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FLÖJTISTENS VADEMECUM

THE FLAUTISTS VADEMECUM

A collection of publications presenting flute music, texts about flute playing and technical exercises from the 18th Century to the present day, connecting to artistic research including research concerning music education of the professional musician, edited with comments by Anders Ljungar-Chapelon

Atys

Six Sonates en Duo, Travaillés pour Six Instruments differens, Flûte, Haut-Bois, Pardessus de Viole à cinq Cordes sans aucun démanchement, Violon, Basson, et Violoncelle; en observant la Clef de Fa, qui est posée sur la 4e ligne Avec des Signes pour diminuer et augmenter les sons par degrees, dans les endroits neccessaires. Œuvre IV, 1760

Clef facile et Méthodique pour Apprendre en peu de tems à Battre la Mesure, à distinguer les Modulations, à Préluder, et à Phraser la Musique par le moyen de la Ponctuation Grammaticale Et Typographique. Ouvrage utile et intéressant pour les Commençans, suivi de Six petites Sonates Méthodiques, Servant d'Exemple pour l'intelligence et la pratique de cette Méthode. Œuvre V, 1763

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Preface

The Flautists Vademecum is a collection of publications presenting flute music, texts about flute playing, flute making, and technical exercises covering three centuries from the 18th Century to the present day connecting to artistic research including research concerning music education of the professional musician.

The present publication is a facsimile of two very rare works by the French-Caribbean flute virtuoso Atys (1715-1784):

> Six Sonates en Duo, Travaillés pour Six Instruments differens, Flûte, Haut-Bois, Pardessus de Viole à cinq Cordes sans aucun démanchement, Violon, Basson, et Violoncelle; en observant la Clef de Fa, qui est posée sur la 4e ligne Avec des Signes pour diminuer et augmenter les sons par degrees, dans les endroits neccessaires. Œuvre IV, 1760.
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What makes these two works especially interesting is Atys's approach to explain musical interpretation, phrasing and breathing while using punctuation and its conventional signs as used in written and spoken language in combination with different signs indicating dynamics. While discussing musical punctuation, phrasing, and interpretation facsimile edition attempts to connect with ideas in relation to aesthetics and to musicians and flautists covering a period from the beginning of the 18th Century up to the 21st Century. Examples of these musicians are Mattheson (1739), Türk (1789), Kalkbrenner (*c.*1830), Baillot (1834), Beriot (1856), Walter (1957), and flautists such as Hotteterre (1719), Blavet (1732; *c.*1744), Quantz (1752), Fürstenau (1844), Boehm (1871), Altès (1880), Taffanel and Gaubert (1923), Fleury (1925), Caratgé (1956), Moyse (1932; 1934; 1964/1974), Rampal (1978; 1989), Galway (1982), Lloyd (2008), and Marion (2008).

A big thanks goes to my colleague Dr. Stephen Preston at the Royal Northern College of Music in Manchester, England, who has written a most interesting and enlightening essay for this publication entitled *The Alliance of Music, Poetry and Oratory*.

Concerning referred treatises and exercise books on singing, vocalising and solfège Mr Dominique Couëffé and his wonderful antiquarian bookshop *Libraire Musicale Ancienne* in Lyon has been of invaluable help to find original editions of important works by Levesque and Bêche (*c.*1780), Rodolphe (1784/1790), Crescentini (*c.*1798; *c.*1818-23), Paër (*c.*1830), Garaudé (*c.*1830; *c.*1818-23), Panseron (*c.*1840), and Cinti-Damoreau (*c.*1853).

Finally, I have the greatest gratitude to Sten K Johnson Foundation in Malmö (Sweden) for its generous support, which has made the realisation and printing of this publication possible.

Limhamn, December, 2015

Prof. Dr. Anders Ljungar-Chapelon

Contents

1. Introduction **1**

2. Inside-Outside: Aspects on musical expression and language **3**

3. Who was Atys? **9**

4. Published works by Atys **10**
Six Sonates en Duo **12**
Clef facile et Méthodique **13**

5. On performance, musical craftsmanship, and notation **15**
On phrasing and punctuation **17**
On *punctuation musicale* and breathing **21**
On *diminuer et augmenter les sons* **26**
On flute playing and *sons filés* **33**

6. Examples of punctuation from music theory, aesthetics, instrumental methods, and flute music **38**
Examples from music theory and aesthetics **38**
Examples from instrumental methods **40**
Examples from flute music **45**

7. Postlude **54**

8. The Alliance of Music, Poetry and Oratory an essay by Dr Stephen Preston **57**

9. References **69**

10. Appendixes **78**

1
Introduction

> Et comme la Musique a ses phrases, ainsi que le Discours; elle doit avoir sa Ponctuation.
>
> Atys, Clef Facile et Méthodique

This is the first facsimile edition of two volumes by Atys (1715–1784), a French Creole flautist born in what is today Haiti, and professionally active in Vienna and Paris. The present edition of Atys's op. 4 and 5 has been possible due to a confluence of fortunate circumstances, starting with the moment some years ago when a French antiquarian book dealer happened upon the originals in a castle in the countryside south-west of Lyon in France. These unique originals are now in private hands.

The first facsimile in this volume is of *Six Sonates en Duo, Travaillés pour Six Instruments differens, Flûte, Haut-Bois, Pardessus de Viole à cinq Cordes sans aucun démanchement, Violon, Basson, et Violoncelle; en observant la Clef de Fa, qui est posée sur la 4e ligne Avec des Signes pour diminuer et augmenter les sons par degrés, dans les endroits neccessaires. Œuvre IV*, which was published in 1760 in Paris. The second facsimile is of *Clef Facile et Méthodique pour Apprendre en peu de tems à Battre la Mesure, A distinguer les Modulations, à Préluder, et à Phraser la Musique par le moyen de la* Ponctuation Grammaticale Et Typographique. *Ouvrage utile et intéressant pour les Commençans, suivi de* Six petites Sonates Methodiques*, Servant d'Exemple pour l'intelligence et la pratique de cette Méthode Œuvre V*, which was published 1763, again in Paris. *Clef Facile et Méthodique Œuvre V* is not to be found in any library, and it seems that this copy is the only one to have survived.

Atys is known by name from three mentions of his works in the French gazette *Mercure de France* in 1758, 1760, and 1763. He is also referred to in *Essai sur la Musique* (1780) by Jean-Benjamin de Laborde (1734–1794), *Dictionnaire historique des musiciens* (1810) by Alexandre-Étienne Choron (1771–1834) and François-Joseph-Marie Fayolle (1774–1852), and *Biographie universelle des musiciens et bibliographie générale de la musique* by François-Joseph Fétis (1784–1871). Finally *Oxford Music Online* (2007–) has a short article about him by Roger Cotte, which draws on Laborde, Choron and Fayolle, and Fétis.

Six Sonates en Duo for flutes or other instruments concentrates on how to use different nuances or dynamics. Since at least the seventeenth century, the human voice had been the ideal when developing instrumental skills, and Atys's indications should be understood in this context. *Clef Facile et Méthodique*, meanwhile, is in many ways a typical eighteenth-century treatise on basic music theory and solfège for beginners and music lovers, but what makes this work particularly interesting is its seventh chapter, which concerns phrasing and punctuation, and the *Six Petites Sonates Méthodiques* for two flutes (or other instruments) that follow, which are designed as a practical demonstration of how to use punctuation in music as a tool for musical learning and interpretation. Here, as in *Six Sonates en Duo*, Atys is explicit when it comes to indicating articulation.

Structured programmes of ideas about music and language date back to at least the turn of the seventeenth century. The engrossing *Musik als Klangrede* (1985) by the cellist and conductor Nikolaus Harnoncourt (1929) charts how Italian composers such as Giulio Caccini (1551–1618) and Jacopo Peri (1561–1633) in Florence, inspired by ancient Greece, responded to the idea that the classical tragedies were originally sung. The results were the beginnings of what we today call opera. At the heart of this approach was the notion that music could be understood as a 'language', and it was this which would eventually become a platform for music-making and learning for centuries to come (Kuijken, 2013).

It is generally acknowledged that since at least the seventeenth century, the human voice—with its almost endless possibilities for variation—has been the ideal model for instrumental playing. *Synonymes François* (1736/1769) by Gabriel Girard (1677–1748)—which ran to some ten different editions in the eighteenth century—offers an interesting characterisation of *ton de voix*, describing the human voice as influenced by inner expression, and capable of being noble or vulgar, imperious or submissive, proud or humble, bright or cold, serious or ironic, solemn or light-hearted, sad or cheerful, plaintive or pleasant:

> Le *ton de voix* est une inflexion déterminée par les affections intérieures que l'on veut peindre; il est, selon l'occurrence, élevé ou bas, impérieux ou soumis, fier ou humble, vif ou froid, sérieux ou ironique, grave ou badin, triste ou gai, lamentable ou plaisant, &. (Girard 1769, ii., 227)

Since the beginning of the eighteenth century, there have been highly interesting discussions—directly or indirectly—about punctuation and language, and the ways in which they relate to music. Examples will be given here from works by Tosi (1723/1743), Mattheson (1737, 1739), Geminiani (1751), Quantz (1752), Atys (1763), Rousseau (1768/1772), Sulzer and Schultz (1779), Türk (1789), Rodolphe (1784/1790), Crescentini (*c.*1798; *c.*1818-23), Corri (*c.*1810), Païr (*c.*1830), Garaudé (*c.*1818-23; *c.*1830), Kalkbrenner (*c.*1830), Panseron (*c.*1840), Beriot (1858), Boehm (1871), Taffanel and Gaubert (1923/1958), Moyse (1964/1974), and Rampal (1978).

To study Atys's *Six Sonates en Duo* and *Clef Facile et Méthodique* can be equated with admiring the top of an iceberg, for they are just the tip of a very large body of work. Indeed, Atys made much the same point, arguing that his are important observations about nuance, articulation, and punctuation—all three being fundamental pillars in language, speech, and, as in his case, music and the sung voice. Atys raises questions about the relationships between text and music, phrasing, interpretation, performance, musical notation, instrumental craftsmanship, and learning that have relevance far beyond the eighteenth century. The different marks used to indicate nuance, articulation, and punctuation constitute a set of complementary possibilities to notate flow of time, pauses, accentuations, and expressivity, corresponding to what in today's vocabulary often is called 'timing' and flexibility, including questions specifically for the flautist to do with breathing used as a tool for musical expression. All these parameters can be used to explain and communicate the creation of a transparent, natural expression and flow of music.

The interest and utility of *Six Sonates en Duo* and *Clef Facile et Méthodique* goes far beyond the study of rare eighteenth-century publications, because these two documents discuss and present solutions to such fundamental musical questions as phrasing, breathing, and flexibility of sound (*sons filés*), all of which have bearing on the musical expression of any date, whether playing period instruments or subsequent developments such as the Boehm flute. Thus, all these discussions, which had far-reaching implications in the eighteenth century, are still as relevant today for our musical repertoire, and can contribute interpretative insights into a Bach sonata, a Mozart concerto, *Syrinx* by Debussy, and contemporary music by the likes of Ferneyhough and Takemitsu.

The present volume begins by considering the relationship between music and language in general, followed by a short biography of Atys, and a presentation of *Six Sonates en Duo* and *Clef Facile et Méthodique. Ponctuation musicale* is then discussed in detail in relation to French grammar and the eighteenth century, phrasing, nuance, and *sons filés*, including examples from instrumental studies for harpsichord, piano, violin, and flute, texts on music theory from the early eighteenth to the later twentieth centuries, and a presentation of punctuation in flute music by Hotteterre, Blavet, Debussy, Ferneyhough, and Takemitsu. The volume concludes with some thoughts on the alliance of music, poetry, and oratory by the traverso virtuoso and researcher Dr Stephen Preston.

2
Inside–outside, or, aspects of musical expression and language

> Der Musiker—oder auch nur das Instrument—wird zum Scharnier zwischen Innen und Außen.
>
> Julia Cloot, *Geheime Texte*

This essay discusses musical expression and the connections between music and language, covering a period from the first part of the eighteenth to late twentieth centuries. From the very first, there was an assumption—especially on the part of philosophers and musicians—that music could be understood as a 'language' expressing emotions, including the attempt to find ways of transforming the 'inner musical language' into sounding music, the 'outside language', and so communicate with listeners. This could be condensed as 'The musician—or even just the instrument—is the hinge between inside and outside' (Cloot, 2001, 68). Musical interpretation and learning within professional environments centre on this transformation, after all, and so this discussion will look more closely at the thoughts, traditions, and methods designed for this purpose.

A striking example on how spoken and written language has been used as a tool for interpretation and expression in a musical context is to be found in *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende mit kritischen Anmerkungen* (1789) by Daniel Gottlob Türk (1750–1813). In the chapter on interpretation and expression, Türk gives an example with the following statement:

> The words *Will he come soon?* could, just by the way they are spoken, have a variety of meanings. Such as ardent desire, fierce impatience, tenderness, defiant command, irony etcetera. The single word *God!* could be understood so differently, as an exclamation of joy, pain, despair, greatest fear, compassion, and amazement etcetera. In the same manner, tones through different execution can give very different effects. Therefore, it is very necessary to study the expression of each emotion and passion with outmost care, in order intrinsically to make, and to learn to use properly, the same. (§27, 348) (For the original text, see Appendix I)

Evidently, Türk understood the relationship between music and language to be a natural metaphor, whereby spoken and written language had an important role as the model for musical interpretation and performance, and to explain the emotional dimension to music.

St Augustine described in *De trinitate* (*c.*417/2003) a phenomenon that he called *inner* and *outer language*, and believed that thinking and speaking is originally an internal process—*verbum interius*—which initially is not formulated in a particular language. This inner language is expressed in speech and the written word, but in an incomplete way, because of its dependence on the spoken or written medium and their material resistance. Thus, as it is not possible to fully express the inner language by means of speech or writing, as a consequence St Augustine created the concept of *internal–external language* (Jung, 2007).

If the spoken and written word can be compared with notated and sounding music, then we could equate the thought and emotion that comes before the spoken and written word with the musical thought and emotion that comes before the sounding music, in the sense of Rousseau (1753/1782), Jean Paul (1805/1849), Schopenhauer (1818/1960), Altès (1880/1906), Ipolyi (1952), Stokowsky (1943) and Walter (1957). If so, the performer's *internality* of thought and

emotion is transcended, metamorphosised into the *externality* of sounding music. This connects to Vygostskij (1934/2005) and the idea that language is a tool that mediates thought and emotion, transforming it into speaking and writing, and opens the way to understanding music as an enlarged language (Ljungar-Chapelon, 2008; 2012). If music can be understood as a mediating tool between inner emotion and the sounding music during a performance, it does so by invoking inner language and its origins *before* it is formulated as spoken or written language.

Schleiermacher says that thought is considered to be an inner language—'das Denken ein Inneres Sprechen ist' (1838/1977, 78). And it is to Schleiermacher and St Augustine that Gadamer turns when reflecting on how the communicative act of creation arises in the complex and intricate transformation of inner language into outside language: 'Ist nicht gerade der Gegensatz von Intuition und Diskursivität dann im Wege?' (1960/1990, i. 427). In other words, there is a tension between the inner, intuitive vision of the whole and its materialisation in the stepwise articulation in the spoken or written word. The materialisation of creation in relation to its internal intention, or 'inner language' compared with 'external language', implies a certain obstacle, since the mediation itself is based on the progressive organisation of the outer 'language' and its materialisation in order to be understandable.

Vygotsky's reasoning about external–internal language (1934/2005) places it in a context that suggests a perception of language reminiscent of Gadamer's concept of extended language (1960/1990). Vygotsky develops further the concept of *abbreviated language* as based on a pre-existing agreement, noting that it exists 'when there is a common subject in the minds of those who talk, they can understand each other perfectly with the abbreviated language and a highly simplified syntax' (1934/2005, 442). He continues by describing how people can understand one another emotionally almost entirely without words. This is the point where Vygotsky's description of the processes of communication touches on—or is represented by—musical expression. One interpretation of this is that abbreviated language corresponds to the sort of 'inter-subjectivity communication' that is possible with the help of allusion and extreme abbreviation (Ödman, 1979/2007).

Given that Schopenhauer (1818/1960, §52) describes music as the most excellent of arts, because it cannot express semantic statements, but, rather, precise emotional states or impressions of emotions, there is a clear kinship between Schopenhauer's thinking and Vygotsky's abbreviated language when it comes to music. If music can be seen as a mediating tool for emotions such as joy or melancholy, it becomes Vygotsky's 'translation' of thoughts and processes surrounding the creation of music. Potentially, this theory of language and the relations between speech and thinking could be transferred to music listening and music creation.

If sounding music finds its equivalent in 'outside' language, could thought be equated to musical expression—understood as emotion—before it materialised on the 'outside'? If that were so, thought and inner speech would undergo a metamorphosis into transcended emotion, thus spanning both Vygotsky's explanation and their transposition into musical creation (Fig. 1).

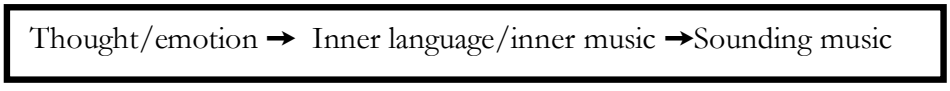


Figure 1

In the next step it would be possible to translate the model back to music listening and music-making, in the same way that spoken language triggers thought and emotion (Fig. 2).



Figure 2

This being so, it seems reasonable to posit an expanded concept of language that not only extends to music, but also has direct bearing on the traditions of musical learning and expression. In this process, the musician and the musical instrument or voice operate on the cusp between inside and outside.

*

Rousseau, too, sought the origins of music in language, referring to the human voice and its articulation in sound as depending on passions and emotions: 'Avec les premières voix se formèrent les premières articulations ou les premiers sons, selon le genre de la passion qui dictait les uns ou les autres' (1753/1782, 273). Similar ideas have evolved in the intervening centuries, driven by the likes of Mankell (1833), Ipolyi (1952) and Walter (1957). The author Jean Paul (1764–1825) is crucial in this respect, because he repeatedly describes emotions in relation to music in his texts, discussing the written and spoken word in relation to music. He was writing at the point when early Romanticism was in its infancy, and the Romantic mood is described by him at some length, giving the flute and its poetic powers of expression particular prominence (Cloot, 2001). Examples are to be found in Jean Paul's novel *Flegeljahre*, which has a flautist and flute music poetically described as 'die Mondnacht der Flöte zeigte nach dem blasse schimmernde Welt, die begleitende Musik zog den Mondregenbogen darein' (1805/1848, 227; 'the Moon-night of the flute showed the pale shimmering world, the accompanying music moved into it the Moon-rainbow').

The use of spoken and written language as models for musical phrasing (*musikalische Grammatik*) and interpretation, including elements of mimesis, were common methods used not only in the eighteenth century (Mattheson, 1737; 1739/1954; Sulzer and Schultz, 1779; Forkel, 1777), but in flautistic learning up to the present day (Ljungar-Chapelon, 2012; 2013). A particularly interesting example of how written language and its punctuation can be used is described by Atys; Boehm (1794–1881) described how to use song texts for interpretation; Altès (1826–1899), a flute professor at the Conservatoire in Paris, discussed emotional expression and performance in his influential *Méthode pour Flûte* (1880/1906); and Marion (1938–1998), also a flute professor at the Paris Conservatoire, used teaching methods that explicitly connected music to language and emotion (Ljungar-Chapelon, 2008).

That Atys taught the flute we know from his pupil, the French flautist Antoine Hugot (1761–1803), who later became a professor at the Conservatoire in Paris. From *Mercure de France* we also know that Atys published a method for the flute in 1758, which is now believed lost. By a stroke of luck, a French antiquarian dealer found a copy of the original edition of Atys's *Clef Facile et Méthodique* (1763), which shows a systematic approach to developing musical phrasing using the same punctuation marks as in written language, namely **. , ; : ? ! …** . Atys's method has its advantages, since it is based on the idea that the flautist will apply the learned skills of reading and writing, transformed, to the musical craft of phrasing. To use punctuation as a model for musical phrasing in such explicit terms as Atys does was considered an efficient method by Mattheson (1737; 1739), Türk (1789), and later Kalkbrenner (*c.*1830), Beriot (1858), and Moyse (1932; 1934; 1964/1974), and less systematically by musicians such as Forkel (1777) and Ipolyi (1952).

A famous example of how a text can enrich musical interpretation is described by Boehm (1871/1964/1980). Boehm discusses flute-making and the development of flute-playing, which can be understood as a lens for the development of musical skills in all forms, including a long chapter on musical interpretation. Here Boehm discloses a method based on imitation, using song lyrics as the key to interpretation and expression:

> the composer, under the influence of the words of the poem, has been enabled to express his feelings in tone […] the thoughtful instrumentalist can perceive the correct interpretation of the music of an aria or a song in its text. (147)

The manner in which Boehm focuses on the emotional essence of a song text echoes Ast (1805) and Schopenhauer (1818/1960), who described music as an art that expresses inner emotions. His reference to the use of song texts as a way of encouraging the use of everyday emotions in the interpretation and performance of music ties in directly with Altès (1880/1906), who wrote of the activation of emotions that

> expression reveals to his [the student's] talents new horizons, whose only limits are the emotions and sentiments of mankind. It is not sufficient that he is born emotional; his soul must possess that expansive force, that warmth of feeling, which radiates beyond him […] but let them know that they will find it nowhere but in their own sensibility, and let them apply themselves to extract it from the depths of their souls, for it is there they will discover its source. It results from the aforesaid in that it is not in the power of any professor whatsoever to include within the limits of teaching the *perfection of execution.* (286)

Altès's observation that teachers can talk about the use of suggestive emotions, but it is up to the individual pupil to achieve it, is telling. It has more than a little of Socrates about it, specifically the maieutics of the Platonic dialogue *Theaetetus* (1992), and it points towards such concepts as the 'automaieutics' and 'self-teaching' that are discussed by Ljungar-Chapelon (2008; 2012). Another example concerning the emotions as a vehicle for performance and practising is found in Marion's style of teaching, which has particular relevance to general musicianship. Marion believed that musical sound is a 'language' that expresses emotion, and stressed that all practice had to be 'musical' (Ljungar-Chapelon, 2008):

> This is the most important part; you should speak with your sound. Tell me something with your sound. Tell me your love story; tell me what happened to you yesterday. This is the point. The way of the quality of the sound is to transcend it, to put music […] Because when you practise only the control of the sound, it's missing something […] Your sound, your voice, your emotion, and your way to cry. (137)

Marion always emphasised the necessity of activating the 'inside' with his teaching:

> I mean you use inside, then you have to find very deeply, every day, what is sleeping in you […] You open the space to go to the adventure of the art […] you have to climb the mountain, to go to the valley, you know the way to use, that put you at the mountain and then you have the view. (147)

This, like other methods, bears more than a passing resemblance to the ideas put forward by Rousseau, Jean Paul, and Schopenhauer. Ultimately, what Boehm, Altès, and Marion variously argue is that musical performance, that 'language' for expression, lies at the exact point where inside and outside meet.

*

The French actress Isabelle Huppert (b. 1953) once said, when asked about how best to prepare for a role and its performance on stage, that

> You can be intellectual and not think when you're acting. You can do your thinking before or after you perform. Intuition comes into play the moment you actually perform. The thinking is done unconsciously; it's never conceptualised or theorised. (Stern, 2006, 37)

For Huppert, performances are prepared by reflection; the essence of practice and reflection is to be a springboard for performance, which is understood as an intuitive, immediate, and unreflective act in the unforeseeable moment of performance. Similarly, Beyer, a professor of mime and acting, describes the methods in terms of the *verbum interius*, aiming for the release of emotional communication, including the development of musical performance by, and from, memory: 'Musicians should wait until the inner voice, image, idea, or memory provides the physical stimulus to then create the response, which is the music' (2013, 27). Ideas and methods deriving from theatre and mime have an understandable affinity with Rameau's description of the moment of performance, when the musician should 'be carried away by the emotion that inspires

the music, without thinking so that instinct reminds us all the time, in our actions' (1754/2004, 62/259).

To summarise these ideas of music and language, and inside and outside, in the light of a solid musical tradition, we can do worse than take Schubert's song *Death and the Maiden* (op. 7, 1817/1885, 3) as an example (Ex. 1). When this song is played on the flute and the flautist identifies with the Maiden's first words—'Pass me by! Oh, pass me by! Go, fierce man of bones!'—we feel the Maiden's terror at seeing Death, which is then intuitively mirrored in the flute sound. She tries desperately to convince Death—'I am still young! Go, rather'—and begs for her life—'And do not touch me, and do not touch me'—but comes to understand that Death will not leave without her. The Maiden's outburst starts with a dramatic shock wave, but rapidly goes through a metamorphosis into silence, intuitively influencing the flautist's way of playing. Then Death answers, quoting the piano introduction: 'Give me your hand, you beautiful and tender form! I am a friend, and come not to punish. Be of good cheer! I am not fierce, Softly shall you sleep in my arms!' The lyrics are as if designed to tap the existential layers of *verbum interius* in the flautist, whose flute sound then bridges the inside–outside divide and 'speaks' by identifying with the Maiden and Death.

To be absorbed by emotion and simultaneously perform and communicate music requires steady, stepwise practice over years of extensive training and awareness. However, knowledge, instrumental skills, and emotion cannot come into operation until the point where the performer's immediate, intuitive reactions and actual playing on the instrument are as second nature, enabling the emotions to flow and develop at the ever-explosive moment of performance (Ljungar-Chapelon, 2008). Then, to quote Ast (1805), music becomes the art of inner expression or emotion and passion: 'Die Musik, als Kunst des inneren Sinnes oder der Empfindung und Leidenschaft' (90).



Example 1 *Death and the Maiden* by Franz Schubert (1817/1885).

3
Who was Atys?

Atys (1715–1784) was a French Creole flautist, flute teacher, and composer, who spent his career in Vienna and Paris. He was born in Saint-Domingue, which was then a wealthy French colony on the Caribbean island of Hispaniola, today's Haiti. We do not know his full name, and in the sources he is only referred to as Atys or Atis. As a flute teacher, Atys had some influence, as the French flautist Antoine Hugot (1761–1803) was his pupil, who later taught at the Conservatoire in Paris along with François Devienne (1759–1803) and Johann Georg Wunderlich (1755–1819). Hugot began to write a *Méthode pour Flûte* (1804), which was completed after his death by Wunderlich, and published under both their names. It is a fascinating thought that there might be echoes of Atys's teaching in Hugot's method.

In terms of biographical material about Atys, there is only one contemporary source from the eighteenth century, found in *Essai sur la Musique* (1780) by Laborde:

> Atis, né à Saint-Domingue vers 1715, avait beaucoup de talent pour jouer de la flûte. Une affaire qu'il eut en Autriche, l'obligea de se battre, & une balle qu'il reçut dans le menton, lui fit perdre une grande partie de sa facilité, sur-tout pour l'embouchure. Il revint en France, où il s'est fixé depuis, & s'y est occupé à faire des écoliers, & à composer un grand nombre de sonates, duo, trio, symphonies, &*c.* où l'on trouve des morceaux agréables. (*Essai sur la Musique*, iii. 493)

A second source is a short article from the early nineteenth century in *Dictionnaire historique des musiciens* (1810) by Choron and Fayolle, which seems to be based on the Laborde notice:

> Atis, habile flûtiste, né à Saint-Domingue vers 1715, vint se fixer en France et y composa un grand nombre de sonates, duos, trios, symphonies, etc., où l'on trouve des morceaux agréables. (i. 31)

A final nineteenth-century source is the *Biographie universelle des musiciens et bibliographie générale de la musique* (1889) by Fétis. It too seems to be based on Laborde, but it includes some further information:

> Atys, ou Atis (…) créole, né à Saint-Domingue, vers 1715, suivant La Borde (*Essai sur la Musique*, 1. III, 493), fut un flûtiste distingué qui se fixa en France. Une affaire qu'il eut en Autriche l'obligea de se battre; il reçut une balle dans le menton, et cet accident altéra sensiblement son embouchure. De retour à Paris, il s'y livra à l'enseignement, et composa beaucoup de sonates, duos, trios et quatuors pour la flûte. On trouve de lui, en manuscrit, à la Bibliothèque impériale de Paris, un œuvre de *six sonates pour deux flutes, en forme de conversation*. Suivant M. Bermann (Oesterreich. Biograph. Lexikon, t. 1, p. 287), la date précise de la naissance d'Atis serait le 18 avril 1715 ; il aurait été à Vienne en 1760; et il serait mort le 8 août 1784. M. Bermann sait les dates d'une manière effrayante. (162)

From these sources, we learn that Atys must have been a fine flautist, that he left the Caribbean for Europe, where he was based in Paris, and in 1760 he moved to Vienna. In Vienna, something happened which left him fighting a duel, during which he was shot in the jaw, which did severe damage to his embouchure and thus his flute-playing. Fétis mentions a certain Monsieur Bermann—probably Jeremias Bermann (1770–1855) who was an art and music dealer in Vienna—who knew something of Atys and his death. Atys later returned to Paris, where he spent his time teaching and composing, including numerous flute duets, trios, and quartets and a range of chamber music. And that is all that is known for certain about Atys, *Maitre de Flûte*.

4
Published works by Atys

It is the gazette, the *Mercure de France* (1758, 1760, 1763), and the biographical articles by Laborde (1780), Choron and Fayolle (1810), and Fétis (1878, 1889), that provide us with the information about Atys's published works. Of these, the first is the article in *Mercure de France* (May 1758, 171–3) about Atys's *Nouvelle méthode courte et facile pour apprendre à jouer de la flûte traversière avec des préludes* (1758). Even though this flute method has been long lost, the article includes two important quotes, one on posture, which is similar to how Hotteterre (1707/1722) describes a good playing position, and one on embouchure technique concerning *sons files* (see Appendix II).

Laborde (1780) mentions that Atys had written 'un grand nombre de sonates, duo, trio, symphonies' (iii. 493), whereby the trios and some of the duets in question probably are from Atys's op. 2 (considered as lost for the moment), but give no further details.

Fétis (1878) mentions Atys's *Clef Facile et Méthodique* and *Première Suite de menuets en symphonies*, in the course of referring to the notice in the June 1763 edition of the *Mercure de France*:

> **Atys** ou **Atis** (…) On doit à cet artiste la publication suivante, qui n'est point la première, puisqu'elle porte le n° 5 comme chiffre d'œuvre: *Clef Facile et Méthodique pour apprendre en peu de temps à battre la mesure, à distinguer les modulations, à préluder et à phraser la musique, par le moyen de la* ponctuation grammaticale et typographique; *ouvrage utile et intéressant pour les commençants, suivi de* 6 petites sonates méthodiques, *servant d'exemples pour l'intelligence et la pratique de cette méthode* (Paris, l'auteur). Cet ouvrage fut publié en 1763, et le *Mercure de France*, en l'annonçant, reproduisit l'introduction placée en tête par l'auteur. Atys a encore publié une *Première Suite de menuets en symphonies, à sept parties, y compris un basson obligé ou violoncelle, qui ont été exécutés à la Comédie-Italienne.*

At time of writing, the following surviving works by Atys have been identified:

> *Six Sonates en Duo En Forme de Conversation ou deux Flutes Traversieres, Qui se peuvent facilement Executer sur le Violon et le Pardessus de Viole. Œuvre I* (*c.*1754/2006).
>
> *Six Sonates en Duo, Travaillés pour Six Instruments differens, Flûte, Haut-Bois, Pardessus de Viole à cinq Cordes sans aucun démanchement, Violon, Basson, et Violoncelle; en observant la Clef de Fa, qui est posée sur la 4e ligne Avec des Signes pour diminuer et augmenter les sons par degrees, dans les endroits neccessaires. Œuvre IV* (1760).
>
> *Clef Facile et Méthodique pour Apprendre en peu de tems à Battre la Mesure, à distinguer les Modulations, à Préluder, et à Phraser la Musique par le moyen de la Ponctuation grammaticale et typographique. Ouvrage utile et intéressant pour les Commençans, suivi de Six petites Sonates Méthodiques, servant d'exemple pour l'intelligence et la pratique de cette Méthode par Mr. Atys, Maitre de Flûte Œuvre V* (1763/2015).
>
> *Première Suite de menuets en symphonies, à sept parties, y compris un basson obligé ou violoncelle, qui ont été exécutés à la Comédie Italienne* (1763) (Fig. 3).

Of these, it is the *Six Sonates en Duo* (1760) and the *Clef Facile et Méthodique* (1763) that will be considered in greater detail here.



PREMIERE SUITTE
DE MENUETS
EN SYMFONIES, A SEPT PARTIES,
ycompris un Basson obligé ou Violoncelle.
Qui ont été Executés
A la Comédie Italienne.
COMPOSÉS PAR Mr. ATYS.
Gravés par Joseph Renou.
Prix 1tt. 4s.
Se vend à Paris Chés l'Auteur, au Passage de la Rue Traversiere, à celle des Boucheries St. Honoré. Et aux Adresses ordinaire de Musique.
Ainsi que ses autres Œuvres.
Avec Privilege du Roy.

Figure 3 Front page of Atys's *Premiere Suitte de Menuets en Symfonie, a sept parties* (Bibl. Nat. Paris).

Six Sonates en Duo

Published in Paris in 1760, the *Six Sonates en Duo, Travaillés pour Six Instruments differens, Flûte, Haut-Bois, Pardessus de Viole à cinq Cordes sans aucun démanchement, Violon, Basson, et Violoncelle; en observant la Clef de Fa, qui est posée sur la 4e ligne Avec des Signes pour diminuer et augmenter les sons par degrees, dans les endroits neccessaires. Œuvre IV* was announced in the *Mercure de France* in November that same year (see Appendix II).

What makes *Six Sonates en Duo* interesting in their historical context is that it offered a range of systematic examples of how to use nuance (dynamics) and musical punctuation, making it a strong tool for musical learning and interpretation. The punctuation marks Atys uses here are not explained, but in the seventh chapter of *Clef Facile et Méthodique* (1763) he discusses how to use the same markings in a musical context. All six of the *Six Sonates en Duo* are written in keys well suited to the one-keyed traverso, and thus easy for the beginner to master:

Sonate I in D major
Vivace—Plaint Amoroso (D minor)—1er *Menuet*—2e *Menuet—Presto*

Sonate II in G minor
Andantino—Allegro—Aria Gracioso louré (G major)—2e *Aria meza voce—Minuetto*

Sonate III in C major
Prélude Adagio—Vivace—Adagio (C minor)—1er *Menuet*—2e *Menuet miza voce* (C minor)—*Un poco Allegro*

Sonate IV in E minor
Cantabile—Allegro assai—Rondo grazioso (E major)—*Tempo di Minuetto—Fantasia*

Sonate V in A major
Adagio—Spirituoso—Minuetto—Minuetto 2 (A minor)—*Capricio*

Sonate VI in F major
Amabile—Allegro—Menuet—2 *Menuet* (C major)—*Giga*

Different nuances marked in *Six Sonates en Duo* are as follows:

Pianissimo (Duet I: *Plaint Amoroso*, Aria *meza voce*; Duet V: *Adagio*)

Piano (Duet II: *Aria meza voce*; Duet III: *Vivace*, *Adagio*; V: *Adagio*, *Sprituoso*)

Forte (Duet II: *Aria meza voce*; Duet III: *Vivace*; Duet V: *Adagio*, *Sprituoso*)

Crescendo (Duet I: *Plaint Amoroso*, *Aria meza voce*; Duet III: *Vivace*, *Adagio*; Duet IV: *Allegro assai*; Duet V: *Adagio*)

Diminuendo (Duet I: *Plaint Amoroso*; Duet III: *Prélude Adagio*, *Vivace*; Duet IV: *Allegro assai*)

Sons filés on one note (Duet VI: *Amabile*)

The way Atys indicates different nuances is to show them in typical passages, using examples that will make it easy to apply the lesson learned to similar passages in other works. Such indications are to be found in *Plaint Amoroso* (Duet I), where, in addition to the marks for crescendo and diminuendo, Atys adds '*p.r* augmenter', '*p.r* diminuer ainsi des autres' (Ex. 2).



Example 2 *Plaint Amoroso* from Duet I.

Another interesting example is given in the first movement of Duet VI, *Amabile*. Here Atys introduces a crescendo–diminuendo or a *sons filés* over the long notes in bars 1, 2, 5, 6, and 8. This musical gesture only occurs in *Six Sonates en Duo* in this movement, and for the beginner presents a more challenging use of crescendo–diminuendo than the previous example does (Ex. 3).



Example 3 *Amabile* from Duet VI.

In *Six Sonates en Duo*, Atys systematically uses punctuation marks— **. , ; : ? !** — to denote phrasing, but without explanation. Perhaps *Clef Facile et Méthodique*, with its discussion of *ponctuation musicale*, should be understood as response to the questions prompted by *Six Sonates en Duo* from flute-playing amateurs and beginners?

Clef Facile et Méthodique

The publication of *Clef Facile et Méthodique* (1763) was announced in the *Mercure de France* in June 1763 (see Appendix II). At first glance, this work is a typical eighteenth-century treatise about music theory and solfège for beginners and music lovers. Similar texts on music theory and solfèges are found in works by Montéclair (1736/1972), Levesque and Bêche (*c.*1780), Rodolphe (1790), Crescentini (*c.*1798; *c.*1818-23), Paër (*c.*1830), Garaudé (*c.*1830), and Panseron (*c.*1840), and indeed in flute methods by the likes of Hotteterre (1719), Prelleur (1731/1965), Corrette (1773/2003), Devienne (1794/1820/1835/1909), Hugot and Wunderlich (1804), Dorus (1845/2005), Altès (1880/1906/1956), and Taffanel and Gaubert (1923/1958).

The framework of Atys's explanations of music theory is a structured description of rhythm, note values, *inégale*-playing, pauses, meter, scales, the major and minor modes, and preluding. In short, it is an introduction to the musical fundamentals needed to read and handle a score in order to play—as in our case—flute duets.

Clef Facile et Méthodique begins with an introduction—'De la Mesure dans la Musique'—that sets out the paramount importance of rhythm. This is followed by chapters on different meters and their characters, in a manner very similar to *L'Art de Préluder* (1719) by Hotteterre:

Chapitre 1, De la Mesure à Quatre tems

Chapitre 2, De la Mesure du ¢, c'est à dire du C barré

Chapitre 3, De la Mesure a 2 tems ordinaire

Chapitre 4, De la Mesure a 3 tems

Chapitre 5, De la Mesure du Deux Quatre 2/4

Chapitre 6, Des Mesures Composées [3/8, 6/8, 6/4, 9/4, 9/8, 12/8]

After these straightforwardly informative chapters on rhythm and meter comes the seventh chapter on *la ponctuation musicale*. The treatise concludes with a chapter on different major and minor modes, with some brief remarks about preluding.

Chapitre 7, De la Ponctuation dans la Musique Instrumentale

Chapitre 8, Exposition des Modes

In the second part of *Clef Facile et Méthodiques* are the *Six Petites Sonates Méthodiques*, each of which opens with a Prélude. These duets give systematic examples of how to put into effect Atys's ideas concerning musical punctuation, meter, rhythm, and *inégale*-playing.

Sonate I in E minor
Prélude—Gravement—Majestueusement—Legerement—Rigadon Lentement Rigadon

Sonate II in G major
Prélude—Spirituesement—Gayement—Leger et Gracieux—Moderement

Sonate III in B-flat major
Prélude—Modéré et tendre—Allegrement—Gigue

Sonate IV in D major
Prélude—Romance—Menuet 1—*Menuet* 2—*Menuet* 3—*Hardiment*

Sonate V in A minor
Prélude—Leger et gracieux—Rondement—1re *Gavotte*—2e *Gavotte—Joyeusement*

Sonate VI in C major
Prélude—Gai sans vitesse—Gravement—Gai

5
On performance, musical craftsmanship, and notation

> You who are the father of writing […] this discovery of yours will create forgetfulness in the souls of those who learn it, because they will not use their memories; trusting to writing, their memories will be stimulated from the outside, by external written characters, and they will not remember by themselves, within themselves.
>
> Plato, Phaedrus

There is a contradiction between notation and spontaneity in musical performance. Written music, the musical notation that makes up a score—and that historically represented the only way to preserve and transmit a complicated composition—has to undergo a metamorphosis into performed, living music in the volatile and unforeseeable instant of performance. The traditions of how to notate music can be understood as an attempt to create a kind of memory, making it possible to create, develop, and keep a composition over time. Any performance is thus wholly reliant on the notation, yet at the same time it depends on the conventions of how a specific kind of music ought to be performed. The parallels between the notation of words and music are numerous, of course, and the similarities have been used as a metaphor to explain phrasing or, more broadly, musical emotion—perhaps better understood as that eighteenth-century concept, *affect*.

Notation and performance can thus also be said to exist in a symbiosis. A symbiosis that is not without its tensions of the kind seen in the passage from Plato's *Phædrus*, where a memory from the 'inside' pulls against a memory from the 'outside'. To remember within oneself, in what Socrates has as the 'inside', is what we would now think of as 'involuntary' memory; to remember with the help of notation is the 'voluntary' memory of Marcel Proust (1871–1922), who with his metaphor of the madeleine represents the intuitive and involuntary metamorphosis of memory in his *À la recherche du temps perdu* (1913–1927/1987). Of course, the idea that 'music can be understood as a language' is an extremely complex one, and it is beyond the scope of this volume to discuss it in detail. What is generally acknowledged, however, is that notion of understanding music as a language dates back to at least the turn of the seventeenth century, and has retained its strong grasp on the imagination ever since (Harnoncourt, 1985; Kuijken, 2013).

The argument here is that Atys, like a number of others, saw the analogy between music and language as an invaluable construct, a tool for musical learning, composition, and performance. It is interesting to see that Atys's short chapter on *ponctuation musicale* has all the substance of a complex discussion of the relationship between language and music and, ultimately, musical interpretation. The question of punctuational notation in a musical context started in the eighteenth century with Mattheson (1713; 1737; 1739), Sulzer and Schultz (1779), and Türk (1789), and continued with Kalkbrenner (*c.*1830), Beriot (1858), Boehm (1871), and several other flautists in the nineteenth century. The argument can be traced from there to the practices and publications of conductors such as Stokowsky (1943) and Walter (1957), and flautists such as Taffanel and Gaubert (1923/1958), Moyse (1932; 1934; 1964/1974), Rampal (1978), Marion, and Lloyd (Ljungar-Chapelon, 2008), and so on into the twenty-first century.

When Atys explains his ideas on musical punctuation in the seventh chapter of *Clef Facile et Méthodique* (1763), he does not refer to other sources on the subject, and it seems as if he thinks he might be alone in having these ideas. Of course, it is difficult to judge whether Atys was

indeed familiar with Mattheson (1737; 1739), for example, or Quantz (1752), and specifically their thoughts on phrasing and musical punctuation, but considering that the link between speech, rhetoric, and music was thought common knowledge in the eighteenth century, it is reasonable to assume that the idea of connecting the punctuation known from written and spoken language with music might have been a familiar thought. To this extent, at least, Atys's *ponctuation musicale* can be understood as a complement to the arsenal of marks used to annotate the flow music, a deliberate attempt to create a tool that would enable clarity, structure, spontaneity, and heightened emotion in musical performance and learning.

From a methodological point of view, the case is made here using definitions and explanations of punctuation and phrasing from well-known eighteenth-century grammatical sources such as Beauzée (1767) and Restaut (1730/1774), and including the dictionaries by Girard (1736/1769) and Rousseau (1768/1772), along with Lavignac's *Encyclopédie de la Musique* (1925). The established definitions are used in a comparative study of how punctuation is defined and used by Atys. Atys's methods are then compared with the way other musicians in the intervening period have used and explained punctuation, including the metaphor of music and language in relation to musical expression, musical learning, and performance. This concludes with a discussion of musical expression and execution, in the light of the fact that music can be understood metaphorically as a language.

On phrasing and punctuation

> Il n'y a rien dans la Ponctuation Grammaticale qui ne puisse s'appliquer naturelement à la Musique.
>
> Atys, Clef Facile et Méthodique

The relationship between phrasing and punctuation in a musical context is described in Lavignac's *Encyclopédie* and the article 'Principes de la musique' (1925) by Paul Rougnon (1846–1934). Rougnon was a professor of music theory, counterpoint, and fugue at the Conservatoire in Paris. Given that he had been a student at the same institution in the 1860s, and wrote his article after he retired in 1921, it seems reasonable to take it as a retrospective view, mirroring the concepts taught in Paris in the nineteenth and early twentieth centuries. As such, Rougnon would have been part of a long tradition of flute teaching at the Conservatoire, under the leadership of professors Hugot, Wunderlich, Tulou, Dorus, Altès, Taffanel, Gaubert, Moyse, Crunelle, Rampal, and Marion (Ljungar-Chapelon, 2008), running right through to the twenty-first century.

Rougnon's important text sets out the concept of the *discours musical*, constituted of periods, and that these are divided into phrases, and its parts consist of rhythmic and melodic patterns:

> Le *discours musical* se compose de *périodes*; les périodes sont divisées en *phrases*, les phrases en *membres des phrases;* les membres de phrases renferment un ou plusieurs *dessins rythmiques et mélodiques*. (1925, 350)

When it comes to *ponctuation musicale* and phrasing, Rougnon explains that different kinds of pauses in a piece of music imply punctuation, and that the musical discourse has its own forms of punctuation, just as literature does. At the end of a period or a complete cadence comes a final dot or point; a semi-colon at the half cadence; and a comma between each part of the phrase. Phrasing in music consists of precisely observing the musical punctuation that gives each phrase its suitable expression:

> *La ponctuation musicale. Le phrasé*—Les demi-repos et les repos complet qui se produisent dans une composition musicale constituent une *ponctuation* sous-entendue. Le discours musical a sa ponctuation comme le discours littéraire.
> A la fin d'une période, avec son repos complet et sa cadence pleine, se placerait le point, tandis qu'après la phrase pourrait se trouver le point en virgule représenté par le demi-repos fort ou demi-cadence; enfin, la virgule correspondrait au demi-repos faible ou quart de cadence placé à la fin de chaque membre de phrase, conformément au sens du dessin mélodique.
> On appelle *phrasé*, en musique, l'art d'observer exactement la *ponctuation musicale* afin de donner à chaque phrase l'expression convenable. (1925, 352)

The French scholar Pierre Restaut (1696–1764) published the standard work on French grammar, *Principes Generaux et Raisonnés de la Grammaire Françoise, avec des Observations sur l'Orthographe, les Accents, la Ponctuation & la Prononciation; & un Abrégé des Regles de la Versification Françoise*, in 1730. It was reprinted nine times in his lifetime alone, and new editions were still being published in the first half of the nineteenth century. Restaut used the form of a dialogue between a student and a teacher to explain concepts such as phrases, grammar, pronunciation, and punctuation. His account of the phrase, in the grammatical sense, centres on the fact that several phrases together make up a period, and that the parts of a phrase and a period are called *les membres*:

> Réponse. […] Toute *phrase* (ou proposition) doit avoir au moins un *Sujet* & un *Attribute* […] La *periode* est un assemblage de plusieurs phrases […] & liées ensemble par des conjuctions pour faire un sens complet, & ne former qu'un seul tout. Les parties qui composent une phrase ou une periode, en sont appellées les *membres*. Les *membres* d'une phrase sont les phrases incidentes qui en modifiant les sujets & les attributs. […] Les *membres* d'une période le sont les phrases, ou simples, ou composées, ou complexes, dont elle est formée. (1730/1774, 538–41)

Atys (1763, 14–15) pronounces on phrasing and punctuation in very similar terms when explaining his ideas about the ways a musical phrase resembles written and spoken language:

> Et comme la Musique a ses phrases, ainsi que le Discours; elle doit avoir sa Ponctuation […] *c*'est a dire des points et des Virgules indépendamment de la Valeur des notes, pour séparer les phrases, les diviser, et reprendre haleine. (1763, 14)

Atys argues that music has its phrases just as written and spoken language does, and because of that music requires punctuation, again in a similar way to language, with its points and commas in order to separate phrases and to indicate breathings:

> On doit apeller phrase dans la Musique un assemblage de sons qui rendent a l'oreille un Chant asséz complet, pour que l'on pût endemeurer là: C'est ainsi que dans le discours la phrase forme toujours un sens complet. La Phrase Musicale n'est pas toujours simple; elle renferme quelques fois plusieurs incises ou membres de phrases qu'il est apropos de distinguer. (1763, 14)

It was not only the French tradition that drew analogies between music, language, and musical phrasing, as is apparent from the way the Scottish flautist John Gunn (*c.*1765–*c.*1824) compared a musical phrase and its division with how phrases are divided in poetry:

> It will greatly tend to the learner's progress in musical expression, if he inquires still more minutely into the construction of a musical phrase, by examining its component parts, which frequently consist of smaller members, less conclusive than the principal, but having, in the same manner, their accents and pauses, similar to those breaks, or small pauses, which divide a verse in poetry. (*c.*1793/1992, 26)

Jean-Jacques Rousseau (1712–1778) explained his understanding of what a musical phrase might be in his *Dictionnaire de Musique* (1768/1772) (For the original text see Appendix III):

> PHRASE, s. f. Suite de Chant ou d'Harmonie qui forme sans interruption un sens plus ou moins achevé, & qui se termine sur un repos par une Cadence plus ou moins parfaite. (1768/1772, ii. 88)

Restaut's chapter on *De la Ponctuation* (see Appendix IV) opens with the general question, 'What is punctuation?'

> Demande. *Qu'est-ce que la* Ponctuation?
> Réponse. C'est la maniere de marquer en écrivant les endroits d'un discours où l'on doit s'arrêter, pour en distinguer les parties, ou pour reprendre haleine. (1730/1774, 538)

Compare Restaut's explanation that it is a tool for dividing written or spoken language into its constituent parts, indicating where to stop and where to breathe, with Atys's explanation, which is put in almost the same words, and it seems likely that Atys was familiar with Restaut's *Principes Generaux et Raisonée de la Grammaire Françoise*. Even though Restaut's is a standard French eighteenth-century definition, it is nonetheless striking that Atys identifies punctuation as a help in finding places to breathe—'reprendre haleine'—in the same way as Restaut does. Good breathing is of course an important skill for a flautist. To make a further comparison we can look at the scholar Nicolas Beauzée (1717–1789) and the definition of punctuation in his *Grammaire générale, ou Exposition raisonnée des éléments nécessaires du langage, Pour servir de fondement à l'étude de toutes les langues* (1767). Beauzée explains that punctuation in written language is the art of indicating the short pauses made while speaking—'l'art

d'indiquer dans l'écriture, pas signes reçus, la proportion des pauses que l'on doit faire en parlant' (1767, 577).

In the *Dictionnaire de Musique*, Rousseau explains his understanding of punctuation within a musical context:

> PONCTUER, v. a. C'est, en terme de Composition, marquer les repos plus ou moins parfaits, & diviser tellement les Phrases qu'on sente par la Modulation & par les Cadences leurs commencemens, leur chûtes, & leurs liaisons plus ou moins grandes, comme on sent tout cela dans le discours à l'aide de la ponctuation. (1768/1772, ii. 105–106)

Punctuation, according to Rousseau, exists to divide phrases and to mark pauses based on the harmony and its modulations, just as in written and spoken language. Rousseau's explanation of phrases and phrasing in a musical context is very much the same as that given by Atys, and connects phrasing with punctuation as a tool for the creation of clarity in the same manner as Atys does.

If we turn our attention to the punctuation marks that Atys uses (1763, 14), there were the six conventional punctuation marks— **. , ; : ? !** —in the eighteenth century as today, to which he adds the points or ellipses **…** and **….** Atys then gives a simple example using the four marks **, : ; .** (Ex. 4) using a minuet.



Example 4 Atys gives an example of how and where to use the four punctuation signs **, : ; .** for the development of phrasing in a *Menuet* from *Clef Facile et Méthodique* (1763, 15).

Atys explains that several points **…** or **….** should be understood as the short pause while waiting for one voice or part to finish while the other is silent:

> Car ces Points sans nombre surtout dans les Pieces à plusieurs parties avertiront plus sensiblement que les Pauses qu'on observera sont une suspension d'un chant que l'on continue pendant que l'autre se tait. (1763, 15)

But Atys does not give any further explanation of how to use the conventional punctuation marks. He relies on their standard use in written and spoken language, simply transferring it to music. Thus, according to Atys there is no difference between how the marks are used between written or spoken language and musical scores or played music:

> Il n'y a rien dans la Ponctuation Grammaticale qui ne puisse s'appliquer naturelement à la Musique. On en reconnoitra la pratique dans mon exactitude a ponctuer suivant ces mêmes règles et ces mêmes distinctions, les diférentes phrases qui composent les Sonates ci-après: j'espère que ceux qui ont de l'oreille se décideront pour cette ponctuation. (1763, 14)

Because Atys refers to the established use of punctuation marks, it is helpful to look at how Restaut (1730/1774, 541–46; Appendix IV) explained their standard uses:

DEMANDE Quel est l'usage de la Virgule?
RÉPONSE On peut dire en général qu'elle s'emploie dans tous les endroits d'une période où l'on peut faire naturellement une pause […]

D. Quel est l'usage du Point avec la virgule, & des deux Points?
R. C'est en général de marquer un plus grand repos que la virgule.
1. Le point avec virgule s'emploie ordinairement pour séparer les principaux members d'une période […]
2. Les deux points marquent un plus grand repos que le point avec la virgule […]

D. Quel est l'usage du Point?
R. On le met à la fin d'une phrase ou d'une période dont les sens est absolument fini […]

D. Où met-on les Points interrogatif & admiratif?
R. 1. Le Point interrogatif se met à la fin des phrases qui expriment une interrogation […]
2. Le Point admiratif se met à la fin des phrases qui expriment une admiration ou une exclamation […]

QUESTION How is the comma used?
ANSWER Generally, one can say that the comma is used in every place where it would be natural to pause.

Q. How are the dot with the comma [semi-colon] and the two dots [colon] used?
A. In general these marks are used for longer pauses than the comma.
1. The dot with the comma [semi-colon] is used to separate the different parts of a period […]
2. The two dots [colon] are used for longer pauses than the semi-colon.

Q. How is the point used?
A. The point is used at the end of a phrase or period when they are definitely finished.

Q. Where are the question marks and exclamation marks used?
A. 1. The question mark is used at the end of a phrase that is a question […]
2. The exclamation mark is used to express admiration or an exclamation.

To conclude this discussion of how the idea took hold that the punctuation and the punctuation marks familiar from written language could be used in musical phrasing, it could be interesting to distinguish between the concepts of *making a copy* and *imitation* in relation to language and music. Girard, for example, certainly drew a distinction between copying and imitation, describing both expressions as 'Termes qui désignent en général l'action de faire ressembler' (1736/1769, i. 14)—in other words, words that generally signified the action of making things look similar, which in this case could be understood as meaning that a phrase in a text resembles a musical phrase, according to how Rousseau (1768/1772) defined a musical phrase. Girard's idea was that imitation did not represent a soulless copying, but rather that the concept of imitation should be understood as a *free recreation after a model*, unlike copying, which aims for an *exact reproduction of the model*. This could be a possible interpretation of the resemblance between language and music in general, and in particular how punctuation in a written text can become a metaphor for how a musician should use conventional language markings as a tool for musical phrasing.

On *ponctuation musicale* and breathing

> It is by the breath alone that the artist can communicate to the world outside the most exclusive nuances, the thousand inflexions of the music with its infinite variety.
>
> Taffanel and Gaubert, 1923

In spoken or sung language, as in performed music, there is a strong link between punctuation and breathing, whereby the act of breathing supports the spoken word, making it more readily understandable and emotive. The same is true of music in general and flute-playing in particular. Over the centuries, flautists have claimed that the act of breathing could—and should—be compared with breathing while speaking (Ljungar-Chapelon, 2014). This idea should not be interpreted solely as a technical instruction, but perhaps more of an attempt to describe how spoken punctuation translates as flute-playing for the sake of clarity in phrasing and musical expression. Jean-Pierre Rampal (1922–2000) insisted on the fact that breathing—while playing the flute—should be as frequent and as natural as when speaking: 'Prenez-la souvent et naturellement: comme lorsque vous parlez' (1978, 22). The idea of the benefits of breathing in the way suggested by Rampal, a spokesman for a long tradition, suggests that breathing relatively often releases unnecessary tension in the body, which is mirrored in the flute sound, making it more lyrical and flexible, whereas playing too long with a single breath easily creates tension. In his *Fifty variations on the Allemande of Bach's sonata for flute alone* (1964/1974), Marcel Moyse (1889–1984), the flute virtuoso and professor at the Paris Conservatoire, discusses different kinds of breathing from a strictly expressive and musical perspective: 'The breath marks **,** (**,**) **v** (**v**) are to the musical phrase what the punctuation marks **, ; : .** are to sentence structure. Everything depends on how they are used and performed' (ii). Here we have a striking example that directly connects breathing with punctuation marks in a way very similar to Atys's (1763), including an analogy between musical phrases and sentence structure.

The flautist Antoine Hugot—who had studied with Atys—explains the fundamentals of phrasing in a chapter entitled 'De la phrase musicale' in his *Méthode pour Flûte* (1804), quoting Rousseau's definition (1768/1772) in the process. Hugot gives several examples of phrasing and its connection to breathing (Ex. 5), and uses the semi-colon to mark where to breathe in order to enable a natural phrasing.



Example 5 The connection between breathing and phrasing while using the semi-colon and double semi-colon to indicate where to breathe (Hugot & Wunderlich, 1804, 7).

It is interesting that Hugot uses conventional punctuation marks, because his teacher had developed a system for how to use these marks in *Clef Facile et Méthodique*. Perhaps what we have here when Hugo uses a single semi-colon **;** to indicate a short breath and two semi-colons for a deep breath ('Grande Respiration'), is an example of his taking an idea from Atys:

> Pour donner aux élèves la facilité de connaître les endroits où ils doivent respirer, nous placerons à chacun de ceux ci un signe indiquera la Respiration. Le signe **;;** exprimera la Grande Respiration; et celui ci **;** la Demi Respiration. (Hugot & Wunderlich, 1804, 7).

An interesting example of the way in which phrasing, punctuation, and breathing have naturally been linked together is found in a treatise on basic music theory and solfège—*Solfèges avec la Basse chiffré* (*c.*1830)—by Alexis de Garaudé (1779–1852), who was a singer and professor at the Paris Conservatoire (1816–1841). In a section entitled 'De la respiration', Garaudé discusses the importance of breathing, despite the fact that this would be more appropriate to those learning singing or a wind instrument. However, according to Garaudé, in solfège it is crucial to learn where to breathe, because breathing is related to musical punctuation. In music, as in a speech, there are phrases that are divided into periods, which in turn comprise different parts. The main rule is to breathe after the end of a phrase, but it is possible to take shorter breaths—*demi-respirations*—between the different parts of the phrase. Garaudé is at pains to point out that breathing should not be laboured, and without the whistling noises from the mouth that are considered a major mistake. Working through his lessons, one should only take a breath where it is marked with a comma **,** or in the various pauses:

> Quoique cet article semble appartenir exclusivement à l'étude de la Vocalisation ou des Instrumens à vent, il devient bien essentiel, dès les commencement des Leçons de Solfèges, d'accoutumer l'élève à savoir respirer à propos, et bien connaître cette *ponctuation musicale*, sans laquelle il ferait de nombreux contresens dans les diverses *Phrases* de ces Leçons.
> Il existe des phrases en musique, comme dans les discours: elles se divisent aussi en diverses périodes, et en divers membres.
> La phrase musicale est ordinairement composée de quatre mesures, souvent de deux, et quelquefois de trois.
> Il est de règle de ne respirer qu'à la fin de la phrase, puisque ce n'est qu'alors que le sens des idées qui la composent est complètement terminé; cependant, on peut prendre des *demi-respirations* après chacun de ses divers membres, ou il est toléré de placer de petits repos intermédiaires. […] La respiration doit être prise avec aisance, sans faire entendre cette espèce de sifflement dans la bouche, qui forme le défaut principal.
> Dans les Leçons suivante, il ne faudra donc respirer qu'aux endroits indiqués par une virgule (**,**) signe de la respiration, ou pendant les divers silences qui s'y trouvent. (*c.*1830, 20)

Some years earlier Garaudé had published—*Vingt-cinq Nouvelles Vocalises ou Etudes de l'Art de Chant Œuvre 11* (*c.*1818-23)—by the influential Italian castrato Girolamo Crescentini (1762–1846), who had worked in Lisbon, Paris, Bologna, and Rome. This is an interesting work based on a visit Garaudé made in Bologna with the purpose of meeting Crescentini and listening to his teaching. The publication of *Vingt-cinq Nouvelles Vocalises ou Etudes de l'Art de Chant* is the practical result of this visit, whereby the singing lines are from Crescentini and the accompaniment for piano or harp where added by Garaudé. In the introduction to the edition— *Avis de l'éditeur*—Garaudé explains that while listening to Crescentini's teaching he took detailed notes concerning colouration and expression of the musical phrases, and in particular where and how Crescentini used two kinds of breathings, one marked with ***R*** (respiration) and another with ***D*** (demi respiration) because breathing while singing corresponds to how punctuation is a part of a speech (Exx. 6–7):

Dans le voyage recent que je viens de faire en Italie, j'ai vu à Bologne Crescentini, dont j'avais si souvent admiré le grand talent, lors de son séjour à Paris. Il s'occupe à former encore une Elève, et, lui ayant entendu enseigner ces vocalises, selon ses propres intentions, j'ai fait mon possible pour en conserver la tradition, en notant avec soin particulier toutes les nuances d'expression qui colorent la phrase musicale, et en y marquant par un R (respiration) ou un D (demi respiration) les endroits où l'on peut respirer: ce qui est au chant ce qu'est la ponctuation au Discours. J'y fait un accompagnement de Piano ou Harpe très facile, beaucoup de personnes ne sachant point accompagner la basse chiffré. (*c.*1818-23, 2)



Example 6 Vocalise 4 *Allegro Maestoso* from *Vingt-cinq Nouvelles Vocalises ou Etudes de l'Art de Chant* (*c.*1818-23). Observe the markings of *demi respiration* in bar 2, 8 and 14 in spite of the tempo *Allegro Maestoso.*



Example 7 Vocalise 22 *Largo* from *Vingt-cinq Nouvelles Vocalises ou Etudes de l'Art de Chant* (*c.*1818-23). Observe the use of *demi-respiration* in the big intervals in bar 2, 5, 12 and 15.

Similarly, detailed breathing and phrasing marked with commas are found in *Solfège des solfèges* by Henry Lemoine (1786–1854) and Gustave Carulli (1801–1876), reedited in 1910 by Albert Lavignac (1846–1916), he too a professor at the Conservatoire.

In the famous *Méthode pour Flûte* by Taffanel and Gaubert (1923/1958), we find a discussion that considers this analogy of language with music further by addressing the question of breathing and punctuation:

> In music, as in speech, a breath is not taken at every punctuation mark. It is often preferable, although there may be a rest, to make only a break in the sound and not to breath. It is necessary, even in the absence of a breath (omitted perhaps by the composers negligence or by simplified writing) to know how to distinguish between the end of a part of a phrase that requires only a break in sound and that which requires a breath. (1923/1958, ii. 184)

Taffanel and Gaubert open by explaining three kinds of breathings—the same concept as described by Fleury (1925)—which in this context could be understood as punctuation using the marks **, ; :** for example:

> The intake of breath can be deep, medium or shallow. The first is used when the phrase is long and requires great intensity; it is obtained by the fullest possible expansion of the lungs. A medium breath, the most common, requires hardly more air than normal. Lastly, the third or shallow breath is, so to speak, a reinforcement to fill up a small space in the lungs between two segments of a phrase. It is also used for a slight break in a musical sentence. It is essential to proportion the volume of air contained in the lungs to the length or intensity of the phrase, remembering that the lower notes use more breath than the higher ones […] It is

> advisable to take a breath at all the opportunities offered by a subdivision of a musical phrase. The performer will then find the lungs working easily, approaching the normal movement. (1923/1958, i. 52)

The same authors continue in the chapter 'Du Style' with a discussion of musical expression and interpretation in a manner that all but sums up the French flute tradition around 1900:

> The breath is the soul of the flute, and the culminating point in the art of playing. The disciplined breath must be a docile agent, now supple, now powerful, which the flautist should be able to govern with the same dexterity as that with which violinists wields his bow. It is the motive force behind the sound and the spirit that animates it, gives it life and becomes a voice capable of expressing all the emotions. The lips, the tongue, the fingers are only its servants; it is by the breath alone that the artist can communicate to the world outside the most exclusive nuances, the thousand inflexions of the music with its infinite variety. (Taffanel and Gaubert, 1923/1958, ii. 185)

It is interesting to see how Taffanel and Gaubert recognise flautists' breathing to be a tool for musical expression, yet at the same time they do not bother much with physiological explanations of breathing technique. Their observation that flautists' breathing and violinists' bowing techniques are comparable is also telling. Bowing techniques have been used a metaphor for flute-playing since at least the eighteenth century in France, and indeed for singing, with examples of the latter to be found in *L'Art du chant* by Bérard published 1755 (Verschaeve, 1997). The discussion found in Taffanel and Gaubert's flute method indicates that there was a tradition of understanding breathing as the artistic expression of phrasing, which used metaphors and techniques from punctuation in flute methods such as Hugot and Wunderlich (1804/2005), Wunderlich (*c.*1812/2005), Drouet (*c.*1827/2005), Walckiers (1829/2005), Bretonnière (1840/2005), Tulou (1851/2005), Gattermann (1861/2005), Altès (1880; 1906; 1956; 1979), Devienne-Gaubert (1909), and Taffanel and Gaubert (1923/1958) (see Appendix V).

On *diminuer et augmenter les sons*

> En peinture, les nuances sont la gradation dans la couleur; en musique, elles sont la gradation dans le son.
>
> Rougnon, Principes de la musique

Rougnon describes nuances in a musical context in his 'Principes de la musique' (1925), comparing different shades of colour in a painting with how musical sounds have different degrees of intensity and volume. He continues by stating that it is evident that there are different degrees of sound between a strong forte and a weaker sound. It is the character, shape, expressive feeling, and colours of the musical phrase that decide these different degrees of strength or weakness, and the performer has to find a concordance between character, shape, emotion, and colour:

> Il est évident que dans la nuance d'une sonorité *forte* et dans celle d'une sonorité *faible*, il y a de nombreux degrés de force et de faiblesse. Ce sont le caractère, la forme, le sentiment expressif et le coloris des phrases musicales pour lesquelles ils sont employés, qui devront faire interpréter ces divers degrés de force ou de faiblesse sonores d'une manière parfaitement concordante avec ce caractère, cette forme, ce sentiment et ce coloris. (1925, 335)

This recognition of the different degrees of musical sound has a long history. A well-known, early eighteenth-century example concerning the necessity of skills to gradually change the intensity of sound is found in *Observations on the Florid Song: or, Sentiments on the Ancient and Modern singers* (1723/1743) by Pier Francesco Tosi (*c.*1653–1732). Tosi was an Italian castrato singer and composer who for many years was active in London, where in 1727 he cofounded the Academy of Ancient Music, where he taught alongside Francesco Geminiani (1787–1762), Johann Christoph Pepusch (1667–1752), Jean-Baptiste Loeillet (1680–1730), and many others. Tosi's singing method is today an important source on the teaching of singing technique, aesthetics, and performance practice in the early eighteenth century. In it, Tosi remarks on the importance of practicing *sons filés*, or, as it is called in Italian, *messa di voce*:

> teach the Art to put forth the Voice, which consists in letting it swell by Degrees from the softest *Piano* to the loudest Forte, and from thence with the same Art return from the *Forte* to the *Piano*. A beautiful *Messa di Voce*, from a Singer that uses it sparingly, and only on the open Vowels, can never fail of having an exquisite Effect […] [of] the Nightingale, who was the Origin of it. (1723/1743, 27–8)

Johann Joachim Quantz (1697-1773) describes in his *Versuch einer Anweisung die Flöte traversière zu Spielen* (1752/1983) how to perform a *messa di voce* in a manner similarly to Tosi. Here is explained that a long note should be started with a soft and gentle attack with the tongue using very little air producing a rather soft sound, then that the sound should increase towards the middle of the note and then gradually decrease to its end:

> Hat man eine lange Note entweder von einem halben oder ganzen Tacte zu halten, welche die Italiener messa di voce nennen; so muß man dieselbe vors erste mit der Zunge weich anstoßen, und fast nur hauchen; alsdenn ganz piano anfangen, die Stärke des Tones bis in die Mitte der Note wachsen lassen; und von da eben wieder so abnehmen, bis das Ende der Note […] (1752/1983, XIV: §10, 140)

Domenico Corri (1746–1825) was an Italian singer, singing teacher, and composer who for many years was active in Edinburgh and London. In 1810 his *The Singer's Preceptor, or Corri's Treatise on Vocal Music* was published in London, an interesting treatise that offers descriptions of musical phrasing and language that correspond to Atys's views (1763) on *ponctuation musicale* and phrasing:

> A Phrase in Music is like a sentence in Language, with the difference, that one word will not form a sentence, but one Note can form a Phrase in Music. (*c.*1810, 65)

In terms of phrasing, Corri explains that *sons filés* is the tool of choice for phrasing while focusing on the intention and direction of the phrase, being far superior to the simple differences between singing or playing loudly and softly. Corri highlights how different nuances can be used in phrasing and expression (Ex. 8). These exercises and the approach to controlling the direction of a phrase are inspiring, and are useful for any flautist practising nuances and *sons filés* on a one-keyed traverso or Boehm flute.



Example 8 Corri's example on how nuances and *sons filés* are strongly linked to phrasing while focusing on the *direction* of the phrase (*c.*1810, 65).

A typical explanation of how to practice *sons filés* within the tradition of *bel canto* is found in—*Nouvelle Méthode de Chant* (*c.*1853)—by the French opera singer Laure Cinti-Damoreau (1801-1863). In her heydays she was singing at the Paris Opera and Opera Comique and premiered leading roles in operas by Rossini, Aubert and Meyerbeer. In the years 1833-1856 she taught at the Conservatoire in Paris, during the same period when flautist Tulou taught at this institution. The manner Cinti-Damoreau explains the practice of *sons filés* is initially to start a note with a soft piano and gradually increase to fortissimo and then return to pianissimo, and vice versa, which in turn develops important skills to directly start a note forte or piano with a good intonation:

> La voix sachant ainsi s'émettre purement et avec facilité sur ce qu'on appelle des *sons filés*, les attaquant d'abord *piano*, pour les enfler progressivement jusqu'au *fortissimo*, et les ramenant peu à peu au *pp*, on devra s'attacher à attaquer les mêmes sont filés *fortissimo* d'abord pour les diminuer, et le contraire, c'est-à-dire *pianissimo*, pour arriver au *FF*. Plus tard on pourra prendre chaque note *forte* ou *piano*, la quittant sitôt l'émission faite. Enfin, on variera à l'infini ces effets de pose de voix, pour acquérir une grande sûreté d'intonation. (*c.*1853, 6)

A classic *sons filés* exercise for the flute is found in *Souplesse des sons graves* (Ex. 9) in *De la Sonorité* (1934) by Moyse. These exercises, practised with the example from Corri and a strong feeling for the direction of the phrase, will improve any flautist's ability to apply different nuances intuitively as tools for phrasing and expression, and not exclusively for playing loud or soft.



Example 9 The beginning of *Souplesse des sons graves* from *De la Sonorité* (1934, 10).

Francesco Geminiani was an Italian violin virtuoso and a prolific composer who spent much of his career working as a concertmaster in Lucca, Naples, and London, where he played with Handel. Geminiani also wrote an important violin method—*Art of Playing the Violin* (1751)—that today is considered one of the most important sources concerning Italian violin-playing and performance practice from the first part of the eighteenth century.

In his eighteenth example in the *Art of Playing the Violin*, Geminiani writes about different 'Ornaments of Expression', which are essential if one is demonstrate good taste in one's playing. Among the various ornaments are piano and forte, including crescendo and diminuendo:

> (7th and 8th) Of SWELLING and SOFTENING the SOUND
> These two Elements may be used after each other; they produce great Beauty and Variety in the Melody, and employ'd alternately, they are proper for any Expression or Measure.
>
> 7th Swelling the sound  8th Diminishing the sound 
>
> (9th and 10th) Of PIANO and FORTE
> They are both extremely necessary to express the Intention of the Melody; and as all good Musick should be composed in Imitation of a Discourse, these two Ornaments are designed to produce the same Effects that an Orator does by raising and falling his Voice. (1751, 7)

Geminiani was one of the first to introduce marks that indicated where the sound should swell or soften, in an early instance of marking crescendos and diminuendos (1751, 6) (Ex. 10). This is interesting in the present context, because Geminiani was a contemporary of Atys's, who himself used much the same marks for gradual changes of nuance in *Six Sonates en Duo* (1760).

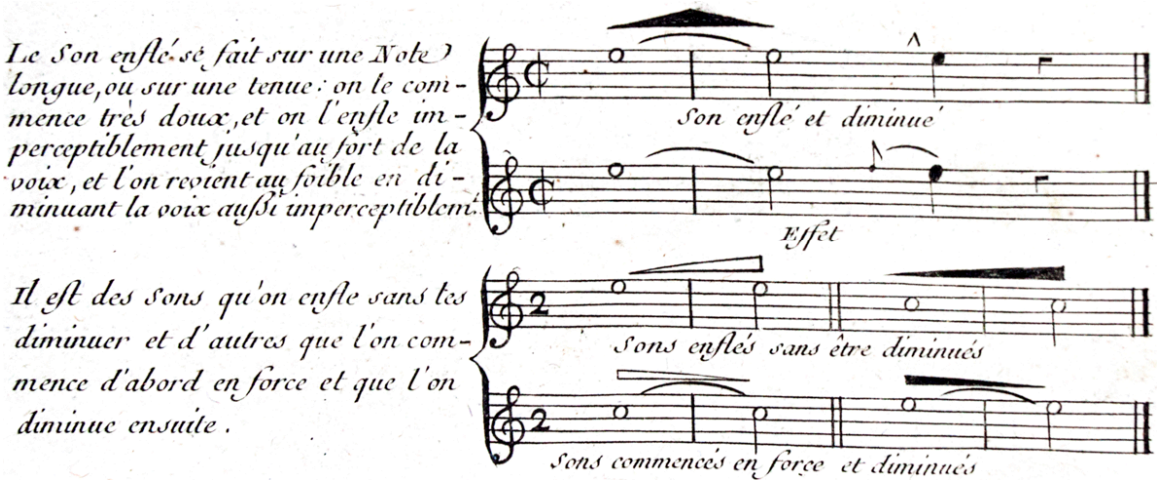


Example 10 Composition IX *Andante moderato* in *Art of Playing the Violin* by Geminiani (1751, 46), showing where to use the ornament *swelling the sound*, which is useful on the flute when connecting the musical context with the technique of playing nuances.

Interestingly, further important sources—apart from singing and instrumental methods—on how to practise and develop nuances and *sons filés* are found in the methods and exercise books about solfège: Levesque and Bêche (*c.*1780), Rodolph (1730–1812), Crescentini (1762–1846), Paër (1771–1839), Garaudé (1779–1852), Panseron (1796–1859), to Lavignac. In the French tradition, there was a series of teachers who had taught solfège at the Paris Conservatoire, from Rodolph (1798–1802), Garaudé (1816–1841), and Panseron (1824–1859) to Rougnon (1873–1921) and Lavignac (1875–1915), who together spanned the period from the late eighteenth century to the early twentieth century.

In the section *Agréments du Chant* in *Solfèges d'Italie* (c.1780) by Levesque and Bêche there are interesting examples about *sons filés*. It is explained that *sons filés* are used on long notes. *Sons filés* should be started very softly and gradually be augmented to a strong voice, then brought back through diminuendo to a very soft voice. A second example is given showing notes performed

with a crescendo without diminuendo and vice versa (Ex. 11a), a third example shows a tune and places for *sons filés* (Ex. 11b).



Example 11a In *Solfèges d'Italie* (*c.*1780) by Levesque and Bêche and explanation on *sons filés* is found in the section *Agrémens du Chant* showing that this technique was considered as an important ornament.

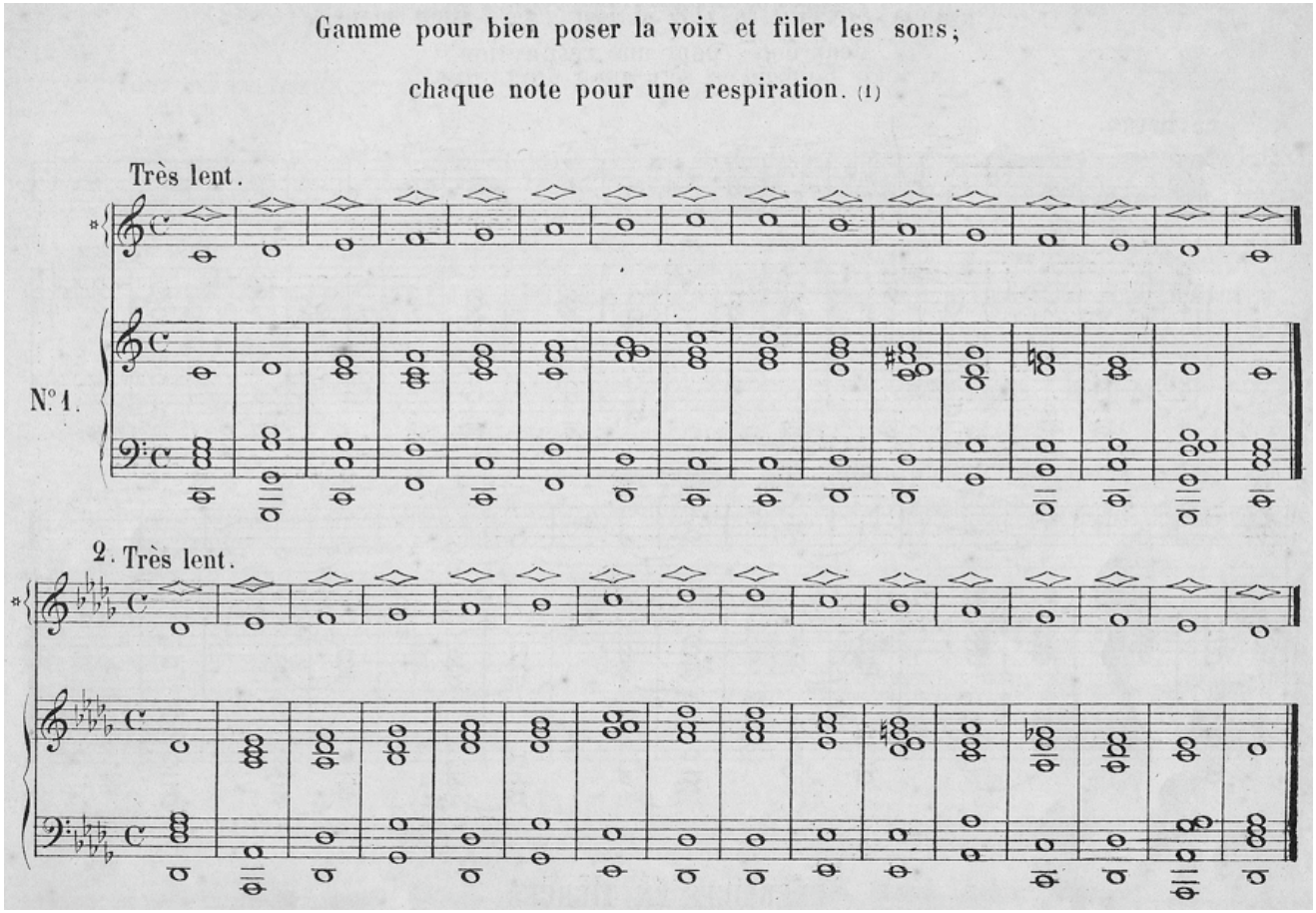


Example 11b In *Solfèges d'Italie* (c.1780) by Levesque and Bêche showing where to employ *sons filés* in a simple tune.

The books of solfège exercises were written to be sung, and generally have either a harpsichord or a piano accompaniment. Practising these exercises—mostly variations on scales and arpeggios—together with the rudiments of harmony will instil a sense of good intonation and phrasing. There are advantages when playing these sorts of exercises on instruments such as the flute that have fluctuations in intonation—caused by its specific construction and different nuances—to practising together with a keyboard instrument. One typical example of this sort of solfège exercise is found in the *ABC Musical* (*c.*1840) by Auguste Mathieu Panseron, who was a professor of both singing and solfège at the Paris Conservatoire. In his book—which was translated into several languages and remained in print into the twentieth century—we find typical comments on the importance of practising *sons filés* and nuances. He explains that once a student can sing with an even voice, then skills for achieving different nuances must be developed, and he describes how to set about it. Usually this is practised by going from weak to strong and from strong to weak, on the same note, in what is called *filer des son*, which must be practiced with absolute care:

> Quand on sait chanter des sons égaux, on doit chercher ensuite à les nuancer. On commence habituellement du faible au fort et du fort au faible, sur le même son. Voici ce que l'on nomme filer des sons: une telle étude doit être faite avec beaucoup de soins. (*c.*1840, 108)

Panseron provides some basic but efficient exercises based on simple major scales together with an accompaniment (Ex. 12). The idea of playing scales like this corresponds perfectly to what is shown by Devienne in, for example, *Méthode pour Flûte* by Devienne and its many editions (*c.*1794/1820/1835/1909) as well as in *Die Kunst des Flötenspiels* (1844) by Anton Bernhard Fürstenau (1792–1852), or in many other flute methods. A similar example of practising nuances and *sons filés*—or *messa di voce*—with a piano accompaniment is also found in the flute method by Fürstenau.



Example 12 This simple voice exercise practising *sons filés* can be played on the flute with excellent results, and transposed from the lowest to the highest register including all keys. (Panseron, *c.*1840, 109).

The Italian composer Ferdinando Paër (1771–1839) and his *Vingt-quatre exercices pour voix de Soprano ou Tenore contenant Gammes varies & Solfèges* (*c.*1830) is an example of typical solfège exercises based on scales and with an accompaniment (Ex. 13).



Example 13 *Vingt-quatre exercices pour voix de Soprano ou Tenore contenant Gammes varies & Solfèges* by Paër (*c.*1830), the first six bars of Exercise 2. These scale exercises can be played on the flute with good results.

Such exercises, although intended for the voice, are excellent practice for a flute or any other instrument. In the *Avertissement*, Paër explains that regular practice using his scale exercises will develop flexibility and roundness even when the voice is somewhat harsh and inflexible. Furthermore it will bring stability to voices that—because of their lightness—rush too much in roulades and cadenzas:

> Ce que l'on peut assurer; c'est que l'usage constant de ces gammes développera les voix dures ou peu fléxible, et rendra dociles celles qui, par leur légèreté, précipitent, en s'emportant, les roulades et les Cadences. (Paër, *c.*1830, ii)

More melodic exercises are found in—*Recueil d'Exercises Pour la Vocalisation Musicale avec un Discours préliminaire* (*c.*1798)—and—*Vingt-cinq Nouvelles Vocalises ou Etudes de l'Art de Chant Œuvre 11* (*c.*1818-23)—by the earlier mentioned Italian castrato Crescentini, with exercises meant to be sung as a vocalise on the vowel A, but, as with Corri, Panseron, and Paër, can be practised with excellent results on any instrument (Ex. 14, 15).



Example 14 An example of general phrasing, in which Crescentini shows how to use crescendo and diminuendo in melodies as a means of expression (*c.*1798, 9).

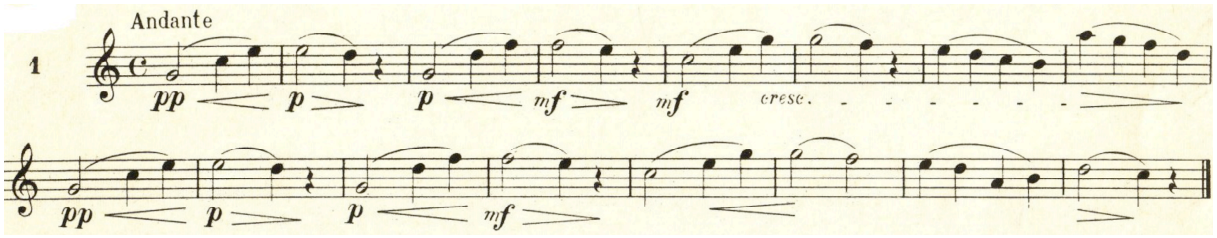


Example 15 Vocalise 1 in *Vingt-cinq Nouvelles Vocalises ou Etudes de l'Art de Chant Œuvre 11* (*c.*1818-23) by Crescentini and edited by Garaudé. According to Garaudé Crescentini's teaching and the practice of vocalises aimed to develop singing to be supple as oil—*il canto deve essere olio*—. (3)

In the introduction to his exercises, Crescentini writes that singing must imitate speech, which awakens different passions. If the singer can communicate the proper character and emotion of the music in question, this will be possible even with simple vocalisation:

> Le chant doit imiter le discours; célui-ci éveille en nous différentes passions, selon les tableaux, qu'il nous présente, et selon la vigueur des expressions. Si le chanteur devient capable de donner l'énergie convenable aux différens caractères de musique qu'il aura à exécuter, s'il entre dans leur esprit, et observe tous les préceptes, qui viennent d'être annoncés sur le sens et l'expression, il sera en état de produire avec la simple vocalisation même, tous les différens effets qui la musique est capable d'inspirer. (*c.*1798, 5)

This brings us to the many instrumental exercise books and collections of tunes designed to develop the ability to phrase. For the flute there have been many examples since the eighteenth century, with *L'art de phraser sur la flûte* (*c.*1850) by Jules Demersseman (1833–1866) and *Vingt-quatre petites études mélodiques* (1932) by Moyse being broadly representative (Ex. 16).



Example 16 The first melody in *Vingt-quatre petites études mélodiques* by Moyse (1932). If practised while bearing in mind Corri's emphasis on the importance of direction in phrasing, and Crescentini's reminder that the simplest vocalise can awaken strong emotions, this can be an inspiring way to develop flautistic skills. Observe the similarity between the two first bars in Moyse's exercise with how breathing and phrasing is explained in *Méthode pour Flûte* (1804) by Hugot and Wunderlich (Ex. 5).

On flute-playing and *sons filés*

Sans nuances la musique serait incolore.

Balleron, Méthode pour Flûte

The importance of practising *sons filés* is a theme that runs through all the flute methods and texts about flute-playing and learning since the eighteenth century (see Appendix VI). Interesting examples are found in Quantz (1752), Atys (1758), Gunn (*c.*1793), Devienne (*c.*1794), Kummer (*c.*1850), Boehm (1871), Altès (1880), Balleron (1895), Fleury (1925), Moyse (1932; 1934; 1964/1974), Scheck (1975), Rampal (1978), Galway (1982), Debost (1996), and Powell (2002). When it comes to *sons filés* it has long been recognised that flautists need good breath control, because different nuances directly impact both tone colour and intonation.

In Atys's *Méthode pour Flûte* (1758)—which as a complete work is believed lost—there were technical explanations of how to play *sons filés*. In the announcement and article in the *Mercure de France* in May 1758 about Atys's flute method, a longer quote from this lost text explains how to practise *sons filés*. Atys's opinion was that when the flautist is able to produce the first sounds on the flute, next step is to start practising different nuances of sound: the middle of the note should be stronger than its beginning and end, which is easily done by relaxing and tightening the lips gradually. By being released naturally, the hold-back air will produce a stronger and louder sound. To check embouchure control at the beginning of the note, one could play the flute with a lit candle near one's mouth. If the flame flickers, the jet of air is too strong:

> Quand on est parvenu à faire parler la flûte, il faut appuyer sur le son par degré, du sorte que le milieu de ce son soit plus enflé que le commencement & la fin; ce qui se fait aisément en lâchant les levres & les serrant par gradation. Le vent qui se trouve resserré, sort avec plus de force, & grossit naturellement le son. Pour régler votre embouchure dans le commencement, soufflez dans la flûte vis à-une chandelle allumée; si la chandelle varie, la flûte n'est pas bien embouchée. (1758, 172–3)

The French flautist Louis Fleury (1878–1926)—who had studied with Taffanel at the Paris Conservatoire—wrote a long article on 'La Flûte' in Lavignac's *Encyclopédie de la Musique* (1925), which according to Fleury was based on notes taken by Taffanel for a planned book on the flute. In that article and a chapter on 'L'Art du flûtiste', Fleury discusses various aspects of flute technique. He explains that, ideally, all air blown into the flute should generate sound, but that it is almost impossible to reach such perfection, because a certain amount of air is always lost in the air passage. He suggests two methods in order to develop air control while playing: using a mirror

held up close in front of the embouchure, and the same thing but with a lit candle instead of a mirror. Fleury gives the same explanation as Atys about how to use a lit candle in order to control the flow of air: if the flautist can play without misting the mirror or making the flame flicker, a maximum of efficiency has been reached. Accordingly, this exercise is useful for the development of the flute sound:

> L'émission idéale consisterait à utiliser entièrement le souffle projeté dans l'embouchure, mais il est à peu près impossible d'arriver à cette absolue perfection. Une certaine quantité d'air se perd toujours durant le passage de souffle. On en fera remarque en se plaçant devant un miroir ou une bougie allumée, placés très près de l'embouchure, face à l'exécutant. Le flûtiste qui parviendrait à jouer sans tenir la glace, ou sans faire vaciller la flamme de la bougie, aurait atteint *le maximum de rendement*. Un tel exercice peut servir à l'amélioration de l'émission. (1925, 1523)

Above described techniques formulated by Atys and Fleury for the development and control of the air flow influence as well the resonance of the flute sound. They resemble techniques used by singers such as 'inhalare la voce ma cantare davanti' (inhale the voice but sing forwards) and aiming for a warm resonant voice. Swedish Flautist Gustaf Widegren (1812–?) mentions a technique used by his flute teacher Jean Baptiste Sauvlet (1841–?) who in his turn probably had learned it in Paris during studies with Louis Dorus (1812-1896). Dorus was the first flute professor at the Paris Conservatoire to introduce the Boehm flute in 1860 and Taffanel was one of his students. Widegren describes this technique thouroughly. The flautist should enlarge the mouth and throat cavities while placing the root of the tongue in a deep position in the throat, aiming for a resonant, consistent, brilliant and almost metallic flute sound with a minimum of production noise:

> likasom *suga tungans bakre del* (tung-roten) så långt tillbaka mot swalget som ske kan utan för stor ansträngning. Äfwen detta sätt tillhörde B. Sauvlet's method och han anwände densamma *alltid*. Detta är just icke swårt att efter hand tillegna sig, men kännes i början wara ansträngande. Man märker straxt, och äfwen om det kan göras endast matt och ofullkomligt, att flöjt-tonen deraf får fasthet och en wiss metall-klang, utan bi-ljud. (Widegren 1885/2014, 18-19)

Other examples on how to develop the resonance of the flute sound while using the mouth and throat cavities are given by Quantz (1752), Tromlitz (1791), Le Roy (1966), Scheck (1975), Rampal (1978), Richter (1986), Dick (1986), and Ljungar-Chapelon (1990). Mentioned techniques and references can be summarized by 'blow to warm' i.e. admonition systematically taught at the Paris Conservatoire by flautits and professor Marion to his students for the development of expressivity, roundness, resonance and evenness of the flute sound (Ljungar-Chapelon, 2008).

As every flautist knows, there is a strong correlation between good intonation, nuance, sound colour, and *sons filés*. In another section—'La justesse'—in the 'L'Art du flûtiste', Fleury comments on intonation and embouchure in a manner reminiscent of Atys, and his explanation of the adjustments that can easily be made to intonation by relaxing or tightening the lips gradually for *sons filés*. As he observes, greater or less tightness of the lips in combination with a smaller or larger opening can shift any note a semitone up or down. For the poor player this is inconvenient, but for the skilful flautist it is a great advantage, because with the help of only the lips it is possible to obtain the correct intonation. Fleury's conclusion is that a serious study of the flute is only possible once one has understood that (*a*) pitch rises while tightening the lips, and flattens while relaxing the lips, and (*b*) pitch always rises when uncovering the embouchure hole of the mouthpiece, and flattens when covering it:

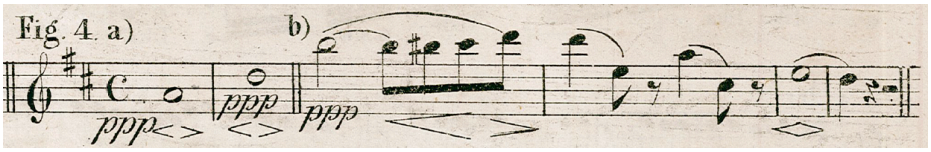
> sur la même note, par le moyen de plus ou moins pression des lèvres et de l'ouverture plus ou moins grande de l'embouchure, une inflexion qui va au moins jusqu'à un ¼ de ton en chaque sens.

> Pour les mauvais exécutants, ceci peut passer pour un inconvénient; pour les bons, c'est un grand avantage, car ils peuvent, par le seul moyen des lèvres, arriver à la justesse absolue. […] La double particularité suivante est à la base de toute sérieuse étude de la flûte.
> (A) Les vibrations augmentent sous la plus forte pression des lèvres et, inversement, diminuent par leur relâchement.
> (B) Elles augmentent également lorsque le flûtiste découvre l'embouchure et, inversement, diminuent lorsque l'embouchure est *rentrée*. […] (1925, 1523–4)

Evidently, as shown by this comparison between the explanations of basic techniques such as *sons filés*, nuance, and intonation, as formulated by Atys for the one-keyed traverso of the eighteenth century and by Fleury for the Boehm flute, the similarities are far greater than the differences.

In relation to *sons filés* and how to start a note as softly as possible, Atys and Fleury both suggest practising with a lighted candle to check the amount of air expelled. The more controlled the flow of air, the less the flame will flicker, and it is also a very simple way to make the flautist conscious of how little air is needed. The same issues are raised when discussing articulation, of course, and the German flautist Kaspar Kummer (1795–1870) comments on this in *Der einfache und besonders der Doppel-Zungstoss bei dem Flötenspiel durch instructive Notenbeispiele mit erklärendem Text. Opus 105* (*c.*1850). Kummer writes that a good effect can be achieved by starting a note by playing very softly, barely letting the air pass through the lips and without using the tongue, which he marks with the letter **H** (Exx. 17a, 17b):

> Auch bei Fig. 3 werden die Töne zuweilen nur angehaucht, und es macht mitunter gute Wirkung wenn man einen Ton Harmonica-artig durch leises Anströmen der Luft, pianissimo, entstehen lässt, z. B. Fig. 4. (4) […] Sehr gelind durch **Ta** oder durch bloses Hauchen anzugeben. In der Folge soll dieser Fall mit dem Buchstaben **H** bezeichnet werden. (11)



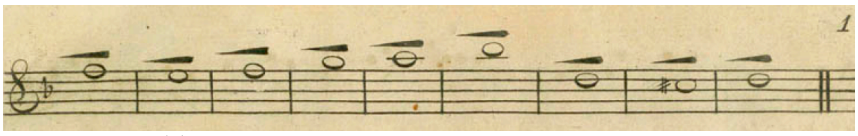
Example 17a Examples of *sons filés* in *Der einfache und besonders der Doppel-Zungstoss bei dem Flötenspiel* (*c.*1850, 7).



Example 17b Notes marked with **H** are played very softly and without the tongue, while barely letting the air pass through the lips (*c.*1850, 14).

An interesting example on how to use the practice of *sons filés* is found in *Idea dell'articolare rappresentata nelle sei sonate da traversiere solo* (1753/*c.*1757) and the first sonata by the Danish-German flute playing *Dilettante* Joachim von Moldenit (*c.*1708-*c.*1773). Here the flute playing composer has shown how each note in a phrase can be practiced while starting them softly and then making a crescendo, probably aiming for the flexibility of the embouchure and at the same time develop a fuller flute sound and good intonation (Ex. 18). This variation on the practice of *sons filés* resembles the manner how Moyse suggest the practice of *Ampleur du Son* in *De la Sonorité* (1934, 23). In spite of that Moldenit was severely criticized in his life time because his flute sonatas uses notes out of the reach of the traverso (Marpurg, 1754-55, i, 68-70; 1758, iv, 153-191), his suggestion on how to practice each note in a phrase has some interest because he had studied the flute with famous flautists such as Quantz, Michel Blavet (1700-1768) and Pierre Gabriel Buffardin (1690-1768) (Marpurg, 1758, iv, 153). Maybe his flute teachers suggested this

manner of practicing the sound, and if yes, this is then an interesting aspect of eighteenth century flute teaching.



Example 18 The first nine notes marked with a crescendo from the first phrase in the D-minor sonata by Moldenit (1753/*c.*1757, 1).

A similar and efficient method of practicing a tune by first separately practicing each note with *sons filés* so as to develop flexibility and good intonation is to be found in *Nouvelle Méthode de Chant* (*c.*1853) by Cinti-Damoreau (Ex. 19).

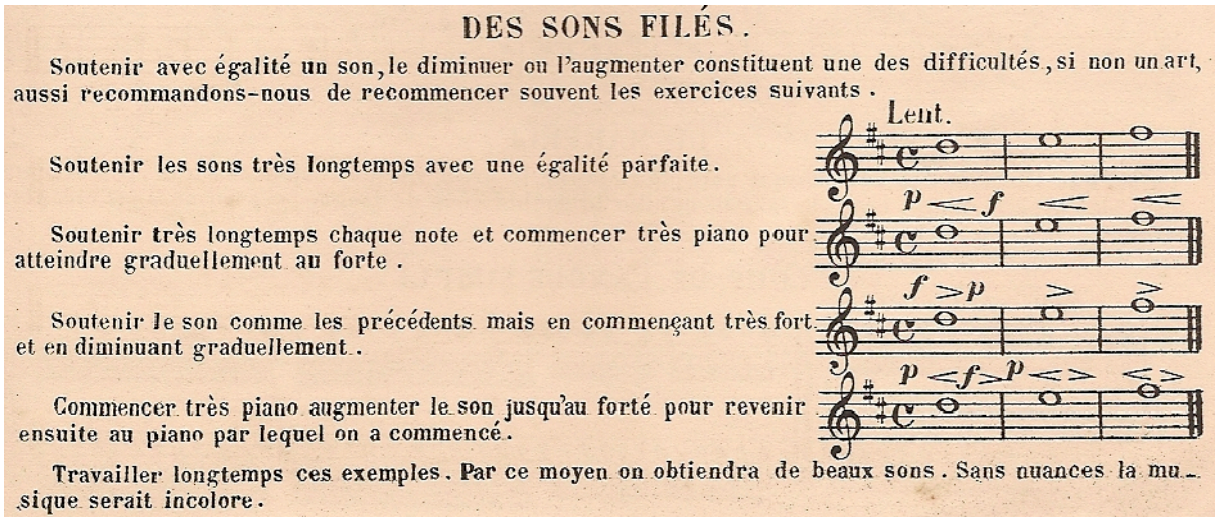


Example 19 The first exercise for *sons filés* with ten variations from *Nouvelle Méthode de Chant* (*c.*1853) by Cinti-Damoreau, which are well suited to practice on the flute in all keys and octaves.

A typical late nineteenth-century example of how to practise *sons filés* is found in the *Méthode pour Flûte* (1895) by Louis Balleron (1869–1916), who had studied with Altès at the Paris Conservatoire and where he was awarded Première prix in 1891. Later he was the principal flute of the Opéra-Comique (1900–1914), the Orchestre Colonne, and Orchestra of the Republican Guard. What makes Balleron's suggestions interesting is that his flute method is intended for old-system flutes with one to ten keys, including the Boehm flute. This suggests that the techniques of *sons filés* were considered equally applicable for all these flutes. Balleron explains that it is not easy to sustain long notes and gradually diminuendo and crescendo while maintaining an evenness of sound. He considers it an art in itself, achieved only after frequent practice following four steps:

(*i*) Play a sustained note with perfect evenness and with the same nuance.
(*ii*) Sustain every note and start very softly, gradually building up to forte.
(*iii*) Sustain the sound as previously, but start very loud and gradually diminuendo.
(*iv*) Start very softly, build up to loud, and then return gradually to the starting nuance.

Balleron concludes that these examples should be worked on for a long time, and that this practice is a sure way of developing a beautiful sound, for without nuances the music will be colourless (Ex. 20).



Example 20 Suggestions for how to practice *sons filés* in *Méthode pour Flûte* by Balleron (1895, 17).

6
Examples of punctuation from music theory, aesthetics, instrumental methods, and flute music

The question of how punctuation has been presented in a musical context is perhaps most easily answered with concrete examples, and to that end the use of punctuation by important composers, theorists, instrumental virtuosi, and pedagogues is the theme here. Covering a period from the early eighteenth century to the late twentieth century, works by Mattheson, Schultz, Türk, Kalkbrenner, Beriot, Boehm are discussed alongside excerpts from compositions by Blavet, Debussy, Takemitsu, and Ferneyhough. Each has either discussed or used conventional punctuation marks, or has invented their own marks for musical punctuation, or 'timing' as musicians today would have it. The lasting impression is of a long-standing debate in professional circles about the relationship between language and music, and how musical expression and interpretation variously relate to the use of punctuation marks in written music. (For a complete list on all the marks discussed, see Appendix VII).

Examples from music theory and aesthetics

Johann Mattheson (1681–1764)

Mattheson was a German composer and music theorist from Hamburg. In his most famous texts—*Das Neu-Eröffnete Orchester* (1713/1993) and *Der vollkommene Capellmeister* (1739/1954)—he discusses music theory, performance, and the relationship between rhetoric and music. Mattheson's ideas have had an increasing influence on modern performance practices of eighteenth-century music, with *Der vollkommene Capellmeister* often considered his most important contribution. However, it is his *Kern melodischer Wissenschaft* (1737) that Mattheson is more explicit on the relationship between music and punctuation. In long fifth chapter—'Fünftes Haupt-Stück Von den Einschnitten der Klang-Rede'—he develops his ideas of how to apply punctuation taken from written and spoken language to music, and using the conventional punctuation marks **, ; : . ! ?** he refers to poems and book excerpts to show how these marks are used, and then how to 'transcribe' them into a musical context.

In *Der vollkommene Capellmeister* there is some discussion of how to play melodies while remaining true to their character, accents, periods, stressed notes, and phrasing (ii. ch. 13, §82–84, 324–5; For the original text, see Appendix VIII). Mattheson uses a minuet as an example of how punctuation could be used, probably because of its simple, clear structure (Ex. 21)—Atys (1763), after all, also used a minuet to give examples of punctuation. The conventional punctuations marks used by Mattheson are the comma **,** the colon **:** and the semicolon **;** , while the asterisk ***** is used to mark the stress. In addition, Mattheson uses two marks of his own—**(·̈)** for the final note in a phrase, **ʊ** for the final note of a piece—while geometric proportions are marked with a cross **+** .



Example 21 Mattheson's example of punctuation in *Der vollkommene Capellmeister* (1739/1954, 324).

Johann Georg Sulzer (1720–1779) and Johann Abraham Peter Schultz (1747–1800)

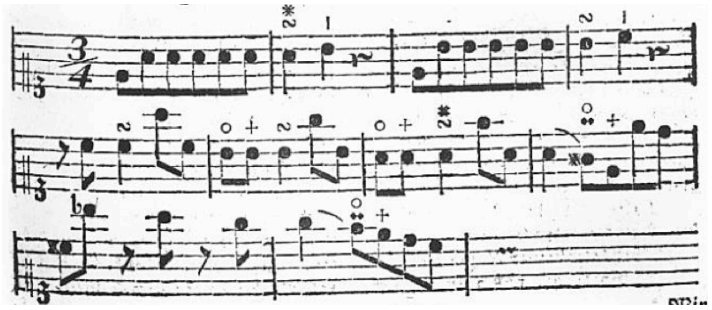
Sulzer was a Swiss theologian and Enlightenment philosopher. His most important work is *Allgemeine Theorie der Schönen Künste* (1779), the first encyclopaedia in German language to discuss aesthetics and the various arts, including music. An important model for Sulzer was the famous *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers* (1751–1772) by Denis Diderot (1713–1784). The German kapellmeister, composer, and theoretician Johann Abraham Peter Schultz, whose career took him to Berlin, Rheinsberg, and Copenhagen, wrote the articles on music theory in Sulzer's *Allgemeine Theorie*. Schultz's most important teacher was Johann Kirnberger (1721–1783) in Berlin, who in turn had been one of Johann Sebastian Bach's pupils in Leipzig.

In *Allgemeine Theorie*, the word *Vortrag* (delivery) is defined using an interesting discussion of musical phrasing, where Schultz uses the term *Einschnitt* (caesura). Here Schultz introduces the mark **+** for the beginning of a phrase, and **o** for the end of a phrase (Ex. 22) (For the original text, see Appendix IX).



Example 22 Schultz shows how to use the signs **+** for the beginning of phrases, and **O** for the end of phrases (421).

Schultz continues by arguing that for the final note it would be better to use the mark **|** over the note, as various composers have done. In an example taken from a Bach sonata, Schultz uses all three marks **+ o |** to describe a changeable character, including imagination or fantasy inspired by singing (Ex. 23).



Example 23 Schultz's use of the three signs **+ O |** (597).

Examples from instrumental methods

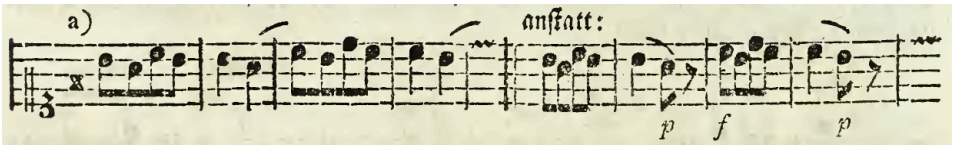
Daniel Gottlob Türk (1750–1813)

Daniel Gottlob Türk was a German composer, organist, and teacher who was active during the second part of the eighteenth century, and a contemporary of Schultz's. In 1779, Türk was appointed the director of music at the University of Halle, and 1808 he was awarded a prestigious honorary doctorate there. In his youth he studied with the organist and composer Gottfried August Homilius (1714–1785), who had been a student of Johann Sebastian Bach.

In Türk's *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende mit kritischen Anmerkungen* (1789), he gives over an entire chapter, 'Von der musikalischen Interpunktion', to the relationship between punctuation and music. Initially, he compares musical performance with speech, pointing out that incorrect pronunciation and punctuation makes speech difficult or even impossible to understand, and the same counts for phrasing in music. He notes that in relation to the teaching and art of piano-playing, he cannot recall having found any mention of musical punctuation before. He considers musical punctuation an important matter, which is why he wants to develop his ideas on the subject (For the original text, see Appendix X):

> Da ich mich nicht erinnere, in einer Anweisung zum Klavierspielen etwas über die musikalische Interpunktion und den daraus hergeleiteten Vortrag gelesen zu haben: so will ich diesen für den praktischen Musiker so wichtigen Gegenstand hier etwas ausführlicher abhandeln; überzeugt, daß die folgenden Bemerkungen einigen Einfluss auf den (logisch) richtigen Vortrag haben können. (Türk, 1789, 340)

To make his point about the connection between speech and musical phrasing, Türk gives a four-bar example of incorrect phrasing, followed by the same bars phrased in an appropriate manner using conventional musical notation (Ex. 24):



Example 24 Incorrect (a), and correct (*anstatt*) phrasing according to Türk (340).

Türk discusses how conventional punctuation marks can be used for musical phrasing; how phrases can be separated with a point **.** , how musical rhythm can be compared with the shorter parts of a sentence, and how to use colons **:** and semicolons **;** as musical marks. He continues by proposing that the shortest *Einschnitt* or caesura can be marked with a comma **,** . In short, Türk describes the use of conventional punctuation marks in much the same manner as Atys (1763). Finally, Türk introduces the mark **//** which should be used in musical phrases where there are no pauses (Ex. 25), and he argues that composers could very well mark where phrases start and end by using conventional notation (Ex. 26).



Example 25 How to use the sign **//** (342).



Example 26 Türk shows how some composers indicate where phrases start and end by using conventional notation (342).

Friedrich Wilhelm Michael Kalkbrenner (1785–1849)

Kalkbrenner was of German origin, born in Kassel. An influential piano virtuoso, composer, and pedagogue, he started to study the piano with his father, continued in Naples in 1796, and finally went to the Conservatoire in Paris at the age of only thirteen. In 1803 he moved to Vienna to complete his studies, having being inspired by the virtuosity of Muzio Clementi (1752–1832). Kalkbrenner toured Europe as a piano virtuoso before settling for several years in London (1814–1823). He then moved back to Paris in 1825, where he lived out his life.

Kalkbrenner was a prolific composer of piano music, including his famous *Anweisung das Pianoforte mit Hülfe des Handleiters spielen zu lernen* Opus 108 (*c.*1830), which ran to several editions in both French and German even after his death. His compositions are no longer part of the mainstream repertoire, but his method for piano is considered important evidence of piano styles and techniques in the early nineteenth century—and, crucially, it includes an interesting essay on punctuation in music, 'Beispiel von Musikalischer Interpunction' (For the original text, see Appendix XI).

In his discussion of 'Musikalischer Interpunction', Kalkbrenner provides a short musical example with comments relating to how punctuation can be used as a tool for *Ausdruck*, or musical expression (Ex. 27).



Example 27 *Beispiel von Musikalischer Interpunction* from *Method for piano* Opus 108 by Kalkbrenner (*c.*1830, 19).

In the example, he explains that *N°1* and *N°2* mark the places where a degree of musical tension has built up, which could be compared to a question and marked with a question mark. In the last bar, *N°3* marks the end, which requires a point as at the end of a sentence. He continues by explaining further punctuation marks: use a point **.** at the end of a movement or an authentic cadence; use a semi-colon **;** when the tonic modulates to the dominant; use an exclamation mark **!** for transitions and interrupted cadences; and use a comma **,** at crotchet rests.

Kalkbrenner writes that if the player employs punctuation in a melody in the manner he has set out, it will without doubt capture the character and expression of the music better. Further, he argues that the rhythm of a theme often is difficult to understand, because players fail to shape the tempo and articulation clearly enough. To his mind, the way the first four bars of a piece are performed is what makes the true master instantly recognisable as such, clearly stressing the strong beats, which then satisfies the ear of the listener. Kalkbrenner concludes that, in his opinion, it was for this that Crescentini and the pianist Johann Baptist Cramer (1771–1858) were the finest performers he had ever heard.

Charles Auguste de Beriot (1802–1870)

Charles Auguste de Beriot was an influential Belgian violin virtuoso and teacher, active in the second half of the nineteenth century. When Pierre Baillot (1795–1842), the famous French violin professor at the Paris Conservatoire, died, Beriot was offered this prestigious position, but he declined the offer. Instead, he chose to take up an appointment as the principal professor of violin at the Conservatoire in Brussels in 1843. Arguably his most famous violin pupil was the Belgian virtuoso Henri Vieuxtemps (1820–1881). Beriot was a prolific composer of violin music, including ten violin concertos and compositions for teaching purpose, the most important of which is the extensive *Méthode de Violon,* op. 102 (1858).

In the third part of Beriot's *Méthode de Violon* is the chapter 'De la ponctuation' (iii, pp. 206–210) (For the original text, see Appendix XII). Here, Beriot explains that punctuation in music is the same as in literature, and its purpose is to mark silences and where to rest. Beriot insists on the fact that punctuation in music is even more important than in literature: pauses in music are marked with a far greater precision because of the strictness of meter and pulse.

> L'objet de la ponctuation est en musique ce qu'il est en littérature, c'est de marquer dans l'une et dans l'autre les temps de repos obligés: nous ajouterons même que dans la musique la ponctuation est plus importante encore que dans la littérature parce que ses silences sont indiqués d'une façon plus absolue par la rigueur de la mesure. (206)

Beriot explains the importance of pauses in music by comparing it with a painting, claiming that a pause or silence in music corresponds to shadows in a painting:

> Le silence est à la musique ce que l'ombre est à la peinture: par sa négation, il détache la pensée, en fait ressortir toutes les nuances et ajoute ainsi à la clarté du style. La longueur d'un silence est aussi utile à l'ensemble de la mélodie que la durée d'une note. (206)

To compare the arts—in this case music and painting—is of course often done, and Beriot's example about how a rest in music can be compared with shadows in a painting resembles Rougnon's (1925), and later Moyse's comparisons of different nuances like *forte* and *piano* with light and shade, and the melodic line to 'form' or shape (1934, 24).

Beriot gives several examples on the practical use of punctuation in music. His first example shows a 'musique religieuse' without rhythm and words, and is free from the need of punctuation: 'Le premier exemple qui va suivre va présenter un genre de musique religieuse, vague, sans ordre, sans rythme, sans paroles et par cela même dénoué de tout ponctuation' (Ex. 28).



Example 28 A succession of harmonies without rhythm and words without the need for punctuation (Beriot, 1858, 207).

Beriot gives several examples on punctuation, and especially interesting are *Example des repos de la respiration*, which relates to the idea of connecting punctuation with breathing. In the *Andante* from *The Barber of Seville* by Rossini, (Ex. 29a) are marked pauses naturally good places for taking a breath, as in the *Adagio cantabile* from the Violin sonata Opus 30: III by Beethoven (Ex. 29b). The beginning of the *Andante* from String quartet K 464 by Mozart has no pauses, Beriot uses therefore the comma for indicating good places for breathings which clarifies the musical punctuation (Ex. 29c):



Example 29a *Andante* from *The Barber of Seville* by Rossini (Beriot, iii, 1858, 210).



Example 29b *Adagio cantabile* from the Violin sonata Opus 30: III by Beethoven (Beriot, iii, 1858, 210).



Example 29c Examples of how breathing and punctuation can be linked to each other (Beriot, iii, 1858, 210).

Theobald Boehm (1794–1881)

The German flautist Theobald Boehm from Munich was something of a Renaissance man: he was an outstanding flute virtuoso, an orchestral player, a sought-after teacher, a composer of flute music and études, a goldsmith, and, as a flute-maker, revolutionised the profession by inventing the modern concert flute or Cylinderflöte (1847), the flute used most often in opera and symphony orchestras today. Rockstro (1928/1967) gives some short biographical notes of interest on Boehm:

> BOEHM (Theobald) […] He was a son of a working goldsmith, and it would seem that he was intended to follow his father's calling, though evidently had a strong desire to become a flute-player, and received lessons from Capeller, then the chief flutist at Munich. (615)

In 1871 (1964/1980) Boehm wrote a most interesting book on flute-making and flute-playing: *Die Flöte und das Flötenspiel* or 'The Flute and Flute-playing'. The second part, 'On Flute-playing', still counts among the most important texts written about how to practice, flute techniques (embouchure, finger technique, and articulation), includes a chapter with a long discussion of phrasing and interpretation. In this chapter, Boehm's fundamental idea is the imperative of the connection between music and language, which he discusses on two levels: (*i*) the technical perspectives, largely concerning articulation and breathing; and (*ii*) interpretation and expression.

Boehm's focus is the interaction between text and music, and the ways a song text with its pronunciation affects the articulation for a flautist. He sets this in relation to how a text is punctuated, showing where a flautist can find good places to breathe, and he gives examples of vocal music by Schubert and Mozart. In the example of Tamino's aria *Dies Bildnis ist bezaubernd schön* from Mozart's opera *Die Zauberflöte* (K620, 1791) it is perhaps surprising to see the number of breaths that Boehm suggests, for most flautists are able to play without the breathings marked in bars 5 and 6 (Ex. 30).



Example 30 Tamino's aria *Dies Bildnis ist bezaubernd schön* from *Die Zauberflöte*, with the solo part in Mozart's original, and Boehm's suggestions for how a flautist could use the text as a model for articulation based on the pronunciation of the words, including the emotional impact of the text and its words. Note the breathing signs, **v**, which in this context can be understood as a form of musical punctuation and timing (Boehm, 1871/1980, 21).

However, they reflect a tradition—described by many others, including Drouet, Tulou, Altès, Fleury, Taffanel and Gaubert, and Rampal—that proceeds from the idea that a flautist should breathe as when speaking, or where a singer would breath in a song or aria. This way of understanding how and where breaths should be taken indicates a systematic use of punctuation and musical timing, inspired by vocal music and adapted to flute-playing.

Another example of marking breathing in Boehm's manner is found in *Trois Grands Duos Concertants pour deux Flûtes ou Etudes pour la respiration, l'Articulation et la manière de phraser* by Drouët (*c.*1850/2014). It offers numerous good examples of how the emotional dimension of breathing is connected to speech and singing, and how this could—and should!—be used by the flautist for phrasing, as a tool for musical expression (Ljungar-Chapelon, 2014). This understanding of breathing as a largely emotional technique, and *not* as a question of brute stamina, relates to what Moyse called 'respiration expressif' in *De la Sonorité* (1934).

Examples from flute music

The following examples of musical timing—or punctuation in a broader sense—taken from flute music covering the period from 1729 until 1976, represent very different kinds of music. The first examples are brief songs from the early eighteenth century; the most recent dates from 1976 and is hypercomplex contemporary music.

In the first example from 1729, the flautist has to follow the punctuation of the song text, albeit indirectly. Blavet (1732) marks places where the flautist should breathe, which what in effect is musical punctuation. Debussy (1901, 1913, 1915, 1916) uses the comma **,** combined with conventional marks used by many other composers from the same period. In *Voice* (1971) by Takemitsu, the flautist has to speak the text, which thus requires the direct use of conventional punctuation marks. Finally Ferneyhough (1979, 1976) systematically uses the comma **,** in a way

that resembles Blavet's use of the mark 𝄐 to describe the breaks in the musical flow, indicating that the performer has to do something in relation to the musical context.

There is no consistency in the use of conventional punctuations marks to be found in these examples of flute music—certainly none of the consistency described by Atys and Kalkbrenner—but there are similar concerns about the importance of indicating the places where musical timing plays a particular role, and the performer has the freedom to choose how to interpret those passages in relation to their musical context.

Chansons (1729)

The first example specifically from flute music has been taken from the collection of songs, *Nouveau Recueil de Chansons choisies. Tome IV, auquel on a ajouté des Airs pour la Flûte* (La Haye: chez P. Gosse & J. Neaulme, 1729) of which forty-five are noted as being suitable for the flute: 'Cet Air, & ceux qui suivent jusqu'à la fin de ce Volume, peuvent se jouer sur la Flûte' (256) (Ex. 31).



Example 31 The first song in *Nouveau Recueil de Chansons choisies. Tome IV, auquel on a ajouté des Airs pour la Flûte* (1729, 256), with the indication that it can be played on a flute.

These songs have no real indications of punctuation in the flute parts apart from what is to be found in the song texts, which indirectly indicates the nature of the punctuation for the flautist. When a flautist plays together with a singer—most of the time in unison—it becomes natural to follow the singer's expressivity and punctuation of the song's lyrics.

In *Air pour la flûte* (Ex. 32), the flautist has to meld with the singer's punctuation of the text in spite of having an independent part. If we understand this as a joint performance by a flautist and a singer, where both take equal care with the song text's punctuation, it calls to mind Boehm's words (1871/1964/1980) on how a flautist should use a song text, its punctuation, content, and expression as the foundation for interpretation, expression, and articulation.



Example 32 Note the independent flute part and its connection to the singing line in *Nouveau Recueil de Chansons choisies* (1729, 345).

Michel Blavet (1700–1768)

This example is taken from Michel Blavet's *Sonates melées de pieces pour la Flûte Traversiere, avec la Basse. Œuvre II* (1732/1981). Blavet was one of the most celebrated flautists in Europe in the first half of the eighteenth century, and thus an important figure in the shaping of the French flute tradition.

Blavet came from Besançon in eastern France, but from 1723 until his death in 1768 he lived and worked in Paris. He was offered a position at the court of the flute-playing king Frederick the Great (1712–1786) in Berlin, but did not accept the offer, and the post later went to Johann Joachim Quantz (1697–1773). Quantz, who had spent some time in Paris, had heard Blavet and thought he was the most outstanding of all the flautists he had ever heard.

A contemporary account about Blavet and his flute-playing is found in *Lettres sur les hommes célèbre*s (1752) by D'Aquin (1720–1796). It singles out Blavet's unusually clear embouchure (tone), talking of his exquisite crescendos and diminuendos, and the exceptional vitality of his playing, for his was equally accomplished in both the tender and the voluptuous passages, even the most difficult:

> Monsieur *Blavet*, qui de l'aveu de tous les connaisseurs, ne connoît personne au-dessus de lui pour l'exécution des Sonates et des *Concertos*. L'embouchure la plus nette, les sons les mieux filés, une vivacité qui tient du prodige, un égal succès dans le tendre, dans le voluptueux, & dans les passages les plus difficiles : Voilà ce qu'est Monsieur *Blavet*. (150)

In 1739, the French poet Denesle (d.1767) wrote the poem *Syrinx ou l'origine de la flûte*, which he dedicated to Blavet and two other prominent French eighteenth-century flautists, Jacques-Christophe Naudot (1690–1762) and Lucas (*fl.* 1740s). In the poem, Denesle rewrites the metamorphosis of Pan and Syrinx by Ovid, indicating the direction that would be taken in flautistic aesthetics in relation to its powers of expression. Denesle describes how the flute was born out of Pan's desire for the nymph Syrinx, and his grief when she escaped and was transfigured into a reed in the river. The character of the flute is described in terms of having a soft, clear, and graceful voice, which is touching, smooth, tender, and mellow. This beautiful poem is difficult to find, and its rarity more than justifies its inclusion in the present volume (see Appendix XIII), if only because it speaks to Atys's ideas on musical performance.

Laborde gives further information on Blavet in the third volume of his *Essay sur la Musique* (1780). Here we can read that Blavet became Surintendant de la Musique for the Comte de Clermont, a position he held until his death. At the same time he performed with Concert Spritуel and was the principal flute at the Paris Opera. Apart from composing for the flute, Blavet also wrote operas, of which *La Fête de Cythere & Le Jaloux corrigé* (1753) was something of a success (see Appendix XIV):

> BLAVET, célebre Joueur de flûte, né à Besançon en 1700; vint à Paris en 1723, & s'y fit une grander réputation. Le Prince de Carignan qui connut son mérite, lui donna un logement & une pension: il devint ensuite Surintendant de la Musique du Comte de Clermont, & jusqu'à sa mort, il resta à son service.
>
> Les Spectacles de ce Prince furent souvent ornés de musique composée par Blavet. Peu jaloux des applaudissemens du Public, ce fut presque malgré lui qu'on exécuta à l'Opéra *la Fête de Cythere & le Jaloux corrigé,* actes, l'un du *Chévalier de Laurès*, & l'autre de *M. Collé*, qui cependant eurent du success. (iii. pp. 497–8)

In his *Sonates melées de pieces pour la Flûte Traversiere, avec la Basse,* op. 2, Blavet uses the mark 𝒽 (an abbreviation of the French word *haleine*, or breath) to mark the places where it is suitable to breathe (Exx. 33–34). It should be noted this work was published just two years after the first edition of *Principes Generaux et Raisonée de la Grammaire Françoise avec des Observations sur l'Orthographe, les Accents, la Ponctuation & la Prononciation; & un Abrégé des Regles de la Versification Françoise* by Restaut (1730/1774). Of course, there is no direct evidence that Blavet was familiar with Restaut's grammar, but the definitions of punctuation given by Restaut could probably be considered common knowledge in educated circles when Blavet published these sonatas.



Example 33 Here Blavet has marked several places for breathings with 𝒽 (*Haleine*) in the first movement *La Vibray*, from Sonata no. 2 in D minor, op. 2 (1732, 8).

It is striking how much Blavet uses 𝄽 for reasons of musical expression, but several of them could easily be cut if playing a traverso or on today's Boehm flute. It is not unreasonable to interpret the first marked breathing—following Restaut's definitions—in the second bar with a comma **,** while the second marked breathing, presumably a comma, in the fifth bar should reasonably taken to indicate a longer breath, whereas the marked breathing in the seventh bar could be a colon **:** and the pause after the last note in the fifteenth bar could be a point **.** .

To conclude, Blavet frequently uses 𝄽 to mark the important places for breathing, expression and musical timing, but does not distinguish between the different lengths of the breathings, and is silent or only indirectly points on what musical expression this kind of punctuation aimed for. This is left up to the performer to decide.



Example 34 Observe the breathing mark already in the first bar after the B-flat, which by no means is of any necessity for the flautist from a technical point of view. The title *Les Regrets* of this Rondo (Sonata no 5 in D-major) including the emotional indication *Tendrement* shows how Blavet uses his breathing mark in a manner that has later been called *respiration expressive* in for example *De la Sonorité* (1934) by Moyse.

Claude Debussy (1862–1918)

In two original works for flute by Claude Debussy—*Syrinx ou La Flûte de Pan* (Manuscript Brussels, 1913; Jobert 1913/1927; Universal Edition 1913/1996) and *Sonate pour flûte, alto et harpe* (Durand, 1916)—the conventional marks of comma and fermata, and a combined fermata–comma mark, are used to describe the different degrees of punctuation—timing—breathing.

In his *Les chansons de Bilitis pour récitant, deux flûtes, deux harpes, célesta* (1901/1971) based on the poems *Les Chansons de Bilitis* (1894) by Pierre Louÿs, Debussy does not use any special marks to describe timing, but by the time of *Six Épigraphes antiques* (Durand, 1915), which includes several movements from *Les chansons de Bilitis* transcribed for two pianos, he uses the mark 𝄽 to indicate timing (the very same mark used by Türk in 1789). In a transcription of *Les chansons de Bilitis* for flute and piano by Karl Lenski (1901/1915/1984, Universal Edition), which includes the movement *L'Egyptienne* from *Six Épigraphes antiques* (Durand, 1915), Lenski has kept the 𝄽 mark.

A fascinating way to treat the interpretation and the timing or punctuation of *Syrinx ou La Flûte de Pan* at the end of the second bar, with its combination of a fermata–comma combination (Ex. 35), was suggested in a lecture by the Swedish dancer and choreographer Dr Birgit Åkesson (1908–2001) (Malmö Academy of Music/Lund University, 8 December 2000). When discussing possible interpretations, Åkesson poetically suggested:

after the final B-flat is finished [in the second bar], imagine the very moment when the tide changes, and when the Moon, the Sea, and the Earth for a brief moment seem unmoveable, then a fraction of time later the Sea starts to move.



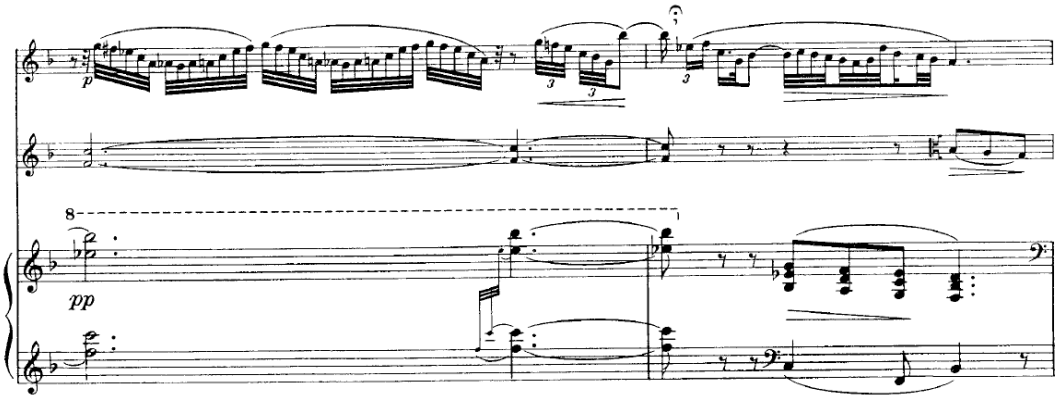
Example 35 Debussy *Syrinx ou La Flûte de Pan* (1913/1927/1996), bars 1–4.

If this bar were to be given conventional punctuation, perhaps the mark to be used for the ending of the B-flat in the second bar, and indeed the phrase, would be the point **.** . It should be noted that this place was marked in the manuscript of *Syrinx ou La Flûte de Pan* (MS Brussels), which relates to Debussy's *Sonate pour flûte, alto et harpe* (1916).

Further examples where Debussy uses the fermata–comma combination in a similar manner are found in *Sonate pour flûte, alto et harpe* (1916) in all three parts (Ex. 36), with it cropping up again in bar 12 of the same movement (Ex. 37).



Example 36 Debussy *Sonate pour flûte, alto et harpe* (1916), the first movement, *Pastorale,* bars 25–26.



Example 37 Debussy *Sonate pour flûte, alto et harpe* (1916), the first movement, *Pastorale,* bars 11–12.

In the same work, Debussy has made frequent use of the comma **,** which should probably read as a comma as used in speech or writing (Ex. 38).



Example 38 Debussy *Sonate pour flûte, alto et harpe* (1916), the first movement, *Pastorale,* bars 17–19.

Toru Takemitsu (1930–1996)

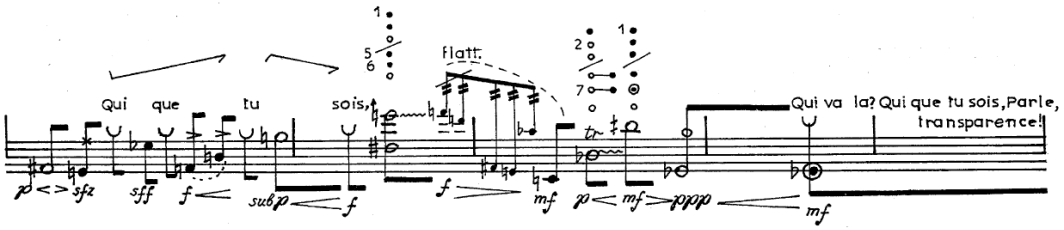
Toru Takemitsu's *Voice* for solo flute (1971) is an interesting piece to consider from the perspective of musical punctuation, because as part of the work the flautist has to speak (and shout, and whisper) a short text. The examples given here focus on the published marks in direct relation to musical timing, breathing, and punctuation, and how the text might best be performed.

The text Takemitsu has chosen is by the Japanese poet and painter Shuzo Takiguchi (1903–1979). In *Voice* it is spoken in French and English, broken up into fragments of two or three words or, alternatively, spoken in its entity.

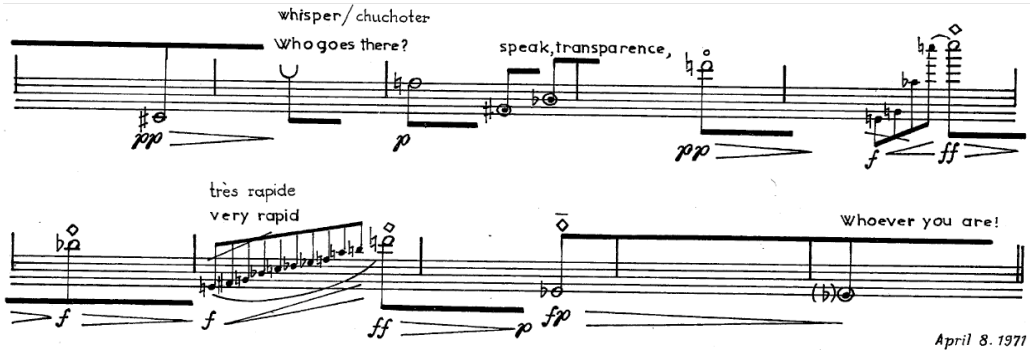
Qui va la? Qui que tu sois parle, transparence!

Who goes there? Speak, transparence, whoever you are!

The first time the text appears, it is in French (Ex. 39), then in the later part of the piece in English (Ex. 40):



Example 39 Toru Takemitsu *Voice* (1971) for solo flute, with its French text.



Example 40 Toru Takemitsu *Voice* (1971) for solo flute, showing the end of the piece with its English text.

According to the score, there are two different ways to perform the text, as is explained in the introduction to the piece, and thus there are two different marks:

'Speak into the instrument with lips almost entirely covering the mouthpiece', which results in a distorted sound of the voice.

'normal speech […] with the lips of the instrument', which results in a 'normal' spoken voice without any distortion.

In terms of musical timing, punctuation, and breathing, Takemitsu uses two marks to describe pauses—'Silence très long', 'Silence court'—and one mark for how the flautist should breath—'Respiration brève'.

Silence très long Silence court Respiration brève

It is enlightening to compare Takemitsu's use of these markings with the explanations of punctuation given by Restaut (1730/1774, 538–46). The marks indicating pauses correlate with the colon and semi-colon, given how those marks are described by Restaut: 'Les *deux points* marquent un plus grand repos que le *point avec la virgule'* (544). The breathing mark, meanwhile, would be comparable to a comma **,** explained by Restaut as: 'On peut dire en général qu'elle s'emploie dans tous les endroits d'une période où l'on peut faire naturellement une pause' (541). Evidently, given the way Takemitsu uses them, his three markings can easily be translated into the punctuation marks as explained by Restaut.

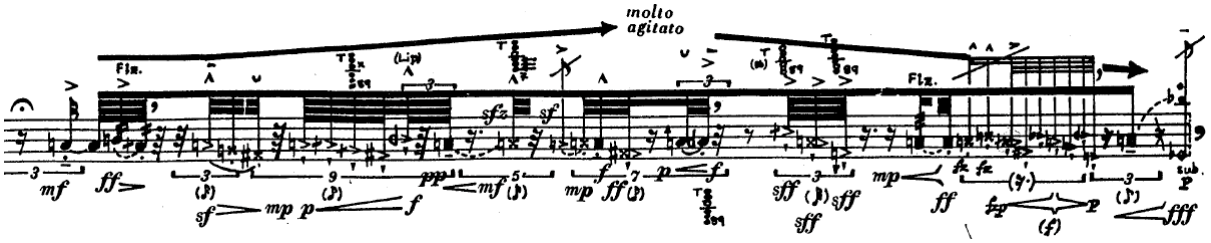
Brian Ferneyhough (b.1943)

The reason for indicating pauses of different lengths, and hence breaths of varying lengths, was in order to make a text or work clear and understandable, as can be seen in the previous examples. The natural pauses are often described as the best places for taking short or longer breaths. In the present context of music-making and flute-playing, punctuation marks in the musical flow have a similar function by indicating places for taking a breath, as have been discussed by Altès (1880, 1906, 1956, 1979), Taffanel and Gaubert (1923/1958), Fleury (1925), Moyse (1964/1974), and Rampal (1978). In Brian Ferneyhough's *Cassandra's Dream Song* (1971) we find four different marks that indicate pauses in the musical flow.

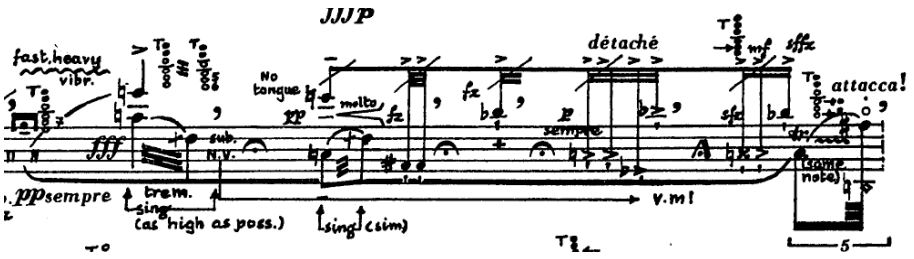
The four basic pauses employed are: 4 – 5 secs., 3 – 4 secs., 2 – 3 secs., and very short.

Each of these four indications of the length of a pause could without difficulty, and in spite of these late twentieth-century, hypercomplex texture of the music, be transcribed—and replaced—by the four principal marks of punctuation **; : ! ?** described by Restaut (1730/1774) and used by Atys (1763). It should be noted that Ferneyhough most of the time combines the comma **,** with a conventionally notated pause (Exx. 41–44). Concerning the general flow of time in *Cassandra's Dream Song*, Ferneyhough gives an explanation:

> No pause should be made between sections unless one is specifically indicated, either a rest of definite duration expressed is terms of units of the chosen tempo, or else as a pause marked in seconds.

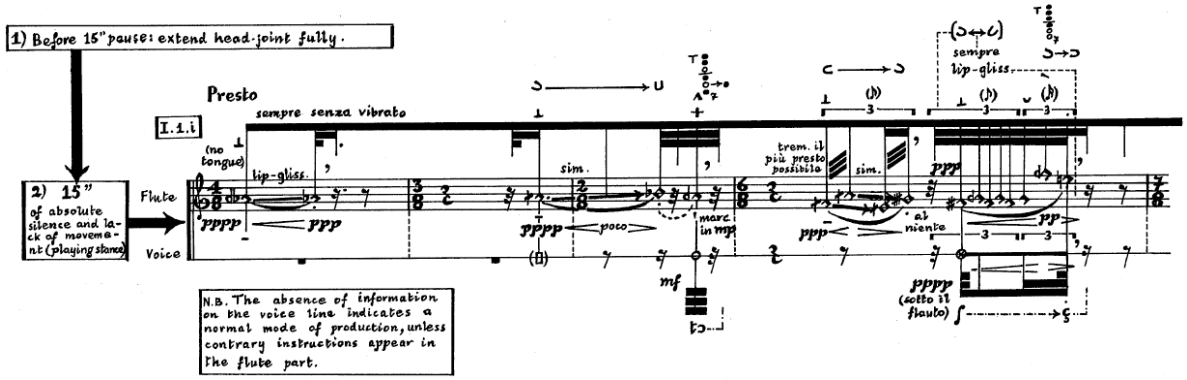


Example 41 *Cassandra's Dream Song* (1970, Sheet 1: Fragment 1). The way commas are combined with pauses of different lengths should be noted, as should the end of the fragment.

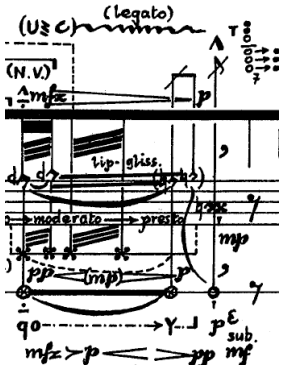


Example 42 *Cassandra's Dream Song* indicating six commas **,** in different contexts (1970, Sheet 1: Fragment 3).

In another masterpiece for solo flute by Ferneyhough—*Unity Capsule* (1976)—which again is one with an extremely complex texture, the composer uses similar concepts concerning the flow of musical time, including the comma **,** as in *Cassandra's Dream Song* (1970). Here too the comma is sometimes combined with different values of pauses (Ex. 43), although sometimes it is *not* the case (Ex. 44).



Example 43 The beginning of *Unity Capsule* (1976, 1), with its frequent use of the comma **,** in combination with pauses.



Example 44 The comma **,** *not* in combination with a pause in *Unity Capsule* (1976, 2).

7
Postlude

> De la manière que quand on court, quoi que le pied n'arrête pas à terre, il y laisse néanmoins une trace.
>
> Quintilian

Punctuation marks are tools designed to make written language clear and understandable by adding the element of timing and contributing to the expression and precision of the statement. In the present volume we have documented how the principle and practice of punctuation have been used to nuance music over a period of almost 250 years, from 1729 to 1976, mirroring European traditions as expressed in texts about aesthetics, music theory, instrumental methods, and flute music.

The understanding of a mark is generally determined by its historical context. Thus it is necessary to analyse in depth how a mark might have been used in its time. A good example of this is when Boehm (1871/1980, 21) comments on three kinds of articulation using the conventional marks for articulation:



A **B** **C**

What is interesting is that today the articulation in example **B** is understood as a note that should be played rather short (staccato). But according to Boehm this note is to be played as somewhere between short or long, whereas it would be **A** that would be played short, corresponding to today's staccato, and the notes in **C** (*lourê*) were meant to be played rather long. This example shows that a dot over a note did not always have the same meaning and was not always performed in the same way then as it is now.

The traditional punctuation marks **, ; : ! ? .** and the nuances they represent are transcriptions into simple symbols of fundamental human patterns, whether brief moments of relaxation, hesitation, thoughtfulness, doubt, or affirmation. The naturally strong link between human speech and breathing, which means that punctuation offers the chance to note in the written word the appropriate places to take a breath—whether long or short—in order to retain the full expression, nuance, and content of the text. And punctuation can also be used in the service of musical interpretation—here, specifically, flute-playing. It is in the context of flute-playing that the use of a comma **,** is traditionally understood as indicating a good place to take a breath, *and* at the same time as showing the places of importance concerning expression and musical timing. The supple use of punctuation was poetically described in the *Institutes of Oratory* (*c.*95/1752) by Quintilian (35–100), who wrote that one should remember 'the way one runs, although the foot does not linger on the ground, still leaves a mark' (Quintilian, *c.*95/1752, bk ix, 417), and the same could not be more true of punctuation for musical interpretation and performance.

It has to be said that while using the comma—as in the examples taken from flute music by Debussy, Takemitsu, and Ferneyhough (see Exx. 33–42)—their length and depth, including the emotional expression they create, is a choice made by the performer in the process of interpretation and performance. Decisions have to be made depending on how the composer's use of the comma is understood. Is it pointing to important points in the musical timing, or is it

more a recommendation of places to breathe, and could—or should—the mark be replaced by a different mark indicating a short rest, a question, or an affirmation? This is true of the examples given from Blavet's flute sonata (see Exx. 31–32), where 𝄽 is used both to mark the good places to take a breath and to indicate musical timing, phrasing, and expression. But 𝄽 does not indicate *which* expression is intended, whether slow or fast, long or short, and such decisions have to be made by the performer in relation to the overall emotion (or affect) and character of the phrase and the direction it should take. Reflecting on what Socrates said in Plato's *Phaedrus*, and his questioning of notation as a phenomenon, especially given the present context, in which what is sought is a fluent performance in the ever-changing, intuitive, and explosive moment of performance, in the face of an arsenal of marks on the written page, there is a deep truth in Kuijken's conclusion that 'the notation is not the music' (2013, xiii).

While performing on the flute, each breath should be imbued with the emotion or affect of the music and contribute to the creation of a 'respiration expressif'. When the tradition insists on encouraging the flautist to breathe as if speaking, this has a twofold impact: (*i*) on flute technique and (*ii*) on expression. The technical dimensions risk taking over, as performers play endlessly long phrases without breathing at the expense of musical expression. To use punctuation marks as Atys and many like him have done and still do has its risks in the shape of a strict and a stiffly academic performance. Similar ideas in relation to a truly alive musical performance are expressed by the dancer and choreographer Jean-Georges Noverre (1727–1810). In his central work, *Lettres sur les arts imitateurs en general et sur la danse en particulier* (1807), he writes that music is not only the craft of combining sounds and modulations to flatter the ear, but that a gifted musician should also avoid being imprisoned in a strict observation of rules, and should study different characters and passions and then use them in his compositions:

> comme la musique elle-même n'est que l'art de combiner des sons et des modulations propres à flatter agréablement l'oreille. Mais le musicien doué de génie ne se renferme pas dans ce cercle borné, et l'espace qu'il parcourt au-delà est immensément plus étendu que le cercle lui-même. Il étudie le caractère et l'accent des passions, et le fait passer dans ses compositions. (Noverre, 1807, i. ix)

Still, craftsmanship and its techniques are irreplaceable when it comes to a fluent and living performance. In trying to strike that elusive balance between craftsmanship and spontaneity, a text by Anne Le Fèvre Dacier (1645–1720)—or Madame Dacier as she was called in her lifetime—sheds light on present-day performing. In the introduction to her translation (1711) of Homer's *Iliad*, she compares the act of translating Ancient Greek into early eighteenth century French to the way musicians 'translate' a score into sounding music. She explains how very skilful musicians can follow their scores exactly and never make mistakes, yet ultimately it is all a mistake because the performance is soulless and cold. This is in stark contrast to the really gifted musicians, who perform in the spirit of the music, without taking away anything but still adding liveliness to the piece. This represents two musical traditions, one strictly following the score but bereft of spirit, the other with the freedom and nobility of a spirited performance, but without departing from the score and making it into a completely new thing:

> on voit tous les jours des musiciens, qui, tres sçavants dans leur art, chantent exactement & rigoureusement la note des airs qu'on leur presente, il n'y font pas la moindre faute; mais le tout est une faute, parce que dépourvûs de genie & froids, ils ne faisissent pas l'esprit dans laquel ces airs ont esté composez, & qu'ils n'y jettent ni les agrements, ni les graces qui en sont comme l'ame; au lieu qu'on en voit d'autres, qui plus vifs & doüez d'un plus heureux genie, chantent ces airs dans l'esprit ou ils ont esté composez, leur conservant toute leur beauté, & le font paroistre tres differents, quoyqu'ils soient les mesmes. Voilà, si je ne trompe, la difference qui ce trouve entre les bonnes & les mauvaises traductions; l'une par une imitation basse & servile rend la lettre sans l'esprit, & l'autre par une imitation libre est noble, conserve l'esprit sans s'éloigner de la lettre, & fait une chose toute nouvelle d'un sujet desja connu. (1711, i. xliij)

To study Atys's *Six Sonates en Duo* or *Clef Facile et Méthodique* with the sort of approach to interpretation recognised by Madame Dacier would be fruitful for any musician looking to develop their craftsmanship and expressivity alike. A similar vision of artistic learning and development was advocated by the flautist and organist Johan Peter Cronhamn (1803–1875) in his *Flöjt-skola* (*c.*1860), a Swedish translation of Fürstenau's *Die Kunst des Flötenspiels* (1844). Cronhamn is emphatic that emotion and taste cannot be taught, but they can be awakened and developed by listening to good music—especially song—performed well, together with the study of poetry, while education in general has a beneficial influence when studying music:

> Känsla och smak kunna ej gifvas, men om de finnes, väckas och ledes genom åhörandet af god och väl utförd musik, i synnerhet sång, samt genom studerandet af god Poesi. Bildning i allmänhet har ett fördelaktigt inflytande på musikens studium. (*c.*1860, x)

8
The Alliance of Music, Poetry and Oratory an essay by Dr. Stephen Preston

> *for many years past,* [I have] *considered* […] melody *and* measure of speech *together, as parts of the same subject*
>
> Joshua Steele, *Prosodia Rationalis,* 1779

In Chapter VII *De la Ponctuation dans la Musique Instrumentale* (1763) of his little beginners method book Atys brings to our attention an aspect of 18th century music, that is largely overlooked not only by instrumentalists but also by vocalists; the perceived relationship of music to speech – the delivery of the spoken word. Quantz is not untypical when writing of good instrumental and vocal performance he says:

> 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 […] Thus it is advantageous to both, if each has some knowledge of the duties of the other. (Quantz, 1752/1985, Chapter XI, 118)

Similarly Rameau writes in his *Traité de l'harmonie* of 1722:

> For the rest, a good musician ought to surrender himself to all the characters he wishes to depict and, like a skilful actor, put himself in the place of the speaker, imagine himself in the localities where the different events he wishes to represent occur, and take in these the same interest as those most concerned; he ought to be a good speaker, at least by nature; and he ought to know when the voice should be raised or lowered, by more or by less, in order to adapt to this his melody, his harmony, his modulation, and his movement.

Of course, from the evidence of an entirely different (and silent) medium, the printed word, it is impossible to know just how music was actually played or sounded in the 18th century, we can only interpret the writing on music of former ages through the narrow prism of our own understandings shaped by our own vastly different sonic culture. However there are a number of non-musical examples of the printed word reinforcing the idea of the association between music and speech and demonstrating that it wasn't merely the eccentric idea of a few individuals. For example *The Alliance of Musick, Poetry and Oratory* by Anselm Bayly (1789). As Baily writes: … *there is no arts a stricter alliance or more intimate correspondence than between those of musick,* (sic) *poetry and oratory* […] (1789, 3) *In treating upon Oratory we shall pursue the same division of Requisites, Ornaments and Graces, as we did in Musick.* (321)

Although Bayly treats of music, poetry and oratory in separate sections and does not explore the correspondences between them in any depth, he occasionally touches on points that shed light on the approach taken by Atys. In a short section entitled *Rests and Pauses* he writes:

> Sounds and time are agreeably balked and varied by a mixture of quick motion with slow, and by halts, stops, rests, pauses of the foot elegantly in dancing the minuet, and of the voice in speaking and singing, to imitated, but perhaps not equalled, on instruments. […] Elegant speaking, singing and playing, besides those halts, stops, pauses, called comma, semicolon, pauses, and rests, make use of others, which may be comprehended under the term caesura, a little cut or separation, made by taking off the voice in speaking and singing words and syllables, with suspension of the sound, one while longer than a comma, semicolon –– another while shorter than a comma, semicolon, or even a demisemiquaver [(sic) a 32nd note], like the twinkling of an eye, softening the voice at finishing the last letter of a word

> and the passing note, as it were breathing out only. How to introduce these caesuras, and what kind, without hurting the connexion of words in a sentence, and without breaking the time of the movement in musick (sic) requires the nicest judgement to teach, and the finest feelings to execute; which, when done properly, give a hearer of taste exquisite pleasure, and when omitted, equal indignation. (31-32)

Bayly touches on several points of 'intimate correspondence' between the arts of music, poetry and oratory and includes one art which he doesn't profess to cover, which is dance. Eighteenth century music, poetry and dance were all absolutely metrical arts in the performance of which measured rests (and unmeasured pauses) were a part. The fixed nature of the notated metrical pauses of poetry (as demonstrated in Steele's *Prosodia Rationalis* (1779) and Chapman's *The Music, or Melody and Rhythmus of Language* (1818) can probably tell us nothing we don't already know about the performance of rests in music. However, we can possibly learn something from Thomas Sheridan's *A Course of Lectures on Elocution* (1762) about the performance of the punctuation marks employed by Atys, particularly about his frequent use of commas. Entitled *Of Pauses or Stops* in Lecture V Sheridan tells us:

> pauses being this necessary and useful, become ornamental also in verse, when reduced to exact proportions of time, in the same way as in music. But as in common discourse, and in most compositions in prose, there is no necessity to observe such nice proportion of pauses, they have besides their duration, marks of a surer kind annexed to them, to point out their nature; and these are, certain notes of the voice which declare of what kind the pauses are, at the instant they are made; and inform the mind what it is to expect from them; whether the sense is still to be continued in the same sentence; whether the succeeding one is to be the last member of the sentence; whether more are to ensue; or whether the sentence be closed, and a new one to begin. (1762, 75-76) […] tones which mark the pauses in speaking, have an infinite variety, according to the matter of the discourse, and disposition of mind in the speaker […] (1762, 78)

As John Walker tells us in 1785, the 'marks of a surer kind' to which Sheridan refers, those 'certain notes of the voice' are indicated by punctuation, which:

> directs to such pauses, elevations, and depressions [inflections] of the voice, as not only mark the sense of the sentence, but give it a variety and beauty which recommends it to the ear… [Punctuation is] the art of marking in writing the several pauses, or rests, between sentences, and the parts of sentences, according to their proper quantity or proportion, as they are expressed in a just and accurate pronunciation. [in addition to marking rests and pauses, punctuation points are] ... hints for a different modulation of voice, or rules for regulating the accent of the voice in reading […] (1785/1971, 29-31).

Sheridan has more to say on the expressive inflections that mark the pauses which offers not only the possibility insights into understanding Atys's frequent use of commas but also, and of greater relevance, of the use of the breath in performance in general. He writes:

> By means of these tones that mark the pauses, readers may at any time, when they find it necessary, take breath even at the smallest pause, without prejudice to the sense; as the tone, sufficiently marks the nature of the pause, without reference to time; but in this care is to be taken by the speaker that the true tone be given to the pause at the time it is made, for thus the hearer will have notice that the sentence is not closed, and his attention is only suspended, without perplexing his understanding. And he may have a sure rule for using the true tone, by giving exactly the same one that he would, were he to proceed more quickly to the next member of the sentence, and were not to make a longer stop than ordinary. The want of knowing this circumstance, or rather the false rule by which people are instructed, that the breath is never to be drawn, but when there is a full stop or close of the sense, has made it exceedingly difficult to many to utter long sentences, and impossible to those who

> are short-winded. They are therefore either apt to run themselves entirely out of breath, (which is always disagreeable, destroying all force and grace) and not to stop 'till necessity obliges them to it from failure of breath; which is therefore likely to happen in improper places: Or else they subdivide the long sentence, into as many distinct sentences, as they make times of breathing, to the utter confusion of the sense. For as they have been taught, not to take breath, but when they make a full stop, they habitually use the tone of a full stop, whenever they take breath. It is of as much importance to a speaker, that he should have at all times a sufficient command of breath, as that an organ should be supplied with a proper quantity of air; nothing therefore can be of more moment to him than the practice of the rule which I have laid down, as it will enable all who do not labour under some great infirmity in point of breathing, to go thro' the longest periods, without any perceptible defect of that kind. (1762, 78-79)

Of course not all that applies to speech is equally applicable to music. Atys uses the comma in different ways, not all of them requiring breath to be taken, for example in bars 5, 6 and 7 of his *Sonate I* and in the first bar its opening *Prélude*. But at the same time the notes thus marked do demand a particular inflection and their being punctuated also may also require a modification of their notated durations. Also while the nature of spoken language makes it clear that the sense of a word or words is affected by a pause or tonal inflection that precedes it, it may not be immediately obvious that the situation is analogous in music and that a note or notes following a pause or inflection are affected by that inflection. That is not unless we can interpret Sheridan's 'sure rule for using the true tone, by giving exactly the same one that he would, were he to proceed more quickly to the next member of the sentence, and were not to make a longer stop than ordinary' to imply this.

In the final analysis there seems to be no other way to make sense of the punctuation in Atys other than to pay attention to the instructions of 18th century books on speaking and inflect notes at punctuation points in such a way that is consistent both with their grammatical and expressive nature. We need to discover what kind of pauses they are, whether they proceed, close or suspend sense, and whether they are questions, exclamations or statements. However, this is no easy matter even if we follow the musically notated examples of poetry and prose given by Steele and Chapman. For one thing notation is always open to interpretation, which is one of the very reasons for writing this article, and for another we are trying to understand a performance culture which was in existence almost 300 years ago. But that is not to say we can't make imaginative connections and analogies. Although probably not in the same way, we use these very same means every time we speak—they are a natural part of speech, without them spoken communication would barely function. It means if we are observant and willing to make the effort we can understand the expression of punctuation marks and the pauses arising from them by analogy with what we do every day when we speak and when we hear speech.

The insights offered by historical sources such as Atys can raise one's awareness not only of interpretive possibilities we might never otherwise have imagined but also of what we might be missing in the musical culture of the present. As Couperin writes in the preface to *L'art de toucher* le clavecin: *Comme il y a une grande distance de la Grammaire à la Déclamation, il y en a aussi une infinie entré la Tablature, et la facon de bien-jouer. (Just as there is a long way to go from Grammar to Declamation, so too the distance from the Tablature to the art of playing well is immense.*) Only intelligently applied practice can translate this kind of knowledge into convincing musical performance. With this in mind let us explore some examples of instructions and notation of breathing from two prominent 18th century flute players—Quantz and Blavet.

1. Quantz on taking breath before a sustained note.

> *If you have a note of one or more bars to sustain, you may take breath before the held note, even if a short note precedes it.* (Quantz, 1752/1985 Chapter VII, 88, §5)

Quantz doesn't offer a musical example for this apparently eccentric instruction, tucked away in a single sentence in Chapter VII *Of Taking Breath, in the Practice of the Flute*. It's perfunctory nature makes it seem to be a purely pragmatic and rather clumsy approach to breath management, and it hardly shouts out for attention. But perhaps it was such a common practice that it didn't require further instruction. We find possible corroboration that this might have been the case in three songs from the second volume of Domenico Corri's vocal method although this time the situation is reversed - there are musical examples without any textual comment. The breaths are indicated by asterisks (Exx. 45–46).



Example 45 Taking breath before a long note. (Corri, 1810, 43)



Example 46 Taking breath before a long note. (Corri, 1810, 51)

Corri's musical examples however, if taken at face value are little more musically intelligible than is Quantz unless we add another point of instruction given in their respective books.

We have already encountered part of a possible answer, illustrated in Example 6 above from first volume of Corri's method in the section *On Expression*, *Third Requisite* 'the Nature of the musical Phrase'. The following is the first of the examples showing the correct and incorrect ways to shape a note or group of notes to form a phrase (Ex. 47).



Example 47 Corri (1810, 65).

We have already encountered the same possible solution to this otherwise musically puzzling instruction (written some 50 years earlier) in the quotation in Quantz chapter *Of the Manner of Playing the Adagio* discussed above. But it is worth putting it in direct juxtaposition here with Corri's musical examples:

> If you must hold a long note for either a whole or a half bar, which the Italians call messa di voce, you must first tip it gently with the tongue scarcely exhaling; then you begin pianissimo, allow the strength of the tone to swell to the middle of the note, and from there diminish it to the end of the note in the same fashion, making a vibrato with the finger on the nearest open hole. (Quantz, 1752/1985 Chapter XIV, 165, §10).

The other part of a possible solution lies in the relationship between language and music. Of the Corri songs, all three examples given here occur in passages of single vowel sounds belonging to a single word and lasting for several bars. If we view them simply as vocal display we are no more enlightened expressively than if this was purely instrumental music. But if we take note of the words: 'restore', 'dare' and 'vain', and then refer to the section *On Expression* (Corri, 1810, 63-71) we are given the picture of a complete and complex expressive context. According to Corri:

> There are four distinct Requisites to be obtained.
> First, the formation of the Voice.
> Secondly, to Comprehend fully the Character of the Words.
> Thirdly, the Nature of the musical Phrase.
> Fourthly, and lastly to be well acquainted with the Style of Composition.

He continues:

> Singing. By which is understood a Voice uttering Sounds conjoined with Words. it (sic) may be observed that although Sounds and Words separately produce effect and meaning, yet, when happily combined, the power of both is increased; but unless the combination be so just that each appears created by the same impulse […] no correspondent sensation can be produced on the Auditor […] (Corri, 1810, 63)

Under his second 'requisite', divided into six categories, Corri expands on 'the true expression of the different characters of Words'—'Sacred', 'Of Grandeur', 'Of Anger', 'Of Sentiment', 'Of Gaity' (sic), 'Of Grief'. (Corri, 1810, 64) And he gives examples of words in each category. However, unless we're researching historical performance practice we need go no further into this subject as we should have all the information we require - that expressive sense of phrase shape, timbre, articulation, energy are dependent on underlying meaning or intention—ie. all the different aspects that make up and convey meaning. This is not an exercise in historical recreation, which any way is an impossibility, but a musical challenge—the creation of expressive meaning. (Corri by no means isolated about expression—from 17th-19th centuries—also grammar books and Steele

2. Blavet's use of word based breathing

Taking into account the expression of words provides possible solutions to many of the problems of notated breathing. We can see this in greater detail in the brunette *Feuillages verds, naissez* (Ex. 48). It is appears in the first book of Blavet's *Recueil de pièces* and is one of many vocal airs he arranged for two flutes throughout his three volume collection.

We may need to remind ourselves that brunettes are songs in order to understand fully that Blavet's breathing is neither idiosyncratic nor unnecessary, as we have done in a similar way in the Quantz example just given. It is only by reference to other language based sources that Blavet's breath notations make sense. The most useful of these is the brunette itself, the words of which are given in Hotteterre's collection of *Airs et Brunettes* (*c.*1721, Ex. 49) for two and three flutes. If we compare the first verse of the brunette with Blavet's version we can see that his breathing increases the expressive meaning of the phrasing and draws particular attention to the expression of some very short word units.



Example 48 *Feuillages verds, naissez* (Blavet, *c.*1744, 4).



Example 49 *Feuillages verds, naissez.* Hotteterre (*c.*1721, 3-4).

In comparing Blavet with Hotteterre we can undertake an informal analysis of the expressive possibilities of this as follows.

Feuillages verds, naissez.

1st section

Bars 2 and 4: the breaths in these two bars focus the attention on the tenderness of the singer's own feelings. These feelings are evoked by the season and the location—a beautiful, early spring day—and specifically to what can be seen by the singer, ie. the 'Feuillages verds naissez' and 'herbes tendres'.

Bar 4-5: the breath after 'le long' draws on the imaginations of player and audience to evoke the visual and spatial senses underlying the word unit.

2nd section

Bar 2: this breath develops the sense of place and emotion, increasing the involvement of the senses from seeing to listening by drawing the attention to the presence of 'petits oyseaux'.

Bars 2-3 the breath after 'accordez' continues to deepen the sense of listening and appreciation of how in tune it is both as birdsong and with the emotions of the singer

Bar 4: the breath here is an interesting and a useful reminder that ornamentation is not something that can be grasped by 'rules' and subsequently played by rote. Blavet's semiquaver figure G-F#-

G appears to be a preparation to the following A (a type of ornamental figure sometimes called a *tour du chant*). If this was the case the breath would more appropriately be taken between the trilled dotted crotchet F# and the G-F#-G figure. But as the song text shows, this figure occurs on the last syllable of 'ramages' (ie. the third of three syllables as it would be sung and not two syllables as it would be said). The text makes it clear that Blavet's figure is not a preparatory *tour du chant* but an ornamentation of the closing G quaver of Hotteterre's version. It is an ornament that, combined with the abrupt interruption of taking breath, momentarily suspends the flow of movement and so heightens the attention, drawing it to the sweetness of the birdsong, in comparison to the noise of the stream.
Bars 4-5: the breath of 'au bruit' again draws attention to the auditory location of the singer. It might be possible to apply to these two notes Corri's instructions on what constitutes a phrase, but we should be aware that we are applying a late Classical style to one from the late Baroque. Ultimately however, we can only decide whether it is appropriate according to our early 21st century taste and not to an impossible sense of what is historically 'correct'.

All the breaths throughout the Brunette heighten its sensuous, languid nature. It is a style of delivery that is largely unknown in our classical music performance culture. It has long been replaced by long unbroken and un-breathed lines which are typically regarded as the acme of classical performance. However, in practice we still use this kind of breathing in our normal daily speech, and it can be encountered in contemporary music and non-classical performance, and in the *Sprechstimme* from the late 19th/early 20th century .

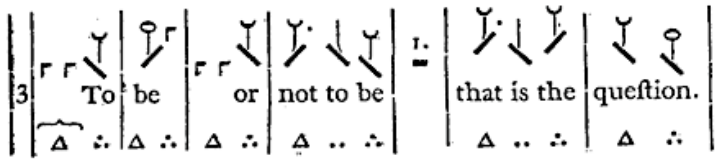
We can find supporting evidence for this kind of delivery in sources on grammar and spoken language. Of particular interest are Joshua Steele's *Prosodia Rationalis* (1779, Ex. 50), a system for notating the expression of speech based on music notation, and *The Music or Melody and Rhythmus of Language* (1818) by James Chapman (Ex. 51). Chapman uses Steele's music based notational system which includes writing speech metrically using bar lines, time signatures, note values and rests. The following examples from the two books demonstrate that, as Steele says: '… in speaking to an audience … the first intention is to be heard, and the next to invite attention (my emphasis)…'. (Steele 1779/1971, 50) The equivalent to music notation is slightly clearer in Steele than Chapman. Crotchet rests are marked by a '**r**' shaped sign, and quaver rests by the same sign reversed; the Steele example is in triple time and the Chapman in duple. Two aspects of these notations which are exceptionally hard to grasp are the length of some of the rests between words, and the very measured delivery throughout. But Steele writes:

> good speakers do not pronounce above three syllables in a second, and generally only two and a half, taking the necessary pauses. (Steele. 1779/1971, 49).

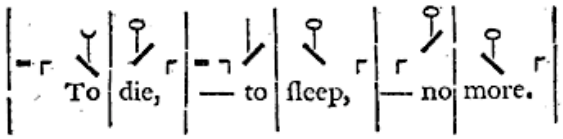
SINCE writing the foregoing treatiſe, I have heard Mr. Garrick in the character of Hamlet; and the principal differences that I can remember, between his manner, and what I have marked in the treatiſe, are as follow:

In the firſt place, that ſpeech, or ſoliloque, which I (for want of better judgement) have noted in the ſtile of a ranting actor, ſwelled with *forte* and ſoftened with *piano*, he delivered with little or no diſtinction of piano and forte, but nearly uniform; ſomething below the ordinary force, or, as a muſician would ſay, *ſotto voce*, or *ſempre poco piano*.

Secondly, as to meaſure, the firſt line thus:

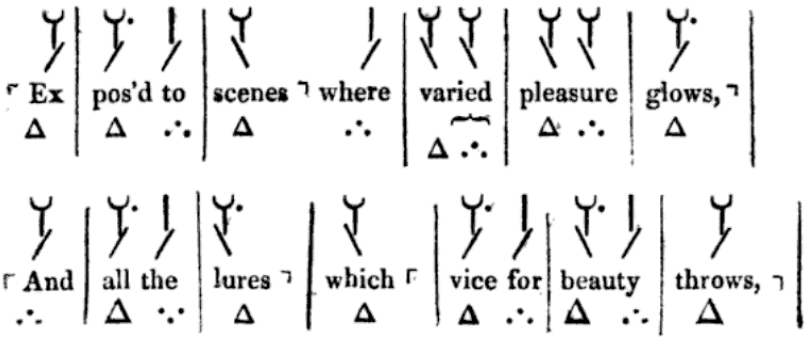


Thirdly, as to accent and quantity, thus:



Example 50 Notation of David Garrick's (1717-1779) delivery of the soliloquy from *Hamlet* by William Shakespeare. (Steele, 1779/1971, 47)

TO MRS SIDDONS.



Example 51 Chapman (1818/1972, 112-113)

Steele makes it abundantly clear that affective performance was not achieved by a loud delivery when he writes of two famous eighteenth century English actors:

> There is a perfection in the pronunciation of the best speakers (which was remarkable in the late Mrs. Cibber, and the same in Mr Garrick): they are distinctly heard even in the softest sounds of their voices: when others are scarcely intelligible, though offensively loud. (Steele, 1779/1971, 48).

Steele's comment on Garrick's acting in the Example 43 above, makes the point that Garrick's delivery was: 'something below the ordinary force, or, as a musician would say, *sotto voce*, or *sempre poco piano'*. However, we shouldn't forget that these references to degrees of loudness are relative terms and we can assume they will probably have conveyed different ideas to Steele and his contemporaries than they do to us.

It is also worth noting that "inviting attention" to detail is not just apparent in Steele's notated examples, it is also abundantly clear in his own writing in the punctuation of the quotations given above.

3. Blavet's instrumental breathing

Blavet's *Recueils* offer many examples of interpretively challenging breathing. In order to understand them we need to approach them as if they were songs, as if they were stories being told by the player, narratives in which each breath taken contributes to the unfolding of the plot. As Atys teaches us, music is like language. And as many historical method books tell us, a musician is like an actor or an orator and should deliver music as they would deliver speech. We need go no further than the opening *Prélude* (Ex. 52), on the very first page of his *Premier Recueil,* to find an interesting example.



Example 52 *Prélude de Mr Blavet.* (Blavet, *c.*1744, 1).

Prélude de Mr Blavet, an informal analysis.

Bar 2: the breath taken after the minim E draws attention to this first phrase as the opening statement of a narrative approach to composition and performance. The player has things to tell, to say - not simply a tune to play. This is an immediate challenge to the concept of an expressively abstract, unrelentingly forward moving line.

Bars 2-10: the breathing builds on the particular sense of each new phrase answering or adding to the one immediately before it.

Bars 10-12: the breathing of this phrase draws attention to an abrupt change of meaning/expression, a change in the direction of the narrative.

Bars 12-13: the breaths here dramatically develop the change. The breathing doesn't simply draw attention this four note phrase, the breath after the slurred dotted crotchet/quaver pair abruptly

isolate it, the breath sets the phrase apart, demanding a very particular expressive response from the player.
Bars 14: from it's placement it's difficult to tell whether the breath should be taken between the dotted crotchet F# and the quaver B or between the B and the following dotted crotchet E. The lack of a slur over the F#-B certainly doesn't tell us with any certainty that breath should not be taken after the B, as we can see in the following examples (between bars 2 and 3 in the first system; between bars 6 & 7 in the second system) from *L'Insinuante de Blavet* (Ex. 53), which is included in this first *Recueil*. However, exactly where the breath is taken is not ultimately of great importance - it is the significance of expressive, language related breathing in general that we need to grasp, the principles of speech informed performance, not learning automatic responses to instructions on where we should breath. There are two helpful points to remember in this respect. First, in strophic song the words of each verse will naturally be different, thus the notes of the melody will be phrased differently depending on the meaning of the words and the grouping of the syllables of each word. Breathing is not a mere physical necessity or functional abstraction but is both a product and producer of meaning. But secondly, musical meaning is not attached to semantic meaning in the way words are, and with the knowledge that even words can convey very different meanings according to the way they are spoken, we can be sure that the possibilities for creating and understanding musical meaning are as many as there are human beings who play and listen.



Example 53 *L'Insinuante de Mr Blavet.* (Blavet, *c.*1744, 77).

Bars 16-17: the breath taken before the D in bar 16 further develops the narrative direction, the expressive effect of which is strengthened by the abrupt interruption between the second and third beats of bar 17.
Bars 19-21: this section then continues to unfold the change in the narrative developed in the previous bars with the breathing after each short phrase allowing the expression of each of the three groups in the sequence to evolve individually as a series of complementary ideas, rather than as unmeaning parts of a single undifferentiated, abstract sequence.
Bar 22: by placing a breath here Blavet offers the opportunity for expressive closure to the section begun at bar 19 while creating a context of meaning for the closing sequence.
Bar 28: the final breath before the *tour du chant* offers the possibility of a fully expressive ending, one that maintains and concludes the sense of the entire prelude rather than playing it as a standard, abstract cadential sequence.

Coda

Although published in 1810 and relating largely to late eighteenth/early nineteenth century music and playing styles, when it comes to an approach to performance that is fundamentally informed by the human vocal expression it's worth returning to Domenico Corri for a final consideration to the points made above. Early in the first volume of his vocal method in a *Dialogue between Master and Scholar* Corri comments on the relationship between phrasing and breathing:

> A Phrase in music is a short portion of an air, or other composition, consisting of one or more notes, and forms, without interruption, a sense more or less complete […] The observance of the musical Phrase is necessary to regulate the taking breath, and to make the sense and meaning of a composition understood […] (1810, i, 7)

In relation to which one must of course keep in mind Corri's statement:

> A phrase in Music is like a sentence in Language, with this difference, that one word will not form a sentence, but one Note can form a Phrase in Music. (1810, i, 65)

Later in the same volume, Corri provides the perfect advice for instrumentalists who lack the advantage of having words to aid interpretation, in the introductory paragraph to his section of solfeggio exercises (which include copious instructions on where to take breath). It is followed by four short statements that bring to mind not only Quantz's instructions both on playing an ornamented adagio and on playing intervals, but also a number of influential 18th century sources.

> The Solfeggio are in reality Melodies in the form of Songs, and to give them that meaning requires the rise and fall of the Voice, which as I have before explained, is, in Songs regulated by the sense of the words; Solfeggio not having the assistance of Words, the following rules may be of use, to supply in some degree the want of that Guide to direct the accent and inflexion of the Voice, without which Melody would be deprived of its intended meaning.
>
> 1st. On every note of any duration, use the Messa di Voce.
> 2d. Every note ought to have, as it were a different degree of light and shade according to its position [Quantz's instructions on playing his ornamented adagio provide strong corroboration of this practice in the mid-18th century]; in ascending passages rise the Voice by gradation that the last note of the phrase or sentence be the loudest; In descending passages the contrary effect, and recollect that in descending, the Voice is apt to fall too flat if not carefully guarded against.
> 3d. When the passages are of gradual notes, Slur, and join them with nicety; When leaping passages, give a well articulated accent, and the greater the distance, the more exertion they will require.
> 4th. On the last note of a passage, always die the Voice, and at each note of the final phrase, end thus <> this swell must be done as gentle as possible, only as much as to accent the sound, and immediately die it away. Corri (1810, i, 52)

9
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10
Appendixes

Appendix I Türk, Daniel Gottlob. (1789). *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende mit kritischen Anmerkungen.* Leipzig und Halle: Auf Kosten des Verfassers; in Kommision bey Schwickert in Leipzig, und bey Hemmerde und Schwetschke in Halle. Sechstes Kapitel, Dritter Abschnitt. *Von dem Ausdruck des herrschenden Characters.* §27, 348.

Appendix II Announcements of published works by Atys in Mercure de France (1758, 1760, 1763), Paris.
a) Mai 1758, 171-173. *Nouvelle méthode courte et facile pour apprendre à jouer de la flûte traversièr avec des preludes.*
b) Novembre 1760, 212-213. *Six Sonnates en Duo, travaillées pour six Instrumens différens, Flûte, Haut-bois, Per-dessus de Viole a cinq cordes sans aucun démanchement, Violon, Basson & Violoncelle, en observant la Clef de Fa, qui est posée sur la quatrième ligne, avec des signes pour diminuer & augmenter les sons par degrés dans les endroits nécessaires. Œuvre IV.*
c) June 1763, 176-180. *Clef facile et Méthodique pour Apprendre en peu de tems à Battre la Mesure, à distinguer les Modulations, à Préluder, et à Phraser la Musique par le moyen de la Ponctuation grammaticale et typographique. Ouvrage utile et intéressant pour les Commençans, suivi de Six petites Sonates Méthodiques, servant d'exemple pour l'intelligence et la pratique de cette Méthode par Mr. Atys, Maitre de Flûte. Œuvre V.*

Appendix III Rousseau, Jean-Jacques. (1768/1772). *Dictionnaire de Musique.* Amsterdam: M. M. Rey. ii, 105-106.

Appendix IV Restaut, Pierre. (1730/1774). *Principes Generaux et Raisonée de la Grammaire Françoise avec des Observations sur l'Orthographe, les Accents, la Ponctuation & la Prononciation; & un Abrégé des Regles de la Versification Françoise.* Paris: Lottin, 538-546.

Appendix V Quotes on punctuation, phrasing and breathing from French flute methods by Hugot & Wunderlich (1804/2005), Wunderlich (*c.*1812/2005), Drouet (*c.*1827/2005), Walckiers (1829/2005), Bretonniere (1840/2005), Tulou (1851/2005), Gattermann (1861/2005), Altès (1880, 1906, 1956, 1979), Devienne-Gaubert (1909), and Taffanel & Gaubert (1923/1958).

Appendix VI Quotes on *Sons filés* from flute methods by Delusse (1761/2003), Devienne (1794/2003), Perault (*c.*1800/2005), Hugot and Wunderlich (1804/2005), Wunderlich (*c.*1812/2005), Berbiguier (*c.*1818/2005), Drouet (1827/2005), Walckiers (1829/2005), Bretonniere (1840/2005), Kastner (1844/2005), Coche (1839/2005), Gattermann (1861/2005), Bousquet (1858), Altès (1880); Altès-Caratgé (1880/1956); Altès-Rampal et Marion (1880/1979), Rémusat (1906), Gariboldi-Merry (1882/1955), Taffanel and Gaubert (1923/1958).

Appendix VII A complete list on all conventional signs for punctuation and other signs discussed.

Appendix VIII Mattheson, Johann. (1739/1954). *Der vollkommene Capellmeister.* Kassel: Bärenreiter. Teil II, Dreizehntes Kapitel, §82-84, 324-325. (Facsimile)

Appendix IX Sulzer, Johann Georg and Schultz, Johann Abraham Peter. (1779). *Allgemeine Theorie der Schönen Künste.* Leipzig: M. G. Weidermanns Erben und Reich. Band IV, *Vortrag*: 420-422.

Appendix X Türk, Daniel Gottlob. (1789). *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende mit kritischen Anmerkungen.* Leipzig und Halle: Auf Kosten des Verfassers; in Kommision bey Schwickert in Leipzig, und bey Hemmerde und Schwetschke in Halle. Sechstes Kapitel, Zweyter Abschnitt. *Von der musikalischen Interpunktion.* §19-25, 340-347.

Appendix XI Kalkbrenner, Friedrich Wilhelm. (*c.*1830). *Anweisung das Pianoforte mit Hülfe des Handleiters spielen zu lernen.* Op. 108. Leipzig: Kastner. *Beispiel von Musikalischer Interpunction*, 19.

Appendix XII Beriot, Charles Auguste de. (1858). *Méthode de Violon,* Opus 102. Mayance: Schott. Vol. III, *De la ponctuation,* 206-210.

Appendix XIII Denesle. (1739). *Syrinx ou l'origine de la Flûte Poeme a Messieurs Naudot, Blavet, Lucas.* Paris: Merigot.

Appendix XIV Blavet in Laborde, Jean-Benjamin de. (1780). *Essai sur la Musique.* Tome III. Paris: De l'Impr. de P. D. Pierres, imprimeur ordinaire du Roi, et se vend chez E. Onfroy. iii, 497-498.

Appendix I

Türk, Daniel Gottlob. (1789). *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende mit kritischen Anmerkungen.* Leipzig und Halle: Auf Kosten des Verfassers; in Kommision bey Schwickert in Leipzig, und bey Hemmerde und Schwetschke in Halle. Sechstes Kapitel, Dritter Abschnitt. *Von dem Ausdruck des herrschenden Characters.* §27, 348.

§. 27.

Die Worte: Wird er bald kommen? Können blos durch den Ton des Sprechenden einen ganz verschiedenen Sinn erhalten. Es kann dadurch ein sehnliches Verlangen, eine heftige Ungeduld, eine zärtliche Bitte, ein trotziger Befehl, eine Ironie u.s.w. ausgedruckt werden. Das einzige Wort: Gott! Kann den Ausruf der Freude, des Schmerzes, der Verzweiflung, der größten Angst, des Mittleids, der Verwunderung etc. in verschiedenen Graden bezeichnen. Eben so können auch Töne, durch veränderten Vortrag, eine sehr verschiedene Wirkung hervor bringen. Aeußerst nöthig ist es daher, den Ausdruck jeder Empfindung und Leidenschaft auf das sorgfältigste zu studieren, sich denselben eigen zu machen, und richtig anwenden zu lernen.

Appendix II

Announcements of published works by Atys in *Mercure de France* 1758, 1760, 1763, Paris.

a) Mai 1758, 171-173. ***Nouvelle méthode courte et facile pour apprendre à jouer de la flûte traversièr avec des preludes.***

Nouvelle Méthode courte & facile, pour apprendre promptement à jouer de la flûte-traversière, ou clôture de principes, pour faciliter cet instrument à ceux qui ne sont que très-médiocrement versés dans la musique, & leur faire éviter tout défaut d'abitude ; par M. Atys, Maître de Flûte : dédiée à Messieurs les Commençans. Ce Livre peut se jouer sur le violon & le pardessus de viole. A Paris, chez L'Auteur, rue Traversiere, en entrant par la rue S. Honoré, & aux adresses ordinaires.

Cette nouvelle Méthode contient un Avis que l'Auteur dit être très important. C'est dans cet Avis qu'il nous apprend que « soit que l'on joue debout ou assis, il faut tenir le cou droit, la tête plus haute que basse, un peu tournée vers l'épaule gauche ; les mains hautes, sans lever les coudes ni les épaules ; le poignet gauche ployé en dehors, & le même bras ni près, ni loin du corps. Si on est debout, il faut être bien campé sur ses jambes, le pied gauche avancé, le corps posé sur la hanche droite, le tout sans aucune contrainte. On doit surtout observer de ne faire aucun mouvement du corps ni de la tête, comme plusieurs font en battant la mesure. Il ne faut pas que la tête aille chercher la flûte. On doit sentir au contraire que cette derniere est destinée à faire elle seule le chemin ».

Voici comme l'Auteur s'exprime sur la maniere de gouverner le souffle pour acquérir l'embouchure de la flûte traversiere. « Il ne faut pas souffler par secousses ; mais il faut avoir grand soin de tirer les deux coins des levres d'une maniere riante. Quand on est parvenu à faire parler la flûte, il faut appuyer sur le son par degré, du sorte que le milieu de ce son soit plus enflé que le commencement & la fin ; ce qui se fait aisément en lâchant les levres & les serrant par gradation. Le vent qui se trouve resserré, sort avec plus de force, & grossit naturellement le son. Pour régler votre embouchure dans le commencement, soufflez dans la flûte vis à une chandelle allumée ; si la chandelle varie, la flûte n'est pas bien embouchée. »

Après la gamme des tons naturels de la flûte, des cadences naturelles, des cadences dieses & des cadences B mols, on trouve plusieurs airs destinés à servir d'examples. Le tout ensemble contient 58 pages, format de Musique.

b) Novembre 1760, 212-213. ***Six Sonnates en Duo, travaillées pour six Instrumens différens, Flûte, Haut-bois, Per-dessus de Viole a conq cordes sans aucun démanchement, Violon, Basson & Violoncelle, en observant la Clef de Fa, qui est posée sur la quatrième ligne, avec des signes pour diminuer & augmenter les sons par degrés dans les endroits nécessaires.***

SIX SONNATES en DUO, travaillées pour six Instrumens différens, Flûte, Haut-bois, Per-dessus de Viole a conq cordes sans aucun démanchement, Violon, Basson & Violoncelle, en observant la Clef de Fa, qui est posée sur la quatrième ligne, avec des signes pour diminuer & augmenter les sons par degrés dans les endroits nécessaires. Composées par M. ATYS, Maître de Flûte. Œuvre IV. Gravées par *Joseph Renou.* Prix 4 livres seize sols. A Paris, chez l'Auteur, au Passage de la Traversiere, à celle des Boucheries Saint-Honoré: M. Bayard rue Saint Honoré, à la Régle d'or; Mademoiselle Castagnerie, rue des Prouvaires, à la Musique Royale; M. Le Menue, à la Clef d'or, rue du Roule.

Pour faciliter le Basson & le Violoncelle, on a transposé la troisiéme Sonate en ton demi, grand diéze, pour éviter le grand nombre de bémols qui rendroit les modulations trop difficiles dans l'exécution.

On trouvera aux mêmes adresses un premier Livre du grand Duo, le second Livre est en Trio, solo & duo, le troisiéme Livre est une Méthode pour la Flûte, qui explique l'attitude & la manière de gouverner le soufle, avec des Préludes en conséquence, le tout du même Auteur. Avec Privilége du Roi.

c) June 1763, 176-180. ***Clef facile & méthodique pour apprendre en peu de temps à battre la mesure, à distinguer les modulations, à préluder & à phraser la musique, par le moyen de la Ponctuation grammaticale & typographique. Ouvrage utile & intéressant pour les commençans, suivi de 6 petites Sonates méthodiques, servant d'exemples pour l'intelligence & la pratique de cette méthode.***

Clef facile & méthodique pour apprendre en peu de temps à battre la mesure, à distinguer les modulations, à préluder & à phraser la musique, par le moyen de la *Ponctuation grammaticale & typographique*. Ouvrage utile & intéressant pour les commençans, suivi de 6 *petites Sonates méthodiques*, servant d'exemples pour l'intelligence & la pratique de cette méthode. Par M. *Atys*, Maître de Flûte. Œuvre 5. A Paris, chez l'Auteur, dans le passage de la rue Traversière S. Honoré à celle des Boucheries, & aux Adresses ordinaires. Prix, 7 liv. 4f.

On ne sera peut-être pas faché de voir comment l'Auteur établit son système, dans son Avant-propos.

La mesure dans la Musique est l'essence même de la mélodie & de l'harmonie ; les commençans doivent donc, sitôt les premières notions acquises, apprendre à battre la mesure & à observer éxacatement la valeur des notes, & ne rien négliger pour y parvenir. Sans cette attention, il est impossible qu'ils saisissent le caractère & le goût particulier de la Pièce qu'ils chantent, ou qu'ils éxécutent sur leur instrument & qu'ils en sentent toutes les beautés & les agrémens. La Musique a sa prosodie ainsi que le langage ; & si l'on ne s'assujettit à la mesure & à la valeur des notes, on rend désagréable le chant le plus flateur & le plus mélodieux : il est donc très-important de battre la mesure avec toute la justesse requise.

On acquéra aisément cette justesse avec un peu d'application, & à l'aide de ce petit traité qui peut aussi servir à ceux qui ont déjà avec dispositions naturelles un commencement méthodique, mais qui ne sont pas à portée d'avoir des Maîtres pour les continuer. Le moyen d'en retirer l'utilité que j'en promets, est de suivre ponctuellement les exemples que j'ai posé à côté de chaque précepte & ceux que je donne d'une manière plus étendue dans les six petites Sonates ci-après.

J'indique dans mon septiéme Chapitre un nouveau systême pour phraser la Musique. Son utilité m'a frappé lorsque l'observation la plus commune m'en fit revenir l'idée. La ponctuation de l'Ecriture mesure la marche & l'étendue du discours ; ces signes peuvent naturellement produire le même effet dans la Musique, qui est faite pour parler à l'oreille comme l'Ecriture parle aux yeux. L'éssai que j'ai de ce projet dans les petites Sonates qui terminent cet ouvrage suffit pour faire concevoir sans aucun travail toute l'étendue qu'on peut donner à cette idée ; car les inventions les plus utiles & les plus sages sont prèsque toujours les plus intelligibles & les plus simples.

Outre cette ponctuation j'employe encore dans les six Sonates que je viens d'annoncer, des marques ou des signes pour avertir d'augmenter ou de diminuer le son lorsque le goût & la délicatesse l'exigent.

Enfin le huitiéme & dernier Chapitre contient une exposition des vingt-quatre Modes tels que la division de la Gamme ou Echelle diatonique ordinaire les produit nécessairement. La méthode claire, précise & exacte avec laquelle j'ai tâché de détailler cette exposition apprendre à ceux qui me liront avec un peu d'attention, à distinguer les modulations, à connoître & à discerner en quel mode ou en quel ton ils seront soit au commencement, soit dans le courant d'une Pièce, ou même lorsqu'ils s'éssayeront à préluder, à décider en un mot si ce ton ou Mode est Majeur ou Mineur.

Quant aux six petites Sonates que je viens d'annoncer & qui sont à la suite de ce huitiéme Chapitre, j'avertis qu'on doit les regarder comme une leçon générale où l'on appercevra aisément l'application que je fais faire de ce que j'enseigne dans ce Traité.

Appendix III

Rousseau, Jean-Jacques. (1768/1772). *Dictionnaire de Musique.* Amsterdam: M. M. Rey. ii, 88.

> PHRASE, s. f. Suite de Chant ou d'Harmonie qui forme sans interruption un sens plus ou moins achevé, & qui se termine sur un repos par une Cadence plus ou moins parfaite.
>
> Il y a deux especes de *Phrases* musicales, En Mélodie la *Phrase* est constituée par le Chant, c'est-à-dire, par une suite de Sons tellement disposés, soit par rapport au Ton, soit par rapport au Mouvement, qu'ils fassent un tout bien lié, lequel aille se résoudre sur une Corde essentielle du Mode où l'on est.
>
> Dans l'Harmonie, la Phrase est une suite réguliere d'Accords tous liés entr'eux par des Dissonances exprimées ou sous-entendues; laquelle se résout sur une Cadence absolue, & selon l'espece de cette Cadence: selon que le sens en est plus ou moins achevé, le repos est aussi plus ou moins parfait.
>
> C'est dans l'invention de *Phrases* musicales, dans leurs proportions, dans leurs entrelacement, que consistent les véritables beautés de la Musique. Un Compositeur qui ponctue & phrase bien, est un homme d'esprit: un Chanteur qui sent, marque bien ses *Phrases* & leur accent, est un homme de goût: mais celui qui ne sait voir & rendre que les Notes, les Tons, les Tems, les Intervalles, sans entrer dans la sens des *Phrases*, quelque sûr, quelque exact d'ailleurs qu'il puisse être, n'est qu'un Croque-fol.

Appendix IV

Restaut, Pierre. (1730/1774). *Principes Generaux et Raisonée de la Grammaire Françoise avec des Observations sur l'Orthographe, les Accents, la Ponctuation & la Prononciation; & un Abrégé des Regles de la Versification Françoise.* Paris: Lottin. 538-546.

I. De La Ponctuation.

Demande. *Qu'est-ce que la* Ponctuation?
Réponse. C'est la maniere de marquer en écrivant les endroits d'un discours où l'on doit s'arrêter, pour en distinguer les parties, ou pour reprendre haleine.

D. *De quelles notes ou caracteres se sert-on pour distinguer les parties du discours?*
R. On se sert de la *Virgule* (**,**) du *Point avec la virgule* (**;**) des *deux Points* (**:**) du *Point* (**.**) du *Point interrogatif* (**?**) & du *Point admiratif* (**!**).

D. *Que-faut-il savoir avant que d'entrer dans l'explication de ces différents caracteres?*
R. Il faut savoir ce que c'est que *Phrase & Periode.*
Il y a de trois sortes de *phrases* ; savoir, la *phrase simple*, la *phrase composée*, & la *phrase complexe.*
Toute *phrase* (ou proposition) doit avoir au moins un *Sujet* & un *Attribute.*
Le *Sujet* d'une phrase est ce dont on affirme ou dont on nie quelque chose. On l'appelle encore *Nominatif du Verbe.*
L'*Attribut* est ce que l'on affirme ou ce que l'on nie du sujet, & il est ordinairement exprimé par le verbe avec son régime. […]
La *phrase simple* est celle qui n'a qu'un sujet & qu'un attribut, ou un seul nominatif & un seul verbe avec son régime, comme, *Le soleil éclaire la lune.*
La *phrase composé* est celle qui a ou plusieurs sujets & un attribut, ou un sujet & plusieurs attributes, ou plusieurs sujets & plusieurs attributs. Exemples.

La lune & les autres planetes reçoivent leur lumiere du soleil.
Alexandre été les plus généreux de tous les rois, & le vainqueur de Darius.
Ni les maisons, ni les terres, ni les plus grands amas d'or & l'argent, ne peuvent chasser la fievre du corps de celui qui les possede, ni délivrer son esprit d'inquiétude & de chagrin.

La *phrase complexe* est celle qui n'a proprement qu'un sujet & qu'un attribut ; mais dont le sujet ou l'attribut, ou tous les deux ensemble, renferment d'autres phrases qui les modifient, & y ajoutent quelques circonstances. […]
La *periode* est un assemblage de plusieurs phrases, ou simples, ou composées, ou complexes, dépendantes les unes des autres, & liées ensemble par des conjuctions pour faire un sens complet, & ne former qu'un seul tout. […]
Les parties qui composent une phrase ou une periode, en sont appellées les *membres.*
Les *membres* d'une phrase sont les phrases incidentes qui en modifiant les sujets & les attributs. […]
Les *membres* d'une période le sont les phrases, ou simples, ou composées, ou complexes, dont elle est formée.

D. *Quel est l'usage de la* Virgule?
R. On peut dire en général qu'elle s'emploie dans tous les endroits d'une période où l'on peut faire naturellement une pause, quoique le sens ne soit pas fini, & que l'on attende encore quelque chose l'intelligence de la pensée. C'est avec la virgule que l'on distingue ordinairement les parties ou membres de la phrase, & les membres de la période, quand elle est courte, comme on le voit dans ces phrases.

Si la bonne chere & le luxe de la table peuvent procurer quelque solide gloire Lucullus étoit le plus grande homme de son temps.
L'Histoire, la Géographie, le Blason, la Musique, la Grammaire, sont des sciences & des arts qu-il convient aux Dames d'étudier.
Boire,, manger, dormir, jouer, se promener, se visiter, sont les occupations les plus ordinaires des personnes du grand monde.
Un discours doit être prononcé clairement, distinctement, noblement & vivement.
(a) La modestie qui semble jetter un voile sur les plus belles actions, & qui n'est attentive qu'à les couvrir, sert malgré elle à les relever davantage, & à leur donner un lustre qui les rend plus éclatantes. […]

D. *Quel est l'usage du* Point avec la virgule, *& des* deux Points?
R. C'est en général de marquer un plus grand repos que la virgule.
1. Le *point avec virgule* s'emploie ordinairement pour séparer les principaux membres d'une période, quand ils sont longs, & qu'ils renferment d'autres membres ou parties séparées par des virgules. On s'en sert encore pour distinguer les phrases qui sont sous le même régime, ou celles que l'on a lieu d'attendre comme une suite & une dépendance des précédentes : ce qu'on reconnoitra dans les exemples suivants.
(*a*) *Oui, Monsieur, que l'ignorance rabaisse tant qu'elle voudra l'Eloquence & la Poésie, & traite les habiles Ecrivains de gens inutiles dans les Etats ; nous ne craindrons pas de le dire à l'avantage des lettres, & de ce Corps fameux dont vous faites maintenant partie ; du moment que des esprits sublimes, passant de bien loin les bornes communes, se distinguent, s'immortalisent par des chefs d'œuvres, comme ceux de Monsieur votre frere ; quelque étrange inégalité durant leur vie la fortune mettre entr'eux & les plus grands héros, après leur mort cette différence cesse.*
On distingue dans les Etats de l'Europe quatre especes de gouvernements ; savoir, le despotique, le monarchique, l'aristocratique, & les démocratique.
2. Les *deux points* marquent un plus grand repos que le *point avec la virgule*, & servent à distinguer des phrases ou membres qui supposent les premiers sans en dépendre absolument: ensorte que les sens de ce qui précede les *deux points* est fini, & que ce qu'on ajoute ensuite, n'est que pour l'étendre ou l'éclaircir, comme on le voit dans ces phrases.
(*a*) *Roscius est un si excellent acteur, qu'il paroît seul digne de monter sur le théâtre : mais d'un autre côté il est si homme de bien, qu'il paroît seul digne de n'y monter jamais.*
(*b*) *Maintenant Athenes paroît avoir échoué : genre de malheur commun à tous les mortels, lorsqu'il plaît ainsi au Souverain Etre.*
Il n'est pas étonnant que l'on confonde ordinairement l'usage des deux point & de la virgule. Les circonstances où on les emploie sont en si grand nombre & si différentes les unes des autres, qu'il est presque impossible d'en donner des regles sûres, & dont on puisse faire une application exacte. Celles que nous avons données sont générales, & ne renferment que les circonstances qui nous ont paru les plus ordinaires.

D. *Quel est l'usage du* Point?
R. On le met à la fin d'une phrase ou d'une période dont les sens est absolument fini; c'est-à-dire, lorsque ce qui la suit en est tout-à-fait indépendant: les phrases précédentes peuvent servir d'exemples.
Nous observerons que dans le style le concis & coupé, on met souvent les *deux points* à la place du *point*, parce que les phrases étant courtes, elles semblent moins détachées les unes des autres. Exemple. (*a*) .... *Voilà Canius amoureux de la maison : il presse Pithius de la lui vendre : Pithius paroît avoir bien de la peine à s'y résoudre : il s'en fait beaucoup prier : enfin il y consent. Canius qui souhaitoit ardemment cette maison, & qui étoit riche : l'achete tout ce que l'autre voulut, & l'achete même toute meublée. On fait le contrat : voilà l'affaire consommée.*

D. *Où met-on* les Points interrogatif & admiratif?
R. 1. Le *Point interrogatif* se met à la fin des phrases qui expriment une interrogation. Exemples. (*b*) *Qui fit jamais de si grandes choses ? Qui les dit avec plus de retenue ?*
2. Le *Point admiratif* se met à la fin des phrases qui expriment une admiration ou une exclamation. Exemples. *Qu'il est difficile d'être victorieux & d'être humble tout ensemble !* (*c*) *O mere, ô femme, ô reine admirable & digne d'une meilleure fortune, se les fortunes de la terre étoient quelque chose !*

Appendix V

Quotes on punctuation, phrasing and breathing in French flute methods by Hugot and Wunderlich (1804/2005), Wunderlich (*c.*1812/2005), Drouët (*c.*1827/2005), Walckiers (1829/2005), Bretonniere (1840/2005), Tulou (1851/2005), Gattermann (1861/2005), Altès (1880, 1906, 1956, 1979), Devienne-Gaubert (1909), Taffanel and Gaubert (1923/1958).

Flutes with four to ten keys

Hugot, Antoine and Wunderlich, Johann Georg. (1804/2005)
La méthode de Phraser le chant musicalement dépend de la respiration. Il est nécessaire avant d'entrer en matière, de prévenir les élèves, que ce n'est pas generalement en gardant longtems la respiration qu'on acquiert l'art de bien Phraser, mais en sachant respirer à propos, et aux endroits indiqués par l'harmonie dans la Phrase musicale. (15)

Wunderlich, Johann Georg. (*c.*1812/2005)
La maniere de bien phraser dépend de la Respiration, et tient plus au goût et au sentiment qu'a la regle; cependant il est indispensable de s'attacher à un principe […] *la respiration étant à la Musique ce qu'est au discours la Ponctuation. L'ecolier doit donc diriger son attention sur ce point, et chercher à se pénétrer du sens des phrases pour respirer convenablement.* (19)

Drouët, Louis. (*c.*1827/2005)
La Respiration ne peut pas se prendre indifférement après telle ou telle autre Note; il faut respirer qu'à de certains endroits […] *l'intelligence de l'exécutant doit suppléer à ces omissions, comme un homme de goût remedirait à celles de quelques Virgules dans un Discours qu'il lirait tout haut.* (50)

Walckiers, Eugène. (1829/2005)
1re Règle. Il faut respirer aux divers membres de la Periode: c'est la ***Respiration principale***.
2me Règle. On peut aussi respirer aux diveres divisions du membre; c'est la ***Respiration secondaire***.
Quoiqu'elle ne soit point de rigueur, il est cependant des cas où elle est une beauté; dans les longues divisions elle devient même indispensable. (50).

Bretonniere, Victor. (1840/2005)
La sagacité du maître doit indiquer les endroits ou l'élève peut faire des céçures sans altérer le chant; ainsi une personne bien pénétrée de ce principe doit évidemment se fatiguer moins qu'une autre, et son éxécution doit être plus agréable. (61).

Tulou, Jean-Louis. (1851/2005)
On m'a souvent dit, après m'avoir entendu jouer un morceau, qu'on ne comprenait pas comment je pouvais exécuter des phrases aussi longues sans respirer; cet éloge reposait sur une erreur; je respirais peut-être plus souvent qu'un autre; seulement j'avais le soin de mettre les virgules à leur place et mes phrases n'étant jamais mal séparées, se terminaient toujours d'une manière satisfaisante. (9).

Boehm Ringklappelflöte

Gattermann, Philippe. (1861/2005)
La mélodie comme le discours a des repos pour diviser les différentes pensées dont une phrase musicale est composée… que la ponctuation est a la phrase littérarire. (33).

Boehm Cylinderflöte

Altès, Henry. (1880)
Ajoutons encore que la musique doit être ponctuée comme un discours […] *il faut séparer les phrases, les membres des phrases, par des points ou les virgules et, pour ainsi dire, considérer la dernière note de ces phrases comme un E muet, c'est-à-dire, abandonner, éteindre cette dernière note avant la fin de sa valeur.* (1880, iii: 286); 1880/1979, ii, 35).

Devienne, François-Gaubert, Philippe. (1909)
il existe des repos, des demi-repos, et même des petites suspensions qur l'on peut faire sur certaines notes, sans que céla puisse nuire au chant. On n'a pu marquer ces repos ou demi-repos par des signes, comme dans la prose […] (i, 26).

Taffanel, Paul and Gaubert, Philippe. (1923/1958)
Ceci amène à dire que la respiration peut ne pas être imposée par une nécessité physique, et qu'il est des cas où elle s'impose simplement pour ponctuer le discours musicales. (i, 53).

Altès, Henry-Caratgé, Fernand. (1880/1956)
Ajoutons encore que la musique doit être ponctuée comme un discours et qu'il ne faut point attendre, pour respirer que la fatigue y oblige; il faut séparer les phrases par des points c'est-à-dire par des respirations profondes et les membres de phrase par des virgules c'est-à-dire par de courtes respirations. (ii, 219).

Appendix VI

Quotes on *Sons filés* in flute methods by Delusse (1761/2003), Devienne (1794/2003), Perault (*c.*1800/2005), Hugot and Wunderlich (1804/2005), Wunderlich (*c.*1812/2005), Berbiguier (*c.*1818/2005), Drouët (1827/2005), Walckiers (1829/2005), Bretonniere (1840/2005), Kastner (1844/2005), Coche (1839/2005), Gattermann (1861/2005), Bousquet (1858), Altès (1880); Altès-Caratgé (1880/1956); Altès-Rampal and Marion (1880/1979), Rémusat (1906), Gariboldi-Merry (1882/1955), Taffanel and Gaubert (1923/1958).

Flutes with one key

Delusse, Charles. (1761/2003)
la gradation & dégradation du son, employées alternativement; elles sont propres toutes expressions: la premiere se fait en enflant & soutenant le son graduellement, & la derniere en rétrogradant le son par raison contraire. (9).

Devienne, François. (1794/2003)
faire beaucoup de Games en enflant et diminuant chaque Note […] (7).

Van der Hagen, Amand. (1798/2003)
restés longtems sur chaque note enflés et diminués les son successivement, voila le seul moyen avoué par tous les artistes pour acquerir un beau son. (9).

Perault, Mathieu. (*c.*1800/2005)
Alors on pourra enfler ou diminuer avec modération, pour que le son formé, soit doux, ou fort, ou moyen […] (3).

Flutes with four to ten keys

Hugot, Antoine and Wunderlich, Johann Georg. (1804/2005).
L'unique moyen d'acquérir un beau son […] *est de filer des sons; les sons se filent en attaquant chaque note piano en enflant progressivement jusqu'au forte et en diminuant du forte au piano.* (19).

Wunderlich, Johann Georg. (*c.*1812/2005).
Une belle qualité de Son charme l'oreille comme une belle Voix, et comme elle, nous vient de la nature… faut-il un travail opiniatre, qui consiste a filer des Sons. (9).

Berbiguier, Benoit T. (*c.*1818/2005)
Pour parvenir à obtenir un beau SON, il faut SOUTENIR, ENFLER et DIMINUER le SON; cette règle est indispensable [...] *c'est le moyen le plus sûr, pour acquérir un beau SON.* (28).

Drouët, Louis. (*c.*1827/2005)
L'Exercice des Sons Filés est le plus propre à faire acquérir un beau Son. (54).

Walckiers, Eugène. (1829/2005)
Les Sons se filent, en attaquant chaque note très-doux, en enflant progressivement jusqu'au Forté, et en diminuant jusqu'au pianissimo. (18).

Bretonniere, Victor. (1840/2005).
Il est d'une haute importance d'obtenir une perfection dans les sons filés, ces sons formant la partie principale d'une belle embouchure. (63).

Kastner, Jean George. (1844/2005)
il faut attaquer la note d'abord très faiblement, puis enfler le vent progressivement et le laisser éteindre dans la même proportion […] (37).

Boehm Ringklappelflöte

Coche, Victor J. B. (1839/2005)
L'étude des gammes exercées par note filée, donne de la sûreté d'intonation, forme l'embouchure et l'oreille. (82).

Gattermann, Philippe. (1861/2005)
indique le crescendo et le decrescendo quand ce dernier signe accentue une seule note d'une longue durée, on dit alors qu'il faut filer le son. (111).

Boehm Cylinderflöte

Bousquet, Narcisse Joseph. (1858)
Il faut pour acquérir une belle embouchure faire beaucoup des gammes lentement en enflant et diminuant toutes les notes sans que l'embouchure se dérange, par les moyens des lèvres, travail fort peu agréable mais de première nécessité pour acquérir une belle qualité de son. (i, 11).

Altès, Henry. (1880)
commencer pianissimo en les enflant progressivement jusqu'au fortissimo pour aboutir en les diminuant peu à peu, au pianissimo. Altès (1880, ii, 204); Altès-Caratgé (1880/1956, i, 149); Altès-Rampal & Marion (1880/1979, i, 168).

Rémusat, Jean. (1906)
on devra jouer les gammes dans tous les tons, en enflant et diminuant les sons. (7).

Devienne, François-Gaubert, Philippe. (1909)
Pour arriver à obtenir des sons purs et mélodieux, il faut s'exercer à tenir une note pendant la longueur d'une respiration raisonnable, l'attaquer avec la plus grande douceur, l'enfler graduellement, et graduellement la diminuer et l'éteindre sans déranger l'embouchure […] *C'est ce qu'on appelle Filer les sons.* (i, 7).

Gariboldi, Guiseppe-Merry, Jan. (1882/1955)
Pour arriver à obtenir des sons purs et mélodieux, il faut s'exercer à tenir une note pendant la longueur d'une respiration raisonnable, l'attaquer avec la plus grande douceur, l'enfler graduellement, et graduellement la diminuer et l'éteindre. C'est ce qu'on appelle Filer les sons. (i, 7).

Taffanel, Paul and Gaubert, Philippe. (1923/1958)
Tous les efforts de l'élève doivent tendre à acquérir une sonorité claire et ample: l'étude persistante des sons filés est le plus sûr moyen d'y parvenir mais cette étude est très difficile. (i, 54).

Appendix VII

A complete list on all conventional signs for punctuation and other signs mentioned and discussed.

Conventional signs for punctuation

.	Mattheson 1737; Atys 1760, 1763; Türk 1789; Kalkbrenner *c.*1830; Altès 1880; Altès-Caratgé 1956; Moyse 1964/1974; Altès-Rampal and Marion 1979
,	Mattheson 1737, 1739; Atys 1760, 1763; Türk 1789; Drouët *c.*1827; Kalkbrenner *c.*1830; Garaudé *c.*1830; Tulou 1851; Beriot 1858; Altès 1880; Lavignac 1910, Debussy 1913, 1916; Taffanel and Gaubert (1923/1958), Altès-Caratgé 1956; Moyse 1934; 1964/1974; Ferneyhough 1970, 1976; Takemitsu 1971; Altès-Rampal and Marion 1979;
:	Mattheson 1737, 1739; Atys 1760, 1763; Türk 1789; Moyse 1964/1974
;	Mattheson 1737, 1739; Atys 1760, 1763; Türk 1789; Hugot and Wunderlich 1804; Moyse 1964/1974
; ;	Hugot and Wunderlich 1804
!	Mattheson 1737; Atys 1760, 1763, Türk 1789; Kalkbrenner *c.*1830
?	Mattheson 1737; Atys 1760, 1763, Türk 1789; Kalkbrenner *c.*1830

Other signs

h	Blavet 1732
*	Mattheson 1739
(∵)	Mattheson 1739
	Mattheson 1739
+	Mattheson 1739; Sulzer and Schultz 1779
....	Atys 1763
o	Sulzer & Schultz 1779
|	Sulzer & Schultz 1779
//	Türk 1789; Debussy 1915
v	Boehm 1871; Moyse 1964/1974
	Debussy 1913
	Debussy 1916

Appendix VIII

Mattheson, Johann. (1739/1954). *Der vollkommene Capellmeister*. Kassel: Bärenreiter. Teil II, Dreizehntes Kapitel, §82-84, 224-225.

§. 82.

An einigen Stellen, wenn die Melodie rechter Art ist, kan man auch den Nachdruck deutlich vernehmen; der Accente, Fragezeichen u. zu geschweigen, die gar nicht fehlen. Der geometrische Verhalt sowol, als der arithmetische* sind unentbehrliche Dinge Bewegungsvoller Melodien, und geben denselben die rechte Maasse und Gestalt. Wir wollen an dem Menuet hievon ein solches Beispiel zeigen, welches bey allen übrigen, als ein Muster, zur Zergliederung dienen kan.



§. 83.

Da ist nun ein ganzer melodischer Zusammensatz (Paragraphus) von 16 Tacten, aus welchen 48 werden, wenn man sie vollend zu Ende bringt. Dieser Zusammensatz bestehet aus zweien einfachen Sätzen, oder Periodis, die sich, gleich den folgenden Einschnitten, durch die Wiederholung, um ein Drittel des ganzen vermehren, und unter ihren Schluß-Noten mit dreien Puncten (∴) bemercket sind; die gänzliche Endigung aber, als der letzte Punct, mit dem Zeichen 𝄐

§. 84.

Es befindet sich in diesem Paragrapho nicht nur ein Colon oder Glied; sondern auch ein Semicolon, oder halbes Glied: Die man bey ihren gewöhnlichen, unter die Noten gesetzten Zeichen erkennen kann. Man trifft ferner drey Commata an, daraus neun werden, und die mit dem bekannten Beistrichlein versehen sind. Die dreifache Emphasin aber haben wir mit eben so vielen Sternlein angedeutet. Der geometrische Verhalt ist hier, wie durchgehends bey allen guten Tanz-Melodien, 4, und hat so viele Kreuzlein zum Abzeichen. Die Klang-Füße des ersten und zweiten Tacts werden im fünften und sechsten wieder angebracht. Die andern, so sich hernach im neunten und zehnten Tact angeben, höret man gleich im elften und zwölften noch einmahl, woraus denn die arithmetische Gleichförmigkeit erwächst. Und das wäre die ganze Zergliederung in acht Stücken: Deren erstes die 2 Periodos; Das zweite Colon, Das dritte ein Semicolon; Das vierte die 9 Commata, Das fünfte die Emphasin; Das sechste den geometrischen; das siebende den arithmetischen Verhalt, und das achte endlich den Schluß-Punct ausmacht.

* Man nennet diese sonst numerum sectionalem und rhythmum.

Appendix IX

Sulzer, Johann Georg & Schultz, Johann Abraham Peter. (1779). *Allgemeine Theorie der Schönen Künste*. Leipzig: M. G. Weidermanns Erben und Reich. Band IV, *Vortrag*: 420-422.

4) Müssen die Einschnitte aufs deutlichste und richtig marquiret werden. Die Einschnitte sind die Comata des Gesanges, die wie in der Rede durch einen kleinen Ruhepunkt fühlbar gemacht werden müssen. Dies geschieht, wenn man entweder die letzte Note einer Phrase etwas absetzt, und die erste Note der folgenden Phrase fest wieder einsetzt; oder wenn man den Ton etwas sinken lässt, und ihn mit Anfang der neuen Phrase wieder erhebt.* Hört die Phrase mit einer Pause auf, so hat dieses keine Schwierigkeit; der Einschnitt marquiert sich von sich selbst.

Endigt die Phrase aber mit kleiner Pause, so erfordert es mehr Kunst, den Einschnitt jederzeit richtig zu marquieren, weil er schwerer zu entdeken ist. Dem Sänger zwar macht es, außer in den Passagen, keine Schwierigkeit, weil er sich nur nach den Einschnitten der Worte, über die er singt, zu richten hat, mit denen die Einschnitte der Melodie genau zusammen treffen müssen; aber dem Spieler. Die Hauptregel, die hiebey in Acht zu nehmen ist, ist diese, daß man sich nach dem Anfang des Stücks richte. Ein vollkommen regelmäßiges Tonstück beobachtet durchgängig gleiche Einschnitte: nämlich, mit welcher Note des Takts es anfängt, mit eben der Note fangen auch alle seine Phrasen an. Daher ist in folgenden beyspielen die mit **O** bezeichnete Note die, mit welcher die erste Phrase aufhört, und die mit **+** bezeichnete, mit welcher die neue Phrase anfängt.



Wenn der Einschnitt wie bey dem dritten und vierten Beyspiel zwischen Achtel oder Sechzehntel fällt, die in der Schreibart gewöhnlich zusammengezogen werden, so pflegen einige Tonsetzer die Noten, die zu der vorhergehenden Phrase gehören, von denen, womit eine neue anfängt, in der Schreibart von einander zu trennen, um den Einschnitt desto merklicher zu bezeichnen, nämlich also:

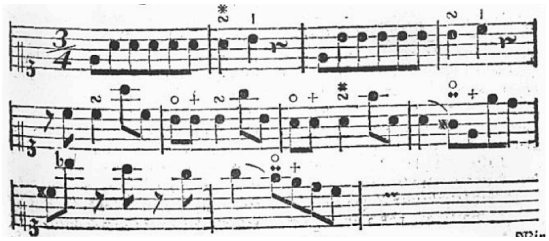


* Das Wort Phrase wird hier in der umfänglichsten Bedeutung genommen, indem sowohl die Einschnitte, als auch Abschnitte und Perioden des Gesanges darunter verstanden werden. Im Vortrage werden alle diese Eintheilungen auf einerley Weise marquiert; und wenn würklich vom großen Spielern oder Sängern eine Schattirung unter ihnen beobachtet wird, so ist diese doch subtil, und so weitläuftig zu beschreiben, daß wir und mit der bloßen Anzeige derselben begnügen.



Diese Schreibart macht die Einschnitte sehr deutlich, und verdiente, wenigstens in zweifelhaften Fällen, der gewöhnlichen durchgehends vorgezogen zu werden. Aber bey Vierteln und halben Taktnoten könnte sie nicht angebracht werden, man müsste sich denn des Strichleins | über der letzten Note der Phrase bedienen, wie auch hin und wieder von einigen geschiet.

In vielen, zumal großen Stüken von phantasiereichem Charakter, kommen verschiedene Einschnitte und mancherley Gattungen von Phrasen vor, die man nothwendig aus der Beschaffenheit des Gesanges erkennen muß. Man sehe folgenden Anfang einer Bachischen Claviersonate:



Wir haben der Kürze wegen blos die Oberstimme ohne den Baß hergesetzt, weil sie zu diesen Anmerkungen hinreichend ist. Die Zeichen **O** und **+** zeigen an, wo die Phrase aufhört, und eine neue anfängt. Daher wäre es höchst fehlerhaft, wenn man z. B. den sechsten Takt so vortragen wollte, als wenn mit der ersten Note desselben die Phrase anfienge, so doch die vorhergehende sich damit endigt, wie die Achtelpause des vorhergehenden Takts anzeiget; so auch von der folgenden Abänderung des Einschnitts im achten und letzten Takt.

Es ist unglaublich, wie sehr der Gesang verunstaltet und undeutlich wird, wenn die Einschnitte nicht richtig oder gar nicht marquiret werden. Man darf, um sich hievon zu überzeugen, nur eine Gavotte so vortragen, das die Einschnitte in der hälfte des Takts nicht beobachtet werden. So leicht dieser Tanz zu verstehen ist, so unfasslich wird er dadurch allen Menschen. Hiewider wird am häufigsten in solchen Stücken gefehlet, wo die Phrasen in der Mitte des Takts, und zwar auf einer schlechten Zeit desselben anfangen; weil jeder gleich anfangs gewohnt wird, nur die guten Zeiten des Takts, auf welche die verschiedenen Accente des Gesanges fallen, vorzüglich zu marquiren, und die schlechten überhaupt gleichsam wie nur durchgehen zu lassen. Dadurch wird denn in solchen Fällen die Phrase zerrissen, und ein Theil derselben an die vorhergehende oder die darauf folgende angehänget, welches doch eben so widersinnig ist, als wenn man einer Rede den Ruhepunkt vor oder nach dem Commata machen wollte. In folgendem Beyspiel ist, wenn der Einschnitt marquirt wird, die Melodie an sich gut; werden aber blos die Accente des Takts marquirt, so wird der Gesang äußerst platt, und thut die Würkung, wie wenn einer, statt zu sagen: Er ist mein Herr; ich bin sein Knecht, sagen wollte: Er ist mein Herr ich; bin sein Knecht.



Würden die Anfänger fleizig in dem Vortrag der verschiedenen Tanzstücke geübt, die so leicht zu fühlende und so mannichfaltige, ja alle Arten von Einschnitten haben, so würden sie bald bemerken, wi viele Accente und die Einschnitte zu maequiren haben, um beyde fühlbar zu machen; sie würden alsdann auch leichter, als in den Sonaten und Solos geschehen kann, die Phrasen von zwey, drey oder mehrern Takten aus dem Zusammenhang der Melodie erkennen lernen.

Appendix X

Türk, Daniel Gottlob. (1789). *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende mit kritischen Anmerkungen.* Leipzig und Halle: Auf Kosten des Verfassers; in Kommision bey Schwickert in Leipzig, und bey Hemmerde und Schwetschke in Halle. Sechstes Kapitel, Zweyter Abschnitt. Von der musikalischen Interpunktion. §19-25, 340-347.

§. 19.

So wie de Worte: **Er verlor das Leben nicht nur sein Vermögen** etc. einen ganz entgegen gesetzten Sinn erhalten, je nachdem man so interpunktiert: **Er verlor das Leben, nicht nur** etc. oder so: **Er verlor das Leben nicht, nur** etc. eben so undeutlich, oder vielmehr falsch, wird der Vortrag eines musikalischen Gedanken durch eine unrichtige Interpunktion.

Wenn also der Klavierspieler, außer dem Ende einer musikalischen Periode, die Töne nicht gut mit einander verbindet, und folglich einen Gedanken da trennt, wo er nicht getrennt werden soll*: so begeht er eben den Fehler, welchen ein Redner begienge, wenn er mitten im Worte einhielte und Athem holte. Diese fehlerhaften Trennungen habe ich in den folgen Beyspielen durch Pausen angedeutet.



So zweckwidrig es hingegen seyn würde, wenn man beym Lesen da, wo ein Redetheil geendigt ist, ununterbrochen weiter läse: eben so fehlerhaft ist es, wenn der Musiker bey einer Ruhestelle zusammenhängend und gleichsam in Einem Athem weiter spielt. Folglich wäre die nachstehende Ausführung bey a) ganz wieder den musikalischen Sinn.



Da ich mich nicht erinnere, in einer Anweisung zum Klavierspielen etwas über die musikalischen Interpunktion und den daraus hergeleiteten Vortrag gelesen zu haben: so will ich diesen für den praktischen Musiker so wichtigen Gegenstand hier etwas ausführlicher abhandeln; überzeugt, daß die folgenden Bemerkungen einigen Einfluss auf den (logisch) richtigen Vortrag haben können.

§. 20.

Bey der Erklärung dieses Gegenstandes kommt es vorzüglich auf die Beantwortung der beyden Fragen an: 1) Wie kann man einem musikalischen Gedanken gehörig zusammenhängend vortragen und zwey Perioden, ohne Verletzung des Taktes, von einander absondern? 2) woran erkennt man die in einem Tonstücke befindlichen Ruhestellen?

§. 21.

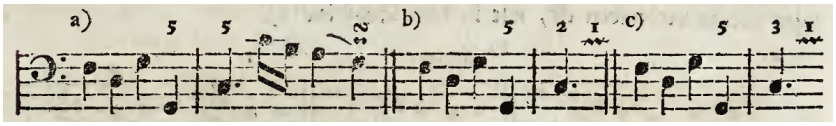
Die erforderlichen Mittel, einen Gedanken zusammenhängend vorzutragen, und zwey Perioden durch den Vortrag von einander abzusondern, sind folgende.

1) Einen noch nicht geendigten Gedanken darf man nie durch unzeitiges Abheben der Finger von den Tasten (oder durch Pausen) trennen: folglich müssen die §. 19. Eingerückten beyden ersten Beyspiele so vorgetragen werden:



* Folglich sind hierunter die Töne, welche der Komponist aus anderen Ursachen kurz abgestoßen oder von einander abgesondert haben will, nicht zu verstehen.

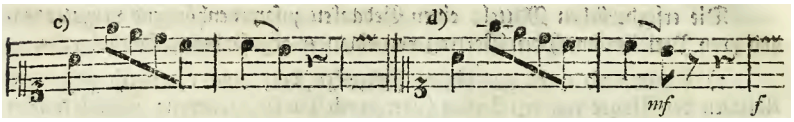
Auch im Basse darf man die Perioden nicht trennen; daher wäre die Fingersetzung und der dadurch entstehende Vortrag in dem folgenden Beyspiel a) nicht gut. Ungleich besser ist die Applicatur bey b) und c). Denn durch das Fortrücken des fünften Fingers entsteht doch immer eine kurze Pause, welche nach dem G fehlerhaft ist; da hingegen das erste c des zweyten Taktes füglich von dem folgenden c getrennt werden kann. Diese Anmerkung, so subtil sie vielleicht Manchem zu seyn scheint, ist um so viel nöthiger, da sehr häufig dagegen gefehlt wird. Ueberhaupt vernachlässiget man gewöhnlich, auch in dieser Rücksicht, die linke Hand weit mehr, als die Rechte.



2) Fühlbarer wird das Ende einer Periode, wenn man bey dem letzten Tone derselben den Finger sanft von der Taste abhebt, und den ersten Ton der folgenden Periode wieder etwas stärker angiebt. Folglich entsteht durch das erwähnte Abheben eine kleine Pause, welche in die Zeit der jedesmaligen letzten Note (der Periode) fällt, wie bey b).



Hat der Komponist nach der letzten Note einer Periode selbst eine Pause angebracht, wie unten bey c), so ist die obige Anmerkung unnötig; weil der Finger als dann ohne dies abgehoben werden muss. Wiewohl man auch in diesem Falle der letzten Note eine etwas kürzere Dauer giebt, als es die eigentliche Geltung derselben erfordert. Daher ist die Ausführung bey d) noch gewöhnlicher, als die in dem Beyspiele c).



Bey einem sehr feinen Vortrage muß man, in Aufsehung des Abhebens der Finger, sogar auf die größern oder kleinern, mehr oder weniger mit einander in Verbindung stehenden Perioden Rücksicht nehmen. Man hebt nämlich bey dem Ende eines völligen Tonschlusses den Finger früher von der Taste, oder trägt eine solche Schlussnote kürzer vor, als wenn damit nur ein Einschnitt geendigt wird. Folgt nach einem feurigen, lebhaften Gedanken, eine Stelle von sanfter Empfindung, so müssen beyde Perioden ebenfalls mehr getrennt werden, als wenn sie einerley Charakter haben u.s.w. Indeß wären Fehler gegen diesen Vortrag wohl noch zu verzeihen, wenn nur übrigens nicht wider die Absonderung der Perioden auf eine sehr merkliche Art verstoßen würde.

§. 22.

So nöthig das Aufheben des Fingers bey dem Ende einer Periode ist, so fehlerhaft wird hingegen der Vortrag, wenn das erwähnte Abheben mit einem heftigen Stoße verbunden ist, wie in dem Beyspiele a).



Besonders hört man diese fehlerhafte Ausführung sehr häufig, wenn der Einschnitt durch das gewöhnliche Zeichen des Abstoßens, wie bey c), angedeutet ist. Denn viele Spieler haben die unrichtige Idee, daß ein gestoßener Ton – wie man ihn in der Kunstsprache zu nennen pflegt – jedes Mal mit einer gewissen Heftigkeit abgestoßen werden müsse. Um diese fehlerhaften Vortrag, wo möglich, zu verhindern, und zugleich die kleinern, weniger fühlbaren, Einschnitte kenntlich zu machen, habe ich mich in meinen kleinen Sonaten eines neuen Zeichens bedient, und in der Vorrede zum ersten Theile das Nöthigste darüber gesagt. Dieses Zeichen, welches ich schlechthin den Einschnitt nenne, ist das oben bey d). Hoffentlich werden bald mehrere Komponisten, besonders in den Tonstücken für Anfänger, die Einschnitte bezeichnen, wenn ihnen an der deutlichen Ausführung ihrer Arbeiten und an der Verbreitung

musikalischer Kenntnisse überhaupt gelegen ist. Denn man sage noch so viel von eigenem Gefühle: der angehende Musiker (vielleicht selbst mancher Lehrer) hat es nicht, wenn er auch gern alles anwenden will, was zum deutlichen und guten Vortrage gehört*. Man muß ihn daher bey jeder Gelegenheit aufmerksam machen, und dem Schwächern, so viel sich's thun lässt, zu Hülfe kommen. An dem Zeichen liegt zwar wenig, nur vergesse man beym Unterrichten mit dem Zeichen nicht die Sache selbst.

> Wenn das Abheben des Fingers bey der letzten Note einer Periode nicht fehlerhaft, sondern sogar nothwendig ist, so folgt, daß man sich hierbey einer nach Umständen erforderlichen Freyheit in Ansehung der Fingersetzung bedienen darf. Es ist daher in solchen Fällen nicht unrecht, mit Einem Finger unmittelbar nach einander zwey Tasten anzuschlagen u.s.w.

§. 23.

Ehe ich die §. 20. aufgeworfene zweyte Frage beantworte, muß ich einige allgemeine Anmerkungen voraus schicken, wodurch das Folgende verständlicher werden wird.

Ich habe schon oben gesagt, daß ein ganzes Tonstück füglich mit einer Rede verglichen werden könne; denn so wie diese in größere und kleinere Theile oder Glieder zerfällt, eben so verhält es sich in der Musik. Ein ganzer Theil, (Hauptabschnitt) eines größern Tonstückes ist ungefähr das, was man in der Rede unter einem ganzen Theile versteht. Eine musikalische Periode, (ein Abschnitt,) deren ein Theil mehrere haben kann, würde das seyn, was man in der Rede eine Periode nennt, und durch einen Punkt (**.**) von dem Folgenden absondert. Ein musikalischer Rhythmus kann mit den kleinern Redetheilen, die man durch ein Kolon (**:**) oder Semikolon (**;**) bezeichnet, verglichen werden. Der Einschnitt, als das kleinste Glied, wäre das, was in der Rede nur durch ein Komma (**,**) abgesondert wird. Wollte man hierzu die Cäsur noch besonders rechnen, so müsste man sie etwa mit der Cäsur eines Verses vergleichen. (S. Sultzers allg. Theorie: Einschnitt.)

Hier sind Beyspiele von jeder Art der erwähnten Ruhestellen.



* Wer die Bezeichnung der Einschnitte unnöthig finden sollte, den dürfte man nur fragen, warum die Interpunktion in der Sprache eingeführt worden sey, und sogar in Büchern, blos für Gelehrte bestimmt, beybehalten werde? Zur bequemern Uebersicht, zuweilen auch wohl zur Vermeidung eines Mißverständnisses u. dgl. trägt das Interpunktiren doch gewiß ein Merkliches bey. Wer aber in der Musik selbst zu interpunktiren weiß, der bedenke, daß ein Tonstück nicht blos für ihn allein bestimmt ist.

In den Beyspielen a) ist der Schluß eines musikalischen Theiles oder einer ganzen Periode ausgedruckt; die Beyspiele b) machen das Ende eines Rhythmus fühlbar; bey c) sind bloße Einschnitte angebracht, und die Pausen bey d), welche keine eigentliche Ruhe verstatten, möge für Cäsuren gelten*.

> Eine nähere Erklärung dieser Ruhestellen, wo sie z. B. anzubringen sind, was die zum Grunde liegende Harmonie zur Bewirkung derselben beyträgt u.s.f. gehört mehr für den Komponisten. Der blos ausübende Musiker braucht sie nur zu kennen, um seinen Vortrag zweckmäßig darnach einzurichten.

§. 24.

Unter den angezeigten Ruhestellen sind natürlicher Weise die kleinern am wenigsten zu fühlen, ich will mich daher vorzüglich über diese umständlicher erklären; denn gewiß wird derjenige, welcher einen bloßen Einschnitt fühlt, die größern Ruhestellen um so viel mehr bemerken. Endigt sich ein solcher musikalischer Einschnitt mit einer Pause, wie in den Beyspielen c) §. 23., so muß er auch dem stumpfesten Gefühle merklich werden; folglich wären in diesem Falle mehrere Merkmale überflüssig. Aber zugleich größere Aufmerksamkeit und ein weit feineres Gefühl wird erfordert, die Einschnitte sogleich zu finden, wenn sie nicht durch Pausen von einander getrennt sind, wie in den folgen Beyspielen.



Sorgfältigere Tonsetzer machen die Einschnitte bey kleinern Notengattungen dadurch kenntlich, daß sie die Note, auf welche der Einschnitt fällt, von den folgenden Noten absondern. Z. B.



* Die Cäsuren sind, wie schon die Ernennung sagt, im Grunde nichts anders, als (kleinere) Einschnitte. Verschiedene Tonlehrer nennen sie sogar alle die Ruhestellen, welche nicht eigentliche Tonschlüsse sind, schlechthin Einschnitte. (S. Scheibens weitläuftiges Werk über die musikalische Composition, Seite 248. ff.) Kirnberger nimmt zuweilen die Worte Rhythmus und Einschnitt für gleich bedeutend an. (S. dessen Kunst des reinen Satzes, zweyt Theil, erst Abteilung, Seit. 138.) Man sieht hieraus, daß die Tonlehrer in der Nennung der verschiedenen Ruhestellen von einander abgehen.

Der Spieler hat daher bey solchen Noten, die absichtlich von den folgenden getrennt worden sind, sogleich den Finger von der Taste abzuheben, um den Einschnitt fühlbar zu machen. Da aber diese Schreibart bey größern Notengattungen, nämlich bey Vierteln u.s.f. nicht stattfindet, wie in den nachstehenden Beyspielen a): so müßte man dafür etwa die Schreibart bey b) oder c) wählen. (Aus welchen Grunde ich meine Bezeichnungen der bey b) vorziehe, ist §. 22. erinnert werden. Die Schreibart c) dürfte wohl manchen Anfänger zu einem Fehler im Takte verleiten.)



§. 25.

Ein Hauptvorteil, die Einschnitte finden zu lernen, ist der, daß man bemerke, ob ein Tonstück mit dem vollen Takte anfängt, oder ob vorher noch zwey, drey und mehrere Achtel oder andere Notengattungen (im Auftakte) enthalten sind; denn größtentheils fallen die Einschnitte durchgängig auf eben denselben Taktheil etc. Wenn nämlich das Tonstück mit einem Achtel im Auftakte anfängt, wie bey 2), so fangen auch die folgende Einschnitte gemeiniglich mit dem letzen Achtel eines Taktes an u.s.w.



Indeß ist auch dieses Merkmal nicht immer zuverlässig; denn um mehr Mannigfaltigkeit in das Ganze zu bringen, pflegen die Komponisten in längern Tonstücken die Einschnitte oft auf andere Taktglieder etc. zu legen. Der Raum erlaubt es nicht, Beyspiele von der Art einzurücken; ich verweise aber jeden, welcher sich davon überzeugen will, unter andern auf die erste Sonate mit veränderten Reprisen von Bach.

Ließen die Lehrer ihre geübtern Schüler, wenn diese falsch gespielt haben, und gewisse einzelne Stellen wiederholen sollen, nicht eben bey der falsch gespielten Note, sondern beym Einschnitte etc. wieder anfangen: so würden die Schüler bald fühlen lernen, was zusammenhängt, und also nicht getrennt werden darf, oder was von einander abgesondert werden kann.

Mehr Unterricht von der musikalischen Interpunktion und dem hierzu erforderlichen Vortrage findet man in Sulzers allgem. Theorie, unter dem Artikel: Vortrag. Als ein Hülfsmittel, die Einschnitte fühlen zu lernen, empfiehlt der Verfasser fleißige Uebung verschiedener Tanzstücke. Auch kleine, für das Klavier gesetzte Lieder von guten Komponisten sind zu diesem Zwecke brauchbar.

Appendix XI

Kalkbrenner, Friedrich Wilhelm. (*c.*1830). *Anweisung das Pianoforte mit Hülfe des Handleiters spielen zu lernen.* Op. 108. Leipzig: Kastner. 19.

Beispiel von Musikalischer Interpunction



Im Anfange dieses Beispiels, an den mit N° 1 und 2 bezeichneten Stellen, wo der Satz in einer gewissen Spannung ist, könnte man sagen, dass er ein Fragezeichen erheischt: bei N° 3 kommt die Endung und dieser Schluss verlangt einen Punct. Man könnte also folgende Interpunction annehmen: für die Satzschlüsse oder vollkommenen Cadenzen einen Punct: für unvollkommne, von der Tonica zur Dominante gehende Cadenzen einen Strichpunct; für die abgebrochnen Cadenzen oder Uebergänge ein Ausrufungszeichen; für solche Abschnitte, wo Viertelpausen stehn, ein Komma. Interpungirte man so alle Absätze der Melodie in den Tonstücken, welche man spielt, so könnte man sicher sein, sich von dem hineinzulegenden Ausdruck besser Rechenschaft zu geben. Oft kann man den Rhythmus eines Thema's nicht gut auffassen, weil der Spielende sich nicht bemüht, das Zeitmass von vorn herein genau zu bestimmen: man erkennt die Fertigkeit des grossen Meisters in der Art, die vier ersten Takte eines Stücks zu spielen; wenn der gute Taktteil betont wird, so wird das Ohr sogleich befriedigt, und der Zuhörer kann nie in Ungewissenheit sein. *Crescentini* und *I. B. Cramer* sind die beiden Künstler, welche ich die Sätze am besten herausheben gehört habe.

Appendix XII

Beriot, Charles Auguste de. (1858). *Méthode de Violon,* Opus 102. Mayance: Schott. iii, *De la ponctuation,* 206-210.

De la ponctuation

L'objet de la ponctuation est en musique ce qu'il est en littérature, c'est de marquer dans l'une et dans l'autre les temps de repos obligés : nous ajouterons même que dans la musique la ponctuation est plus importante encore que dans la littérature parce que ses silences sont indiqués d'une façon plus absolue par la rigueur de la mesure.

Le silence est à la musique ce que l'ombre est à la peinture : par sa négation, il détache la pensée, en fait ressortir toutes les nuances et ajoute ainsi à la clarté du style. La longueur d'un silence est aussi utile à l'ensemble de la mélodie que la durée d'une note.

Lorsqu'il se rencontre dans un morceau un repos d'un ou de plusieurs temps, il n'est pas rare de voir un exécutant en restreindre la durée dans la crainte de paraître froid. C'est une erreur contre laquelle il faut bien se tenir en garde, car quel soit le caractère du chant que l'on interprête, la ponctuation laisse respirer l'auditeur et lui fait ainsi goûter les beautés de la mélodie. Les repos, bien loin de refroidir le jeu de l'artiste, tiennent au contraire son auditoire en haleine sans fatiguer son attention : d'ailleurs l'accompagnement remplit souvent le vide des silences qu'on ne peut altérer sans altérer la mesure. Comme le silence fait partie intégrante du mouvement et que c'est en le suivant rigoureusement qu'on donne la clarté voulue à son style, l'élève qui veut acquérir une ponctuation parfaite en trouvera le secret en se servant du métronome dont le mouvement mécanique peut lui apprendre à respecter la rectitude de la mesure.

Il est dans le corps d'une phrase des silences de si courte durée qu'ils ne sont pas toujours indiqués dans la mélodie ; ces petits temps de repos n'en sont pas moins commandés par le besoin de la respiration. C'est au jugement de l'artiste à discerner leur véritable place, et pour l'observer, il laissera expirer la note finale un peu avant la fin de sa durée.

Le Violon est l'instrument qui par la richesse de ses ressources sait rendre tous les effets et tous les coloris depuis la musique contemplative jusqu'au style dramatique les plus passionné.

Le premier exemple qui vont suivre va présenter un genre de musique religieuse, vague, sans ordre, sans rythme, sans paroles et par cela même dénué de tout ponctuation.

Dans ce genre de musique qui est une sorte de prélude d'orgue, une succession non interrompue d'accords et qui malgré cette uniformité n'est pas dénuée de charmes, le violoniste doit s'attacher à produire des sons unis et liés entr'eux de manière à ce qu'on n'entende jamais le changement du coup d'archet.

Ce premier exemple étant bien compris, nous allons graduer et resserrer la ponctuation dans des exemples successifs, afin d'en faire bien comprendre la valeur et l'utilité, car c'est elle qui donne à la mélodie la lumière, l'air et la pensée.

Appendix XIII

Denesle. (1739). *Syrinx ou l'origine de la Flûte Poeme a Messieurs Naudot, Blavet, Lucas.* Paris: Merigot.

SYRINX
OU
L'ORIGINE DE LA FLUTE
A MESSIEURS NAUDOT, BLAVET, LUCAS.

Maîtres si vantés dans un Art
Auquel les Dieux & le Hazard
Donnerent autrefois naissance ;
Par une juste préference
Que le Goût ne peut démentir,
Je veux aujourd'hui vous offrir
Les doux Passetems d'une Muse
Qu'Apollon, si je ne m'abuse,
Quelquefois daigne caresser.

Puis-je en effet mieux adresser
Et l'avanture & l'origine
De la Flute toute divine,
Qu'à ceux dont le rare talent,
Nous rend ce bois plus éloquent
Que ne fit le Dieu PAN lui-même,
Lorsque dans son ardeur extrême,
Ses doigts ravirent autrefois
Toutes les Dëitez des Bois ?

On sçait assez que votre gloire,
Pour se transmettre à la Mémoire,
N'a pas besoin de cet encens
Que vous consacrent mes accens ;
Et tant que le Goût en France,
Sous ses pieds foulant l'Ignorance,
Sur ce Monstre dominera,
Toujours votre renom vivra :
On sçait cela ; mais que m'importe ?
Quand mon Démon vient m'obséder,
Au feu rapide qui me'emporte,
Amis, puis-je ne pas céder ?
Contre les accès poëtiques,
Fut-il jamais de spécifiques ?
Quoiqu'après tout j'aurois grand tort
De blâmer un si beau transport.
Il chasse ma mélancolie ;
Il me sauve une maladie.
Les Destins ne font pas à tous
Un Présent si noble & si doux ;
Donc acquittons notre promesse,
Et suivons le Dieu qui nous presse.

Pour se rendre auprès d'Adonis,
Le plus cher de ses Favoris,
La belle Reine de Cythere
Ayant un jour mis pred à terre,
Envoya ses gentils Coursiers
Paître au long de certains halliers,
A quelque petite distance
De son honnête Rendez-vous.

Ces Oiseaux tranquiles & doux,
Avec une pleine assurance
Commençoient à goûter le frais
A l'ombre des buissons épais :
Déjà l'amoureuse manie,
Venant se mettre de partie,
Par cent baisers délicieux,
Leur inspiroit ses tendres feux :
Par cent caracolles aimables,
Déjà ce couple si charmant,
Se disposoit tout doucement
A des plaisirs plus désirables,
Lorsque PAN qui chassoit par-là,
Mal à propos les avisa.

A plus d'un céleste avantage,
De Cypris le cher Attelage
Se fit reconnaître aisément ;
Mais ce fut inutilement :
Du Chasseur la fléche mortelle
Atteignit la tendre fémelle.
Son triste & désolé mari.
Avec un lamentable cri.
Apprit bien-tôt à la Déesse
L'affreux sujet de sa tristesse.

Vénus, contre toute raison,
Par le Dieu sauvage outragée,
Jura que cette trahison
Sur lui-même seroit vengée.
Elle avoit la puissance en main ;
Et pardessus elle étoit femme :
PAN ressentit l'effet soudain
De sa vindicative flâme.

Viens, dit la dolente Cypris
A son cher & dangereux Fils,
Viens servir ma juste colere,
Et venger l'affront de ta Mere.
Mes Oiseaux que fuit le Vautour,
Et que l'Aigle même révere,
Ont été percés en ce jour
Des traits d'une main sacrilége….
Un Dieu du plus petit état,
Un vil Satyre, le dirai-je ?
Par un témeraire attentat,
Ose insulter à ma puissance !
Que Pan reconnoisse aujourd'hui
L'extrême, mais juste distance
Qu'à jamais entre nous & lui
Mettent les Destin immuables….

Cours, prens tes fléches redoutables ;
Que d'un traître feu consumé,
Il aime, & ne soit point aimé.

Suivant les ordres de sa Mere,
Amour rarement paresseux,
Si-tôt qu'il s'agit de mal faire,
Saisit son carquois & ses feux.
Entre mille traits homicides,
Il en a sur'tout deux perfides.
L'un fait haïr à la fureur ;
L'autre fait aimer à la rage.
Du premier il perce le cœur
De SYRINX Nymphe belle & sage ;
De l'autre, le coupable Dieu.
A l'instant ce dangereux feu,
Auteur des amoureuses peines,
Se répand dans toutes ses veines.

Amour, quel est votre pouvoir !
Ah ! qu'il eût été beau de voir
Le Dieu grossier de l'Arcadie,
Frappé de cette maladie !
C'est en vain qu'il conte ses maux
Aux Bois, aux Rochers, aux Echos ;
La jeune Beauté qu'il adore
Peut seule au feu qui le dévore,
Apporter du soulagement.
Mais il brûle pour une Ingrate.
La Nymphe fiére & délicate,
Dédaigne d'un pareil Amant
L'injurieux empressement.

Sçais-tu quelle est mon origine,
Lui disoit-il ? Elle est des Cieux.
Mercure ambassadeur des Dieux,
Dépouilla sa forme divine
Jadis pour me donner le jour ;
Je suis le fruit de son amour….
Pénélope, jeune Bergere,
Belle comme toi, mais moins fiére,
Ne prit point sur le pied d'affront,
Que ce Dieu pour lui rendre hommage,
Eût laissé croître sur son front,
D'Hymen, l'ordinaire appanage ;
Ces mêmes cornes dont tes yeux
Te sont un objet odieux.
Quoique bienfaite, quoique belle.
Ni les cornes, ni la toison,
Ne purent la rendre cruelle.
Fille sensée entend raison,
Et dans ce cas pense comme elle ;
Car on ne trouve pas toujours,
S'il faut te parler sans détours,
Et laisser-là le ton modeste,
Un Amant de race céleste.

Dieux ! à des discours si pressans,
Si flatteurs & si séduisans,
Quel cœur pourroit ne se pas rendre ?
SYRINX en fut-elle plus tendre ?
Non. Car agissant sans façon :
J'aime mieux, lui répondit-elle,
Un Amant de race mortelle,
Mais qui soit au moins beau Garçon,
Sans bien, sans crédit, sans naissance,
Fût-il même du plus bas lieu,
Qu'avec toute son excellence,
Un malfait & difforme Dieu.
Il est juste qu'on vous honore ;
Mais fussiez-vous plus noble encore,
Divin PAN, chacun a son goût,
Je ne vous serai rien du tout.
Mille Nymphes ambitieuses
Seront pour vous moins dédaigneuses,
Que ce soit caprice ou raison,
Je leur céde sans nulle peine,
Voyez combien peu je suis vaine !
Vos cornes & votre toison.

Une si fiére impolitesse
Ne ralentit point sa tendresse ;
Au contraire ce fut un vent,
Qui rendit son feu plus ardent,
Car telle est la bizarrerie
Du Dieu de la Galanterie,
Il nous fait chérir qui nous fuit,
Et nous fait fuir qui nous chérit.
C'est une assez rare merveille,
Et j'en suis grandement surpris,
Lorsque d'une flâme pareille,
Deux cœurs se trouvent bien épris….
Mais SYRINX n'étoit point blâmable ;
Fût-on sorti du Sang des Dieux,
Une mine désagréable
Paroît telle à de certains yeux.
De soi la Noblesse fort belle
Sert peu chez une Jouvencelle,
Qui simple & sans ambition,
Aime par inclination.

Quoi qu'il en soit, le Dieu champêtre,
A qui sa Noblesse peut-être
Avoit tenu lieu de beauté
Près de maintes belles Nayades,
Près de maintes belles Dryades,
Pour le coup ne fut écouté.
Amour niché dans la prunelle
De la dédaigneuse Pucelle,
Lui faisoit voir ce malheureux,
Trois & quatre fois plus affreux.
Ce fut en vain que sa tendresse
Employa la ruse & l'adresse,
Pour surprendre dans ses filets
Le fier objet de ses souhaits :
La Nymphe sémillante & vive
Etoit toujours sur le qui-vive.
Sans un secret consentement,
L'on n'attrape pas aisément
Fille qui hait le badinage :
Et comme toute fille sage,
Ce que celle-ci sçavoit bien,
Pour ne rien donner, ne prend rien,
Quoiqu'on ait changé cet usage,
Les promesses & les présens
Ne servirent pas davantage.

La honte, le dépit, la rage,
L'ayant enfin mis sur les dents
Des Dieux il invoqua le Pere,
Qui ne put rien en cette affaire.
Peut-être qu'ailleurs occupé,
Et d'un novel objet frappé,
Il étoit de Pere suprême,
Bien embarrassé pour lui-même ;
Car Amour pour se divertir,
Comme un autre le fait courir ;
Et l'on ne peut sans peine craire
Les sottises qu'il lui fait faire.
Tant el est vrai que de des Loix
Il n'excepte ni Dieux ni Rois.

Tout souffre de la frénésie
Du triste Dieu de l'Arcadie.
Sans Chiens, ainsi que sans Pasteurs,
Dans les Bois ses Chévres, errantes,
Sont les victimes innocentes
Des Loups, affamés ravisseurs.
Parmi les meurtres, les pillages,
Faunes & Satyres peu sages,
Ne pensent qu'à se divertir.
A travers buissons & bruyéres,
On les voit par troupes courir
Après de folâstres Bergeres.
Tout va mal dans une maison,
Lorsque le Maître est sans raison.

Enfin pour ressource derniere,
Et c'étoit le plus sûr moyen,
Notre PAN crut qu'il feroit bien
De brusquer cette Nymphe altiére.
L'Amant le plus respectueux
N'est pas toujours le plus heureux ;
Et femme est souvent hypocrite,
Lorsqu'elle veut faire un mérite
Au sage Amant de son respect.
L'éloge est diablement suspect.
Elle aime qu'on aide à la lettre ;
Et quoi qu'il ose se permettre,
Un Galant a rarement tort,
S'il peut l'obtenir par effort.

Suivant cette honnête maxime,
Le Dieu que son dépit anime,
Saisit un jour l'occation.
La Nymphe cria tout de bon.
Ce ne fut point fausse sagesse,
Puisqu'elle eut même la souplesse
D'éluder son avidité.
S'il eût été moins laid, peut-être
Son heureuse témérité
L'en eût-elle rendu maître.
Vertu souvent doit son effet
A l'indignité du Sujet.

Malgré ses ruses & sa suite,
Notre Belle n'en fut pas quitte ;
Le terrible & fougueux Amant
La poursuivit rapidement.
Mais l'Amour & sa bonne Mere,
Qui de l'œil conduisoient l'affaire,
Vouloient qu'après tout ce débat,
Le Dieu ribaud ne prît qu'un Rat.

Grand Déesse de Cythere,
Disoit la Pucelle en fuyant,
Contre un Satyre téméraire,
Prête-moi son secours de mes larmes,
Et ne permets pas que mes charmes
Servent de jouet malheureux
Aux transports d'un Monstre hideux.
Mon cœur ne croit pas faire injure
Aux droits de ton divin Enfant,

Quand il exige qu'un Amant
D'un homme ait au moins la figure.

Elle prioit ainsi tout bas ;
Lorsque par malheur un faux pas,
Arrêtant la Nymphe craintive,
Au bord d'une onde fugitive,
La fit tomber sans mouvement.
Le Sylvain tressaillit de joye,
Et crut que son aimable proye
Etoit à lui dans le moment.
Mais quelle surprise cruelle !
Dans le tems qu'il veut l'embrasser,
Et contre son sein la presser,
Ce Dieu malheureux au lieu d'elle,
Ne saisit qu'un fréle Roseau !
Pendant qu'il pâlit, qu'il soupire,
Cupidon éclate de rire.
Mais autre prodige nouveau !
A peine d'une main tremblante,
Murmurant contre le Destin,
Il eut de sa tige récente
Détaché ce fragile Brin ;
A peine sa bouche amoureuse
Eut enfin baisé librement
Cet infortuné Monument
D'une Beauté trop rigoreuse,
Que pour surcroît d'encantement,
Une voix douce, gracieuse,
Se fit entendre clairement.

SYRINX à la beauté charmante,
Avoit joint une voix touchante ;
Et du Destin les justes loix,
Car on ne doit croire autre chose,
De la triste métamorphose,
Voulurent préserver sa voix.
Des Immortels ce don céleste,
Est le seul hélas ! qui lui reste.
Son corps autrefois si charmant,
Ne présente aucun agrément.
Son Gosier seulement enchante ;
Et ne pouvant pas faire mieux,
Quoiqu'également amoreux,
Il faut bien que PAN s'en contente,
Nécessité fait la raison.

Mais par un merveilleux systéme,
Il sçut en varier le son,
Dont la teneur étoit la même ;
Et trouva bien-tôt le secret,
Etant sçavant dans la Musique,
Comme dans tout genre harmonique,
De rendre l'organe parfait.
C'étoit chose bien raisonnable,
Que cet Instrument admirable,
Aux soins d'une Divinité
Dût ses graces & sa beauté.
SYRINX qui fut pendant sa vie,
De PAN l'implacable ennemie,
Enfin sensible à son amour,
Devînt depuis cet heureux jour
Son éternelle Compaganie.

Lorsque pour la premiere fois,
Aux Echos, le Dieu fit entendre
Sa Flute harmonieuse & tendre,
On dit que la fidelle voix
De ces Déïtez invisible,
Par le silence d'un moment,
A celle du rare Instrument,
Rendit des hommages sensibles.
On eût vû sortir des Forêts,
Et des Antres les plus secrets,
Transportés d'un nouveau délire,
Le Faune & le joyeux Satyre.
Par les danses, les ris, les jeux,
Toutes les Déïtez champêtres,
Chaque jour à l'ombre des hêtres,
Du Dieu PAN célébroient les feux,
Lui-même pour charmer sa peine,
Seul assis sur le gazon frais,
Faisoit redire à l'Inhumaine,
Et son amour & ses regrets.
Bien-tôt dans toute l'Arcadie,
SYRINX eut un renom fameux ;
Amour la privant de la vie,
Lui rendit un sort plus heureux.

Ici brillent votre sagesse,
Votre puissance & votre adresse,
Grands Dieux ! le meurtre d'un Oiseau,
En vérité qui l'eût pû croire ?
Comme tout sert à votre gloire !
Produit un miracle nouveau ;
D'une Fille simple, innocente,
Qui fuit un Amant odieux,
Faire une Flute ravissante !
Cela n'appartient qu'à des Dieux.

C'est à cette Fille divine,
Que l'Univers doit l'origine

De ce Tube mélodieux,
Qui cent fois, dans la main sçavante
Des Maîtres fameux que je chante,
Fut peut-être envié des Cieux :
Soit que de l'amoureuse flâme
Il peigne les douces langueurs ;
Soit qu'il exprime avec plus d'ame
Bacchus, la Table & les Bûveurs.
Mieux que la Lyre si vantée,
Il pourroit fléchir sous leurs doigts
Du Tigre la rage indomptée ;
Et du Destin forçant les loix,
Donner à la Parque un cœur tendre.

Par des éloges répétés,
Que sert-il ici de s'étendre
Sur leurs brillantes qualitez ?
Paris charmé de les entendre,
Fait valoir leurs talens heureux,
Bien mieux qu'un éloge pompeux.
Un si glorieux témoignage
Emporte tout autre suffrage.

Ce seroit bien ici l'endroit
De célébrer une Merveille,
Qui peut se vanter à bon droit
De n'avoir point en sa pareille ;
J'entends ce postiche Fluteur, *
De qui l'admirable harmonie
Décéle le profond génie
De ce rare & sublime Auteur,
Dont s'enorgueillit notre France.
Car quoique dans l'éloignement,
C'est à PAN qu'il doit sa naissance ;
Et sans la Flute, assurément,
Ce mécanique Phénoméne,
Emule de l'espece humaine,
Au regret du Monde sçavant,
Seroit encore dans le néant.
Mais pour relever l'excellence
De tant de Miracles divers,
L'étonnement & le silence
Sont plus éloquens que les Vers.

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* Le Fluteur Automate de M. de Vaucanson.

[Jacques Vaucanson (1709-1782) was a famous French inventor, and in the present context Denesle refers to his music automate from 1737, which was made as a shepherd – in full life size – playing the flute and a drum.]

Appendix XIV

Blavet in Laborde, Jean-Benjamin de. (1780). *Essai sur la Musique*. Tome III. Paris: De l'Impr. de P. D. Pierres, imprimeur ordinaire du Roi, et se vend chez E. Onfroy. iii, 497-498.

BLAVET, célebre Joueur de flûte, né à Besançon en 1700; vint à Paris en 1723, & s'y fit une grande réputation. Le Prince de Carginan qui connut son mérite, lui donna un logement & une pension: il devint ensuite Surintendant de la Musique du Comte de Clermont, & jusqu'à sa mort, il reste à son service.

Les Spectacles de ce Prince furent souvent ornés de musique composée par Blavet. Peu jaloux des applaudissemens du Public, ce fut presque malgré lui qu'on exécuta à l'Opéra *la Fête de Cythere & le Jaloux corrigé,* actes, du *Chévalier de Laurés*, & l'autre de *M. Collé*, qui cependant eurent du success.

A des talens admirables, Blavet joignait des vertus respectables; ses mœurs étaient honnêtes, son caractere tranquille, sa probité scrupuleuse. Il s'était marié à 18 ans, & vécut plus de cinquante ans avec son épouse dans la plus grande union.

Vers la fin de 1765, il fut attaqué de la pierre, qui alors était une maladie plus grave qu'elle ne l'est aujourd'hui; il se détermina trop tard à se faire l'operation, & mourut en 1768, emportant avec lui l'estime & les regrets de tous ceux qui l'ont connu.

Il a laissé un fils qui a embrassé l'Etat ecclésiastique, & qui a hérité de toutes les bonne qualitiés de son pere. Il est célebre par ses connaisances dans l'art des jardins.