Contents

Acknowledgments, xi Introduction, 1

1 The Early Baroque, 5
Baroque Notation, 6
Scores and Editions, 7
Thoroughbass, 9
Accompaniment Instruments, 11
Pitch, 13
Vibrato, 14
Words and Music, 18
Historical Pronunciation, 19

Italy, 19

Voice Types and Registers, 20 Ornamentation, 21

England, 32

Voice Types and Ranges, 33 Ornamentation, 35

France, 41

Voice Types and Ranges, 42 Dance Forms, 43 Notes inégales, 44 Ornamentation, 45 Diction, 49

2 The Late Baroque, 53

Scores and Notation, 54
Modern Editions, 55
Tempo, 56
Articulation, 58
Rhythmic Alteration, 61
Legato, 62
Vibrato and Breath, 64
Pitch, 65
Period Instruments, 66

Italian Influence, 69

Recitative, 66

Ornamenting Arias, 71 Handel's Messiah, 77

Germany, 78

Ornamentation, 79 J. S. Bach and His Singers, 84

France, 85

Secular Cantatas, 86 Ornamentation, 87

3 The Classical Era, 92

Scores and Editions, 93
Classical Instruments, 95
Articulation and Legato, 97
Tempo and Rhythm, 98
Voice Types and Ranges, 106
Mozart on Singers, 106
Vibrato and Portamento, 107
Recitative, 108
Ornamentation, 110

4 Italian Bel Canto, 126

Scores and Editions, 128
Articulation and Phrasing, 129
Tempo, Rhythmic Flexibility, and Rubato, 132
Voice Types, 134
Technique, 136
Vibrato, 137
Portamento, 139

Ornamentation, 143 Cadenzas and Improvised Florid Embellishment, 149

5 German Lieder, 160

Editions, 162
Transpositions, 164
German Diction and Technique, 166
Articulation and Expression Marks, 169
Embellishment, 171
Notated Ornaments, 173
Vibrato and Portamento, 181
The Piano, 186

6 French Mélodies, 194

Tempo and Rhythm, 187

Editions, Transpositions, and Voice Types, 196
French Taste and Aesthetics, 199
Ornamentation, 201
The Performer's New Role, 202
Words and Music, 202
Diction and Articulation, 203
Portamento and Vibrato, 209
Rhythm and Tempo, 212

7 Second Viennese School, 222

Publications and Editions, 224
Performance and Analysis, 226
The Society for Private Musical Performance, 228
Music and Text, 229
Pierrot lunaire, 233
Sprechstimme in Other Works, 240
Dynamics and Articulation, 243
Tempo and Rubato, 246
Learning This Music, 248

8 Early Twentieth-Century Nationalism, 251

Russia, 252

Musorgsky and Olenina, 253 Rimsky-Korsakov, Rachmaninov, and Chaliapin, 258 Prokofiev, 260 Shostakovich, 263 Editions and Language, 265

Spain, 266

Falla, 267

Rodrigo, 271 Editions, 272

England, 272

Britten and Pears, 273

Editions, 278

United States, 278

Ives, 279

Copland, 280

Barber, 281

Editions, 284

9 Working with Living Composers, 286

Voice Types, 287

Manuscripts, Revisions, and Published Scores, 290

Notation, 293

Special Vocal Effects, 294

Other Special Instructions or Requirements, 296

Learning Difficult Rhythms and Pitches, 297

Vibrato, 299

Text and Music, 300

Composers as Performers, 302

Using Recordings, 304

Conclusions: Finding the Composers' Intentions, 305

Notes, 307

For Further Reading, 327

Index, 347