

# Maria Bania: “Sweetenings” and “Babylonish Gabble”: Flute Vibrato and Articulation of Fast Passages in the 18<sup>th</sup> and 19<sup>th</sup> centuries.

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I would like to thank everybody who have given me valuable comments on the dissertation after it was finished.

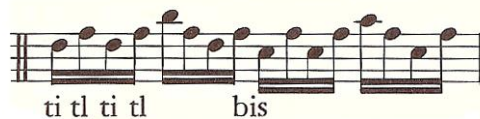
## Errata

- p. 6, lines 20-21 should read: “analyze the playing heard on some recordings from the early 20<sup>th</sup> century, though these recordings, strictly speaking, fall outside the time limit of this study.”
- p. 27, Example 7: correct “lines in the examples above are” into “line”.
- p. 28, Example 8: add “The wavy lines are added by the author.”
- p. 31, line 3: delete “Quantz does not indicate any vibrato in *Solfeggi pour la flute traversiere avec l’enseignement*, from 1728-41.”
- p. 31, line 4: correct “he” into “Quantz”.
- p. 34, delete lines 14-18.
- p. 37, line 3: correct “sonates” into “sonatas”.
- p. 45, delete lines 4-8.
- p. 48, lines 1-2: “far too little material to draw definite conclusions about its use. Somewhat ironically, three of these five notes with a” should not be in italics.
- p. 51, footnote 161: correct “*Instructfor*” into “*Instructor*”.
- p. 52, line 3: add “In *Solfeggi pour la flute traversiere avec l’enseignement par Monsieur Quantz* from between 1775 and 1782, no vibrato is indicated.”<sup>1</sup>
- p. 58, footnote 173: correct “Observe that the words ”long notes” in the translation do not correspond exactly with “haltenden Noten” of the original text.” into “corrected by the present author.”
- p. 59, line 3: delete “Contemporary”
- p. 59, footnote 177: add “Mozart *Violinschule* pp. 243-244. Leopold Mozart’s *Violinschule* was first edited in 1756, the violin methods by Löhlein and Hiller 1774 and 1792 respectively. Brown *Classical* pp. 638-640.”
- p. 64, line 3: add “John” before “Beale”
- p. 70, line 9: correct “f” to “f”.

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<sup>1</sup> Giedde collection 6210.2528, the Royal Library, Copenhagen. For the dating of the manuscript, see Horst Augsbach *Thematisch-systematisches Werkverzeichnis (QV) Johann Joachim Quantz*. Stuttgart, Carus, 1997, p.XII. In Michel/Teske *Preface*, Winfried Michel and Hermien Teske dates *Solfeggi* to between 1728 and 1741, which, as Augsbach writes, is not correct. In addition to Augsbach’s arguments, *Solfeggi* includes excerpts from a ”Solo by Glösch” (on p. 5) and a ”Conc. Di Glösch” in F major (on p. 35). Karl Wilhelm Glösch was born in 1732; the concerto in *Solfeggi* is included in the Breitkopf Catalogue from 1772. As Augsbach writes, the notebook is probably from one of Quantz’s students. On p. 3 in the manuscript there is a price in Danish currency ”3 Rd<sup>f</sup> 2 [mk]” (3 rigsdaler and 2 mark) which is consistent with the fact that Werner Hans Rudolph Rosenkrantz Giedde bought his music manuscripts, several from Danish dealers. Giedde (1756 -1816) was musically active in the 1780’s and 1790’s. This makes *Solfeggi* a slightly modernised record of Quantz’s teaching, for sale in the market to flute amateurs. See also Inge Bittmann: *Gieddes Music Collection in the Royal Library of Copenhagen*. Egtved, 1976, and Vester *Music* 171. I am grateful to Barthold Kuijken for drawing my attention to Augsbach’s book, and to Jens Henrik Koudal, who identified the indicated prize for me.

- p. 70, Example 27: Correct the slightly bigger signs with waved lines from the fingering chart (c´), (c#´) into the text below.
- p. 75, line 14: correct “writes” into “writers”.
- p. 80, line 24: correct “Nicholson” into “Nicholson’s”.
- p. 81, line 16: italicize “vibration”.
- p. 85, Example 35: add “The wavy lines for vibrato in this and the two examples below are added by the present author.”
- s. 89, line 3: correct “enclude” into “conclude”.
- p. 90, line 1: delete “in the third line”.
- p. 100, top: add “In *Übungen für Flöte*,”.
- p. 100, last line and 297, line 11: This publication date has been questioned; Karl Ventzke shows that the statement which is included in the edition approved by the Paris Conservatoire was written between 1849 and 1856.<sup>2</sup> The Brandus edition that is reprinted in facsimile by Minkoff, Geneva and J.M. Fuzeau, Courlay (2005) is dated by both publishers to 1851.
- p. 121, line 16: correct “ormament” into “ornament”.
- p. 128, line 10 to 12: delete “In Johann Joachim Quantz’s notebook *Solfeggi pour la Flute Traversiere avec l’enseignement*, which originates from the period between 1728 and 1742, *r* is indicated fairly often, almost always on a good beat,” and Example 46.
- p. 130, Example 49: add “Reproduced with kind permission from Indiana University press”.
- p. 130, line 11-12: delete “In *Solfeggi*, Quantz use the term *Doppelzunge*,<sup>3</sup> and sometimes indicates *dl*, *dll*,<sup>4</sup> *tl*<sup>5</sup> and *d’ll*<sup>6</sup> on short note values.”
- p. 130, line 12: correct “he” into “Quantz”.
- p. 132, last line: delete “there are examples in *Solfeggi* where he indicates *ti dl ti dl*<sup>7</sup> or *ti tl ti tl*<sup>8</sup> for leaps, which conforms to his articulation in slower tempi where leaps are articulated with the sharper *t* and small intervals with the softer *d*.<sup>9</sup>



Example 50. Quantz *Solfeggi* 22. In this example as in all following examples where a clef has been left outside the fragment a treble clef is indicated in a previous fragment or at the beginning of the line. In this example two flats are indicated in the beginning of the line.

In *Solfeggi* Quantz frequently indicates the succession *ti ri dl*,<sup>10</sup> for example:

<sup>2</sup> Karl Ventzke "Bemerkungen zur Flötenschule op. 100 von Jean Louis Tulou" in *Tibia*, 1 (1991): 378-79.

<sup>3</sup> Quantz *Solfeggi* 11.

<sup>4</sup> Quantz *Solfeggi* 10, 16.

<sup>5</sup> Quantz *Solfeggi* 22.

<sup>6</sup> Quantz *Solfeggi* 4, 5.

<sup>7</sup> Quantz *Solfeggi* 11.

<sup>8</sup> Quantz *Solfeggi* 22.

<sup>9</sup> Quantz *Versuch* 64.

<sup>10</sup> Quantz *Solfeggi* pp. 5, 11, 12, 16, 33, 34, 36, 38, 39, 40, 42, 43, 44, 45, 47, 52, 53, 55, 57, 60, 62, 63, 64, 66, 71, 78, 83, 84, 86, 88.



Example 51. Quantz *Solfeggi* 86. Two sharps are indicated in the beginning of the line.

In *Versuch* there are no examples with *dl* combined with *r*, which I believe is simply because Quantz discusses *d-l/t-tl* in one section and *t-r* in another, not because his practice had changed.

In both *Solfeggi* and *Versuch*,”  
 p.135, footnote 30: delete “*Solfeggi* 4, 5, 10, 11, 22, 33, 34, 35, 37, 39, 40, 42, 51, 52, 55, 66, 76, 78, 85 and”.  
 p. 138, line 14: delete “is also indicated in *Solfeggi*;<sup>11</sup>” and “it”.  
 p. 139, Example 57 should be:



p. 139, line 5-7: delete “In *Solfeggi*, Quantz several times indicates *t r dl* after a break.<sup>12</sup> The combination *t r dl* is yet another possibility that makes a smoother start after a tied-over note than *t d dl*.”  
 p. 141, line 5: correct “*d/dl*” into “*d-l*”.  
 p. 141, line 6: correct “*t/tl*” into “*t-tl*”.  
 p. 144, line 14 f.f.: delete “In a few places in *Solfeggi*, Quantz indicates single-tonguing on shorter passages with broken chords,<sup>13</sup> which I do not consider as contradicting this statement.”



Example 64. Quantz *Solfeggi* 12.

In *Solfeggi* there are very few notes with strokes or dots over them. When both strokes and syllables are indicated, the syllable is *ti*:



Example 65. Quantz *Solfeggi* 2.”

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<sup>11</sup> Quantz *Solfeggi* 51.  
<sup>12</sup> Quantz *Solfeggi* 71 four times, and two times on page 86. See the examples from page 86 above.  
<sup>13</sup> Quantz *Solfeggi* 12 (W. F. Bach), 63, 71, 76, 80, 87 (W. F. Bach).

p. 146, line 3: delete “in *Solfeggi* he occasionally indicates syllables that create a legato on notes without slurs.<sup>14</sup>



Example 66. Quantz *Solfeggi* 35. One flat is indicated at the beginning of this line.

Furthermore,”

p. 149, line 9: add “In *Solfeggi pour la Flute Traversiere avec l’enseignement par Monsieur Quantz*, dated to between 1775 and 1782, we find *dl*, *dll*,<sup>15</sup> *tl*<sup>16</sup> and *d’ll*<sup>17</sup> sometimes indicated on short note values. Here, *dl* is mixed with *r*; the succession *t r dl* is not uncommon:<sup>18</sup>



Example 51. *Solfeggi* 86. Two sharps are indicated in the beginning of the line.

Like in the example above, *t r dl* is several times indicated after a break.<sup>19</sup> After a tied-over note, the combination *t r dl* is yet another possibility than the *h d’ll d d’ll* described in *Versuch*, that makes a smoother start than *t d dl*.

The use of double-tonguing in *Solfeggi* is compound, diversified and technically advanced. In the example below the difficulty is increased by the fact that the note with the *dl* is a *f'''*, which is a problematic note on a one-keyed flute. The unusual indication of *r* after a leap in the note preceding the *f'''* also adds to the difficulty, because less strength and attack can be used on that note.



Example 54. *Solfeggi* 39.”

p.149, footnote 68: correct “The tongue must be placed firmly,” with “The wind-pressure must be strong,”.

<sup>14</sup> Quantz *Solfeggi* 35, 40, 41. Occasionally, like on page 11, he writes “ohne Zunge” for some figures.

<sup>15</sup> *Solfeggi* 10, 16.

<sup>16</sup> *Solfeggi* 22.

<sup>17</sup> *Solfeggi* 4, 5.

<sup>18</sup> *Solfeggi* pp. 5, 11, 12, 16, 33, 34, 36, 38, 39, 40, 42, 43, 44, 45, 47, 52, 53, 55, 57, 60, 62, 63, 64, 66, 71, 78, 83, 84, 86, 88.

<sup>19</sup> *Solfeggi* 71 four times, and two times on page 86. See the examples from page 86 above.

p. 150, last line: delete “Quantz does”

p. 155, line 6 after “pattern”: add “*d-l-d l-d-l*, corresponding to patterns”.

p.157, top: add “In *Solfeggi*, *r* is indicated fairly often, almost always on a good beat.



Example 46. *Solfeggi* 63.

p. 157, footnote 87: add “transl. 176”.

p. 158, top: add “ In *Solfeggi* syllables that create a legato on notes without slurs are occasionally indicated.<sup>20</sup>”



Example 66. *Solfeggi* 35. One flat is indicated at the beginning of this line.

p. 163, line 5: add “In a few places in *Solfeggi*, single-tonguing is indicated on shorter passages with broken chords.<sup>21</sup>”



Example 64. *Solfeggi* 12.

In *Solfeggi* there are very few notes with strokes or dots over them. When both strokes and syllables are indicated, the syllable is *ti*:



Example 65. *Solfeggi* 2.”

p. 170, line 4: correct “introducini” to “introducing”.

p. 171, line 2: correct “confront” to “criticize”.

p. 171, line 8: correct “unnatural” to “extra-natural”.

p. 177, footnote 171: delete “ce coup de Langue”.

p. 147, line 15: add “*Kurze [Abhandlung] vom Flötenspielen*”.

p. 180, line 8: add “*Nouvelle*”, and correct “1818” into “c. 1818”.

p. 181, line 1: correct “an” into “and”.

<sup>20</sup> *Solfeggi* 35, 40, 41. Occasionally, like on page 11, “ohne Zunge” is written.

<sup>21</sup> *Solfeggi* 12 (W. F. Bach), 63, 71, 76, 80, 87 (W. F. Bach).

- p. 186, line 4: correct “use” into “profit from”.
- p. 189, line 3: correct “*d-/t-d r*” into “*d-r/t-d*”.
- p. 211, line 2: move the citation mark to “clear”.
- p. 214, line 5: delete the second “in”.
- p. 214, line 5: *d-l/t-tl*
- p. 215, line 1: add after the first sentence: “in his treatise (1810-1811).”
- p. 219, line 3-4: delete “in an etude consisting of”.
- p. 223, last line: delete the footnote 376.
- p. 224, footnote 382: correct “*Method*” into “*Method*”.
- p. 233, line 12: correct “Drouëts” to “Drouët’s”.
- p. 234, line 3: delete “gets”.
- p. 235, line three of the second quote: add “I”.
- p. 242, first line of the first quote: correct “or” into “for”.
- p. 247, line six: correct “use” into “uses”.
- p. 247, footnote 530: correct “Maximilian Schwedler’s Flute and Flute-playing: Translation and Study of Late Nineteenth-century German Performance Practice.” to “*Schwedler*”.
- p. 248, footnote 533: add “transl. 364”.
- p. 249, line 3: correct “used” into “use”.
- p. 249, line 4: correct “prodused” into “produced”.
- p. 252, line 8: correct “recommended” into “recommend”.
- p. 252, line 13: correct “*Lexikon*” into “*Musiklexikon*”.
- p. 255, line 5: delete “extended”.
- p. 255-256, delete “t.ex. i 4/4 takt 2:a och 4:e noterna i sextondelsfigurer,”
- p. 259, line 3: delete “Schwedler”.
- p. 259, footnote 594: delete “Schwedler *Flötenspiel* 58.”
- p. 260, footnote 613: add: “Es währet freilich lange, und erfordert viel Zeit und alltägliche Uebung, ehe man Meister davon wird; nur anhaltender Fleiß überwindet die Schwierigkeiten.”
- p. 262, footnote 622: correct “use” into “uses”.
- p. 263, line 18: correct “centuy” into “century”.
- p. 263, line 27: *d-l/t-tl*
- p. 263, end of line 28: add “fast passages”.
- p. 263, line 32: *d-l/t-tl*.
- p. 268, line 15: “Conservatory”.
- p. 268, line 25: *d-l/t-tl*.
- p. 273, line 12: “and C’”).
- p. 274, line 19, correct “which is the type of flute” with “often”.
- p. 279, line 24: correct “became” to “become”.
- p. 296, line 10: correct “where the fourth part consists of easier duettos” to “at least of the second part.”
- p. 297: The section on Johann Georg Tromlitz should be placed before the section on Jean-Louis Tulou.
- p. 306, line 26: correct “Four” to “Three”.
- p. 307, line 21: add “An Andante has one sign for vibrato.”
- p. 307, line 30; add “c’,”
- p. 308, line 19: correct “appeare” into “appear”.
- p. 314, line 18: delete “*Preceptor*”.
- p. 319, line 9: add “and 8 (g#’).”
- p. 319, line 21: correct “9” into “10”, “18” into “19”, “19” into “20” and “37” into “38”.
- p. 328, line 6: add “*Nouvelle*” after “Tranquille.”

- p. 328, line 8: add “Trondheim: 1744/”.
- p. 328, line 14: delete “*Raisonné*” the first time.
- p. 332, line 10: add “3<sup>rd</sup> ed.” after “*Violinschule*”.
- p. 344, line 15: no indentation.
- p. 344, line 24: add “vol. 2.”
- p. 345, line 6: move “Pieces” to follow “de la Barre”.

There are also misprints in punctuation, space, italics, spellings like 18th instead of 18<sup>th</sup>, that do not influence the understanding of the text. The capitalizing of the first letter in “Preludes” and “Air” is not consequent.