

## SOME SUGGESTIONS FOR INTERPRETING 18TH CENTURY MUSIC

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- 1) Music should be thought of as a conversation, not as singing (as in the 19th century). Express ideas and thoughts. Stress and unstress. Not every note is equally as important as the next. Make what is unimportant, unimportant.
- 2) Good and bad beats. Quantz 1752
- 3) Follow the slurs and the lines of the music. A slur means a diminuendo. The tessitura determines the intensity: high=loud, low=soft.
- 4) Each phrase has a beginning, a middle, and an end.
- 5) Chromatic alterations should be stressed.
- 6) Conjunct versus disjunct motion. Don't make difficult things sound easy.
- 7) Melodic versus harmonic material.
- 8) Solo versus accompanying material. Know all parts of the score well.
- 9) Written-out ornamentation versus improvised ornaments. Telemann Methodical Sonatas.
- 10) Develop a new concept of sound, one that does not include the constant use of vibrato. Vibrato should be thought of as an expressive addition to a pure tone. Pianists: Little use of pedal: to maximum clarity of line, to emphasize articulations and finger legato.
- 11) Articulation contrasts.
- 12) Inegale. Unequal notes. Swing

13) Make up your own cadenzas. Every fermata is one. Quantz suggests that the length of a cadenza should be one breath.

14) Key feelings, effects. (ref Mattheson). The absolute pitch is not important, only the relationship between the notes and the fingerings. So it doesn't matter if you are playing at 440 or 415 Hz.

15) The speed of the execution of the ornaments depends on the tempo of the individual movement. This is very important for trills, which should never be performed at a constantly unvarying speed.

16) Go to the original source material if you can. If not, use the cleanest editions possible.

17) "Use your knowledge and musicianship to reveal the inherent character of a piece and produce an aesthetically appealing performance" - R. Donnington

