des Chants, Livre Premier de la Voix*, Paris, 1636, http://japanese.imslp.info/files/imglnks/usimg/7/73/IMSLP77426-PMLP156089-MersenneM_HarmUniv_Pt1_05.pdf, pp. 28-29, accessed February 2, 2016.

⁴⁹ Mersenne, Marin: *Harmonie Universelle, Traitez des consonances et des dissonances, Livre Sixiesme de l'Art de bien chanter*, Paris, 1636, http://conquest.imslp.info/files/imglnks/usimg/d/dc/IMSLP77440-PMLP156089-MersenneM_HarmUniv_Pt2_02.pdf, p. 394, accessed February 3, 2016.

⁵⁰ Mersenne, Marin: *Harmonie Universelle, Livre de l'utilité de l'harmonie (...)*, Paris, 1636, http://burrito.whatbox.ca:15263/imglnks/usimg/2/2c/IMSLP77457-PMLP156089-MersenneM_HarmUniv_Pt2_11.pdf, p. 8, accessed February 13, 2016.

*take while speaking, because as he was vehement in his harangues, he needed someone to moderate his pronunciation, to restrain him if he spoke too loud and to encourage him when he loosened his voice. This kind of flageolet was very suited to that, and even the musicians of that time used it to teach how to conduct well one's voice from top to bottom and from bottom to top, according to its extend.*⁵¹

*(...) that knew Gaio Gracco, who was a man of great eloquence, but always when he had to speak in front of the people he was keeping behind him a musically very gifted servant, who would secretly give him the measure, to say the voice or the tone to pronounce with a flute made of ivory, in a way that every time that he saw him too excited he calmed him down, and seeing him too calm he incited him.*⁵²

Unfortunately, this practice is completely lost and there is very little information from which we could reconstruct it. While Mersenne clearly intends the hidden instrument as a help to find the right note for the speech, the quotes by Trichet and Zarlino can be interpreted in different ways. From the original texts it is not evident if the flute player was only giving a note to the orator on which the latter would then declaim, or if the incitation and the calming down are referring to the development of the speech itself, the grade of agitation or the volume used by the orator. Since the first interpretation seemed to be even more difficult to reconstruct, because of the lack of information about how speeches were delivered in ancient Roman times, I chose to search for inspiration for my playing from the second interpretation. With that aim, the following experiment was made:

In audio sample 2A a preserved fragment of a speech by Caius Gracchus is declaimed in its English translation.⁵³ In Audio sample 2B we can hear in addition to the same text a recorder playing in the background and supporting the orator by varying the speed and the sound colour of its short phrases in accordance with the content and the required emotions of the speech. In order to be able to guide the speaker, the music has to sound always a little bit ahead of the words.

The fragments played on the recorder are inspired by the *Ricercatas* of Giovanni Bassano (1560/61 – 1617) and Aurelio Virgiliano (1540 – 1600), being the most representative composers for recorder solo music, which is not linked to any dance rhythm or to a vocal source.

Audio sample 2A⁵⁴

Audio sample 2B

This experiment shows that, in spite of the lacking historical evidence and the differences in time and context of the speech of Caius Gracchus, the quotes by Mersenne, Trichet and Zarlino, and the music by Bassano and Virgiliano, this approach can be used as an inspiration specially for the performance of solo music but more generally speaking as a tool to find good phrasings in music. Furthermore, the imitation of a political speech can be considered

⁵¹ Möhlmeier, Susi and Thouvenot, Frédérique: *Méthodes & Traités 8; Flûte à Bec, Vol. I*. Courlay: Editions J. M. Fuzeau, 2001, p. 171.

⁵² Zarlino, Gioseffo: *Le Istitutioni Harmoniche*, Venice, 1558, <http://petrucci.mus.auth.gr/imglnks/usimg/6/6c/IMSLP317594-PMLP156553-leistitutionihar00zarl.pdf>, p. 5, accessed February 29, 2016.

⁵³ Source of the text: <http://www.bartleby.com/268/2/6.html>, accessed February 13, 2016.

⁵⁴ Audio samples 2A and 2B were recorded at the Royal Conservatoire, The Hague, February 23, 2016.

as a possible interpretation for the *Ricercatas* by Bassano and Virgiliano and also for other types of music, even though we cannot base it on historical evidence, as explained before.

4.2 Jean-Antoine Bérard and *L'Art du chant*

Jean-Antoine Bérard (1710-1772) was a countertenor at the Paris Opéra, performing amongst others in Rameau's works, as well as at the Comédie-Italienne as a cello player. Further to that, he was also active as a music teacher and composer.⁵⁵ His treatise *L'Art du chant* was published in Paris in 1755, and includes very precise descriptions of the physical and anatomical process of singing, as well as serving as an important source of information on ornamentation.

In the anatomical description of singing, Bérard compares the processes of the human body to the different parts of a harpsichord and to the viol:

*The are a lot of connections between the sound ribbons and the isochrone strings of a harpsichord. The glottis is the interval; the wind that strikes the vocal chords acts as the feathers that pinch the strings of the harpsichord. The air column that pushes the previous one in the glottis can be considered as the jack that makes the tongue rise, the action of the chest and the lung substitute the fingers and the keys that make the spring rise.*⁵⁶

*The comparison of the instrument of the voice with the harpsichord assumedly led to the comparison of the first with the viol. The lips of the glottis are appropriated to be vibrated and to give back sounds as the strings of the viol. The air is like the bow, the chest and the lungs take the functions of the hand that moves the bow.*⁵⁷

*Since we have said in the previous chapter that the air contained in the lungs, which we will call inside air, must be regarded as the bow that prints movement to the vocal strings, it is obvious that the force or the weakness of the sounds will proportionally increase with the inside air acting on the lips of the glottis with more or with less energy;*⁵⁸

Bérard's descriptions are interesting because he shows a different point of view on the relation between voice and instruments from the writers discussed so far. Bérard uses the specific terms of the parts of a harpsichord and of the viol to describe the parts of the human body involved in sound production while singing. This is certainly the opposite way of thinking than Ganassi, his contemporaries, and even Mersenne applied, all of whom asked the instrumentalists to imitate the singers.

Bérard's *L'Art du chant* shows some analogies with Quantz's *Versuch einer Anweisung*. The authors seem to share the opinion that singing should resemble a speech.

Well executed ornaments [agrémens] are in singing what skilfully employed figures are in Eloquence: it is by their means that a great orator moves to his will the hearts, pushes them

⁵⁵ Cyr, Mary: "Bérard, Jean-Antoine." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02743>, accessed March 7, 2016.

⁵⁶ Bérard, Jean-Antoine: *L'Art du chant*, Paris, 1755, <http://gallica.bnf.fr/ark:/12148/btv1b8623287n/f5.image.r=jean-antoine%20berard>, p. 17, accessed February 18, 2016.

⁵⁷ Ibidem, p. 18.

⁵⁸ Ibidem, pp. 21-22.

*where he wants, and successively throws all the passions into them. The ornaments produce the same effects in singing.*⁵⁹

Bérard goes further, linking this thought to the fact that singing is subordinated to French prosody. This is very similar to the connection between the metrical feet of poetry and dance rhythms described by Mersenne.

*If we observe that singing is nothing but a more embellished declamation than the ordinary declamation, we understand that we must submit to the yoke of the French prosody and we cannot with impunity refuse to the letters their different qualities, because they are the soul of the words: the languages are divinities, everything related to them is sacred.*⁶⁰

Moreover, Bérard describes the human voice as a combination of a string and a wind instrument.

*Father Kirker, (...) wished, a century ago, for the possibility of an instrument both with strings and played with wind. He didn't doubt that a creative artist, who would throw in the world such a phenomenon, would throw new pleasures. This instrument was already invented without being noticed: it existed and nobody had become aware of it; it was reserved to M. Ferrin to guess it in the organs of the voice, and to prove its existence by an equally strong and ingenious dissertation.*⁶¹

This thought of Bérard is enriching because it stimulates singers as well as instrumentalists to search for more possibilities of imitation in terms of sound colour. For instance, wind players may be encouraged to imitate the characteristics of string instruments (sound colour, bowings etc.) in certain passages of music, and vice versa.

5. Summary of the thoughts collected in the sources

In all the sources collected during this study there are three main ideas about the relationship between instrumental music, singing, and speaking that appear in several treatises with little variations.

5.1 Imitation

Instrumentalists are advised by many Italian authors of the sixteenth century to imitate the human voice or a singer. But this idea is repeated also in France and Germany in the seventeenth and eighteenth century for example by Mersenne and Mattheson. The idea of imitating the sound colour of the human voice, or as an interpretation of Bérard's descriptions, also the imitation of a different type of instrument, can enrich the interpretation of modern performers. Bearing in mind that the idea of imitation is given by several authors in Italy, Germany and France in different ages, it can certainly be applied to any type of Renaissance and Baroque music, though it is especially important for Italian music of the sixteenth and beginning of the seventeenth century. Imitation can therefore be used as a tool to search for countless sound colours by performers in the present day. We

⁵⁹ Bérard, Jean-Antoine: *L'Art du chant*, Paris, 1755,
<http://gallica.bnf.fr/ark:/12148/btv1b8623287n/f5.image.r=jean-antoine%20berard>, pp. 136-137,
accessed February 18, 2016.

⁶⁰ Ibidem, pp. 50-51.

⁶¹ Ibidem, pp. 12-13.

have to be aware of the fact that the sound of human voices as they were used in the Renaissance and Baroque period are even more difficult to reconstruct than the sound of instruments. Despite this problematic, I think the indications can be used nowadays to imitate the sounds of our contemporary singers and instrumentalists, which are largely influenced by the technique of the instrument families itself (different types of articulations, bowings, sound production etc.) and by the taste of our time.

5.2 Following a speech and using the means of rhetoric

The practice of accompanying a political speech with an instrument described by Mersenne, Trichet, and Zarlino is connected to the idea that playing a piece of music can be interpreted in the same manner as delivering a speech. This can not only be done by using the figures of rhetoric in a speech, as described for example by Burmeister in his *Musica Poetica* (Rostock, 1606)⁶², but mainly in the way the speech is presented to the audience in terms of volume, speed, word grouping etc. When we speak we generally know what we want to say at the moment we start to speak. If we translate this to music it means, that we should always be aware of where the phrase we are starting will end. The idea of accompanying or imitating a speech can therefore be used as a tool for exploring the phrasing in music and can lead present-day musicians to clearly phrased and more convincingly outlined interpretations.

5.3 Underlying instrumental music with text

Music is described by several authors as an “artificial language”⁶³, a “speech in tones or oratory in sound”⁶⁴ or an „embellished declamation”⁶⁵ and Mattheson specifically insists on the fact that the aim of the instrumentalist should be to move the emotions of his listeners as much as a singer or an orator does, despite the lack of words. The descriptions of Mattheson and Mersenne on the connection between the metrical feet of poetry and music lead to the idea of underlying instrumental music with text as a method to search for appropriate affects and interpretations.⁶⁶ This practice can be used by today’s performers to search for a broad palette of affections to perform especially the music of the eighteenth century, but also as a general tool of interpretation.

As a short example, three different texts in German are used to underline the first phrase of the Sonata in B Minor (BWV 1030) by J. S. Bach⁶⁷ and the result of it can be heard in the audio samples 3 to 5.

⁶² Burmeister, Joachim: *Musical Poetics*, translated by Benito V. Rivera, New Haven and London: Yale University Press, 1993, pp. 155-197.

⁶³ Quantz: „künstliche Sprache“.

⁶⁴ Mattheson: „Ton-Sprache oder Klang-Rede“.

⁶⁵ Bérard: „déclamation embellie“.

⁶⁶ This practice has been researched in depth by Clarie Genewein in her doctoral thesis *Vokales Instrumentalspiel in der zweiten Hälfte des 18. Jahrhunderts*, University of Leiden, 2014.

⁶⁷ Bach, Johann Sebastian: *Sonata for Flute and Harpsichord in B minor BWV 1030*, edited by Barthold Kuijken, Wiesbaden: Breitkopf und Härtel, 1995, p. 2.

Audio sample 3⁶⁸



69

Audio sample 4



70

Audio sample 5



71

On the recordings the differences between the first and the second example are rather small, because the content of the two texts is similar, whereas the third example which has a much less expressive text is clearly distinguishable. These examples show that the content of the different texts influence mainly the choice of tempo, the articulation, and the length of the notes. I experienced it as being very helpful to have a text as something concrete to base my musical choices on.

6. Conclusions

The sources collected during this study present a broad picture of the numerous aspects that can be considered about the relationship between instrumental music, singing, and speaking. The collection might be a starting point for further research concentrating more in detail on one of the three points summarized in Chapter 5 or on one specific author.

In contrast to my ideas at the beginning of the research process, the collected information cannot be strictly separated by the countries or languages, nor between certain time periods. As a matter of fact, very similar indications can be found in treatises being written in a completely different environment. (see for example the quotes by Ganassi and Mattheson asking instrumentalists to imitate the human voice, or the similarities between some of the quotes by Quantz and Vicentino.)

⁶⁸ Audio samples 3-5 were recorded at the Royal Conservatoire, The Hague, March 2, 2016.

⁶⁹ Translation: „I doubt whether it is love.“

⁷⁰ Translation: „I cry because you are far away from me.“

⁷¹ Translation: „I see only now my great fortune.“

As already summarized in Chapter 5, the outcomes of this research specially allowed me to improve on the following three aspects of music making, of which the latter two are strongly related.

- enriching the palette of sound colours by exploring the possibilities of imitating articulations, techniques and sounds of singers and other instruments
- making clear phrasings with the help of imaging purely spoken sentences
- finding appropriate affections to communicate to the listeners by investigating possible topics and texts corresponding to the music⁷²

Furthermore, this research may encourage other musicians to explore and constantly renew their possibilities of interpretation with the help of the collected historical sources. The music played in the audio samples gives only a small insight on the possibilities of interpretation of the findings of this research, but they are at the same time a starting point of a certainly still long lasting process of research in the interpretation of different styles of Renaissance and Baroque music.

I would like to thank my research coaches Inês de Avena Braga and Frédérique Thouvenot, my Master circle leader Johannes Boer and my teacher Daniël Brügger for supporting me with precious advices and inspiring ideas, Martin Bernstein for revising the complete English text and my colleagues Masako Awaji, Marta Loncar, Joe Qiu and Thibault Viviani for helping me explore the practical part of this research and realizing the audio samples.

⁷² This applies only to purely instrumental music, since in vocal music the affects are basically imposed by the text, even when the music is performed instrumentally.

7. Appendix

7.1 S. Ganassi; *La Fontegara*

DechiARATION del suo termine.

Cap.i.

Voi hauete a sapere cõe tu tti li instrumenti musicali sono rispetto & cõparatione ala uoce humana m`cho degni p tanto noi si afforzeremo da q̃lla iparare & imitarla: onde tu potresti dire cõe fara possibile con ciosia cosa che essa proferisce ogni parlare dũ che nō credo che diro flauto mai sia simile ad essa huma

na uoce & io te rispondo che cõsi come il degno & p̃fetto dipintor imita ogni cosa creata ala natura con la uariation di colori cõsi con tale instrumento di fiato & corde potrai imitare el proferire che fa la humana uoce: & che il fia la uerita il dipintor imita li effetti dela natura cõ li uarii colori & q̃sto pche la produce uarii colori il simile la uoce humana anchora essa uaria con la tuba sua con piu e manco audacia & cõ uarii p̃feriri: & sil dipintore imita li effetti de natura cõ uarii colori lo instrumẽto imiterà il proferir della humana uoce cõ la proportion del fiato & offuscation della lingua con lo agiuto de deri & di q̃sto ne o fatto esperiẽtia & audito da altri sonatori farsi intẽdere cõ il suo sonar le pole di essa cosa che si poteua bẽ dire a q̃llo instro nō m`carli altro che la forma dũl corpo humano si cõe si dice ala pintura bẽ fatta nō m`carli solũ il fiato: si che haueti a essere certi del suo termine p d ite rason de poter imitar il plar.

DechiARATION di esso flauto.

Cap.2.

Questo instrumẽto nominato flauto richiede tre cose prima el fiato seconda la mano terza la lingua quãro al fiato la uoce humana cõe magistra ne insegna douer essere pceduto mediocralmente pche quando il cãtor cãra alcuna cõposition cõ parole placabile lui fa la p̃nũcia placabile se giocõda & lui cõ il mō giocõdo po uolẽdo imitat sife effetto si pcedera il fiato mediocre accio si possa crescere e minuir ali sui tẽpi.

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uata & modo di exercitara & di imitare del pronome & galanteria.

Capitolo.24.

DechiARATION dela imitatione e prontezza e galanteria.
Sapi che la imitatione deriua da lartificio la prontezza dal fiato & la galanteria dal tremolo de diti la imitatione adunque debbe imitare la uoce humana cioe che essa ale uolte cresce & manca: per imitare la natura de le parolle come e dechiariato nel capitolo secondo quale te insegna el modo di procie dere con il fiato cõsi la imitatione che quando tu farai in una uoce medesima con lartificio. Varii li effi ferti effetti dico suauì & uiuaci si come fa la uoce humana: ma e dibisogno anchora come disopra e sta ro ditto che tale imitatione debbe essere acompagnata dala prontezza & galanteria perche la prontezza deriua dal fiato per tanto se la imitatione sera suaue ouer placabile o uiuace el simile fara la prontezza & galanteria difficile farebe dimostrare gli uarii effetti dela prontezza como fa la imitatione se non con il parlare: perche la prontezza non potra dimostrare li sui uarii effetti come suaue e uiuaci simili ala imitatione saluo per la esperientia: come se tu uoleffi procedere con uno fiato di prontezza estrema e neces

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derai: ma ben tu forsi ame potresti dire come e i che modo cognoscero io il tempo & la ragione di mettere in opera queste tale parte cioe de imitatione & prontezza e galanteria cioe uoce uiuace & suaue fa pi che il maestro tuo fara el suficiente & perito cantore come tu fai ilquale quando a lui e anteposto canto alcuno prima confidera sanamente la natura delle parolle di essa compositione cioe se ditte parolle sono di natura alegra lui con il suo modo & uoce alegra ouer uiuace & se sono lamẽteuole & placabile & allora lui tal pronontia rimoue in suaue & lamẽteuole modo si che procederai se le parolle farãno suaue & lamẽteuole con il tuo sonare anchora lamẽteuole se alegre con il sonar alegro & uiuace & di qua nascerà secondo che per il passato intendesti lo imitare della uoce humana io non penso piu in longo procedere perche hauendo io sempre proceduto con il mezo dela breuita io te oferisco que

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⁷³ Ganassi, Silvestro: *Opera Intitulata Fontegara*, Venice, 1535,
<http://imslp.nl/imglnks/usimg/d/dd/IMSLP19820-PMLP46423-001ganassi.pdf>, pp. 2-3, accessed November 24, 2015.

⁷⁴ Ibidem, p. 158.

⁷⁵ Ibidem, p. 161.

7.2 G. P. da Palestrina; *Io son ferito*

La mia ne-mi-ca armata si ri-tro-va. Che fia tornar a lei

mi-ca arma-ta si ri-tro-va. Che fia, *che* *fia* tor-nar a lei, tornar a

tro-va, si ri-tro-va. Che fia, *che* *fia* tornar a lei

va. Che fia, *che* *fia* tor-nar a

va. Che fia, *che* *fia* tornar a

cru-del par-ti-to, che sol m'abbia a sa-

lei cru-del par-ti-to, che sol m'ab-bia a sanar, che sol m'abbia a sa-

cru-del par-ti-to, che sol m'ab-bia a sanar,

lei cru-del par-ti-to, che sol m'abbia a sa-

nar chi m'ha fe ri - to, che sol m'ab - bia a sa -
 nar chi m'ha fe - ri - to, che
 che sol m'abbia a sa - nar chi m'ha fe ri - to,
 - nar, che sol m'abbia a sa - nar chi m'ha fe -
 che sol m'abbia a sa - nar chi m'ha fe ri - to,

nar chi m'ha fe ri - to.
 sol m'abbia a sa - nar chi m'ha fe ri - to, che sol m'abbia a sanar chi m'ha fe ri - to.
 che sol m'abbia a sa - nar chi m'ha fe ri - to.
 ri - to, che sol m'abbia a sa - nar chi m'ha fe ri - to.
 che sol m'abbia a sanar chi m'ha fe ri - to.

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7.3 G. dalla Casa; *Il vero modo di diminuir, con tutte le sorti di stromenti*

DELLE TRE LINGUE PRINCIPALI.



Sfendo la lingua riuersa, la principal delle tre lingue la metteremo nel primo loco, per hauer lei la simiglianza della gorgia piu che l'altre. Et si dimanda lingua di gorgia. Questa lingua è uelocif-

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DEL CORNETTO.



E gli Stromenti di fiato il piu eccellente è il Cornetto per imitar la uoce humana piu de gli altri stromenti. Questo stromento si adopera piano, & forte, & in ogni forte di Tuono, si come fa la uoce. Bisogna dunque esercitarsi a far buon stromento, & guardarfi di non far il stromento, che habbi del Corno, ne del muto. Adonque si deue accommodar il labro talmente, che faccia buon stromento, il labro aperto fa il stromento che ha del Corno, & muto, il labro troppo stretto fa il stromento stesso. Dunque si tenera la uia di mezzo. Vuol esser sonato con descretione, & giuditio. La lingua uuole esser ne troppo morta, ne troppo battuta: ma uuole esser simile alla gorgia. Poi nella Minuta far poca robba, ma buona. Si che ogn'uno tendi al bel stromento, alla bella lingua, & alla bella Minuta, & ad imitar piu la uoce humana, che sia possibile.

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⁷⁶ Palestrina, Giovanni Pierluigi da: *Pierluigi da Palestrina's Werke*, achtundzwanzigster Band, Leipzig: Breitkopf und Härtel, 1884, pp. 182-183.

⁷⁷ dalla Casa, Girolamo: *Il vero modo di diminuir, con tutte le sorti di stromenti*, Venice, 1584, http://japanese.imsip.info/files/imglnks/usimg/6/6c/IMSLP243685-PMMLP394693-il_vero_modo_di_diminuir_livro_1.pdf, page without number, accessed February 15, 2016.

⁷⁸ Ibidem.

7.4 G. M. Artusi; *L' Artusi, ovvero delle imperfettioni della moderna musica*

Di tre forte di lingue p sonare il Corneto
sa, in questo essercitio del Sonare il Cornetto effettua il buono e'l bello; se bene vi concorre il labro, che è di molta importanza per proferire il suono: Bisogna dunque sapere che tre sono le lingue principali. La prima è detta Rinuersa, & è la principale delle tre per essere à simiglianza della Gorgia; & quali. Prima. & alcuni la chiamano lingua di Gorgia: Questa è velocissima, & diffi-

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st' Arte, sarebbe graue errore dalla parte dello Instramento: Ma notate, che questo Instramento è atto quanto ogni altro ad imitare la voce humana; Il Cornetto è atto ad B e'l

e'l buono, & eccellente Sonatore l'adopra forte, cioè lo fa sentire con suono gagliardo, & con suono più rimesso, alto, basso, & in ogni sorte di tuono, come più li piace, più e manco, secondo la sua eccellenza. Bisogna però essercitarsi lungo tempo, à far buono Instramento; acciò si possi guardare di non fare, che lo Instramento habbi del corno, del muto, ouero del sfesso: lo tenere il labro aperto lo fa hauere del Corno, & Muto: lo tenere il labro serrato più del bisogno, lo fa hauere del Sfesso: Adunque à far buono Instramento bisogna, che il Sonatore dia un' apertura al labro, che sia di mezo: Vuole ancora esser Sonato con discretione, & con molto iudicio; la lingua vuol essere nè troppo morta, nè troppo battuta; ma simile alla Gorgia: & questo è il fare buono Instramento. Quando il Sonatore entra nella minuta, farà poca roba, ma buona: Talche per concluderui questo particolare, bisogna che il Sonatore attendi al buono, & buono Instramento, alla bella lingua, alla bella minuta, & ad imitare quanto più puote la voce humana.

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mo naturale, essendo l'Arte imitatrice della natura, se bene non può arriuare al perfetto di essa natura. Non potrà imitare l'Artefice la cosa naturale, se non conoscerà prima la natura di quella cosa, che vorà imitare, per conuenire con lei più che puote, mosso dalle ragioni, le quali v'ha considerando nella cosa naturale: Imita l'Arte però la natura, quanto puote, ma non sarà mai vero, che una cosa fatta dall'Arte, si trasmuti in cosa naturale; & che una cosa fatta dalla natura si trasformi in una che sia fatta dall'Arte; però la trasformatione del Sistema naturale di To-

L'Arte imita la Natura

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⁷⁹ Artusi, Giovanni M.: *L'Artusi, ovvero delle imperfettioni della moderna musica*, Venice, 1600, [⁸⁰ Ibidem, pp. 5r- 5v.](http://gallica.bnf.fr/ark:/12148/btv1b52502738h.r=Artusi%2C%20Giovanni%20Maria%20L%27%20Artusi, pp. 4v-5r, accessed February 15, 2016.</p>
</div>
<div data-bbox=)

⁸¹ Ibidem, p. 30r.

7.5 N. Vicentino; *L'antica musica*

fatto, non è inconueniente la mutatione della misura, in ogni compositione, & la esperienza dell'Oratore l'insegna, che si uede il modo che tiene nell'Oratione, che hora dice forte, & hora piano, & più tardo, & più presto, e con questo muoue assai gl'oditori, & questo modo di muouere la misura fa effetto assai nell'animo, & per tal ragione si canterà la Musica alla mente per imitar gli accenti, & effetti delle parti dell'oratione, & che effetto faria l'Oratore che recitasse una bella oratione senza l'ordine de i suoi accenti, & pronuntie, & moti ueloci, & tardi, & con il dir piano & forte quello non muoueria gl'oditori. Il simile de essere nella Musica, perche se l'Oratore muoue gli oditori con gl'ordini sopradetti, quanto maggiormente la Musica recitata con i medesimi ordini accompagnati dall'Armonia, ben unita, farà molto più effetto, et l'esperienza dell'Organo insegna, che solamente con l'intonatione dele

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7.6 J. Mattheson; *Der vollkommene Capellmeister*

§. 6.
Wir halten demnach unmaasgeblich dafür, daß der allgemeine *) Grund-Satz der ganzen Music, auf welchem die übrigen Schlüsse dieser Wissenschaft und Kunst zu bauen sind, in folgenden vier Wörtern bestehe:

Alles muß gehörig singen.

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und wird stylus symphonicus genannt. Weil nun die Instrumental-Music nichts anders ist, als eine Ton-Sprache oder Klang-Rede, so muß sie ihre eigentliche Absicht allemahl auf eine gewisse Gemüths-Bewegung richten, welche zu erregen, der Nachdruck in den Intervallen, die gescheute Abtheilung der Sätze, die gemessene Fortschreitung u. d. g. wol in Acht genommen werden müssen.

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§. 65.
Alles Spielen ist nur eine Nachahmung und Beileite des Singens, ja, ein Spieler, oder der für Instrumente was setzet, muß alles, was zu einer guten Melodie und Harmonie erfordert wird, viel fleißiger beobachten, als ein Sänger, oder der für Sing-Stimmen componirt: dies weil man bey dem Singen die deutlichsten Worte zum Beistande hat; woran es hergegen bey Instrumenten allemahl fehlet.

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§. 3.
Weil es nun eine ausgemachte Sache ist, daß niemand ein Instrument zierlich handhaben könne, der nicht das meiste und beste seiner Geschicklichkeit vom Singen entlehnet, indem aller musicalischen Hände Werck nur zur Nachahmung der Menschenstimme**) und zu ihrer Begleitung oder Gesellschaft dienet: so stehet die Kunst, zierlich zu singen, zwar billig oben an, und schreibet dem

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⁸² Vicentino, Nicola: *L'antica musica ridotta alla moderna prattica*, Rome, 1555, http://conquest.imslp.info/files/imglnks/usimg/9/94/IMSLP114662-PMLP210243-lantica_musica.pdf, p. 94v, accessed February 25, 2016.

⁸³ Mattheson, Johann: *Der vollkommene Capellmeister*, Hamburg, 1739, http://petrucci.mus.auth.gr/imglnks/usimg/7/7b/IMSLP67752-PMLP136831-Mattheson_Der_vollkommene_Capellmeister.pdf, p. 2, accessed March 4, 2016.

⁸⁴ Ibidem, p. 82.

⁸⁵ Ibidem.

⁸⁶ Ibidem, p. 109.

Schreibungen der Affecten dienet. Allein, man muß doch hiebey wissen, daß auch ohne Worte, in der bloßen Instrumental-Music allemahl und bey einer ieden Melodie, die Absicht auf eine Vorstellung der regierenden Gemüths-Neigung gerichtet seyn müsse, so daß die Instrumente, mittelst des Klanges, gleichsam einen redenden und verständlichen Vortrag machen.

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§. 2.

Was die Füße in der Dicht-Kunst bedeuten, solches stellen die Rhythmi in der Ton-Kunst vor, deswegen wir sie auch Klang-Füße nennen wollen, weil der Gesang gleichsam auf ihnen einhergehet. Die Zusammenfügung aber und übrige Einrichtung dieser Klang-Füße heisset mit ihrem Kunst-Worte Rhythmodie, und davon handelt gegenwärtiges Capitel.

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§. 24.

Diejenigen Reim-Gebäude der Teutschen Poeten, die man dactylische nennet, verbinden eben den Componisten nicht, daß er auch in seiner Melodie dabey lauter Dactylos gebrauche: der Tribrachys und andre melodische Füße thun oft bessere Dienste in solchem Fall. Diese Anmerkung gilt schier durchgehends von allen; wie wir denn bereits oben gesehen haben, daß die Worte: Non mi dite &c. aus Jambis bestehen, und doch die Noten den Trochäum aufweisen. Man hat also gar nicht nöthig, sich mit den melodischen Füßen allemahl nach den prosodischen zu richten.

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§. 4.

Der erste Unterschied, deren es sieben gibt, zwischen einer Vocal- und Instrumental-Melodie, bestehet demnach darin, daß jene, so zu reden, die Mutter, diese aber ihre Tochter ist. Eine solche Vergleichung weist nicht nur den Grad des Unterschiedes, sondern auch die Art der Verwandtschaft an. Denn wie eine Mutter nothwendig älter seyn muß als ihre natürliche Tochter; so ist auch die Vocal-Melodie sonder Zweifel eher in dieser Unter-Welt gewesen, als die Instrumental-Music. Jene hat dannenhero nicht nur den Rang und Vorzug, sondern befelet auch der Tochter, sich nach ihren mütterlichen Vorschriften bestmöglichst zu richten, alles fein singbar und fließend zu machen, damit man hören möge, wessen Kind sie sey.

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gehalten. Nun ist ja alles gespielte eine bloße Nachahmung des Singens, wie es denn auch schon erinnert worden, daß es heiße: tibiis, fidibus, canere, weil die Menschen vermuthlich den Gebrauch ihrer Kehle ehender gehabt, als sie Instrumente darnach machen können. Kann denn aber auch jemand gute Copien verfertigen, der nie ein rechtes Original vor sich gesetzt hat?

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seinen Willen im Beutel hervorthut. Wird er aber auf eine edlere Art gerührt, und will auch andre mit der Harmonie rühren, so muß er wahrhaftig alle Neigungen des Herzens, durch bloße ausgesuchte Klänge und deren geschickte Zusammenfügung, ohne Worte dergestalt ausdrücken wissen, daß der Zuhörer daraus, als ob es eine wirkliche Rede wäre, den Trieb, den Sinn, die Meinung und den Nachdruck, mit allen dazu gehörigen Ein- und Abschnitten, völlig begreifen und deutlich verstehen möge. Uebrigens ist es eine Lust! dazu gehöret viel mehr Kunst und eine stärkere Einbildungskraft, wenns einer *) ohne Worte, als mit derselben Hülfe, zu Wege bringen soll.

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⁸⁷ Mattheson, Johann: *Der vollkommene Capellmeister*, Hamburg, 1739, http://petrucci.mus.auth.gr/imglnks/usimg/7/7b/IMSLP67752-PMLP136831-Mattheson_Der_vollkommene_Capellmeister.pdf, p. 127, accessed March 4, 2016.

⁸⁸ Ibidem, p. 160.

⁸⁹ Ibidem, p. 167.

⁹⁰ Ibidem, p. 204.

⁹¹ Ibidem.

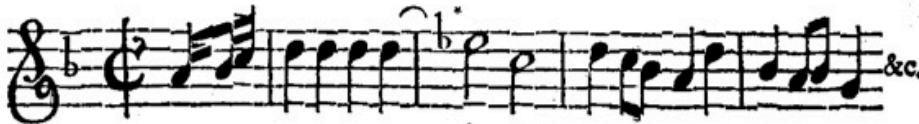
⁹² Ibidem, pp. 207-208.

doch der meisten Melodien, mehr Gelegenheit auffstossen, hievon zu handeln. Und daß ichs demnach hier nur kurz fasse, so ist denn auch, wie wir gesehen haben, die Instrumental-Melodie das in hauptsächlich von Singe-Sachen unterschieden, daß jene, ohne Beihülffe der Worte und Stimmen, eben so viel zu sagen trachtet, als diese mit den Worten thun. So viel vom zwölften

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§. 43.

Wenn oben von nothwendiger Empfindung und Ausdrückung der Gemüths-Neigungen bey den Spiel-Melodien geredet worden; so stehet leicht zu erachten, daß auch die Lehre vom Nachdruck hieher gehöre, nur mit dem Unterschiede: daß die Sing-Melodie diesen Nachdruck aus den Worten, die Spiel-Melodie aber denselben aus dem Klange hernimmt. Und das ist der funfzehnte Unterschied. Es scheint gar eine niedliche Sache zu seyn. Wer sich aber nur die Mühe nicht verdriessen lassen will, gewisse hervorragende Klänge in guten Französischen Instrumental-Stücken auszuklauben, der wird bald finden, wo der Knote zu lösen sey, und wie er seine Klänge auch mit gutem Nachdruck redend machen könne. Gemeiniglich steckt dieser klingende Nachdruck vorzüglich im steigenden halben Ton. z. E.



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dieses, daß sich die ganze Musik darauf gründe. Denn das allerschönste und richtigste Instrument, das Muster aller klingenden Werkzeuge, die menschliche Stimme, weiß eben so wenig von der

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§. 1.

Die Wissenschaft und Kunst auf Instrumenten wol zu spielen, gewisse Grundsätze und Regeln, die alle mit der ganzen Tonlehre aus einer Haupt-Quelle fließen, davon zu geben; vornehmlich aber etwas geschicktes darauf zu setzen, nennet man Organicam, insgemein die Instrumental-Musik: weil sie mit äußerlichen Werkzeugen zu thun hat, und auf selbigen die menschliche Stimme so nachzuahmen suchet, daß alles gebühlich klinge und singe.

§. 2.

Es folget demnach, als eine unumstößliche und allererste Wahrheit in diesem Stücke, daß auch derjenige, der etwas rechtes auf Instrumenten setzen oder spielen will, nothwendig die Singekunst aus dem Grunde verstehen, und also fast mehr wissen müsse, als ein bloßer Sänger. Seines eigentlichen Thuns halber aber darff er deswegen eben kein Vocalist seyn: maassen die Gabe einer schönen Stimme nicht einem jeden mitgetheilet ist.

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⁹³ Mattheson, Johann: *Der vollkommene Capellmeister*, Hamburg, 1739, http://petrucci.mus.auth.gr/imglnks/usimg/7/7b/IMSLP67752-PMLP136831-Mattheson_Der_vollkommene_Capellmeister.pdf, p. 209, accessed March 4, 2016.

⁹⁴ Ibidem, pp. 209-210.

⁹⁵ Ibidem, p. 465.

⁹⁶ Ibidem, p. 470.

I. §.

Der musikalische Vortrag kann mit dem Vortrage eines Redners verglichen werden. Ein Redner und ein Musikus haben sowohl in Ansehung der Ausarbeitung der vorzutragenden Sachen, als des Vortragens selbst, einerley Absicht zum Grunde, nämlich: sich der Herzen zu bemächtigen, die Leidenschaften zu erregen oder zu stillen, und die Zuhörer bald in diesen, bald in jenen Affect zu versetzen. Es ist vor beyde ein Vortheil, wenn einer von den Pflichten des andern einige Erkenntniß hat.

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3. §.

Von einem Redner wird, was den Vortrag anbelangt, erfordert, daß er eine laute, klare und reine Stimme, und eine deutliche und vollkommen reine Aussprache habe: daß er nicht einige Buchstaben mit einander verwechsle, oder gar verschlucke: daß er sich auf eine angenehme Mannigfaltigkeit in der Stimme und Sprache beleihe: daß er die Eitförmigkeit in der Rede vermeide; vielmehr den Ton in Sylben und Wörtern bald laut bald leise, bald geschwind bald langsam hören lasse: daß er folglich bey einigen Wörtern, die einen Nachdruck erfordern, die Stimme erhebe, bey andern hingegen wieder mäßige: daß er jeden Affect mit einer verschiedenen, dem Affecte gemäßen Stimme ausdrücke; und daß er sich überhaupt nach dem Orte, wo er redet, nach den Zuhörern, die er vor sich hat, und nach dem Inhalte der Reden, die er vorträgt, richte, und folglich, z. E. unter einer Trauerrede, einer Lobrede, einer scherzhaften Rede, u. d. gl. den gehörigen Unterschied zu machen wisse; daß er endlich eine äußerliche gute Stellung annehme.

4. §.

Ich will mich bemühen, zu zeigen, daß alles dieses auch bey dem guten musikalischen Vortrage erfordert werde; wenn ich vorher von der Noth-

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7. §.

Die Vernunft lehret, daß wenn man durch die bloße Rede von jemanden etwas verlangt, man sich solcher Ausdrücke bedienen müsse, die der andere versteht. Nun ist die Musik nichts anders, als eine künstliche Sprache, wodurch man seine musikalischen Gedanken dem Zuhörer bekannt machen soll. Wollte man also dieses auf eine dunkle oder bizarre Art,

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⁹⁷ Quantz, Johann J.: *Versuch einer Anweisung die Flute traversiere zu spielen*, facsimile reprint of the third edition, Berlin, 1789, edited by Hans-Peter Schmitz, Kassel: Bärenreiter, 1953, p. 100.

⁹⁸ Ibidem, p. 101.

⁹⁹ Ibidem, p. 102.

19. §.

Ein jeder Instrumentist muß sich bemühen, das Cantabile so vorzutragen, wie es ein guter Sänger vorträgt. Der Sänger hingegen muß im Lebhaften, das Feuer guter Instrumentisten, so viel die Singstimme dessen fähig ist, zu erreichen suchen.

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18. §.

Die Musik ist entweder Vocal- oder Instrumentalmusik. Nur wenige Stücke aber sind den Singstimmen allein gewidmet; vielmehr hat die Instrumentalmusik an den meisten Singstücken zugleich auch ihren Theil, und ist damit verbunden. Beide Arten aber sind

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maß, an sich selbst aber nichts nütze seyn. Die Singmusik hat gewisse Vortheile, deren die Instrumentalmusik entbehren muß. Von jener erreichen die Worte, und die Menschenstimme, dem Componisten, sowohl in Ansehung der Erfindung, als der Ausübung, zum größten Vortheile. Die Erfahrung giebt dieses handgreiflich; wenn man Arien, in Ermangelung der Menschenstimme, auf einem Instrumente spielen höret. Die Instrumentalmusik soll ohne Worte, und ohne Menschenstimmen, eben sowohl gewisse Leidenenschaften ausdrücken, und die Zuhörer aus einer in die andere versetzen, als die Vocalmusik. Soll aber dieses gehdrig bewerkstelliget werden, so dürfen, um den Mangel der Worte und der Menschenstimme zu ersetzen, weder der Componist, noch der Ausführender hölzerne Seelen haben.

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43. §.

Die italiänischen Sinfonien, welche mit den Ouvertüren gleiche Absicht haben, erfordern zwar, in Ansehung der Pracht, eben dieselben Eigenschaften. Da aber die meisten von solchen Componisten verfertigt werden, die ihren Geist mehr in der Sing- als Instrumentalmusik geübet haben; so giebt es bis hzo nur noch sehr wenige Sinfonien, die alle Vollkommenheiten besitzen, und deswegen zu einem guten Muster dienen könnten. Es scheint zuweilen, als wenn es die Operncomponisten

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¹⁰⁰ Quantz, Johann J.: *Versuch einer Anweisung die Flute traversiere zu spielen*, facsimile reprint of the third edition, Breslau: 1789, edited by Hans-Peter Schmitz, Kassel: Bärenreiter, 1953, p. 110.

¹⁰¹ Ibidem, pp. 287-288.

¹⁰² Ibidem, p. 294.

¹⁰³ Ibidem, p. 301.

7.8 M. Mersenne; *Harmonie Universelle*

7.8.1 Livre Premier de la Nature et des Proprietez du Son

moyen des Sons; & deux ou plusieurs personnes peuuent tellement s'accoustumer aux Sons des instrumens, qu'ils parleront familièrement de tout ce qu'ils voudront, sans que nul les puisse entendre. L'on peut encore exprimer des paroles & des periodes entieres par les Sons, car les preludes, la suite des airs & des chansons, la deduction des modes & du systéme parfait ont de la ressemblance avec les oraisons & les harangues, particulièrement quand la

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Musicien fait les cadences & les passages bien à propos, & qu'il se sert de la Rytmique selon le sujet qu'il traite. Or cette maniere de discourir se peut pratiquer dans toute l'estendue des Sons, c'est à dire dans l'estendue de cent ou deux cens pas & dauantage, car l'on oy le Son de la Trompette de beaucoup plus loin, & consequemment les Sons peuuent seruir de messagers & de lettres secretes, quand celuy à qui l'on veut rescrire n'est esloigné que de demie lieuë ou d'une lieuë, d'où l'on peut entendre les Cloches ou la Trompette.

L'on se peut aussi seruir du Tambour, encore que le Son qu'il fait ne soit pas capable des interualles harmoniques, car la varieté des mouuemens Rytmiques, dont on a coustume de le battre, peut seruir de caracteres; par exemple l'on peut se seruir des cinq temps du quatriésme mouuement péoni-que, qui est représenté par trois bresues & vne longue $\circ \circ \circ -$, pour les quatre premieres lettres A B C D, & de la premiere espece du mesme mouuement, qui est le precedent renuersé $- \circ \circ \circ$, pour les quatre lettres qui suivent, à sçauoir E F G & H; le mouuement Choriambique dissous, ou Pyrrichianapest-que, qui est composé de quatre mouuemens brefs & d'un long, peut exprimer I K L M N: quelques-vns appellent ce mouuement *François*, d'autant que les François se seruent ordinairement de ce mouuement quand ils battent le Tambour, comme l'on voit icy $\circ \circ \circ \circ -$. O P Q R peuuent estre exprimez par le mouuement Ionique mineur, dont les deux premiers mouuemens sont brefs, & les deux derniers sont longs, comme l'on voit icy $\circ \circ - -$. Les Suisses s'en seruent quand ils battent le Tambour. En fin le mouuement Choriambique, dont le premier & dernier mouuement est long, & le second & le troisiésme est bref, comme l'on voit icy $- \circ \circ -$, peut acheuer l'alphabet en exprimant ces quatre dernieres lettres S T V X. L'on se peut seruir des mesmes mouuemens sur les Cloches, sur les Trompettes, sur le Luth, sur la Viole, sur l'Orgue & sur les autres instrumens, & les accommoder aux flambeaux, & à toute sorte de signal qui peut estre apperceu des yeux, des oreilles, du toucher, de la fantaisie & de la raison.

Mais l'on peut pratiquer la mesme chose plus subtilement en exprimant tout ce que l'on voudra, tant en François, qu'en Hebrieu, en Grec, en Espagnol, en Italien, ou en autre sorte de langue, avec quatre Sons, ou mouuemens differents, qui peuuent estre varieez en vingt-quatre manieres pour seruir de vingt-quatre lettres: car les nombres 1, 2, 3, 4 estant multipliez les vns par les autres font vingt-quatre differentes conionctions, qui se treuuent dans les quatre mouuemens susdits, & dans chaque quaternaire de choses

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¹⁰⁴ Mersenne, Marin: *Harmonie Universelle, Livre Premier de la Nature et des Proprietez du Son*, Paris, 1636, http://conquest.imslp.info/files/imglnks/usimg/e/ee/IMSLP77422-PMLP156089-MersenneM_HarmUniv_Pt1_01.pdf, p. 39-40, accessed January 31, 2016.

PROPOSITION XII.

Œ ſçauoir ſi le Muſicien peut inuenter la meilleure langue de toutes celles par leſquelles les conceptions de l'eſprit peuuent eſtre expliquees.

Le deuoiſ ce ſemble faire preceder vne autre Proposition pour determiner ſ'il appartient au Muſicien d'impoſer les noms aux choſes, & d'inuenter les langues, ſi celles que nous auons eſtoient perduës; mais puis qu'il a la ſcience des ſons dont les langues ſont formees, & que ie parle icy d'un Muſicien Philoſophe, on ne peut douter qu'il ne luy appartienne d'impoſer les noms à chaque choſe. C'eſt pourquoy ie paſſe plus auant, & demande ſ'il peut inuenter la meilleure langue de toutes les poſſibles. Où il faut remarquer que ie ne demande pas ſ'il peut inuenter vne langue qui ſignifie naturellement les choſes, car il faudroit premierement ſçauoir ſi cela eſt poſſible; & il n'eſt pas neceſſaire qu'une langue ſoit naturelle pour eſtre la meilleure de toutes, mais il ſuffit qu'elle exprime le plus nettement & le plus briueſement qui ſe poiſſe faire les penſees de l'eſprit, & les deſirs de la volonté. Or l'on aura ceſte langue ſi l'on fait les dictions les plus courtes de toutes

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PROPOSITION XX.

L'on peut apprendre à bien parler & à bien prononcer par le moyen de la Muſique.

Puis que la parole conſiſte à battre l'air, & que l'on parle bien lors que l'on accentuë, & que l'on prononce les dictions comme il faut, il n'eſt pas mal-aiſé de comprendre comme la Muſique peut ſeruir à bien parler, car elle traite des accents, & nous ferons voir dans la 47 Proposition, que le Muſicien parfait peut inuenter la meilleure langue de toutes les poſſibles, & qu'il la peut faire parler en perfection. Or ſi l'on conſidere que c'eſt que de bien parler, l'on trouuera que ce n'eſt autre choſe que de prononcer diſtinctement, & de faire les ſyllabes longues, ou breſues, ſuiuât leur nature, ou l'impoſition de ceux qui ont inuenté les dictions & qui en ont preſcrit la prononciation & l'vſage: à quoy il faut adioûter les accents, car encore que l'on prononce tres-diſtinctement, & que l'on garde la meſure des ſyllabes, il arriue ſouuent que le diſcours eſt deſ-agreable à raiſon du mauuais accent que l'on luy donne: De là vient que les Pariſiens reprennent les accents des Gaſcons, des Normans, des Prouençaux, & de ceux des autres Prouinces, & que l'on dit de certains Predicateurs qu'ils ont l'accent de leur païs, quoy qu'il ſoit difficile

¹⁰⁵ Mersenne, Marin: *Harmonie Universelle, Traitez de la Voix et des Chants, Livre premier de la voix*, Paris, 1636, http://burrito.whatbox.ca:15263/imglnks/usimg/7/73/IMSLP77426-PMLP156089-MersenneM_HarmUniv_Pt1_05.pdf, p. 12, accessed January 31, 2016.

ficile de demonſtrer que ces accents ſoient deſ-agreables, & quel eſt le plus agreable ou deſ-agreable de pluſieurs fortes d'accents propoſez, car chaque Prouince peut maintenir que ſa maniere de parler & d'accentuer le diſcours eſt auſſi bonne que celle des autres, quoy que la raiſon ſemble dicter que le diſcours de la Cour eſt le meilleur, à raiſon des eſprits épurez & rafinez qui ſ'y treuuent, & qui en vſent; ſi ce n'eſt que l'on die que le meilleur diſcours, & la plus excellente maniere de parler ſe rencontre parmy les doctes, & dans le barreau, afin que ceux qui ont des penſées & des ſpeculations plus fortes, plus ſolides, & plus éleuees, ayent auſſi de meilleures dictions, & de meilleurs accents pour les exprimer.

Mais il faut reſeruer ceſte difficulté pour vn autre lieu, ear il ſuffit maintenant de monſtrer que la Muſique peut apprendre à bien parler, & à corriger les mauuais accents que l'on a, pourueu que l'on demeure d'accord de la meilleure maniere de parler, car l'on peut auſſi aiſément apprendre à parler comme les Normans, ou les Prouençaux, par le moyen de la Muſique, que comme ceux de Blois, d'Orleans, & de Paris; ce que ie prouue en ceſte maniere: Ce qui eſt deſ-agreable dans la parole, ou dans le diſcours, ne peut venir de nulle autre cauſe que des ſyllabes que l'on fait trop longues, ou trop courtes, & trop graues ou trop aiguës; comme l'on experimente en ceux qui traſnent trop quelques parties de certaines dictions, ou qui ſe precipitent en prononçant; or la Muſique qui traite de la valeur des notes, & de toutes fortes de temps, enſeigne quant & quant le temps qu'il faut employer ſur chaque ſyllabe, & conſequemment quelle proportion doit garder le temps de chaque ſyllabe, donnee avec le temps de toutes les autres.

Elle monſtre auſſi combien il faut éleuer chaque ſyllabe, & combien la derniere, ſur laquelle l'accent ſe fait ordinaiaement, doit eſtre plus aiguë ou plus graue que la premiere; de ſorte qu'il n'y a rien de conſiderable dans les dictions qui ne ſoit ſujet aux regles, & à la ſcience de la Muſique, comme il eſt aiſé à conclure de tout ce qui a eſté dit dans les liures precedens. Et ſi l'on rencontre pluſieurs Muſiciens qui parlent mal, ou qui ayent de mauuais accents, ils ſe peuuent corriger, puis qu'ils connoiſſent comme il y faut proceder. Mais nous parlerons encore de

¹⁰⁶ Mersenne, Marin: *Harmonie Universelle, Traitez de la Voix et des Chants, Livre Premier de la Voix*, Paris, 1636, http://japanese.imslp.info/files/imglnks/usimg/7/73/IMSLP77426-PMLP156089-MersenneM_HarmUniv_Pt1_05.pdf, pp. 28-29, accessed February 2, 2016.

PROPOSITION XIX.

'Aſſavoir ſi la parole eſt plus excellente que le chant, & en quoy ils ſont differens.'

Le chant eſt tres-different de la parole, car il ne requiert point de conſonantes, ny de voyelles, comme l'on experimente ſur l'Orgue, & ſur les Inſtrumens dont on uſe pour faire ouyr toutes ſortes de chanſons, encore qu'ils ne prononcent nulle lettre, neantmoins l'on peut faire vne langue entiere de tant de dictions que l'on voudra par le moyen de ces chants, comme l'on peut aſſément conclure de ce que nous auons demonſtré dans le liure des Chants; & conſequemment la parole n'a nul aduantage par deſſus les chants que le ſeul uſage, & l'inſtitution des hommes, qui ont voulu que les dictions composées de voyelles & de conſonantes ſignifiſſent leurs penſées & les objets extérieurs; de ſorte qu'il n'y a nulle autre difference entre la parole & le chant, ſinon que le chant eſt ce ſemble plus propre & plus naturel pour ſignifier les paſſions & les autres choſes, & particulièrement celles qui conſiſtent dans le mouuement.

Car le chant du demiton eſt propre pour exprimer la triſteſſe, & celui du dition eſt propre pour expliquer la ioye: & ſi l'on auoit examiné la nature de tous les interualles, l'on trouueroit la conformité qu'ils peuuent auoir avec chaque choſe, de ſorte que l'on en pourroit uſer au lieu de nos dictions ordinaires pour nous faire entendre & pour exprimer la nature des choſes: mais ils ſeroient incommodes, parce qu'il faudroit chanter en parlant, & ceux qui n'ont point la voix propre pour faire les interualles des ſons, ne pourroient expliquer leurs

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penſées; c'eſt pourquoy l'on peut conclure que les paroles, dont les diſcours ſont faits, ſont plus excellentes que les chants, ſi ce n'eſt que l'on les faſſe ſeruir de paroles, quoy que l'on puiſſe dire qu'ils ſont plus excellens, parce qu'ils ont tout ce qu'à la parole, & qu'ils ſont mieux reglez qu'elle, à raiſon des iuſtes proportions que gardent leurs interualles; mais les paroles & les diſcours ont des interualles qui peuuent eſtre auſſi bien reglez que ceux des chants.

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COROLLAIRE III.

Puiſque l'on rencontre des hommes qui imitent toutes ſortes d'oiſeaux & d'inſtrumens de Muſique, quoy que ces ſons ne ſe faſſent pas par nos voyelles, comme l'on peut obſeruer aux Trompettes, & aux Orgues, & à toutes ſortes de ſifflets, c'eſt choſe aſſeurée qu'il peut y auoir d'autres voyelles que les noſtres, car pourquoy ne peut on pas dire que la voix qui imite le ſon d'un tuyau d'Orgue, ou d'une flûte, eſt vne voyelle particuliere, & differente des cinq ordinaires? de ſorte que l'on peut dire qu'il y a autant de voyelles que de ſons differens des Inſtrumens, dont ceux qui les ſçauent imiter pourroient faire vne langue, laquelle approcheroit peut eſtre dauantage des conditions & des proprietés que l'on requiert dans la langue naturelle, que quelques-vns croyent eſtre poſſible, & qu'ils diſent auoir trouuée, que nulle autre: & l'on experimente qu'il y a des hommes qui prononcent vne voyelle qui eſt entre A, & E, laquelle tient un peu de l'une & de l'autre.

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¹⁰⁷ Mersenne, Marin: *Harmonie Universelle, Traitez de la Voix et des Chants, Livre Premier de la Voix*, Paris, 1636, http://javanese.imslp.info/files/imglnks/usimg/7/73/IMSLP77426-PM156089-MersenneM_HarmUniv_Pt1_05.pdf, pp. 41-42, accessed February 2, 2016.

¹⁰⁸ Ibidem, p. 59.

7.8.3 Livre cinquiesme des instrumens à vent

donnent l'issuë à la voix, quoy qu'ils ne soient pas necessaires. Or l'on fait quatre ou cinq parties differentes de ces Flustes pour vn concert entier, qui a cela par dessus toutes les autres Flustes, qu'il imite dauantage le concert des voix, car il ne luy manque que la seule prononciation, dont on approche de bien pres avec ces Flustes.

Ce que les Organistes & les Facteurs doiuent soigneusement remarquer, afin d'inuenter des ieux nouveaux, qui imitent beaucoup mieux les voix humaines que leurs Regales, & de tromper tellement leurs Auditeurs, qu'ils croient entendre vn meilleur concert que celuy des voix, qui sont priuées de la douceur de l'harmonie, & des charmes qui viennent des petites peaux que l'on peut adiouster en diuers endroits des tuyaux & des Flustes.

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des Orgues dans vn liure particulier; cependant les ioüeurs de Fifre & de Fleutes pourront inuenter des moyens pour faire qu'un seul homme puisse ioüer tout seul de plusieurs instrumens tout à la fois, comme l'on pratique dans la Sicile & ailleurs; où l'on embouche deux ou trois Flustes en mesme temps, qui sont faites de cannes, & dont les sons ont de certains charmes particuliers qui imitent ceux de la voix?

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rens, ce qui anime dauantage les sons: encore que l'on n'vse pas du mouuement de la langue, dans lequel consiste la plus excellente maniere de sonner de la trompe, & de tous les autres instrumens à vent, car lors que la langue martele chaque son, l'instrument imite la voix humaine & la parole, d'autant qu'il articule ses sons: ce qu'il faut remarquer pour toutes sortes d'in-

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Or il feroit inutile de mettre icy toutes les sortes des differentes mesures, & des mouuemens dont on peut vser en sonnant de la Trompette, puis que i'en ay donné la science dans le discours des temps, & des mesures de la Musique, & qu'elle est capable d'autant de differens mouuemens que la voix, puis que c'est par son moyen que l'on en sonne; car la bouche vse du mesme vent pour en sonner, dont elle forme les paroles: de sorte que l'on fait dire tout ce que l'on veut à la Trompette, sans qu'il luy manque autre chose que l'articulation, & la prononciation des syllabes & des dictions: de là vient que

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aux doubles crochuës par vn redoublement: mais ce tremblement se fait avec le simple vent, afin que la cadence en soit plus douce & plus amiable, & qu'elle imite la voix & la plus excellente methode de bien chanter. C'est

¹⁰⁹ Mersenne, Marin: *Harmonie Universelle, Livre Cinquiesme des instrumens à vent*, Paris, 1636, http://conquest.imslp.info/files/imglnks/usimg/c/c1/IMSLP77451-PMLP156089-MersenneM_HarmUniv_Pt2_08.pdf, p. 230, accessed February 10, 2016.

¹¹⁰ Ibidem, p. 237.

¹¹¹ Ibidem, p. 243.

¹¹² Ibidem, p. 247.

¹¹³ Ibidem, p. 262.

7.8.4 Livre Sixiesme de l'Art de bien chanter

Or en quelque maniere que l'on prenne les vers, les Musiciens peuuent faire leur profit de toutes sortes de mouuemens ou de piéds rythmiques, dont nous auons parlé iusques à present: surquoy il est bon de remarquer que les Compositeurs de Branles & de Balets, & les Maistres de la Dançe peuuent appeller chaque pied rythmique *vn pas*, & par consequent les vers qui ont 3. 4. 5. ou 6. piéds seront semblables aux Dances composées de 3. 4. 5. ou 6. pas; & lors que le vers aura 5. piéds & demy, &c. il sera composé de 5. pas & demi, &c. de sorte que chaque espee de vers representera chaque espee de dance, & que l'on pourra faire des Balets entiers en vsant des pas & des mouuemens de toutes les especes de metres dont nous auons parlé, en faueur desquels ie donneray apres l'exemple des principales sortes de metres ou mouuemens Rythmiques, afin que les Compositeurs en puissent vser pour rendre leurs Chanis pathetiques, & qu'ils entendent la maniere dont les Grecs & les Latins se sont seruis des mouuemens, soit pour chanter ou pour dancier, & qu'ils ne leur cedent en nulle chose.

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7.8.5 Livre de l'utilité de l'harmonie

Et lors que le Predicateur aura remarqué le meilleur ton de sa voix, & les interualles qui luy reüssissent le mieux pour exprimer toutes sortes de passions & d'affections, il luy sera facile de se preparer vn petit baston creux où il y aura vn monochorde à vent ou à chorde, par le moyen duquel il ajustera sa voix à toutes sortes de tons, & fera tels interualles qu'il voudra fort exactement, sans que nul des auditeurs puisse s'appercevoir de cet instrument, s'il est fait selon l'industrie que l'on void au ceruelat de la 32. Prop.

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¹¹⁴ Mersenne, Marin: *Harmonie Universelle, Livre Cinquiesme des instrumens à vent*, Paris, 1636, http://conquest.imslp.info/files/imglnks/usimg/c/c1/IMSLP77451-PMLP156089-MersenneM_HarmUniv_Pt2_08.pdf, p. 275, accessed February 10, 2016.

¹¹⁵ Mersenne, Marin: *Harmonie Universelle, Traitez des consonances et des dissonances, Livre Sixiesme de l'Art de bien chanter*, Paris, 1636, http://conquest.imslp.info/files/imglnks/usimg/d/dc/IMSLP77440-PMLP156089-MersenneM_HarmUniv_Pt2_02.pdf, p. 394, accessed February 3, 2016.

¹¹⁶ Mersenne, Marin: *Harmonie Universelle, Livre de l'utilité de l'harmonie (...)*, Paris, 1636, http://burrito.whatbox.ca:15263/imglnks/usimg/2/2c/IMSLP77457-PMLP156089-MersenneM_HarmUniv_Pt2_11.pdf, p. 8, accessed February 13, 2016.

7.9 P. Trichet; *Traité des instruments*

gardien. On raconte de Caius Gracchus orateur Romain qu'il avoit un seruiteur nommé ^{ou Esquius} Licinius fort scavant en musique, lequel durant que son maistre haranguoit devant le peuple se tenoit secrettement derrière lui, et se servant d'un petit Flageolet d'ivoire le faisoit sonner du ton qu'il devoit prendre en parlant: car comme il estoit vehement en ses harangues, il avoit besoin de quelqu'un qui — moderast sa pronuntiation, qui le retint lors qu'il parloit trop haut, et qui l'incitast lors qu'il relaschoit sa voix: a quoi cette sorte de Flageolet estoit fort convenable: duquel les musiciens mesme de ce temps la se servoient pour enseigner a bien — conduire la voix de haut en bas, et de bas en haut selon qu'elle peut s'estendre.

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7.10 G. Zarlino; *Le Istitutioni Harmoniche*

Valerio Massimo) Gaio Gracco huomo di somma eloquenza: imperoche sempre, che egli hauea a parlare davanti al popolo, teneua dietro a se un seruo musico perfettissimo, il quale ascosamente con uno Flauto d'aunorio sonando gli daua la misura, cioè la voce, ouero il tuono di pronuntiare in tal modo, che ogni volta che lo vedea troppo inalzato lo ritiraua, & vedendolo troppo abbassato lo incitaua. Ma poscia la poesia ben si

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¹¹⁷ Möhlmeier Susi and Thouvenot Frédérique: *Méthodes & Traités 8; Flûte à Bec, Vol. I*. Courlay: Editions J. M. Fuzeau, 2001, p. 171.

¹¹⁸ Zarlino, Gioseffo: *Le Istitutioni Harmoniche*, Venice, 1558, <http://petrucci.mus.auth.gr/imglnks/usimg/6/6c/IMSLP317594-PMLP156553-leistitutionihar00zarl.pdf>, p. 5, accessed February 29, 2016.

LE Pere Kirker , ce célèbre Jé-
fuite , né , ce semble , pour dé-
rober à la Nature tous fes secrets ,
fouhaitoit , il y a un fiecle , la possi-
bilité d'un instrument à cordes & à
vent : il ne doutoit point qu'un Ar-
tiste créateur , qui jetteroit dans le
monde un pareil Phénomène , n'y
jettât des plaisirs nouveaux. Cet in-
strument étoit tout inventé fans qu'on
le remarquât : Il existoit , & personne
ne s'en étoit apperçu ; il étoit réservé
à M. Ferrein (1) de le deviner dans
les Organes de la Voix , & d'en prou-
ver l'existence par une dissertation
également folide & ingénieuse. Hâ-

¹¹⁹ Bérard, Jean-Antoine: *L'Art du chant*, Paris, 1755,
<http://gallica.bnf.fr/ark:/12148/btv1b8623287n/f5.image.r=jean-antoine%20berard>, pp. 12-13,
accessed February 18, 2016.

Il y a bien des rapports entre les rubans sonores & les cordes isocrones du Clavecin. La Glotte en est l'intervalle ; le vent qui vient frapper les cordes vocales , tient lieu des plumes qui pignent les cordes du Clavecin. La colonne d'air qui pousse celui qui précède dans la Glotte , peut être considérée comme le Sautereau qui fait monter la languette , l'action de la Poitrine & du Poumon supplée les doigts , & les touches qui font monter le Sautereau.

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¹²⁰ Bérard, Jean-Antoine: *L'Art du chant*, Paris, 1755, <http://gallica.bnf.fr/ark:/12148/btv1b8623287n/f5.image.r=jean-antoine%20berard>, p. 17, accessed February 18, 2016.

La comparaifon de l'instrument de la Voix avec le Clavecin , a vraisemblablement donné lieu à la comparaifon de ce premier avec la Violle.

Les lèvres de la Glotte font propres à être vibrées , & à rendre des Sons , ainfi que les cordes de la Violle. L'air eft comme l'archet , la Poitrine & les Poumons font les fonctions de la main qui fait mouvoir l'archet.

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Comme nous avons dit dans le Chapitre précédent que l'air contenu dans le Poumon que nous appellerons Air intérieur , doit être regardé comme l'archet qui imprime du mouvement aux cordes vocales , il eft évident que la force ou la foibleffe

des Sons augmentera à mefure que l'air intérieur agira fur les lèvres de la Glotte avec plus ou moins d'énergie ; c'eft que dans ces différens

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¹²¹ Bérard, Jean-Antoine: *L'Art du chant*, Paris, 1755, <http://gallica.bnf.fr/ark:/12148/btv1b8623287n/f5.image.r=jean-antoine%20berard>, p. 18, accessed February 18, 2016.

¹²² Ibidem, pp. 21-22.

SI l'on observe que le Chant n'est qu'une déclamation plus embellie que la déclamation ordinaire, on comprendra qu'on doit se soumettre au joug de la Prosodie Française, & qu'on ne sçauroit impunément refuser

aux lettres leurs différentes qualités, puisque ces dernières sont l'ame des paroles : les langues sont des divinités, tout ce qui a rapport avec elles est sacré.

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LEs agrémens bien exécutés sont dans le Chant, ce que les figures habilement employées sont dans l'Eloquence : c'est par elles qu'un grand Orateur remue à son gré les cœurs,

les pousse là où il veut, & qu'il y jette successivement toutes les passions : les agrémens produisent les

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¹²³ Bérard, Jean-Antoine: *L'Art du chant*, Paris, 1755,
<http://gallica.bnf.fr/ark:/12148/btv1b8623287n/f5.image.r=jean-antoine%20berard>, pp. 50-51,
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¹²⁴ Ibidem, pp. 136-137.

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