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Titolo	The art of musical phrasing in the eighteenth century : punctuating the classical period / / Stephanie D. Vial
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Descrizione fisica	1 online resource (xvi, 358 pages) : digital, PDF file(s)
Collana	Eastman studies in music, , 1071-9989 ; ; v. 55
Disciplina	781.4/309033
Soggetti	Performance practice (Music) - History - 18th century Music - Interpretation (Phrasing, dynamics, etc.) Musical notation
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 10 Mar 2023).
Nota di bibliografia	Includes bibliographical references (p. [325]-341) and index.
Nota di contenuto	Establishing an historical perspective. Musical punctuation, the analogy ; A surprisingly complex and lively picture of pointing theory ; Musical "resting points of the spirit" -- The art of interpreting rests. Written and unwritten rests ; Punctuation vs. articulation ; Affective punctuation -- Case studies in musical punctuation. Musical prose: F.W. Marpurg's essay on the punctuation of recitative ; Musical verse: Johann Mattheson's "curious specimen" of a punctuated minuet.
Sommario/riassunto	Practical suggestions, and documentary evidence, for performers wishing to understand the gestures and nuances embedded in eighteenth-century musical notation. There are, of course, no commas, periods, or question marks in music of the Baroque and Classic eras. Nonetheless, the concept of "punctuating" music into longer and shorter units of expression was richly explored by many of the era's leading composers, theorists, and performers. The Art of Musical Phrasing in the Eighteenth Century gathers and discusses, for the first time, an extensive collection of quotations and musical illustrations relevant to phrase articulation and written and unwritten rests. Among the notable authors cited and discussed are Muffat, Telemann, C. P. E. Bach, Mattheson, Marpurg, Tartini, and Mozart's father Leopold (author

of the most important eighteenth-century treatise on string playing). On a larger scale, *The Art of Musical Phrasing* demonstrates the role of punctuation within the history of rhetoric during the Age of Enlightenment. From this, the performer of today can gain a greater appreciation for both the strengths and shortcomings of the analogy that writers of the day drew between punctuation in written language and in music. Modern performers, argues Vial, have the challenge and responsibility of understanding and conveying the nuances, inflections, and rhythmic gestures deeply embedded in eighteenth-century musical notation. *The Art of Musical Phrasing*, the fruit of Vial's rich experience as a cellist performing on both period and modern instruments, lays out long-needed practical suggestions for achieving this goal. Stephanie D. Vial performs and records widely as a cellist and has taught at the University of North Carolina at Chapel Hill and Duke University.

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