

ORNAMENTS IN THE TREATY *VERSUCH EINER ANWEISUNG DIE FLÖTE TRAVERSIÈRE ZU SPIELEN (1752) FROM JOHANN JOACHIM QUANTZ*

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SUMMARY. The application of the performing principles ornaments described by Quantz is valid for all the performers who wish to represent the baroque music according to its rules and to the rules of the epoch. These rules can be applied not only with modern instruments but also in case of baroque instruments and the majority of the principles of ornamentations can be found throughout the history of music till nowadays.

Keywords: Quantz, ornaments, appoggiatura

Johann Joachim Quantz (Merseburg, 1697 - Potsdam, 1773) is one of the most well-know performers (oboe, flute, trumpet, and string instruments), theorist, composer and wind instrument – maker of the music history. He is a representative of the late-baroque style – courteous style, an epoch that has given an enormous importance towards the use of the proper instruments and the figurative ones.

He took his first music lessons from his uncle, Justus Quantz, and later he had the opportunity to meet and to learn from the most important musicians of his time: Jan Dismas Zelenka, Johann Joseph Fux, Francesco Gasparini, Pierre-Gabriel Buffardin, Alessandro Scarlatti and Georg Friedrich Händel. In 1716 he is employed as an oboist at the court of Dresda and in 1728 he becomes a flautist at the royal orchestra. Since 1741, he was the flute-teacher and court musician of Frederick II. He left as a heritage more than 200 sonatas, 300 flute concertos, 45 trio sonatas and 9 concertos for horn and orchestra. The treaty entitled *Versuch einer Anweisung die Flöte*

Ex. 1

Cover of the treaty



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traversière zu spielen is one of the most significant theoretical works of the time. It offers us a complex image not only about the technique of the instrument but also about the stylistics of interpretation, embracing all its aspects: ornamentation, joint, dynamics, tempo, phrasing, affection. At the analysis of the ornaments I am going to use the author's method, appealing to the examples from table VI, page 376.

Ex. 2

Table VI, page 376 from *Versuch einer Anweisung die Flöte traversière zu spielen*

TAB: VI.

The musical score displays 33 numbered figures (Fig. 1 to Fig. 33) arranged in ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *Moderato*. Some figures have specific performance instructions like *a)*, *b)*, *c)*, *d)*, *e)*, *f)*, *g)*, *h)*, *i)*, *j)*, *k)*, *l)*, *m)*, and *n)* written above them. The key signature is one flat (B-flat) and the time signature is 3/4.

- Fig. 1. The anterior superior accented long appoggiatura*, the length of the appoggiatura is equal with the length of the principal note (a quarter), it is executed at time.
- Fig. 2. The anterior inferior accented long appoggiatura*, the length of the appoggiatura is equal with the length of the principal note (a quarter), it is executed at time.
- Fig. 3. The anterior superior accented long appoggiatura*, used in cases when the note before the principal note is of a superior height, the length of the appoggiatura is equal with the length of the principal note (a quarter), it is executed at time.
- Fig. 4. The anterior inferior accented long appoggiatura*, used in the case when the note before the principal note is of an inferior height, the length of the appoggiatura is equal with the length of the principal note (a quarter), it is executed at time.
- Fig. 5. The anterior superior appoggiatura*, is used for the “filling” of the intervals of lower thirds, which – according to the interpretation – may present several types that we are going to discuss in the followings. (Fig. 6, Fig. 7, Fig. 8)
- Fig. 6. The anterior superior unaccented short appoggiatura* – is executed before time, is unstressed and takes its value from the note before the principal note.
- Fig. 7. The anterior accented short appoggiatura* takes its value from the principal note.
- Fig. 8. The anterior superior accented long appoggiatura*, the duration of the appoggiatura is equal with the principal note and takes its value from the principal sound.
- Fig. 9-10. The anterior superior unaccented short appoggiatura* is used when the principal note is late and in dissonance. It takes its value from the note before the principal note but it is joined with legato to the principal note.
- Fig. 11-12. The anterior inferior accented long appoggiatura*, similar to the example on fig.4 where the note before the principal note is inferior in height, the duration of the appoggiatura is equal with the duration of the principal note (a quarter) and is executed on time.
- Fig. 13-14. The anterior superior accented long appoggiatura*. In this case the duration of the principal sound is ternary (quarter with point – 3 eighths) from which at the interpretation the appoggiatura will be twice as long as the principal note, will be 2 eighths and the duration of the principal note will only be a quarter.
- Fig. 15-16. The anterior superior accented long appoggiatura*, another long appoggiatura where the duration is longer than the principal note.
- Fig. 17-18. The anterior inferior accented long appoggiatura*. Similar to the previous example, the appoggiatura is longer than the principal note.
- Fig. 19, 20, 21, 22. The anterior superior unaccented short appoggiatura* takes its length from the note before the principal note. It is a relevant example for the decision of the length of the appoggiatura in interpretation (since in the notation there are no differences between long and short appoggiaturas). If the principal note is a dissonance and the appoggiatura is a consonance, the appoggiatura is being performed short and understated, so that it does not shorten the length of the tension provoked by the dissonance.
- Fig. 23, 24. The anterior superior accented long appoggiatura*. If the principal note is followed by a break than the appoggiatura will occupy the whole value of the principal note and the principal note will expand on the whole length of the break.
- Fig. 25. The anterior inferior accented long appoggiatura*. The duration of the appoggiatura changes according to the length of the principal note.

- Fig. 26.* An exercise includes every type of the appoggiatura previously treated.
- Fig. 27.* The superior mordent begins with the upper note and ends in the principal note.
- Fig. 28.* Superior turn formed of five notes, starts with the upper note and ends with the principal note
- Fig. 29.* Double inferior mordent, starts with the lower sound and ends with the principal note.
- Fig. 30.* Mordent quadripartite or trill measured starts with the lower sound and ends with the principal note, reaching four times the superior appoggiatura and the principal note.
- Fig. 31.* Turn inferior formed of five notes starts with the lower sound and ends with the principal note.
- Fig. 32.* Simple inferior mordent starts with the principal note and ends with the principal note, reaching the lower note.
- Fig. 33.* Triple inferior mordent, starts with the lower sound and ends with the main sound.

The description of the ornaments by *Johann Joachim Quantz* is a synthesis about the application and interpretation of the proper ornamentations, used in late baroque.

A few conclusions:

- The length of the appoggiatura is not indicated through notation.
- The accented appoggiaturas are executed on time and there are dissonances (they create tension, thing that must be highlighted in the performance as well). The length of the appoggiatura is equal with the length of the principal note.
- The appoggiaturas that do not create a dissonance automatically become short ones, case in which they are performed before time, taking their value from the note before the principal note.
- The appoggiaturas that have the role of filling the thirds will be interpreted short and without accented, taking their value from the note before the principal note.
- If the principal note is a dissonance, the appoggiatura becomes unaccented, before time, taking their value from the note before the principal note.
- If the principal note is an accord, the appoggiatura is going to be long and accented, having its length at least equal or longer than the length of the principal note.
- In case of ternary values, the appoggiatura is going to have a length of $\frac{2}{3}$ from the length of the principal note and the principal note only $\frac{1}{3}$.
- In case of a ternary length with a legato of a binary value the long appoggiatura will have a longer length than the principal note.

The application of the performing principles described by Quantz is valid for all the performers who wish to represent the baroque music according to its rules and to the rules of the epoch. These rules can be applied not only with modern instruments but also in case of baroque instruments and the majority of the principles of ornamentations can be found throughout the history of music till nowadays.

(Translated by Gyergyai Réka)

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