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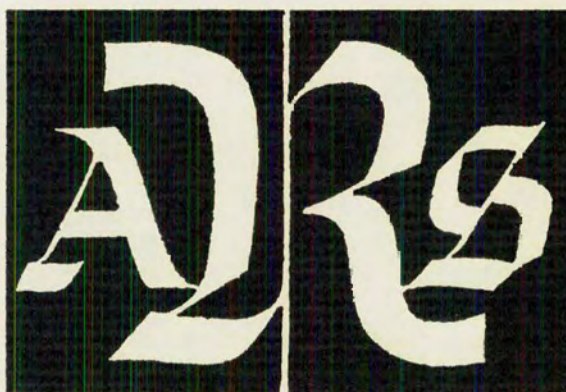
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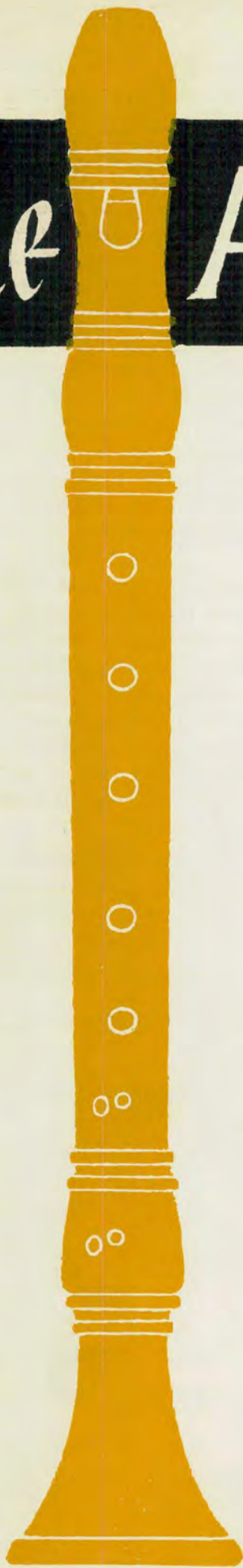
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A QUARTERLY
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MESSAGE FROM THE PRESIDENT

This is my last message as President. Does this sound pompous? Granted, it does seem as if an elder statesman were about to shuffle off the mortal coil and, before parting, leave his admonitions for posterity.

But the simple significance is that by the next issue of *THE AMERICAN RECORDER* you will have a new President, and a word of parting would appear to be in order.

For two years I have served you as president, for two years as vice-president and for two years as a member of the Board of Directors. They have been six fruitful years in which the Society has grown from under 400 to well over 1800 members, has conducted flourishing summer schools, festivals and workshops, produced a distinguished magazine and chartered forty new chapters at home and abroad.

Needless to say, this is the work of no one person. It is rather, the result of the devoted efforts of a number of people, officers and just lay members, in the con-

viction that the ARS can and does bring deep satisfactions to themselves and others.

Since the overwhelming majority of our members are, like myself, amateurs whose full-time jobs make the inevitable demands on time, effort and energy, it is not surprising that only comparatively few devote part of their cherished leisure to organizational work. Understandably, most prefer to pick up the alto or tenor and drive themselves and their neighbors to despair practicing double-tonguing or vibrato. Yet were all of us to be so self-centered the ARS and its chapters would be hard put to it to survive.

All this is not to minimize the important role played by the professional musician member. He, too, must make his sacrifices in devoting time to the affairs of the ARS, even though the practical values flowing from such activities are more concrete and calculable than for amateurs.

But the ARS, as presently constituted, is mainly an organization of amateurs. It is upon their interest, concern and involvement that the ARS should and must depend. If membership in the Society has any meaning in terms of satisfactions derived by amateurs then it should carry with it the obligation to become an active participant in its functioning. If by default the amateurs lose a deciding voice in the affairs of the Society they shall have none to blame but themselves if the character of the ARS alters.

In parting, let me express my appreciation to those who have been of help in keeping the ARS viable and wish my successor the fulfillment of office.

—A. C. Glassgold

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TONGUEING AND RHYTHMIC PATTERNS IN EARLY MUSIC

BY GEORGE HOULE

Musicians are aware of rhythmic groups in two ways: by sight as visual patterns in notation, and by ear as beats and measures in the flow of rhythm. Rhythmic groups are made clear to an audience in part by articulations supplied by the performer. In musical notation since the nineteenth century the composer has been expected to supply indications of this articulation to the performer; but in earlier notation the articulation of rhythmic groups was almost always left to the performer, aided not by the composer, but by convention and the traditions of the various instruments. The articulation of wind instruments in the renaissance and baroque eras was extremely varied, capable of great subtlety, and adaptable to brilliant passage work, where each note must be tongued. Good musicians, we may assume, always desired variety, subtlety, and brilliance, but the tongueing patterns indicated another quality desired in renaissance and baroque performance that we might not be able to infer from simply recognizing good musicianship. Tongueing patterns clarified and enhanced metrical groups and could make musical meter and dance patterns sensuously compelling elements in the performance.

Since the early nineteenth century the musical measure has been frequently defined as dependent on a recurring accent, by which a dynamic stress is usually meant. This stress is an articulation supplied by the performer, on the basis of which a listener may possibly identify the beat or measure. In much music, however, the accent may go counter to the perception of measure, in which case the music has an "irregular accent." In order to know whether the accent is regular or irregular, the listener necessarily relies on some other quality or rhythmic grouping, which should be defined independently of accent. An English eighteenth-century theorist, John Holden, wrote such a definition:

There is no occasion to make the beginning, or emphatic part of the measure always stronger, or louder than the rest, though it is sometimes best to do so; for, it is not so much the superior loudness of the sound, as the superior regard which a hearer is led to bestow upon it that distinguishes one part of the measure from another.¹

In Holden's time and earlier, other definitions identified rhythmic groups through certain notes that were heard as "good" and "bad," "heavy" and "light," "in-

trinsically long" and "intrinsically short." The articulation of the performer is an almost infinitely varied means of enhancing the perception of beat and measure, independent of accent.

The subject of articulation has been of considerable interest to a number of scholars whose work has provided valuable material to this study, in particular Newman Powell's 'Early keyboard fingering and its effect on articulation'² and Imogene Horsley's "Wind techniques in the sixteenth and early seventeenth centuries."³ Modern writers are not always certain that there is a difference between the common articulations used today and those of earlier performers; this point is made very clearly in Powell's keyboard study and implied in Miss Horsley's article. Wind articulations have been discussed in many recent studies, often not in detail; but the essential point of the technique and the use to which it was put, the enhancing of rhythmic groups, is not clearly stated.

The sound of a wind instrument derives from a column of air vibrating in an enclosed tube. The vibrations may be caused by the buzzing of the lips against a cup mouthpiece, the disturbance of an air stream directed at a sharp edge, or by a reed or reeds vibrating against a constant pressure. The beginning and end of each note is directly responsive to the force and precision of air pressure directed into the instrument. The performer may simply blow, or he may move his tongue away from a position of blocking the flow of air (tongue stroke), or he may open his throat, freeing the flow of air. The tongue stroke may be varied in an almost infinite number of ways: The beginning of a note may be given a strong and definite attack or a barely perceptible pulsation, the end of a note may be cut off sharply by the tongue or allowed to fade away by a gradual decrease in breath pressure; and between these extremes exist infinite gradations.

The purpose of different tongueings on wind instruments is two-fold: to make different sounds, and to facilitate the separate articulation of quick notes. These two purposes are not mutually opposed. Tongueing taught today is perhaps simpler in its approach than the tongueing taught in the sixteenth and seventeenth centuries. In present practice, if the music moves slowly enough, the modern performer pro-

nounces *ti* at the beginning of a note, called a t-stroke, or pronounces a softer *di*, called a d-stroke. This is called "single tonguing" and it may not be quick enough for separate notes in very fast passages for which another method called "double tonguing" may be used. This is done by alternating the t-stroke or the d-stroke with strokes of the glottis near the throat, pronouncing *t k t k*, or *d g d g*. Tonguing may be made deliberately harder or softer, but each tongued note is expected to sound quite like all the others in the particular passage, whatever variety there might be between one passage and another. As early as 1752 Quantz mentions that when using different tongue strokes, his example being *ti ri*, *ti ri*, care should be taken to make the two strokes sound alike when they alternate with each other.⁴ Since then, most teaching has concentrated on making all tongued notes in a specific passage sound uniform.

In earlier music, in the sixteenth and seventeenth centuries, and before 1752, no evidence exists that would lead a player to try to make all tongueings sound alike. There are strong indications that variety of attack was intended to lead to an appreciable difference in the sound of the note. Freillon Poncein, in 1700, writes that in all measures where there are evenly moving quarter notes or eighth notes, the notes should be tongued *tu tu ru tu*, *tu tu ru tu*, "to make the music more agreeable to the ear,"⁵ and Hotteterre mentions different tongueings "to make the performance more pleasant and to avoid too much uniformity in tongue strokes."⁶ In the sixteenth century almost every description of tongueings included a discussion of the smoothness, sharpness, softness, or hardness of the various tongueings. Rather than imposing our modern convention on these tongueings, performers may well take the view that these tongueings were intended to make notes sound different, not alike.

This statement deserves further explanation, especially for those who have attempted to use antiquarian tongueings in actual performance. Wind players may find that these tongueings produce differentiated sounds in early attempts but with practice and subsequent control of the tongue, they may become indistinguishable. Modern performers who have been conscientious enough to learn these tongueings have sometimes given them up because, after careful practice, they may come to sound alike and therefore do not produce distinctive results. Only performers who consciously attempt to make a controlled distinction between the results of these articulations will achieve a difference in sound, once they have been practiced and made a reliable part of the technique. And so performers should take the view that these tongueings were intended to sound different, not alike, and prac-

tice to achieve that result.

There are many varieties of articulation that have been described in earlier treatises. The simplest kind of articulation is called "head breath" by Ganassi and *coulante* or *muette* by Mersenne, and is the act of blowing into the instrument, with lips set, without any use of the tongue at all. The simple instructions intended for musical amateurs by John Banister and Humphrey Salter say "blow gently" for low notes on the recorder, and "blow your Recorder a little stronger" for the second octave. Fantini's instruction for articulating the *trillo*, a rapidly repeated note, require that repetitions be made (while pronouncing the syllables *a*, *i*, *e*, or *o*) with the throat, which would make it akin to the head breath. No directions are given on where to use this kind of articulation by any of these treatises, except Fantini's *trillo*.

The next simplest articulation, the single tongue, is the basic tongueing of all wind instruments now and then. It is taught as the pronunciation of the consonant T or D, to which different vowels may be joined, as *Ti*, *Ta*, *To* or *Di*, *Da*, *Do*. Agricola mentions only *De* and Francesco Rogniono and Hotteterre mention only *Te* and *Tu*. Ganassi, Dalla Casa, Riccardo Rogniono, Fantini, and Quantz indicate the use of both T and D, usually commenting that D is smoother or softer than T. The discussions of Quantz and Tromlitz are most detailed, giving instructions for the use of *Ti* and *Di* in different tempos and according to the different characters of melodies. Quantz comments that there are as many gradations between *Ti* and *Di* as there are between black and white which should be explored by performers, although he does not discuss them. This common tongueing was so well understood that it was not usually described in great detail.

Next to be considered are five different kinds of articulation which alternate between tongueings made at the tip of the tongue and those done further back in the mouth, all called double tongueing in modern discussions. The first is the same as modern double tongueing, indicated as *Te che Te che* by Ganassi, Dalla Casa, and Francesco Rogniono (the Italian *che* is an English *ke*). Fantini gives the syllables *Te ghe Te ghe Te* as his equivalent. It is characterized as "hard and sharp" by Ganassi, with reference to the recorder, "harsh" and "not grateful to the ear" by Dalla Casa, with reference to the cornetto, and "harsh and barbarous, disgusting to the listeners" by Francesco Rogniono, writing about wind instruments generally. It is useful, however, for expressing *terribiltà*, remarks Dalla Casa, but it is fast and difficult to control.

The second double tonguing is called *dritta* by Dalla Casa and Francesco Rogniono. Ganassi explains *dritta* to refer to hard strokes made by the tip of the tongue on the palate near the teeth, as distinguished from strokes formed back in the mouth which are soft, called *riversa*. For *dritta* Ganassi gives the syllables *Te re Te re, Da ra, Ca ra*. Agricola says "Wiltu das dein pfeiffen besteh'/lern wol das diri diride," indicating that the accent is on the first syllable. Dalla Casa and Francesco Rogniono give *Te re Te re Te*, Fantini writes *Ti ri Ti ri Di* and *Te re Te re Di*, and Mersenne advocates *Ta Ta ra ra ra* (possibly he didn't get it quite right since he didn't perform himself but was relying on a friend to tell him the method). Quantz advocates *Ti ri*, but makes it clear that the accent falls on the second syllable, as does Tromlitz, who uses the syllables *Ta ra*. Anthony Baines writes of a nineteenth-century flutist, Louis Drouet, who taught English flutists to double tongue by having them say *territory*, reversing the accent again. In the sixteenth century, both the German and Italian R was a dental R, pronounced as we believe the Englishman says "Veddy" for "very." Therefore it seems that this tonguing involved two strokes, both *dritta*, made by the tip of the tongue, one near the teeth and the other on the palatal ridge. Ganassi remarks that in this tonguing one syllable is hard, the other soft; and Dalla Casa comments that it is good for passages of eighth notes and sixteenth notes (i.e., moderately fast passages) and is naturally controllable. Quantz, in addition to reversing the accent, comments that this tonguing is used for passages played as slightly uneven although written equal.

The third kind of double tonguing seems to have been taught only in the sixteenth and seventeenth centuries, and is usually called *lingua riversa* in Italian, and is accounted the smoothest and gentlest in its first form *Le re Le re* (Ganassi), *Ler Ler* (Dalla Casa), *Le re Le re Le* (Francesco Rogniono, who says it is very quick and hard to control), *Le ra Le ra*, and *La le Ra le* (Fantini). Another form is considered medium in strength: *Der ler* (Dalla Casa and Richardo Rogniono), *De re, De re De* (Francesco Rogniono), *Lal de Ra de* (Fantini). The third form is "harsher" than the others: *Ter ler* (Dalla Casa and Richardo Rogniono), and *De re Te re* (Francesco Rogniono). Agricola mentions one more variety that seems to fit in this category, called by him flutter tongue, to be used in tonguing the fastest ornamentations: *Tellellelle*.

A fourth kind of double tonguing is described by Quantz as *did'll*, with the accent on the first syllable, for very fast passages. Baines says that *Tootle Tootle* is the English equivalent, and Tromlitz advocates

Tad'll. Half of this stroke, *d'll* is produced by a tongue stroke different from any discussed so far, a drawing away of the middle of the tongue from the roof of the mouth while the tip of the tongue stays in contact with the palate, resulting in an imprecise or soft attack in alternation with the more precise syllable *di*.

One more category of articulation needs an explanation before the range of possibilities is complete: the double tongueings described by Freillon Poncein and Hotteterre with the syllables *Tu ru*, in which the eighteenth-century French uvular R is used, not the dental R that seems to have been the most common R in the languages of the sixteenth and early seventeenth centuries. By using *Tu* and *ru*, the tongue strokes are hard and soft, the pronunciation of this R being accomplished by a very soft *ch*, almost a hiss, made by the back of the tongue. The syllables are usually arranged *Tu Tu ru Tu* for four-note groups of moderately fast speed, but (according to Freillon Poncein) are rearranged *Tu ru Tu ru* if the notes move very quickly. The use of these syllables is associated with notes *inégaies* or *Lourés*, those notes performed slightly unevenly, and would be used therefore on notes one quarter or sixth of the duration of the beat. However *Tu* and *Ru* are used for slower notes as well in "all kinds of measures" to make the "melody more agreeable to the ear," writes Freillon Poncein, and "to make the performance more agreeable and to avoid too much uniformity in the tonguing," according to Hotteterre. (Example 5)

Very nearly all the physical possibilities of tonguing have been indicated by one or another of the method books, yet the equally important matter of breath pressure behind the tonguing is neglected. For instance *Te* may be an explosive articulation if the tongue stroke releases strong pressure from the lungs, or it may be quite mild if the lung pressure is very gentle. Similarly, *da* may be forced to sound explosive as well as be gentle and smooth, depending on wind pressure. The tongue stroke is not an attack of the tongue against the teeth or palate, but a retraction of the tongue from the teeth or palate allowing the breath to flow freely. The syllable *K* is, similarly, an opening of a blockade at the back of the mouth. The varieties of strength or precision in tongueings are partially caused by the suddenness or sluggishness of the removal of the obstructions to the flow of breath through the mouth, and partially caused by strength of lung pressure.

Tongueings tend to be sharpest at the extreme ends of the tongue, as for instance a *Ti* (tongue tip against the teeth) or a hard *K*, at the back of the mouth.

These produce *Te che Te che* in alternation, the "harsh and barbarous" double tongue that Francesco Rogniono believes is disgusting to the listeners. As *ti* moves back to the palate, then to the palatal ridge, and moves back from the tip of the tongue to a point a half inch or so back of the tip it first changes to *di*, then the "dental" R of *ri*, and finally *le*. Similarly, as K comes forward in the mouth it becomes a hard G, then a uvular R as in *ru*. And finally the *d'll* of *did'll* seems to take place in the middle of the tongue and mouth. Assuming the teeth are to the left on this diagram, the articulations are situated roughly as follows:

Ti di ri li (ny) d'll ru ghe ke.

By a few experiments with the tongue it is possible to discover other syllables in the sequence not yet mentioned in this paper. The possibilities of gray between the black and white of *Ti* and *Di* mentioned by Quantz are possible to locate as well as entirely new syllables in the middle of the tongue, such as the *ny* indicated in parentheses in the diagram.

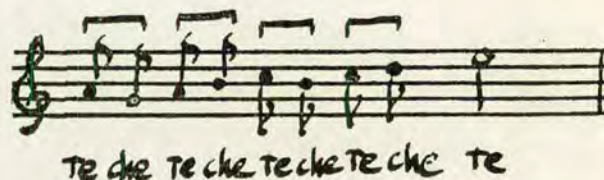
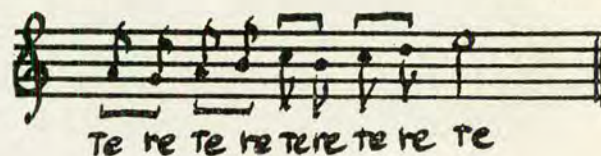
The variety of syllables described is partially due to the variety of instruments for which these tongueings were devised. Ganassi's principal instrument is the *flauto*, or recorder; Dalla Casa, Francesco Rogniono and Merser refer to the *cornetto*; and Fantini writes for the trumpet. Freillon Poncein is primarily interested in the oboe; and Hotteterre, Quantz, and Tromlitz, in the transverse flute. All of these descriptions, excepting Fantini's indicate that all the tongueings apply to all wind instruments. Perhaps the resulting diversity reflects that each instrument has its own most effective set of tongueings, to be discovered by the performer through practice. "When you wish to practice any one of the above (tongueings), choose the syllables you prefer... and practice them diligently until you can play them fluently," says Ganassi. Hotteterre says that tongueings are "more or less articulated according to the instrument played; for example, softened for the transverse flute, more marked on the recorder and pronounced much more strongly on the oboe."⁷ Quantz believes that the oboe can't do any double tongueing, but that the bassoon can.

But this diversity of tongueings has still more reason for existence beyond the variety of instruments on which the tongueings were used: the distinction of certain notes from others, and thereby the indication of rhythmic grouping. Double tongueings are most clear in this respect because they are a pattern to be applied to the appropriate rhythmical units, making them more distinct. While the variety of tongueings offers many flexible and subtle modes of

achieving grouping, there are only two kinds of groups that emerge from all the possibilities. The first is that achieved by the "harsh" tongueing *Teche Teche* and also by *lingua dritta*, *Te re Te re*:

Dalla Casa:

Example 1



In this there is a grouping two by two emphasizing a quarter-note beat by the group that includes thesis and arsis, called "time groups" by Newman Powell.⁸

The second is that of the *lingua riversa* *Le re Le re*:

Dalla Casa:

Example 2



Le is a weaker articulation than *re*, and the result is a group across the beat, arsis to thesis, which Powell calls a "rhythm group."⁹

It is also possible to mix tongueings together, as in the next example from Dalla Casa:

Example 3



The result is a group of four, rather subtly differentiated but definitely having a stronger articulation on the first of each four notes. Francesco Rogniono gives examples in which this mixture becomes a rhythmic grouping when extended beyond four notes:

Example 4



The examples given in these early instruction books are brief and intended to show a method that the student must grasp and apply to different circumstances. There are no examples of triple beats in Dalla Casa's or Francesco Rogniono's tonguing examples, for instance, yet in all books there is music with the beat divided into three pulses. (Fantini gives the only specific tongueings for beats with three pulses.) It seems that the examples must be considered as schematic and adapted to different circumstances. The fundamental idea is that metrical groups of notes should be tongued so that there is a difference in sound between the notes that coincide with the beat and those that come after the beat and lead to the next beat.

At this point some more precise definition of terms for a discussion of meter is in order. The term beat has been used in this paper to designate that comfortable motion that we make with our hand or foot in response to the flow of musical motion. The beat may be slower or faster within a certain limit and still remain a comfortable motion. As subdivisions of the beat we sense pulses, either two or three to a beat, hence the name duple or triple beat, referring to the number of pulses. (There may be subdivisions of the pulse in faster moving music, and perhaps even further subdivisions in some music.) As we perceive two or three pulses in a beat which we sense as a unit of flow, it is similarly possible that two or three beats will be heard as a larger unit, which will be referred to as the measure.

Double tongueings in renaissance and baroque instrumental instruction books are applied to pulses, and sub-pulses, of the beat. They provide varied, flexible, and subtle means of making the grouping of pulses evident to the listener through the technique of performance.

Aside from the possibilities of *Ti* and *Di* and the gradations between them, the varied possibilities of single tongueing are not discussed in most instruction books. Single tongueing is a much more simple process than double tongueing, and it is both easier to obtain a variety of shadings of tongueing through the conjunction of tongue stroke and breath pressure, and much harder to write directions to the performer as to how to do it. Because of this, it is very easy to get the impression that only the tongueings for pulse and sub-pulse motion are differentiated, that performers were not concerned with what I have defined as the measure. However, in Jean Pierre Freillon Poncein's oboe instructor of 1700, there are some examples showing the application of double tongueing patterns to beats grouped as measures:

Example 5



These examples differ from Hotteterre's advice when he says that *Tu* is "the most used, being employed for whole notes, half notes, quarter notes and for most eighth notes,"¹⁰ and Tromlitz who says that the "double tongue" begins where the single tongue leaves off.¹¹ On the oboe, the articulation of *Tu ru* produces a marked difference in the initial attack on a note. Freillon Poncein's directions show that the kind of difference in articulation that clarified the groupings of pulses was also desired in clarifying the grouping of beats. The means of achieving this in slow tempos was the flexible single tongue, however, not double tongueing.

The concept of the measure was quite unformed in the 16th and 17th centuries, as we have understood it more recently.¹² The use of time signatures and bar lines to indicate consistent metrical units is to be expected only since the eighteenth century. It can be

shown that the performers of the sixteenth and seventeenth centuries habitually based articulation on the beat and its subdivisions and not on bar lines, which were employed, if at all, for very diverse reasons.

Dance steps, however, are metrical groups of beats well known to performers, particularly wind players, who were then as now the principal suppliers of music for dances. To understand the measure of the dance it is necessary to know the "step" of the dance, that is, the series of motions that make up the characteristic unit of movement of the dance. It is possible to reconstruct some of the dances of the renaissance and the baroque by means of the dance instruction books of Arbeau, Negri, Caroso, Feuillet, Pierre Rameau and others; and through knowing the physical motions of the dance, to analyze the measure of the music.¹³ This paper is not concerned with this analysis, but with applying the principal of these articulations to the "measure," or step of the dance.

The first example used here is from Jacques Moderne's publication *Musique de Joye* of about 1550,¹⁴ and is used by Arbeau¹⁵ as an example of a good Galliard. The galliard is a six-beat dance, each beat having two pulses. On beats 1, 2, and 3 the dancer gives low kicks to the right, left, and right. On

beat 4 the dancer kicks to the left, brings back his foot in front of the right, bending the knees, and leaps into the air. Beat 5 is in the air, and on 6 the dancer lands, one foot anticipating the beat very slightly, with the left in back of the right. The diagram indicates a climax of tension on beat 4, repose on beat 6, and the three anticipatory (arsic) beats leading to the climax.

Galliard: Example 6
Analysis of dancer's movements.

The musical example is written for a step that may mix the usual "five step" I have explained with a hemiola. The dancer's hemiola is done by mixing a regular five step with three additional kicks, each taking the time of two beats, as follows:

Galliard hemiola: Example 7



In the example none of the notes in the first phrase are fast enough to be double tongued so the measure must be interpreted through varieties of *Te*

and *De*. The faster notes in the second phrase may be double tongued either in time groups or rhythm groups.

Example 8

de de te Te te de de de te Te te de
 de de te Te te Te de Te de te
 de de te Te re le re Te de te de te
 de de te re le re Te de Te de Te

The second dance example is the courante française of Couperin's *Quatrième concert royal*. The French courante is also a six-beat dance, but with a structure different from the galliard:

Courante française:

Example 9

1 2 3 4 5 6
 A A X R

There is also a hemiola in this dance, the basic pattern of which is:

Courante hemiola:

Example 10

1 2 3 4 (1 2 3 4 5 6) 5 6
 A A X r A X R

The small r indicates a temporary repose. The eighth notes moving stepwise are interpreted by *Loureaux*, performed slightly uneven and tongued *Tu tu ru Tu ru tu*, bringing out the duple organization, the slower moving notes may be double tongued in Freillon Poincein's manner to clarify the structure of the dance step.



(The original key of E major has been changed to one better suited for the recorder.)

Handwritten musical score for recorder with vocalizations. The score consists of five staves, each with a treble clef and a 2/2 time signature. The notes are accompanied by syllables 'Tu' and 'ru' and various fingering and articulation markings.

Staff 1: *call to attention* 1 2 3 4 5 6 1 2 3 4 (1 2 3 4 5 6)
 Tu Tu ru Tu ru Tu ru Tu ru Tu Tu Tu Tu Tu Tu ru

Staff 2: 5 6 1 2 3 4 (1 2 3 4 5 6)
 Tu ru Tu ru Tu Tu Tu Tu Tu Tu ru Tu

Staff 3: 5 6 1 2 3 4 (1 2 3 4 5 6)
 Tu ru Tu Tu Tu Tu Tu Tu ru Tu Tu Tu

Staff 4: 5 6 1 2 3 4 5 6 (1 2 3 4 5 6)
 Tu ru Tu ru Tu ru Tu ru Tu ru Tu ru Tu ru Tu ru

Staff 5: Tu ru Tu ru Tu ru Tu ru Tu ru Tu ru Tu ru Tu ru

Many more possibilities exist than can be described here, both in the chosen examples and in the multiplicity of dances and other kinds of musical compositions. The technique of wind instrument performance in the renaissance and baroque offered the opportunity for marvelously rich and subtle variety. Not only is the rhythmic structure of the music interpreted in a most lively manner, but the resources of dynamics

and tone color of all wind instruments may be greatly enhanced through the skilled use of these tonguing patterns. Instruments with limited possibilities of dynamic range and tone color need the variety of sound afforded by these tongueings far more than our "perfected" modern instruments, but the benefits are not only greater interests in the sounds, but greater liveliness of rhythmic design.



Wind Tongueings in 16th, 17th and
18th Century Method Books



DOUBLE TONGUEING

	- 1 -	- 2 -	- 3 -
Ganassi 1535	teche teche, taca, toca, tucu te. <i>Dritta</i> , hard & sharp.	tere tere, dare, chara, caru, etc. One syllable is hard, the other soft.	lere lere, lara, liri, loro, luru. <i>Riversa</i> , hardly articulated at all, gentle and smooth.
Agricola 1545		Wiltu das dein pfeiffen besteh'/ lern wol das diri diri de.	(tellelle/le) <i>flitterzunge</i> for fast diminutions
Dalla Casa 1584	teche techete. A harsh tongueing, expressing <i>terribiltà</i> . Fast & difficult to control.	tere tere te. <i>Dretta</i> , good for passages of 8th & 16th notes. Naturally controllable.	1) ler ler, gentle; 2) der ler, medium, 3) ter ler, harsher. <i>Riversa</i> , fast & difficult to control.
Richardo Rogniono 1592			ler ler, gentlest; der ler next gentlest; ter ler, harsher. Used for 8ths & 16th & 32nds.
Francesco Rogniono 1620	teche teche te. Harsh & barbarous, disgusting to the listeners.	tere tere te. <i>Dritta</i> , struck back of the teeth.	lere lere le, smooth & gentle; dere dere de, medium; dere tere te, harder <i>Riversa</i> , very quick & hard to control.
Mersenne 1636		ta ta ru ra ra. Diminutions as fast as 32nds are expressed by this.	
Fantini 1638	teghe teghe di.	tiri tiri tiri di tere tere tere da	lera lera liru li lale rala lala la lal de rade rade ra
Quantz 1752		tiri, accented ti ri, should be played so that ti & ri sound alike.	
Tromlitz 1786, '91		tara	
Drouet early 19th		territory	
Freillon Poncein 1700 Hotteterre 1707		- 4 - tu ru tu ru, tu tu ru tu use for <i>lourer</i> (uvular R, not dental R)	
Quantz 1752	<i>did'll did'll</i> , for very fast passages, <i>did'llde</i> for groups of threes. tootle tootle, English equivalent.		

NOTES

1. John Holden, *An Essay towards a rational system of music*. (Glasgow: 1770), p. 53.
2. Stanford M. A. Thesis, 1954.
3. *Brass Quarterly*, Vol. IV, No. 2, Winter 1960, pp. 49-63.
4. J. J. Quantz, *Versuch einer Anweisung die Flöte Traversière zu spielen*. (Berlin: 1752), Chapter VI, section II, paragraph 2, p. 66.
5. Jean Pierre Freillon Poncein, *La veritable maniere d'apprendre à jouer en perfection du haut-bois...* (Paris: Collombat, 1700), p. 15.
6. Jacques Hotteterre le Romain, *Principes de la Flûte traversière...* (Amsterdam: Estienne Roger [1707]), p. 21.
7. Hotteterre, p. 27.
8. Newman Powell, "Early keyboard fingering and its effect on articulation," Stanford M.A. Thesis, 1954, p. 119.
9. Loc. cit.
10. Hotteterre, p. 21.
11. Schmitz, p. 34.
12. Houle, "The musical measure...".
13. A forthcoming publication by Putnam Aldrich, "Songs and Dances..." (Norton 1964), as well as a recent paper read before the AMS in Seattle, December 1963, on "Rhythmic problems in the performance of Couperin's Quatrième Concert Royal" discuss the rhythmic analysis of dances.
14. Reprinted by Nage's Verlag, ed. by F. J. Giesbert.
15. Thoinot Arbeau, *Orchesographie*.

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Gabinetto Armonico (1723). Engraving by A. van Westerhout.

CANZONETTAS by SCHEIN, MARENZIO, GASTOLDI, and HAUSMANN

(A Commentary on ARS Editions Nos. 15 and 22)

By WINIFRED JAEGER

The three pieces arranged in ARS No. 15 are taken from the first part of Johann Hermann Schein's collection "Musica Boscareccia" ("Waldliederlein") of 1621, settings to the kind of pastoral lyrics which were the fashion of that period. In his foreword to this collection, the composer points out that these songs may well be played on a variety of instruments, among which he specifically mentions recorders or little flutes ("Flötlein").

The composers represented in ARS No. 22 are the well-known Italian madrigalists Luca Marenzio and Giovanni Gastoldi; some of their works were translated and reprinted in various collections by the German composer Valentin Hausmann, who himself contributed a number of pieces, of which one is included in this printing. The collections from which the present choice was made are "Auszug aus Lucae Marentii Villanellen und Neapolitanen" (1606), and "Johann Jacobi Gastoldi und anderer Autorn Tricinia" (1607).

All of the short pieces in these two editions are originally vocal music and should be played very gracefully, with a singing tone. Their charm lies in the unexpected changes of harmony, with occasional cross-

relations, and in the interplay of the three voices—sometimes two of them pairing off against the third. In spite of the frequent use of imitation of short phrases, the general texture gives the feeling of being more homophonic than polyphonic, as is the case in a great deal of music of that period.

None of these trios is technically demanding; but all of them require good phrasing. The Schein pieces are a little more complex than the others, and more difficult on first reading. One is always tempted to start them faster than the smaller note values later permit; all sixteenth notes should be taken at a very comfortable speed.

Scoring is indicated as S, S(A) and A(T). Pieces I and II in the Schein edition involve alternation between duple and triple meters. In these cases, the underlying pulsation should remain steady throughout the whole piece, in effect changing to slightly quicker note values in the 3/4 sections, somewhat like triplets. The one 2/4 meter occurring in measure 24 of *The Nightingale* (II) was used only to accommodate the bar line system. This measure gets only one half beat compared to two half beats in the preceding and following measures, without any change in emphasis.

PAPERBACKS ON MUSIC

By MARTIN DAVIDSON

(Second of a Series)

Publishers are issuing a goodly amount of paperbacks on music. Many of them are of interest to recorder players in one way or another. The ones reviewed below range in cost from 95 cents to \$2.50.

"The Interpretation of Music", by Thurston Dart, Harper, Colophon CN-25, (\$1.35). This admirable "sketch" surveying "some of the problems involved in the present day performance of music written between 1350 and 1850"... is addressed to both music editor and performer. Devoid of pedantry, it is enjoyable to read. Recorder players of early music will profit by its many insights. At the top of the list!*

"Purcell", by J. A. Westrup, Collier, BS 114X, (\$1.50). On the 10th of June 1673, a royal warrant was issued "to admit Henry Purcell in the place of keeper, maker, mender, repayer and tuner of the regalls, organs, virginals, flutes and recorders and all other kind

of wind instruments..." A comprehensive work by an indefatigable author and editor.

"A Composer's World", by Paul Hindemith, Anchor A235 (\$1.95). A quote: "Our own time, with its overweening estimation of instrumental music, possibly in its most obtrusive orchestral form, will perhaps, in a later evaluation of music history, count as a period of lowest artistic culture, compared with those epochs in which the art of ensemble activity with the emphasis on vocal participation flourished most noticeably. I refer to the period of Machaut, Dufay, and Josquin; the time of Isaac...; Marenzio, Monteverdi... the English Madrigalists;... the cantatas of Bach". A fascinating, wide ranging discourse by the late composer whose involvement in all facets of music was as comprehensive as Purcell's.

"An ABC of Music", by Imogen Holst, Oxford University Press (\$2.00). This is subtitled, "A short practical guide to the basic essentials of rudiments, harmony,

*See the extensive review of this book by Dale Higbee, reprinted in the Anniversary Issue of THE AMERICAN RECORDER, Vol. V, Nr. 4.

and form". Miss Holst is active in the recorder movement. Her choice of material and manner of presentation reflect her pedagogical concern with the amateur player who has had little or no formal training in music theory beyond that likely to be found in an instrumental instruction book or tutor.

"Learn to Read Music", by Howard Shanet, Simon and Schuster (\$1.45). An adult do-it-yourself-with-a-piano book organized in 230 brief paragraph-lessons. Covering mostly rudiments, the notation of rhythm

and pitch, it should be useful to the musically illiterate beginning recorder player as a supplement to his recorder instruction book.

"Music A to Z", edited by J. Sacher, Universal Library 4620 (\$2.50). A well-packed and indexed 432 page lexicon. Contains articles on counterpoint, motet, notation (including history), lute music, plainsong, performance practice, trope and sequence... among others. An extensive bibliography and a section on musical terms from other languages are useful.

ROSES AND BRICKBATS

What They Say About the ARS Editions

COMPILED BY JOEL NEWMAN

I. Domestic comment:

Seymour Barab. Pastorals (No. 41)

With his three short Pastorals Seymour Barab again demonstrates his happy affinity for the expressive range peculiar to the recorder. Eschewing as usual the formidable and formula-ridden, he provides bright transparent, agreeable, unpretentious, and original music that almost plays itself...

Bernard Krainis in *Music Library Association Notes XX* (Summer 1963)

Frescobaldi. Canzon dopo l'Epistola; transcribed by Marvin Rosenberg (No. 42)

The transcription of the "Canzon dopo l'Epistola" from the *Fiori Musicali* is not such a bad idea as it might seem, for the contrapuntal lines are effective for the recorder ensemble. Even the explanation of the one ornament indicated in the context of the music is correct, but the editor has not supplied any of the necessary cadential ornaments, nor will the unsuspecting recorder player realize from this edition any of the possibilities of ornamental passage work that should be added.

Alvin Etlar. Three Pieces for Recorder Trio (No. 44)

Alvin Etlar's *Three Pieces* rely on polytonality and some mild rhythmic tricks to enliven their simple structures. Because of the chromatic harmonies the performers attempting these pieces will have to play well in tune as well as have a repertory of trick fingerings to be able to play the crescendos and diminuendos that are required, uncharacteristic of most recorder music. When well played these slight pieces will have a wry charm.

Bela Bartok. Hungarian Folk Song Settings for Three Recorders; arranged by David Goldstein (No. 43)

The arrangements of Bartok's *Folk Song Settings* will serve to put his name on the program of a recorder group. The pieces chosen have Bartok's characteristic modal-diatonic melodies and occasional sharp clashes of counterpoint. They are not as effective for three recorders as they might be, say, on three clarinets, but they are fun to play. Any arranger who expects to get a range of dynamics from *f* to *ppp* on the low *d* of a soprano recorder (as in no. II) is either incredibly optimistic or has copied the markings from the piano version unchanged.

George Houle in *Music Library Association Notes XX* (Fall 1963)

II. British comment:

Seymour Barab. Pastorals

I am not impressed by these trios in which a medley of styles jostle uneasily. Conventional passages willfully expose octaves, tritones, and doubled leading tones, abruptly discard the pretence in favor of open fifths, plunge for a bar or two into a *Meistersinger* echo, or a Delius-like tremolo on the added sixth—and, since we are in mid-20th century, harmonize a few bars in seconds under a trill as a tribute to Bartok. The third is the most homogeneous, though the ghost of *Se vuol ballare* becomes a most perturbed spirit

when driven from C into B major to dance a parody of a Schubert waltz.

Garth A. Kay in *The Recorder and Music Magazine I* (August 1964)

Laurence Powell. Trio Sonata No. 4

It isn't a trio-sonata; but it is quite pleasant and not too difficult music—a sort of contemporary equivalent to the sonatinas of Clementi or Diabelli. There is little counterpoint and no thematic bass line, but hints of sonata-form and a sectional structure suggest *Divertimento* as a still more apt description; indeed the last movement might be headed *contredanse*. If you buy it for what I have suggested it is, and not for what it claims to be, you will have some lively and enjoyable light music, with just a dash of spice in the harmony. The production is quite good; two or three misprints are quite obvious.

Garth A. Kay in *The Recorder and Music Magazine I* (November 1964)

ARS Editions

Galliard now makes available American Recorder Society Editions, the numbers received including Alvin Etlar's *Three Pieces for Recorder Trio* (or other treble instruments); *Tudor Trios* transcribed by the General Editor of the editions, Joel Newman—also for three players; Lawrence Powell's *Trio Sonata No. 4* for recorders S and A, with (unlike the other items) piano accompaniment; and, for recorder quartet, a Frescobaldi *Canzon dopo l'Epistola* and *Four Little Fugues* by Fux, Caldara and Albrechtsberger. It seems that the American naming of the recorders differs from ours, the terms 'Soprano,' 'Alto,' 'Tenor,' and 'Bass' alone being used. Mr. Powell's Sonata, mildly mannered, with its brief key-switches, is not very ambitious; it trudges, rather, and seeks simplicity with much rhythmic monotony. Of the three-part items Mr. Etlar's little suite has key-fun of a type now familiar; so it needs an alert finger and ear for tuning. The three titles are Pileated, Mourning and Pica Pica. The first and last titles may need a gloss; pileate means in the form of a cap, and pica is the magpie (but it can also mean a depraved appetite for abnormal things to eat). These two pieces are naturally swift and skittish, needing fairly dexterous playing. Of the little budget of five *Tudor Pieces*, two are marked for SAT, two for SST (or A) and one for A (or S) A2, T. These are of course very good for the cultivation of stylish playing.

The Frescobaldi, after an *Adagio* brevity, has fast and faster, succeeding contrapuntal movements, with some trills—music for well-skilled performers, who can throw off with some bravura this sample of the *Fiori Musicali* of 1635... The *Four Little Fugues* are, like the Frescobaldi, set for SATB playing, except that the Fux piece notes that, as alternative for tenor instrument, this line can be taken by a second alto recorder. Here are some lively concentrations of counterpoint for dashing players.

The Music Teacher, Sept., 1964

Interesting works, most of moderate difficulty, from the American Recorder Society Editions...

The Strad, October 1964

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MUSIC REVIEWS

WILLIAM PEARSON. Three Flute Tunes. Flute (or alto recorder) and piano. London: Chappell, 1962

GEORGE MACILWHAM. Highland Suite. Flute or recorder (descant or tenor) and piano. London: Chappell, 1964

Although Mr. Pearson designates flute, these pieces are well suited to the alto recorder. This is a collection of three short, charming, but conventional pieces. They are definitely for the intermediate student, and seem to me particularly suited as recital pieces. My main regret about these pieces is that they are not inventive enough in the use of contemporary rhythms and harmonies, remaining very much in the Baroque idiom; and I regret this only because there are so many good Baroque pieces that it seems redundant to continue writing in this vein unless something new and exciting is added to it. These pieces could have been made more interesting without their necessarily being more difficult. There is not enough easier contemporary music for recorder and keyboard to give the student a real alternative to the Baroque. He wants something that will introduce him to new rhythmic and harmonic ideas. Although I feel these things are lacking in these three pieces, I like them, and feel they have validity in that they let the recorder sing. The melodies, in their simplicity, almost play themselves, and allow for sensitive interplay between recorder and piano. "River Song" is a Siciliano in feeling, with andante six-eight arpeggios in a melancholy melody. The piano answers each arpeggio. The piece lies in the upper register of the alto, with leaps to high C and E. The "Hill Song" begins as a very naive allegretto melody, but has a few humorous surprises. It employs ascending and descending scales and extends from high F down to low F sharp. The "Jig" is allegro giocoso, and returns to the dotted six-eight of the "River Song". There are two awkward fingerings which are difficult to do at a fast speed: E' G' B' over and over, then E' G' C'. This is a good exercise, and can be made easier by using alternate E combined with agile half-holing. It might be added that the piano part is easy enough for an intermediate piano student, and is light enough so as not to overpower the recorder.

The *Highland Suite*, although composed recently, seems to be little more than a writing down of traditional Scottish folk dance music to elaborate piano accompaniment. The Suite has all the qualities of this music — its sentimental melodies, inverted dotted rhythms and pentatonic and modal scales, but these in themselves cannot suffice to make an interesting piece. I can judge it only as a recorder player and one

who is not partial to Scottish music on the recorder, unless the pieces can amount to more than this group. George Macilwham doesn't seem to have achieved any new insights into this music; he has not gone beyond the repetitive tunes and rhythms to create a work that would add to the recorder repertoire.

—Joanna Bramel

ERICH KATZ, arr.: Music of the Renaissance. Original duets from the 16th century arranged for C and F recorders in various combinations. Brooklyn, N. Y.: Anfor Music Publishing, 1964

W. A. MOZART: March, Minuet and Contredanse. Arr. (SSA) by Fritz Spiegl. London: Oxford U. Press, 1964

WILLIAM APPLEBY and FREDERICK FOWLER, ed. & arr.: The Oxford Books of Recorder Music, Book X, for treble recorder and piano, with some optional descant recorder parts. London: Oxford U. Press, 1964

HENRY JONES: Trio for Young Players (Variations on a French Tune), for violin (or descant or tenor recorder(s)), cello and piano. London: Oxford U. Press, 1964

ELNA SHERMAN, arr.: Wessex Tune Book, Vol. 1. Folk Dances from a Manuscript Book belonging to the Family of Thomas Hardy. Arr. for descant recorder (or oboe or violin) and piano. London: Schott, 1963

Erich Katz is an old hand at selecting and arranging music that goes well on recorders. He is probably responsible for more good American editions of recorder music than any other individual, and this duet book of *Music of the Renaissance* further increases our debt to him. This collection of a dozen short pieces is arranged chronologically and covers a period of a century, ranging from Josquin Des Pres (ca. 1450-1521) to Sweelinck (1562-1621). It is really a miniature anthology of sacred and secular two-part pieces, and can be highly recommended to those of modest technical skills who desire a good introduction to Renaissance music, as well as to more advanced players on the lookout for interesting and novel duet fare.

The scoring of the little Mozart pieces suggests that this edition may be aimed at the British school trade. They would be better played on AAT say, than the rather shrill SSA; but if played on TTB, the March and Contradanse tend to be a little too subdued for their bright character. The music itself is delightful and fairly easy, but requires precise clean technique.

Recorder teachers who can play fairly easy piano accompaniments may want to consider the series titled "The Oxford Books of Recorder Music". Book X, under review here, includes a variety of things, ranging

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from simple exercise-type pieces using notes c' to g', requiring only the left hand for alto fingerings, to slightly more elaborate arrangements of tunes by Mozart, Schubert, Brahms, and even a polka by Johann Strauss. These may be suitable for some youthful pupils, but they stick to the first octave on the alto, and would really be better from a teaching viewpoint for soprano or tenor. In any case, there is already plenty of better teaching material on the market than this.

One of the standard chamber music ensembles is the piano trio (with violin and cello), for which there is a sizeable literature of real masterpieces. Henry Jones has written a charming little piece, "Variations on a French Tune", for violin, cello and piano, obviously designed to introduce "young players" to the delights of chamber music. The work is reviewed here because the composer (or publisher) lists "descant or tenor recorder(s)" as possible alternates to the violin, and in British schools, where young descant recorder players are legion, the piece may be used with multiple recorders. The violin part, however, can readily be played on an alto recorder, giving a fuller tone than a soprano recorder, and the cello part needs only a little editing to be perfectly suitable for bass recorder. So we end up with a piece of pleasant house-music for the somewhat novel combination of alto and bass recorders and keyboard.

Not long before she died a few months ago, the late Elna Sherman, active in Boston recorder circles for many years and an accomplished composer as well, sent me a complimentary copy of her fine edition of "Folk Dances from a Manuscript Book Belonging to the Family of Thomas Hardy", titled "Wessex Tune Book", Vol. I. This includes tunes Nos. 1-11, and Vol. II, which I have not seen, Nos. 12-19. I wrote to Miss Sherman that I found the pieces to be of great charm and her foreword, which discusses their history and association with Hardy's writings, of considerable interest. Now that I have been asked to review this music here, I am happy to recommend it. "The Duke of York's Fancy" (No. 1) and "Haste to the Wedding" (No. 3) have especially effective keyboard accompaniments, as has also "The Poor but Honest Soldier, or The Blue-eyed Strainger" (No. 11). On playing this last tune my first thought was that if Alfred Deller has not yet sung this with the guitar accompaniment, he should by all means do so. For those who buy the little book, I would suggest repeating the A and B sections at the end of No. 2 ("The Hungarian Waltz"). Also, No. 4, "La Belle Catherine", is really in 4/4 time, although it is marked ϕ . These are the kind of pieces that are unsuitable for general public performance, but some could be used very effectively as period music for plays.

PIERRE PROWO. *Concerto a 6 in C major for 2 Alto Recorders, 2 Oboes (Violins), 2 Bassoons (cellos) and Harpsichord (Piano) ad lib. Celle, Germany: Hermann Moeck Verlag, 1963*

Original music for recorder is not nearly so extensive as some enthusiasts tend to believe, but the demand is sufficiently great today that publishers unearth works by composers who are all but unknown even to scholars specializing in the Baroque period. Pierre Prowo is a good case in point. He is not mentioned by Bukofzer (*Music in the Baroque Era*, New York: Norton, 1947), Hutchings (*The Baroque Concerto*, London: Faber & Faber, 1961), or Newman (*The Sonata in the Baroque Era*, Chapel Hill: U. of N. C. Press, 1959); nor is there any reference to him in the 5th edition of *Grove's Dictionary of Music and Musicians*. In the great German encyclopedia *Die Musik in Geschichte und Gegenwart*, however, there is a short article by Kurt Stephenson, who informs us that Prowo lived from 1697 to 1757, became organist at the Reformed Church at Altona at least by 1738, and apparently remained there until his death.

Prowo wrote some church music, but the bulk of his existing works consists of secular chamber music: a concerto for flute, 2 violins and continuo; 6 concertos for 3 oboes and 2 bassoons; 6 concertos for 2 recorders, 2 oboes, 2 bassoons and continuo; 13 trio-sonatas for 2 recorders and continuo; 6 trio-sonatas for flute, violin and continuo; a trio-sonata for recorder, violin and continuo; a trio-sonata for flute, recorder and continuo; a trio-sonata for flute, gamba and continuo; 12 solo sonatas for flute and continuo; and a solo sonata for oboe and continuo. From this it is readily apparent that Prowo's use of flute and recorder was similar to that of J. S. Bach: the recorder was generally employed in pairs, whereas the flute was treated as a solo instrument.

Modern editions of Prowo's music include Trio-sonatas Nos. 5 and 6 for two recorders and continuo in Moeck's Kammermusik series (Nos. 16 and 17). According to Stephenson (in *MGG*), there is also a Concerto in F for 3 oboes and 2 bassoons, published by Mössler in 1959, and a Concerto in C major for 2 recorders, 2 oboes, 2 bassoons and continuo, published in Germany in 1941 in an edition by H. Schultz. As I have not seen the latter, I cannot say whether or not it is identical to the concerto under review here, which was edited by Gerd Ochs.

Despite some myths to the contrary, great and even highly competent composers have rarely been lacking in recognition from their peers. Thus one should have no illusions on opening a concerto by Prowo that one

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is about to encounter a masterpiece such as Bach's 2nd or 4th Brandenburgs, or on a lesser scale, Scarlatti's A minor recorder concerto. Prow's C major Concerto is a light-weight piece, mostly fun for the players and really more suitable for home and school than public performance. The two slow movements, which alternate with fast sections, profit considerably from ornamentation, but the editor has given the uninitiated no suggestions regarding this. The Allegros are more attractive musically and challenging technically, especially if played at properly brisk tempos.

This concerto may interest student woodwind ensembles consisting of 2 flutes, 2 oboes and 2 bassoons (with or without keyboard, as it is not essential), but will probably be more popular with recorder players. Musically it is not sufficiently interesting to hold for long the attention of string players, and competent oboe and bassoon players are relatively rare among amateur music-makers. The piece is more colorful and effective with reeds or strings, but in their absence I'd suggest playing all the parts on recorders—even if it does mean the loss of tonal contrasts in the frequent answering passages. Oboe II goes fine on tenor recorder, and Oboe I can also be played on tenor, but is much more suitable on alto. The bassoon parts can readily be played on bass recorders, and only one is necessary when a keyboard instrument is used, since Bassoon II plays the continuo bass line. Thus we end up with a "Concerto a 6" for recorders (3 altos, tenor and bass) and continuo (a harpsichord or piano, with or without a bass recorder, cello or gamba doubling on the bass line—or one of these and no keyboard instrument).

—Dale Higbee

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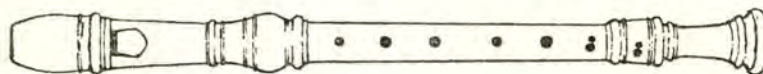
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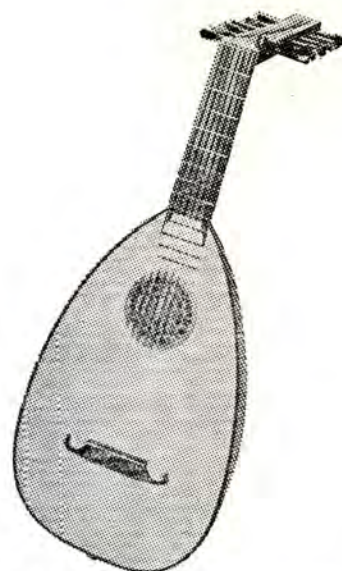


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CONCERT NOTES

December 12, 1964. Student Union, University of Pittsburgh. The Antiqua Players, Colin Sterne, director (Singers: Richard Golden, Helene S. Reys, Donna Hallen; Instrumentalists: Roberta Sterne, Sylvia Gatwood, Frank Traficante, Colin Sterne).

Thomas Morley: *The First Book of Canzonets to Two Voices* (1595). A staged and complete presentation of the 13 Canzonets and 8 Fantasias.

January 23, 1965. Heinz Memorial Chapel, University of Pittsburgh. The Antiqua Players, Colin Sterne, director.

Salamone Rossi: *Tric-Sonata*; Caccini: *O che felice giorno*; Sfogava con le stelle; A. Cifra: *La violetta*; Frescobaldi: *Se l'aura spira*; Frescobaldi: *Toccata; Canzona*; G. Gabrieli: *Canzona for organ*; Monteverdi: *Laudate Dominum*; Frescobaldi: *Canzona for 2 treble instruments; Canzona for a bass instrument; Canzona a 4*.

January 30. Recorder Guild Weekend Workshop, Teacher's College, N. Y. C. Concert-Lecture: "Styles in Renaissance Instrumental Music". Joel Newman, lecturer; Martha Bixler, Eric Leber, Joel & Morris Newman, recorders; Barbara Mueser, Gamba.

I. The Fantasia—Vecchi: *Fantasia a 4*; Lasso: *Fantasia a 2*; Jenkins: *Fantasia a 3*; John Bull: *In Nomine a 5*; T. Simpson: "Bonny sweet Robin". II. The Canzona—Obrecht: "Staat ein Meskin was junck"; Cadéac: "Je suis desheritée"; Clemens: "Une fillette bien gorrière"; A. Gabrieli: *Ricercar del 12 tono*; G. Gabrieli: "La Spiritata". III. Dances — "La Brosse" (Basse danse); "Jay du mal tant tant" (Pavane & Gaillard); Holborne: "The Image of Melancholly" (Pavan) and "Ecce quam bonum" (Galliard); "La scarpa me faicte mal" (Basse danse).

February 18. Carnegie Recital Hall, N. Y. C. Trio Flauto Dolce (Martha Bixler, Eric Leber, Morris Newman) with Robert White, tenor.

Glogauer Liederbuch pieces—*Seh in mein herz*; Tinctoris: *Helas le bon temps; Elslein; Der natter schwanz; Ich sachs ein mals; Es leit ein schloss*; Dufay: *Vostre bruit; Else, el se mundo*. Jenkins: *Fantasias in A Minor and D Minor*; F. Couperin: *Première Leçon de Tenèbres*; J. B. de Boismortier: *Sonata in D Minor*, Op. 7, No. 4 for 3 Recorders; Legrenzi: *Trio-Sonata in G Minor* for Recorder, Bassoon and B. C.; Telemann: Cantata No. 17, *Du bist verfucht, O Schreckensstme*.

February 26. Café-concert, Hotel Biltmore, N. Y. C. The Krainis Baroque Trio (Bernard Krainis, recorder; Barbara Mueser, gamba; Louis Bagger, harpsichord). Handel: *Sonata in F for Recorder & B. C.*; Rameau: *Concert No. 5* from *Pièces de claveçin en concerts*;

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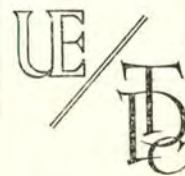
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February 26. The New School, N. Y. C. N. Y. Baroque Ensemble, Howard Vogel, director, with Jean Hakes, soprano.

G. B. Riccio and Handel Cantatas; David Loeb: *Concerto da camera*: Telemann, K. Stamitz and J. F. Fasch Sonatas.

February 28. Town Hall, N. Y. C. The Master Virtuosi of N. Y., Gene Forrell, conductor, Bernard Krainis, recorder soloist.

Haydn: *Overture in D Major*; Telemann: *Don Quixote Suite*; Haydn: *Divertimento in C Major, "Der Geburtstag"*; Telemann: *Suite in A Minor for Recorder and Orchestra*; Haydn: *Symphony No. 63 in C Major, "La Roxelane"*.

February 28. Weston, Mass. The Manhattan Consort; A Benefit Concert for Mississippi Civil Rights; LaNoue Davenport, director; Sheila Schonbrun, soprano; Martha Bixler, recorders, harpsichord; Judith Davidoff, gamba; Shelley Gruskin, Flute, Recorders, Krumhorn, Rauschpfeife; LaNoue Davenport, Recorders, Krumhorn.

L. Senfl: Polyphonic Lieder (*Die Brunnlein; Maria zart; Ach Elslein; Ich weiss nit was er ihr verhiess*); Telemann: *Trio-Sonata in E Minor*; Schütz: *Ich werde nicht sterben*; Telemann: *Sonata in D Major for Gamba and Continuo*; D. Scarlatti: *3 Sonatas for Harpsichord*; Handel: *3 Arias (Augeletti che cantate; Meine Seele hört; Il volo cosi fido)*.

April 4. Lobero Theatre. The Santa Barbara Collegium Musicum, Erich Katz, director (Winifred Jaeger, Margaret Robinson, Mervin Lane, Charles Orena, Erich Katz playing recorders, viols, lute, shawm, krumhorn and percussion).

Dufay: *Kyrie; Alma redemptoris Mater; Veni creator spiritus*; Dunstable: *Ave maris stella; O rosa bella*; Locheimer Liederbuch: *Der Winter; Mocht ich dein begeren*; Glogauer Liederbuch: *Mein Gmüt; Es solt ein Mann. Dances (Cabezón: Pavanaglia; Susato: Shepherd's dance; Ronde, Mon ami; Ronde; Hoboekentanz)*; 2 Easter songs: Glogauer Liederbuch: *Christ ist erstanden*; J. Walter: *Christ ist erstanden*; Henry VIII: *Quam pulchra es*; Le Jeune: *Fantasia a 4*; A. Schlick: *Maria zart*; P. Certon: *Psalm*; Anon. chansons: *Heth sold ein Meisken; Ami souffre*; F. Cortecchia: *Smero gallicum*; J. G. Da Nola: *4 Carnival songs*.

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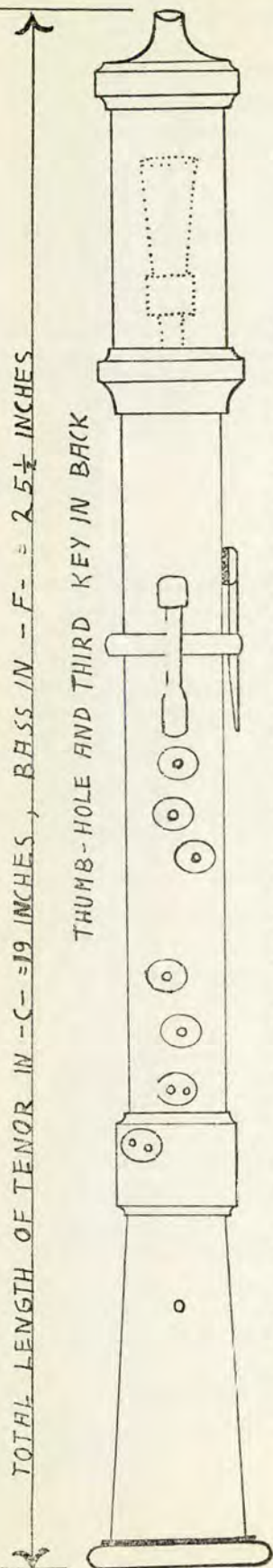
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LETTERS TO THE EDITOR

COMMENTS ON AMERICAN RECORDER SCHOOL

I read Mr. Krainis' article, "Towards an American Recorder School" (Nov. '64), with great delight. His proposals will prove very helpful in boosting the standards of recorder playing. I would like to point out two things. First, this attack on mediocrity can be further enhanced through the use of ARS chapters as teaching devices. The proposed Princeton Chapter, for example, is working on a program whereby we will give lessons to members of the chapter at reduced rates, and introduce people, especially musicians who play other instruments, to the fipple-flute. These programs could be greatly helped by Mr. Krainis' "Travelling Workshops" visiting the various chapters.

My second point is that the ARS should make a concentrated attack on college students. I have found that there are many recorder players and people who wish they were at Princeton, at least, and probably at many other colleges. Unfortunately college students are not the richest people on earth, and we often find it difficult to afford lessons, and even to hear recorders professionally played. I therefore propose that the ARS help college chapters, and to help found new chapters at colleges. This help could be in helping the chapters to have some good programs, including visits by excellent teachers and performers. I also would propose a newsletter for the ARS members in college, informing them of what is going on at other colleges. Also college students should be listed in the directory both at their home address and their college address, under the respective states. With such a directory a recorder player can find other players in his college, as well as be able to be contacted by the musicians in town.

I know of two chapters which include many college students (Poughkeepsie and the proposed Princeton Chapter), doubtless there are others. These chapters find students who play or are interested in playing the recorder and encourage and help them, and also boost chapter membership.

If we are to have good amateur and professional players it seems that they must come from our colleges and universities. The ARS must encourage them so that the festive sound of the fipple-flute may thrive.

—G. RUSSELL MILLER, Princeton, N. J.

Here are my thoughts on Bernard Krainis' "Towards an American Recorder School" article in the 25th anniversary issue of **THE AMERICAN RECORDER**.

His proposal that the ARS become a school seems a bit inappropriate. Many members joined, I am sure, to increase their chances for social contacts with people sharing a mutual interest. Those who joined to socialize will have little, if any interest in the school idea any more than most members of a camera club have in enrolling in Famous Photographers School or NYL. A better suggestion would have been to propose that ARS sponsor an American Recorder School.

The cost of such a program would, indeed result in higher dues. Some of the costs would be:

- 1—Building (or office) rental
- 2—Clerical, administrative, and legal staff
- 3—Faculty
- 4—Maintenance and repair of record and playback equipment (the tape and/or film devices would have to be rented or purchased)
- 5—Various other such as office supplies, recording tape, and other miscellany.

Would this school be accredited? If it were to seriously consider approaching Foundations and other sources of monetary grants, it would probably have to be.

The location of the school would depend in part on nearness to a source of faculty members. Would a significant quantity of members in remote parts of the country be willing to support with dues payments a school they could visit rarely, if at all?

There is nothing to prevent the professionals from designing and implementing "traveling workshop" visits to chapters now, except perhaps concert and teaching schedules, and performance fees which would have to regain travel costs. Nor is there anything to prevent any professional from providing "tape recorder clinic" services for a fee. This comment also applies to the "mail order" service. Filmed lecture-demonstrations would

be too expensive for one or a small number of teachers to produce unaided. However, relatively low priced Video tape recording equipment will be available in the near future. This could be better for this purpose than filming.

A "much expanded" magazine would have to be carefully planned to avoid slipping into "trade journalism" the way certain "hobby" magazines have.

As for the "authoritative lists" of music, perhaps someone should show a bit more interest in publication of a second edition of the Loonan guide books. These admittedly don't cover all the periods of Recorder music, and may not be sufficiently orthodox for some tastes, but they are very practical and easy to use. Graded lists would have to be prepared, I feel, by a committee of teachers if any precision is to be attained in the grading. It is possible to grade music by comparing it with music in existing graded lists, such as the *Handbook for Applied Music, Grades 7-12* issued by The University of the State of New York. It would be better, though, to have Recorder music graded by people involved in recorder teaching and research. This raises the questions: "Whose authority? What qualifications must the compiler have? For what purpose is the list to be used?"

Is ARS membership large enough or growing fast enough to provide the necessary broad base of support that such a school would need? I personally don't think so. At its present size, the ARS can support its magazine but little else without a sizeable increase in dues. Many amateurs regard music as an interesting hobby, but probably wouldn't aspire to extremely high standards, or even just "considerably increased" standards unless they were beginners anxious to attain a level high enough for comfort in consort on amateur nights on stage.

—CHARLES McALLISTER, Newark, N. J.

The relation of the national ARS to its local chapters is in many ways comparable to the relation of the federal government to local administrations. It is a deeply felt belief with many Americans that federal authority should deal only with those matters which cannot be handled effectively on a local level. I feel that Bernard Krainik's proposals in "Towards an American Recorder School" (*THE AMERICAN RECORDER*, V. 4, p. 23) should be viewed in the same light.

Many chapters try to serve their members' needs for further enlightenment in the art of recorder playing by organizing special programs, workshops, etc. The costs of these are borne directly by the members benefitting from these activities, either through chapter dues or through special fees. The individual chapters are free to choose who is to conduct these programs, in what manner, and, most important, they can decide how much they are willing to pay for them.

A centrally organized program, financed through increased dues, would seriously curtail local chapter activities, since the resulting combined dues would become prohibitively high. It makes much more sense if individual groups pay directly for what they get and for what they want to get. This may put chapters with a small membership at a disadvantage. However, individuals that are sufficiently interested can always travel to nearby larger chapters or attend regional workshops and summer schools. In the past they have shown no reluctance to do so.

Aside from the matter of financing I question the effectiveness and appropriateness of the proposed program. Occasional workshops, movies, mail-order instruction, do-it-yourself magazine articles and "authoritative lists of recommended music, instruments and recordings" may serve to stimulate enthusiasm and to put one on the right track; however, when it comes to getting really to play well, they are no substitute for the old-fashioned regular private lessons. For this we may need some more and better teachers, but training music teachers is not the province of an organization made up primarily of amateurs.

In fact, returning to our political analogy, is not the ARS here encroaching upon an area that ought to be left to private enterprise? Our members should seriously consider whether they feel it to be the function of our Society to take over a task which properly belongs to individual teachers and music schools. I would much rather see the ARS encourage the acceptance of the recorder as a legitimate musical instrument by our music schools and other educational institutions. This would also serve to decrease the current isolation of the recorder world from the mainstream of musical activity.

—ALEXANDER SILBIGER, Arlington, Mass.

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For years the American Recorder Society Executive Board has been told that the national organization was not doing enough for its members and chapters outside New York City. Now along comes Alexander Silbiger to announce that the chapters are just as opposed to a strong national program as they are to a weak one. Shades of Herbert Hoover and Barry Goldwater! Thank heavens I wasn't accused of Creeping Socialism.

Significantly Dr. Silbiger does not question my premise—that most recorder playing is, by all known standards of comparison, embarrassing. He appears content with the *status quo* and would continue to leave matters in the hands of the same groups (teachers, music schools, chapters) that have done so little in the past. It is precisely because of scarce and inexpert teaching, both in and out of music schools, that the deplorable condition exists.

Silbiger even takes a gratuitous swipe at any ARS involvement in teacher training (a proposal I never made) on the grounds that ours is an association of amateurs. Supposedly amateurs don't need good teachers.

As for chapters, there are to be the best of my knowledge only four (Boston, Los Angeles, New York and San Francisco) with enough finances, teaching talent and organizational know-how to provide their members with a presentable schedule of events. Even this lucky minority, I venture to state, would welcome the supplementary benefits of a broad-spectrum program combining up-to-date audio-visual techniques with regular live workshops and lessons. Silbiger fears that a vigorous ARS program would drain off most chapter operating revenue. This is understandable, and I hasten to assure him that, should a chapter choose to conduct its own local workshop rather than play host to the "official" ARS travelling workshop, I would be in favor of ARS providing the necessary funds.

But what of the others, the members of small chapters and the many unaffiliated members? It is all very well to proclaim that lessons with a qualified teacher are superior to audio-visual instruction, but I doubt that this is the real choice facing most players. For an overwhelming majority the real choice is likely to be a systematic ARS-sponsored instructional program devised and run by the country's foremost experts, as against inadequate or even non-existent instruction at the local level.

One suspects that most members will object to the program's cost. I would roughly estimate that it will require annual dues (tuition) of \$20-\$30. In terms of the present dues this figure is obviously high, but in terms of what it will provide it is cheap indeed. My personal feeling is that a member unable to afford the tuition should be welcome to participate anyway, although spread over the year it amounts to no more than the daily paper.

Mr. Silbiger is chapter-oriented; he is in favor of a chapter deciding for itself how much to spend for any particular event. But just as a chapter is able to finance activities that would be well beyond the means of any individual member, so the ARS exists to deal with matters common to all recorder enthusiasts. As with all similar organizations, the level of participation of each member is determined by the cooperative action of all members.

If the recorder is ever to find its way into the "mainstream of musical activity" players must be taught to aim higher, to be less satisfied with imperfection, to have more respect for their instrument and its music. I guess I am asking for a revolutionary change in the way we approach our instrument, and I can think of no other way to accomplish this than through the ARS.

Within or without the "mainstream" the amateur will continue to play mainly for his own satisfaction. The more beautifully he plays the more deeply satisfying will be his musical experience and the more valuable will be the recorder's contribution to American cultural life. This self-evident proposition is the reason for being of the American Recorder Society. I suggest we get off dead center and act as if we mean it.

—BERNARD KRAINIS, *New York City*

FROM MR. McNASTY

On behalf of the members of the Senior Citizens branch of the Cromorne City (Okla.) chapter, I must tell you how much we all appreciated Mr. Krainis' commentary on the Gabrieli Ricercare (V. 3). That dignified quarter-note = 68 tempo that he suggested was the nicest thing that's happened to us since we discovered the Bach Chorales. I can't tell you what a comfort it

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is to be able to dwell for a while on a note before having to move on to the next one. Mr. Krainis' tempo has been truly a revelation.

Of course those snippety youngsters from the Big Blow chapter came around and tried to tell us that there must have been some typographical error—that the tempo must surely be *half note* rather than quarter note = 68. As if anybody could believe that! Spoilsports! Some of them were real catty and even used words like "glacier." Just imagine! I bet some of them even believe that Flauto Dolce is really Joel Newman.

As the name of our chapter will tell you, we weren't exactly born yesterday. We told them that no editor or typesetter or proofreader would dare to make such a fool of nice Mr. Krainis—after he went to all the trouble of writing the article and all. The argument got pretty noisy, though, so I had to humor those young people along by promising to write this letter.

Mr. Krainis, for mercy sakes, what is the proper tempo of the Gabrieli Ricercare?

CIPRIANO McNASTY, *Cromorne City, Okla.*

I'm afraid only Andrea Gabrieli himself could provide you with a really authoritative answer. My preference, however, is for a tempo in which the half-note equals 68.

—BERNARD KRAINIS.

ANNIVERSARY ISSUE

The 25th Anniversary issue of THE AMERICAN RECORDER is most impressive! As we began to get into December, I did wonder about the November issue, but it was certainly well worth waiting for. This issue will have a treasured, permanent place among the possessions of many of us recorder players. And what an inspired idea to reprint excerpts from the ARS NEWS-LETTER for the benefit of those of us who have joined ARS in recent years!

This would probably be an appropriate time and place to express my gratitude and appreciation to the many people whose efforts continually, month after month and year after year, make THE AMERICAN RECORDER such an outstanding publication. Mr. Hanson, Dr. Newman and the others who provide and determine the editorial content cannot be given adequate thanks; it would seem to be a most difficult task to achieve what they do achieve—combine readability, interest and a sense of the news-worthy with scholarship and research.

Thanks should also be lavishly given to those whose taste and know-how in matters of design, lay-out and proofreading make the magazine so attractive and free from error.

Finally, I want to express my gratitude to you for the fine editorial in this issue. Our Association, too, is committed to swelling the ranks of amateur music makers; most music teachers, I think, regard this as one of the most important outcomes of their efforts.

Again, my warmest congratulations to all concerned. You make us proud to be members of the American Recorder Society!

—MAURICE C. WHITNEY,
President, *New York State School
Music Association
Glens Falls, N. Y.*

MUSIC REVIEWS

Concerning two music reviews that have appeared in recent issues:

First, "English Madrigals", R. D. Row Music Co. #R8022. A brief review in August 1963 was laudatory and led me to purchase a copy. The edition is disappointing for several reasons. Three of the four pieces require page turning, two of them in awkward places. No words are provided, thus depriving players of much of the pleasure obtainable in interpreting this sort of music. (Walter Gerboth's madrigal collection in Hargail HCA No. 19 is exemplary in this respect). The advertised bass part consists of adding a few notes to the G-clef tenor part. Finally, two of the pieces are already available in other well-known collections. Both editor and publisher thus missed an opportunity to extend the literature and provide a truly pleasurable set of madrigals for recorder players.

Second, "Carmina Germanica et Gallica" (Bärenreiter), which Dr. Katz discerningly reviewed in November 1963, and whose review I offer to supplement, rather than criticize.

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If cost is a deterrent to acquiring this music, but Dr. Katz's recommendation is a lure, one might first try Volume 5 of Musica Instrumentalis (Pelikan 744) for S, A, T. If this hors-d'oeuvre pleases, then one should not hesitate in acquiring the main dish.

—MARTIN DAVIDSON, *Washington, D.C.*

DO-IT-YOURSELF

I've constructed an inexpensive and practical recorder case readers might like to know about. It consists of two pieces of styrofoam (rigid foam plastic) with half the shape of the recorder dug out of each piece so that the recorder is held firmly between them, form-fitted. The outside is covered with poster paper for added toughness and with imitation leather for looks. The case wouldn't withstand really rough treatment, but it holds my SATB compactly, weighs very little, and protects them much better than the boxes they came in. If real sturdiness were needed, it could be encased in wood.

Styrofoam comes in boards used in construction work. I got a board 2" x 16" x 54" for a dollar and a half. Make paper cut-outs of the sections of your recorders, and arrange them in different patterns until you find a layout you like. Trace this layout on a piece of poster paper exactly the size you want the case to be, and cut out the outlines to make a template, or stencil. Mark one side "A" and the other side "B". Using any kind of saw, cut two pieces of styrofoam just the size of your template; mark one piece "A" and the other "B". Lay the template on piece A, with side A on top, and use the template as a stencil to mark the outlines onto the styrofoam with a soft pencil or crayon. Do the same thing with styrofoam piece B, with side B of the template on top. Using the template in this way ensures that the recesses in the two pieces will match. Using any appropriate tools (I used a razor blade and a grapefruit spoon) dig out the places you've outlined in the styrofoam, checking continually with the recorder sections themselves to be sure the fit is right. Even with the template there may be some discrepancies, so finish each recorder section before going on to the next. That is, dig the recess for the bass head in both pieces of styrofoam, and check to see that the pieces fit together properly with the bass head between them. Then dig the recesses for the bass foot, and check that the pieces fit with both the foot and the head between them, and so on. That way you can catch and correct small errors in fit as they occur.

The remaining materials can be bought for less than three dollars. An upholstery shop could probably do the covering for a reasonable price if you want a professional finish.

—JAMES T. PARR, *Champaign, Ill.*

I have just learned of the recent death, after a short illness, of Miss Joyce Tadman in Dorsetshire, England.

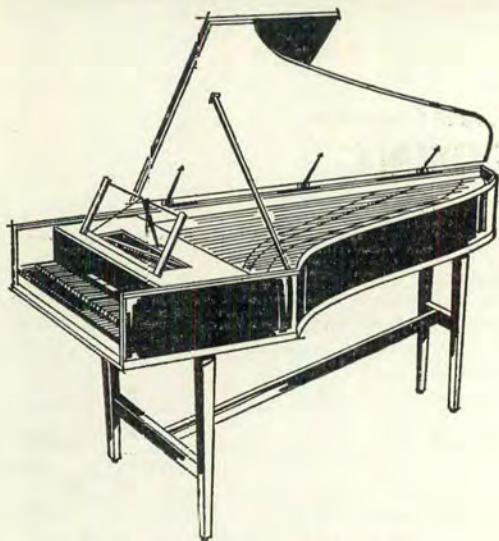
For many years Miss Tadman was the Secretary of the Society of Recorder Players, resigning that post in 1961 when she moved from London to Dorset, but continuing to look after the foreign and non-branch members of the Society.

In all the years that I have been a member of S.R.P., Miss Tadman was my only contact with this organization other than the Quarterly journal they issue. She was always most helpful and her letters a pleasure to receive. I looked forward to meeting her, to thank her in person for her kindness, and am happy that my trip to England in 1964, and particularly my attendance at the Roehampton Summer School, gave me this opportunity.

She will be missed by many recorder players all over the world, and I feel it only right that she should receive a tribute in our American Journal.

—ROY MILLER.

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