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The disembodied voice of Early music singing

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THE DISEMBODIED VOICE OF EARLY MUSIC SINGING

Joseph Bolger Ph.D. Musicology Thesis

ABSTRACT

This thesis considers the relationship between the social contexts of early music singing and the aesthetic agendas of anglophone performance practice researchers. It has a particular focus on the continuing legacy of the Anglican choral tradition and its importance as a training ground for early music singers, researchers and conductors.

Its principal research outcome is a text-driven analysis of twenty-four chapters and articles covering music from the Medieval to the Bel Canto periods written by vocal performance practice researchers. This analysis collates a database of statements endorsing particular ways of singing, attitudes and other competencies that the sampled researchers deem appropriate for early music. These statements were rationalised into a collection of 3069 *recording units* which were categorised according to the aspect of vocal practice to which they pertained. This quantitative enquiry prompted qualitative discussion of the various aesthetic priorities of the sampled researchers.

The analysis reveals a commitment to text primacy (scribalism) to be a fundamental motivator of researchers' aesthetic priorities. This principle extends beyond the implications of sung text and incorporates any kind of text with which researchers come into contact, most notably written historical evidence. In the case of Anglophone researchers, I propose that this commitment to text primacy takes the form of a reverence inherited from the scholastic Anglicanism of Oxbridge chapel environments. This reverence is reflected in the kinds of ethereal, disembodied voices researchers like to hear, voices emulating choirs of angels and functioning as

neutral transmitters of *logos*. Crucially, this text reverence is unconcerned with and unable to account for the somatic eminence of sung sound.

I contrast this position with that of contemporary holistic vocal pedagogy which acknowledges the body's critical role in singing. By side-lining the body and prioritising the sung texts and written evidence, researchers ensure that the conversation about what constitutes successful early music singing is had on their terms. Wilfully ignoring the bodily experiences of singers is a means by which researchers and conductors with HIP credentials commodify them as vehicles for the realisation of disembodied vocal aesthetics. In this sense, the aesthetic agendas of the sampled researchers can be seen to have ethical implications. My concluding chapters explore some of these implications, with a particular focus on gender.

The influence of text reverence on the critical reception of today's early music singers is considered in a case study chapter on eighteenth-century opera. This chapter examines both historical and modern descriptions of singers and reveals how reverence for historical evidence has allowed sexist vocal paradigms to continue in the modern age. These paradigms afford male singers a wider expressive range than female singers and permit male-dominated scribal elites to control the discourses surrounding singing, ensuring their continued validation as taste makers. These observations are examined in conjunction with research documenting women's continued struggle for vocal autonomy in both the private and professional spheres.

An anonymous interview with an industry-leading soprano considers these conclusions in the context of the early music workplace. She reports encountering early music conductors, notably those running their own groups, who use their status to commit acts of sexual harassment and abuse. She notes that these conductors often

seek to exact musical control over singers' bodies, a tendency which frequently manifests itself in attempts at sexual control and associated predatory behaviours. She reports encountering these kinds of conductors 'only in the early music business' and offers examples of enjoyable working relationships with conductors in other contexts. Her testimony is considered against the backdrop of recent high-profile convictions of early music and choral conductors for crimes of a sexual nature. I propose that the phallo-scribal agendas which endorse men of letters as early music tastemakers may well contribute to this culture by prioritising the scribal over the somatic (words over bodies) and thus also texts over people.

I conclude by asking how we might resist the clearly oppressive and potentially abusive aesthetic and social norms which continue to exert a hold over early music singing. I propose that more collaborative relationships between singers, researchers and conductors would create both more aesthetically interesting and ethically comfortable results. These relationships would necessarily involve an acknowledgement of the importance of the body to sung sound, allowing singers and their somatic experiences to contribute fully to discussions around the aesthetics of early music singing.

I also contend that the classical music business generally and the early music business specifically harbour some of the most tenacious assumptions and prejudices that prioritise texts over bodies and thus 'works' over people. I intend to use the findings of this thesis to challenge these assumptions and the status quo that they uphold.

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PART I: MOTIVATIONS AND CONTEXTS

Chapter I: Introduction

This chapter outlines the motivations and contexts for this thesis. It explains why I have selected a content analysis methodology for investigating the core assumptions of vocal performance practice research, provides an overview of key topics in the debates surrounding historically-informed performance and considers the particular role of the Universities of Oxford and Cambridge in shaping performance practice research in Britain. It concludes by introducing one of my central claims – that vocal performance practice research seeks to subordinate vocal praxis to a phallo-scribal agenda which prioritises words over bodies and thus texts over people.

I.1 Motivations

As a young countertenor, I spent much of my early twenties delving into performance practice research. I wrote a master's dissertation which examined rhetoric and mode and how they might inform lute song performance and had coaching with industry-recognised early music specialists. The combination of this training and reading confirmed in my young mind the idea that singing was an intellectual activity and that smart people were better at it.

This notion came to seem delusional. My training at opera school and subsequent years making my way in the industry increasingly undermined my confidence in it. It wasn't just that I encountered singers who were better than me, it was that the whole process of intellectual inquiry seemed to obfuscate rather than clarify the art of

singing. It was not until I came across Janice Chapman's work and that of other vocal pedagogues of a similar ethos that I began to understand fully the way in which my mind had been getting in the way of my vocal development.¹ Chapman's research is of course 'intellectual'; the difference is that it directs the intellect to the singer's chief means of expression, the body. Her holistic approach eschews the Cartesian mind-body divide and seeks to explain how intellect, emotion and the body work together in the production of expressive sound. The lack of consideration of the singer's body and how it can and might be used now seemed to me to be a fundamental omission of performance practice research.

Some might cite work such as Robert Toft's exploration of gesture² or Mieke Wagner, Mark Tatlow and Wilmar Sauter's 'Performing Premodernity' project as examples of the inclusion of bodily praxis in performance practice research.³ Indeed the third manifesto pledge of the Performing Premodernity project is admirably holistic in its outlook:

Our approach to theatrical events and works of art takes as its starting point the interrelation of ideological/philosophical, aesthetic/hermeneutical and artistic/technical dimensions.⁴

We can take the artistic/technical in this context as encompassing singers' use of body when we consider that physiologically-minded vocal consultants such as Paul Farrington have contributed to the project.⁵ However, whilst since Garcia's laryngoscope vocal pedagogy of all genres has taken an ever-greater interest in the

¹ Janice Chapman, *Singing and Teaching Singing: A Holistic Approach to Classical Voice*, 3rd ed. (San Diego: Plural Publishing, 2016).

² Robert Toft, "Dramatic Action," in *Bel Canto: A Performer's Guide* (New York: Oxford University Press, 2013).

³ Mieke Wagner, Wilmar Sauter, and Mark Tatlow, "Performing Premodernity," <http://performingpremodernity.com/>.

⁴ Ibid.

⁵ Farrington confirmed his involvement with the project with me via an email received on 25.09.2014

physiology of voice, it is my contention that performance practice research has largely ignored these developments.⁶

It is a central claim of this thesis that this lack of concern for vocal physiology in performance practice research is motivated by a historicist project that prioritises texts and words over people and bodies. Through exploring this claim I became concerned not just with the surface prescriptions of performance practice research and their applicability in modern performance environments, but also the *fundamental codes* of historically informed culture and the social values they reinforce. As such, my analysis of *Vocal Performance Practice Literature* (VPPL) owes something to Foucault's notion of a critical *intermediary region* in which the criticism of a culture deviates from its own fundamental codes:

The fundamental codes of a culture – those governing its language, its schemas of perception, its exchanges, its techniques, its values, the hierarchy of its practices – establish for every man, from the very first, the empirical orders with which he will be dealing and within which he will be at home. At the other extremity of thought there are the scientific theories or the philosophical interpretations which explain why order exists in general, what universal law it obeys, what principle can account for it, and why this particular order has been established and not some other. But between these two regions, so distant from one another, lies a domain which, even though its role is mainly an intermediary one, is nonetheless fundamental: it is more confused, more obscure, and probably less easy to analyse. It is here that a culture, imperceptibly deviating from the empirical orders prescribed for it by its primary codes, instituting an initial separation from them, causes them to lose their original transparency, relinquishes its immediate and invisible powers, frees itself sufficiently to discover that these orders are perhaps not the only possible ones or the best ones...⁷

This thesis questions whether the ways of singing early vocal music that performance practice researchers endorse are the only possible or best ones.

⁶ Manuel Garcia, "Observations on the Human Voice," *Proceedings of the Royal Society of London*, 7 (1854).

⁷ Michel Foucault, *The Order of Things: An Archeology of the Human Sciences* (Oxford: Routledge, 2002), xxii.

1.2 Grey Language

Chapter 2 is a detailed account of the process through which the analysis was undertaken, but some context is provided here in order that its function might be better understood.

I took the discipline of content analysis as my model, designing the analysis through reference to Klauss Krippendorff's comprehensive overview *Content Analysis: An Introduction to Its Methodology*.⁸ There are almost as many definitions of content analysis as there are methods of undertaking it, but some of its core uses are summarised by Hsiuh-Fang Hsieh and Sarah E. Shannon as follows:

Researchers regard content analysis as a flexible method for analyzing text data (Cavanagh, 1997). Content analysis describes a family of analytic approaches ranging from impressionistic, intuitive, interpretive analyses to systematic, strict textual analyses (Rosengren, 1981). The specific type of content analysis approach chosen by a researcher varies with the theoretical and substantive interests of the researcher and the problem being studied (Weber, 1990).⁹

Areas in which content analysis techniques have been used include the analysis of texts drawn from the press,¹⁰ propaganda¹¹ and popular media.¹² In my case, the analysis is intended as an alternative to a literature review and seeks to draw conclusions regarding the patterns of language evidenced in VPPL. As shall be seen, it operates in 'impressionistic, intuitive [and] interpretative' ways, even whilst its design borrows from more systematic models. It took the following as its research question:

⁸ Klaus Krippendorff, *Content Analysis: An Introduction to Its Methodology*, 3rd ed. (London: Sage, 2013).

⁹ Hsiu-Fang Hsieh and Sarah E. Shannon, "Three Approaches to Qualitative Content Analysis," *Qualitative Health Research* 15 (2005): 1277.

¹⁰ Max Weber, "Towards a Sociology of the Press: An Early Proposal for Content Analysis," in *The Content Analysis Reader*, ed. Klaus Krippendorff and Mary Angela Bock (Los Angeles: Sage, 2009).

¹¹ Alexander L. George, "Propaganda Analysis: An Example from World War I," *ibid.*

¹² Mary Angela Bock, "Impressionistic Content Analysis: Word Counting in Popular Media," *ibid.*

What style prescriptions do performance practice researchers endorse for the singing of early music and how do they use the performance practice literature to attribute aesthetic and moral value to those prescriptions?

The analysis sought to uncover patterns in the types of style prescriptions researchers endorse. Style prescriptions were reduced to recording units – units of text “that are distinguished for separate description, transcription, recording, or coding.”¹³ – and categorised according to the aspect of vocal style to which they pertained. This quantitative data was then used as a basis for the qualitative assessment of the aesthetic and moral arguments that assert the value of these ways of singing.

Some caveats should be issued here regarding the scope of the analysis. It shall be seen that, given the level of detailed investigation I undertook, the analysis was restricted to twenty-four chapters and articles. Indeed, an exhaustive study of this type would be impossible and, by scientific standards, my sample size is certainly inadequate. It shall also be seen that, at several junctures I had to use my own judgement in the sampling and coding processes, manually ‘balancing’ the sample to ensure comparable quantities of data across different historical periods and genres and generating analytical categories that were ‘natural’ to my way of thinking. These were the kind of impressionistic and intuitive decisions referred to above. So, despite the statistical language and methods guiding the analysis, it should not in any way be understood as representative or scientific. It is predicated upon my instincts regarding the priorities of performance practice researchers and is a creative method of testing and evaluating those instincts. I hope, also, that it generates a firm

¹³ Klaus Krippendorff, *Content Analysis: An Introduction to Its Methodology* (London: Sage, 2013), 100.

discursive footing for considering the particular socio-cultural features of vocal performance practice research and their impact on the lives of early music singers.

I can attest to its effectiveness as a self-reflexive methodology due to the various ways in which the results challenged my preconceptions. These issues shall be explored in detail in Chapter 4, but I shall provide some examples here. First, my analytical categories proved wholly inadequate for investigating the priorities of Medieval performance practice. Issues such as the voices versus instruments debate revealed that the kinds of singerly matters (e.g. timbre, style, expression) that concerned me were not particularly high on the agenda for medievalists. Second, I found my personal conception of the ‘early music sound’ – clean, vibrato and portamento-free, articulated and text-driven – was confirmed by some texts, but challenged by others, most notably Robert Toft’s chapter.¹⁴ These challenges to my assumptions suggest that the analysis succeeded to some extent as a buffer between my biases and objects of study. It would have failed in this respect if what I had found simply confirmed my *a priori* assumptions. This is a significant benefit of the analysis; it creates a version of a literature review in which biases are not rendered tacit but instead become both tools of analysis and objects of study. This is fitting for a thesis which seeks to reveal the unspoken prejudices that motivate the way a community of practice endorses specific ways of thinking and doing.

Foucault again provides a compelling context for understanding the benefits of such an approach. In the opening chapter of *The Order of Things*, he describes ‘Las Meninas’, a 1656 painting by Diego Velázquez which depicts the artist himself painting a scene of courtiers in a large room of the Royal Alcazar of Madrid. First

¹⁴ Robert Toft, "Tonal Contrast, Register, and Vibrato," in *Bel Canto: A Performer's Guide* (New York: Oxford University Press, 2013).

Foucault describes the abstract relations of gazes and feints between artist, subjects, onlookers and a mirror that constitute the ‘volume’ of the situation the painting depicts, all the while avoiding identifying the historical figures that inhabit the scene.¹⁵ He then comments on the ‘comfortable intelligibility’ that naming these people would achieve:

These proper names would form useful landmarks and avoid ambiguous designations; they would tell us in any case what the painter is looking at, and the majority of the characters in the picture along with him. But the relation of language to painting is an infinite relation. It is not that words are imperfect, or that, when confronted by the visible, they prove insuperably inadequate. Neither can be reduced to the other’s terms: it is in vain that we say what we see; what we see never resides in what we say. And it is in vain that we attempt to show, by the use of images, metaphors or similes what we are saying: the space where they achieve their splendour is not that deployed by our eyes but that defined by the sequential elements of syntax. And the proper name in this context is merely an artifice...¹⁶

Thus for Foucault the apparent certainty of perception we gain through the artifice of naming is illusory, as it fails to adequately explore the ‘infinite relation’ of art to language. He suggests that in place of naming it might be through a ‘grey, anonymous language, always over-meticulous and repetitive because too broad that the painting may, little by little, release its illuminations’.¹⁷ My analysis can be considered an attempt at this grey, repetitive, over-meticulous language. It is dull and knowingly so. It counts words and puts them in boxes in an attempt to remove them from the contexts their authors propose for them. Rather than presenting and critiquing the arguments of individual authors as consistent wholes, their constituent statements are broken up into units that can be combined and reordered in an attempt to create a credible version of the collective consciousness of vocal performance practice researchers as a community of practice. Through this process I have sought

¹⁵ Foucault (2002), 3-9.

¹⁶ Ibid., 10.

¹⁷ Ibid., 10.

to remove myself from the quibbles that so often arise between singers and researchers, from the ‘vibrato wars’ musicology that reduces both the scope of their research and the artefacts and people it seeks to explain.

My use of the term ‘vibrato wars’ is deliberate. I have lifted it from a group of threads on the Historical Performance Research group on Facebook, of which I am a member.¹⁸ The medium of Facebook provides an apt space for this kind of blow-for-blow debate. Richard Bethell has collected ‘some 1,200 posts launched by at least 100 members of Facebook’s Historical Performance Research group, during the three months from 12 December 2015’ on the website of the National early music Association UK.¹⁹ ‘Vibrato Wars’ is also the title of a 2015 article by Judith Malafronte published in the e-magazine of Early Music America.²⁰ The hyperbole of this title is just one example of the aggressive rhetoric often used by performance practice researchers to assert the importance of their research and is perhaps indicative of the anxiety working in such a niche discipline can promote. The phrase ‘early music revolution’ is the seminal example of the kind of defensive political language many performance practice researchers seem to believe their discipline demands:

Early Music has been nothing if not revolutionary. “In the 1960s, it is doubtful whether a movement could have had credibility if it did not have an element of protest and revolution about it. A mainspring of HIP in the 1960s was a rejection of the status quo.” With this observation, Bruce Haynes accurately captures Early Music’s links to the so-called “postmodern turn.” In line with other new social movements (NSMs) of the time, such as the feminist and gay rights movements, Early Music provided a voice for the identity-less (Early Music composers and

¹⁸ George Kennaway, "Historical Performance Research," <https://www.facebook.com/groups/performancepractice/?fref=nf>.

¹⁹ Richard Bethell, "Vibrato Wars," http://earlymusic.info/Vibrato_Wars_Threads_V1_to_V19vs3.pdf.

²⁰ Judith Malafronte, "Vibrato Wars," *Early Music America*, <https://www.earlymusicamerica.org/emag-feature-article/vibrato-wars/>.

modern-day performers overshadowed by the veneration of “stars”), and sought to counter the alienation of the market.²¹

I am inclined to see positions such as these as attempts to elevate to socio-cultural status of early music through the adoption of powerful political language; Wilson is equating the revolutionary credentials of the early music movement with those of feminist and gay rights activists. Whilst music has certainly played a significant part in revolutionary life, I think there are other genres of far greater significance in the collective memory of those who fought and died for such causes. In my opinion, claiming special revolutionary status for early music is indicative of anxiety regarding its niche cultural status. As Clifford Bartlett has observed ‘The early musician is particularly sensitive: he welcomes the critics attention, hoping not only for praise for himself, but also for support for the concept of early music.’²² early music was certainly revolutionary, but only within the relatively small confines of Western Classical Music.

Returning to Foucault, I contend that VPPL is mostly in the comfortable business of naming things. It is concerned with delimiting types of being and ways of doing: types of voices, tuning systems, ornaments or dynamics; ways of singing, tuning, ornamenting or realising dynamics. It is time for researchers to move beyond mere taxonomies of style and interrogate the values and processes by which the rules for such ordering are determined.

I am not alone in seeing the potential applications of Foucauldian theory to musical discourses. Patricia O’Toole has proposed combined feminist and

²¹ Nick Wilson, *The Art of Re-Enchantment: Making Early Music in the Modern Age* (New York: Oxford University Press, 2013), 8. citing Bruce Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century* (New York: Oxford University Press, 2007).

²² Clifford Bartlett, "Early Music and the Critic," *Early Music* 11, no. 1 (1983): 149.

Foucauldian thinking as a means of critiquing the normative practices of choral pedagogy. She cites Diamond and Quinby, who observe that:

Both [feminism and Foucauldian theory] identify the body as a site of power, that is, as the locus of domination through which docility is accomplished and subjectively constituted. Both point to the local and intimate operations of power rather than focussing exclusively on the supreme power of the state. Both bring to the fore the crucial role of discourse in its capacity to produce and sustain hegemonic power and emphasize the challenges contained within marginalized and/or unrecognized discourses. And both criticize the ways in which Western humanism has privileged the experience of the Western masculine elite as it proclaims universals about truth, freedom and human nature.²³

These convergences strike me as especially relevant to this study. I shall be examining the intimate operations of power at play when historically-informed vocal discourses seek to subjugate singers' bodily experiences to an aesthetic agenda which 'is more interested in the production of music than in the laborers.'²⁴ I shall also propose that these discourses have 'privileged the experience of the Western masculine elite as it proclaims universals about truth, freedom and human nature.' Following John Shepherd's lead, I shall characterise this elite as 'scribal', its values and power being encoded in its texts, the research and journalism which promote historically-informed values.²⁵ The "common-sense" thinking which proposes that that historically-informed ways of singing are the 'only possible or best ones' even whilst viable competing models of vocal performance exist will thus be my chief subject of study.

O'Toole also offers an excellently worded caveat regarding her position within the narrative of choral pedagogy she proposes, one I shall adapt to my own purposes

²³ Patricia O'Toole, "I Sing in a Choir but "I Have No Voice!"," *Visions of Research in Music Education* 6 (2005): 3. citing I Diamond and L Quinby, eds., *Foucault and Feminism* (Boston: Northeastern University Press, 1988).

²⁴ O'Toole (2005), 2.

²⁵ John Shepherd, "Music and Male Hegemony," in *Music and Society: The Politics of Composition, Performance and Reception*, ed. Richard Leppert and Susan McClary (Cambridge: Cambridge University Press, 1987).

here.²⁶ This thesis should not be read as the ultimate truth about my experiences with historically-informed singing and/or about historically-informed singing “in general”. My preference as a singer and voice coach for contemporary somatic vocal values is an insurmountable bias and the limitations of performance practice literature that I propose shall be cast in these terms. Whilst others might propose convergences, I see these terms as fundamentally oppositional to the ways of singing proposed by performance practice literature. My concern for singers’ bodies brings with it practice-grounded challenges to the abstract vocal aesthetics of performance practice literature, yet these experiences cannot be held as universal for all and are difficult to separate from their role within my narrative. Furthermore, my consideration of singers’ bodies brings with it ethical challenges that authors of performance practice literature may consider irrelevant or even ‘unfair’. These ethical challenges shall be especially concerned with the experiences of women singers within the early music workplace. To some extent I shall be proposing a false dichotomy which pits historically-informed vocal values against those accepted by modern vocal pedagogy. This method is not intended as a means of uncovering a fundamental vocal ‘truth’ that must be honoured by performance-practice researchers. Rather, I hope it will serve as a stimulating dialectic that will propose new (and more ethical) ways of both doing and discussing early music singing.

1.3 The Cultural Motivations of Historically-Informed Performance

But how does this approach fit with previous investigations into the cultural motivations of HIP? Key aspects of debates in the historiography of the early music

²⁶ O'Toole (2005), 3.

movement were largely established in the early 1980s. Taruskin's various contributions collected in *Text & Act*²⁷ are rightly seen as central, with his claim that HIP is in fact a modernist pursuit proving the proverbial cat amongst the pigeons. As Nick Wilson writes

Old HIP "truths" were being questioned from the inside; the uniformity of view that on the face of it characterized this single cultural "movement" was coming under threat from internal wrangling and division. Nowhere is this increasing "self-consciousness" more evident than in relation to the writings of Richard Taruskin, whose essays published in the early 1980s characterize a period of deep and sustained reflexivity for Early Music. The authenticity and resolve of the historical performer was to be sorely tested by these now publicly aired views.²⁸

A more balanced view of the attitudes at the time can be gleaned from *Authenticity & Early Music* which draws together contributions from various scholars under Nicholas Kenyon's editorship.²⁹ Key topics include the relationship between the rise of HIP and the record industry,³⁰ the problematic relations of scholarship and performance,³¹ the liberating potential of HIP³² and the question of how authentic meanings in music might be promoted by HIP.³³

The debate surrounding the cultural situation of HIP was significantly advanced by John Butt's monograph *Playing with History: The Historical Performance of Music*. Butt considers HIP's place in late twentieth century culture by situating it within both modernist and postmodernist discourses. He challenges Taruskin's claims of HIP's modernity through dismissing the 'modernist caricature' he views as

²⁷ Richard Taruskin, *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995).

²⁸ Wilson (2013), 31.

²⁹ Nicholas Kenyon, ed. *Authenticity and Early Music: A Symposium* (New York: Oxford University Press, 1988).

³⁰ "Authenticity and Early Music: Some Issues and Questions," in *Authenticity and Early Music: A Symposium*, ed. Nicholas Kenyon (New York: Oxford University Press, 1988), 1-18.

³¹ Howard Mayer Brown, "Pedantry or Liberation? A Sketch of the Historical Performance Movement," *ibid.*, ed. Nicholas Kenyon, 27-56.

³² Philip Brett, "Text, Context, and the Early Music Editor," *ibid.*, 83-114.

³³ Gary Tomlinson, "The Historian, the Performer, and Authentic Meaning in Music," *ibid.*, 115-136.

pervasive in musicology which ‘tends to view modernism as a consistent dogma based around objectivism, positivism, geometricism, depersonalisation and the separability of the aesthetic realm from all other aspects of life.’³⁴ Butt goes on to address Taruskin’s key claim directly:

Taruskin cleverly suggests that HIP is, in fact, more modernist than historical, that its pretensions to historicism are merely a smoke screen for a thoroughly modernist aesthetic. But, however true this may be, it does not account for why the smoke screen of history came to be applied in the first place; why do the ‘modernists’ of HIP need the excuse of history? It would follow that either some sense of history must belong to modernism after all or that HIP belongs elsewhere. Perversely, it seems to me that both of these may be true: an historical sense is central to some forms of modernism and the antiquarian, positivistic side of HIP belongs precisely to an attitude – born of Romanticism – that many early modernists sought to overthrow.³⁵

Butt in fact situates the positivistic literalism of HIP which so offends Taruskin within the late-nineteenth century:

The historicist strands of early modernism were also reacting against another aspect of previous historiography: the scientific and ‘neutral’ approach to historical data, reflecting the ideology and the methodology of positivism. This – symptomatic of the general domination of scientific positivism in the latter half of the nineteenth century – presupposed that historical facts spoke for themselves and that the historian could adopt the neutral pose of observer. Here, in essence, lies precisely the same problem that many today would associate with the more literalistic elements of HIP: namely, the insistence that historical data relating to performance are both sufficient and unambiguous, and that, once the letter has been followed, both the original meanings and the original experiences of the audience effortlessly follow. There is almost the scientific presupposition that the presumed identity of sound will precipitate precisely the human chemical reactions of the past.³⁶

Despite Butt’s claim that HIP exceeds Taruskin’s positivistic, literalistic caricature, the assumption that ‘historical data relating to performance are both sufficient and unambiguous’ very much underpins the literature that concerns this thesis. Indeed, this thesis is a detail-oriented investigation of the patterns of language

³⁴ John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002), 132.

³⁵ *Ibid.*, 133.

³⁶ *Ibid.*, 134.

evident in VPPL that reveal this assumption. Rather than following Butt's example and seeking to situate the discourses surrounding early music singing within broader cultural trends, I have sought to uncover the motivations for these discourses through a close reading of a particular class of cultural products. In a sense, this project relies upon a positivistic assumption of my own, namely that a culture's aesthetic and social priorities are encoded in its products and that close analysis of these products can demonstrate the agency of these priorities. The grey language of this thesis can thus be considered an attempt to reveal the 'unknown knowns' of early music singing, 'those things we don't know that we know – which is precisely the Freudian unconscious, the 'knowledge which doesn't know itself'.³⁷

Considered in this way, my project is to uncover the assumptions that motivate researchers' conceptions of how best to bridge 'the gap between [the] evidence and a sounding performance'.³⁸ In this effort I have been directed by my sympathies with Taruskin's outlook, but also more specifically by Daniel Leech-Wilkinson's observation of the classicising instinct of historically-informed performance. His 1984 *Early Music* article cited above compares impressions of pre- and post-historically-informed recordings of 'a piece of plainchant, an Elizabethan madrigal, a Monteverdi *rappresentazione*, a Purcell air, a Bach concerto, a Mozart quartet and a Schubert lied'.³⁹ He observes that, despite the variety of the repertory, the historically-informed performances can be said to share a common interpretative principle:

In every case... the stylistic contrast between the earlier and the 'authentic' performance is essentially the same. The earlier performance – in accordance with

³⁷ Slavoj Žižek, *Event* (London: Penguin, 2014), 9.

³⁸ Daniel Leech-Wilkinson, "What We Are Doing with Early Music Is Genuinely Authentic to Such a Small Degree That the Word Loses Most of Its Intended Meaning," *Early Music* 12, no. 1 (1984): 13.

³⁹ *Ibid.*, 13.

the fashions of its time – shows greater variation of dynamics, speed and timbre, amounting to a performance which is more 'emotional', more a personal 'interpretation' of what the performers believe the composer to be 'saying'; while the more recent, 'authentic' performance is characterized by relatively uniform tempo and dynamics, a 'clean' sound and at least an attempt to avoid interpretative gestures beyond those notated or documented as part of period performance practice. In a nutshell, the difference is that between performer as 'interpreter' and performer as 'transmitter' of the 'composer's intentions'.⁴⁰

Despite my enthusiasm for this characterisation of historically-informed aesthetics, it may not be a particularly accurate representation of the priorities of current performers. Indeed, ethnographic work by scholars such as Kay Kauffman Shelemay has revealed that performers themselves often operate with far more nuance than researchers give them credit for. In some cases, their accounts challenge the very definitions on which this thesis hangs:

I would rather not use the word "early music" now. I think it's more a question of how you approach performance and I try, when I perform ... to place it in a historical context. You know.., to find out what the surrounding values are. And in that sense, it's – as Taruskin correctly points out, it's a... modernist approach, 'cause nobody ever did that before – [they] just played... I'm not so sure there's a movement, but there's still early music going on... I think a lot of people went into it... because they could make it theirs ... I wanted to do something which would leave me some room.⁴¹

The idea of early music operating as a space in which performers can 'make it theirs' is a far cry from the accounts I will give, in which performance practice research operates as a prescriptive force, defining 'good' singing in terms that support the professional activities of its authors. However, this disparity arises because of differences of focus. The ethnographic focus of Shelemay's article as well as work by Jonathan Shull⁴² can be seen as responses to Dreyfus's claim that 'early music is a late twentieth-century ensemble of social practices, signifying "first

⁴⁰ Ibid., 14.

⁴¹ Kay Kaufman Shelemay, "Toward an Ethnomusicology of the Early Music Movement: Thoughts on Bridging Disciplines and Musical Worlds," *Ethnomusicology* 45, no. 1 (2001).

⁴² Jonathan Shull, "Locating the Past in the Present: Living Traditions and the Performance of Early Music," *British Forum for Ethnomusicology* 15, no. 1 (2006).

of all people and only secondarily things”’.⁴³ In contrast, my study is concerned with how texts (things) support discourses which have power over singers (people). This reflects my personal experiences as a singer, in which historical evidence has not created opportunities to ‘make it mine’, but rather has operated as a set of prescriptions which seem intimately yet ephemerally tied to my professional credibility.⁴⁴

That my experience has led me to characterise early music as a prescriptive business that inhibits personal freedom would no doubt be challenged by the generation who see it as a revolutionary practice that challenged received norms of classical performance:

...the way we learn to perform classical music has been based on a system that “conserves” culture in music conservatories. There are heavily prescribed ways of playing instruments, in accordance with stylistic norms that have come down to us through the route of teacher-pupil instruction.⁴⁵

This may well be where early music started, but in my experience HIP has become a stylistic norm with ‘heavily prescribed’ ways of singing that have come down to us through powerful tastemakers such as conductors, researchers and reviewers. In short, HIP has simply replaced one orthodoxy with another, as evidence by its acceptance in the very conservatoires that Wilson charges with the maintenance classical music’s accepted norms:

Music colleges [in the latter half of the 1990s] now employed dedicated, salaried staff, some of whom were themselves players from the class of ’73. For the first time in Britain, Early Music was being taught as a fully legitimate strand of conservatoire education. Younger (second and third) generations of performers were also establishing themselves in Early Music and its continuing training: Laurence

⁴³ Shelemay, 9. citing Laurence Dreyfus, "Early Music Defended Against its Devotees: A Theory of Historical Performance in the Twentieth Century," *The Musical Quarterly* 69, no. 3 (1983).

⁴⁴ Perhaps this is due to the professional level I was operating at. I was not, like Cohen, running an ensemble and responsible for its aesthetic direction. I wonder how characterisations of HIP from ‘rank and file’ musicians such as myself might differ from those from directors of ensembles.

⁴⁵ Wilson (2013), 9.

Cummings assumed responsibility as head of Historical Performance at the Royal Academy of Music (1997); and Ashley Solomon was appointed professor of flute and recorder at the Royal College of Music (1994).⁴⁶

Of course, there is nothing new about charging early music with being ‘prescriptive and rule-bound’. However, little work has been done to understand whether this is a mere surface feature that detractors like to latch onto or if prescriptive attitudes are encoded in early music’s cultural products. This thesis, in particular the text-driven analysis on which it is based, attempts such an enquiry.

What it does not attempt is the kind of holistic, ‘critical-realist’ analysis offered by Wilson. Wilson’s justification for ‘dispositional (historical) authenticity’ is built upon a challenge to Goehr’s imaginary museum and holds that musical works truly exist rather than merely refer to the discursive phenomenon of the work concept.⁴⁷ They are made real through composition, performance, editing and any human action which sustains them, even if they are not reducible to the products of these actions. On this basis, Wilson claims that

First, having established the existence of the musical work, it is clear that performing authenticity is, at least, a legitimate position to strive for, even though this will always remain relative rather than absolute in quality.

Second, the position presented does allow for a reasoned commentary as to what is or is not authentic. As Davies says, “because it is essentially implicated in a work’s performance, authenticity is an ontological requirement not an interpretative option.”⁴⁸

My thesis is more concerned with interpretative options than ontological requirements, hence its discursive focus. In focusing in detail on the discursive practices of VPPL I hope to reveal the power such practices possess and the social

⁴⁶ Ibid., 33.

⁴⁷ Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Oxford University Press, 2007).

⁴⁸ Wilson (2013), 50.

actions that power enables. This is but one feature of the vast world of early music singing, but I believe it is one with significant aesthetic and ethical implications.

1.4 Subjects of Study - Oxbridge

To that end, the analysis interrogates the English-language products of Anglo-American researchers, making these researchers my main subjects of study. Thus, though I may refer to them, the singers, choirs and conductors of early music are not my chief concern; neither are their sounds, styles or performances. This focus is directed by the imperfect relations between ways of performing music and ways of describing and justifying performance choices. For example, one can but mention a phenomenon such as the ‘Oxbridge Sound’ and a colleague cites examples of Oxbridge choirs that exceed or challenge this paradigm. And yet, the idea itself is still persuasive and continues to operate in both casual and formal discourse. It is the power of these ideals of sound and performance that concern me. Such ideals may well be imperfectly related to the cultural products they purport to justify, but it is my contention that their aesthetic and social impact on a wider scale is very keenly felt.

My research presumes the Anglo-American branches of the early music world to be distinct in some way from their European counterparts. In reality that distinction is defined by the limits of my abilities and experiences. I am not a fluent speaker of a European language, so any text-based analysis of research in a foreign language that I would undertake would necessarily be in translation and would therefore be an unreliable reading of the tacit values and assumptions such an analysis seeks to explain. Furthermore, my own professional experience is almost entirely UK-based, so I have not acquired the kind of cosmopolitan sensibility that would make the

similarities and differences between UK and European approaches to early music clear to me. It would take a performer-researcher with broader language skills and a truly international network to extend this study beyond English-speaking researchers and their institutions. That is not to say that the European scene is entirely absent. Distinctions between European and Anglo-American approaches are considered briefly in my interview with an international-level soprano and a selection of the articles and chapters sampled for the analysis are published by European journals. However, it should be taken as read from here on that my conclusions do not automatically hold true for the European (or indeed Asian) early music scene.

There is a justification for this beyond my own professional limitations. The choral tradition of the Universities of Oxford and Cambridge continues to produce some of the world's most successful early music scholars and performers. Livio Giuliano cites the 'unprecedented vocal tradition' of the universities as a key 'reference point' in the development of the unaccompanied vocal style favoured by Oxford-educated founder of Gothic Voices, Christopher Page.⁴⁹ Kenneth Kreitner claims similarities between Page's research and the vocal styles of 'ensembles like the Taverner Choir, the Hilliard Ensemble, the Tallis Scholars.'⁵⁰ He goes on to note that for the Graduate Renaissance Survey he was delivering at the time of writing the recordings he used were all British apart from two by The Huelgas Ensemble and Ensemble Clement Janequin, suggesting that British early music aesthetics play a particularly dominant role.⁵¹ The following list of conductors and artistic directors of

⁴⁹ Livio Giuliano, "Singing the Middle Ages: Between Scholars and Trotskyists," *Revista Transcultural de Música* 18 (2014): 18.

⁵⁰ Kenneth Kreitner, "Bad News, or Not? Thoughts on Renaissance Performance Practice," *Early Music* 26, no. 2 (1998): 323.

⁵¹ *Ibid.*, 330.

active vocal consorts, early music choirs and opera companies provides compelling evidence of the importance of the Oxbridge choral tradition to early music singing:

Table 1: Oxbridge Early Music Conductors

Ensemble	Conductor	University	Additional info
Alamire	David Skinner	Oxford	
Dunedin Consort	John Butt	Cambridge	Organ Scholar
Ex Cathedra	Jeffrey Skidmore	Oxford	Choral Scholar
Gothic Voices	Christopher Page	Oxford	
I Fagiolini	Robert Hollingworth	Oxford	
Oxford Camerata	Jeremy Summerly	Oxford	Choral Scholar
Polyphony	Stephen Layton	Cambridge	Organ Scholar
Taverner Choir, Consort and Players	Andrew Parrott	Oxford	
The Cardinall's Music	Andrew Carwood	Cambridge	Choral Scholar
The Monteverdi Choir & Orchestra	John Eliot Gardner	Cambridge	
The Sixteen	Harry Christophers	Oxford	Academical Clerk
The Tallis Scholars	Peter Phillips	Oxford	Organ Scholar

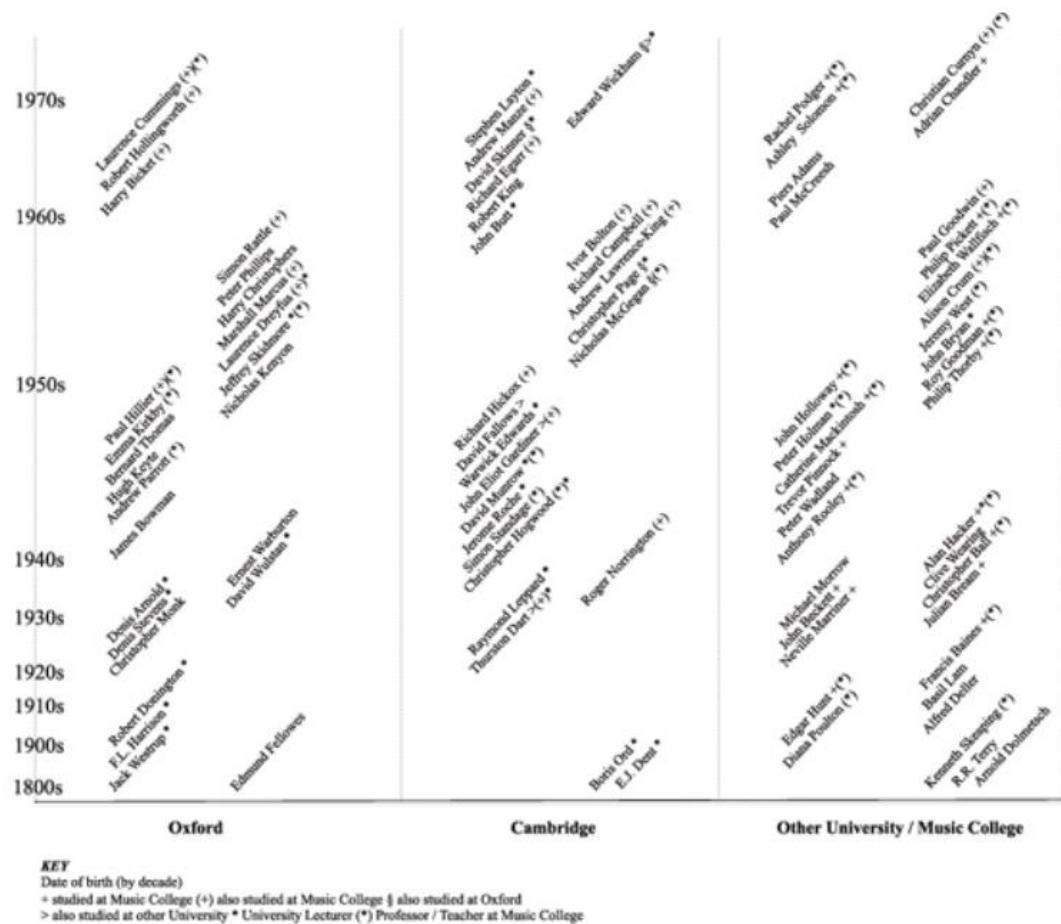
Regarding the ‘Oxbridge connection’, Nick Wilson writes:

The sheer number of Oxbridge graduates involved at all levels of early music performance is remarkable, though not at all at odds with the wider British cultural elite – British arts and comedy in particular. The majority of leading figures, and many others who were involved to a less prominent degree studied and/or taught at either Oxford or Cambridge.⁵²

Wilson provides a (far more extensive) table of his own:

⁵² Wilson (2013), 28.

Figure 1: Leading Early Musicians' Education and Training (Wilson, p. 29)



The careers of these conductors and artistic directors and the output of their ensembles have encompassed pretty much any vocal repertoire that might be considered 'early' and they all trade heavily on performance practice credentials. In addition to proving an influential training ground for early music conductors, the publishing houses of Oxford and Cambridge have established themselves as key supporters of performance practice research. The industry-leading journal *Early Music* is published by Oxford University Press. Both houses continue to publish monographs with an early music focus by researchers such as Robert Toft,⁵³ Bruce

⁵³ Robert Toft, *Bel Canto: A Performer's Guide* (New York: Oxford University Press, 2013).

Haynes⁵⁴ and John Butt,⁵⁵ whilst in 2012 CUP issued a comprehensive overview of performance practice research in the form of *The Cambridge History of Musical Performance*⁵⁶ and *The Cambridge Encyclopaedia of Historical Performance in Music* in 2018.⁵⁷ Of the twenty-four chapters and articles I have sampled for the analysis, eight are published by OUP or CUP. The role these two institutions have played in sustaining the performance and study of early music has been and continues to be a very significant one, shaping many of the musical and social aspects of early music singing. Of course, this relationship is reciprocal; Oxford and Cambridge are perceived as significant early music loci, so both researchers and publishers are likely to produce work which amplifies that advantageous reputation.

The problematic demographics of the Oxbridge early music community should be immediately apparent. Yes, there are women early music conductors and researchers, but, as with so much of the modern world, white men of a certain age predominate. It is my contention that this early music boys club is not simply an accident of poor equality and diversity policies. Rather, the historicist focus of performance-practice research actively promotes sexist ways of articulating musical and social value. I shall demonstrate that the language used by performance practice researchers strongly parallels outdated ways of talking about women in Chapter 6. Furthermore, the process of lifting aesthetic prescriptions from an idealised past, a past in which women were treated as second-class citizens, is in itself sexist as these aesthetic prescriptions presuppose phallo-scribal value structures.

⁵⁴ Haynes (2007).

⁵⁵ Butt (2002).

⁵⁶ Colin Lawson and Robin Stowell, eds., *The Cambridge History of Musical Performance* (Cambridge: Cambridge University Press, 2012).

⁵⁷ Colin Lawson and Robin Stowell, eds., *The Cambridge Encyclopaedia of Historical Performance in Music* (Cambridge: Cambridge University Press, 2018).

In the early music workplace the aesthetic control sought by researchers takes on a social dimension through the attitudes and practices of conductors. In Chapter 7, my interviewee suggests that women face particular challenges when working with early music conductors, challenges ranging from a disregard for their professional opinions through to sexual harassment and abuse. The consideration of newspaper articles reporting on conductors with early music profiles who have mistreated women and children will extend this claim through examples of sexual abuse. Knowledge of performance practice research is presumed to be a significant part of the professional cachet of early music conductors and I believe its fundamental codes can contribute to these kinds of disgraceful behaviours.

Key to this argument is the reverence researchers and conductors have for both musical works and what they consider to be historical evidence. I will demonstrate that this reverence contributes to the dehumanisation of singers through valuing musical works and their ‘informed’ performance more highly than the human beings performing them. The reasons why researchers and conductors continue to assert the value of this reverence project might be reasoned a number of different ways. Perhaps they reside in musicology’s expansion beyond the historical criticism of great men and their great works post Lydia Goehr,⁵⁸ or in a perceived need for historically informed performance to constantly re-assert its value(s) post Taruskin.⁵⁹ Perhaps a sense that the cultural cachet of classical music in general is declining has combined with an increase in post-expert values, destabilising the performance practice researcher’s sense of self. Maybe early music’s highly niche and

⁵⁸ Goehr (2007).

⁵⁹ Taruskin (1995).

competitive job market rewards those who display the deepest, most unquestioning reverence for its primary assumptions.

Whilst such generalising narratives can be useful as a means of situating debate, I will be focusing on the specific ways in which researchers and conductors use the reverence project as a means of controlling singers. I will demonstrate that the intellectual and moralising tone of much performance practice research is a key lynch pin of these attempts at control. My conclusions will take as reference points ideas such as John Shepherd's characterisation of the scribal elite – of which the Oxbridge scholar stands as the paradigmatic example – and the threat that the ephemerality of musical performance poses to their 'visually mediated hegemony'.⁶⁰ Singer's bodies, with their infinite variability, compound the ephemerality of musical performance whilst simultaneously being the very means of its realisation. Researchers seek to combat their fear of this ephemerality by delimiting musical style in verbal terms, whilst their natural bedfellow, the early music conductor, uses their conceptions of style to control singers in rehearsals and performances. These claims feed into my critique of the sexist language of performance practice research through demonstrating that fear of the unknowability and unpredictability of bodily performance, especially performance of music from the distant past, finds parallels in the anxiety provoked by the 'unknowable feminine unconscious' which destabilises the scribal elite's 'Enlightenment naturalization of reason as masculine'.⁶¹

⁶⁰ Shepherd (1987), 157.

⁶¹ Susan Rowland, "Jung's Ghost Stories," in *Post-Jungian Criticism: Theory and Practice*, ed. James S. Bauman, Tita French Bauman, and George H. Jensen (New York: State University of New York, 2004), 47.

Of course, there is nothing specifically ‘early music’ about controlling men with power in professional situations. However, the way in which early music men seek to exert their control is important to uncover as it is shrouded behind the very reverence for musical works and historical evidence that defines early music’s unique selling point. These ethical problems are greatly compounded when we consider that early music in Britain is largely a charitable enterprise, sustained by both state and private giving. I will demonstrate that the reverence project of the early music men might be considered an extension of broader phallo-scribal motivations: since the dawn of culture, men have concocted aesthetic and intellectual ideals to define cultural value and intelligence in terms that exclude and oppress women. early music’s reverence for a phallo-scribal past maintains these ideals in an age when, broadly speaking, intellectual communities across the globe are trying to redress such injustices. I will propose that methods and values of the Oxbridge-motivated early music community will require a radical rethink if it is to operate ethically in the 21st Century. Central to my version of this rethink will be an acceptance that bodily praxis has a key role in successful singing and should count as evidence for performance practice researchers to an equal, if not greater degree than written accounts lifted from history. This will enhance researcher and conductor respect for singers as both professionals and people, rendering the whole early music enterprise both more ethical and enjoyable.

1.5 Singers’ Bodies

These enquiries are directed by my commitment to the essential role of the body in vocal aesthetics and ethics. Some clarification is offered here, as I am not talking about social, philosophical or scientific conceptions of the body, though my attitudes

may encompass feature of each of these. Rather, this enquiry is directed by my practical experience as a performer and teacher. As Meribeth Bunch Dayme writes

Simply put, the voice of any performer is a combination of mind, body, imagination, and spirit – all of which work together – no one without the other.⁶²

In recent times, vocal pedagogy has tended towards this kind of holistic outlook. Leading pedagogue Janice Chapman emphasises the ‘voice/mind/body’⁶³ connection and Colin Baldy conceives of ‘a simple tripartite formula – text, emotion, body’.⁶⁴ Chapman sees the ‘modern understanding of the vocal arts’ as stemming from Manuel Garcia’s mid-nineteenth century invention of the mirror laryngoscope, the means by which it became possible to observe the vocal mechanism in action.⁶⁵ This holistic outlook discards the Cartesian mind/body divide and its implied distinction between the rational and the embodied self. On an anecdotal level, singers tend to be very somatically sensitive people, and their ‘maturity’ as an artist is often considered in physical terms. These singerly characteristics predate modern pedagogy’s holistic theoretical framework. Recalling a conversation with his New English Voices colleague Cuthbert Kelly during their voyage to America in 1936, Peter Pears remarks that

I (PP.) am sensitive and not a fool singer: but I must learn to be a natural singer. Exercise giving out emotion. I am introspective, which is alright; but it must come out. Exercise suggested of reciting poetry. Also muscular exercises with the tongue and lips. A large part of emotion must become purely muscular so that I can go further after finer points. How wrong it is for fool singers to win! How marvellous it

⁶² Meribeth Bunch Dayme, *The Performer's Voice: Realizing Your Vocal Potential* (New York: W. W. Norton & Company, Inc, 2005), 1.

⁶³ Chapman (2016), xvi.

⁶⁴ Colin Baldy, *The Student Voice: An Introduction to Developing the Singing Voice* (Edinburgh: Dunedin Academic Press, 2010), 4.

⁶⁵ Chapman (2016), xiv.

is when an intelligent brain is behind the emotion [which] is shown when Steuart lets the music run away with him.⁶⁶

Here Kelly associates the ability to project emotion with a need for such emotions to become ‘purely muscular’, feeling that if Pears could achieve this embodied freedom of expression he could go ‘further after finer points’. Whilst Kelly regards Pears as an intelligent singer, he considers his introspection to be meaningless if emotions aren’t put across, and recognises the essential role of the body in achieving such expression. In the footnotes, Pears’ editor Phillip Reed uses Kelly’s assessment as prompt for discussing the standard of Pears’ singing in the mid-1930s, which he suggests had not yet reached the vocal, intellectual or emotional maturity that it would by the 1945 premiere of *Peter Grimes*.⁶⁷ Such assessments of vocal artistry are manifestly holistic in outlook, even if they do not make use of the term itself.

Colin Baldy describes some common physical manifestations of emotional responses:

If we think about an emotional response, we may soon become aware of corresponding sensations – for example, that awful tightening of the stomach muscles which we can experience at a time of emotional trauma, or a similar response at moments of acute embarrassment. The more extreme the emotion; the more violent is our physical response. In a case of panic the stomach muscles tighten but so do the lower back muscles and even the upper back muscles too.⁶⁸

Here, Baldy has framed his point in negative terms, and the implications of this and other assessments of the impact of distressing mental states will be explored later. For now though, I shall note that he goes on to suggest that ‘by tapping into the

⁶⁶ Philip Reed, ed. *The Travel Diaries of Peter Pears, Aldeburgh Studies in Music* (Woodbridge: The Boydell Press, 1995), 12.

⁶⁷ Ibid., 12.

⁶⁸ Baldy (2010), 7.

emotions *and* the physical reflexes which they trigger, we produce a natural sound.’⁶⁹

Of course, the term ‘natural’ in relation to any somatic activity is an immensely loaded one, with significant connotations of primacy and the inference that anything which is unnatural is somehow lesser. This is especially the case in classical singing where terms such as natural are used to belie the fundamentally artificial, aesthetically extended nature of the operatic voice which operates at both athletic and sonic extremes. This should not, however, distract us from the modern consensus that physiologically healthy and emotionally motivated singing are generally preferable to unhealthy and unmotivated singing, both in terms of performer well-being and audience edification.

In place of ‘natural’ Chapman would use the term ‘primal’. Her pedagogy is built around encouraging singers to access ‘primal sounds’. She writes:

The *Oxford Shorter Dictionary* defines primal as “belonging to the first age or earliest stage: primitive, primeval...

Human babies make primal sound as do primates and other mammals. Human adults also use primal sounds such as crying, howling, wailing, laughing, groaning, calling, spontaneous joyful exclamations, grunts, the vocalized sigh and yawn, and the sound of agreement (MMM or uh-huh).⁷⁰

Describing a yelp of pain, Chapman notes that such a primal sound would

involve an unconscious diaphragmatic recoil breath [i.e. an in breath], followed by enervation of the abdominal muscles to produce the air pressure [i.e. subglottic pressure] appropriate to my yell or scream. The vocalization of the yell also occurs without conscious thought, with vocal fold closure and resonatory adjustments [in the pharynx and mouth] made automatically.⁷¹

Chapman’s point here is that the body already ‘knows’ how to make vocally efficient, emotionally communicative sound without the intervention of the

⁶⁹ Ibid., 7.

⁷⁰ Chapman (2016), 7.

⁷¹ Ibid., 43.

conscious brain. For the purposes of this study, two aspects of primal sound are of particular relevance. The first is that, as humans, our use of primal sounds and the vocal efficiency they promote predates our use of language. As Chapman notes

Babies sing before they speak. Their vocal mechanism is well-developed and active in the womb and ready for making sound immediately after birth. The infant's early vocalization demanding food or attention is very soon extended into a range of sounds like cooing and babbling and eventually copies the intonation patterns of the mother and immediate family. These vocal patterns are the precursor of singing, and some babies can sing recognizable tune fragments at a very early age (long before the development of language).⁷²

This assertion ties in with the following from Anne Karpf's *The Human Voice*:

The crying baby has been held up as a model of how all of us should use our voices because, from the moment they're born, babies exploit the full vocal range available to them, using their whole body to make a sound: the shoulders and neck are free, the mouth open, and the breath travels freely from the lower abdomen...

Babies may be small and need to sleep a lot but their voices don't tire easily. And unlike adults, they aren't self-conscious about their voices. They don't try to make them sound beautiful, but just use them instinctively.⁷³

Not only does primal voice predate the acquisition of language, but from a pedagogical perspective it is genre blind. Leading pop and rock vocal coach Dane Chalfin describes Primal Sounds as 'everyday, reflexive, emotionally-motivated sounds that all humans make from birth including things like sighing, whimpering, crying out and yelling.'⁷⁴ He notes that they were first described by Oren Brown,⁷⁵ an early pioneer of scientifically-informed classical voice training, but that it was whilst participating in a course led by Janice Chapman that he first encountered Primal Sounds in practice. It then occurred to him that 'as an experienced Rock, Pop and

⁷² Ibid., 2.

⁷³ Anne Karpf, *The Human Voice: The Story of a Remarkable Talent* (London: Bloomsbury Publishing Plc, 2006), 97.

⁷⁴ Dane Chalfin, "What Is Primal Voice?," <https://www.primalvoice.co.uk/primalvoice>.

⁷⁵ Oren L. Brown, *Discover Your Voice: How to Develop Healthy Voice* (San Diego: Singular Publishing Group Inc, 1996).

Theatre vocal coach... my singers were always singing in Primal Sounds without the need to further shape those sounds in a Classical way.’⁷⁶

Over ten years of clinical research from 2006, Chalfin and his collaborators concluded that there were ‘common gestures in the larynx and pharynx associated with specific primal sounds’.⁷⁷ For pedagogical purposes, sighing, whimpering, crying and yelling were distinguished as having practical applications in the training and rehabilitation of singers’ voices. This research linked Chapman’s conclusions regarding the benefits of primal sounds for abdominal responses and breathing⁷⁸ with the way that the larynx and pharynx shape the sound in the vocal tract. In practical contexts, primal sounds help deliver different vocal qualities with practical applications across different genres; sighing promotes light breathy sound, whimpering light ‘clean’ (i.e. not breathy) sound, whinge for ‘mixed’ voice quality and yelling for heavy belt.⁷⁹ In classical contexts, the gestures of whimper and whinge are modified through lower laryngeal and wider pharyngeal settings to produce that characteristic ‘sob’ quality associated with the operatic voice. Whilst each of these sounds has their own stylistic profile, they are united by the fact that the physical responses they promote are common to all singers, regardless of genre.⁸⁰

But if primal sounds are so universal, what distinguishes emotional utterance from singing? William O. Beeman proposes that

Whereas response to elemental cries and vocalizations may be limited and diffuse, response to singing is directed and nuanced. The specific response is controlled through a delicate set of interactions between singer and audience that aims for fine,

⁷⁶ Chalfin, “What is Primal Voice?”.

⁷⁷ Dane Chalfin, "Primal Voice," <https://www.vocalrehabilitation.com/primal-voice>.

⁷⁸ See Chapman (2016), 41-45.

⁷⁹ See Dane Chalfin, "Primal Sound for Singers Introduced," (Voice Council, 2015) for practical demonstrations.

⁸⁰ It should be noted that, to my knowledge, Chalfin’s clinical trials were conducted in the UK, so I am unsure about applications outside of the western hemisphere.

specific communication of affect. This additional power of singing comes from the ability to combine these powerful elemental vocal contours with other symbolic, discursive, poetic elements through text and visual means, including metaphor and narrative. This provides for a “double enhancement” of language that is effective and powerful as communication.⁸¹

In all these accounts, emotionally motivated and somatically produced vocalization is not seen as distinct from the rhetorical performance of text. Granted, text provides opportunities for greater aesthetic specificity, but to separate it from the bodily processes required for its affective presentations in song is to radically underestimate the primal communications all vocal genres rely upon.

Whilst the scientific investigation of primal voice may be relatively new, the language of emotive utterance has been around a long time. Robert Toft has dedicated his working life to historical vocal styles and the titles of three of his books reveal the centrality of emotive utterance to the kinds of singing he believes today’s singers of historical genres should aspire to:

- *Tune thy Musicke to thy Hart: The Art of Eloquent Singing in England 1597-1622*⁸²
- *Heart to Heart: Expressive Singing in England 1780-1830*⁸³
- *With Passionate Voice: Re-creative Singing in Sixteenth-century England and Italy*⁸⁴

⁸¹ William O. Beeman, "Making Grown Men Weep," in *Aesthetics in Performance: Formations of Symbolic Construction and Experience*, ed. Bruce Kapferer and Angela Hobart (New York: Berhahn Books, 2005), 27.

⁸² Robert Toft, *Tune Thy Musicke to Thy Hart: The Art of Eloquent Singing in England 1597-1622* (Buffalo: University of Toronto Press, 1993).

⁸³ Robert Toft, *Heart to Heart: Expressive Singing in England 1780-1830* (New York: Oxford University Press, 2000).

⁸⁴ Robert Toft, *With Passionate Voice: Re-Creative Singing in Sixteenth-Century England and Italy* (New York: Oxford University Press, 2014).

The introductory paragraph to *Heart to Heart* is worth quoting in full as an excellent summary of Toft's commitment to 'passionate' singing:

In the late eighteenth and early nineteenth centuries, singers communicated heart to heart. Through a judicious combination of voice and action, they produced a dramatic display of passion which not only affected the minds of their listeners but also commanded the emotions. The main vehicle for this communication was, of course, that language of the heart, expression. Defined as 'the best adaptation of sound to sense' (Smyth 1817:11), the term 'expression' represented much more than the mere act of uttering articulate sounds, for it referred to the manner of uttering sound so as to produce striking effects which forcibly appealed to the feelings (Turner 1833: 183). Persuasive delivery could not be achieved without an intimate knowledge of the techniques of expression, and because singing combined the separate effects of words and music, it was thought to be capable of moving the passions of listeners to a greater degree than either medium could do on its own (D. Corri 1810:63). The notion of adding force to the sentiments conveyed by words lay at the heart of expressive singing, vocal performers being expected to become vitally affected by the passions they were to communicate and to project these emotions through the voice. The object was to awake listeners' affections through an irresistible power' which seized their souls (Anfossi c.1840:7), and singers created this powerful form of persuasion by varying emphasis, accent, tone of voice, pauses, breathing, and gesture to match the changing sentiments of the text. These elements formed the basis of expression in both spoken and sung discourse, and when they were combined with resources which are peculiar to singing (*portamento*, *messa di voce*, *tempo rubato*, *vibrato*, and ornamentation), vocal performers had at their disposal an arsenal of devices which enabled them to excite the emotions of their listeners through the union of sentiment and sound.⁸⁵

It is clear that Toft puts emotion front and centre of his vision of the singing of the period and the same can be said for his conception of singing in England and Italy in the Sixteenth Century:

In the sixteenth century, performers communicated through a dramatic display of passion that not only inflamed the minds of listeners but also moved their emotions.⁸⁶

The Toft text used in my analysis is his study of Bel Canto singing and many of the style prescriptions mined from this text distinguish themselves from their counterparts through a commitment to expression of passion and a wider palette of acceptable vocal sounds. For now, it is sufficient to say that I believe Toft's

⁸⁵ Toft (2000), ix.

⁸⁶ Toft (2014), 2.

conception of historical singing and the pedagogical concept of Primal Voice are well aligned. This should be understood as a key intervention of my taste in the formation of the analysis and the way I have interpreted its results.

The lute song genre, one of Toft's key research areas, provides an excellent context for the application of Primal Voice in historical genres. Discussing Lawes settings of Thomas Carew (1595-1614) he writes:

The metaphysical feature most often found in these songbooks is the dramatic use of an impetuous or angry speaking voice. The dismissive tone of Donne's 'Canonization' or 'The Sun Rising' could be paralleled in countless lyrics. In Bodleian MS Don.c.57 there is one little poem that is like an abbreviated version of 'The Canonization':

Go and choose *what* sport you will
as *your* fancy doth invite
search out pleasures, take *your* fill
of each Senses best delight
but let me *when* I shall play
sit and kisse my howers away.

It is not hard to see why this sort of poem should have appealed to composers in the 1620s and 1630s. The fashionable declamatory style is designed to capture the accents and inflections of the speaking voice, so poetry with this sort of quality seems admirably suited to music.⁸⁷

The impetuous angry speaking voice to which Walls refers could be aptly realised through use of a primal yell quality, and this passage connects the immediacy of emotive utterance with the critical sophistication of metaphysics. Characterising features of the metaphysical is a contentious business, but Walls is here referring to 'the kind of thing that in the seventeenth century gave rise to the term 'strong lines':

This means language which is not just that of direct speech but of a person caught, as it were, in a spontaneous, impassioned outburst; imagery which is exotic and intellectual, whose first impact is to surprise rather than invite immediate assent, and

⁸⁷ Peter Walls, "'Music and Sweet Poetry'? Verse for English Lute Song and Continuo Song," *Music & Letters* 65, no. 3 (1984): 247-48.

which is focused on in a way that makes it more than a decorative element in the poem...⁸⁸

Walls provides Dryden's assessment of Donne as support for his characterisation of 'strong lines':

He affects the metaphysics, not only in his satires, but in his amorous verses, where nature only should reign; and perplexes the minds of the fair sex with nice speculations of philosophy, when he should engage their hearts and entertain them with the softnesses of love.⁸⁹

Leaving aside the sexist assumptions about the critical capabilities of 'the fairer sex', there are obvious connections here with the aesthetic conventions of lute song and the primal vocality I am proposing for its performance. Impassioned outbursts are a very common feature of lute song verse; Dowland's 'All ye, whom love or fortune' presents us with a typical example:

Tears, sighs and ceaseless cries alone I spend
My woe wants comfort, and my sorrow end.

Rosseter's 'No grave for woe' several more:

No grave for woe, yet earth my watrie teares devoures,
Sighes want ayre, and burnt desires kind pitties showres,
Stars hold their fatal course my joies preventing,
The earth, the sea, the aire, the fire, the heav'ns vow my tormenting.

Yet still I live and waste my wearie daies in grones,
And with woeful tunes adorne dispayring mones,
Night still prepares a more displeasing morrow,
My day is night, my life my death, and all but sence of sorrow.

Despite the fact that the concept of primal singing did not exist in Dowland and Rosseter's time, we can consider the sighs, cries and grones of their texts as clear analogues to the terminology of primal voice; they evoke the sighing, whinging,

⁸⁸ Ibid., 243.

⁸⁹ Ibid.; Dryden quotation taken from Helen Gardner, *The Metaphysical Poets* (Hammondsworth, 1957), xix.

crying and yelling that primal vocal teaching acknowledges as pedagogically significant vocal qualities.⁹⁰

Such impassioned outbursts correspond to the rhetorical trope of *pathopeia*:

Pathopeia, is a forme of speech by which the orator moveth the minds of his hearers to some vehemency of affection, as of indignation or fear, envy, hatred, hope, gladnesse, mirth, laughter, sadnesse or sorrow: of this there be two kinds.

The first is when the orator being moved himselfe with anie of these affections (sorrow excepted) doth bend & apply his speech to stir his hearers to the same: and this kind is called Imagination...

The other kind of Pathopeia, is when the Orator by declaring some lamentable cause, moveth his hearers to pitie and compassion, to show mercy, and to pardon offences... A serious and deepe affection in the Orator is a mighty furtherance and helpe to this figure, as when he is zealous, and deeply touched himselfe with any of those vehement affections, but specially if inwardly moved with a pitifull affection, he moveth his hearers to the same compassion and pitie, by his passionate pronunciation...

The figure pertaineth properly to move affections, which is a principal and singular virtue of eloquution.⁹¹

Passages such as this have often been used by scholars to support text-driven, speech-like delivery, a style prescription that the analysis will reveal to play a key role in the fundamental codes of historically-informed singing. Terms such as ‘vehemence’ and ‘passion’ imply a vocality which reaches beyond the kind of vibrato-free, articulated, text-driven singing favoured by the researchers I analysed. To be clear, I am not saying that there is anything wrong with this kind of singing, or that vibrato-full, un-articulated, sound-driven singing is somehow more desirable. I am saying that describing singing solely in terms of sonic result – be it vibrato-free and speech-like or vibrato-full and operatic – ignores the primal motivations that underpin affective communication, and is therefore insufficient as a fully fleshed out conception of vocal style, historical or otherwise.

⁹⁰ See Chalfin, "Primal Sound for Singers Introduced."

⁹¹ Henry Peacham, *The Compleat Gentleman* (London: Francis Constable, 1622). Cited in Toft (1993), 193.

1.6 Early Music Style Preferences as Oppressive Discourse.

Given the centrality of the body to expressive vocal performance, we can understand the style preferences of performance practice researchers to operate not just in aesthetic ways but also in ethical ones. They demand things of singers' bodies and, as I shall demonstrate, participate in potentially oppressive discourses that value the appropriate performance of musical works more highly than the people performing them. This is achieved in rehearsal and performance environments in which the somatic experiences of singers are subordinated to aesthetic goals. Patricia O'Toole has cast the choral director as a key player in the creation of such environments:

The choral body does not exist naturally; rather, it is an instrument made through discipline. Directors carefully construct the way the body is held, the manner in which specific muscles are used for breathing, and the physical shape of the internal and external mouth.⁹²

She contends that singers maintain this bodily discipline through self-surveillance as they aspire to higher aptitude and approval from the director. She considers this process 'insidious' in that

this disciplinary coercion establishes “a constricting link between increased aptitude and increased domination”... Consequently, the “better trained” the musicians, the more forces of domination act upon them.⁹³

I will contend that the style prescriptions of VPPL function as a technology of disciplinary coercion and thus act as a means by which various tastemakers – conductors, reviewers and researchers – seek to attain domination over singers. These are strong terms and perhaps some might balk at what can present as highly political language. However, terms such as these should be understood to pertain to

⁹² O'Toole (2005), 13.

⁹³ Ibid., 15. citing Michel Foucault, *The History of Sexuality, Volume One* (New York: Vintage Books, 1988).

the ‘local and intimate operations of power rather than... the supreme power of the state’.⁹⁴ By requiring singers to use their voices in certain ways, conductors, researchers and reviewers are exerting power over them in tremendously intimate ways that have huge somatic and psychological consequences. O’Toole discusses a director’s habit of targeting the sopranos during rehearsals and the physical and emotional impact this had on her:

The sopranos were the director’s favorite target. I believe the sopranos were as talented and as hard-working as the other sections; it was just our misfortune that the director’s ear was attracted to our part in the music. S/he constantly criticized us for singing out of tune, for singing “off of the body,” for not being expressive and for not trying hard enough. These unflattering remarks were not balanced with compliments and encouragement; the director addressed the sopranos only to criticize. Consequently, rehearsals became physically and emotionally unbearable; the more the director complained, the more the muscles in my neck and jaw tightened to the point of a throbbing pain.⁹⁵

Descriptions such as these reveal how the disciplinary coercion of the early music workplace takes on gendered dynamics and it will be seen in Chapter 7 that my interviewee Heather describes singling out of the soprano line in similar terms. This study considers these implications in discursive terms through reference to reviews and other characterisations of early music singers, both historical and present day. It is, however limited by its lack of a thorough ethnographic enquiry. My interview with Heather was undertaken as a pilot interview and ended up in a very different place from where my questions started out. She connects the disciplinary coercion of conductors with ‘sexually predatory behaviour’,⁹⁶ which she encountered ‘only in the early music business’.⁹⁷ These were issues which I did not feel suitably qualified to investigate due to my lack of experience in gender studies

⁹⁴ O’Toole (2005), 3.

⁹⁵ Ibid., 15.

⁹⁶ Appendix 30, p. 659.

⁹⁷ Appendix 30, p. 654.

and associated fieldwork techniques. My thesis thus concludes with a call for a thorough investigation of how the experiences of women singers in early music are shaped by these factors.

In summary, this thesis analyses the fundamental codes of Vocal Performance Practice Literature (VPPL), offering a version of researchers' shared conception of 'good' early music singing. I consider the aesthetic and social implications of these fundamental codes and propose that they lead to the valuing of texts over people and words over bodies. I contend that greater researcher engagement with holistic vocal pedagogy would lead to the righting of this imbalance. I then consider whether this value system can be said to contribute to the maintenance of oppressive early music work environments, with particular attention paid to the experiences of women singers. It concludes with a call for a full ethnographic investigation of the early Singing workplace, with a view to establishing principles and mechanisms to keep singers safe whilst also revitalising early music's aesthetic offering.

PART II: A TEXT-DRIVEN ANALYSIS OF VOCAL PERFORMANCE PRACTICE LITERATURE

Chapter 2: Designing a Text-Driven Analysis of Vocal Performance Practice Literature

This chapter provides a thorough account of the analytical process I used to uncover patterns in the style prescriptions presented in Vocal Performance Practice Literature (VPPLs). It describes how I sampled the available literature and how individual style prescriptions were identified and categorised.

2.1 Abstract, Design Summary, Contexts and Research Question

2.1.a Abstract

Performance Practice Literature is a literature class that emerged in conjunction with continued interest in historically-informed performance. I have undertaken a text-driven analysis of Performance Practice Literature which focus on the singing of early music. I refer to this literature class as Vocal Performance Practice Literature (VPPL).

Text-driven analysis is a form of content analysis which is ‘motivated by the availability of texts rich enough to stimulate the analyst’s interest’.⁹⁸ Statements deeming certain performance choices appropriate to historically-informed vocal style were recorded from a sample of twenty-four VPPL chapters and articles. These

⁹⁸ Krippendorff (2013), 355.

statements are referred to as style prescriptions and were reduced to ‘recording units’ – quantifiable units of text indicating specific singing performance choices. Units were categorized according to the aspect of singing style to which they pertained – for example, vocal timbre or ornamentation.

Selected recording units exhibiting similar stylistic preferences were gathered into unit groups, collections of units endorsing equivalent, similar or complementary performance choices. These unit groups were used to establish a model of the conception of ‘good’ vocal style offered by VPPL.

The third edition of Klaus Krippendorff’s *Content Analysis: An Introduction to its Methodology* (London: Sage, 2013) served as a source text for matters of research design and methodology.

2.1.b Design Summary

In contrast to the arts and humanities methods more usual to musicology, where selected texts serve as material for largely implicit hermeneutic processes, my use of a content-analysis methodology permitted a reflexive research process in which I scrutinised not only the texts under study but also the premises underpinning my own analytical choices. As Krippendorff notes ‘data are made, not found, and researchers are obligated to say how they made their data.’⁹⁹ Thus a research design ‘must be complete enough to serve as a set of *instructions* to coders, fellow researchers and critics – much as a computer program determines what a machine is to do.’¹⁰⁰ As shall be seen, whilst I aspired to this level of repeatability in the initial

⁹⁹ Ibid., 82.

¹⁰⁰ Ibid., 83.

design of this study, I in fact ended up relying quite extensively upon my instincts as a singer and musicologist.

In an attempt to meet these methodological requirements, I designed the analysis through reference to the following components proposed by Krippendorff:

- *Unitizing*: relying on definitions of relevant units
- *Sampling*: relying on sampling plans
- *Recording/coding*: relying on coding instructions
- *Reducing* data to manageable representations: relying on established statistical techniques or other methods for summarizing or simplifying data
- *Abductively inferring* contextual phenomena: relying on established analytical constructs or presumed models of the chosen context as warrants
- *Narrating the answer* to the research question: relying on narrative traditions or discursive conventions established within the discipline of the content analysis¹⁰¹

I also drew on the ‘seven classic steps’ described by Hsiu-Fang Hsieh and Sarah E. Shannon:

...formulating the research questions to be answered, selecting the sample to be analyzed, defining the categories to be applied, outlining the coding process and coder training, determining trustworthiness, and analyzing the results of the coding process...¹⁰²

2.1.c Context & Research Question

Krippendorff highlights the importance of understanding the contexts surrounding bodies of texts before undertaking analyses of them:

Traditional guides to research methods tend to insist that all scientific research tests hypotheses concerning whether or not patterns are evident in the data. Content analysis, however, has to address prior questions concerning why available texts came into being, what they mean and to whom, how they mediate between antecedent and consequent conditions, and, ultimately, whether they enable the analysts to select valid answers to questions concerning their context. Hence the logic of content analysis designs is justifiable not only according to accepted

¹⁰¹ Ibid., 84.

¹⁰² Hsiu-Fang Hsieh and Sarah E. Shannon, "Three Approaches to Qualitative Content Analysis," *Qualitative Health Research* 15, no. 9 (2005): 1285.

standards of scientific data processing (efficiency and evenhandedness) but also by reference to the context in relation to which texts must be analyzed.¹⁰³

It was therefore important to contextualise VPPL within the broader framework of the aims and objectives of historically-informed performance practice research. Following Krippendorff's recommended starting point I familiarized myself with the chosen body of texts 'without a research question in mind'.¹⁰⁴ The result of this reading constitute part one of this thesis, but some specifics relating to my selection of VPPL as a literature class are outlined below. Central to my reading is what I call a 'singer's perspective'. This perspective tends to see the information on vocal style in VPPL as *instructive*; the information in them is not only presented as a representation of historical practice but also as instructions for the modern singer. Some VPPL states its instructive intentions explicitly:

This book introduces the issues of historical performance practice as they relate to singers and vocal repertoire. It also investigates the elements that contribute to the style in which an individual work of music, from a specific period and by a specific composer, should be sung.¹⁰⁵

In this quotation, Martha Elliott uses the auxiliary verb 'should' to imply a form of obligation. Perhaps the most obvious examples of this kind of thinking can be found in those books with the phrase 'Performer's Guide' in the title:

*A Performer's Guide to Medieval Music*¹⁰⁶
*A Performer's Guide to Renaissance Music*¹⁰⁷
*A Performer's Guide to Baroque Music*¹⁰⁸

¹⁰³ Krippendorff (2013), 83.

¹⁰⁴ Ibid., 356.

¹⁰⁵ Martha Elliott, *Singing in Style: A Guide to Vocal Performance Practices* (New Haven: Yale University Press, 2006), 1. [emphasis my own]

¹⁰⁶ Ross W. Duffin, *A Performer's Guide to Medieval Music, Performer's Guides to Early Music* (Bloomington: Indiana University Press, 2000).

¹⁰⁷ Jeffery T. Kite-Powell, *A Performer's Guide to Renaissance Music*, 2nd ed. rev. ed., Publications of the Early Music Institute (Bloomington: Indiana University Press, 2007).

¹⁰⁸ Robert Donington, *A Performer's Guide to Baroque Music* (London: Faber & Faber, 1973).

My analysis was not limited to texts of this type, chiefly because of the results of the sampling process outlined below. This called for significant reflexivity as not all of the texts included in the analysis operate with the stated aim of influencing the way modern singers perform, weakening my claims for their discursive power over singers and their bodies. However, this is where an understanding of my singer's perspective becomes crucial. All the style prescriptions mined from the sampled texts – be they taken from statements by the authors themselves or from their sources – can be understood to express *preferences* for certain types of singing over others. This is not limited to the explicitly stated preferences of the authors themselves. Passing comments, source quotations, anecdotal reflections and even quotations from other VPPL with which the author takes issue can all contain expressions of preference, even if they deviate from or exceed the stated preferences of authors themselves. It is also irrelevant to this study whether such style prescriptions come directly from primary sources or from the sampled researchers themselves. The only requirement for such statements of preference to become style prescriptions is that they can be understood as a self-sufficient favouring of certain types of singing over others. Even statements mined from texts such as Leech-Wilkinson 2002, a text which makes no claims to be a performance guide, can be understood in this way:

...what really turned him on was hotblooded expressive performances with strong contrasts.¹¹⁰

This striving for precision is one vital feature of Gothic Voices that puts it at odds with other modern traditions...¹¹¹

¹⁰⁹ Anthony Burton and Jane Glover, *A Performer's Guide to Music of the Classical Period* (London: Associated Board of the Royal Schools of Music, 2002).

¹¹⁰ Daniel Leech-Wilkinson, "The Re-invention of the A Cappella Hypothesis," Chap. 2 in *The Modern Invention of Medieval Music: Scholarship, Ideology, Performance* (Cambridge: Cambridge University Press, 2002), 149.

¹¹¹ *Ibid.*, 119.

...fully (and emotively) texted [Renaissance] chansons and madrigals have come to seem to demand an emotionally charged precision...¹¹²

The first quotation describes a preference for hotblooded expressive performance, the second distinguishes the Gothic Voices style in terms of its precision and the third considers emotionally charged precision to be a requirement in the performance of Renaissance chansons. It should be understood that I have deliberately taken these quotations out of context. For my purposes it does not matter to whom Leech-Wilkinson is referring to in the first quotation, neither does it matter whether he himself enjoys Gothic Voices' precise style or prefers his Renaissance chansons performed with emotionally charged precision. What concerns this analysis is the discursive power such statements hold separately from the contexts their authors propose for them. My singer's perspective considers such quotations to be prescriptive in that they construct ideal ways of singing that will either complement or challenge those of any given singer on any given day. Thus, in later chapters, when I talk of the style of singing the Vocal Performance Practice Researchers (VPPRs) prefer, I am not talking about the preferences of Daniel, Robert, Deborah or Mary. I am instead discussing the version of collective VPPR preference constructed by the analysis.

2.2 Sampling Units

The universe of available texts is too large to be examined as a whole, so content analysts need to limit their research to a manageable body of texts. Although attempts to answer research questions from a limited set of data introduce the spectre of sampling bias, it is possible to collect data via sampling plans that minimize such bias.¹¹³

¹¹² Ibid., 121.

¹¹³ Krippendorff (2013), 112.

My life as a professional singer and long acquaintance with Performance Practice Literature means that my relationship with VPPLs was heavily conditioned by opinions and experiences which could have led to significant sampling bias were a suitable sampling plan not used. In my case, this sampling bias would most likely have taken the form of only including texts which referred to themselves as ‘Performance Guides’ and which therefore rendered my singer’s perspective tacit. Whilst this certainly made my case for the discursive power of VPPL harder to argue, it enriched the analysis by forcing me to understand why I took *all* descriptions of singing as prescriptive, even if this was not the stated aim of a given author.

Krippendorff refers to sampling units as texts which are “*distinguished for selective inclusion in an analysis*”.¹¹⁴ The texts I have selected are defined via categorical distinctions, “by their *membership in a class or category – by their having something in common*”: VPPL is a particular class or category of performance practice research.¹¹⁵ As outlined above, my research question is motivated by certain aspects of the content of Performance Practice Literature and also by their rhetorical approaches to the presentation of this content. I therefore sought to restrict my study to sampling units which exhibited these features and so were relevant to my research question. Consequently *relevance sampling* presented itself as a suitable strategy:

Relevance sampling... aims at selecting all textual units that contribute to answering given research questions... the resulting sample is defined by the analytical problem at hand.¹¹⁶

¹¹⁴ Ibid., 99.

¹¹⁵ Ibid., 106.

¹¹⁶ Ibid., 120.

2.3 Relevance Sampling

Krippendorff provides the following example of relevance sampling techniques:

When searching the internet for *alcohol*, using the Google search engine, the researchers may find, say, 7,230,000 mentions of the word. They then narrow the search to find documents relevant to alcohol consumption, say on campuses: “*alcohol + students*” yields 1,140,000 hits; *alcoholism*, 658,000; “*alcoholism + students*,” 131,000; “*alcoholism + students + academic*,” 40,000; “*alcoholism + students + academic + rehabilitation*,” 10,500; and so on.¹¹⁷

I decided to employ a similar search-term based technique using the RILM database. I therefore needed to decide upon search terms which were likely to produce a sample of texts that was relevant to my research question.

My research question considers the offerings of Performance Practice Literature in relation to the musical style class ‘Early Music Singing and Voice’. A nexus of search terms was generated through considering some of the conceptual features of Performance Practice Literature and early music singing and voice.

The focus of Performance Practice Literature is often distinguished by musical periods, as evidenced in the following titles:

Anthony Burton, and Jane Glover, eds., *A Performer's Guide to Music of the Classical Period*¹¹⁸

Robert Donington, *A Performer's Guide to Baroque Music*¹¹⁹

Jeffery T. Kite-Powell, ed., *A Performer's Guide to Renaissance Music*¹²⁰

Timothy J. McGee, *Medieval and Renaissance Music: A Performer's Guide*¹²¹

I therefore proposed the five commonly understood eras of musical history – *medieval, renaissance, baroque, classical, romantic* – as appropriate search terms.

¹¹⁷ Ibid., 112.

¹¹⁸ Burton and Glover (2002).

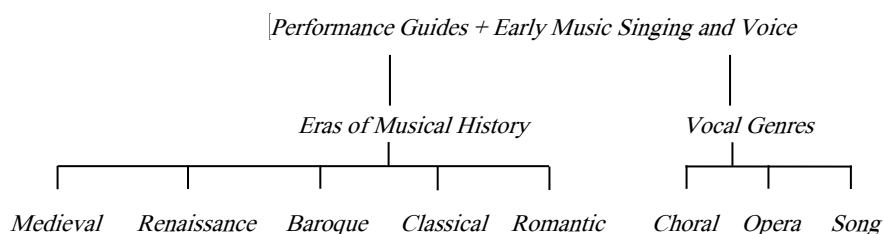
¹¹⁹ Donington (1973).

¹²⁰ Kite-Powell (2006).

¹²¹ Timothy J. McGee, *Medieval and Renaissance Music: A Performer's Guide* (Toronto: University of Toronto Press, 1985).

In a similar fashion, broad vocal repertoire distinctions – *choral*, *opera*, *song* – allowed the “natural”¹²² derivation of a set of further search terms under a *vocal genres* heading. These search terms were rationalised into the following nexus:

Figure 2: Search Term Nexus



These search terms were then grouped into four categories of searches. They are expressed in a manner which sought to be syntactically natural to musicologists, combining historical periods (e.g. *renaissance*) on one side of the equation with performance or repertoire terms (e.g. *singing*, *opera*) on the other.

1: Early Singing or Voice

“early” + (“singing” / “voice”)

2: Performance or Performer’s Guide

“performance” / “performer’s”) + “guide”

3: Historical Periods and Performance, Singing or Voice

(“medieval” / “middle ages” / “renaissance” / “baroque” / “classical” / “romantic”) + (“performance” / “singing” / “voice” / “vocal”)

4: Historical Periods and Vocal Genres

(“medieval” / “middle ages” / “renaissance” / “baroque” / “classical” / “romantic”) + (“choral” / “choir” / “opera” / “song”)

These searches were designed to make best use of the Boolean logic of EBSCO’s hosting of the RILM database. Boolean searches use “AND”, “OR” and “NOT”

¹²² Discussing ways of defining units, Krippendorff describes syntactical distinctions as “natural” in that ‘they do not require judgements on meaning’ (Krippendorff (2013), p. 105). In an extension of this concept to categorical distinctions, the repertoire categories “choral”, “opera”, and “song” are similarly “natural” within the conceptual realm of “western classical vocal music” in that they do not require explanation when employed within the contexts in which they are most normally used.

functions in order to refine searches. My use of the “AND” and “OR” functions as indicated by ‘+’ and ‘/’ respectively in each search. The arrangement and number of searches was arrived at via a trial and error process in which various combinations of search terms were tested and the relevance of the results to my research question were assessed on a case by case basis. Search 1 was intended to capture documents focused on singing or voice which make use of the generic repertoire designation *early*. Search 2 was intended to capture any document making use of the formulation *performance/performer’s + guide* in a title. The searches contained in Search 3 were intended to capture documents which examined performance or singing practices by historical period. Search 4 sought to capture documents which examined vocal genres within the context of the historical periods in which they were current.

2.4 Conducting the Searches

The four searches were conducted using the following step-by-step plan:

1. Enter the search terms into the fields ensuring the correct use of the “AND” and “OR” functions
2. Select “TI Title” in the “Select a Field (optional)” drop down menu
3. Click the “Search” tab
4. Click the “Share” tab
5. Click the “email a link to download exported results” link
6. Select “RIS Format” option
7. Enter email address in the “E-mail to:” field
8. Enter search number and terms in the “Subject” field
9. Click “Send”

I arrived at this plan via a trial and error process which experimented with different search options provided by the database.

As my research question is focused upon the offerings of performance practice researchers, I experimented with selecting the “performance practice” option from the “Subjects” menu. However, this eliminated a great number of potentially relevant documents. For example, all searches involving the term “voice” yielded the same $N=84$ results with the “performance practice” subject enabled. Other searches suggested these results would not be representative of the total body of potential data.

I also experimented with the “Select a field (optional)” function. Initially, I selected the “TX – all text fields” option, as opposed to the “TI – title” option. The “TX” option searches all text fields provided by RILM, including abstracts, whilst the “TI” option only seeks out the search terms in document titles. I found that the “TX” option yielded a vast quantity of results which were both unmanageable in number and a significant proportion of which were also irrelevant to my research question. Search 1, for example, yielded $N=5526$ results with the “TX” option and $N=245$ with the “TI” option. Limiting my searches to document titles initially seemed unduly restrictive: I was concerned that a titles-only search would miss results a search including all text fields would capture. However, in researching the efficacy of titles as indicators of content I came across experiments directed by A. Resnick which ‘seemed to indicate that titles were as useful as various forms of abstracts for determining the relevance of a specific article for a given purpose’.¹²³

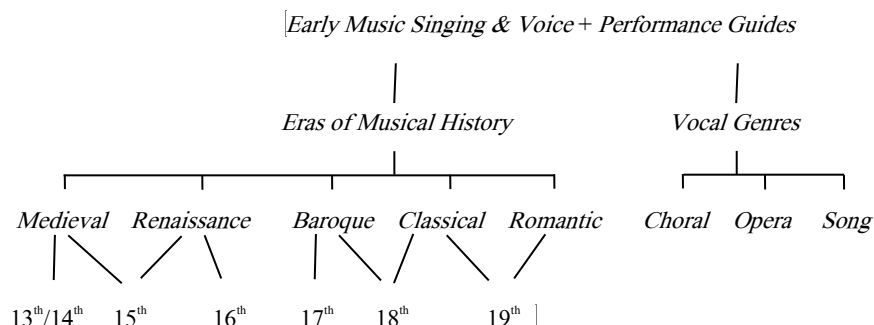
¹²³ A. Resnick, "Relative Effectiveness of Document Titles and Abstracts for Determining Relevance of Documents," *Science* 134, no. 3484 (1961): 1004.

On this basis, and in the hope of creating a relevant sample of manageable size I opted to use the “TI – title” option.

2.5 Evaluating the Search Process

Having conducted the searches I engaged in a peer-review session with my supervisor in order to evaluate the effectiveness of my search process. It was immediately noted that my searches did not include centuries as search terms. This was seen as a significant omission because a great many performance practice writings distinguish their period of focus through reference to centuries. In response to this, I expanded the search nexus as follows:

Figure 3: Search Term Nexus With Centuries



As centuries are used as alternative ways of expressing eras of music history it proved most syntactically natural to express these additional searches as versions of Searches 3 and 4:

3.i: Centuries and Performance, Singing or Voice

(*“thirteenth century” / “fourteenth century” / “fifteenth century” / “sixteenth century” / “seventeenth century” / “eighteenth century” / “nineteenth century”*) +
(*“performance” / “singing” / “voice” / “vocal”*)

4.i: Centuries and Vocal Genres

(*“thirteenth century” / “fourteenth century” / “fifteenth century” / “sixteenth century” / “seventeenth century” / “eighteenth century” / “nineteenth century”*) +
(*“choral” / “choir” / “opera” / “song”*)

These two searches were added to the others to create a total of six.

2.6 Search Results

Table 2 reports the number of results for each search of the RILM database.¹²⁴

Table 2: Number of Results for Each Search

Search Number	Number of Documents
1	245
2	486
3.i	1186
3.ii	515
4.i	1292
4.ii	932
Total	4656

The searches were imported into Endnote X7. There were a high number of duplicate documents which were eliminated through the Endnote X7 “Find Duplicates” function. The programme’s default setting for finding duplicates was used. This setting recognises any references with the same Author, Title and Date as duplicates. $N=1101$ duplicates were removed, leaving a sample of $N=3555$.

¹²⁴ These searches were undertaken on 06.09.2015.

2.6.a Relevance Controls

A relevance sampling process requires relevance controls in order to ensure that the documents it derives are applicable to the research question at hand. As my research question addresses performance practice research focused on singing, I developed two relevance criteria; the *performance practice criterion* and the *singing focus criterion*.

Endnote X7 grouped together keywords that it extracted from the RILM database. Evaluating a text via its keywords provided an efficient and thorough way of assessing whether it adhered to the two criteria described above. Any document in which “performance practice” was included as a keyword was deemed to be adhering to the *performance practice criterion*. Any document which took vocal genres or singing as its subject was determined to adhere to the *singing focus criterion*. Vocal genre keywords (for example “choral”, “opera” or “song”) contained in the text fields provided by Endnote X7 under the “Reference” tab were used to determine whether a document was *singing focused*.

The following step-by-step plan describes how the “Smart Groups” function provided by Endnote X7 was used to sample references according to the performance practice and singing focus criteria:

1. From the Groups menu select “Create Smart Group”
2. In the top left field select “Keywords” and then enter “performance practice” into the text field to create:
 - (Keywords) (Contains) (performance practice)
3. In the far left field of the second row ensure that the “And” option is selected
4. In the second from left field of the second row, select the “Any Field” option

5. In the text field of the second row enter the chosen vocal genre term, e.g.

“singing”, to create:

- (And) (Any) (Field) (Contains) (singing)

6. Enter the chosen vocal genre term as the Smart Group Name

7. Click “Create”

Initially, the vocal genre and singing terms used in the searches were used to create smart groups. However, closer examination of the sample quickly revealed other vocal genre terms which were used to create further smart groups. Andrea von Ramm’s Article ‘Style in Early Music Singing’ provides a useful table of vocal genres.¹²⁵ This table was combined with vocal genre terms evident in the sample to create smart groups:

Table 3: Number of Documents Reported by Genre Terms

Genre Terms	No. of Documents
Ars subtilior	1
Bel canto	11
Cantigas	0
Carol	7
Chanson	11
Choir	15
Choral	79
Conductus	2
Frottola	0
Lute song	3
Madrigal	9
Minnesang	1
Monody	5
Motet	19
Opera	86
Organum	3
Polyphony	39
Secular song	1
Singing	128

¹²⁵ Andrea von Ramm, "Style in Early Music Singing," *Early Music* 8, no. 1 (1980): 20.

Song	95
Tenorlied	2
Theatre song	0
Trecento	0
Troubadour	1
Trouvere	1
Vilhuela	0
Romance	0
Vocal	164
Voice	132
Wolkenstein	0

Having created a number of smart groups, the “Create From Groups” function was used to gather the references in each smart group into a single group, whilst also ensuring that no references were duplicated. The “Create From Groups” function was employed as follows:

1. Select the “Create From Groups” option from the Groups menu
2. Select each vocal genre smart group in turn using the “Select a Group” menus
3. Change “And” to “Or” in each menu down the left hand side
4. Enter “Working Sample 1/2/3” into the “Group Name” text field.
5. Click “Create”

As the “Create From Groups” function only allows for a total of 10 Smart Groups to be combined, three Create From Groups were generated. The references in these groups were then added manually to a standard group. Through this process a sample of $N=417$ documents was generated.

2.6.b Document Lengths

Many of the sample’s documents consisted of edited books or books where not all of the chapters might be relevant to my study. The sample was therefore further refined

during the recording process and individual chapters and articles were assessed for their relevance manually.

Having documents of comparable lengths facilitates the drawing of inferences regarding the prevalence of certain recording units across the sample. Phrases with equivalent meaning to the statement ‘vibrato should be applied selectively as an ornament’ may, for example, occur twenty times in the sample texts. A more representative understanding of this statement’s prevalence can be gleaned if these twenty occurrences are indexed according to who wrote them. Twenty occurrences across five chapters written by the same author would tell us something different from twenty occurrences across five chapters by five different authors, for example.

2.6.c Publication Dates and Languages

I took the decision to limit my sample to texts published after 1960. In this respect I followed Nick Wilson who identifies the 1960s as a watershed moment for early music:

Although interest in matters of historical performance has motivated a wide variety of early music activities at least as far back as the eighteenth century, the scale and scope of what took place in the latter half of the 20th century is of a different order to anything that had gone before.¹²⁶

The working sample contained a number of texts that were in languages other than English. As discussed elsewhere my study focuses on texts in English with a special concern for texts by English and American authors. Chapter 3 explores the issues of foreign language quotations in the coding of an article by Mary Cyr. By eliminating foreign-language texts, I arrived at a sample of N=164 documents.

¹²⁶ Wilson (2013), 5.

2.6.d Balancing the Sample

Searching via period revealed a significant imbalance in the number of sampling units pertaining to the different eras of musical history. Classical and Romantic music were significantly underrepresented. Table 4 reports the number of sampling units that were revealed by searching via period.

Table 4: Number of Sampling Units Reported by Musical Period

Musical Period	Number of Sampling Units
Medieval	28
Renaissance	45
Baroque	37
Classical	9
Romantic	7

In order to facilitate meaningful comparisons across both era and genre, I manually balanced the sample, selecting articles based upon the variables of author, date of publication and the period of musical history and vocal genre to which they pertained. I sought to balance the article according to several factors:

1. Only one text by any one author
2. A balance of texts across musical periods
3. A balance of texts across vocal genres
4. A balance of texts across date of publication

Tables 5-8 report the sample after it was balanced according to these variables. In addition to balancing the sample this process had the added benefit of reducing the sample to a manageable size. Given the depth of analysis I was hoping to undertake $N=164$ documents was far in excess of a manageable sample size.

Table 5: Balanced Sample - Medieval

Medieval (-1450)

Decade	Choral	Song	General
1960-69	More 1965		
1970-79			
1980-89		Huot 1989, Tischler 1989	
1990-99	Page 1992		
2000-09	Abeebe 2007		Leech-Wilkinson 2002
2009-16	Summerly 2012		Giuliano 2014

Table 6: Balanced Sample - Renaissance

Renaissance (1450-1600)

Decade	Choral	Song	General
1960-69			
1970-79	Phillips 1978	Brown 1973	Dyer 1978
1980-89	Cooper 1986		
1990-99			Kreitner 1998
2000-09	Aamot 2000	Hargis 2007	
2009-16			

Table 7: Balanced Sample - Baroque

Baroque (1600-1750)				
Decade	Choral	Opera	Song	General
1960-69				
1970-79				Ransome 1978
1980-89	Woodhall 1981	Cyr 1980		
1990-99				Sanford 1995
2000-09				
2009-16				Potter 2012

Table 8: Balanced Sample – Classical & Romantic

Classical & Romantic (1750-1856)				
Decade	Choral	Opera	Song	General
1960-69				
1970-79				
1980-89				
1990-99		Kauffman 1992	Miller 1999	
2000-09				Elliott 2006
2009-16		Toft 2013		

Due to the paucity of Classical and Romantic texts, these periods were combined. I took the decision to omit a text like Crutchfield 2012¹²⁷ from the sample because my initial reading suggested that, despite the low number of available Classical & Romantic texts, these were amongst the richest and would yield disproportionately high numbers of recording units. However, this belief proved to be mistaken and lead to an imbalance in the number of recording units across texts from different periods.¹²⁸ I believe that this mistake arose due to my singer's perspective. It will be seen in the results and evaluation of the analysis that units in Baroque and Classical & Romantic texts appealed more to me, because the matters of performance practice

¹²⁷ Will Crutchfield, "Vocal Performance in the Nineteenth Century," in *The Cambridge History of Musical Performance*, ed. Colin Lawson and Robin Stowell (Cambridge: Cambridge University Press, 2012).

¹²⁸ See Table 135, p. 195 below.

that they addressed appeared more ‘singerly’ and thus more relevant to my study. For me, singerly matters encompass performance practice questions relating to *how* music is to be performed as distinct from *what* music is performed. My singer’s perspective thus distinguished between performative and ontological questions, considering the former to be more relevant to vocal praxis. This is another example of how the analytical process led me to question my own presuppositions.

2.6.e Auditing the Sample

Hsieh and Shannon state that ‘to achieve neutral or unbiased results an audit trail and audit process can be used.’¹²⁹ Given my positionality within the study, I was unlikely to achieve this level of neutrality. My audit process was therefore concerned with balancing my sample across periods and genres and ensuring the richness of my inferences.

My familiarity with the wider literature drew my attention to some significant texts which had not been derived by the sampling process. For example, there are several chapters collected in the *Cambridge History of Musical Performance*¹³⁰ which met the relevance criteria but, because of the semantic construction of the titles of the book in which they are collected, did not appear in the searches. This points to the limitations of a sampling process based solely on a database search method and the need for an audit process which brings to light relevant texts whose titles may not reflect the terms used in the search process. The audit process involved surveying the final sample of texts and adding texts known to me that I felt would improve the richness and depth of the sample. The resulting sample was then

¹²⁹ Hsieh and Shannon (2005), 1283.

¹³⁰ Colin Lawson and Robin Stowell, eds., *The Cambridge History of Musical Performance* (Cambridge: Cambridge University Press, 2012).

discussed with my supervisor, who offered his opinion on the balance and potential richness of the sample. This yielded a final sample of $N=24$ texts, presented in tables 4-7 above and in bibliographic format below:

- Aamot, Kirk. "A Renaissance Revival: Restoring Ornamentation in Contemporary Choral Performance." *The Choral Journal* 41, no. 1 (2000): 21-27.
- Brown, Howard Mayer. "On the Performance of Fifteenth-Century Chansons." *Early Music* 1, no. 1 (1973).
- Cooper, Timothy Gene. "Two Neglected Aspects of Renaissance Motet Performance Practice." *The Choral Journal* 27 (1986): 9-12.
- Cyr, Mary. "Eighteenth-Century French and Italian Singing: Rameau's Writing for the Voice." *Music & Letters* 61, no. 3-4 (1980): 318-37.
- Dyer, Joseph, and Conrad von Zabern. "Singing with Proper Refinement from 'De Modo Bene Cantandi' (1474)." *Early Music* 6, no. 2 (1978): 207-27.
- Elliott, Martha. "The Classical Era." Chap. 3 In *Singing in Style: A Guide to Vocal Performance Practices*, 92-125. New Haven: Yale University Press, 2006.
- Giuliano, Livio. "Singing the Middle Ages: Between Scholars and Trotskyists." *Revista Transcultural de Música* 18 (2014): 2-22.
- Hargis, Ellen. "The Solo Voice in the Renaissance." In *A Performer's Guide to Renaissance Music*, edited by Jeffery T. Kite-Powell, 3-13. Bloomington: Indiana University Press, 2007.
- Huot, Sylvia. "Voices and Instruments in Medieval French Secular Music: On the Use of Literary Texts as Evidence for Performance Practice." *Musica Disciplina: A Yearbook of the History of Music* 43 (1989): 63-113.
- Kauffman, Deborah. "Portamento in Romantic Opera." *Performance Practice Review* 5, no. 2 (1992): 139-58.
- Kreitner, Kenneth. "Bad News, or Not? Thoughts on Renaissance Performance Practice." *Early Music* 26, no. 2 (1998): 322-33.
- Leech-Wilkinson, Daniel. "The Re-Invention of the a Cappella Hypothesis." Chap. 2 In *The Modern Invention of Medieval Music: Scholarship, Ideology, Performance*, 89-156. Cambridge: Cambridge University Press, 2002.
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2.7 Recording Units

Recording units are units of text “*that are distinguished for separate description, transcription, recording, or coding.*”¹³¹ The recording units for this analysis were derived from style prescriptions. Style prescriptions are defined in this context as statements which encourage singers to adopt particular ways of singing. In order to draw meaningful inferences from the style prescriptions that I collected, I categorised them according to the aspect of singing to which they referred. After my initial reading, I established a preliminary set of six style categories (‘SC’s):

Vocal Timbre

Statements in which **nouns of state or condition** and their corresponding **adjectives** are used to describe (un)desirable features of **vocal timbre**

Vocal Technique, Style & Expression

Statements in which **nouns of state or condition** and their corresponding **adjectives** and **adverbs** are used to describe (un)desirable features of **vocal technique, style or expression**.

¹³¹ Krippendorff (2013), 100.

Vibrato

Statements regarding the (un)desirability of certain uses of **vibrato** in early music singing

Vocal Register

Statements regarding the (un)desirability of certain uses of **vocal register** in early music singing

Portamento

Statements regarding the (un)desirability of certain uses of **portamento** in early music singing

Dynamics

Statements regarding the (un)desirability of certain **dynamic characteristics** in early music singing

Regarding the first two categories, the abstraction of characteristics of vocal timbre and technique, style and expression into adjectives and nouns of state of condition is a recurrent feature of the written style of Performance Practice Literature. The two quotations from chapters in *A Performer's Guide to Renaissance Music* presented below are representative examples:

‘The type of singing that best matches the nature of the Renaissance repertory is light but clear, notable for its pure tone and expressive force.’¹³²

I have often heard singers say “My voice is too big for early music” or “My voice is small, so I sing early music.” However, if we give primary consideration to flexibility, ability to control vibrato, sense of intonation, and intellectual curiosity about the issues of ornamentation and text, we have a much more accurate set of criteria for determining the singer’s ability to perform early music convincingly.¹³³

Vibrato and Register were selected due to recurring examples of Performance Practice Literature citing the ‘correct’ use of vibrato and vocal registers as being highly determinative of historically informed vocal style:

¹³² Alexander Blachly, "On Singing and the Vocal Ensemble I," in *A Performer's Guide to Renaissance Music*, ed. Jeffery T. Kite-Powell (Indiana: Indiana University Press, 2007), 16. [emphasis my own]

¹³³ Ellen Hargis, "The Solo Voice in the Renaissance," *ibid.* (Bloomington), 3. [emphasis my own]

Tremolo was distinguished from pitch vibrato and both were either rejected or regarded as expressive ornaments to be used sparingly.¹³⁴

Portamento was selected because my initial reading suggested it may present an interesting subject of debate amongst vocal performance practice researchers:

...the received idea of what 'early music' should sound like has been a major determining factor behind what is likely to be implemented from historical sources, and this has resulted in the actual disappearance of certain stylistic or technical traits that we have consciously or unconsciously decided to ignore.

Foremost among these is portamento, considered an essential aspect of good singing for hundreds of years, but which has been bypassed by the movement for historically informed performance and is relatively rare in any classical singing today apart from grand opera.¹³⁵

Bacilly and Tosi both recommended portamento or *port de voix*, another term hard to interpret: to them it meant approaching a note through one or more other notes or 'commas' (the nine microtones between the tones of the untempered scale), though Tosi also talked of 'sliding' or 'dragging' as against staccato in passage-work.¹³⁶

Performance Practice Literature also routinely cite dynamic considerations as being particularly important in distinguishing 'good' early music style:

Range was extended by means of scales... the upper notes being sung with 'softness' to avoid 'screaming'. Dynamic control was to be achieved by practicing the *Messa di Voce*...¹³⁷

Furthermore, style prescriptions regarding, timbre, technique, style and vibrato are often supported by or presented as co-dependent with dynamic considerations, as can be observed in the association of the separation of chest and head registers and the soft singing of high notes in the Stowell and Lawson quotation below:

¹³⁴ Colin Lawson and Robin Stowell, *The Historical Performance of Music: An Introduction* (Cambridge: Cambridge University Press, 1999), 90.

¹³⁵ John Potter, "Beggar at the Door: The Rise and Fall of Portamento in Singing," *Music & Letters* 87, no. 4 (2006): 523.

¹³⁶ John Rosselli, "Song into Theatre: The Beginnings of Opera," in *The Cambridge Companion to Singing*, ed. John Potter (Cambridge: Cambridge University Press, 2000), 88.

¹³⁷ Peter Le Huray, *Authenticity in Performance* (Cambridge: Cambridge University Press, 1990).

The separation of chest and head registers, blended only at the break, gave rise to the stipulations by Mattheson, Tosi and others that high notes must be softer than low...¹³⁸

Once I had begun the recording process, the number of categories quickly proliferated in response to the wide number of relevant topics discussed and it became apparent that a wider range of style categories would encourage more specific data. For example, whilst I had initially felt that vocal style and vocal technique were similar considerations, I came to see that distinctions between what researchers considered a matter of style and what they considered a matter of technique were potentially of analytical interest. Table 9 presents all the categories of recording units along with representative quotations:

¹³⁸ Lawson and Stowell, *The Historical Performance of Music: An Introduction*, 90.

Table 9: List of Style Categories with Example Statements

Style Category	Example Statement
1 Timbre	The key to achieving a Classical style is to combine well-articulated gestures, dynamic variety, and a <u>clear, relaxed sound that is “intense but not tense.”</u> ¹³⁹
2 Style	The techniques discussed in the previous sections, all foundational components of <u>expressive singing</u> , enabled performers to turn vocal lines into vehicles for passionate communication. ¹⁴⁰
3 Technique	We know that large, <u>agile</u> , beautiful voices were quite common in Handel's time. ¹⁴¹
4 Vibrato	Operatic singers <u>who use vibrato</u> destroy the clarity of the individual lines... ¹⁴²
5 Register	...to move from <u>their chest register to the head voice</u> (or falsetto) without the listener being aware of the change. ¹⁴³
6 Portamento	<u>The fact that Corri mentions portamento</u> in association with clear articulation of the text implies that it was used in the service of the words, rather than for vocal show and heightened general expressivity as we would understand it today. ¹⁴⁴
7 Dynamics	...adjustments of volume can only be made within certain limits, of course, for there is a level of sound beneath which a singer cannot comfortably fall. ¹⁴⁵
8 Text and Context	He advocates <u>original pronunciation</u> ... ¹⁴⁶
9 Rhythm and Tempo	Perhaps the most striking type of chant is one made up of <u>a vigorous succession of equal notes</u> . ¹⁴⁷
10 Ensemble	...the evidence that supports <u>the use of instruments in Renaissance motets</u> is incredibly important for modern performers. ¹⁴⁸
11 Phrasing and Articulation	Melchior Grimm praised her clear articulation... ¹⁴⁹
12 Ornamentation	...ornamentation depends so much on personal taste and ability. ¹⁵⁰
13 Tuning and Pitch	most choirs today hew fairly close to a'=440, and <u>a few transpose up or down for their own purposes</u> ; probably this more or less mirrors the situation in the Renaissance. ¹⁵¹
14 Physicality	‘The last error to be mentioned at this time is singing with <u>inappropriate deportment</u> ...’ ¹⁵²

¹³⁹ Elliott “The Classical Era,” (2006), 97.

¹⁴⁰ Toft, "Tonal Contrast, Register and Vibrato," (2013) 85.

¹⁴¹ Antony Ransome, "Towards an Authentic Vocal Style and Technique in Late Baroque Performance," *Early Music* 6, no. 3 (1978): 417.

¹⁴² Peter Phillips, "Performance Practice in 16th-Century English Choral Music," *ibid.*, no. 2: 195.

¹⁴³ John Potter, "Vocal Performance in the 'Long Eighteenth Century'," in *The Cambridge History of Musical Performance*, ed. Colin Lawson and Robin Stowell (Cambridge: Cambridge University Press, 2012), 511.

¹⁴⁴ Elliott (2006), 108.

¹⁴⁵ Christopher Page, "Going Beyond the Limits: Experiments with the French Chanson 1340-1340," *Early Music* 20, no. 3 (1992): 455.

¹⁴⁶ Leech-Wilkinson, "The Re-invention of the A Cappella Hypothesis," (2002), 118.

¹⁴⁷ Sister Thomas More, "The Performance of Plainsong in the Later Middle Ages and the 16th Century," *Proceedings of the Royal Musical Association* 92, no. 1 (1965): 133.

¹⁴⁸ Timothy Gene Cooper, "Two Neglected Aspects of Renaissance Motet Performance Practice," *The Choral Journal* 27 (1986): 10.

¹⁴⁹ Mary Cyr, "Eighteenth-Century French and Italian Singing: Rameau's Writing for the Voice," *Music & Letters* 61, no. 3-4 (1980): 321.

Traditionally, recording instructions are developed to be deployed by researchers other than those who develop them. It is therefore the creativity of a group which makes the data, a creativity directed by the scientific repeatability of the coding instructions. As Krippendorff notes:

Ideally the individuals who take part in the development of recording instructions should not be the ones who apply them, for they will have acquired an implicit consensus that new coders cannot have and that other scholars who may wish to use the instructions cannot replicate.¹⁵³

This presented a particular problem for my study, as the categorisation of style prescriptions relied upon subtle judgements on meaning that could not possibly be wholly directed by coding instructions. I discussed this problem with both my supervisor Daniel Leech-Wilkinson and his colleague Dr. Helen Prior, both experienced qualitative researchers within musicology. We agreed that using outside coders might adversely affect the richness of the data generated. Our consensus was that, whilst the only true way of being objective is to have someone else code the material, the familiarity I will have with the sample texts is more valuable than the objectivity supposedly gained by having someone else perform the coding.¹⁵⁴ Thus the recording process was informed by my own experiences as a singer and researcher and will generate data that will be reflective of my interests, concerns and, of course, biases.

¹⁵⁰ Howard Mayer Brown, "On the Performance of Fifteenth-Century Chansons," *Early Music* 1, no. 1 (1973): 8.

¹⁵¹ Kenneth Kreitner, "Bad News, or Not? Thoughts on Renaissance Performance Practice," *ibid.*, 26, no. 2 (1998): 328.

¹⁵² Joseph Dyer and Conrad von Zabern, "Singing with Proper Refinement from "De Modo Bene Cantandi" (1474)," *ibid.* 6 (1978): 221.

¹⁵³ Krippendorff (2013), 131.

¹⁵⁴ Paraphrased from email correspondence of 29.08.14.

Returning to the way in which style prescriptions were categorised, some categories proved fuzzier than others. SC8: Text & Context was perhaps the fuzziest of all. As well as accounting for the performance of text (including matters such as pronunciation) it was also used to collect statements regarding matters such as original performance contexts and genre:

Monophonic love songs, such as trouvère and troubadour songs, rondeaux and virelais, and refrains, seem at first glance to belong to an aristocratic repertoire.¹⁵⁵

Sylvia Huot's suggestion that monophonic love songs are chiefly an aristocratic repertoire carries the inference that instrumental participation would be inappropriate. It therefore operates as a context within which we can understand another aspect of performance practice. The gamut of SC8 was further extended when I was seeking a home for style prescriptions that considered aspects such as appropriate attitudes for today's singers to adopt when singing early music:

For contemporary choral singers to be able to add embellishments, there must be an accounting for the discrepancy between their training and that of their Renaissance counterparts.¹⁵⁶

In the above statement from Kirk Aamot, it can be inferred that the 'discrepancy' between the training of contemporary and Renaissance choral singers with regard to ornamentation is problematic. Aamot is suggesting that training contemporary choral singers in Renaissance ornamentation would improve their performances. The statement therefore refers to the contexts of singer training and offers a view on how it may be adapted to better suit the demands of Aamot's vision of Renaissance choral

¹⁵⁵ Sylvia Huot, "Voices and Instruments in Medieval French Secular Music: On the Use of Literary Texts as Evidence for Performance Practice," *Musica Disciplina: A Yearbook of the History of Music* 43 (1989): 92.

¹⁵⁶ Kirk Aamot, "A Renaissance Revival: Restoring Ornamentation in Contemporary Choral Performance," *The Choral Journal* 41, no. 1 (2000): 23.

music. SC8 therefore evolved into a ‘catch all’ category for any style prescriptions that referred to matters of texts, contexts, attitudes and ideals.

Chapter 3: Introducing the Sampled Texts and Coding Procedures

In what follows, I introduce each of the sampled texts in turn and explain their place within my study. There are a multitude of complexities in combining a content-analysis sampling methodology with judgements based upon my professional experience. The matter of relevance is key here – how do the sampled texts contribute to the questions I am seeking to answer? Central to determining their relevance was the extent to which such a diverse range of texts could be considered a unified corpus that operates within the performance guide space.

In its strictest sense I define a performance guide as a text which explicitly seeks to influence modern singers. Many of the included texts were not written with this express intention. However, it is my contention that the stylistic preferences expressed within them are pervasive and normative within the early music performance community, and that this has become the case through the interpenetration, since circa 1970, of scholarship, performance and recording. I argue in this thesis that this interpenetration consists substantially in the use of VPPL as reference material for the reviewing of recordings and the teaching of historical performance practice in universities and conservatoires from which professional early music singers and conductors emerge. Subscribing to these normative values—founded in the assimilation of these texts, and others of which they form a representative cross-section, and in dissemination of their contents via more and less formal media (books, articles, reviews, recordings, lectures, essays, masterclasses, tuition, discussion, rehearsal)—has become an essential requirement for entry into and flourishing within the professional culture of early music singing. It thus

becomes normalised within the minds of aspiring singers seeking professional validity. Through this normalisation, VPPL comes to operate in the performance guide space by influencing singers' performances and the industry expectations surrounding those performances. In what follows I shall demonstrate how this influence comes to operate even in the case of texts that do not follow my strict performance guide definition of explicitly seeking to influence modern singers.

It is also critical to distinguish the sample from other texts which express preferences about singing. It will be seen that the heavy reliance on primary source material and historicising values for the generation of statements of stylistic preference is an essential unifying feature of the sampled texts. Compare this with a book like Chapman's *Singing and Teaching Singing*,¹⁵⁷ where scientific studies and descriptions of haptic experience appear in place of the historical sources of VPPL. The distinguishing type of influence that VPPL has over singers is to encourage the adoption of historically-informed style criteria.

In claiming this unity for the sampled texts I am asserting two complementary conclusions. First, that the uses of any piece of VPPL far exceed the contexts proposed for it by its author. Second, that statements on performance included within such texts operate within the domain of preferences because they favour certain types of singing over others. It is through these expressions of preference that the sampled texts come to act as performance guides which influence singers to adopt historically-informed values and techniques.

These claims are predicated on my singer's perspective, a perspective which, whilst not empirically measurable, is nonetheless rooted in years of conservatoire

¹⁵⁷ Chapman (2016).

training and making old music new through high-level professional performance. It is through perspective that the stylistic preferences expressed in VPPL are connected to a form of professional legitimacy in the mind of the aspiring early music singer and come to have immense discursive power that forges meaningful distinctions between appropriate and inappropriate ways of singing, thus operating as guides to professionally acceptable practices. This notion of a singer's perspective represents an attempt at reflexivity and is 'informed by an acknowledgement that our knowledge of the world is always mediated and interpreted from a particular stance and an available language'.¹⁵⁸ My particular stance is that of a practicing early music singer and my available language favours the kinds of physiological and holistic description I have learned from Janice Chapman and others. The terms and concepts that the analysis reveals reflect these aspects of my identity, as do my resulting claims about the fundamental codes of VPPL.

The following reports shed some insight into the decisions that were made when categorising texts by period and genre as part of the process of manually balancing the sample. This exercise revealed the difficulties associated with drawing meaningful divides in music history and was particularly problematic for texts covering the late Medieval and early Renaissance periods. In these cases, I ended up having to make decisions that might seem arbitrary in isolation, but which sought a balance of texts across period and genre. It is worth noting that this categorisation of texts occurred alongside the coding of them and that the final sample was decided upon in relation to the number of recording units that texts from each period were producing. The ultimate aim was to produce a comparable number of recording units

¹⁵⁸ Glynis Cousin, "Positioning Positionality: The Reflexive Turn." In *New Approaches to Qualitative Research: Wisdom and Uncertainty*, edited by Maggi Savin-Baden and Claire Howell Major (Oxford: Routledge, 2010), 10.

for each of the four musical periods under consideration. As I was coding, I found that texts covering later periods produced more recording units than those covering early periods, so fewer texts were needed: 7 for Medieval, 6 for Renaissance, 5 for Baroque and 4 for Classical & Romantic. In seeking balanced numbers of recording units I hoped to be able to draw meaningful comparisons between style prescriptions pertaining to different musical periods. I discuss how successful I was in achieving this aim, as well as the implications for reliability of my sampling and coding decisions, in the results chapters below.

The following reports are organised by period with some texts being discussed as isolated examples and others being discussed as pairs where I felt their role within the sample could be better understood in this way.

3.1 Medieval Texts

3.1.a More 1965

More 1965 is included in this study as a Medieval Choral text concerned with the performance of plainsong ‘towards the end of the fifteenth and the beginning of the sixteenth centuries’.¹⁵⁹ More (subsequently Dr Mary Berry) introduces her article by posing some questions that she would like to ask ‘the precentors of churches with a great liturgical tradition’¹⁶⁰:

...did they measure parts of the chant? At what tempo was it performed? Were there variations of tempo? How were the rules of *musica ficta* applied? Did the cantors add embellishment? Was the chant accompanied?¹⁶¹

¹⁵⁹ More (1965), 121.

¹⁶⁰ Ibid., 121.

¹⁶¹ Ibid., 121.

The article therefore furnished style prescriptions from a range of categories including matters of timbre, ensemble, tempo and ornamentation. Along with Dyer 1978 (a Renaissance General text) the subject matter sits at a crossroads of musical history and a strong case could have been made to include it as a Renaissance text. The decision to categorise it as a Medieval text was made in relation Dyer 1978 and sought to ensure that the performance practice considerations of fifteenth-century liturgical repertoires had representation in both the Medieval and Renaissance categories. Whilst More 1965's principal source, Jean Le Munerat, was writing in 1490 and Dyer's Conrad von Zabern in 1474, I felt that Dyer was more clearly trying to position von Zabern as a forward-thinking influencer of Renaissance practice. Dyer achieves this by ascribing *De modo bene cantandi* 'an important place in music history as the first manual devoted to practical singing',¹⁶² and also by noting its importance to writers of a later generation:

Andreas Ornithoparcus (Vogelsang?) writing a generation after Conrad... must have known *De modo bene cantandi*, for several of his 'Ten Precepts necessary for every Singer' are borrowed from Conrad's work. The six praecepta for the proper execution of psalmody prefaced to the Munich Psalter of 1537 attest to the general currency of the concepts defended in *De modo bene cantandi*.¹⁶³

In comparison, two of More's principal sources, Francis of Bruges and Jean Le Munerat, seem to have been preoccupied with correcting errors that had crept into chant notation and performance towards the end of the fifteenth century and attempting to recapture old ways:

It was with choirs of Franciscan friars in mind that in 1505 Francis of Bruges published his new edition of the Roman Antiphonal. He had tried to correct errors which had slipped into the existing choir-books, so he tells us, by negligence or ignorance.¹⁶⁴

¹⁶² Dyer and Zabern (1978), 209.

¹⁶³ Ibid., 208.

¹⁶⁴ More (1965), 122.

Some singers claimed that due reverence should be paid to the quantity of the Latin syllable: short syllables, for example, should always be sung to a single short note, never to two or three or to a long melismatic passage. Le Munerat gives examples of how the chant was distorted in practice by followers of this school. Others held that traditional methods should be maintained, even if it entailed singing as many as twenty-five notes or thereabouts to one short syllable. Le Munerat himself adheres to this way of thinking, supporting his opinion by the authority of a large number of manuscripts.¹⁶⁵

Finally, whilst read as an article More 1965 presents as a text of purely historical interest unconcerned with modern performances, a closing note of thanks to Peter Le Huray and singers from Jesus College says otherwise.¹⁶⁶ The article was first presented as a lecture for which Le Huray and the singers provided recordings, demonstrating that, for More, there was at least some concern for how her research might be realised in performance. Indeed, her legacy as an influencer of the performance of Gregorian chant cannot be denied:

DR MARY BERRY, who died in Cambridge on 1 May, aged 90, was a nun, a musicologist, and a don of Cambridge University. An Anglican who became a Roman Catholic, she dedicated her life to reviving Gregorian chant, particularly through her renowned group of singers, the Schola Gregoriana of Cambridge.¹⁶⁷

We can therefore see More 1965 as operating as a performer's guide and, more than that, one which had a material impact upon actual performances in line with its author's other work in the field.

3.1.b Huot 1989, Tischler 1989

Huot 1989 and Tischler 1989 are intended to sit together as companion texts providing an overview of performance practice issues pertaining to Medieval Song.

Huot's main concern is to establish the 'respective roles of voices and instruments',¹⁶⁸

¹⁶⁵ Ibid., 128-29.

¹⁶⁶ Ibid., 134.

¹⁶⁷ John Ewington, "Obituary: Dr Mary Berry," *The Church Times*, <https://www.churchtimes.co.uk/articles/2008/23-may/gazette/obituary-dr-mary-berry>.

¹⁶⁸ Huot (1989), 63.

from literary evidence whilst Tischler investigates the implications of 'poetic meter and musical rhythm'.¹⁶⁹ Whilst the publication year of the articles are the same, in some senses they can be said to interact with different performance traditions. Metrical rhythm is more associated with the performances of earlier ensembles such as Noah Greenberg's New York Pro Musica,¹⁷⁰ whilst Sylvia Huot's focus on voices and instruments is more in tune with the debates of the time and which are explored in Leech-Wilkinson 2002 and Giuliano 2014.

Style prescriptions from Huot 1989 therefore contributed significantly to the ensemble category and she concludes her article by stating that she

do[es] not wish to argue that polyphony was never, or hardly ever, performed in either all vocal or all instrumental renditions; there is certainly evidence for this practice, and such may even have been the most common means of polyphonic performance. But the existence of purely vocal and purely instrumental ensembles still does not rule out other possibilities.¹⁷¹

Tischler's principal contribution was to the rhythm category and concludes with a vigorous endorsement of metric-rhythmic performance of trouvère songs:

Above, ten important arguments were advanced, which refute the hypothesis that non-metric free rhythm governs trouvère songs and show that a metric-rhythmic interpretation is preferable, indeed necessary to reflect the original intent and to give these songs their deserved vitality.¹⁷²

In this way, I included both the texts in the sampled to provide a balanced overview of the performance practice issues associated with Medieval song.

¹⁶⁹ Hans Tischler, "The Performance of Medieval Songs," *Revue Belge de Musicologie* 43 (1989): 225.

¹⁷⁰ See Kirsten Yri, "Noah Greenberg and the New York Pro Musica: Medievalism and the Cultural Front," *American Music* 24, no. 4 (2006): 435.

¹⁷¹ Huot (1989), 106.

¹⁷² Tischler (1989), 238.

Both texts are actively concerned with approaches to modern performances and it is clear that the authors hope their work will influence such performances in some meaningful way:

The material offered here is a contribution to this larger project, and will, I hope, facilitate the discovery of medieval performance practices and aesthetics, and ultimately the re-creation, on the modern stage, of medieval music as it was performed in the Middle Ages.¹⁷³ (Huot)

Any performance of medieval songs must... act within a particular setting, determine the use of instruments and the vocal approach to text and music, dynamics, tempo, and articulation, which speak to the mind-cast, background, and expectations of modern audiences, while trying to stay as close as possible to the historical reality.¹⁷⁴ (Tischler)

3.1.c Page 1992, Leech-Wilkinson 2002

Page 1992 is included here as a Medieval Choral text and is concerned with the performance of polyphonic chansons from 1340-1440. I found discussions of polyphonic chansons difficult to categorise, as they can be argued to belong to both choral and song repertoires. It is only really with later Renaissance music and beyond that our common understanding of the term ‘song’ to designate music for solo voice and accompaniment can be used with any confidence. Seeking a balance of units across genre categories I decided to designate Page 1992 as a Choral text, because Huot 1989 and Tischler 1989 were already contributing significantly to the Song category. It will be seen that in the case of Brown 1973, a text considering the fifteenth-century chanson, I included it as a Renaissance Song text. These decisions ensured that the genre of chanson had representation in both Choral and Song categories and across both Medieval and Renaissance periods.

¹⁷³ Huot (1989), 108.

¹⁷⁴ Tischler (1989), 238-239.

In his article, Page outlines a daring approach which attempts to ‘go beyond the limits of the evidence’¹⁷⁵ and propose a method for vocalising the untexted lines of chansons on the basis of five years’ experience ‘using the expertise of singers and acousticians to endow those descriptions with some degree of precision and impartiality.’¹⁷⁶ The article stands with Summerly 2012 and Phillips 1978 as a window into the stylistic principles of a significant ensemble director and can in fact be linked to specific recordings. Page’s use of spectrographic analysis to endorse the use of the [y] vowel for vocalisation is a principal concern and, in this sense, he is operating far beyond the historical remit of most of the other texts in the sample. In describing the rationale behind his approach to vocalisation Page is not just seeking to justify his own ensemble’s output, but also to recommend the technique to other performers as evidenced by his postscript describing the technical means by which he believes such vocalisation can be achieved. It was widely adopted by other groups: The Orlando Consort, for example, were still using it in their 2013 recording *Machaut: Songs from Le Voir Dit*.¹⁷⁷

This is but one example of Page’s far-reaching influence on Medieval performance practice and Page 1992 can be understood to operate in dialogue with Leech-Wilkinson 2002, a book chapter which examines Page’s Gothic Voices *a capella* legacy in detail. Leech-Wilkinson 2002 is included as a Medieval General text since the chapter considers the application of the *a capella* hypothesis to a variety of sacred and secular repertoires. Its place within the sample is justified by the richness of its contribution across a wide variety of style categories. Indeed, in

¹⁷⁵ Page (1992), 447.

¹⁷⁶ Ibid., 447.

¹⁷⁷ The Orlando Consort, "Le Voir Dit," <http://www.orlandoconsort.com/voirdit.htm>.

describing the move to *a capella* performance instigated by Craig Wright's articles and Gothic Voices' beginnings in the late 1970s, Leech-Wilkinson 2002 provided large amounts of data on matters including timbre, vocal style, vibrato, text and context, rhythm, ensemble and tuning. As an overview of the stylistic leanings associated with the performance of Medieval music in the later twentieth century it served as an invaluable account of 'the give-and-take between scholarship and performance',¹⁷⁸ demonstrating the manner in which a compelling musicological hypothesis came to influence performance style in drastic ways.

Whilst Leech-Wilkinson 2002 is most certainly not a performance guide, its elucidation of a leading practitioner's approach allows the stylistic information in it to function that way. It is worth noting that the book was written (however sceptically) by a prolific reviewer of recordings who in the past had consistently favoured the Page approach,¹⁷⁹ adding to the sense among readers that this is how people think this music should sound. For anyone learning about how to sing this music historically, who had had (or whose teacher or conductor had had) the kind of university or conservatoire training in which Leech-Wilkinson, Page and others were on reading lists, his book is bound to underline assumptions about properly-historical singing, even while ostensibly casting historiographical doubt over the historical truth of these kinds of assumptions.

The longevity of Page's output and the breadth of Gothic Voices' catalogue of recordings speak to the professional legitimacy of Page's approach. In this way both

¹⁷⁸ Thomas Irvine, "Leech-Wilkinson, Daniel. 2002. *The Modern Invention of Medieval Music: Scholarship, Ideology, Performance*. Cambridge: Cambridge University Press.," *Current Musicology* 77 (2004): 149.

¹⁷⁹ See, for example, Daniel Leech-Wilkinson, "Review: *The Service of Venus and Mars: Music for the Knights of the Garter, 1340-1440* by Gothic Voices, Andrew Lawrence-King, Christopher Page," *Early Music* 16, no. 1 (1988).

his output and Leech-Wilkinson's examination of it guide and influence performers who are seeking similar kinds of professional legitimacy. These acts of influence may occur in formal settings when, for example Leech-Wilkinson's descriptions of Page's performance techniques feature in a conservatoire early music class, but their reach is much broader than that. Simply by being 'successful' Page's approaches to performance practice exceed the discursive modes of their musicological description in Leech-Wilkinson 2002 and take up residence in the hearts and minds of aspiring singers, encouraging them to favour certain ways of singing over others.

3.1.d Abeele 2007

Abeele 2007 is included in this study as a Medieval Choral text. Despite covering a similar repertory to More 1965, Abeele 2007 could not be more different in its approach to the performance practice issues associated with late medieval chant:

my quest is actually not just about reconstructing the performance practice of the plainsong of a bygone era, however detailed and painstakingly profound this research may be. It has more to do with the construction of a performance practice of fifteenth-century plainsong, based on genuine practice-as-research. In this article, apart from all the facts and observations related to notes and manuscripts, singing and singers, historicism and artistry, the final focus is on the kind of research we do, by doing research based on the doing.¹⁸⁰

This focus on practice-led research evokes the processes of 'practical experiment' proposed in Page 1992 and constitutes a singer's attempt to 'go beyond the limits of the evidence.'¹⁸¹ Nevertheless, the performance practice issues that it covers are similar to those of other Medieval texts:

For a singer interested in chant performance practice at a specific period of time, several questions and problems arise. These include questions concerning language and vocal techniques, such as the proper pronunciation of Latin, voice use and pitch; performance practice issues such as tempo, rhythm and phrasing; contextual

¹⁸⁰ Hendrik Vanden Abeele, "Researching and Developing Performance Practice in Late Medieval Chant," *Tijdschrift Voor Muziektheorie* 12, no. 1 (2007): 91.

¹⁸¹ Page (1992), 447.

considerations such as the number and composition of the ensemble, the place and time of performance; and repertoire matters, such as the transmission of the old repertoire and the rise of new, regional differences within the repertoire, the use of simple polyphony and the interaction of chant and polyphony.¹⁸²

Abeele 2007 thus contributes widely to the analysis through style prescription covering a variety of topics.

It might be expected that a practice-led approach would yield different ways of expressing style choices than a more historically-minded approach. However, Abeele 2007 yields similar statements of preference to the other sampled texts:

The singing of polyphony can accommodate quite a lot of personal character and richness in the voice, but in group singing of plainsong, the singer will have to be aware of his/her own sound and take great care to blend in continuously with the other voices.¹⁸³

I argue below that the use of ‘should’, ‘ought’ or in the above example ‘have to’ statements evoke the language of Conrad von Zabern’s *De modo ben cantandi* of 1474 and that a tendency to express preferences in this way is one of the sample’s unifying features. In the above quotation, we can surmise that Abeele prefers group singing of plainsong in which the individual voices continuously blend with one-another. By being published in a peer-reviewed journal this preference gains the cultural capital necessary to influence the practices of singers seeking professional legitimacy in their own plainchant performances.

3.1.e Summerly 2012

Whilst Summerly 2012 is intended to provide an overview of vocal performance from a variety of repertoires, I felt that its contributions to plainsong and polyphony were more developed than its consideration of monophonic repertoires and thus

¹⁸² Vanden Abeele (2007), 92.

¹⁸³ Ibid., 98.

included it as a Choral text. This decision was perhaps motivated in part by my knowledge of Summerly's expertise as a choral director. In addition, the chapter's discussions of monophony centre on liturgical contexts, suggesting their application within the choral domain. This is in line with other sampled texts addressing plainsong (More 1965, Abeelee 2007) which predominantly describe plainsong singing as a choral practice.

Summerly's chapter opens with the following description of a desirable approach to singing medieval music, described as a 'distillation of some of the clearer instructions contained within surviving sources relating to the vocal performance of the music of the European Middle Ages':

Do not force the high notes. Sing sweetly, elegantly, and with fluidity – neither harshly nor nasally. Be rhythmically flexible where appropriate. Tune chords from the lowest voice upwards. Avoid singing wrong notes, respect natural word stress, and make the text clearly audible. Ensure that the members of an ensemble can see each other, and encourage them to follow the hand gestures of their musical director.¹⁸⁴

The rest of the chapter proceeds to explore these and other performance practice issues through reference to primary source material and Summerly's own experience as a practitioner. Summerly clearly expresses his concern for achieving appropriate modern performances when he writes:

For a modern performance of medieval music to be convincing, there must be an authoritative notated version from which to work.¹⁸⁵

In addition, he closes the article by explicitly addressing modern performance, presenting the following style prescriptions:

¹⁸⁴ Jeremy Summerly, "Vocal Performance before C. 1430," in *The Cambridge History of Musical Performance*, ed. Colin Lawson and Robin Stowell (Cambridge: Cambridge University Press, 2012), 248.

¹⁸⁵ *Ibid.*, 257.

Adopt a suitable tempo, articulate appropriately, balance voices sensitively, adapt vocal timbres to suit the piece and your acoustics, apply dynamics effectively, tune chords carefully, pay attention to matters of ensemble, match the text convincingly to the melodic line, and give thought to the pronunciation of the words. Those are my own tenets for the performance of medieval music...¹⁸⁶

3.1.f Giuliano 2014

Giuliano 2014 can be understood to operate in a similar space to Leech-Wilkinson 2002 as a study of twentieth-century approaches to the performance of medieval music. Despite its focus on the ‘invention of polyphonic performance of 12th and 13th centuries’¹⁸⁷ the variety of repertoires, performances and recordings that it considers led me to categorise it as a General rather than specifically Choral text. This same breadth made it a rich contributor to a variety of style categories, including timbre, vocal style, register, text and context, ensemble as well as body and physicality. Whilst demonstrably not a performance guide, my motivations for including it within the study are similar to those of Leech-Wilkinson 2002. By considering twentieth-century debates surrounding the performance of medieval music it demonstrates the currency and influence musicological ideas have as determinants of acceptable performances. It therefore acts as a rich source of statements revealing the preferences of significant twentieth-century practitioners:

According to [Ludwig], the sacredness of the liturgical works by Leoninus and Perotinus could be evoked just by the presence of choirs without instruments.¹⁸⁸

With regard to medieval organa Gastoué seemed to prefer choral performance...¹⁸⁹

The presence of voices in all parts does not exclude the use of instruments, particularly in tenor and contratenor voices. Most reasonable here in my opinion are viols or trombones.¹⁹⁰

¹⁸⁶ Ibid., 260.

¹⁸⁷ Giuliano (2014), 1.

¹⁸⁸ Ibid., 5.

¹⁸⁹ Ibid., 5.

¹⁹⁰ Ibid., 15. Citing Gilbert Reaney, "Voices and Instruments in the Music of Guillaume De Machaut," *Revue Belge de Musicologie* 20, no. 3-4 (1956): 98.

According to [Christopher Page], such a practice [interpreting medieval music through instruments] shows the “performers’ failure of confidence in the variety and quality of the music they are performing”...¹⁹¹

3.2 Renaissance Texts

3.2.a Brown 1973

Brown 1973 is included in my study as a Renaissance Song text. The difficulties associated with categorising music from this period as either Medieval or Renaissance has been discussed above, as have similar problems categorising the chanson repertoire as either Choral music or Song in relation to the categorisation of Page 1992. I categorised Brown 1973 as a Renaissance text due to its concern for chansons of the later fifteenth century and as a Song text in order to ensure that the chanson genre was represented in discussions of both Choral and Song repertory.

In his article, Brown uses the case study of *Faites de moy* by Antoine Busnois (c. 1430-c.1492) to elucidate some of the difficulties of performing early music in the modern concert hall:

The many stages through which a composition must pass from its conception in the mind of a 15th-century composer to its performance in a 20th-century concert hall create enormous problems for the thoughtful musician, whose solutions are necessarily filled with compromise and conjecture.¹⁹²

One of Brown’s intentions in undertaking this case study is to highlight the specialist skills performance of such early repertoires requires and he makes the case for case for collaboration between singers and musicologists:

To bring *Faites de moy* to life as actual music, the modern performer must collaborate with the 15th-century composer in deciding how the text should be fitted

¹⁹¹ Giuliano (2014), 18.

¹⁹² Brown (1973), 3.

to the music, which accidentals need to be added, who is to sing or play it, and how extensively to ornament, even before he can face the questions he is more used to asking: how fast to play, how loud, how slurred or detached, and so on. Historians of music can help him with some of these problems, but he can also help the historian by pointing out what is practical and effective.¹⁹³

We can therefore understand Brown 1973 to function within a performer's guide space, due to its proposition of a 'stylistically acceptable manner of performing the chanson' in the modern day.¹⁹⁴ In pursuing this task, Brown covers a variety of performance matters, including: the appropriate texting of chansons; the 'kind and quality of melodic ornaments improvised by the singers and the players'¹⁹⁵; issues of tempo relationships and the appropriate use of voices and instruments. The article therefore provided style prescriptions across a range of style categories.

Brown is another figure, like Mary Berry, who had an enormous influence over how early music was sung and continues to be sung. His involvement as co-editor of the two volume New Grove *Performance Practice* book, a staple of university and conservatoire reading lists, points to the impact of his scholarship on the education of aspiring historically informed performers.¹⁹⁶ As Tim Crawford observes, Brown was embedded in the intersection between scholarship and performance:

Few scholars have earned the respect of musicians so comprehensively as Howard did; few have shown such understanding for the problems and preoccupations of a performer's life. Almost all his books and articles have a directly practical bearing, providing tools for the performer to tackle a lost tradition head on. Even when dealing with such esoteric musicological matters as *musica ficta* or delving into the art historical depths of iconography, the goal was always a better understanding of music in performance.¹⁹⁷

¹⁹³ Ibid., 10.

¹⁹⁴ Ibid., 3.

¹⁹⁵ Ibid., 4.

¹⁹⁶ Howard Mayer Brown and Stanley Sadie, eds., *Performance Practice: Music before 1600, Performance Practice: Music after 1600*, 2 vols., The New Grove Handbooks in Music (Basingstoke: Macmillan, 1989).

¹⁹⁷ Tim Crawford David Fallows, J.M. Thomson, "Obituary: Howard Mayer Brown (1930-93)," *Early Music* 21, no. 3 (1993): 508.

3.2.b Dyer 1978, Hargis 2007

Included here as a Renaissance General text, Dyer's introduction to and translation of Conrad von Zabern's *De modo bene cantandi* (1474) offers a rich window into liturgical singing in fifteenth-century Germany. Its designation as a Renaissance General text warrants some explanation. Both Zabern's age at the time of writing (Dyer notes that he received the Licentiate from Heidelberg in 1412)¹⁹⁸ and the treatise's focus on the singing of liturgical chant make a case for classification as a Medieval Choral text. This points to the difficulties associated with classifying musical history with fixed terms. In defence of the Renaissance classification, Dyer notes that the 'six *praecepta* for the proper execution of psalmody prefaced to the Munich Psalter of 1537 attest to the general currency of the concepts defended in *De modo bene cantandi*'.¹⁹⁹ This speaks to the fact that, over sixty years after the time of writing, the general principles outlined by von Zabern were still operative.

I went for a General rather than Choral designation because although

the treatise is not directed toward the professional soloist but rather to the singers of the monastic choir responsible for the performance of liturgical chant... it does offer valuable information about qualities in the singing voice considered desirable at the close of the Middle Ages.²⁰⁰

The general applicability of von Zabern's principles of singing is evidenced by the wide range of categories that the text contributed to, including matters of timbre, technique and style, register, dynamics, rhythm, ensemble, phrasing and tuning. This reflects its 'important place in music history as the first manual devoted to practical singing techniques'²⁰¹ and, indeed, I would posit that *De modo bene cantandi*

¹⁹⁸ Dyer and Zabern (1978), 207.

¹⁹⁹ Ibid., 208.

²⁰⁰ Ibid., 210.

²⁰¹ Ibid., 209-10.

constitutes the earliest surviving vocal performance guide. Granted, I am projecting my own definitions backwards in describing it this way, but my intention is not to ascribe future-oriented intentions to von Zabern – he was seeking to improve the practices of a very specific set of singers at a particular time – but rather to note the rhetorical similarities between his treatise and modern performance guides. To illustrate this point further, let us compare some of Zabern’s statements with those from Hargis 2007, a chapter from an explicit performer’s guide, *A Performer’s Guide to Renaissance Music*.²⁰² I refer to the principal category of statement that reveals these similarities as ‘should/must/ought’ statements; in other words a kind of statement that ascribes moral worth the particular stylistic choices. Von Zabern furnishes us with a few examples:

Therefore, whoever wishes to sing well and with proper refinement should control his voice carefully and never sing inattentively or thoughtlessly.²⁰³

The proof of this fact is that *h* is an aspirate sound and its asperity is just the reverse of that sweetness which a melody ought to have.²⁰⁴

Whoever has this conspicuous defect [a lack of uniformity in ascending and descending pitches] ought considerably to remain silent rather than sing – at least while he tries to remedy it.²⁰⁵

In order to recognize this error completely it must be realized that whoever wishes to sing well and clearly must employ his voice in three ways: resonantly and trumpet-like for low notes, moderately in the middle range and more delicately for the high notes.²⁰⁶

Compare these with the following examples from Ellen Hargis’ chapter in *A Performer’s Guide to Renaissance Music* included in the sample as a Renaissance Song text:

²⁰² Kite-Powell (2007)

²⁰³ Dyer and Zabern (1978), 215.

²⁰⁴ Ibid., 215.

²⁰⁵ Ibid., 217.

²⁰⁶ Ibid., 217.

Text must be pellucid in Renaissance song...²⁰⁷

Each singer must experiment and work with his or her teacher to learn to control vibrato.²⁰⁸

Finally, singers must learn to be highly attentive and flexible about their tuning.²⁰⁹

Whilst Dyer's intentions in translating von Zabern may have little to do with influencing modern performances, the preferential statements his translation uncovers demonstrate a congruity between von Zabern's wish to influence the 'vocal inadequacies of [his] countrymen'²¹⁰ and the explicit attempts to influence modern singers evidenced in books such as *A Performer's Guide to Renaissance Music*. Whilst the use of statements of preference lifted from primary sources does not in itself confirm that a researcher like Dyer wishes to influence modern singing, the fact that this kind of peer-endorsed output forms the basis of historically-informed curricula means the preferences expressed in such literature come to operate that way. Through this process, such preferences become separated from their original authors and it ceases to matter whether, for example, Dyer agrees with von Zabern that coarse singing is to be avoided. The avoidance of coarse singing has now become axiomatic in the mind of the student singer seeking to impress their conservatoire lecturer.

3.2.c Phillips 1978

In Phillips 1978 article we find an article by a significant practitioner of Renaissance repertoire and the elucidation of the principles underpinning his direction of choral ensembles. In this sense the article is less concerned with historical accounts of

²⁰⁷ Hargis (2007), 5.

²⁰⁸ Ibid., 7.

²⁰⁹ Ibid., 11.

²¹⁰ Dyer and Zabern (1978), 209.

singing, but rather with the practicalities of choral performance. Indeed, Phillips states that

We can... guess at the type of sound produced by 16th-century choirs, and the evidence suggests that imitation of them would be highly undesirable.²¹¹

His solution is to propose that

From the music itself we are able to set down the principles of composition which affected the 16th century composer as a writer alone: these should be our starting-points as performers.²¹²

From the point of view of this study, it is interesting that, despite Phillips' assertion that we wouldn't want to hear the singers of the past even if we could,²¹³ the article endorses vocal practices which are strikingly similar to style prescriptions drawn from more historically-minded texts. For example, we see a correlation between von Zabern's concern for avoiding coarseness and forcing and Phillips' concern for removing roughness or strain in the sound:

Singing with proper refinement means avoiding all that reprehensible coarseness (of which we will speak below) which is commonly and frequently practised in singing.²¹⁴ (Conrad von Zabern)

Still another fault is a vocal production characterized by excessive forcing.²¹⁵ (Conrad von Zabern)

I readily believe Bruno Turner... that he produced a clear and satisfactory performance of Palestrina's *Missa Papae Marcelli* for men's voices only – countertenor, high tenor, two low tenors and two basses – because he chose singers for whom the resulting tessituras did not mean any strain.²¹⁶ (Peter Phillips)

Often [the higher pitch] proves less of a strain than the T[udor] C[huch] M[usic] soprano tessitura which hovers so insistently about d'-f' where many girls and boys have a break in their voices and where roughness can occur.²¹⁷ (Peter Phillips)

²¹¹ Phillips (1978), 195.

²¹² Ibid., 196.

²¹³ Ibid., 195.

²¹⁴ Dyer and Zabern (1978), 213.

²¹⁵ Ibid., 217.

²¹⁶ Phillips (1978), 197.

²¹⁷ Ibid., 198.

To be clear, in drawing these comparisons I am not suggesting equivalence of meaning or indeed sung sound between von Zabern's descriptions and those of Phillips. I shall address the difficulties associated with grouping historical and modern terms as representations of vocal style in more detail later. For now, it is enough to propose that there is some degree of conceptual linkage between terms such as rough and strained when considered from a singer's perspective. These terms imply vastly different means of vocal production than, for example, 'sweet' and 'clear', requiring singers to use their bodies in drastically different ways. In this manner when a singer encounters either von Zabern's or Phillips's endorsements of particular ways of singing, those endorsements come to operate as consistent expressions of preference which favour certain types of singing over others.

There is a kind of singers' common sense which holds that one cannot sing both roughly and sweetly at the same time and that coarse singing belongs more naturally with rough singing than it does with sweet singing. These kinds of distinctions are always operative for singers regardless of the contextual differences musicologists like to draw on the basis of either the source of a particular term or the author's intended use for that term. This is one of the ways in which the singer's perspective unifies the diverse texts of the sample, allowing the resulting analysis to act as a cross-section of the preferences expressed in VPPL as they are filtered through singerly practice.

3.2.d Cooper 1986 and Aamot 2000

Cooper 1986 is included in this study as a Renaissance Choral text and functions with a very similar premise to Aamot 2000. Indeed Aamot 2000 cites Cooper 1986²¹⁸

²¹⁸ Aamot (2000), 25.

and the two can be considered a pair within the context of my study. Whilst Cooper shows relatively little concern for the application of his article's findings in modern performances, his role as Director of Music at the University of New Brunswick involved duties as a choral director.²¹⁹ His article takes a rules-based approach to elucidating the issues associated with the ornamentation of Renaissance motets:

Having ascertained that polyphonic vocal compositions of the sixteenth century were embellished, the next stage in the understanding of the practice is to formulate a list of rules for proper embellishment by examining theoretical treatises and embellished compositions.²²⁰

Whilst Cooper goes on to state that 'strict agreement among the various theorists and composers is rare' he notes ten rules that 'can be stated with considerable support from a wide variety of sources'.²²¹ These rules cite the cadential approach as the 'primary point of embellishment'²²² and note other factors such as: the appropriate ways for ornaments to begin and end; the avoidance of embellishment of imitative entries at the start of a composition; the need for embellishments to occur in all parts across a composition (but not simultaneously); and the need to maintain the harmonic structure, mood and tactus whilst ornamenting. In this way Cooper's rules function as highly specific style prescriptions.

Whilst Cooper is less explicitly concerned with the application of these principles of ornamentation in modern performances than Aamot, it is worth noting two factors. First, Cooper demonstrates at least a passing concern for modern performances in the article's closing statements:

²¹⁹ Philip M. Wulfs, June Countryman, and Susan Spier, "Music at University of New Brunswick," <https://www.thecanadianencyclopedia.ca/en/article/music-at-university-of-new-brunswick-emc>.

²²⁰ Cooper (1986): 9.

²²¹ Ibid., 9.

²²² Ibid., 9.

Embellishing Renaissance polyphonic vocal music and instrumentally doubling vocal lines in music of the Renaissance are two aspects of Renaissance music which deserve practical experimentation by twentieth-century choral conductors.²²³

Second, as noted above, Aamot cites Cooper in his article, demonstrating how those who are concerned with creating guides for modern performance use more historically-minded work as part of their process. This can be understood as an act of repurposing: whilst Cooper may be only tangentially concerned with modern performances, reading his material contributed in some way to Aamot's generation of a performance guide to the embellishment of Renaissance motets sixteen years later. This kind of repurposing is, in my experience, common practice among the historically-informed community. Whilst the original author's intentions may ostensibly have only been concerned with matters of history, their opinions and source material are often refashioned by other scholars seeking to influence modern performances more directly. In my professional experience as a countertenor, similar processes of repurposing are used by conductors, vocal coaches and early music course lecturers, demonstrating how information in historically-minded literature can come to take on facets of a performance guide after the fact. This is 'being historically informed' in action, with all the imprecisions and half-remembered precepts that underpin a culture.

Aamot 2000 is an article describing the 'forgotten sixteenth- and early seventeenth-century practice' of '*canto di glosso* [singing with embellishments]' and is included in my study as a Renaissance Choral text.²²⁴ The article makes use of 'singing manuals, accounts of performances, and... music examples from the late sixteenth and early seventeenth centuries' to demonstrate how this form of

²²³ Ibid., 11.

²²⁴ Aamot (2000), 21.

ornamentation was an important part of the motet performances of the time.²²⁵ Aamot notes that

Despite evidence that the art of embellishment was practiced and refined by the Renaissance vocal ensemble singer, very few modern choral singers have an opportunity to experience this prized element of original performance. Some professional ensembles performing with one singer on a part have incorporated embellishment, but a majority of choirs perform this literature today unadorned.²²⁶

The conclusion of the article focuses on methods that modern choirs might employ to revive this lost practice. He describes a method endorsed by Gordon Flood in which

conductors begin by teaching choristers several embellishment patterns excerpted from Renaissance treatises, then allow individuals to add their own embellishments in performance.²²⁷

Aamot notes that whilst improvised ornamentation was an important aspect of the motet performance of the period, 'it is also known from primary source documents that the Renaissance singer made extensive use of notated embellishments'²²⁸ and the article concludes with a guide to 'Notating Embellishments for the Modern Choir'.²²⁹

The article's usefulness to this study lies in its richness as a source of style prescriptions for ornamentation in Renaissance Choral music. It is also one of sampled texts which explicitly seeks out ways to apply the historical practice of *canto di glosso* to modern performances and can therefore be understood to function as a performance guide.

²²⁵ Ibid., 21.

²²⁶ Ibid., 24.

²²⁷ Ibid., 25

²²⁸ Ibid., 25

²²⁹ Ibid., 26

3.2.e Kreitner 1998

This text is included as a Renaissance General text and is included in the sample as a representation of the voices and instruments debate as it pertains to Renaissance repertoires. As such its principal contribution is to debates surrounding instrumental involvement in Renaissance polyphony and associated performance practice issues: the use of vocalisation for textless lines, the intended vocal forces as well as appropriate pitch standards and the implications of *chiavette*. The article closes with a plea for archivists to be on the lookout for evidence in support of the ‘soft bands’ that were displaced by *a capella* performance.²³⁰ It is therefore unique among the sample for being written from an instrumentalist’s perspective and for openly calling for scholarship to support a modern ‘soft-band industry’ rather than presuming that the more acceptable course of action is for performers to adapt to musicologists. This demonstrates that, despite not operating as an explicit performance guide, Kreitner’s article is shot through with concern for modern performers and their livelihoods.

3.3 Baroque

3.3.a Ransome 1978

Ransome 1978 is included in the sample as a Baroque General text. The article is intended as a short overview of some of the issues pertaining to the ‘kind of voice suitable for authentic late baroque performance’²³¹ and is written in response to Ransome’s observation that

²³⁰ Kreitner (1998), 330.

²³¹ Ransome (1978), 417.

little enough practical use has been made by singers of the ideas of performing style which players of early instruments now regard as more or less normal practice.²³²

Whilst Ransome is keen to highlight the importance of singers learning from instrumental approaches to ornamentation, phrasing and articulation, he stresses that

The danger is that an instrumental approach may lose sight of the primary aim of vocal music of the period, that of the declamation of the text, an aim based on Greek precepts and owing its early growth to Caccini and his contemporaries, who acknowledged the primacy of the words over the music...²³³

In suggesting an instrumental approach which does not lose sight of text primacy, Ransome is clearly addressing modern performers. We can see what facets he considers pertinent to Baroque singing through the performance practice issues he introduces. These include the appropriate use of vibrato, agility, register, style and timbre, making the article a useful contributor to a variety of style categories.

3.3.b Cyr 1980 and Sanford 1995

Cyr 1980 is included in the sample as a Baroque Opera text. It proved a particularly rich source of style prescriptions and the process by which it was coded is discussed as a case study in the following chapter. Cyr's extensive use of quotations from primary sources demonstrates her article's historical emphasis and we can assume that when she asserts that 'it is possible to recover something of the expressive style of singing Rameau heard and admired' she is talking in an academic rather than performative sense.²³⁴ This makes Cyr 1980 ideal example for demonstrating how the primary sources she cites become statements of preference that influence modern performances, even if this was not Cyr's primary intention.

²³² Ibid., 417.

²³³ Ibid., 417.

²³⁴ Cyr (1980), 318.

The three statements below, incorporating the opinions of Bérard and De Rochement, clearly express preferences for certain types of singing over others. The first is a statement by Cyr herself citing Jean-Antoine Bérard's *L'art du chant*,²³⁵ the second is a direct quotation from that treatise and the third another direct quotation, this time from De Rochement's *Réflexions d'un patriote sur l'opéra françois, et sur l'opéra italien*²³⁶:

This example also demonstrates Bérard's stress on the prolongation or 'doubling' of certain consonants for the sake of clarity of articulation.²³⁷

The genre of *Opéra-Bouffon* must be lively and light.²³⁸

One further thing ruins our singers, both male and female, namely their passion for elaboration and brilliance... In particular, most of our female singers do not declaim... at all; they only sing.²³⁹

These statements contain the kinds of preferences the analysis was designed to uncover. The first quotation expresses a preference for doubling certain consonants in order to achieve a clarity of articulation, the second for the lively and light performance of *Opéra-Bouffon* and the third for performances that avoid excessive elaboration and brilliance and seek to declaim as much as to sing. What these statements are definitely *not* endorsing is the avoidance of clarity of articulation, the lifeless and heavy performance of *Opéra-Bouffon* and an elaborate and over-brilliant approach which only sings and never declaims.

The modern singer reading these statements of preference, perhaps directed to Cyr 1980 by a significant influencer such as a university or conservatoire teacher or

²³⁵ Jean-Antoine Berard, *L'art Du Chant* (Paris 1755).

²³⁶ De Rochement, *Réflexions D'un Patriote Sur L'opéra François, Et Sur L'opéra Italien*. (Lausanne 1754).

²³⁷ Cyr (1980), 328.

²³⁸ Ibid., 329.

²³⁹ Ibid., 334.

(later) a specialist French Baroque conductor, reads them not only as matters of historical record but as guidance towards a professionally acceptable approach to the singing of Rameau. From this singer's perspective, Cyr's article takes on the features of a performance guide. In fact, for the professional singer it doesn't even matter if they were urged directly by their conductor to read the article. Only the perception that knowledge of the 'expressive style of singing Rameau heard and admired' will help them impress those who might hire them is required. In the quest for professional legitimacy singers will seek any advantage they can, leading them to read what may present as mere history as a potential roadmap to success.

Though covering an earlier period, Sanford 1995 (a Baroque General text) is an example of the kind of article that attempts to take similar primary source material to Cyr and apply it to modern singing. Her concern for delineating differences in national style between French and Italian singing makes her article a companion piece to Cyr's within the context of the study. As a soprano, 'scholar and teacher, internationally recognized for her expertise in historical performance'²⁴⁰ Sanford represents the kind of singer for whom knowledge of primary source material is useful for both artistic and professional development. Where her article is unique within the study is through her recorded examples, which demonstrate how historical principles might be applied in practice.

The comparisons she draws with 'modern' technique are hugely instructive. They are wonderful examples of the distinctions of physical practice that singers have to undertake in response to style prescriptions. Sanford associates French breathing technique ('expel[ling] the breath more or less in the same fashion as when we go to

²⁴⁰ Sally Sanford, "Bio," <https://www.sallysanfordsoprano.com/bio.html>.

speak’) with giving the text ‘expression and inflection through the consonants’ whilst ‘the dynamic shape of the vowels is relatively even’. By way of contrast, the Italian technique (‘one that varied air pressure, air speed and air volume according to the dramatic and emotional declamation of the text’) yields performances in which ‘the vowels “bloom” and carry the bulk of the expression of the text, observing a qualitative accent.’²⁴¹ Finally Sanford notes that

In the audios using “modern” technique, the dynamic shape of the vowels is also relatively even, but the consonants are not given special expressive emphasis; the resultant sound palette is fuller, is not as intimate, and uses more constant vibrato.²⁴²

These examples demonstrate the clear differences in vocal technique implied by the preferences expressed in Sanford’s sources when viewed from her singer’s perspective. In Sanford’s recordings, declamatory singing and clarity of consonants are linked not just conceptually but physically and imply a different use of breath than the more even and fuller singing in which constant vibrato is used. Vocal technique thus become a means by which stylistic choices are grouped and prioritised. This will become especially relevant when I discuss how I grouped style prescriptions and created a model of VPPL consensus on the basis of a singer’s perspective in a later chapter. Whilst the meaning and stylistic implications of, for example, a request for declamatory singing may be vast, a singer’s technique and performance experience become like the ear and brain picking out the voice of a loved one in a crowded room. They are essential heuristics through which stylistic choices are made and they govern the processes of grouping and ordering which understand that the bloom of a sustained vowel is more appropriate in Italian

²⁴¹ Sanford, "A Comparison of French and Italian Singing in the Seventeenth Century," (1995): par. 2.6.

²⁴² Ibid., par. 2.6.

repertoire and requires different technical solutions than the declamatory clarity of consonants required in French repertoire.

3.3.c Woodhall 1981

Woodhall 1981 is included in the study as a Baroque Choral text and Woodhall states the purpose of his article clearly at the outset:

Stylistic considerations and matters of interpretation are important areas of concern for the modern choral conductor. The purpose of this article is to systematically present basic guidelines for performance that can be learned from primary source material of the early-Baroque.²⁴³

We see then that the article is intended as a performance guide and, whilst it is directed at conductors, it is clear that Woodhall presents the primary source information as one of the tools with which a conductor can influence singers to a stylistically appropriate performance. He draws this information from sources including the preface to Monteverdi's *Madrigali Guerri et Amorosi*,²⁴⁴ Vincenzo Giustiniani's *Discorso Sopra la Musica*,²⁴⁵ and makes significant use of Michael Praetorius, *Syntagma Musicum*.²⁴⁶ The article's attempt to offer an overview of 'stylistic considerations and matters of interpretation' through these primary sources led it to contribute to a variety of style categories, including timbre, style, dynamics, text and context, rhythm, tempo and ornamentation.

²⁴³ Dennis Robert Woodhall, "The Stylistic Interpretation of Early Baroque Music: Some Guidelines for the Modern Choral Conductor," *The Choral Journal* 22 (1981): 5.

²⁴⁴ Claudio Monteverdi, *Madrigali Guerri Et Amorosi* (Venice: Alessandro Vincenti, 1638).

²⁴⁵ Vincenzo Giustiniani, *Discorso Sopra La Musica*, trans. Carol MacClintock (American Institute of Musicology: Studies and Documents, 1962).

²⁴⁶ Michael Praetorius, *Syntagma Musicum*, trans. Hans Lampl (Los Angeles: Unpublished Doctoral Dissertation: University of Southern California, 1967).

3.3.d Potter 2012

Potter 2012 is included in the sample as a Baroque General text. The chapter is titled 'Vocal performance in the 'long eighteenth century'' and the broad spectrum of vocal matters it discusses reflects this general remit. Potter begins with an introduction to the social conditions under which the singing of the period took place and observes that:

According to most commentators on singing (who clearly thought they could recognise good taste when they heard it), the performers who could resolve the taste–mode [fashion] equation satisfactorily were very few and far between; the result is a century-long literature of complaint, as writer after writer lamented the fact that singing was much better in a previous era.²⁴⁷

I discuss the importance of the rhetorical trope of complaint and its influence on the written style of VPPL in later chapters. Potter goes on to discuss the 'pessimistic paradigm' of which Tosi is an exemplar and notes that:

None of the greatest singers left any writings about how they did it. The most favoured musicians of the period had neither the time nor the inclination to commit their thoughts to posterity; even in retirement a successful performer was likely to be far too busy with teaching and social commitments. We are dependent on the often polemical writings of a number of lesser singers, many of them retired castrati with a mission to preserve their own reputations and the musical values of their youth, filtered through the experience of growing into the kind of understanding of aristocratic taste such as Farinelli learned from Charles VI.²⁴⁸

This discussion of the social motivations for the kinds of music criticism performance practice researchers rely upon is welcome within the sample. In some senses, I am attempting to achieve a similar thing by investigating the social motivations for VPPL and trying to model the ways in which its consensuses influence early music singing.

²⁴⁷ John Potter, "Vocal Performance in the 'Long Eighteenth Century'," in *The Cambridge History of Musical Performance*, ed. Colin Lawson and Robin Stowell (Cambridge: Cambridge University Press, 2012), 508.

²⁴⁸ Ibid., 509.

Drawing on sources by authors such as Tosi, Mancini, Agricola and Hiller the article's style prescriptions endorse singing which is beautiful, sweet, declaimed, rhetorical, restrained and tasteful:

[Tosi] complains that 'a false taste in music is so prevailing' and that 'it is incontestable, that the neglect of true study, the sacrificing the beauty of the voice to a number of ill-regulated volubilities, the neglecting the pronunciation and expression of the words besides many other things taken notice of in this treatise, are all bad'.²⁴⁹

[Hiller] also demands, like Tosi before him, 'the strictest observation of tempo', but bearing in mind his advocacy of rubato and the dramatic flexibility needed for rhetorical declamation, this cannot possibly mean the metronomical process that a modern performer might understand by 'strict'.²⁵⁰

We know that Mancini admired tasteful restraint...²⁵¹

For Nathan [*messa di voce*] is fundamental to good singing, for 'on it depends the principal art of singing, for it sweetens, enriches, and gives the delicious roundness and fullness to the tone...'²⁵²

These quotations represent both the opinions of Potter's sources and his assessment of their implications for modern performance, including his views on what Mancini admired and what modern performers understand by strict. The chapter's operation within the performance guide space is suggested by its conclusion:

The impact of this history on modern performances has been mixed. There have been two principal consequences of the absence of any vocal revolution to compare with the reinvention of early instruments. Rather than seeing the past as a creative opportunity, singers have tended to ignore the implications of any research which might undermine their professional credibility. This limited engagement with history has in turn resulted in hybrid performances which often feature historically informed playing supporting unreconstructed singing. The evolution of the modern concept of 'early music' was characterised by an over-zealous attempt to rid vocal performance of those aspects which did not accord with current taste, which meant that key stylistic notions such as portamento, *messa di voce* and rubato have remained firmly in the past, while elements that are essentially foreign to much eighteenth-century style such as strict tempos, accurate pitching and tastefully pre-prepared ornaments

²⁴⁹ Ibid., 510.

²⁵⁰ Ibid., 516.

²⁵¹ Ibid., 519.

²⁵² Ibid., 521.

have been legitimised by selective reference to ancient writers, who often simply did not like what they heard.²⁵³

We can see that, as a singer himself, one who has been central within this culture for the whole of his long career from the 1970s to the present, Potter has clear preferences about how the music of the period is to be performed.²⁵⁴ His distaste for what he terms ‘hybrid performances’ indicates a belief that modern practice would be improved by the adoption of the techniques endorsed in his sources. As a noted performer, writer and educator he enacts these opinions in a variety of ways, including, incidentally, discussing his opinions on lute song performance with me for my Masters dissertation in 2011 and then, in 2014, coaching myself and lutenist Richard Mackenzie in preparation for a competition recording.

3.4 Classical & Romantic

3.4.a Kauffman 1992

Kauffman 1992 is included in the sample as a Romantic Opera text. Kauffman asserts at the outset that in ‘our own century portamento has been viewed with suspicion’ and that it has ‘all but disappeared as a topic for discussion in more recent texts on singing’.²⁵⁵

Kauffman distinguishes nineteenth-century conceptions of portamento from, for example, the French Baroque *port de voix*, when she notes that

²⁵³ Ibid., 526.

²⁵⁴ Wikipedia, "John Potter (Musician)," [https://en.wikipedia.org/wiki/John_Potter_\(musician\)](https://en.wikipedia.org/wiki/John_Potter_(musician)).

²⁵⁵ Deborah Kauffman, "Portamento in Romantic Opera," *Performance Practice Review* 5, no. 2 (1992): 139.

Authors of nineteenth-century singing treatises did not regard portamento as an ornament, but rather as a vital aspect of vocal production.²⁵⁶

Her article then presents a number of style prescriptions pertaining to its appropriate use, including matters such as when an anticipation of the subsequent note is required,²⁵⁷ the passing-through of intermediary pitches²⁵⁸ and the importance of varying the approach to portamento in response to the text.²⁵⁹

Whilst Kauffman's article is certainly not a performance guide in the strictest sense, she does express a preference for recordings which exhibit the technique and seems to lament its lack of use in the present day:

While portamento survives in performance today, it is no longer as vital an element of vocal production and expression. We are fortunate to have recordings that provide at least a reflection of the nineteenth-century use of this important aspect of expressive and beautiful singing.²⁶⁰

Kauffman's vita also lists her work advising Colorado's Seicento Baroque Ensemble, demonstrating her involvement in the application of historical practices in modern performances.²⁶¹

3.4.b Miller 1999

Miller 1999, an explicit performance guide, is included in the sample as a Romantic Song text. It is interesting to note that its style prescriptions are grounded in Miller's experience as a vocal pedagogue rather than quotations from primary source material. It will be seen in a later chapter that Miller's voice-centred view is

²⁵⁶ Ibid., 140.

²⁵⁷ Ibid., 141.

²⁵⁸ Ibid., 142.

²⁵⁹ Ibid., 151.

²⁶⁰ Ibid., 158.

²⁶¹ University of Northern Colorado, "Deborah Kauffman," <https://arts.unco.edu/music/faculty-staff/kauffman-deborah.aspx>.

somewhat at odds with declamatory paradigms expressed in other sampled texts. Despite this, his approach to Schumann performance practices is couched in the values of respecting the composer's intentions, historical stylistic awareness and scepticism of modern practice common to much VPPL:

Every Lied has its particular characteristics. Its re-creation calls for individual artistic imagination as each performer react to the composer's intention.

The first principle to be kept in mind is that the nature of music composition changes from one decade to another. Music is often inappropriately forced into historical periods of considerable length, sometimes as long as half a century or more.²⁶²

Given the nature of the mostly subjective Romantic poetry that inspired Robert Schumann, it is tempting to approach his Lieder with the sensibilities of the full-blown Romanticism of the last half of the nineteenth century. Many excesses in the performance of Schumann Lieder come from applying late-nineteenth-century and early-twentieth-century art song performance customs to them. A rule for the performer who wishes to stay on stylistic track when performing the Schumann Lieder: *Romanticism without excess*.²⁶³

In cautioning against excess, Miller aligns himself with the many endorsements of restrained and tasteful singing presented in other sampled texts and which I discuss below. In addition, he presents his style prescriptions in similar preferential language:

A singer's voice should remain true to its own acoustic and physical dimensions. It is not necessary to search for parameters of sound that are not an inherent part of an individual singer's voice, as though Lieder singing were the art of vocal impersonation. Nor is it appropriate to distort vocal timbre in order to heighten drama. Less-than-beautiful tone does not belong in the Lied literature any more than it does in other vocal literature; unattractive vocal sounds intended to produce expressive effects are never successful.²⁶⁴

²⁶² Richard Miller, "Performance Practices in the Schumann Lieder," in *Singing Schumann: An Interpretive Guide for Performers*. (New York: Oxford University Press, 1999), 15.

²⁶³ Ibid., 16.

²⁶⁴ Ibid., 17.

3.4.c Elliott 2006 and Toft 2013

Elliott 2006 and Toft 2013 are both taken from explicit performance guide monographs. Each author provides a clear statement of the intended use of their work in their introductory chapters:

This book introduces the issues of historical performance practice as they relate to singers and vocal repertoire. It also investigates the elements that contribute to the style in which an individual work of music, from a specific period and by a specific composer, should be sung.²⁶⁵

This guide to *bel canto* establishes the principles of performance singers used in the late eighteenth and early nineteenth centuries and explains how vocalists today can bring recitatives, arias and songs to life in an historically informed manner.²⁶⁶

Elliott 2006 is included as a Classical & Romantic General text which discusses repertoire including Beethoven Lieder, Mozart mass movements and Cherubini arias. Toft 2013 is included as a Classical & Romantic Opera text. Whilst the chapter covers repertoire as diverse as Purcell and Rossini and there is an argument that it could have been included as a General text, many of the singers his sources describe were associated with operatic performance. These include Gertrud Mara (1749-1833) Giuseppe Ambrogetti (1780-1838), John Braham (1774-1856), and Giuditta Pasta (1797-1865), the latter the creator of the title roles of Donizetti's *Anna Bolena* and Bellini's *Norma*.²⁶⁷

Both texts cover a wide range of stylistic concerns and they contributed richly to the study. Toft 2013 proved a particularly valuable – we shall see that a great many of the style prescriptions it contributed conflict with or challenge performance norms proposed in other texts.

²⁶⁵ Elliott (2006), 1.

²⁶⁶ Robert Toft, *Bel Canto: A Performer's Guide* (2013), 3.

²⁶⁷ Kenneth Stern, "Pasta [Née Negri], Giuditta," *Grove Music Online* (Oxford University Press, 2001).

3.5 Concluding Comments on the Sampled Texts

In this chapter I have been at pains to stress that I am not simply discussing scholars and their academic work, but rather a whole social world in which the same people act sometimes as scholars, sometimes as performers, sometimes as performers-as-researchers, also as reviewers, coaches, conductors, lecturers and broadcasters. In short, I am considering a sample of VPPL as evidence of a social world in which music is made using thoroughly shared assumptions about the meanings of texts. I contend that it is impossible to become an early music singer without experiencing and indeed entering, absorbing and reproducing this environment.

Despite the diverse array of historical periods, genres, intended aims and research outcomes of the sampled texts they share a common approach in the language they use to describe singing. This language is characterised by the expression of preferences for some styles of singing over others. They are distinguished from other texts which express preferences about singing style by a combination of their significant reliance upon primary source literature for the generation of these preferences and an overarching historicist urge which sees a special value in knowledge of past practices. It is this shared approach to language that chiefly determined the availability and selection of terms found in the analysis.

These preferences need not be direct representations of the explicit views of the sampled authors or their sources; it is enough that they operate as statements of preference in and of themselves because they are the kind of statements which underpin the training in early music singing provided by universities and conservatoires and which one encounters in the rehearsal rooms of elite choirs and early-opera companies. In short, these statements of preference have a life of their

own which operates far outside the confines of VPPL. It is through their belonging to this powerful language community that the sampled texts become a cohesive group suitable for textual analysis.

Statements of preference do not need to take on the exact form of the ‘should’, ‘must’ or ‘ought’ statements that I have described above. Any description of a performance or approach to singing, whether actual or ideal, involves choosing which features of the performance to describe and the words in which to describe them. These choices constitute acts of preferring certain things over others, deeming some matters relevant and others irrelevant.

The following statement, taken from Giuliano 2014, provides another opportunity to discuss how these acts of preference come to take on such discursive power:

...the Perotin performed by Hilliard found in the American minimalist “structuralism” a contemporary dress that belies the immortal tendency of disembodied music: the timing is lengthened, the vocal sounds are clean, the bodies do not sweat, the voices blend, losing the perception of a physical performance.²⁶⁸

It does not matter whether the Hilliard ensemble intended their performance to be understood and described this way, nor whether Giuliano prefers this kind of performance or not. In the mind of the aspiring consort singer attempting to improve their own approach to Perotin it is clear that clean, dry, blended, disembodied singing is institutionally preferable to dirty, sweaty, diffuse and physically present singing. The approach described in Giuliano 2014 gains its status as an example of an industry standard through its reference to a highly successful professional ensemble, its endorsement through peer-reviewed publication and, most crucially for

²⁶⁸ Giuliano (2014), 19.

this study, through the resemblance of its statements of preference to those presented in the other VPPL. Thus, the sample gains its cohesiveness not as an exhaustive overview of performance practice considerations but as a representation of a powerful language community directed by historicist ideals. It is into this community that the aspiring early music performer must be accepted, a community which exerts discursive and social power through a particular language, the performance guide language of my sampled texts.

3.6 Coding Units and Unit Groups

My selection of which terms to search for and the way in which they are grouped is central to understanding the cross-section of VPPL the analysis seeks to create. In this chapter I have discussed the way in which stylistic information drawn from the sampled texts comes to operate as statements of preference and is therefore indicative of a wider culture of stylistic instruction and belief. Howard Mayer Brown, writing in 1978, provides a useful overview of the difficulties associated with inferring specific style choices from historical descriptions of singing:

Singers are at a great disadvantage in trying to recover lost techniques. They are restricted to descriptions of singers and of singing, whereas instrumentalists at least have the physical objects to hand, with their built-in clues and limitations. But today we might not agree that a voice described as sweet-sounding in the 16th century would correspond in any way with what we think is sweet; surely it is even difficult to get two people to agree on an appropriate adjective to describe the voice of any given living singer. Quite aside from the subjectivity of mere descriptions, though, there is the additional difficulty of trying to corroborate our guesses about what the old writers mean. In the absence of time machines, we can never be certain we are correct.²⁶⁹

Whilst the sampled texts dedicate a lot of time to exploring historical uses of words such as sweet, clear, or precise in relation to vocal performance, they rarely

²⁶⁹ Howard Mayer Brown, "Choral Music in the Renaissance," *Early Music* 6, no. 2 (1978): 164.

stop to consider the gap between our understanding of these terms and historical ones. This is understandable – the texts are not written by historians or philosophers of language, but by musicians whose primary concerns will always be musical. To be clear, I am not criticising the sampled texts for failing to undertake work which belongs more properly in other disciplines. Rather I am proposing that the assumption that there is use in historical descriptions of singing and the terms contained within them is evidence of a shared set of values for which there is a common language. People use these texts because, in the absence of anything better, they are willing to assume that historical descriptions of singing can be used reliably enough today.

For the singers and scholars using such descriptions today, the meaning of ‘sweetly’ for example, is learnt through repetition, through practice and performance and in relation to instruction and example. In these situations they overcome ‘the subjectivity of mere description’ by defining the contexts in which a descriptor is used. For the early music singer, such contexts include coaching and rehearsal studios as well as private evaluations undertaken in consultation with VPPL, recordings and reviews. These contexts have a commonality of language that enable the initiated to say ‘I don’t know how to define sweet singing, but I know it when I hear it.’ This points to what Oswald Hanfling has described as ‘a general agreement among users of the language as to what is an acceptable usage - an agreement that shows itself in practice but is not based on any formal rules or definitions’.²⁷⁰ In this study the users are the singers, scholars, coaches and conductors who make up the early music community. The concept of ‘sweet singing’ is held together in this

²⁷⁰ Oswald Hanfling, *Wittgenstein and the Human Form of Life* (London: Routledge, 2002), 149.

community ‘by an informal network of ‘similarities overlapping and criss-crossing’, rather as a thread may be held together, not because ‘one fibre runs through its whole length, but [by] the overlapping of many fibres’’.²⁷¹

There is a practice of acceptable usage among performance practice researchers which holds that, even while we can never know what historical writers truly meant by ‘sweet’ singing we can still distinguish it from ‘rough’ singing and determine which of those styles they preferred. This acceptable usage is amplified by a belief that there is enough conceptual linkage between sweet singing of the past and the practices of the modern day to make aesthetically meaningful distinctions in modern performances. The lack of discussion among the sampled texts regarding the slippage between historical uses of terms and those in our own day suggest that, among performance practice researchers, there is no need to be philosophers of language to produce meaningful work; an ‘agreement that shows itself in practice’ is all that is required.

I too am no philosopher of language and my organising and grouping of terms lifted from the sampled chapters is grounded in my experience as a member of the early music community. This is filtered through my singer’s perspective which, on some occasions, draws different inferences from the sampled texts than those that might be drawn by a non-singer. The nature of my particular singer’s perspective is also relevant. Whilst we might propose that a singer-scholar such as John Potter has a perspective more grounded in the acceptable usages of language of the performance practice community, mine is more directed by the acceptable usages of holistic vocal pedagogy. Thus, my coding approach is guided by what different style

²⁷¹ Ibid., 149. Citing Ludwig Wittgenstein, *Philosophical Investigations*, 2nd ed. (Oxford: Blackwell 1958)

prescriptions ask singers to *do with their voices* rather than by a need to clearly establish matters of historical record.

Terms such as sweet, clear, delicate and precise gain their prescriptive power over singers by implying certain uses of the body in vocal production. Neither the performance practice researchers writing their texts, nor the singers, conductors and coaches consulting them require fixed definitions for specific descriptors to operate as style prescriptions. Their stylistic implications are confirmed by their association with the recordings and performances of leading exponents as I shall discuss below in relation to the legacy of Christopher Page and Gothic Voices. There is a circularity at play here, where the historical record serves to support styles of singing that already exist and these styles of singing come to operate as evidence of the aesthetic validity of historical practices:

When Christopher Page's group Gothic Voices was still in its relative infancy, Page advocated the use of 'a singer with a strong, straight tone who is able to go directly to the centre of the note... without any thickening from vibrato'. Notwithstanding a certain circularity of argument (Page liked the way that his singers approached medieval polyphony, therefore medieval voices might have resembled the voices that he was using), the 1980s concerts and recordings by Gothic Voices were astounding and groundbreaking.²⁷²

Whilst in the case of medieval music, a researcher such as Mary Carruthers has offered an in-depth exploration of terms for 'sweetness',²⁷³ the lack of etymological investigation in the sampled texts suggests that performance practice researchers do not require a 'systematic lexicon of the words used... to describe responses to music' in order to make a meaningful contribution in their field.²⁷⁴ Neither do the singers

²⁷² Summerly (2012), 256.

²⁷³ Mary Carruthers, "Sweetness," *Speculum: A Journal of Medieval Studies* 81, no. 4 (2006).

²⁷⁴ Christopher Page, "To Chant in a Vale of Tears," in *Chant, Liturgy, and the Inheritance of Rome*, ed. Daniel J. DiCenso and Rebecca Maloy, *Essays in Honour of Joseph Dyer* (Boydell & Brewer, 2017), 433.

reading their texts, as they have recordings, performances and coaching to help them understand how terms such as ‘sweet’ can be applied in practice.

As part of my discussions below, I shall propose some physiological implications of the techniques I would use to reproduce certain sounds. These propositions are intended as a demonstration of the impact style prescriptions can have on singers’ bodies through implying certain techniques of vocal production. In this, I am contending that, even though researchers demonstrate little concern for singers’ bodily praxis, the styles of singing they endorse have a very real impact upon it.

3.6.a Distinctions

My approach to coding sought to retain as much specificity as possible in the initial gathering of recording units, before using the interpretative process of creating unit groups to foreground patterns of preferences expressed in the sampled texts. I shall begin by giving examples of how I distinguished seemingly similar units from one-another. These examples also act as examples of how differing statements both prescribe and proscribe particular uses of the body, demonstrating that, even whilst researchers and their sources show little concern for singers’ bodily praxis, their statements can have significant influence over it.

In Dyer 1978 we encounter some examples of units which seem to all be cautioning against loud singing:

Andreas Ornithoparcus (Vogelsang?), writing a generation after Conrad, had to confess that ‘the Germanes (which I am ashamed to utter) doe howle like Wolves.’²⁷⁵

As I marvelled not a little at their coarseness, I was moved to make up this rhyme: In choir you bellow Like cows in the meadow.²⁷⁶

²⁷⁵ Dyer and Zabern (1978), 209.

²⁷⁶ Ibid., 215.

When this shouting is done by individuals with resonant and trumpet-like voices it disturbs and confuses the singing of the entire choir.²⁷⁷

Whilst it might be more natural to some to consider these terms under the same rubric – ‘don’t shout’ perhaps – that misses the vocally pertinent information contained within them. As a singer, I perhaps am more inclined than most to see a distinction between howling like a wolf, bellowing like a cow and shouting with a trumpet-like resonance. To howl like a wolf involves the use of an M2 (falsetto/head voice) phonation coupled with lips pressed forward to create the characteristic ‘oo’ vowel. In contrast, bellowing like a cow involves the use of M1 (chest voice) phonation and, for me, the perception of significant width in the pharynx. Finally, shouting with a resonant and trumpet-like voice involves the use of a primal yell quality and attendant aryepiglottic sphincter closure. Clearly, my singer’s perspective led me to categorise these statements in a way that sought to retain their vocal specificity.

It might be argued that, from Ornithoparcus’ and von Zabern’s perspectives, these distinctions do not matter – they just wanted the loud singing they saw as ruining German choirs to stop. This perspective is represented in my analysis by the grouping of these units in the SC1 *Light & Soft* unit group (Table 19). However, there is more nuance to this decision than might be first perceived. Why have I categorised these statements as belonging to matters of SC1 Timbre rather than SC 7 Dynamics? Given the clear distinctions in vocal production outlined above I felt they belonged more naturally in a discussion of vocal timbre and that this categorisation gave a richer picture of the types of singing Dyer 1978 proscribes. If it had just been volume that Ornithoparcus or von Zabern disliked, why would they resort to rich

²⁷⁷ Ibid., 216.

similes of wolves and cows, calling on timbral distinctions which evoke such divergent cultural tropes, a baying predator pack on the one hand and the stolid moos of a herd on the other? Furthermore, these descriptions say particular things about the authors' perceptions of the singers that drove them to write such critical words. Dismissing their choice of similes as convenient ways of proscribing loud singing misses the deeper cultural salience of their particular uses of language, namely their casting of singers as packs and herds, animal in nature, perhaps wanting in discipline and good taste.

In cases such as these, I sought to retain a balance between the specificity of the language used and analytical significance of the units within the context of the whole sample. The coding of 'do not bellow', 'do not howl' and 'don't shout' above as separate units represents an attempt to retain this specificity whilst their grouping into the SC1 *Light and Soft* unit group understands that their most significant contribution to the analysis is in their proscription of singing that contravenes light and soft norms endorsed in other sampled texts.

3.6.b Confluences

In some cases, I made distinctions in coding that I subsequently decided were not of particular relevance and used the process of creating unit groups to draw together distinct recording units with shared inferences. Let us take the question of 'floating high notes' as an example. Consider the following quotations from Hargis 2007:

Sopranos need to be willing to use the middle and low ranges of their voices, since there is very little repertory that lies mostly above the staff... For those pieces that do go to the top of the staff and above, it is useful to be able to float high notes with ease and without excessive vibrato or volume.²⁷⁸

²⁷⁸ Hargis (2007), 4.

To sing the original madrigal at a higher pitch would call for a voice capable of floating the high parts of the phrases without strain or excessive vibrato, and still bring out the affect of the text.²⁷⁹

From the first quotation I derived the recording unit ‘sopranos: float high notes’ and from the second ‘float high notes’. This distinction was drawn because the first quotation foregrounds the soprano voice while the second does not. When it came to the unit groups process, I decided that the distinction between sopranos floating high notes and general endorsements of floated high notes were not analytically significant. The only other coded quotation in which ‘float’ was used is taken from Phillips 1978 and endorses it as a quality desirable in all voices:

The voices here must float, without edge or apparent effort but with great precision.²⁸⁰

By gathering both ‘sopranos: float high notes’ and ‘float high notes’ into the SC1 *Light & Soft* unit group I decided that their chief analytical significance lay in their confluence with other units in that group. But on what basis is my assumption of this confluence valid? In the first quotation from Hargis cited above, we see that she associates floated high notes with the avoidance of excessive volume. The statement thus links a timbral descriptor with a dynamic consideration. This kind of connection between different stylistic features points to the rich web of aesthetic associations conjured by the sampled texts and is an example of the ‘informal network of ‘similarities overlapping and criss-crossing’’ that holds habitual uses of language by particular communities together.²⁸¹ Perhaps the clearest example from the sampled texts of the way these webs of association come to arise can be found in discussions

²⁷⁹ Ibid., 10.

²⁸⁰ Phillips (1978), 197.

²⁸¹ Hanfling (2002), 149.

of Christopher Page and the Gothic Voices sound contained in Leech-Wilkinson 2002 and Giuliano 2014:

‘The Spirits of England and France’ is notable for a new recorded sound, much clearer than before and tending to emphasise exactly the values of clanness Page evoked the previous year.²⁸²

In this note Page stresses the importance of precise tuning, of avoiding any vibrato and of a straight vocal tone.²⁸³

...“clanness” is the quality of something that is pure (like a pearl) or of fine and precise workmanship.²⁸⁴

Read together as summaries of the Gothic Voices style, these quotations posit precise tuning and the avoidance of any vibrato as key indicators of a straight, clear, clan and pure vocal tone driven by the pursuit of fineness and precision. The strength in these examples lies in their association with actual performances committed to record and the legacy of a particular director with a specific set of performance ideals. Furthermore, this legacy is a particularly influential one:

It is no exaggeration to claim, and easy to show, that nothing since Riemann has so much reshaped the performance and perception of medieval music as the work, and above all the recordings of Gothic Voices.²⁸⁵

Read by the aspiring consort singer as indicators of an industry-leading approach, these quotations clearly indicate that certain ways of singing are more institutionally acceptable than others and that the words precise, pure and clear describe a specific sound to be emulated. What is more, these descriptors appear in work by other leading practitioners suggesting an industry-standard which can be associated with a wider range of professional ensembles. The following quotations from Phillips 1978

²⁸² Daniel Leech-Wilkinson, "The Re-Invention of the A Cappella Hypothesis," (2002), 113.

²⁸³ Ibid., 117.

²⁸⁴ Giuliano (2014), 18.

²⁸⁵ Leech-Wilkinson, "The Re-Invention of the A Cappella Hypothesis," (2002), 111.

suggest that aspiring members of the Tallis Scholars would do well to pursue similar styles of singing:

It is generally agreed that counterpoint should be sung with clear voices: to perform it with operatic singers who use vibrato destroys the clarity of the individual lines and that minimizes the effect of music which is built up entirely on the subtle interplay of those different lines.²⁸⁶

A new sort of precision is required in performance because there are so many more leads and perfect cadence.²⁸⁷

In the case of a concept such as ‘clear’ singing we see endorsements from across the sampled texts.

Renaissance music calls for purity of tone, a focused, clear sound without excessive vibrato...²⁸⁸

The key to achieving a Classical style is to combine well-articulated gestures, dynamic variety, and a clear, relaxed sound that is “intense but not tense”.²⁸⁹

The tonal qualities these singers employed ranged from harsh and rough to sweet and clear...²⁹⁰

These examples suggest confluences between clarity and various other features, including, pure, focused, well-articulated, relaxed and sweet modes of singing. In them ‘clear’ is seen as an appropriate descriptor for the singing of Renaissance, Classical and Bel Canto repertoires. Toft is, of course, making a different point from Hargis and Elliott, as he is not endorsing sweet and clear singing over harsh and rough singing but rather pointing to the expressive range of vocal delivery he believes the Bel Canto repertory requires. In this respect he sits apart from the other sampled texts and his role as an outlier within the analysis is discussed in detail later. Nevertheless, it is interesting to note the common-sense distinction he makes

²⁸⁶ Phillips (1978), 195.

²⁸⁷ Ibid. 197.

²⁸⁸ Hargis (2007), 4.

²⁸⁹ Elliott, "The Classical Era," (2006), 97.

²⁹⁰ Robert Toft, "Tonal Contrast, Register, and Vibrato," (2013), 86.

between ‘harsh and rough’ and ‘sweet and clear’ singing as it evokes the kinds of distinctions von Zabern made in 1474, suggesting an acceptance of conceptual linkage across centuries, even whilst the precise sounds either von Zabern or Toft’s sources are referring to can never be reproduced.

These kinds of common-sense distinctions become ingrained in the mind of the singer both through their reinforcement in the literature I am sampling and through their training and professional experience. The association of terms such as pure and precise with professional ensembles such as Gothic Voices creates professionally validated associations of those words with styles of singing that the aspiring consort singer can emulate. Even where model recordings are not available there are examples of abstract terms linked with other stylistic choices that operate in a more empirical realm. Perhaps the clearest examples concern the use of vibrato. The quotations from Hargis 2007 and Phillips 1978 provided above confirm this relationship and further examples from Summerly 2012 and Aamot 2000 are provided here.

When Christopher Page’s group Gothic Voices was still in its relative infancy, Page advocated the use of ‘a singer with a strong, straight tone who is able to go directly to the centre of the note . . . without any thickening from vibrato’.²⁹¹

When performing embellishments, singers should use minimal or no vibrato and a lively, vibrant singing tone.²⁹²

In these descriptions, a lack of vibrato is associated with a strong, straight, lively and vibrant tone. We can add these qualities to Hargis’ association of lack of vibrato with pure, focused and clear tone as well as Phillips’s view that vibrato obfuscates the clarity of counterpoint. The avoidance of vibrato can therefore be seen as a key

²⁹¹ Summerly (2012), 256.

²⁹² Aamot (2000), 25.

style choice in the pursuit of clear singing, which, in an etymological irony, achieves a vibrancy that Aamot particularly favours.

Endorsements for the achievement of clear singing through the avoidance of vibrato have a palpable influence on singers' use of their bodies. In a rare acknowledgement of singers' bodily praxis among the sampled texts, Sally Sanford notes that

The principal reason that vibrato is perceptible as a constant in the vocal tone of modern singing is because of the greater air pressure used. When there is a change in air pressure or in the size of the air stream, the larynx will automatically respond differently. Using a lower pressure (compared to modern operatic singing) avoids the need to control vibrato through mechanical suppression in the vocal tract.²⁹³

This kind of mechanical suppression of the larynx occurs through what some voice teachers would refer to as a 'lack of support'. We can understand this as an imperfect relationship between the airflow required to activate the vocal folds as resonators and the effort required by the lateral cricoarytenoid muscle to bring the vocal folds together. Too much cricoarytenoid effort resulting from too little airflow can have undesirable aesthetic results:

There is a real danger of singers tending to sing off the support when first encountering early music in an effort to produce a light and vibratoless tone. The result is a flabby sound, poor intonation, and insufficient breath to fill out a phrase.²⁹⁴

My point here is not to suggest that there is anything inherently healthier about heavy vibrato-full singing achieved with high breath pressure. Rather, I am suggesting that to adhere to clear and vibrato-less norms in a consistent and healthy way, singers trained in the type of singing Sanford describes as 'modern' would have to seek out different training and obtain different physical skills. It is in this way that

²⁹³ Sanford (1995), par. 3.1.

²⁹⁴ Hargis (2007), 5.

the style prescriptions revealed by the analysis can exert influence over singers' bodies, even whilst bodily praxis is rarely a concern for the writers of the sampled texts.

3.7 Conclusions

Detailed discussion of how particular recording units came to contribute to particular unit groups is offered in my results chapter. What I have offered in this chapter is an explanation of why I chose a certain branch of performance practice literature to examine my question and why I believe the sampled texts belong to a particular language community with shared ways of describing desirable vocal style. As I have acknowledged, my own experiences and preferences are a significant factor in the way that the sampled literature was chosen and coded.

I have offered the concept of singer's perspective as a reflexive means of understanding those preferences and explaining them to the reader. My first encounters with literature of this type were during my studies at university and music college. During this time, as a countertenor, I perceived the most valid route to professional success as involving the assimilation and reproduction of the stylistic preferences of potential employers. VPPL seemed a natural source for uncovering this information. My selection of the texts and coding of the information in them was thus conditioned by my studies and professional aspirations. Different people with different aspirations would choose somewhat different texts and code them somewhat differently.

The analysis may present as an attempt at objectivity achieved through statistical means, but, as I have stated previously, it is in fact the musicologically creative act

of a particular person, at a particular time with a particular set of interests and preferences. With this in mind, I include it not as the final word upon the fundamental codes of VPPL but as a jumping-off point for considering the culture of early music singing (especially in Britain) via a variety of means. I believe it offers a valid cross-section of the preferences of an influential group of people within that community and as such represents a useful starting point for this discussion.

In order to illustrate more clearly the kinds of processes by which data were recorded, I have included a case study. The following discussion of Mary Cyr's "Eighteenth-Century French and Italian Singing: Rameau's Writing for the Voice" is intended to shed some light upon the ways in which I made my data.

Chapter 4: Coding ‘Eighteenth-Century French and Italian Singing: Rameau’s Writing for the Voice’ – a Case Study

Cyr’s article served as an ideal case study for me to evaluate the processes by which I recorded data. As will be seen, it was a particularly rich example in which data pertinent to a high number of style categories were generated. It also presented a number of key issues, the decisions on which served as heuristics for similar cases in other sampling units. In this section I will highlight some key areas that affected how recording units were categorised before reporting on the distribution of recording units throughout the article.

4.1 Simple Units

A unit was considered ‘simple’ if it was easily matched to one of the style categories described above. Examples of simple units from Mary Cyr’s article include:

Table 10: Examples of Simple Units from Cyr 1980 Reported by Style Category

Style Category	Example Recording Unit
SC2: Vocal Style	...the <u>expressive style of singing</u> Rameau heard and admired. ²⁹⁵
SC1: Vocal Timbre	...she was able to <u>vary the timbre of her voice</u> ²⁹⁶
SC9: Rhythm and Tempo	Josse de Villeneuve also noted that recitative in the mid eighteenth century was customarily <u>performed more slowly</u> than it had been in Lully’s day ²⁹⁷

In these cases, the following style prescriptions can easily be inferred:

²⁹⁵ Cyr (1980), 318.

²⁹⁶ Ibid., 322.

²⁹⁷ Ibid., 335.

- Singing style for Rameau should be *expressive*
- Singers performing Rameau should be able to *vary their timbre*
- Eighteenth-century recitative should be performed *more slowly* than Lullian recitative

The spreadsheets in which I present the sampled statements and the resulting recording units are collected in Appendices 1-14. In the case of three statements discussed above, the recording units are presented as follows:

Table 11: Raw Data Examples from Cyr 1980

Page	Text	Style Category	Recording Unit
318	...the expressive style of singing Rameau heard and admired	2	expressive
322	...she was able to vary the timbre of her voice	1	varied
334	Josse de Villeneuve also noted that recitative in the mid eighteenth century was customarily performed more slowly than it had been in Lully's day	9	mid eighteenth-century recitative performed slower than Lullian recitative

4.2 Complex Units

Cyr's article presents a large number of recording units which resist easy categorisation. These complexities often result from the discussion of vocal style categories which are difficult to understand outside of the context of other categories. They also result from questions regarding the repetition of functionally equivalent recording units. Other problems include the use of French language quotations and the ease with which we can infer that style terms in French have appropriate English equivalents. Some examples are discussed below.

Cyr uses the French term *son filé* as an equivalent to the Italian term *messa di voce*. She cites the following by Charles DeBrosses as a description of the device:

‘swelled, sustained, swelled again and diminished by degree, on a single note’.²⁹⁸ She also presents *son filé* graphically as part of her discussion of the ornaments Jean-Antoine Bérard adds to various arias by Rameau in his *Code de la musique pratique* of 1760.²⁹⁹



This nuanced discussion of *son filé* creates ambiguities which prevent easy categorisation. On the one hand the DeBrosses description and use of crescendo and diminuendo hairpins in the Bérard graphic point to SC7: Dynamics. However, the effect is discussed within the context of ornamental additions and the Bérard graphic makes use of an ornamentation symbol. This points to SC12: Ornamentation. The matter is further complicated when Cyr’s writing on *son filé* is considered in relation to other descriptions of its equivalent *messa di voce* across the sample. John Potter, for example, writes the following:

A *messa di voce* is a single note which begins very quietly and crescendos to a climax before gradually subsiding, the whole accomplished in one breath, and is one of the techniques that all authorities insist upon as an essential foundation for good singing.³⁰⁰

It is therefore possible that *messa di voce* and *son filé* could be considered to operate within the realm of vocal technique, leading to SC10: Vocal Technique.

There are now three style categories to which recording units describing *messa di voce* and *son filé* might belong. In one sense this is highly problematic, as it could

²⁹⁸ Ibid., 323.

²⁹⁹ Ibid., 327.

³⁰⁰ Potter (2012), 511.

lead to inconsistencies of categorisation. However, it also presents an opportunity to consider how data are defined by their context. In cases of categorical ambiguity, considering how a given unit of text relates to the wider aims of its document provides a solution which leads to an appropriate balance between consistency of categorisation and sophisticated representation of the complexity of the vocal phenomena under discussion.

Cyr's article seeks to use the evidence of historical sources to make sense of the differences between Italian and French singing at the time of Rameau. Due to its rich representation in Cyr's sources, ornamentation features heavily. As references to *son filé* and *messa di voce* feature as part of this wider discussion of ornamentation, SC12: Ornamentation makes the strongest claim in the context of this article. Over the entire sample, *messa di voce* occurred a number of times in texts by different authors. Each occurrence was therefore categorised according to the context of the article. So for John Potter's article *messa di voce* units were given a home SC3: Vocal Technique, and for articles in which it is presented as a dynamic consideration, SC7: Dynamics.

4.3 Trills

The types of inferences made were heavily conditioned by the manner in which the material had been recorded. Consider the following passage:

He employs in 'Lieux funestes' four different signs for trills: a *cadence molle*... a trill which begins slowly without appoggiatura and ends softly, for tender or sad pieces; a *cadence précipitée ou jetée*... a short trill; a *cadence appuyée*... a trill with an appoggiatura of a half or one third the value of the note; a *demi-cadence*... an appoggiatura and a short, quick trill.³⁰¹

³⁰¹ Cyr (1980), 327.

The passage describes four types of trill, specific to the performance of an aria by Rameau. Does this passage then contain four style prescriptions, one for each type of trill? Such a categorisation would make sense were the scope of my study narrowed to consider French Baroque vocal ornamentation in detail. However, there is also a more general single inference that can be made. Namely, that the execution of a trill should be varied according to the specific piece being performed. This single inference is of more benefit in a wide study such as mine, as it is transferable across repertoires and eras. It also reflects general principles of performing ornaments (SC12) which overlap with SC8. Authors routinely encourage the performance of ornaments to be motivated by the text:

...the choice or execution of a particular ornament should be innately connected to the dramatic sense of the text.³⁰²

As a statement such as this carries implications for both ornamentation and text it would be best presented in two style categories:

- SC12: ornaments determined by dramatic implications of text
- SC8: dramatic implications of text determine ornaments

It might seem like unnecessary duplication to present essentially the same style prescription twice in two different categories. However, this becomes important when counting the number of times particular style prescriptions recur across different categories. The statement refers to both ornamentation and matters of text and context and therefore points to a style prescription in each category.

Returning to trills specifically, it might be argued that reducing a unit of text addressing four types of trill to a single style prescription runs the risk of

³⁰² Elliott, "The Classical Era," (2006), 112.

homogenising the data. However, the detailed contrasts of appropriate execution of trills in differing repertoires can be captured by considering what factors influence *how* a given trill should be varied. As indicated by the quotations above, a trill can be varied to match the sentiments of a text, to better fit the shape of a melodic line, or to display virtuosity. It is these kinds of details that are of interest to my study, rather than the fine-grained differences between a *cadence appuyée* and a *gruppo*.

4.4 French Quotations

Cyr makes extensive use of quotations in French throughout the article. For example:

'C'est un timbre d'argent', wrote the abbe de la Porte, 'qu'on en juge par ce seul trait: elle chant Italien et le prononce comme Mlle Faustine quand elle etait bonne.'³⁰³
Accompanied by the composer, she rendered the difficult 'traits d'imitation et d'assaut entre la voix et l'instrument', and the audience found the performance 'ravissant ... rendus par l'organe le plus sonore, le plus flexible, et par un hautbois qui rassemble presque a cet organe charmant, et peut-être unique'.³⁰⁴

This was problematic, as it was not possible for me to be sure that phrases in French carried the same inferences when translated into English. Isolated technical terms such as *son filé* discussed above present few problems and were easy to adapt into meaningful style prescriptions as Cyr offers her own definitions of such terms in English. However, making my own translations of extended passages in which simile and metaphor are used to describe desirable characteristics of singing would have carried the risk of misrepresenting the inferences of the original quotations. I therefore chose to rely upon Cyr's explanations of quotations, rather than undertaking my own translations.

³⁰³ Cyr (1980), 321.

³⁰⁴ Ibid., 322.

4.5 Results and Inferences

The article yielded 195 recording units Table 12 reports the number and percentage of recording units in each category:

Table 12: Number and Percentage of Total Recording in each Category from Cyr 1980

Style Category	No. Occurrences	% Total Style Prescriptions
2	57	29.2%
12	49	25.1%
1	27	13.9%
8	15	7.7%
3	14	7.2%
9	13	6.7%
7	9	4.6%
11	7	3.6%
5	2	1.0%
4	1	0.5%
13	1	0.5%
6	0	0.0%
10	0	0.0%
14	0	0.0%

Table 12 reports that style categories 2 (vocal style) and 12 (ornamentation) were the most represented categories in the article. This is consistent with the article's use of statements pertaining to the performances of singers from the period and also its extensive consideration of ornamentation-focused sources.

Table 13 reports recurring recording units ranked by the number of their occurrences.

Table 13: Cyr 1980 Recording Units Ranked by Number of Occurrences

Style Category	Recording Unit	No. of Occurrences
2	declamatory	16
1	light	10
2	expressive	7
2	precise	4
1	even	3
1	varied	3
2	nuanced	3
3	flexible	3
8	double certain consonants	3
9	don't adhere strictly to meter in recitative	3
11	clear articulation	3
12	trill	3
2	simple	2
2	speech-like	2
2	varied	2
2	wide range	2
3	agile	2
3	difficult runs	2
3	rapid runs	2
7	subtle	2
8	emotion determines trills	2
9	recitative should not drag	2
12	appoggiaturas	2
12	lower appoggiatura followed by mordent	2
12	not too many ornaments	2
12	ornament	2
12	swell on long notes	2

Table 13 reports a high number of occurrences for the style prescriptions endorsing *declamatory*, *light* and *expressive* singing. Calls for declamatory singing can be said to be supported by endorsements for *speech-like* singing and possibly also for *clear articulation*. Supporting roles are played by endorsements of *precise*, *even*, *varied* and *nuanced* singing, with the latter being reinforced by two

occurrences of the term *subtle*. This nexus of terms gives us a model of Cyr's view of the 'expressive style of singing Rameau heard and admired'.³⁰⁵

It is important here to acknowledge the role of my singer's perspective in the presentation of this data. I have expressed the findings of the coding process in terms that suggest Cyr has certain preferences for these ways of singing Rameau and that these preferences can be considered to operate as instructions for the modern singer. There is fact little in the article which suggests that Cyr is particularly concerned with what modern singers are doing with Rameau and that what I am labelling as 'preferences' amount to the simple presentation of the information in her sources. However, as stated above, any given style prescription operates as a self-sufficient favouring of certain types of singing over others. Thus, from my singer's perspective, when Cyr or her sources offer endorsements of *light* singing they are proscribing *heavy* singing. It is in these acts of aesthetic favouring that the information presented in VPPL gains its instructive power over singers.

4.6 Applying the Analysis

Making inferences in the fashion described in the Cyr 1980 case study allowed me to collect recording units which contributed to the first part of my research question:

What style prescriptions do performance practice researchers endorse for the singing of early music? Through documenting the frequency with which the recording recurred across the entire sample I was able to assess their relative importance to the conception of 'appropriate' early music singing offered by VPPL.

³⁰⁵ Cyr (1980), 318.

In the analysis proper, unit groups were formed of selected recording units which expressed equivalent or similar style prescriptions across the sampled texts. The process for deriving these unit groups is discussed fully in Chapter 4. Consensuses of performance practice opinion were derived from these unit groups and the wider social and aesthetic implications of the ways of singing she represents were considered in the context of the second part of my research question – *how do performance practice researchers use the performance guide format to attribute aesthetic and moral value to those choices?*

In approaching this section of my research question I looked outside of the sampled texts, contextualising their offer by reference to relevant wider literature and my interview with a leading soprano. These readings form the subjects of chapters 5 to 7. The qualitative methods used in these chapters were intended to situate the study more firmly within the discipline of musicology through balancing statistically-derived inferences with narrative criticism. I was therefore able to generate a nuanced picture of the current state of research into vocal performance practice and consider the motivations and implications of such research through aesthetic, historical and social enquiry.

Chapter 5: Results of the Analysis

5.1 Reliability and Making Inferences

This study is a critical examination of a data set defined from content analysis of Vocal Performance Practice Literature. This has generated a large amount of detailed information which needs to be reduced and summarised so that I can make inferences from it. I have chosen to organise the data set by ranking the various categories according to a series of measures. These are not sophisticated statistical results but basic indicators which are intended to be used in combination to identify interesting trends and patterns. This chapter presents the results of the analysis, reducing the data to a manageable set of inferences with which I shall form the unit groups and generate a model of stylistic consensus across the sampled texts.

5.1.a Assessing the Reliability of the Data

Five measures were used to assess the reliability of the data gathered in each style category on the basis of an inter-category ranking system. This system provides both an overview of the relative reliability of the data gathered in each style category as well as providing quantitative prompts for qualitative discussions. It can be found in Appendix 29.

Measure 1: Total Number of Recording Units Ranking

This measure is intended as a very basic indicator of the richness of the data; the higher the number of recording units, the richer the data set. A style category with a higher ranking in this measure can be inferred to be more representative of the aesthetic considerations of the category and therefore, more interesting.

Measure 2: Diversity Ranking

This measure uses a percentage derived from the ratio of Unique Recording Units to Total Recording Units. For example, SC1 produced a total of $n=393$ recording units with $n=206$ unique recording units producing a *diversity percentage* of 52.4%. This measure assesses the diversity of the terminology used among the recording units, where a high diversity percentage is indicative of a highly varied set of terms. This has implications for the relationship between reliability and richness: in the first case, diverse terminology can be considered more representative of complex or varied aesthetic considerations; but in the second, it can also be indicative of a lack of consistency between researchers. On this basis I might, for example, infer that the sampled texts provide a rich and varied picture of the issues pertaining to that style category but that they lack a consistent terminology and that it therefore becomes difficult to infer consensus. In the opposite scenario, a low diversity percentage can be indicative of a high level of consistency in terminology, but to the detriment of the depth and breadth of the aesthetic inquiry. We might therefore infer that a style category with a low diversity percentage is indicative of a high level of consensus among researchers, but that their explorations of that particular style category are not particularly far-reaching.

According to my definitions, a style category that balances richness with consensus is considered the most reliable. I have therefore used a ‘deviation from the ideal’ calculation, where 50% represents the ideal, to rank style categories according to this measure.

Measure 3: Author Representation Ranking

This simple measure assumes that a style category in which a larger number of authors are represented is more reliable than one with a smaller number of authors. Such a measure is quite a blunt instrument – for example it doesn't account for the implications of variations in the number of recording units per author, notably cases in which a single author is very highly represented. However, given the wide variation in the number of recording units presenting in each category and the attendant variation in author representation, I was not satisfied that any more sophisticated measure would present a more accurate picture of author representation across style categories. I had considered a range-based calculation in which the difference in the number of recording units from the highest and lowest represented authors could be used to generate a ranking. However, this would ascribe a large amount of agency to already heavily over-represented authors. In the end, I decided that the simplicity of ranking categories according to the number of authors represented would be sufficient when combined with the other measures outlined here.

Measures 4 and 5: Period & Genre Representation Rankings

These two measures use the percentage difference between the highest and lowest represented periods and genres in each style category. Style categories with smaller ranges of these measures were considered to contain units which were of consistent relevance to all four periods and/or all four genres. Style categories with a wide difference between the lowest represented periods and genres were considered less representative of all genres; the genres or periods which are best represented are presented in tables recording the number and percentage difference of units for each genre and period. Using percentage difference as opposed to unit count difference

facilitated comparisons across style categories, as the total number of units in each category varied significantly. This decision also prevented categories with low representation appearing to be better balanced by period and genre simply due to a low unit count difference. The inferences of unbalanced representation by period and genre were considered qualitatively.

Reliability Measures Summary

The rankings for each reliability measure were summed to provide a reliability score. Texts with sets of high rankings (e.g. 1 or 2) yielded low scores and were therefore ranked highly in terms of their reliability. These measures provide an assessment of how well the data represents the texts from which it was drawn and a means of comparing reliability assessments across Style Categories. In this context the term ‘reliability’ encompasses both the extent to which data can be said to be representative of the consensuses of the sampled texts and also the richness of the data gathered. By ‘richness’ I mean the depth and breadth of the data: can they be said to encompass a sufficiently wide range of the aesthetic considerations of each category and can they be used to explore these considerations with a satisfactory level of depth? A table summarising the richness and reliability ranks can be found in Appendix 29.

5.1.b Making Inferences

Tables ranking recording units for each style category by number of occurrences can be found in Appendices 15-28. These tables summarise the raw data from which selected individual units are gathered into unit groups, collections of units which I deemed to endorse similar or complementary performance choices. Summaries of the performance choices generated from unit groups are also presented, along with

discussion of any interesting trends, such as the high representation of a single author or analytically significant relationships between unit groups. These discussions will be facilitated by listing the text which contributed the most instances of each unit, giving a 'first impression' of how representative a given unit group can be said to be of the style category as a whole. (Where two or more texts lead the count for a particular recording unit, I record the text whose author name appears first alphabetically.)

5.2 SC1: Vocal Timbre

5.2.a SC1 Recording Unit Count and Ranking

SC1: Vocal Timbre yielded $n=393$ ($n=207$ unique units) Recording Units from $n=261$ quotations. This ranks it as the 4th most represented Style Category.

With a ratio of $n=207$ unique units to $n=393$ total units, SC1 achieved a *diversity percentage* of 52.7%. With a deviation of 2.7%, this style category was the closest to the ideal diversity percentage of 50%.

5.2.b SC1 Distribution by Author, Period & Genre

Table 14: SC1 Recording Unit Counts and Percentages by Author

Author & Year	Count	%
Toft 2013	126	32.1%
Leech-Wilkinson 2002	41	10.4%
Hargis 2007	35	8.9%
Cyr 1980	27	6.9%
Phillips 1978	20	5.1%
Miller 1999	19	4.8%
Dyer 1978	17	4.3%
Ransome 1978	17	4.3%
Elliott 2006	16	4.1%
Potter 2012	12	3.1%
Summerly 2012	9	2.3%
Kreitner 1998	9	2.3%
Sanford 1995	8	2.0%
Page 1992	7	1.8%
Huot 1989	6	1.5%
Abee 2007	5	1.3%
Giuliano 2014	5	1.3%
Brown 1973	4	1.0%
Woodhall 1981	4	1.0%
More 1965	2	0.5%
Aamot 2000	2	0.5%
Kauffman 1992	2	0.5%
22 of 24 Authors	393	--

Table 15: SC1 Unit Counts and Percentages by Period

	Medieval	Renaissance	Baroque	Classical & Romantic	Total
Count	75	87	68	163	393
%	19.1%	22.1%	17.3%	41.5%	--

Table 16: SC1 Unit Counts and Percentages by Genre

	Choral	Opera	Song	General	Total
Count	47	155	80	111	393
%	12.0%	39.4%	20.4%	28.2%	--

- Table 14 reports that 22 of 24 authors are represented in this style category, creating a ranking of 2/14.
- Table 15 reports a difference of 24.2% between the highest (Classical & Romantic – 41.5%) and lowest (Baroque – 17.3%) periods, creating a ranking of 3/14.
- Table 16 reports a difference of 27.4% between the highest (Opera – 39.4%) and lowest (Choral – 12.0%) genres, creating a ranking of 3/14
- With rankings of 4, 1, 2, 3 and 3, SC1 achieved a reliability score of 13 and a reliability ranking of 2/14

5.2.c SCI Reliability Observations

The most significant factor affecting the reliability score of SC1 was the extremely high representation of Toft 2013. With $n=163$ recording units and a percentage of 32.1% this text accounted for almost a third of the total number of units in the category. However, as shall be discussed below, Toft 2013 almost single-handedly produced the *Express Passions* unit group, a unique set of $n=41$ recording units which largely stood apart from those presented in other texts. This unique group

aside, it shall become apparent that Toft 2013's other contributions largely support the unit groups to which a far more representative number of authors contributed.

5.2.d SC1 Leading Recording Units & Unit groups

Table 17 presents the 'Top Ten' recording units in SC1:

Table 17: Top Ten SC1 Recording Units

Unit	Count
light	16
clear	12
pure	11
sweet	11
beautiful	10
full	8
focused	8
not nasal	7
brilliant	6
soft	6

Table 18: SC1 Clear & Pure Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
clear	12	6	Toft 2013 (6)	Classical & Romantic	Opera
pure	11	4	Toft 2013 (3)	Classical & Romantic	Opera
focused	8	4	Page 1992 (3)	Medieval	Choral
clean	6	2	Leech-Wilkinson 2002 (5)	Medieval	General
not tremulous	5	2	Toft 2013 (4)	Classical & Romantic	Opera
straight	5	3	Leech-Wilkinson 2002 (3)	Medieval	General
even	4	2	Cyr 1980 (3)	Baroque	Opera
controlled	3	3	Dyer 1978 (1)	Renaissance	General
not trembling	3	1	Toft 2013 (3)	Classical & Romantic	Opera
not clouded	2	1	Phillips 1978 (2)	Renaissance	Choral
not wavering	2	1	Toft 2013 (2)	Classical & Romantic	Opera
smooth	2	1	Leech-Wilkinson 2002 (2)	Medieval	General
true to the voice	2	1	Miller 1999 (2)	Classical & Romantic	Song
unvarying	2	1	Leech-Wilkinson 2002 (2)	Medieval	General
consistent	1	1	Potter 2012 (1)	Baroque	General
easy high notes	1	1	Hargis 2007 (1)	Renaissance	Song
not infirm	1	1	Toft 2013 (1)	Classical & Romantic	Opera
not quivering	1	1	Toft 2013 (1)	Classical & Romantic	Opera
precise	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
secure	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
steady	1	1	Potter 2012 (1)	Baroque	General
uniform	1	1	Toft 2013 (1)	Classical & Romantic	Opera
Total	75	--	--	All Periods	All Genres

Table 19: SC1 Light & Soft Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
light	16	6	Cyr 1980 (9)	Baroque	Opera
soft	6	2	Toft 2013 (5)	Classical & Romantic	Opera
not raucous	3	1	Huot 1989 (3)	Medieval	Song
airy	2	1	Toft 2013 (2)	Classical & Romantic	Opera
delicate	2	2	Brown 1973 (1)	Renaissance	Song
intimate	2	1	Sanford 1995 (2)	Baroque	General
pathetic	2	2	Cyr 1980 (1)	Baroque	Opera
do not bellow	1	1	Dyer 1978 (1)	Renaissance	General
do not shout	1	1	Dyer 1978 (1)	Renaissance	General
don't howl	1	1	Dyer 1978 (1)	Renaissance	General
faltering	1	1	Toft 2013 (1)	Classical & Romantic	Opera
feeble	1	1	Toft 2013 (1)	Classical & Romantic	Opera
float high notes	1	1	Hargis 2007 (1)	Renaissance	Song
lighter tone with period instruments	1	1	Elliott 2006 (1)	Classical & Romantic	Song
not a moan	1	1	Dyer 1978 (1)	Renaissance	General
not brash	1	1	Summerly 2012 (1)	Medieval	Choral
not resonant	1	1	Dyer 1978 (1)	Renaissance	General
not too brilliant	1	1	Hargis 2007 (1)	Renaissance	Song
not too full	1	1	Sanford 1995 (1)	Baroque	General
not too powerful	1	1	Hargis 2007 (1)	Renaissance	Song
not too rich	1	1	Abeele 2007 (1)	Medieval	Choral
not too strong	1	1	Toft 2013 (1)	Classical & Romantic	Opera
not trumpet-like	1	1	Dyer 1978 (1)	Renaissance	General
sopranos: float high notes	1	1	Hargis 2007 (1)	Renaissance	Song
stifled	1	1	Cyr 1980 (1)	Baroque	Opera
subdued	1	1	Toft 2013 (1)	Classical & Romantic	Opera
Total	52	--	--	All periods	All genres

Table 20: SC1 Full & Brilliant Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
full	8	6	Huot 1989 (2)	Medieval	Song
brilliant	6	2	Toft 2013 (5)	Classical & Romantic	Opera
firm	3	2	Toft 2013 (2)	Classical & Romantic	Opera
resonant	3	2	Hargis 2007 (2)	Renaissance	Song
round	3	2	Toft 2013 (2)	Classical & Romantic	Opera
strong	3	3	Kreitner 1998 (1)	Renaissance	General
lively	2	2	Aamot 2000 (1)	Renaissance	General
sonorous	2	2	Leech-Wilkinson 2002 (1)	Medieval	General
sustained	2	2	Elliot 2006 (1)	Classical & Romantic	Song
vibrant	2	2	Aamot 2000 (1)	Renaissance	General
authoritative	1	1	Miller 1999 (1)	Classical & Romantic	Song
clarion	1	1	Ransome 1978 (1)	Baroque	General
large	1	1	Ransome 1978 (1)	Baroque	General
lofty	1	1	Toft 2013 (1)	Classical & Romantic	Opera
powerful	1	1	Ransome 1978 (1)	Baroque	General
rich	1	1	Abeele 2007 (1)	Medieval	Choral
virile	1	1	Dyer 1978 (1)	Renaissance	Choral
vital	1	1	Giuliano 2014 (1)	Medieval	General
Total	42	--	--	All periods	All genres

Table 21: SC1 Express Passions Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
express passions	4	1	Toft 2013 (4)	Classical & Romantic	Opera
rough	4	1	Toft 2013 (4)	Classical & Romantic	Opera
choked with emotion	3	1	Toft 2013 (3)	Classical & Romantic	Opera
distorted	2	1	Toft 2013 (2)	Classical & Romantic	Opera
expressive	2	2	Hargis 2007 (1)	Renaissance	Song
frenzied	2	1	Toft 2013 (2)	Classical & Romantic	Opera
hard	2	2	Phillips 1978 (1)	Renaissance	Choral
harsh	2	1	Toft 2013 (2)	Classical & Romantic	Opera
metallic	2	1	Toft 2013 (2)	Classical & Romantic	Opera
piercing	2	1	Toft 2013 (2)	Classical & Romantic	Opera
anguished	1	1	Toft 2013 (1)	Classical & Romantic	Opera
express feelings	1	1	Toft 2013 (1)	Classical & Romantic	Opera
harsh sounds for cruel words	1	1	Dyer 1978 (1)	Renaissance	General
heart rending	1	1	Toft 2013 (1)	Classical & Romantic	Opera
hoarse	1	1	Toft 2013 (1)	Classical & Romantic	Opera
intense	1	1	Elliott 2006 (1)	Classical & Romantic	Song
intensify meaning through vocal colour	1	1	Toft 2013 (1)	Classical & Romantic	Opera
shrill	1	1	Toft 2013 (1)	Classical & Romantic	Opera
smothered	1	1	Cyr 1980 (1)	Baroque	Opera
Total	41	--	--	Not Medieval	All genres

Table 22: SC1 Varied & Adaptable Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
varied	6	3	Cyr 1980 (3)	Baroque	Opera
adapt tone to text	4	1	Toft 2013 (4)	Classical & Romantic	Opera
adapt tone to emotions	3	1	Toft 2013 (3)	Classical & Romantic	Opera
not monotonous	2	1	Toft 2013 (2)	Classical & Romantic	Opera
vary colour according to key	2	1	Ransome 1978 (2)	Baroque	Opera
vary colour according to mood of text	2	1	Ransome 1978 (2)	Baroque	Opera
adapt intensity for modern instruments	1	1	Elliott 2006 (1)	Classical & Romantic	Song
adapt to genre	1	1	Cyr 1980 (1)	Baroque	Opera
adapt tone colour for modern instruments	1	1	Elliott 2006 (1)	Classical & Romantic	Song
adaptable	1	1	Summerly 2012 (1)	Medieval	Choral
changes of tone	1	1	Toft 2013 (1)	Classical & Romantic	Opera
contrasting	1	1	Brown 1973 (1)	Renaissance	Choral
different	1	1	Phillips 1978 (1)	Renaissance	Choral
different tone colours for different registers	1	1	Toft 2013 (1)	Classical & Romantic	Opera
different tones	1	1	Toft 2013 (1)	Classical & Romantic	Opera
no fixed idea of beautiful tone	1	1	Toft 2013 (1)	Classical & Romantic	Opera
not homogeneous	1	1	Brown 1973 (1)	Renaissance	Choral
not uniform	1	1	Dyer 1978 (1)	Renaissance	General
range of expression	1	1	Hargis 2007 (1)	Renaissance	Song
subtly varied	1	1	Ransome 1978 (1)	Baroque	Opera
versatile	1	1	Toft 2013 (1)	Classical & Romantic	Opera
Total	34	--	--	All Periods	All genres

Table 23: SC1 Not Nasal, Not Strained Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
not nasal	7	5	Dyer 1978 (3)	Renaissance	Choral
not strained	4	2	Hargis 2007 (2)	Renaissance	Song
not forced	2	1	Dyer 1978 (2)	Renaissance	Choral
not guttural	2	1	Elliott 2006 (1)	Classical & Romantic	Song
not harsh	2	1	Hargis 2007 (1)	Renaissance	Song
not distorted	1	1	Miller 1999 (1)	Classical & Romantic	Song
not garotted	1	1	Kreitner 1998 (1)	Renaissance	General
not rough	1	1	Phillips 1978 (1)	Renaissance	Choral
not shrill	1	1	Kreitner 1998 (1)	Renaissance	General
not tense	1	1	Elliott 2006 (1)	Classical & Romantic	Song
Total	22	--	--	Not Medieval / Baroque	Not Opera

Table 24: SC1 Sweet & Beautiful

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
sweet	11	7	Toft 2013 (3)	Classical & Romantic	Opera
beautiful	10	8	Phillips 1978 (2)	Renaissance	Choral
affectionate	1	1	Toft 2013 (1)	Classical & Romantic	Opera
agreeable	1	1	Cyr 1980 (1)	Baroque	Opera
attractive	1	1	Miller 1999 (1)	Classical & Romantic	Song
blooming	1	1	Sanford 1995 (1)	Baroque	General
charming	1	1	Cyr 1980 (1)	Baroque	Opera
delicious	1	1	Potter 2012 (1)	Baroque	General
gorgeous	1	1	Kreitner 1998 (1)	Renaissance	General
not unpleasant	1	1	Dyer 1978 (1)	Renaissance	General
pleasant	1	1	Woodhall 1981 (1)	Baroque	Choral
Total	30	--	--	Not Medieval	All genres

5.2.e SCI Performance Choices

The *Clear & Pure*, *Light & Delicate*, *Sweet & Beautiful* and *Not Nasal, Not Strained* unit groups present highly consistent terminology for desirable vocal timbre. They endorse voices which are clear, pure, focused, clean, light, sweet and beautiful. Other units in these groups define desirable vocal timbre by what it is not: it is neither nasal, strained, forced, guttural, nor harsh. Similarly, it is not raucous, nor too full, too brilliant, too rich or too strong. Units in these four groups come from texts of all periods and all genres and can be considered representative of the sample as a whole.

Indeed, they suggest a highly consistent set of style prescriptions which are applicable across all periods and genres from the Medieval period through to the Classical & Romantic Period and for both Choral music and Opera. They account for a total of $n=179$ recording units, 45.5% of the total number of recording units in the Style Category. All these factors suggest they can be considered a highly reliable representation of the sampled texts' conceptions of desirable vocal timbre.

These style prescriptions are challenged by the *Full & Brilliant* and the *Express Passions* unit groups, which endorse voices that are full, brilliant, firm resonant, round and strong and which are capable of rough, distorted, frenzied, hard and harsh sounds. Units in the *Full & Brilliant* unit group continue the trend of coming from texts of all periods and genres, but it is difficult to consider full and brilliant voices as representative of a consensus, given both the high number of units which actively warn against these kind of voices and the fact that the this unit group accounts for just 10.9% of the total number of recording units in this category. From my singer's perspective, the units gathered in the group all support singing which is louder than *Light & Delicate* norms and which would require greater pharyngeal width and aryepiglottic sphincter closure in their realisation. It is clear that 'brilliance', for example, is associated with louder singing in the following quotation from Robert Toft:

In male voices, the highest notes of the chest were loud and brilliant, whereas the lowest notes of the head voice were soft and often feeble.³⁰⁶

Whilst some might consider brilliance and clarity to be complementary, the physiological techniques I use in attempting 'brilliant' singing increase the prominence of my vibrato and thus contravene the associations between clarity and

³⁰⁶ Toft (2013), 88.

the avoidance of vibrato that I explored in Chapter 3. These results are indicative of a primal sob quality, a paradigmatically ‘operatic’ vocal setting honed through my conservatoire training. For me, the kind of singing which simultaneously adheres to the qualities of brilliance and clarity endorsed in the sampled texts is perhaps impossible, or at least practically so, in that it would require a great deal of dedicated practice and is not something I could call on at a moment’s notice in a rehearsal or performance. Perhaps those seeking this kind of singing would be best served by pop performers who make greater use of the primal yell quality which naturally occurs without vibrato in loud singing. However, pop singers’ stylistic reliance on microphones and amplification might prove a sticking point for some VPPRs.

The *Express Passions* unit group consists almost exclusively of units from Toft 2013. It might be suggested that the contrasting conception of desirable vocal timbre offered by this unit group demonstrate how Classical & Romantic or Operatic voices did or should differ from Medieval, Renaissance and Baroque voices. However, I am proposing that this in fact represents Toft’s unique outlook as a researcher. His high representation across all unit groups in the category suggest a far richer, more *Varied & Adaptable* conception of desirable vocal timbre of which the *Express Passions* unit group forms an important part. In this conception, a wider array of sounds is permissible, as long as they are motivated by the urge to *Express Passions* and are adapted to the text and emotions of the piece.

5.3 SC2: Vocal Style

5.3.a SC2 Recording Unit Count and Ranking

SC2: Vocal Style yielded $n=431$ ($n=238$ unique units) Recording Units from $n=294$ quotations. This ranks it as the most represented Style Category.

With a ratio of $n=238$ unique units to $n=431$ total units, SC1 achieved a *diversity percentage* of 55.2%. With a deviation of 5.2%, this style category was the 2nd closest to the ideal diversity percentage of 50%.

5.3.b SC2 Distribution by Author, Period & Genre

Table 25: SC2 Recording Unit Counts and Percentages by Author

Author Year	Count	Percentage
Cyr 1980	54	12.5%
Dyer 1978	52	12.1%
Leech-Wilkinson 2002	44	10.2%
Potter 2012	43	10.0%
Giuliano 2014	28	6.5%
Elliott 2006	23	5.3%
Kauffman 1992	22	5.1%
Miller 1999	21	4.9%
Ransome 1978	19	4.4%
More 1965	17	3.9%
Woodhall 1981	16	3.7%
Phillips 1978	15	3.5%
Sanford 1995	13	3.0%
Tischler 1989	11	2.6%
Huot 1989	9	2.1%
Summerly 2012	9	2.1%
Toft 2013	9	2.1%
Abeele 2007	8	1.9%
Hargis 2007	8	1.9%
Page 1992	5	1.2%
Brown 1973	5	1.2%
21 of 24 Authors	431	--

Table 26: SC2 Unit Counts and Percentages by Period

	Medieval	Renaissance	Baroque	Classical & Romantic	Total
Count	131	80	145	75	431
%	30.4%	18.6%	33.6%	17.4%	--

Table 27: SC2 Unit Counts and Percentages by Genre

	Choral	Opera	Song	General	Total
Count	70	85	54	54	431
%	16.2%	19.7%	12.5%	12.5%	--

- Table 25 reports that 21 of 24 authors are represented in this style category, creating a ranking of 3/14.

- Table 26 reports a difference of 16.2% between the highest (Baroque – 33.6%) and lowest (Classical & Romantic – 17.4%) periods, creating a ranking of 1/14.
- Table 27 reports a difference of 7.2% between the highest (Opera – 19.7%) and lowest (Song, General – 12.5%) genres, creating a ranking of 1/14
- With rankings of 1, 2, 3, 1 and 1, SC2 achieved a reliability score of 8 and a reliability ranking of 1/14

5.3.c SC2 Reliability Observations

The high reliability ranking of this category reflects balance in the distribution of units by author; four texts sit at the top of this ranking all between 2.5% of one another. Thereafter there is a steady decline with no sudden decreases in unit count as we proceed down the rankings. Whilst counts by period report that Medieval and Baroque achieved significantly higher representation than Renaissance and Classical & Romantic texts, the unit count for all periods was still healthy and any imbalances are far from the wide variations present in other style categories.

5.3.d SC2 Leading Recording Units & Unit groups

Table 28: Top Ten Recording Units in SC2

Unit	Count
expressive	20
declamatory	19
precise	18
not coarse	8
refined	8
beautiful	8
uniform	7
clear	7
sweet	7
varied	7

Table 29: SC2 Refined & Subtle Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
not coarse	8	1	Dyer 1978 (8)	Renaissance	General
refined	8	2	Dyer 1978 (7)	Renaissance	General
subtle	5	3	Leech-Wilkinson 2002 (2)	Medieval	General
nuanced	5	3	Cyr 1980 (3)	Baroque	Opera
restrained	3	1	Potter 2012 (3)	Baroque	General
elegant	3	3	Abeebe 2007 (1)	Medieval	Choral
not crude	3	2	Dyer 1978 (2)	Renaissance	General
tasteful	2	2	Potter 2012 (1)	Baroque	General
dignified	2	2	Toft 2013 (1)	Classical & Romantic	Opera
discriminating	2	1	Dyer 1978 (2)	Renaissance	General
not excessive	2	1	Miller 1999 (2)	Classical & Romantic	Song
not self-indulgent	2	1	Miller 1999 (2)	Classical & Romantic	Song
intelligent	2	2	Cyr 1980 (1)	Baroque	Opera
not tasteless	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
not overly sentimental	1	1	Elliott 2006 (1)	Classical & Romantic	General
educated	1	1	Giuliano 2014 (1)	Medieval	General
civilized	1	1	Dyer 1978 (1)	Renaissance	General
admirable	1	1	Potter 2012 (1)	Baroque	General
noble	1	1	Cyr 1980 (1)	Baroque	Opera
not cloying	1	1	Miller 1999 (1)	Classical & Romantic	Song
sensitive	1	1	Miller 1999 (1)	Classical & Romantic	Song
sophisticated	1	1	Giuliano 2014 (1)	Medieval	General
not exaggerated	1	1	Toft 2013 (1)	Classical & Romantic	Opera
not excessive affectation	1	1	Potter 2012 (1)	Baroque	General
understated	1	1	Phillips 1978 (1)	Renaissance	Choral
moderate	1	1	Toft 2013 (1)	Classical & Romantic	Opera
without elaboration	1	1	Cyr 1980 (1)	Baroque	Opera
Total	61	--	--	All Periods	All Genres

Table 30: SC2 Expressive Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
expressive	20	10	Cyr 1980 (7)	Baroque	Opera
expression determined by text	3	1	Woodhall 1981 (3)	Baroque	Choral
with affection	3	1	Dyer 1978 (3)	Renaissance	General
vital	3	2	Tischler 1989 (2)	Medieval	Song
joyful	2	1	Dyer 1978 (2)	Renaissance	General
emotional	2	1	Leech-Wilkinson 2002 (2)	Medieval	General
colourful	2	2	Potter 2012 (1)	Baroque	General
virile	2	1	Abeele 2007 (2)	Medieval	Choral
passionate	1	1	Toft 2013 (1)	Classical & Romantic	Opera
express passions	1	1	Sanford 1995 (1)	Baroque	General
goes to the heart	1	1	Elliott 2006 (1)	Classical & Romantic	General
affecting	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
dramatic	1	1	Potter 2012 (1)	Baroque	General
incite	1	1	More 1965 (1)	Medieval	Choral
animated	1	1	Dyer 1978 (1)	Renaissance	General
excited	1	1	Giuliano 2014 (1)	Medieval	General
express feelings	1	1	Elliott 2006 (1)	Classical & Romantic	General
expression through consonants	1	1	Sanford 1995 (1)	Baroque	General
expression through vowels	1	1	Sanford 1995 (1)	Baroque	General
expression through sound	1	1	Sanford 1995 (1)	Baroque	General
suddenness for cruel subjects	1	1	Dyer 1978 (1)	Renaissance	General
peaceful style for peaceful subjects	1	1	Dyer 1978 (1)	Renaissance	General
grieving style for sad subjects	1	1	Dyer 1978 (1)	Renaissance	General
happy style for joyful subjects	1	1	Dyer 1978 (1)	Renaissance	General
Total	55	--	--	All Periods	All Genres

Table 31: SC2 Precise & Clear Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
precise	18	6	Leech-Wilkinson 2002 (7)	Medieval	General
clear	7	2	Phillips 1978 (4)	Renaissance	Choral
perfect	4	2	Leech-Wilkinson 2002 (2)	Medieval	General
not careless	4	1	Dyer 1978 (4)	Renaissance	General
held	2	1	Leech-Wilkinson 2002 (2)	Medieval	General
secure	1	1	Cyr 1980 (1)	Baroque	Opera
clean	1	1	Giuliano 2014 (1)	Medieval	General
not sloppy	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
not thoughtless	1	1	Dyer 1978 (1)	Renaissance	General
controlled	1	1	Giuliano 2014 (1)	Medieval	General
deliberate	1	1	Toft 2013 (1)	Classical & Romantic	Opera
not disparate	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
streamlined	1	1	Abeele 2007 (1)	Medieval	Choral
clanness	1	1	Giuliano 2014 (1)	Medieval	General
accurate	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
not inattentive	1	1	Dyer 1978 (1)	Renaissance	General
Total	46	--	--	All Periods	Not Song

Table 32: SC2 Declamatory & Speech-Like Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
declamatory	19	5	Cyr 1980 (15)	Baroque	Opera
speech-like	5	2	Potter 2012 (3)	Baroque	General
rhetorical	4	1	Potter 2012 (4)	Baroque	General
speech mode	2	1	Sanford 1995 (2)	Baroque	General
recitative: not sung	2	1	Elliott 2006 (2)	Classical & Romantic	General
inflected	2	2	Cyr 1980 (1)	Baroque	Opera
play with speech inflection	1	1	Miller 1999 (1)	Classical & Romantic	Song
recitative: between sung and spoken	1	1	Elliott 2006 (1)	Classical & Romantic	General
speech-like recitatives	1	1	Cyr 1980 (1)	Baroque	Opera
pronounced	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
rhetorical breath for emotive words	1	1	Potter 2012 (1)	Baroque	General
less sung	1	1	Cyr 1980 (1)	Baroque	Opera
dire/spoken	1	1	Huot 1989 (1)	Medieval	Song
punctuated	1	1	Potter 2012 (1)	Baroque	General
not sung	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
said	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
dicere/dire	1	1	Page 1992 (1)	Medieval	Choral
Total	45	--	--	All Periods	All Genres

Table 33: SC2 Varied & Diverse Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
varied	7	5	Cyr 1980 (2)	Baroque	Opera
different styles	5	2	Miller 1999 (3)	Classical & Romantic	Song
diverse	4	1	More 1965 (4)	Medieval	Choral
flexible	4	3	Tischler 1989 (2)	Medieval	Song
fluid	3	3	Abeelee 2007 (1)	Medieval	Choral
vary expression	2	1	Woodhall 1981 (2)	Baroque	Choral
contrasting	2	2	Leech-Wilkinson 2002 (1)	Medieval	General
performance practice hugely varied	2	1	Potter 2012 (2)	Baroque	General
recitative: different delivery for church, chamber and theatre	1	1	Elliott 2006 (1)	Classical & Romantic	General
varied emotional intensity	1	1	Ransome 1978 (1)	Baroque	General
variety of lieder styles	1	1	Miller 1999 (1)	Classical & Romantic	Song
Total	32	--		Not Renaissance	All Genres

Table 34: SC2 Sweet & Pure Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
sweet	7	2	Dyer 1978 (5)	Renaissance	General
pure	3	1	Giuliano 2014 (3)	Medieval	General
natural	2	1	Ransome 1978 (2)	Baroque	General
charming	2	2	Ransome 1978 (1)	Baroque	General
touching	2	2	Cyr 1980 (1)	Baroque	Opera
plain	1	1	More 1965 (1)	Medieval	Choral
pleasant	1	1	Huot 1989 (1)	Medieval	Song
pleasing	1	1	Cyr 1980 (1)	Baroque	Opera
pretty	1	1	Huot 1989 (1)	Medieval	Song
attractive	1	1	Cyr 1980 (1)	Baroque	Opera
Total	21	--	--	Not Classical & Romantic	All Genres

Table 35: SC2 Uniform Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
uniform	7	2	More 1965 (5)	Medieval	Choral
smooth	3	2	Leech-Wilkinson 2002 (2)	Medieval	General
unvarying	2	1	Leech-Wilkinson 2002 (2)	Medieval	General
even	1	1	Leech-Wilkinson 2002 (2)	Medieval	General
Total	13	--	--	All Periods	All Genres

5.3.e SC2 Performance Choices

The units in tables 29, 30, 33 and 34 endorse a vocal style which is refined and subtle, expressive, varied, sweet and pure. These unit groups promote a consistent conception of good singing style and one which is commensurate with the clear, pure, focused, clean, light, sweet and beautiful voices endorsed in SC1. The tables also report a good spread of periods and genres, suggesting a consensus among researchers and style prescriptions which are applicable to the full range of musics considered by the analysis.

In contrast, the *Precise & Clear* Unit Group is more heavily weighted towards Medieval and Renaissance texts. Leech-Wilkinson 2002 is the leading text for five recording units and has a count of $n=16$ units for the group, accounting for 34.8% of the total. The unit group can, in many ways, be seen as a distillation of the aesthetic conclusions of Leech-Wilkinson's chapter, which focuses on Christopher Page's work with Gothic Voices. Perhaps the most revealing unit in this context is 'clanness'; although it appears in Giuliano 2014, it is borrowed from a Christopher Page article and describes 'the quality of something that is pure (like a pearl) or of

fine and precise workmanship.³⁰⁷ Giuliano specifically associates these qualities with the Oxbridge style and their importance within the wider aesthetic and social picture is discussed as part of Chapter 5 below.

Despite showings from the Medieval texts Huot 1989, Page 1992 and Leech-Wilkinson 2002, as well as some appearances from the Classical & Romantic Elliot 2006, the *Declamatory* unit group is heavily weighted towards Baroque texts. The ‘declamatory’ unit itself is dominated by $n=15$ occurrences for Cyr 1980. For the unit group as a whole Cyr 1980 and Potter 2012 provide $n=18$ and $n=10$ units respectively, accounting for 62.2% of the total.

Just as with SC1, SC2 provides a number of endorsements of varied approaches to singing style. These receive a slight challenge from the $n=13$ units in the *Uniform* unit group, though, again, this unit group is entirely Medieval and Leech-Wilkinson accounts for $n=6$ units. This unit group brings Leech-Wilkinson’s characterisation of ‘modern English a capella singing’ to the fore. The ‘smooth’ and ‘unvarying’ units are taken from the following quotation:

What [Donald] Greig characterises as sexless and incorporeal about modern English *a capella* singing might also be seen as quasi-instrumental, at least in its textless precision, ‘smooth and unvarying’.³⁰⁸

The association of uniformity and precision with the sexless and incorporeal is a telling note to end on. The question of what the style prescriptions require of singers’ bodies will play a significant role in what is to come.

³⁰⁷ Giuliano (2014), 18.

³⁰⁸ Leech-Wilkinson “The Re-Invention of the A Cappella Hypothesis,” (2002), 131.

5.4 SC3: Vocal Technique

5.4.a SC3 Recording Unit Count and Ranking

SC3: Vocal Technique yielded $n=209$ ($n=126$ unique) Recording Units from $n=168$ quotations. This ranks it as the 7th most represented Style Category.

With a ratio of $n=126$ unique units to $n=209$ total units, SC3 achieved a *diversity percentage* of 60.3%. With a deviation of 10.3%, this style category was the 5th closest to the ideal diversity percentage of 50%.

5.4.b SC3 Distribution by Author, Period and Genre

Table 36: SC3 Recording Units Count by Author

Author Year	Count	Percentage
Sanford 1995	46	22.0%
Potter 2012	43	20.6%
Page 1992	36	17.2%
Cyr 1980	14	6.7%
Leech-Wilkinson 2002	12	5.7%
Hargis 2007	10	4.8%
Ransome 1978	8	3.8%
Kreitner 1998	7	3.3%
Phillips 1978	6	2.9%
Summerly 2012	5	2.4%
Dyer 1978	5	2.4%
Aamot 2000	4	1.9%
More 1965	3	1.4%
Huot 1989	3	1.4%
Elliott 2006	3	1.4%
Abeelee 2007	2	1.0%
Kauffman 1992	2	1.0%
17 of 24 Authors	209	--

Table 37: SC3 Recording Units Count by Period

	Medieval	Renaissance	Baroque	Classical & Romantic	Total
Count	61	32	111	5	209
%	29.2%	15.3%	53.1%	2.4%	--

Table 38: SC3 Recording Units Count by Period

	Choral	Opera	Song	General	Total
Count	66	16	3	124	209
%	31.6%	7.7%	1.4%	59.3%	--

- Table 36 reports that 17 of 24 authors are represented in this style category, creating a ranking of 5/14.
- Table 37 reports a difference of 50.7% units between the highest (Baroque – 53.1%) and lowest (Classical & Romantic – 2.4%) periods, creating a ranking of 9/14.
- Table 38 reports a difference of 57.9% between the highest (General – 59.3%) and lowest (Song – 1.4%) genres, creating a ranking of 12/14
- With rankings of 7, 5, 5, 9 and 12, SC3 achieved a reliability score of 38 and a reliability ranking of 6/14

5.4.c SC3 Reliability Observations

With a reliability ranking of 6, the data can be considered significantly less reliable and rich than those from SC1 and SC2. However, it is far from the worst performing category in this regard and its unit groups endorse some analytically significant performance choices, although with a particular leaning toward Baroque music.

5.4.d SC3 Leading Recording Units & Unit groups

Table 39: SC3 Top Ten Units

Unit	Count
messa di voce	16
vocalise	9
agile	8
bourdonner	6
throat articulation for rapid passages	5
flexible	5
good breath support	4
French: steady-state breathing system	4
do not vocalise on [a]	4
less air pressure than modern operatic singing	4

Table 40: SC3 Breathing Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
French: steady-state breathing system	4	1	Sanford 1995 (4)	Baroque	General
good breath support	4	1	Hargis 2007 (4)	Renaissance	Song
less air pressure than modern operatic singing	4	1	Sanford 1995 (4)	Baroque	General
Italian: variable air stream	2	1	Sanford 1995 (2)	Baroque	General
Italian: varied air pressure	2	1	Sanford 1995 (2)	Baroque	General
big lungs	1	1	Phillips 1978 (1)	Renaissance	Choral
breath control	1	1	Sanford 1995 (1)	Baroque	General
breathe after exclamations	1	1	Cyr 1980 (1)	Baroque	Opera
breathe at the end of sentences	1	1	Cyr 1980 (1)	Baroque	Opera
breathing technique	1	1	Potter 2012 (1)	Baroque	General
cantabile: attention to breathing	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
controlled air flow	1	1	Potter 2012 (1)	Baroque	General
diaphragmatic breathing	1	1	Potter 2012 (1)	Baroque	General
different breathing techniques for French and Italian music	1	1	Sanford 1995 (1)	Baroque	General
expel air in the same fashion as when speaking	1	1	Sanford 1995 (1)	Baroque	General
French: even air flow	1	1	Sanford 1995 (1)	Baroque	General
French: small air flow	1	1	Sanford 1995 (1)	Baroque	General
French: steady air flow	1	1	Sanford 1995 (1)	Baroque	General
French: virtually constant air pressure	1	1	Sanford 1995 (1)	Baroque	General
French: virtually constant air speed	1	1	Sanford 1995 (1)	Baroque	General
French: virtually constant air volume	1	1	Sanford 1995 (1)	Baroque	General
Italian: less air pressure than modern operatic singing	1	1	Sanford 1995 (1)	Baroque	General
Italian: varied air speed	1	1	Sanford 1995 (1)	Baroque	General
Italian: varied air volume	1	1	Sanford 1995 (1)	Baroque	General
largo, adagio, andante: attention to breathing	1	1	Sanford 1995 (1)	Baroque	General
lower air pressure than modern singing	1	1	Sanford 1995 (1)	Baroque	General
release of air not forceful	1	1	Sanford 1995 (1)	Baroque	General
vary breath according to size of space	1	1	Sanford 1995 (1)	Baroque	General
largo, adagio, andante: attention to breathing	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
Total	39	--	--	Not Medieval	All Genres

Table 41: SC3 Vocalise Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
vocalise	9	1	Page 1992 (9)	Medieval	Choral
do not vocalise on [a]	4	1	Page 1992 (4)	Medieval	Choral
vocalise on [y]	3	2	Page 1992 (2)	Medieval	Choral
vocalise to [u]	3	1	Leech-Wilkinson 2002 (3)	Medieval	General
vocalise to [y]	3	1	Leech-Wilkinson 2002 (3)	Medieval	General
vocalisation	2	1	Kreitner 1998 (2)	Renaissance	General
vocalise on [i]	2	1	Page 1992 (2)	Medieval	Choral
vocalise to [e]	2	1	Leech-Wilkinson 2002 (2)	Medieval	General
vocalisation should not exhaust singers	1	1	Page 1992 (1)	Medieval	Choral
vocalisation should adopt an appropriate harmonic spectrum	1	1	Page 1992 (1)	Medieval	Choral
vocalise on [e]	1	1	Page 1992 (1)	Medieval	Choral
vocalise on varied vowels	1	1	Page 1992 (1)	Medieval	Choral
vocalise to [I]	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
vocalise to varied vowels	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
vocalise with consonants	1	1	Kreitner 1998 (1)	Renaissance	General
Total	35	--	--	Not Baroque Not Classical & Romantic	Not Opera, Not Song

Table 42: SC3 Agile & Flexible Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
agile	8	4	Potter 2012 (3)	Baroque	General
flexible	5	3	Cyr 1980 (3)	Baroque	Opera
throat articulation for rapid passages	5	1	Sanford 1995 (5)	Baroque	General
difficult runs	2	1	Cyr 1980 (2)	Baroque	Opera
facility	2	2	Cyr 1980 (1)	Baroque	Opera
rapid runs	2	2	Cyr 1980 (1)	Baroque	Opera
flexibility	1	1	Potter 2012 (1)	Baroque	General
quick runs	1	1	Phillips 1978 (1)	Renaissance	Choral
runs	1	1	Potter 2012 (1)	Baroque	General
throat articulation	1	1	Sanford 1995 (1)	Baroque	General
Total	28	--	--	Not Medieval Not Classical & Romantic	Not Song

Table 43: SC3 Messa Di Voce Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
messa di voce	16	2	Potter 2012 (15)	Baroque	General
breath control through messa di voce	2	1	Potter 2012 (2)	Baroque	General
messa di voce: gradual	2	1	Potter 2012 (2)	Baroque	General
messa di voce on every note	1	1	Elliott 2006 (1)	Classical & Romantic	General
messa di voce: fundamental technique	1	1	Potter 2012 (1)	Baroque	General
messa di voce: helps with tuning	1	1	Potter 2012 (1)	Baroque	General
messa di voce: in one breath	1	1	Potter 2012 (1)	Baroque	General
son filé = messa di voce	1	1	Potter 2012 (1)	Baroque	General
Total	25	--	--	Not Baroque Not Classical & Romantic	All Genres

Table 44: SC3 Body & Effort Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
relaxed vocal tract	2	1	Sanford 1995 (2)	Baroque	General
do not use a constricted vocal tract	1	1	Sanford 1995 (1)	Baroque	General
effortless	1	1	Potter 2012 (1)	Baroque	General
little effort in vocal production	1	1	Sanford 1995 (1)	Baroque	General
low larynx	1	1	Page 1992 (1)	Medieval	Choral
raised soft palate	1	1	Page 1992 (1)	Medieval	Choral
relaxed tongue	1	1	Page 1992 (1)	Medieval	Choral
rounded lips	1	1	Page 1992 (1)	Medieval	Choral
unconstricted larynx	1	1	Sanford 1995 (1)	Baroque	General
unforced high notes	1	1	Summerly 2012 (1)	Medieval	Choral
Total	11	--	--	Not Renaissance Not Classical & Romantic	Not Opera Not Song

5.4.e SC3 Performance Choices

The units collected in Table 40 describe a vocal technique built around good breath support, which deploys less air pressure than modern operatic singing and which adapts to the accent patterns of different languages. This kind of breathing is best developed through the practice of *messa di voce* (Table 43) and should promote agility and flexibility (Table 42) as well as the execution of rapid runs through throat

articulation. All this should be achieved with a lack of constriction in the vocal tract and a sense of effortlessness (Table 44).

As Table 44 makes clear, the *Breathing* Unit Group largely represents the work of Sally Sanford. From a singer's perspective, it is admirable in its attempt to explain different stylistic trends of French and Italian Baroque music through different approaches to breath. Some clearly articulated performance choices result: all baroque music should be sung with less air pressure than modern operatic singing; French music should be approached with a steady, even approach to airflow, whilst a more variable airflow should be deployed for Italian music. This aligns well with conceptions of French as an unaccented language, and Italian as an accented one. When compared with the other texts, Sanford couches many of her style prescriptions in haptic terms familiar to many singers. Her units endorsing throat articulation and a relaxed vocal tract are examples of her more somatic outlook, an outlook we shall find to be rare amongst the sampled researchers.

That the *Vocalisation* unit group should have a Medieval focus is self-evident. As Leech-Wilkinson's chapter reveals, it was one of the key debates of Medieval performance, with Christopher Page and Gothic voices at its centre. There is no need to rehearse the voices versus instruments debate here. The unit group has been included as I feel it is emblematic of the differing performance-practice struggles Medieval music presents. Whilst Sanford 1995 and Potter 2012 can concern themselves largely with the 'how' questions of Baroque singing technique, Medieval texts appear far more driven by 'what' questions due to Medieval music's comparative lack of ontological determinacy.

Page's short list of *Body & Effort* units at the end of his article is an acknowledgement that vocalisation presents a specific kind of technical challenge, hence its inclusion in this category.³⁰⁹ However, this is far from the sophisticated exploration of breath presented in Sanford 1995 and perhaps represents a lack of interest in (or facility with) singing technique on Page's part. For one thing, his endorsement of a low larynx and raised soft palate in fact promotes the kind of vibrato and resonance he has elsewhere suggested are inappropriate in the performance of Medieval music.³¹⁰

5.5 SC4: Vibrato

5.5.a SC4 Recording Unit Count and Ranking

SC4: Vibrato yielded $n=98$ ($n=84$ unique) Recording Units from $n=65$ quotations. This ranks it as the 11th most represented Style Category.

With a ratio of $n=84$ unique units to $n=98$ total units, SC4 achieved a *diversity percentage* of 85.7%. With a deviation of 35.7%, this style category was the 12th closest to the ideal diversity percentage of 50%.

³⁰⁹ Page (1992), 457.

³¹⁰ See Leech-Wilkinson "The Re-Invention of the A Cappella Hypothesis," (2002), p. 117 for a discussion of the liner notes to Gothic Voices' 1988 recording 'Music for the Lion-Hearted King'.

5.5.b SC4 Distribution by Author, Period and Genre

Table 45: SC4 Recording Units Count by Author

Author Year	Count	Percentage
Hargis 2007	30	30.6%
Toft 2013	30	30.6%
Sanford 1995	16	16.3%
Elliott 2006	8	8.2%
Leech-Wilkinson 2002	6	6.1%
Ransome 1978	3	3.1%
Aamot 2000	2	2.0%
Summerly 2012	1	1.0%
Phillips 1978	1	1.0%
Cyr 1980	1	1.0%
10 of 24 Authors	98	--

Table 46: SC4 Recording Units Count by Period

	Medieval	Renaissance	Baroque	Classical & Romantic	Total
Count	7	33	20	38	98
%	7.1%	33.7%	20.4%	38.8%	--

Table 47: SC4 Recording Units Count by Genre

	Choral	Opera	Song	General	Total
Count	4	31	30	33	98
%	4.1%	31.6%	30.6%	33.7%	--

- Table 45 reports that 10 of 24 authors are represented in this style category, creating a ranking of 12/14.
- Table 46 reports a difference of 31.7% between the highest (Classical & Romantic – 38.8%) and lowest (Medieval – 7.1%) periods, creating a ranking of 4/14.
- Table 47 reports a difference of 29.6% between the highest (General – 33.7%) and lowest (Choral – 4.1%) genres, creating a ranking of 4/14

- With rankings of 11, 12, 12, 4 and 4, SC4 achieved a reliability score of 43 and a reliability ranking of joint 8/14

5.5.c SC4 Reliability Observations

The reliability scores for this category present a somewhat confusing picture. On the one hand, the high diversity percentage suggests a low level of consensus among researchers regarding the best terminology for vibrato. On the other, Tables 45 and 46 report comparable representation across the Renaissance, Baroque and Classical & Romantic periods, as well as the Opera, Song and General Categories. This latter feature of the data suggests that inferences from this category can apply to a wide range of musics considered by the sampled texts. The unit groups will reveal that, whilst researchers deployed a diverse range of terms for describing the desirable use of vibrato, this translated into a minimal number of unit groups with a high level of consistency. This suggests that the diversity percentage for this group is a poor representation of the musicological significance of its units and points to the potential pitfalls of using numerical measures to assess verbal patterns. This is why the unit group procedure, despite introducing another level of human interpretation, is vital to assessing the data on musicological terms.

5.5.d SC4 Leading Recording Units & Unit groups

Table 48: SC4 Top Ten

Unit	Count
no vibrato	7
controlled	3
not excessive	3
not the constant vibrato of modern technique	2
occasional vibrato	2
selectively introduced	2
vibrato at singers discretion	2
natural	1
natural trembling constant	1
natural trembling in special circumstances	1

Table 49: SC4 Controlled & Not Excessive Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
controlled	3	1	Hargis 2007 (3)	Renaissance	Song
not excessive	3	1	Hargis 2007 (3)	Renaissance	Song
gentle	1	1	Hargis 2007 (1)	Renaissance	Song
graceful	1	1	Toft 2013 (1)	Classical & Romantic	Opera
less vibrato	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
minimal vibrato	1	1	Aamot 2000 (1)	Renaissance	Choral
not as continuous as modern vibrato	1	1	Elliott 2006 (1)	Classical & Romantic	General
not as wide as modern vibrato	1	1	Elliott 2006 (1)	Classical & Romantic	General
not exaggerated	1	1	Toft 2013 (1)	Classical & Romantic	Opera
not too much pitch obfuscation	1	1	Hargis 2007 (1)	Renaissance	Song
not too much pressure	1	1	Hargis 2007 (1)	Renaissance	Song
not wide pitch variation	1	1	Hargis 2007 (1)	Renaissance	Song
reduce vibrato to focus on tuning	1	1	Hargis 2007 (1)	Renaissance	Song
reduced at cadences for tuning	1	1	Hargis 2007 (1)	Renaissance	Song
small vibrato	1	1	Elliott 2006 (1)	Classical & Romantic	General
tasteful	1	1	Toft 2013 (1)	Classical & Romantic	Opera
vibrato not constant	1	1	Sanford 1995 (1)	Baroque	General
Total	21	--	--	All Periods	All Genres

Table 50: SC4 Expressive Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
amplified tremulousness expressive of sorrow	1	1	Toft 2013 (1)	Classical & Romantic	Opera
communicates grief	1	1	Hargis 2007 (1)	Renaissance	Song
communicates passion	1	1	Hargis 2007 (1)	Renaissance	Song
communicates tenderness	1	1	Hargis 2007 (1)	Renaissance	Song
smoothing out vibrato creates a plaintive sound	1	1	Hargis 2007 (1)	Renaissance	Song
smoothing out vibrato creates a poignant sound	1	1	Hargis 2007 (1)	Renaissance	Song
undulations expressive of sorrow	1	1	Toft 2013 (1)	Classical & Romantic	Opera
vibrato expressive of deep feeling	1	1	Toft 2013 (1)	Classical & Romantic	Opera
vibrato for poignant emotions	1	1	Toft 2013 (1)	Classical & Romantic	Opera
vibrato imparts great fervour	1	1	Toft 2013 (1)	Classical & Romantic	Opera
vibrato imparts intensity of passion	1	1	Toft 2013 (1)	Classical & Romantic	Opera
vibrazione reserved for energetic passages	1	1	Toft 2013 (1)	Classical & Romantic	Opera
vibrazione reserved for exclamatory passages	1	1	Toft 2013 (1)	Classical & Romantic	Opera
vibrazione reserved for impassioned passages	1	1	Toft 2013 (1)	Classical & Romantic	Opera
Total	15	--	--	Renaissance, Classical & Romantic	Opera, Song

Table 51: SC4 Occasional Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
not the constant vibrato of modern technique	2	1	Sanford 1995 (2)	Baroque	General
occasional vibrato	2	2	Cyr 1980 (1)	Baroque	Opera
selectively introduced	2	1	Toft 2013 (2)	Classical & Romantic	Opera
employ sparingly	1	1	Toft 2013 (1)	Classical & Romantic	Opera
in moderation	1	1	Toft 2013 (1)	Classical & Romantic	Opera
Italian: throat vibrato reserved for special effects	1	1	Sanford 1995 (1)	Baroque	General
should be used only occasionally	1	1	Toft 2013 (1)	Classical & Romantic	Opera
vibrato as an occasional ornament	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
Total	11	--	--	Not Renaissance	Not Choral Not Song

Table 52: SC4 No Vibrato Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
no vibrato	7	4	Leech-Wilkinson 2002 (4)	Medieval	General
eliminate vibrato to focus on tuning	1	1	Hargis 2007 (1)	Renaissance	Song
eliminated at cadences for tuning	1	1	Hargis 2007 (1)	Renaissance	Song
no vibrato for rapid diminutions	1	1	Hargis 2007 (1)	Renaissance	Song
vibratoless	1	1	Hargis 2007 (1)	Renaissance	Song
Total	11	--	--	Not Baroque Not Classical & Romantic	Not Choral Not Opera

5.5.e SC4 Performance Choices

Table 49 presents the leading group with $n=21$ units endorsing controlled, not excessive, gentle and graceful approaches to vibrato and units from Table 51 endorse its selective and occasional use. These unit groups are distinguished from one another as the *Controlled & Not Excessive* units describe the extent of vibrato used (i.e. controlling the width and speed of the oscillations) and the *Occasional* unit group refers to how frequently vibrato is used across a given time period in a performance. These groups are supported by endorsements of no vibrato, chiefly for Medieval and Renaissance music, as displayed in Table 52. Taken together, these unit groups indicate a consensus among texts of all periods and all genres, favouring a reserved approach to the use of vibrato.

The *Expressive* unit group (Table 50) reveals a contrasting picture. Hargis 2007 and Toft 2013 are the only two authors who explore the technique's capacity for expressivity. The language of emotion in which they couch vibrato's various uses evokes the *Express Passions* unit group from SC1. Whilst it is certainly true that Toft and Hargis would counsel restraint in the application of vibrato – Hargis advises reducing vibrato to focus on tuning, Toft applying it selectively – they don't see it as

something to be proscribed *a priori*. In this respect, their prescriptions deviate from the *Controlled & Not Excessive* norm. A final mention must be made of Ransome 1978: his three recording units reveal an attitude that we might consider more in line with the ‘modern operatic’ norm than many of the units above proscribe. The following quotation suggests he believes vibrato to be an essential tool with which voices emote:

In fact a freely resonant voice, capable of the widest variations in colour and emotional intensity, cannot be without a certain amount of vibrato - it is built into the technique.³¹¹

5.6 SC5: Register

5.6.a SC5 Recording Unit Count and Ranking

SC5: Register yielded $n=121$ ($n=91$ unique) Recording Units from $n=88$ quotations. This ranks it as the 8th most represented Style Category.

With a ratio of $n=91$ unique units to $n=121$ total units, SC5 achieved a *diversity percentage* of 75.2%. With a deviation of 25.2%, this style category was the 8th closest to the ideal diversity percentage of 50%.

³¹¹ Ransome (1978), 417.

5.6.b SC5 Distribution by Author, Period and Genre

Table 53: SC5 Recording Units Count by Author

Author Year	Count	Percentage
Toft 2013	53	43.8%
Phillips 1978	16	13.2%
Potter 2012	16	13.2%
Dyer 1978	15	12.4%
Elliott 2006	6	5.0%
Hargis 2007	4	3.3%
Ransome 1978	3	2.5%
Summerly 2012	2	1.7%
Giuliano 2014	2	1.7%
Kreitner 1998	2	1.7%
Cyr 1980	2	1.7%
11 of 24 Authors	121	--

Table 54: SC5 Recording Units Count by Period

	Medieval	Renaissance	Baroque	Classical & Romantic	Total
Count	4	37	21	59	121
%	3.3%	30.6%	17.4%	48.8%	--

Table 55: SC5 Recording Units Count by Genre

	Choral	Opera	Song	General	Total
Count	18	55	0	48	121
%	14.9%	45.5%	0.0%	39.7%	--

- Table 53 reports that 11 of 24 authors are represented in this style category, creating a ranking of 11/14.
- Table 54 reports a difference of 45.5% units between the highest (Classical & Romantic – 48.8%) and lowest (Medieval – 3.3%) periods, creating a ranking of 8/14.
- Table 55 reports a difference of 39.7% between the highest (General – 39.7%) and lowest (Song – 0.0%) genres, creating a ranking of 8/14

- With rankings of 8, 8, 11, 8 and 8, SC5 achieved a reliability score of 43 and a reliability ranking of joint 8/14.

5.6.c SC5 Reliability Observations

This is another style category in which Toft 2013 dominates, with 43.8% of the total units. The category as a whole is thus heavily biased towards Classical & Romantic Opera. However, the unit groups reveal style choices appropriate to texts of all periods except Medieval and all genres except Song.

5.6.d SC5 Leading Recording Units and Unit groups

Table 56: SC5 Top Ten

Unit	Count
imperceptible transition between registers	8
avoid extremes of register	5
three distinct registers	4
delicate upper register	3
countertenors use both falsetto and chest voice	3
middle register	2
high tenor	2
distinct registers	2
don't force chest beyond natural limits	2
basses sing only in chest	2

Table 57: SC4 Distinct Registers Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
three distinct registers	4	1	Dyer 1978 (4)	Renaissance	General
countertenors use both falsetto and chest voice	3	1	Phillips 1978 (3)	Renaissance	Choral
distinct registers	2	2	Potter 2012 (1)	Baroque	General
changes of colour between registers	1	1	Cyr 1980 (1)	Baroque	Opera
differences in chest and head voice an expressive device	1	1	Toft 2013 (1)	Classical & Romantic	Opera
falsetto a separate register	1	1	Toft 2013 (1)	Classical & Romantic	Opera
falsetto can't be blended with voce di petto	1	1	Toft 2013 (1)	Classical & Romantic	Opera
registers distinct	1	1	Toft 2013 (1)	Classical & Romantic	Opera
registers not bridged over	1	1	Dyer 1978 (1)	Renaissance	General
switch between head voice and chest voice	1	1	Toft 2013 (1)	Classical & Romantic	Opera
upper and lower parts of the voice distinct from one another	1	1	Toft 2013 (1)	Classical & Romantic	Opera
Total	17	--	--	Not Medieval	Not Song

Table 58: SC5 Imperceptible Transition Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
imperceptible transition between registers	8	1	Potter 2012 (8)	Baroque	General
avoid unnatural transitions	1	1	Toft 2013 (1)	Classical & Romantic	Opera
blend registers	1	1	Toft 2013 (1)	Classical & Romantic	Opera
join registers imperceptibly	1	1	Toft 2013 (1)	Classical & Romantic	Opera
pass smoothly between registers	1	1	Toft 2013 (1)	Classical & Romantic	Opera
smooth transition between registers	1	1	Phillips 1978 (1)	Renaissance	Choral
unified registers	1	1	Potter 2012 (1)	Baroque	General
unite registers	1	1	Toft 2013 (1)	Classical & Romantic	Opera
united chest and head registers	1	1	Ransome 1978 (1)	Baroque	General
Total	16	--	--	Not Medieval	Not Song

Table 59: SC5 Dynamics & Qualities Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
delicate upper register	3	1	Dyer 1978 (3)	Renaissance	General
falsetto feigned	2	1	Toft 2013 (2)	Classical & Romantic	Opera
moderate middle register	2	1	Dyer 1978 (2)	Renaissance	General
resonant low register	2	1	Dyer 1978 (2)	Renaissance	General
balanced chest and head registers	1	1	Ransome 1978 (1)	Baroque	Opera
falsetto artificial	1	1	Toft 2013 (1)	Classical & Romantic	Opera
focused upper register	1	1	Phillips 1978 (1)	Renaissance	Choral
head voice artificial	1	1	Toft 2013 (1)	Classical & Romantic	Opera
trumpet-like low register	1	1	Dyer 1978 (1)	Renaissance	General
Total	14	--	--	Not Medieval	Not Song

Table 60: SC5 Avoid Extremes Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
avoid extremes of register	5	1	Phillips 1978 (5)	Renaissance	Choral
don't force chest beyond natural limits	2	1	Toft 2013 (2)	Classical & Romantic	Opera
avoid extremes of range	1	1	Dyer 1978 (1)	Renaissance	General
easy ranges	1	1	Phillips 1978 (1)	Renaissance	Choral
registers without strain	1	1	Phillips 1978 (1)	Renaissance	Choral
sing in natural range	1	1	Elliott 2006 (1)	Classical & Romantic	General
Total	11	--	--	Not Medieval Not Baroque	Not Song

5.6.e SC5 Performance Choices

Despite the high representation of Toft 2013 and the other reliability concerns outlined above, the category yielded consistent unit groups which are applicable to Renaissance, Baroque and Classical & Romantic singing. Registers should be distinct from one-another and yet transitions between them should be imperceptible. High registers should be delicate, middle registers moderate and low registers resonant and trumpet-like. Extremes of register are to be avoided.

The units presented in Tables 57 and 58 perhaps present the only sticking point, as it is quite hard to conceive of registers which are truly distinct and yet fully blended and unified. If they are distinct yet unified, what is happening in the key transition area which, by these definitions, should be imperceptible? This issue reveals some of the limitations of describing desirable sound characteristics with little consideration of the physical processes by which they are achieved, about which, more anon.

5.7 SC6: Portamento

5.7.a SC6 Recording Unit Count and Ranking

SC6: Portamento yielded $n=117$ ($n=71$ unique) Recording Units from $n=75$ quotations. This ranks it as the 9th most represented Style Category.

With a ratio of $n=71$ unique units to $n=117$ total units, SC1 achieved a *diversity percentage* of 60.7%. With a deviation of 10.7%, this style category was the 6th closest to the ideal diversity percentage of 50%.

5.7.b SC6 Distribution by Author, Period and Genre

Table 61: SC6 Recording Units Count by Author

Author Year	Count	Percentage
Kauffmann 1992	89	76.1%
Potter 2012	15	12.8%
Elliot 2006	13	11.1%
3 of 24 Authors	117	--

Table 62: SC6 Recording Units Count by Period

	Medieval	Renaissance	Baroque	Classical & Romantic	Total
Count	0	0	15	102	117
%	0.0%	0.0%	12.8%	87.2%	--

Table 63: SC4 Recording Units Count by Genre

	Choral	Opera	Song	General	Total
Count	0	89	0	28	117
%	0.0%	76.1%	0.0%	23.9%	--

- Table 61 reports that 3 of 24 authors are represented in this style category, creating a ranking of 14/14.

- Table 62 reports a difference of 87.2% between the highest (Classical & Romantic – 87.2%) and lowest (Medieval, Renaissance – 0.0%) periods, creating a ranking of 14/14.
- Table 63 reports a difference of 76.1% between the highest (Opera – 76.1%) and lowest (Choral, Song – 0.0%) genres, creating a ranking of 14/14
- With rankings of 9, 6, 14, 14 and 14, SC1 achieved a reliability score of 57 and a reliability ranking of 13/14

5.7.c SC6 Reliability Observations

The reliability situation regarding this style category is an obvious one. The express focus of Kauffman 1992 is an examination of uses of portamento in Romantic Opera, so its high representation here is hardly surprising. However, the units from Potter 2012 and Elliott 2006 should not be overlooked; they reveal something of the difficulty researchers have accepting the legitimacy of portamento as both an expressive choice and a desirable feature of singing technique.

5.7.d SC6 Leading Recording Units and Unit groups

Table 64: SC6 Top Ten

Unit	Count
portamento	8
expressive	7
portamento determined by text	6
with anticipation	6
without anticipation	5
for a climax	3
for large intervals	3
for cantabile genres	3
gradations between anticipated and unanticipated	2
second syllable before anticipatory note sometimes when ascending	2

Table 65: SC6 Determined by Text Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
portamento determined by text	6	1	Kauffman 1992 (6)	Classical & Romantic	Opera
conventional use of portamento on certain words	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
in service of text	1	1	Elliott 2006 (1)	Classical & Romantic	General
used in service of the words	1	1	Elliott 2006 (1)	Classical & Romantic	General
Total	9	--	--	Not Medieval Not Renaissance	Not Choral Not Song

Table 66: SC6 Gliding & Joining Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
glide	2	1	Kauffman 1992 (2)	Classical & Romantic	Opera
joining notes	2	1	Kauffman 1992 (2)	Classical & Romantic	Opera
passing through intermediary pitches	2	1	Kauffman 1992 (2)	Classical & Romantic	Opera
bending from one note to another	1	1	Potter 2012 (1)	Baroque	General
indeterminate pitch glides	1	1	Potter 2012 (1)	Baroque	General
sliding from one note to another	1	1	Potter 2012 (1)	Baroque	General
Total	9	--	--	Not Medieval Not Renaissance	Not Choral Not Song

Table 67: SC6 For a Climax Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
for a climax	3	1	Kauffman 1992 (3)	Classical & Romantic	Opera
for all notes of a climactic phrase: exceptional	2	1	Kauffman 1992 (2)	Classical & Romantic	Opera
for all notes of a climactic phrase	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
Total	6	--	--	Not Medieval Not Renaissance Not Baroque	Not Choral Not Song

Table 68: SC6 For Cantabile Genres Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
for cantabile genres	3	1	Kauffman 1992 (3)	Classical & Romantic	Opera
less frequent in styles other than cantabile	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
portamento connected to genre	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
Total	5	--	--	Not Medieval Not Renaissance Not Baroque	Not Choral Not Song

5.7.e SC6 Performance Choices

Units in the Top Ten (Table 64) endorse the use of portamento (both with and without an anticipation) in the service of expression. Units in tables 65 and 67 counsel that its use should be determined by the text and that it should applied in climactic moments. Units in Table 68 suggest that it is most appropriate to cantabile genres.

Perhaps the most analytically interesting units are collected in Table 66 *Gliding & Bending*. This unit group goes right to the heart of the researcher discomfort with portamento that the John Potter quotation cited in Chapter 2 suggests.³¹² A particularly revealing example is provided in Elliott 2006. Elliott cites Domenico Corri who describes portamento as ‘the swell and dying of the voice, the sliding and blending one note into another with delicacy and expression’.³¹³ The inference of gliding through indeterminate pitches seems clear enough, but Elliot goes on to suggest that ‘It seems that the term in the eighteenth century had more to do with a general kind of placement of the voice, rather than suggesting an audible pitch

³¹² See p. 63 above

³¹³ Elliott (2006), 108.

slide'.³¹⁴ Interestingly, Potter makes use of the same quotation and draws a conflicting inference:

In his description of it as 'the sliding and blending one note to another with delicacy and expression' we can perhaps see a parallel with the indeterminate pitch glides of spoken delivery.³¹⁵

Elliott's misreading of Corri is just one example of *a priori* assumptions biasing a researcher's assessment of the evidence. I appreciate that these things are open to interpretation, but the meaning of the word 'slide' in the context of portamento should be reasonably obvious, even at two centuries' remove. At the very least, the Corri quotation Elliott cites certainly can't be taken as evidence that portamento *did not* denote an audible pitch slide. Chapter 6 explores various similar conflicting readings of evidence within the context of lute-song performance.

5.8 SC7: Dynamics

5.8.a SC7 Recording Unit Count and Ranking

SC7: Dynamics yielded $n=91$ ($n=68$ unique) Recording Units from $n=68$ quotations. This ranks it as the 12th most represented Style Category.

With a ratio of $n=68$ unique units to $n=91$ total units, SC7 achieved a *diversity percentage* of 74.7%. With a deviation of 24.7%, this style category was the 7th closest to the ideal diversity percentage of 50%.

³¹⁴ Ibid.

³¹⁵ Potter (2012), 522.

5.8.b SC7 Distribution by Author, Period and Genre

Table 69: SC7 Recording Units Count by Author

Author Year	Count	Percentage
Woodhall 1981	25	27.5%
Sanford 1995	11	12.1%
Cyr 1980	9	9.9%
Dyer 1978	8	8.8%
Miller 1999	7	7.7%
Elliott 2006	7	7.7%
Hargis 2007	6	6.6%
Toft 2013	5	5.5%
Page 1992	3	3.3%
Ransome 1978	3	3.3%
Kauffman 1992	3	3.3%
Phillips 1978	2	2.2%
Huot 1989	1	1.1%
Tischler 1989	1	1.1%
Leech-Wilkinson 2002	1	1.1%
15 of 24 Authors	91	--

Table 70: SC7 Recording Units Count by Period

	Medieval	Renaissance	Baroque	Classical & Romantic	Total
Count	6	16	47	22	91
%	6.6%	17.6%	51.6%	24.2%	--

Table 71: SC7 Recording Units Count by Period

	Choral	Opera	Song	General	Total
Count	29	12	9	41	91
%	31.9%	13.2%	9.9%	45.1%	--

- Table 69 reports that 15 of 24 authors are represented in this style category, creating a ranking of 8/14.
- Table 70 reports a difference of 45.0% units between the highest (Baroque – 51.6%) and lowest (Medieval – 6.6%) periods, creating a ranking of 7/14.

- Table 71 reports a difference of 35.2% between the highest (General – 45.1%) and lowest (Song – 9.9%) genres, creating a ranking of 6/14
- With rankings of 12, 7, 8, 7 and 6, SC7 achieved a reliability score of 40 and a reliability ranking of 7/14

5.8.c SC7 Reliability Observations

With only $n=91$ Recording Units and a high diversity percentage, SC7 hasn't produced a particularly rich or reliable data set. This is further complicated by the high outlier of Woodhall 1981 with 27.5% of the total units. However, the value of the category will become apparent in its intersection with other categories, notably its support for unit groups in Style Categories 1, 2 and 5.

It is, however, worth noting the low representation of units from Medieval texts. This is in line with similar trends in SCs 4-6, suggesting that vibrato, register, portamento and dynamics are not particularly relevant to scholars of medieval singing. This has implications for a wider discussion of vocal expressivity and the issues researchers consider pertinent. Whilst I shall argue that the sampled Renaissance, Baroque and Classical & Romantic texts concern themselves with the 'how' of early music singing, Medieval researchers seem preoccupied with the 'what', most likely because the ravages of time have left the 'what' of Medieval singing so underdetermined. This is one of the key ways in which the study of Medieval performance practice is revealed to be a different animal to that of later periods.

5.8.d SC7 Leading Recording Units and Unit groups

Table 72: SC7 Top Ten

Unit	Count
dynamics determined by text	6
vary dynamics	6
soft	3
do not sing loudly in the high register	3
diminuendo	3
piano	2
subtle	2
varied	2
vocalised parts not too loud	2
forte	2

Table 73: SC7 Softer Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
diminuendo	3	1	Woodhall 1981 (3)	Baroque	Choral
do not sing loudly in the high register	3	1	Dyer 1978 (3)	Renaissance	General
soft	3	1	Woodhall 1981 (2)	Baroque	Choral
piano	2	1	Woodhall 1981 (2)	Baroque	Choral
vocalised parts not too loud	2	1	Page 1992 (2)	Medieval	Choral
diminuendo on the last note of a phrase	1	1	Elliott 2006 (1)	Classical & Romantic	General
gentle	1	1	Hargis 2007 (1)	Renaissance	Song
head voice soft	1	1	Toft 2013 (1)	Classical & Romantic	Opera
high notes not unstintingly full	1	1	Dyer 1978 (1)	Renaissance	General
high notes not unstintingly powerful	1	1	Dyer 1978 (1)	Renaissance	General
male low head notes soft	1	1	Toft 2013 (1)	Classical & Romantic	Opera
medium to soft singing with accompanying instruments	1	1	Hargis 2007 (1)	Renaissance	Song
not excessive volume in upper register	1	1	Hargis 2007 (1)	Renaissance	Song
not noisy	1	1	Huot 1989 (1)	Medieval	Song
short diminuendo	1	1	Woodhall 1981 (1)	Baroque	Choral
subdue upper register	1	1	Toft 2013 (1)	Classical & Romantic	Opera
Total	24	--	--	Not Medieval	Not Song

Table 74: SC7 Varied Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
vary dynamics	6	1	Woodhall 1981 (6)	Baroque	Choral
varied	2	2	Elliott 2006 (1)	Classical & Romantic	General
abrupt changes of dynamic	1	1	Phillips 1978 (1)	Renaissance	Choral
extremes of dynamic	1	1	Phillips 1978 (1)	Renaissance	Choral
Italian: more varied dynamic shaping of vowels than in modern technique	1	1	Sanford 1995 (1)	Baroque	General
Italian: variable airstream gives a chiaroscuro to the vowels	1	1	Sanford 1995 (1)	Baroque	General
Italian: variable airstream gives dynamic shading to the vowels	1	1	Sanford 1995 (1)	Baroque	General
range of expression	1	1	Hargis 2007 (1)	Renaissance	Song
relate dynamics to individual instrument	1	1	Miller 1999 (1)	Classical & Romantic	Song
wide range	1	1	Hargis 2007 (1)	Renaissance	Song
Total	16	--	--	Not Medieval	Not Opera

Table 75: SC7 Louder Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
forte	2	1	Woodhall 1981 (2)	Baroque	Choral
loud	2	1	Woodhall 1981 (2)	Baroque	Choral
be heard	1	1	Dyer 1978 (1)	Renaissance	General
don't sing below a comfortable dynamic	1	1	Page 1992 (1)	Medieval	Choral
half swell = crescendo	1	1	Cyr 1980 (1)	Baroque	Opera
loud for cruel subjects	1	1	Dyer 1978 (1)	Renaissance	General
loud singing for church music	1	1	Hargis 2007 (1)	Renaissance	Song
male high chest notes loud	1	1	Toft 2013 (1)	Classical & Romantic	Opera
quite loud	1	1	Cyr 1980 (1)	Baroque	Opera
short crescendo	1	1	Woodhall 1981 (1)	Baroque	Choral
strengthen lower register	1	1	Toft 2013 (1)	Classical & Romantic	Opera
Total	13	--	--	Not Medieval	Not Opera

Table 76: SC7 Determined by Text Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
dynamics determined by text	6	3	Woodhall 1981 (4)	Baroque	Choral
Italian: dynamics determined by text	2	1	Sanford 1995 (2)	Baroque	General
dynamics determined by language	1	1	Cyr 1980 (1)	Baroque	Opera
dynamics determined by sentiment of text	1	1	Cyr 1980 (1)	Baroque	Opera
dynamics regulated by text	1	1	Elliott (1)	Classical & Romantic	General
Total	12	--	--	Not Medieval	Not Opera

5.8.e SC7 Performance Choices

The unit groups in this style category endorse soft and gentle singing, with a particular emphasis on avoiding loud singing in the higher register in line with performance choices from SC5. However, several texts also endorse loud singing and the ability to vary dynamics, sometimes abruptly and to extremes. Given the $n=24$ units in the *Softer* Unit Group (Table 73) against the $n=13$ units in the *Louder* Unit Group (Table 76) we might consider soft singing a norm which is expressively varied through louder singing.

Woodhall endorses softer and louder singing as determined by the ‘demands of the piece’,³¹⁶ whilst Baroque and Classical & Romantic Researchers routinely cite the implications of the text as a key heuristic for such expressive decisions, giving rise to the *Dynamics Determined by Text* unit group. Representative quotations include:

Both Frescobaldi and Giustiniani adhere to the same criteria: appropriate tempi, dynamics, and expression are best determined by what is being said.³¹⁷

³¹⁶ Woodhall (1981), 5.

³¹⁷ Ibid., 5.

These subtle dynamic inflections, closely bound up with the language and the sentiment expressed, were among the demands the French style of singing.³¹⁸

The fact that these units are drawn solely from Baroque and Classical & Romantic texts reflects the higher performance of these texts for the style category as a whole. As the report on SC8: Text & Context will reveal, scribal motivations underpin all manner of historically-informed performance choices. The aesthetic and social significance of this habit of thought is explored fully in Chapter 5.

Returning to the *Softer* unit group, we see some support for the SC1 *Light & Delicate* unit group, with various SC5 units prescribing against too much volume in the upper register.³¹⁹ Indeed, subduing the upper register seems to be a pressing concern, prompting units from Dyer 1978, Hargis 2007 and Toft 2013, covering both the Renaissance and Classical & Romantic periods. Conrad von Zabern (through Dyer 1978) complains about the ‘braying’ canons of Lyon and describes a jingle he uses in choir training ‘to ridicule all those presuming to sing loudly in the high register, to the end that they might recognize their careless crudeness and, after recognizing it, zealously desist from it’.³²⁰ Evidently singers have been irritating writers and researchers with their loud singing in the high register for quite some time! It is certainly true that loud high singing violates light and delicate norms, and it appears to be a practice which offends both the historical and the historically-informed ear. A quotation from outside the sampled texts provides a pertinent summation:

³¹⁸ Cyr (1980), 324.

³¹⁹ See p. 122 above.

³²⁰ Dyer and Zabern (1978), 215.

Loud, heavy singing not only violates the spirit of good ensemble music-making, it would also seem to contradict the very essence of the proportion, balance, and “naturalness” that are so clearly idealized in the other arts of the [Renaissance].³²¹

5.9 SC8: Text and Context

5.9.a SC8 Recording Unit Count and Ranking

SC8: Text & Context yielded $n=401$ ($n=312$ unique) Recording Units from $n=304$ quotations. This ranks it as the 3rd most represented Style Category.

With a ratio of $n=312$ unique units to $n=401$ total units, SC1 achieved a *diversity percentage* of 77.8%. With a deviation of 77.8%, this style category was the 9th closest to the ideal diversity percentage of 50%.

³²¹ Blachly (2007), 15.

5.9.b SC8 Distribution by Author, Period and Genre

Table 77: SC8 Recording Units Count by Author

Author Year	Count	Percentage
Sanford 1995	65	16.2%
Woodhall 1981	38	9.5%
Huot 1989	24	6.0%
Miller 1999	23	5.7%
Leech-Wilkinson 2002	22	5.5%
Dyer 1978	22	5.5%
Hargis 2007	21	5.2%
Potter 2012	19	4.7%
Toft 2013	16	4.0%
Brown 1973	15	3.7%
Ransome 1978	15	3.7%
Cyr 1980	15	3.7%
Tischler 1989	14	3.5%
Giuliano 2014	13	3.2%
Phillips 1978	12	3.0%
Abee 2007	11	2.7%
Summerly 2012	10	2.5%
Aamot 2000	10	2.5%
Elliott 2006	10	2.5%
Kauffman 1992	9	2.2%
Cooper 1986	6	1.5%
Kreitner 1998	5	1.2%
More 1965	4	1.0%
Page 1992	3	0.7%
24 of 24 Authors	401	--

Table 78: SC8 Recording Units Count by Period

	Medieval	Renaissance	Baroque	Classical & Romantic	Total
Count	101	91	152	57	401
%	25.2%	22.7%	37.9%	14.2%	--

Table 79: SC8 Recording Units Count by Genre

	Choral	Opera	Song	General	Total
Count	116	40	97	148	401
%	28.9%	10.0%	24.2%	36.9%	--

- Table 77 reports that 24 of 24 authors are represented in this style category, creating a ranking of 1/14.
- Table 78 reports a difference of 23.7% between the highest (Baroque – 37.9%) and lowest (Classical & Romantic – 14.2%) periods, creating a ranking of 2/14.
- Table 79 reports a difference of 26.9% between the highest (General – 36.9%) and lowest (Opera – 10%) genres, creating a ranking of 2/14
- With rankings of 3, 9, 1, 2 and 2, SC8 achieved a reliability score of 17 and a reliability ranking of 3/14

5.9.c SC8 Reliability Observations

SC8 reveals itself as a well-represented and particularly rich style category, though its high diversity percentage is indicative of its ‘catch-all’ remit. As the presentation of its unit groups will reveal, the category served as a home for units pertaining to specific performance choices (such as the use of original pronunciation) and also formulations of appropriate heuristics, attitudes or outlooks for historically informed singing (statements such as ‘singers should be of good judgement’).

Whilst Classical & Romantic and Opera texts have comparatively low representation, with $n=57$ and $n=40$ units respectively, they are still more highly represented when compared with low counts from other categories. Furthermore, the

high number of General units suggests that units from this category can be considered pertinent to singing for music from all genres and periods.

5.9.d SC8 Leading Recording Units & Unit groups

Table 80 presents the ‘Top Ten’ recording units in SC8:

Table 80: Top Ten SC8 Recording Units

Unit	Count
original pronunciation	8
text determines tempo	7
text determines portamento	7
text determines dynamics	7
text primacy	6
text must be audible	4
lower voices texted	4
text must be clear	4
text all parts	4
historical approach	3

Table 81: SC8 Text Determines Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
text determines dynamics	7	4	Woodhall 1981 (4)	Baroque	Choral
text determines portamento	7	1	Kauffman 1992 (7)	Classical & Romantic	Opera
text determines tempo	7	1	Woodhall 1981 (7)	Baroque	Choral
text primacy	6	5	More 1965 (2)	Medieval	Choral
text determines expression	3	1	Woodhall 1981 (3)	Baroque	Choral
sentiments of text determine timbre	2	1	Toft 2013 (2)	Classical & Romantic	Opera
text determines ornamentation	2	1	Woodhall 1981 (2)	Baroque	Choral
text determines timbre	2	1	Toft 2013 (2)	Classical & Romantic	Opera
verbal meaning determines style	2	1	Ransome 1978 (2)	Baroque	General
vocal colour determined by mood of text	2	1	Ransome 1978 (2)	Baroque	General
consonant duration determines phrasing	1	1	Miller 1999 (1)	Classical & Romantic	Song
importance of text	1	1	Woodhall 1981 (1)	Baroque	Choral
in service of text	1	1	Elliott 2006 (1)	Classical & Romantic	General
Italian: text primacy	1	1	Sanford 1995 (1)	Baroque	General
emotions of text determine phrasing	1	1	Dyer 1978 (1)	Renaissance	General
emotions of text determine vocal style	1	1	Dyer 1978 (1)	Renaissance	General
events in text determine phrasing	1	1	Dyer 1978 (1)	Renaissance	General
force of vibrazione determined by sentiments of text	1	1	Toft 2013 (1)	Classical & Romantic	Opera
language determines dynamics	1	1	Cyr 1980 (1)	Baroque	Opera
language determines phrase shape	1	1	Miller 1999 (1)	Classical & Romantic	Song
rhythm of language determines tempo	1	1	Miller 1999 (1)	Classical & Romantic	Song
sentiments of text determine choice of register	1	1	Toft 2013 (1)	Classical & Romantic	Opera
sentiments of text determine species of voice	1	1	Toft 2013 (1)	Classical & Romantic	Opera
syllable stress determines ornamentation	1	1	Ransome 1978 (1)	Baroque	General
syllable stress determines phrasing	1	1	Ransome 1978 (1)	Baroque	General
text provides dynamic plan	1	1	Sanford 1995 (1)	Baroque	General
text determines interpretation	1	1	Woodhall 1981 (1)	Baroque	Choral
text determines shape of vocal line	1	1	Sanford 1995 (1)	Baroque	General
used in service of the words	1	1	Elliott 2006 (1)	Classical & Romantic	General
vary trills according to expression of text	1	1	Cyr 1980 (1)	Baroque	Opera
vary trills according to meaning of text	1	1	Cyr 1980 (1)	Baroque	Opera
verbal mood determines style	1	1	Ransome 1978 (1)	Baroque	General
voiced consonants determine phrase shape	1	1	Miller 1999 (1)	Classical & Romantic	Song
word meaning directs performance	1	1	Phillips 1978 (1)	Renaissance	Choral
word rhythm dictates delivery	1	1	Abeele 2007 (1)	Medieval	Choral
word rhythm directs performance	1	1	Phillips 1978 (1)	Renaissance	Choral
Total	66	--	--	All Periods	All Genres

Table 82: SC8 Ideal Singer Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
singers not old	3	1	Phillips 1978 (3)	Renaissance	Choral
know affetti	2	1	Sanford 1995 (2)	Baroque	General
look at text separately from music	2	1	Hargis 2007 (2)	Renaissance	Song
singers should be creative	2	1	Aamot 2000 (2)	Renaissance	General
singers should have taste	2	1	Potter 2012 (2)	Baroque	General
the right mental "software"	2	1	Sanford 1995 (2)	Baroque	General
artistic imagination	1	1	Miller 1999 (1)	Classical & Romantic	Song
disciplined singers	1	1	Dyer 1978 (1)	Renaissance	General
educated performers	1	1	Giuliano 2014 (1)	Medieval	General
intellectual	1	1	Hargis 2007 (1)	Renaissance	General
intellectual curiosity about text	1	1	Hargis 2007 (1)	Renaissance	General
modern singers trained like Renaissance singers	1	1	Aamot 2000 (1)	Renaissance	General
not individualistic	1	1	Giuliano 2014 (1)	Medieval	General
not expressive	1	1	Giuliano 2014 (1)	Medieval	General
singer should be aware of stylistic needs of the music	1	1	Ransome 1978 (1)	Baroque	General
singers should be correct	1	1	Potter 2012 (1)	Baroque	General
singers should be flexible	1	1	Potter 2012 (1)	Baroque	General
singers should be imaginative	1	1	Hargis 2007 (1)	Renaissance	Song
singers should be ingenious	1	1	Potter 2012 (1)	Baroque	General
singers should be knowledgeable	1	1	Potter 2012 (1)	Baroque	General
singers should be of good judgement	1	1	Potter 2012 (1)	Baroque	General
singers should have a creative mind	1	1	Potter 2012 (1)	Baroque	General
singers should have an inventive mind	1	1	Potter 2012 (1)	Baroque	General
singers trained in appropriate techniques	1	1	Aamot 2000 (1)	Renaissance	General
understand rhetoric	1	1	Hargis 2007 (1)	Renaissance	Song
understand the culture	1	1	Summerly 2012 (1)	Medieval	Choral
understand the text and its context	1	1	Summerly 2012 (1)	Medieval	Choral
understand the word and mood painting of the text	1	1	Summerly 2012 (1)	Medieval	Choral
use good judgement	1	1	Woodhall 1981 (1)	Baroque	Choral
use educated judgement	1	1	Woodhall 1981 (1)	Baroque	Choral
young	1	1	Phillips 1978 (1)	Renaissance	Choral
be informed	1	1	Hargis 2007 (1)	Renaissance	Song
conviction	1	1	Phillips 1978 (1)	Renaissance	Choral
curious	1	1	Hargis 2007 (1)	Renaissance	Song
inventive	1	1	Potter 2012 (1)	Baroque	General
not bored	1	1	Dyer 1978 (1)	Renaissance	General
not lazy	1	1	Dyer 1978 (1)	Renaissance	General
not sleepy	1	1	Dyer 1978 (1)	Renaissance	General
performers must be logical	1	1	Woodhall 1981 (1)	Baroque	Choral
reverent	1	1	Dyer 1978 (1)	Renaissance	General
sensitive artist	1	1	Tischler 1989 (1)	Medieval	Song
skillful	1	1	Hargis 2007 (1)	Renaissance	Song
study text carefully	1	1	Woodhall 1981 (1)	Baroque	Choral
Total	49	--	--	All Periods	All Genres

Table 83: Consonants & Vowels Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
double certain consonants	3	1	Cyr 1980 (3)	Baroque	Opera
distinguish between short and long vowels	2	1	Miller 1999 (2)	Classical & Romantic	Song
prolong voiced consonants	2	1	Sanford 1995 (2)	Baroque	General
anticipate unvoiced consonants	1	1	Miller 1999 (1)	Classical & Romantic	Song
carry consonants over the beat	1	1	Sanford 1995 (1)	Baroque	General
double consonants	1	1	Sanford 1995 (1)	Baroque	General
doubled voiced consonants should assist legato	1	1	Miller 1999 (1)	Classical & Romantic	Song
French: "sung" consonants	1	1	Sanford 1995 (1)	Baroque	General
French: consonants sung harder or softer according to the passion to be expressed	1	1	Sanford 1995 (1)	Baroque	General
French: consonants sung longer and shorter according to the passion to be expressed	1	1	Sanford 1995 (1)	Baroque	General
French: don't double two consonants in succession	1	1	Sanford 1995 (1)	Baroque ⁸¹	General
French: double consonants	1	1	Sanford 1995 (1)	Baroque	General
French: double consonants of successive monosyllables	1	1	Sanford 1995 (1)	Baroque	General
French: double initial consonants of every question	1	1	Sanford 1995 (1)	Baroque	General
French: double the first set of consonants in a word with more than one set of double consonants	1	1	Sanford 1995 (1)	Baroque	General
French: double the initial consonants of every injurious epithet	1	1	Sanford 1995 (1)	Baroque	General
French: doubled consonants	1	1	Sanford 1995 (1)	Baroque	General
French: not expressive vowels	1	1	Sanford 1995 (1)	Baroque	General
French: prepare consonants	1	1	Sanford 1995 (1)	Baroque	General
French: prolong consonants	1	1	Sanford 1995 (1)	Baroque	General
hard consonants	1	1	Sanford 1995 (1)	Baroque	General
Italian: more expressive use of consonants than in modern technique	1	1	Sanford 1995 (1)	Baroque	General
Italian: vowels carry expression of text	1	1	Sanford 1995 (1)	Baroque	General
light consonants	1	1	Abeele 2007 (1)	Medieval	Choral
no French-style doubling of consonants Italian & German	1	1	Sanford 1995 (1)	Baroque	General
short consonants	1	1	Sanford 1995 (1)	Baroque	General
small consonants	1	1	Abeele 2007 (1)	Medieval	Choral
soft consonants	1	1	Sanford 1995 (1)	Baroque	General
French: double 'f'	1	1	Sanford 1995 (1)	Baroque	General
French: double 'j'	1	1	Sanford 1995 (1)	Baroque	General
French: double 'm'	1	1	Sanford 1995 (1)	Baroque	General
French: double 's'	1	1	Sanford 1995 (1)	Baroque	General
French: double 'v'	1	1	Sanford 1995 (1)	Baroque	General
proper vowel sounds	1	1	Dyer 1978 (1)	Medieval	General
Total	35	--	--	Not Renaissance	All Genres

Table 84: SC8 Affect & Declamation Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
affective projection of text	1	1	Phillips 1978 (1)	Renaissance	Choral
bring out affect of text	1	1	Hargis 2007 (1)	Renaissance	Song
declaim text	1	1	Sanford 1995 (1)	Baroque	General
dramatic text declamation	1	1	Sanford 1995 (1)	Baroque	General
embody meaning of text	1	1	Woodhall 1981 (1)	Baroque	Choral
enhance the meaning of text	1	1	Woodhall 1981 (1)	Baroque	Choral
express meaning of text	1	1	Cyr 1980 (1)	Baroque	Opera
express text	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
express the words	1	1	Potter 2012 (1)	Baroque	General
French: express text	1	1	Sanford 1995 (1)	Baroque	General
Italian: vowels carry expression of text	1	1	Sanford 1995 (1)	Baroque	General
pay attention to the meaning of the text	1	1	Miller 1999 (1)	Classical & Romantic	Song
text key to expressive singing	1	1	Sanford 1995 (1)	Baroque	General
text should be declaimed	1	1	Ransome 1978 (1)	Baroque	General
emotional declamation	1	1	Sanford 1995 (1)	Baroque	General
Italian: variable airstream supporting declamation of text	1	1	Sanford 1995 (1)	Baroque	General
text declamation	1	1	Sanford 1995 (1)	Baroque	General
communicate passions of the mind	1	1	Toft 2013 (1)	Classical & Romantic	Opera
convey feeling to the heart	1	1	Toft 2013 (1)	Classical & Romantic	Opera
convey meaning to the mind	1	1	Toft 2013 (1)	Classical & Romantic	Opera
attention to dramatic detail	1	1	Potter 2012 (1)	Baroque	General
emotionally committed	1	1	Ransome 1978 (1)	Baroque	General
French: each passion has its own characteristics	1	1	Sanford 1995 (1)	Baroque	General
French: each passion has its own manner of speech	1	1	Sanford 1995 (1)	Baroque	General
French: preoccupied by only by the feeling to be expressed	1	1	Sanford 1995 (1)	Baroque	General
French: preoccupied by the single thought to be expressed	1	1	Sanford 1995 (1)	Baroque	General
move people	1	1	Potter 2012 (1)	Baroque	General
move the passions	1	1	Sanford 1995 (1)	Baroque	General
project emotions into hearts of listeners	1	1	Toft 2013 (1)	Classical & Romantic	Opera
singing as passionate communication	1	1	Toft 2013 (1)	Classical & Romantic	Opera
Total	30	--	--	All Periods	All Genres

Table 85: SC8 Pronunciation Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
original pronunciation	8	3	Leech-Wilkinson 2002 (5)	Medieval	General
internationalised original pronunciation	2	1	Abeele 2007 (2)	Medieval	Choral
deliver texts convincingly	1	1	Toft 2013 (1)	Classical & Romantic	Opera
text must be delivered correctly	1	1	Potter 2012 (1)	Baroque	General
historical pronunciation	1	1	Hargis 2007 (1)	Renaissance	Song
pronunciation varies according to context and type of piece	1	1	Cyr 1980 (1)	Baroque	Opera
regional pronunciation	1	1	Hargis 2007 (1)	Renaissance	Song
do not neglect the pronunciation of words	1	1	Potter 2012 (1)	Baroque	General
identical pronunciation	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
pay attention to pronunciation	1	1	Summerly 2012 (1)	Medieval	Choral
pronunciation	1	1	Cyr 1980 (1)	Baroque	Opera
pronunciation varied according to mood of text	1	1	Cyr 1980 (1)	Baroque	Opera
good diction	1	1	Woodhall 1981 (1)	Baroque	Choral
historical French	1	1	Sanford 1995 (1)	Baroque	General
master plainsong text enunciation	1	1	Summerly 2012 (1)	Medieval	Choral
pronounce words correctly	1	1	Potter 2012 (1)	Baroque	General
Total	24	--	--	All Periods	All Genres

Table 86: SC8 Audible & Clear Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
text must be audible	4	1	Leech-Wilkinson 2002 (4)	Medieval	General
text must be clear	4	2	Hargis 2007 (3)	Renaissance	Song
audible text	2	1	Abeele 2007 (2)	Medieval	Choral
clear text	2	2	Dyer 1978 (1)	Renaissance	General
text audible	1	1	Summerly 2012 (1)	Medieval	Choral
text clear in high register	1	1	Hargis 2007 (1)	Renaissance	Song
text should be clearly heard	1	1	Woodhall 1981 (1)	Baroque	Choral
text should be clearly understood	1	1	Woodhall 1981 (1)	Baroque	Choral
Total	16	--	--	Not Classical & Romantic	Not Opera

5.9.e SC8 Performance Choices

The unit groups in this category endorse ways of singing which are determined by the sung text. They ask for singers who are creative, tasteful, educated and intellectual, who pronounce words correctly and, where possible, with original pronunciation, especially for Medieval and Renaissance music. Clarity of consonants and a commitment to the affective potential of the text enable performances in which the words are clearly heard and understood by the audience.

The *Text Determines* unit group demonstrates just how wide a range of musical characteristics texts are presumed to have jurisdiction over, revealing the centrality of this heuristic to historically-informed singing. Text is said to determine matters pertaining to matters of timbre, style, dynamics, rhythm, phrasing and ornamentation. The unit group does however act as further evidence for the particularity of Medieval performance practice questions; as Daniel Leech-Wilkinson has noted, some Medieval scholars and performers consider text primacy to be ‘axiomatic’ whilst others consider medieval music to be ‘abstract music, not expressive in any modern sense of the texts it set’.³²²

It is interesting to note that the bulk of the contributors to the *Ideal Singer* unit group are themselves either singers (Hargis 2007, Sanford 1995, Potter 2012, Miller 1999) or conductors (Summerly 2012, Phillips 1978). With this in mind, the units in this group can be said to intimate an industry consensus regarding the desirable characteristics of early music singers as people and professionals. The emphasis is on singers who are educated, intellectual, creative, imaginative and cognizant of the contexts of the pieces they are performing.

³²² Leech-Wilkinson "The Re-Invention of the a Cappella Hypothesis," (2002), 125.

Whilst the *Consonants & Vowels* unit group is densely populated with units from Sanford 1995, it still poses some interesting questions. Just four of its thirty-five units consider the singing of vowel sounds. This may seem self-evident; there are more consonants in the alphabet than vowels, so surely consonants require more thorough handling? Or is it rather that the sounds implied by consonants are more easily categorizable than those of vowels, which are by very nature spectral rather than discrete? The International Phonetic Alphabet, of course, furnishes us with the ability to categorise consonants and vowel sounds according to an internationally recognised standard and it is intriguing that Sanford avoids using it throughout her article. The IPA is exactly the kind of ‘modern’ tool that performance practice researchers may be leery of because its foundation post-dates their sources.³²³ And yet it is a tool which is taught in conservatoires worldwide and which a great many singers are familiar with through Nico Castel’s voluminous transliterations of Italian, French and German opera.³²⁴ As well as being more instinctively categorizable, consonants also appeal to a sense of clarity that English speakers find persuasive. Indeed, we might take the instructions contained in the *Audible & Clear* Unit Group as appeals for the clear delivery of consonants, notwithstanding Conrad von Zabern’s equation of textual clarity with the ‘proper vowel sound[s]’.³²⁵ At the risk of doing a disservice to performance practice researchers who have investigated these issues more thoroughly, I would suggest that any discussion of textual clarity which does not put discussion of vowels and consonants on an equal footing is somewhat

³²³ The IPA was founded in the late-nineteenth century by the International Phonetic Association. See Wikipedia, "International Phonetic Alphabet," https://en.wikipedia.org/wiki/International_Phonetic_Alphabet.

³²⁴ See Nico Castel, "Castel Opera Arts," <http://castelopera.com/nico.htm>.

³²⁵ Dyer and Zabern (1978), 215.

lacking. Kathryn LaBouff's *Singing and Communicating in English* might serve as a useful model.³²⁶

LaBouff defines diction as encompassing '*Expression*: The communication of the meaning and emotion of a vocal text' and this leads us neatly to a consideration of the *Affect & Declamation* Unit Group.³²⁷ This unit group endorses the expressive communication of text in terms which align well with the Toft 2013-dominated *Express Passions* unit group from SC1. Whilst I should be careful not to confine definitions of expressivity to the kind of passionate declamation Toft endorses, we might see the SC1 unit group as a means of achieving the affective declamation recommended in the SC8 unit group. As such, this unit group may be seen as support for the more varied vocal delivery that I have suggested Toft is proposing.

There are also obvious connections between the SC2 *Declamatory and Speech-Like* unit group and the SC8 *Affect & Declamation* unit group and we are starting to see the kind of sophisticated relationships between performance techniques and aesthetic assumptions that the analysis was designed to reveal. Sanford's endorsement of language-specific consonantal clarity can be seen as a technique for achieving speech-like declamation and the varied sounds of Toft's passionate delivery can lend this style of declamation the power to move the hearts and minds of listeners through the affective projection of text. This summary incorporates units from SC1 (clear and varied), SC2 (declamatory and speech-like) and SC8 (affective projection of text, moving hearts and minds of listeners). A seemingly disparate, yet complementary set of recording units can be drawn together in this way to support an

³²⁶ Kathryn LaBouff, *Singing and Communicating in English: A Singer's Guide to English Diction* (Oxford: Oxford University Press, 2007).

³²⁷ *Ibid.*, 3.

aesthetic vision which makes declaimed text the ultimate arbiter of expressive choices.

5.10 SC9: Rhythm and Tempo

5.10.a SC9 Recording Unit Count and Ranking

SC9: Rhythm and Tempo yielded $n=239$ ($n=138$ unique) Recording Units from $n=202$ quotations. This ranks it as the 6th most represented Style Category.

With a ratio of $n=138$ unique units to $n=239$ total units, SC1 achieved a *diversity percentage* of 57.7%. With a deviation of 7.7%, this style category was the 4th closest to the ideal diversity percentage of 50%.

5.10.b SC9 Distribution by Author, Period and Genre

Table 87: SC9 Recording Units Count by Author

Author Year	Count	Percentage
Tischler 1989	52	21.8%
Elliott 2006	38	15.9%
More 1965	29	12.1%
Woodhall 1981	23	9.6%
Abee 2007	18	7.5%
Dyer 1978	18	7.5%
Potter 2012	18	7.5%
Cyr 1980	12	5.0%
Leech-Wilkinson 2002	7	2.9%
Giuliano 2014	7	2.9%
Miller 1999	3	1.3%
Aamot 2000	3	1.3%
Kauffman 1992	3	1.3%
Summerly 2012	2	0.8%
Brown 1973	2	0.8%
Phillips 1978	2	0.8%
Cooper 1986	1	0.4%
Ransome 1978	1	0.4%
18 of 24 Authors	239	--

Table 88: SC9 Recording Units Count by Period

	Medieval	Renaissance	Baroque	Classical & Romantic	Total
Count	115	26	36	44	239
%	48.1%	10.9%	15.1%	18.4%	--

Table 89: SC9 Recording Units Count by Genre

	Choral	Opera	Song	General	Total
Count	76	15	57	91	401
%	31.8%	6.3%	23.8%	38.1%	--

- Table 87 reports that 18 of 24 authors are represented in this style category, creating a ranking of 4/14.

- Table 88 reports a difference of 37.2% between the highest (Medieval – 48.1%) and lowest (Renaissance – 10.9%) periods, creating a ranking of 6/14.
- Table 89 reports a difference of 31.8% between the highest (General – 38.1%) and lowest (Opera – 6.3%) genres, creating a ranking of 3/14
- With rankings of 6, 4, 4, 6 and 3, SC9 achieved a reliability score of 23 and a reliability ranking of 4/14

4.10.c SC9 Reliability Observations

SC9 achieved a high reliability ranking, yet it has an unbalanced representation of units by period and genre. Tischler 1989 is a high outlier with 21.8% of the units, heavily biasing the unit group as a whole towards Medieval music. However, it is intriguing that Elliott 2006, a Classical & Romantic text is the next best represented. Comparisons between the Tischler 1989 and Elliott 2006 contribute an interesting account of the different rhythmic priorities for Medieval and Classical & Romantic performance practice research.

The imbalance in the representation of units by genre, with Choral texts accounting for 31.8% of the total units and Opera accounting just 6.3% is to some extent offset by the high representation of General units, with 38.1%. The unit groups and style prescriptions will reveal that, in some cases, there are highly specific rhythmic arguments being made on the basis of period and genre, such as Tischler's endorsement of metrical approaches to rhythm in Medieval song. In most other cases however, opinions of how singers should best approach rhythm and tempo are of the more general kind, as might be inferred from the high representation of General texts.

5.10.d SC9 Leading Recording Units & Unit groups

Table 90 presents the ‘Top Ten’ recording units in SC9:

Table 90: Top Ten SC9 Recording Units

Unit	Count
metric rhythm	23
free rhythm	9
plainsong in speech rhythm	8
tempo determined by text	8
rubato	7
strict tempo	7
flexible tempo	6
plainsong notation not implying rhythmic relationships	5
equal note lengths	5
mensural sections	5

Table 91: SC9 Medieval Song & Plainsong: Measured or Free? Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
metric rhythm	23	1	Tischler 1989 (23)	Medieval	Song
free rhythm	9	1	Tischler 1989 (9)	Medieval	Song
plainsong in speech rhythm	8	1	More 1965 (8)	Medieval	Song
equal note lengths	5	1	More 1965 (5)	Medieval	Song
mensural sections	5	1	More 1965 (5)	Medieval	Song
plainsong notation not implying rhythmic relationships	5	1	Abeele 2007 (5)	Medieval	Choral
flexible use of mode	4	1	Tischler 1989 (4)	Medieval	Song
plainsong notation implying rhythmic relationships	3	1	Abeele 2007 (3)	Medieval	Choral
plainsong notation is mensural	3	1	Abeele 2007 (3)	Medieval	Choral
organa borrows rhythmic rules from secular repertories	2	1	Giuliano 2014 (2)	Medieval	General
plainsong in two to one rhythm	2	1	Abeele 2007 (2)	Medieval	Choral
plainsong rhythm dictated by word rhythm	2	1	Abeele 2007 (2)	Medieval	Choral
unmeasured	2	1	More 1965 (2)	Medieval	Song
modal rhythm	1	1	Tischler 1989 (1)	Medieval	Song
monophonic song more free than polyphony	1	1	Tischler 1989 (1)	Medieval	Song
Total	76	--	--	Medieval	Not Opera

Table 92: SC9 Flexible & Free Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
rubato	7	2	Potter 2012 (6)	Baroque	General
flexible tempo	6	3	Woodhall 1981 (2)	Baroque	Choral
vary tempo	4	1	Woodhall 1981 (4)	Baroque	Choral
don't adhere strictly to meter in recitative	3	1	Cyr 1980 (3)	Baroque	Opera
flexible	3	2	Tischler 1989 (2)	Medieval	Song
expressive use of accelerando	1	1	More 1965 (1)	Medieval	Choral
expressive use of tempo	1	1	More 1965 (1)	Medieval	Choral
fluctuating tempo in polyphony	1	1	Dyer 1978 (1)	Renaissance	General
gradually quicken over descending phrases	1	1	Dyer 1978 (1)	Renaissance	General
gradually slow over rising phrases	1	1	Dyer 1978 (1)	Renaissance	General
Italian ornamentation most rhythmically flexible	1	1	Elliott 2006 (1)	Classical & Romantic	General
less regularity of pulse in recitative	1	1	Cyr 1980 (1)	Baroque	Opera
more flexible tempo in adagio movements	1	1	Elliott 2006 (1)	Classical & Romantic	General
not metronomical	1	1	Potter 2012 (1)	Baroque	General
occasional rhythmic alterations	1	1	Elliott 2006 (1)	Classical & Romantic	General
recitative: not in strict time	1	1	Elliott 2006 (1)	Classical & Romantic	General
rubato in slower movements	1	1	Elliott 2006 (1)	Classical & Romantic	General
rubato: similar to swing in jazz	1	1	Potter 2012 (1)	Baroque	General
sophisticated manipulation of tempo	1	1	Potter 2012 (1)	Baroque	General
tactus might vary from one section of a composition to the next	1	1	Woodhall 1981 (1)	Baroque	Choral
varied tempo	1	1	Tischler 1989 (1)	Medieval	Song
vary tempo according to character of music	1	1	Elliott 2006 (1)	Classical & Romantic	General
vary tempo according to the rank of feast	1	1	Dyer 1978 (1)	Renaissance	General
Total	41	--	--	All Periods	All Genres

Table 93: SC9 Strict & Steady Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
strict tempo	7	3	Potter 2012 (3)	Baroque	General
steady	2	2	Giuliano 2014 (1)	Medieval	Choral
bass voice strict in tempo rubato	1	1	Elliott 2006 (1)	Classical & Romantic	General
constant tempo between sides of choir	1	1	Dyer 1978 (1)	Renaissance	General
coordinated	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
left hand strict in tempo rubato	1	1	Elliott 2006 (1)	Classical & Romantic	General
measured pace	1	1	Tischler 1989 (1)	Medieval	Song
meter remains constant in tempo rubato	1	1	Elliott 2006 (1)	Classical & Romantic	General
moderate	1	1	More 1965 (1)	Medieval	Choral
more regularity of pulse in recitative	1	1	Cyr 1980 (1)	Baroque	Opera
no rubato	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
orchestra strict when accompanying in tempo rubato	1	1	Elliott 2006 (1)	Classical & Romantic	General
play in time	1	1	Elliott 2006 (1)	Classical & Romantic	General
precise	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
proportional long and short note values	1	1	Dyer 1978 (1)	Renaissance	General
proportional rhythms within tactus	1	1	Woodhall 1981 (1)	Baroque	Choral
proportional tempo	1	1	Brown 1973 (1)	Renaissance	Song
regular	1	1	Tischler 1989 (1)	Medieval	Song
rigorous	1	1	Giuliano 2014 (1)	Medieval	General
single tempo throughout	1	1	Woodhall 1981 (1)	Baroque	Choral
steady tempo	1	1	Abeele 2007 (1)	Medieval	Choral
straight	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
strict rhythm	1	1	Tischler 1989 (1)	Medieval	Song
stricter tempo in allegro movements	1	1	Elliott 2006 (1)	Classical & Romantic	General
tactus remained relatively constant	1	1	Woodhall 1981 (1)	Baroque	Choral
tactus should be maintained	1	1	Cooper 1986 (1)	Renaissance	Choral
tempo should remain constant in ornamented passages	1	1	Aamot 2000 (1)	Renaissance	Choral
Total	34	--	--	All Periods	All Genres

5.10.e SC9 Performance Choices

The unit groups in this style category collapse into strict versus free binaries. I might easily have distributed the units in Table 91 across tables 92 and 93 as further contributions to the strict versus free discussion. However, I felt that Medieval rhythmic debates provided a particularly useful example of how specialised terminology is used in place of ‘strict’, ‘free’, or their other derivatives: on the one side we have metric, mensural or modal rhythm and on the other we have free, speech or unmeasured rhythm. This pattern is borne out in texts covering other periods. A comparison between discussions of rhythm in Tischler 1989 (Medieval Song) and Elliott 2006 (Classical & Romantic General) is illuminating. Tischler summarises his argument for metrical (strict) approaches to Medieval song as follows:

These three historical considerations, the influence of Classical and Muslim poetry and the rise of the new mathematics and polyphonic notation, strongly suggest that meter plays an important role in medieval poetry.³²⁸

Elliott summarises her support for flexible (free) rhythmic approaches as follows:

Certainly the notion of flexible tempo for Classical music is not as exaggerated as what we would apply to late Romantic music, but it should be employed to some extent, perhaps more than we think.³²⁹

I am being a little unkind, in that I am citing summaries without giving due consideration to the evidence on which they are based. However, my aim is not to pass judgement on the musicological legitimacy of each position, but rather to observe that both statements demonstrate the importance of prior assumptions in the

³²⁸ Tischler (1989), 228.

³²⁹ Elliott “The Classical Era,” (2006), 103.

derivation of academic positions from historical evidence. It is the legitimacy (or otherwise) of these assumptions that I am interested in.

Tischler's assumption is relatively simple; that music is born out of the arts and sciences of the time, that poetic meter determined the delivery of song and that mathematics directed the development of polyphonic notation. His position is scribally motivated and assumes causal links, where the logic of high-status arts and sciences directs musical development. The idea that musical logic can exist in a manner distinct to that of its sister disciplines is not only not considered, it is actively dismissed:

Scholars who uphold a free-rhythmic interpretation of *trouvère* songs often point to medieval sources which, influenced by St. Augustine's writings, differentiate (poetic) *metrum* and *rhythmus*. Despite this evidence that meter was important in poetry, these scholars nevertheless maintain that pure syllable count is the technical essence of medieval lyrics; on the other hand, they assume that differentiation of *metrum* and *rhythmus* must mean the posing of opposites: here the measured meter, there the unmeasured rhythm (of their music); and the latter is then erroneously applied by them to the lyrics as well.³³⁰

Similarly, the idea that the 'natural variation' (to borrow a phrase from cricketer Shane Warne) of performative bodies directed musical logic in a manner which was unpredictable, random and hard to document in words or notation is not considered.³³¹ Tischler selects his evidence far from dispassionately, with the eye of someone who has already decided that strictness of rhythm and tempo is more desirable than freedom. His request for people to come to the songs 'without preconceptions' in fact gives us a very clear indication of his own preconceptions:

³³⁰ Tischler (1989), 230.

³³¹ See Shane Warne, "Shane Warne - King of Spin - Leg Spin Tutorial," Fizzing Leg Breaks, <https://www.youtube.com/watch?v=AyHX7GsrMlo>. At 8'51 Warne states 'And your best weapon is natural variation off the wicket, that can be the best mystery ball you've ever had.' Perhaps we could all be more comfortable with the possibility that some of the most enjoyable musical decisions can happen without conscious decision-making.

Anybody that studies a large number of these songs without preconceptions but with eyes and ears open to them will come to recognize the interrelationship of poetic meter and musical rhythm, the coordination of verse and phrase, of rhyme with musical cadence, of repetitive musical structures, of the regularity of ornaments as indicators of rhythm.³³²

We turn now to the Elliott quotation. She assumes that flexible tempi *are* used more often in Romantic than Classical music thereby associating modern performances of Romantic music with flexible tempi and those of Classical music with strict tempi. She then adopts an equivocal position saying that flexible tempi were probably used more than we think in the Classical repertoire. My own tastes and professional motivations direct me to the following conclusion: rhythmic practice is spectral rather than discrete and is therefore extremely difficult to document. This creates problems for academics seeking consistent positions that challenge perceived performance norms.

Turning to an earlier period, Dyer, citing von Zabern (d. before 1481), describes a polyphonic style of performance in which the

upper voice in two-voice organum 'at one time [ascending?] is performed freely with considerable delay, at another time quickly in descending motion'³³³

This stipulation can be said to imply a disconnect between upper and lower voices, with the upper voice proceeding flexibly and independently from the lower voice. In this respect, it bears similarities to classical definitions of rubato, such as the following from W. A. Mozart himself:

What these people cannot grasp is that in tempo rubato, in an Adagio, the left hand should go on playing in strict time.³³⁴

³³² Tischler (1989), 230.

³³³ Dyer and Zabern (1978), 211.

³³⁴ Cited in Elliott "The Classical Era," (2006), 103.

This kind of stipulation appears to make sense of the paradoxical relationship between the need to play both flexibly and in time:

Contemporary accounts describe Beethoven's playing as both rhythmically flexible and strictly in time.³³⁵

That these quotations describe very similar rhythmic practices at a remove of around three centuries and in the performance of vastly different repertoires is telling. They both describe situations in which rhythmic alignment is subordinated to the flexible performance of an upper voice. For all of the historical terminology used by the sampled texts, rhythmic practices prove hard for scholars to pin down with any historical specificity. As a result their conceptions of what constitutes best practice tend to be decided by *a priori* partiality for strict or free performances, with historical evidence being moulded to fit.

³³⁵ Ibid., 103.

5.11 SC10: Ensemble

5.11.a SC10 Recording Unit Count and Ranking

SC10: Ensemble yielded $n=430$ ($n=190$ unique) Recording Units from $n=316$ quotations. This ranks it as the 2nd most represented Style Category.

With a ratio of $n=190$ unique units to $n=430$ total units, SC10 achieved a *diversity percentage* of 44.2%. With a deviation of -5.8%, this style category was the 3rd closest to the ideal diversity percentage of 50% and the only style category to achieve a diversity percentage below 50%. This is indicative of an unusually high level of style prescriptions yielding the same recording unit.

5.11.b SC10 Distribution by Author, Period and Genre

Table 94: SC10 Recording Units Count by Author

Author Year	Count	Percentage
Huot 1989	126	29.3%
Kreitner 1998	72	16.7%
Leech-Wilkinson 2002	71	16.5%
Brown 1973	45	10.5%
Giuliano 2014	29	6.7%
Hargis 2007	20	4.7%
Cooper 1986	11	2.6%
Phillips 1978	9	2.1%
Elliott 2006	9	2.1%
More 1965	8	1.9%
Page 1992	8	1.9%
Abeebe 2007	7	1.6%
Aamot 2000	7	1.6%
Summerly 2012	4	0.9%
Dyer 1978	3	0.7%
Woodhall 1981	1	0.2%
16 of 24 Authors	430	--

Table 95: SC10 Recording Units Count by Period

	Medieval	Renaissance	Baroque	Classical & Romantic	Total
Count	253	167	1	9	430
%	58.8%	38.8%	0.2%	2.1%	--

Table 96: SC10 Recording Units Count by Genre

	Choral	Opera	Song	General	Total
Count	55	0	191	184	430
%	12.8%	0.0%	44.4%	42.8%	--

- Table 94 reports that 16 of 24 authors are represented in this style category, creating a ranking of joint 6/14.
- Table 95 reports a difference of 58.6% between the highest (Medieval – 58.8%) and lowest (Baroque – 0.2%) periods, creating a ranking of 13/14.
- Table 96 reports a difference of 44.4% between the highest (Song – 44.4%) and lowest (Opera – 0.0%) genres, creating a ranking of 9/14
- With rankings of 2, 3, 6, 13 and 9, SC10 achieved a reliability score of 33 and a reliability ranking of 5/14

5.11.c SC10 Reliability Observations

SC10's relatively high reliability ranking of 5 belies its clear imbalances in both period and genre, with a clear bias towards Medieval and Renaissance song. As the unit groups will reveal, the style category gives a significant airing to the voices-versus-instruments debate that has featured heavily in Medieval and Renaissance scholarship and which is the chief subject of Leech-Wilkinson 2002. Indeed, it will be seen that endorsements of balanced and blended singing are the only style prescriptions that really have an application to music from other periods.

5.11.d SC10 Leading Recording Units & Unit groups

Table 97 presents the ‘Top Ten’ recording units in SC10.

Table 97: Top Ten SC10 Recording Units

Unit	Count
all vocal	60
fiddle	23
instrumental participation	20
voices with instruments	18
harp	15
voices and instruments together	13
lower voices should be vocalised	9
include instruments	9
lute	6
flute	5

Table 98: SC10 Medieval and Renaissance Song: Which Instruments? Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
fiddle	23	1	Huot 1989 (23)	Medieval	Song
harp	15	3	Huot 1989 (11)	Medieval	Song
lute	6	3	Huot 1989 (3)	Medieval	Song
flute	5	2	Huot 1989 (4)	Medieval	Song
rote	4	1	Huot 1989 (4)	Medieval	Song
trombones	4	2	Kreitner 1998 (3)	Renaissance	General
fretel	3	1	Huot 1989 (3)	Medieval	Song
organ	3	2	Huot 1989 (1)	Medieval	Song
lyre	2	1	Huot 1989 (2)	Medieval	Song
percussion	2	1	Huot 1989 (2)	Medieval	Song
plucked strings	2	2	Kreitner 1998 (1)	Renaissance	General
psaltery	2	1	Brown 1973 (1)	Renaissance	Song
viols	2	2	Giuliano 2014 (1)	Medieval	General
wind instruments	2	1	Huot 1989 (2)	Medieval	Song
capped reeds	1	1	Hargis 2007 (1)	Renaissance	Song
chamber organ	1	1	Brown 1973 (1)	Renaissance	Song
cittern	1	1	Hargis 2007 (1)	Renaissance	Song
cornetts	1	1	Kreitner 1998 (1)	Renaissance	General
dulcian	1	1	Kreitner 1998 (1)	Renaissance	General
dulcimer	1	1	Brown 1973 (1)	Renaissance	Song
estives	1	1	Huot 1989 (1)	Medieval	Song
flutes	1	1	Hargis 2007 (1)	Renaissance	Song
guitar	1	1	Hargis 2007 (1)	Renaissance	Song
harpsichord	1	1	Brown 1973 (1)	Renaissance	Song
hurdy gurdy	1	1	Huot 1989 (1)	Medieval	Song
keyboard	1	1	Brown 1973 (1)	Renaissance	Song
keyboard instruments	1	1	Hargis 2007 (1)	Renaissance	Song

loud trio: two shawms, narrow-bore trombone or sackbut	1	1	Brown 1973 (1)	Renaissance	Song
pandora	1	1	Hargis 2007 (1)	Renaissance	Song
plucked string, woodwind, voice trio	1	1	Kreitner 1998 (1)	Renaissance	General
portative organ	1	1	Brown 1973 (1)	Renaissance	Song
portative organs	1	1	Kreitner 1998 (1)	Renaissance	General
rebec	1	1	Hargis 2007 (1)	Renaissance	Song
recorder	1	1	Brown 1973 (1)	Renaissance	Song
recorders	1	1	Hargis 2007 (1)	Renaissance	Song
sackbut	1	1	Hargis 2007 (1)	Renaissance	Song
shawm	1	1	Huot 1989 (1)	Medieval	Song
shawms	1	1	Kreitner 1998 (1)	Renaissance	General
slide trumpet	1	1	Kreitner 1998 (1)	Renaissance	General
soft winds	1	1	Hargis 2007 (1)	Renaissance	Song
string instruments	1	1	Huot 1989 (1)	Medieval	Song
tympanes	1	1	Huot 1989 (1)	Medieval	Song
vielle	1	1	Hargis 2007 (1)	Renaissance	Song
viol	1	1	Hargis 2007 (1)	Renaissance	Song
viola	1	1	Giuliano 2014 (1)	Medieval	General
violin	1	1	Hargis 2007 (1)	Renaissance	Song
woodwinds	1	1	Kreitner 1998 (1)	Renaissance	General
Total	108	--	--	Medieval, Renaissance	Song, General

Table 99: SC10 Voices & Instruments Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
instrumental participation	20	1	Huot 1989 (20)	Medieval	Song
voices with instruments	18	3	Brown 1973 (7)	Renaissance	Song
voices and instruments together	13	1	Huot 1989 (13)	Medieval	Song
include instruments	9	2	Leech-Wilkinson 2002 (8)	Medieval	General
use instruments	5	1	Kreitner 1998 (5)	Renaissance	General
instrumental doubling	2	1	Cooper 1986 (2)	Renaissance	Choral
lower voices instrumental	1	1	Brown 1973 (1)	Renaissance	Song
narrative songs with instrumental accompaniment	1	1	Huot 1989 (1)	Medieval	Song
string accompaniment	1	1	Cooper 1986 (1)	Renaissance	Choral
superius and tenor sung, contratenor on melody instrument	1	1	Brown 1973 (1)	Renaissance	Song
superius sung accompanied by instruments	1	1	Brown 1973 (1)	Renaissance	Song
superius sung or played, lower voices on chordal instrument	1	1	Brown 1973 (1)	Renaissance	Song
tenor sung, accompanied by instruments	1	1	Brown 1973 (1)	Renaissance	Song
variety of voices with instruments	1	1	Kreitner 1998 (1)	Renaissance	General
vocal soloist and plucked instrument	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
voices and instruments	1	1	Kreitner 1998 (1)	Renaissance	General
woodwind accompaniment	1	1	Cooper 1986 (1)	Renaissance	Choral
Total	76	--	--	Medieval, Renaissance	Not Opera

Table 100: SC10 All Vocal Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
all vocal	60	6	Leech-Wilkinson 2002 (31)	Medieval	General
lower voices should be vocalised	9	1	Leech-Wilkinson 2002 (9)	Medieval	General
no organ accompaniment	2	1	Giuliano 2014 (2)	Medieval	General
polyphony all vocal	1	1	Huot 1989 (1)	Medieval	Song
Total	72	--	--	Medieval, Renaissance	Song, General

Table 101: SC10 Balanced & Blended Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
balanced	5	2	Phillips 1978 (4)	Renaissance	Choral
blended	4	3	Abeele 2007 (2)	Renaissance	Choral
clear	2	1	Leech-Wilkinson 2002 (2)	Medieval	General
precise	2	1	Leech-Wilkinson 2002 (2)	Medieval	General
unified	2	1	Abeele 2007 (1)	Renaissance	Choral
accurate	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
balance voices	1	1	Summerly 2012 (1)	Medieval	Choral
coherent	1	1	Kreitner 1998 (1)	Renaissance	General
coordinated	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
even voice distribution	1	1	Kreitner 1998 (1)	Renaissance	General
homogenous	1	1	Kreitner 1998 (1)	Renaissance	General
no single voice should obtrude	1	1	Phillips 1978 (1)	Renaissance	Choral
perfect	1	1	Dyer 1978 (1)	Renaissance	General
tight	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
together	1	1	Abeele 2007 (1)	Renaissance	Choral
Total	25	--	--	Medieval, Renaissance	Choral, General

Table 102: SC10 Medieval Instruments: Genre and Status Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
fiddle a minstrel instrument	3	1	Huot 1989 (3)	Medieval	Song
instrumental accompaniment a minstrel practice	3	1	Huot 1989 (3)	Medieval	Song
instrumental accompaniment a "Lower Style"	2	1	Huot 1989 (2)	Medieval	Song
aristocratic music unaccompanied	1	1	Huot 1989 (1)	Medieval	Song
Breton lai with instrumental accompaniment	1	1	Huot 1989 (1)	Medieval	Song
fiddle a jongleur instrument	1	1	Huot 1989 (1)	Medieval	Song
harp an aristocratic instrument	1	1	Huot 1989 (1)	Medieval	Song
hurdy gurdy a jongleur instrument	1	1	Huot 1989 (1)	Medieval	Song
monophonic love songs usually unaccompanied	1	1	Huot 1989 (1)	Medieval	Song
rote a peasant instrument	1	1	Huot 1989 (1)	Medieval	Song
Total	15	--	--	Renaissance Classical & Romantic	Song, General

5.11.e SC10 Performance Choices

The unit groups pertaining to voices and instruments in Medieval and Renaissance genres point to a wide possible array of performance environments in which today's early music singer might find themselves. The performance choices implied by these unit groups are not so much matters of choice as matters of capability: singers need to be capable of performing with both all-vocal ensembles and with a great variety of instruments. These stipulations have clear resonances with unit groups from other style categories which endorse varied and adaptable approaches. A *Balanced & Blended* (Table 101) result can be considered the aim of these skills of adaptability, one in which a clear and precise performance style prevails in line with inferences from SC1 and SC2.

5.12 SC11: Phrasing and Articulation

5.12.a SC11 Recording Unit Count and Ranking

SC11: Phrasing and Articulation yielded $n=112$ ($n=97$ unique) Recording Units from $n=81$ quotations. This ranks it as the 10th most represented Style Category.

With a ratio of $n=97$ unique units to $n=112$ total units, SC11 achieved a *diversity percentage* of 86.7%. With a deviation of 36.7%, this style category was the 13th closest to the ideal diversity percentage of 50%.

5.12.b SC11 Distribution by Author, Period and Genre

Table 103: SC11 Recording Units Count by Author

Author Year	Count	Percentage
Elliott 2006	25	22.3%
Sanford 1995	18	16.1%
Kauffman 1992	14	12.5%
Miller 1999	11	9.8%
Cyr 1980	8	7.1%
Potter 2012	7	6.3%
Leech-Wilkinson 2002	6	5.4%
Phillips 1978	6	5.4%
Ransome 1978	5	4.5%
More 1965	3	2.7%
Summerly 2012	2	1.8%
Dyer 1978	2	1.8%
Cooper 1986	2	1.8%
Tischler 1989	1	0.9%
Brown 1973	1	0.9%
Hargis 2007	1	0.9%
16 of 24 Authors	112	--

Table 104: SC11 Recording Units Count by Period

	Medieval	Renaissance	Baroque	Classical & Romantic	Total
Count	12	12	38	50	112
%	10.7%	10.7%	33.9%	44.6%	--

Table 105: SC11 Recording Units Count by Genre

	Choral	Opera	Song	General	Total
Count	13	22	14	63	112
%	11.6%	19.6%	12.5%	56.3%	--

- Table 103 reports that 16 of 24 authors are represented in this style category, creating a ranking of joint 6/14.
- Table 104 reports a difference of 33.9% between the highest (Classical & Romantic – 44.6%) and lowest (Medieval & Renaissance – 10.7%) periods, creating a ranking of 5/14.
- Table 105 reports a difference of 44.7% between the highest (General – 56.3%) and lowest (Choral – 11.6%) genres, creating a ranking of 10/14
- With rankings of 10, 13, 6, 5 and 10, SC11 achieved a reliability score of 44 and a reliability ranking of 11/14

5.12.c SC11 Reliability Observations

This Style Category has a clear bias towards Baroque and Classical & Romantic texts, suggesting that considerations of phrasing and articulation (in a manner similar to discussions of SC7 Dynamics) are more willingly considered by Baroque and Classical & Romantic authors.

5.12.d SC11 Leading Recording Units & Unit groups

Table 106: SC11 Recording Units Count by Genre

Unit	Count
divide long notes and ligatures where necessary	4
maintain legato	3
clear articulation	3
legato: connecting notes with precise intonation	3
articulated	2
legato	2
legato for later 18th c. music	2
crisp	2
detached for early 18th c. music	2
inflected	2

Table 107: SC11 How to Phrase Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
inflected	2	1	Elliott 2006 (2)	Classical & Romantic	General
accompanying instruments should 'share' phrasing with the voice	1	1	Cooper 1986 (1)	Renaissance	Choral
adapt to genre	1	1	Cyr 1980 (1)	Baroque	Opera
appropriate	1	1	Summerly 2012 (1)	Medieval	Choral
delicate	1	1	Cyr 1980 (1)	Baroque	Opera
elegant	1	1	Potter 2012 (1)	Baroque	General
expressive shading	1	1	Cyr 1980 (1)	Baroque	Opera
fine phrasing	1	1	Phillips 1978 (1)	Renaissance	Choral
fluid	1	1	Summerly 2012 (1)	Medieval	Choral
harmony determines phrase shapes	1	1	Miller 1999 (1)	Classical & Romantic	Song
instrumental	1	1	Ransome 1978 (1)	Baroque	General
instrumental phrasing	1	1	Ransome 1978 (1)	Baroque	General
light and shade	1	1	Elliott 2006 (1)	Classical & Romantic	General
phrase as an ensemble	1	1	Phillips 1978 (1)	Renaissance	Choral
phrase long lines	1	1	Phillips 1978 (1)	Renaissance	Choral
phrase shape determined by language	1	1	Miller 1999 (1)	Classical & Romantic	Song
phrase shape determined by voiced consonants	1	1	Miller 1999 (1)	Classical & Romantic	Song
phrased	1	1	Elliott 2006 (1)	Classical & Romantic	General
phrasing determined by breath	1	1	Potter 2012 (1)	Baroque	General
phrasing determined by consonant duration	1	1	Miller 1999 (1)	Classical & Romantic	Song
phrasing should match emotions of text	1	1	Dyer 1978 (1)	Renaissance	General
phrasing should match events in text	1	1	Dyer 1978 (1)	Renaissance	General
skillful	1	1	Cyr 1980 (1)	Baroque	Opera
spontaneous	1	1	Elliott 2006 (1)	Classical & Romantic	General
treble and mean parts require different phrasing from later soprano parts	1	1	Phillips 1978 (1)	Renaissance	Choral
vocal and instrumental phrasing should be matched	1	1	Ransome 1978 (1)	Baroque	General
Total	27	--	--	Medieval, Renaissance	Song, General

Table 108: SC11 Clear & Articulated Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
clear articulation	3	1	Cyr 1980 (3)	Baroque	Opera
articulated	2	1	Elliott 2006 (2)	Classical & Romantic	General
crisp	2	2	Elliott 2006 (1)	Classical & Romantic	General
detached for early 18th c. music	2	1	Elliott 2006 (2)	Classical & Romantic	General
articulate arpeggiac passages	1	1	Elliott 2006 (1)	Classical & Romantic	General
articulate text	1	1	Potter 2012 (1)	Baroque	General
articulation	1	1	Potter 2012 (1)	Baroque	General
articulation used to aid audience comprehension	1	1	Cyr 1980 (1)	Baroque	Opera
clear	1	1	Elliott 2006 (1)	Classical & Romantic	General
detached	1	1	Elliott 2006 (1)	Classical & Romantic	General
French: clear consonant articulation	1	1	Sanford 1995 (1)	Baroque	General
French: hard consonant articulation	1	1	Sanford 1995 (1)	Baroque	General
less sustained with period instruments	1	1	Elliott 2006 (1)	Classical & Romantic	General
marked	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
pointed	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
staccato	1	1	Potter 2012 (1)	Baroque	General
Total	21	--	--	Baroque, Classical & Romantic	Opera, General

Table 109: SC11 Legato Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
legato: connecting notes with precise intonation	3	1	Kauffman 1992 (3)	Classical & Romantic	Opera
maintain legato	3	1	Miller 1999 (3)	Classical & Romantic	Song
legato	2	1	Potter 2012 (2)	Baroque	General
legato for later 18th c. music	2	1	Elliott 2006 (2)	Classical & Romantic	General
cantabile legato not as pronounced as 19 th -c. legato	1	1	Elliott 2006 (1)	Classical & Romantic	General
connected	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
legato: distinct	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
legato: like organ or wind instrument	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
legato: like piano	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
legato: spontaneous	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
legato: sudden	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
maintain legato on short notes	1	1	Miller 1999 (1)	Classical & Romantic	Song
sustained	1	1	Potter 2012 (1)	Baroque	General
Total	19	--	--	Baroque, Classical & Romantic	Not Choral

5.12.e SC11 Performance Choices

The unit groups in this category endorse phrasing and articulation which is directed by stepwise or arpeggiatic motion, the implications of text and language, the genre or tempo of piece and instrumentation. The *Clear & Articulated* unit group (Table 108) points to the ways in which phrasing and articulation support the kinds of clear and precise singing we have seen endorsed in other style categories.

The *Legato* unit group (Table 109) has a clear Classical and Romantic bias. This supports Martha Elliott's stipulation that 'the eighteenth century witnessed a gradual progression along a continuum from detached articulation toward a more legato style'.³³⁶ Miller represents the far extreme of this spectrum; he presumes a constant legato to be axiomatic and is especially keen that consonants 'assist the legato line,

³³⁶ Ibid., 97.

not negate it'.³³⁷ As Miller's subject is Schumann Lieder, his position can be considered the nineteenth-century terminus for the eighteenth-century development of legato singing proposed by Elliott.

5.13: SC12: Ornamentation

5.13.a SC12 Recording Unit Count and Ranking

SC12: Ornamentation yielded $n=335$ ($n=273$ unique) Recording Units from $n=236$ quotations. This ranks it as the 5th most represented Style Category.

With a ratio of $n=273$ unique units to $n=335$ total units, SC12 achieved a *diversity percentage* of 81.4%. With a deviation of 31.4%, this style category was the 10th closest to the ideal diversity percentage of 50%.

³³⁷ Miller (1999), 18.

5.13.b SC12 Distribution by Author, Period and Genre

Table 110: SC12 Recording Units Count by Author

Author Year	Count	Percentage
Potter 2012	71	21.2%
Elliott 2006	55	16.4%
Cyr 1980	50	14.9%
Woodhall 1981	49	14.6%
Aamot 2000	46	13.7%
Cooper 1986	28	8.4%
Hargis 2007	11	3.3%
Sanford 1995	10	3.0%
Brown 1973	5	1.5%
Ransome 1978	3	0.9%
More 1965	2	0.6%
Dyer 1978	2	0.6%
Toft 2013	2	0.6%
Abeele 2007	1	0.3%
14 of 24 Authors	335	--

Table 111: SC12 Recording Units Count by Period

	Medieval	Renaissance	Baroque	Classical & Romantic	Total
Count	3	92	183	57	335
%	0.9%	27.5%	54.6%	17.0%	--

Table 112: SC12 Recording Units Count by Genre

	Choral	Opera	Song	General	Total
Count	126	52	16	141	335
%	37.6%	15.5%	4.8%	42.1%	--

- Table 110 reports that 14 of 24 authors are represented in this style category, creating a ranking of 9/14.
- Table 111 reports a difference of 53.7% between the highest (Baroque – 54.6%) and lowest (Medieval – 0.9%) periods, creating a ranking of 12/14.

- Table 112 reports a difference of 37.3% between the highest (General – 42.1%) and lowest (Song – 4.8%) genres, creating a ranking of 7/14.
- With rankings of 5, 10, 9, 12 and 7, SC12 achieved a reliability score of 43 and a reliability ranking of joint 8/14.

5.13.c SC12 Reliability Observations

This style Category is well represented in Renaissance and Baroque texts, with some traction in Classical & Romantic texts but almost none in Medieval. Again, General texts are well represented, as are choral texts, led by the high performance of Woodhall 1981, Cooper 1986 and Aamot 2000. Thus, whilst the Category has not performed particularly well according to the reliability and richness measures, its findings do have clear and specific performance implications for ornamentation practices in Renaissance Choral music Baroque Opera and Choral music.

5.13.d SC12 Leading Recording Units & Unit groups

Table 113: Top Ten SC12 Recording Units

Unit	Count
notated embellishments can be used	10
improvised	7
trill	5
not too many ornaments	4
ornament	4
trills	4
appoggiaturas	4
improvised ornamentation	4
all four voices should be embellished	3
sing with embellishments	3

Table 114: SC12 Not Too Many Ornaments Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
not too many ornaments	4	2	Cyr 1980 (3)	Baroque	Opera
cadenzas: right and wrong way	2	1	Potter 2012 (2)	Baroque	General
always added with good reason	1	1	Hargis 2007 (1)	Renaissance	Song
appoggiaturas precisely measured	1	1	Potter 2012 (1)	Baroque	General
avoid mere crowd-pleasing effects	1	1	Potter 2012 (1)	Baroque	General
don't add too many embellishments	1	1	Aamot 2000 (1)	Renaissance	Choral
don't always place ornaments on final notes	1	1	Cyr 1980 (1)	Baroque	Opera
don't apply embellishments throughout	1	1	Woodhall 1981 (1)	Baroque	Choral
don't embellish choral parts	1	1	1	Potter 2012 (1)	Baroque
don't embellish the beginning of a piece	1	1	Woodhall 1981 (1)	Baroque	Choral
final notes should not be ornamented	1	1	Cooper 1986 (1)	Renaissance	Choral
German ornamentation more restrained	1	1	Elliott 2006 (1)	Classical & Romantic	General
German ornamentation more specific	1	1	Elliott 2006 (1)	Classical & Romantic	General
imitative entries at the beginning of a piece should not be ornamented	1	1	Cooper 1986 (1)	Renaissance	Choral
in good taste	1	1	Woodhall 1981 (1)	Baroque	Choral
intellectual	1	1	Hargis 2007 (1)	Renaissance	Song
Italian ornamentation most elaborate	1	1	Elliott 2006 (1)	Classical & Romantic	General
less is more	1	1	Hargis 2007 (1)	Renaissance	Song
less ornamentation in allegro movements	1	1	Elliott 2006 (1)	Classical & Romantic	General
limit diminutions to a single syllable of a word	1	1	Woodhall 1981 (1)	Baroque	Choral
lines should not be embellished simultaneously	1	1	Woodhall 1981 (1)	Baroque	Choral
no appoggiatura for masculine endings	1	1	Elliott 2006 (1)	Classical & Romantic	General
no improvised descant	1	1	Dyer 1978 (1)	Renaissance	General
no melodic ornamentation	1	1	Dyer 1978 (1)	Renaissance	General
no more than five embellishments in each part	1	1	Aamot 2000 (1)	Renaissance	Choral
no more than four or five diminutions per part per piece	1	1	Woodhall 1981 (1)	Baroque	Choral
no ornaments in recitative	1	1	Cyr 1980 (1)	Baroque	Opera
no simultaneous embellishments	1	1	Aamot 2000 (1)	Renaissance	Choral
not a free-for-all	1	1	Potter 2012 (1)	Baroque	General
not indiscriminate	1	1	Woodhall 1981 (1)	Baroque	Choral
not too many appoggiaturas	1	1	Elliott 2006 (1)	Classical & Romantic	General
only embellish cadences	1	1	Aamot 2000 (1)	Renaissance	Choral
only embellish one part at a time	1	1	Woodhall 1981 (1)	Baroque	Choral
only one part should be ornamented at any one time	1	1	Cooper 1986 (1)	Renaissance	Choral
only pieces in four or more parts should be ornamented	1	1	Cooper 1986 (1)	Renaissance	Choral
only where indicated by the composer	1	1	Potter 2012 (1)	Baroque	General

ornamentation should be more conservative in earlier repertoire	1	1	Cooper 1986 (1)	Renaissance	Choral
ornaments based on contemporaneous examples and treatises	1	1	Aamot 2000 (1)	Renaissance	Choral
specific	1	1	Woodhall 1981 (1)	Baroque	Choral
tasteful	1	1	Woodhall 1981 (1)	Baroque	Choral
trills: not too many	1	1	Potter 2012 (1)	Baroque	General
trills: not too near one another	1	1	Potter 2012 (1)	Baroque	General
trills: perfect	1	1	Potter 2012 (1)	Baroque	General
Total	47	--		All Periods	All Genres

Table 115: SC 12 When and Where to Ornament Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
all four voices should be embellished	3	1	Aamot 2000 (3)	Renaissance	Choral
long cadential trill	2	1	Potter 2012 (2)	Baroque	General
trills: incorporated into passage-work	2	1	Potter 2012 (2)	Baroque	General
all vocal lines should be ornamented several times in the course of a composition	1	1	Cooper 1986 (1)	Renaissance	Choral
apply embellishments equally in all voices	1	1	Aamot 2000 (1)	Renaissance	Choral
apply embellishments in all voices	1	1	Woodhall 1981 (1)	Baroque	Choral
appoggiaturas at feminine endings	1	1	Elliott 2006 (1)	Classical & Romantic	General
begin an aria with a trill	1	1	Potter 2012 (1)	Baroque	General
begin with cadences	1	1	Hargis 2007 (1)	Renaissance	Song
cadences prime point for ornamentation	1	1	Cooper 1986 (1)	Renaissance	Choral
cadenzas: end with a trill	1	1	Potter 2012 (1)	Baroque	General
cadenzas: finish with a trill	1	1	Potter 2012 (1)	Baroque	General
cadenzas: include passages from the aria	1	1	Potter 2012 (1)	Baroque	General
disperse embellishments evenly throughout a piece	1	1	Woodhall 1981 (1)	Baroque	Choral
do not embellish initial points of imitation	1	1	Aamot 2000 (1)	Renaissance	Choral
do not ornament on unstressed syllables	1	1	Ransome 1978 (1)	Baroque	General
don't leave all embellishments until the end	1	1	Woodhall 1981 (1)	Baroque	Choral
embellish choral parts	1	1	Woodhall 1981 (1)	Baroque	Choral
embellish madrigals	1	1	Aamot 2000 (1)	Renaissance	Choral
embellish the penultimate syllable of words	1	1	Aamot 2000 (1)	Renaissance	Choral
embellishments indicated by signs	1	1	Elliott 2006 (1)	Classical & Romantic	General
gorgie at cadences	1	1	Woodhall 1981 (1)	Baroque	Choral
gruppi at cadences	1	1	Woodhall 1981 (1)	Baroque	Choral
gruppi for Monteverdi	1	1	Woodhall 1981 (1)	Baroque	Choral
later works use more frequent embellishment	1	1	Cooper 1986 (1)	Renaissance	Choral
lines should be ornamented alternately	1	1	Woodhall 1981 (1)	Baroque	Choral
lines should be ornamented in turn	1	1	Woodhall 1981 (1)	Baroque	Choral

more ornamentation in adagio movements	1	1	Elliott 2006 (1)	Classical & Romantic	General
more ornaments in mid eighteenth-century repertoire	1	1	Cyr 1980 (1)	Baroque	Opera
occasional interval-filling embellishments outside of cadences	1	1	Woodhall 1981 (1)	Baroque	Choral
occasionally add appoggiaturas	1	1	Cyr 1980 (1)	Baroque	Opera
ornament at cadences	1	1	Woodhall 1981 (1)	Baroque	Choral
ornament cadences	1	1	Woodhall 1981 (1)	Baroque	Choral
ornament on penultimate syllables	1	1	Woodhall 1981 (1)	Baroque	Choral
polyphony ornamented	1	1	Cooper 1986 (1)	Renaissance	Choral
trilli at cadences	1	1	Woodhall 1981 (1)	Baroque	Choral
trills: don't begin with them	1	1	Potter 2012 (1)	Baroque	General
Total	41	--	--	Not Medieval	All Genres

Table 116: SC12 Notated, Practised, Rehearsed Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
notated embellishments can be used	10	1	Aamot 2000 (10)	Renaissance	Choral
written ornamentation	2	1	Cooper 1986 (2)	Renaissance	Choral
large sections perform same embellishment from notation	1	1	Aamot 2000 (1)	Renaissance	Choral
ornaments composed into German music	1	1	Elliott 2006 (1)	Classical & Romantic	General
ornaments should be carefully rehearsed	1	1	Aamot 2000 (1)	Renaissance	Choral
practice embellishment	1	1	Woodhall 1981 (1)	Baroque	Choral
prepare ornaments in advance	1	1	Potter 2012 (1)	Baroque	General
reference notated examples	1	1	Aamot 2000 (1)	Renaissance	Choral
rehearse choral embellishment	1	1	Woodhall 1981 (1)	Baroque	Choral
Rehearsed	1	1	Elliott 2006 (1)	Classical & Romantic	General
study ornamentation	1	1	Potter 2012 (1)	Baroque	General
Total	21	--	--	Medieval, Renaissance	Song, General

Table 117: SC12 Improvised Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
Improvised	7	5	Brown 1973 (2)	Renaissance	Song
improvised ornamentation	4	1	Cooper 1986 (4)	Renaissance	Choral
embellishments added at singer's discretion	2	1	Elliott 2006 (2)	Classical & Romantic	General
Improvisatory	2	1	Aamot 2000 (2)	Renaissance	Choral
Spontaneous	2	1	Elliott 2006 (1)	Classical & Romantic	General
Embellishment should be improvised	1	1	Aamot 2000 (1)	Renaissance	Choral
cadenzas: not prescribed	1	1	Potter 2012 (1)	Baroque	General
improvised affetti	1	1	Sanford 1995 (1)	Baroque	General
trills: scope for individuality	1	1	Potter 2012 (1)	Baroque	General
Total	20	--	--	Medieval, Renaissance	Song, General

Table 118: SC12 Ornamentation Directed by Text, Expression, Genre Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
ornamentation determined by text	3	2	Woodhall 1981 (2)	Baroque	Choral
accent expresses sadness	1	1	Cyr 1980 (1)	Baroque	Opera
adapt to genre	1	1	Cyr 1980 (1)	Baroque	Opera
addition of appoggiaturas guided by dramatic intent of words	1	1	Elliott 2006 (1)	Classical & Romantic	General
appoggiaturas applied according to meaning of words	1	1	Elliott 2006 (1)	Classical & Romantic	General
cadenzas: singers should choose the material from the aria	1	1	Potter 2012 (1)	Baroque	General
dramatic	1	1	Cyr 1980 (1)	Baroque	Opera
expression of text determines trills	1	1	Cyr 1980 (1)	Baroque	Opera
meaning of text determines trills	1	1	Cyr 1980 (1)	Baroque	Opera
must not obscure text	1	1	Hargis 2007 (1)	Renaissance	Song
ornamentation determined by thought	1	1	Woodhall 1981 (1)	Baroque	Choral
ornamentation should reflect the mood of the composition	1	1	Cooper 1986 (1)	Renaissance	Choral
stress of appoggiatura determined by harmonic context	1	1	Elliott 2006 (1)	Classical & Romantic	General
text painting	1	1	Hargis 2007 (1)	Renaissance	Song
trills should not interfere with comprehension	1	1	Cyr 1980 (1)	Baroque	Opera
trills varied according to emotion	1	1	Cyr 1980 (1)	Baroque	Opera
Total	19	--	--	Medieval, Renaissance	Song, General

5.13.e SC12 Performance Choices

It is clear that approaches to ornamentation throw up myriad possible style prescriptions. My purpose has not been to explore the musicological validity of any one prescription, but to uncover the fundamental codes governing the derivation of such prescriptions.

The *Not Too Many* Unit Group (Table 114) counsels against ‘excessive’ ornamentation whilst the *When & Where* Unit Group (Table 115) advises that in Renaissance polyphony and Baroque Choral music, all parts should be ornamented at several points throughout a composition and that cadences provide a suitable point for ornamentation. Similarly, in Baroque solo music, cadenzas provide a clear opportunity for ornamentation and should include material derived from sections of the aria and a long trill. Table 118 stipulates that ornamentation should be directed by the nature of the text and musical genre in a manner commensurate with observations from other categories.

Clearly, both *Improvised* (Table 117) and *Notated, Practised & Rehearsed* (Table 116) ornaments are permitted, though both approaches should be governed by good taste, restraint, a knowledge of historical practices and a sensitivity to the implications of the text. An exploration of the motivations and complications associated with a restrained approach to ornamentation is presented in Chapter 5.

5.14 SC13: Tuning and Pitch

5.14.a SC13 Recording Unit Count and Ranking

SC13: Tuning and Pitch yielded $n=74$ ($n=61$ unique) Recording Units from $n=64$ quotations. This ranks it as the 13th most represented Style Category.

With a ratio of $n=61$ unique units to $n=74$ total units, SC13 achieved a *diversity percentage* of 82.4%. With a deviation of 32.4%, this style category was the 11th closest to the ideal diversity percentage of 50%.

5.14.b SC13 Distribution by Author, Period and Genre

Table 119: SC13 Recording Units Count by Author

Author Year	Count	Percentage
Leech-Wilkinson 2002	15	20.3%
Dyer 1978	15	20.3%
Hargis 2007	13	17.6%
Summerly 2012	7	9.5%
Kreitner 1998	6	8.1%
Phillips 1978	4	5.4%
Miller 1999	4	5.4%
Brown 1973	3	4.1%
Potter 2012	2	2.7%
Elliott 2006	2	2.7%
Abeebe 2007	1	1.4%
Aamot 2000	1	1.4%
Cyr 1980	1	1.4%
13 of 24 Authors	74	--

Table 120: SC13 Recording Units Count by Period

	Medieval	Renaissance	Baroque	Classical & Romantic	Total
Count	23	42	3	6	74
%	31.1%	56.8%	4.1%	8.1%	--

Table 121: SC13 Recording Units Count by Genre

	Choral	Opera	Song	General	Total
Count	13	1	20	40	74
%	17.6%	1.4%	27.0%	54.1%	--

- Table 119 reports that 13 of 24 authors are represented in this style category, creating a ranking of 10/14.
- Table 120 reports a difference of 52.7% between the highest (Renaissance – 56.8%) and lowest (Medieval – 4.1%) periods, creating a ranking of 10/14.
- Table 121 reports a difference of 52.7% between the highest (General – 54.1%) and lowest (Opera – 1.4%) genres, creating a ranking of 11 /14
- With rankings of 13, 11, 10, 10 and 11, SC8 achieved a reliability score of 55 and a reliability ranking of 12/14

5.14.c SC13 Reliability Observations

Renaissance and Medieval texts of the Choral, Song and General genres are the most highly represented in this style category. It is clear from the unit groups that researchers consider matters of pitch and tuning to be more critical in music of these periods and genres than in Baroque and Classical & Romantic Opera. However, comparisons between units derived from texts of different periods and genres will reveal regulatory concepts that extend to music of all periods and genres.

5.14.d SC13 Leading Recording Units & Unit groups

Table 122: Top Ten SC12 Recording Units

Unit	Count
melodies of consecutive chants should have a pitch relationship	5
original tuning	4
precise	4
perfect tuning	2
French and Italian music requires Pythagorean tuning	2
moderate pitch	2
chiavette indicates a downward transposition of a 3rd	1
transposition up or down by a half step	1
transpose according to time of day	1
clear	1

Table 123: SC13 Transpose Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
chiavette indicates a downward transposition	1	1	Kreitner 1998 (1)	Renaissance	General
chiavette indicates a downward transposition of a 3rd	1	1	Kreitner 1998 (1)	Renaissance	General
distinguish between lieder that can be transposed and those that can't	1	1	Miller 1999 (1)	Classical & Romantic	Song
higher pitch for feast days	1	1	Dyer 1978 (1)	Renaissance	General
higher pitch for Lauds	1	1	Dyer 1978 (1)	Renaissance	General
higher pitch for projecting gladness	1	1	Dyer 1978 (1)	Renaissance	General
higher pitch for projecting joy	1	1	Dyer 1978 (1)	Renaissance	General
lower pitch for Matins	1	1	Dyer 1978 (1)	Renaissance	General
maintain key relationships in transposition	1	1	Miller 1999 (1)	Classical & Romantic	Song
no fixed pitch standard	1	1	Phillips 1978 (1)	Renaissance	Choral
several possible transpositions	1	1	Phillips 1978 (1)	Renaissance	Choral
transpose according to feast or liturgical occasion	1	1	Dyer 1978 (1)	Renaissance	General
transpose according to time of day	1	1	Dyer 1978 (1)	Renaissance	General
transpose to natural range	1	1	Elliott 2006 (1)	Classical & Romantic	General
transpose up or down as required	1	1	Kreitner 1998 (1)	Renaissance	General
transposition an option	1	1	Hargis 2007 (1)	Renaissance	Song
transposition common	1	1	Elliott 2006 (1)	Classical & Romantic	General
transposition determined by technical aspects of music	1	1	Hargis 2007 (1)	Renaissance	Song
transposition up a third	1	1	Phillips 1978 (1)	Renaissance	Choral
transposition up a tone	1	1	Phillips 1978 (1)	Renaissance	Choral
transposition up or down by a half step	1	1	Kreitner 1998 (1)	Renaissance	General
upward transposition	1	1	Brown 1973 (1)	Renaissance	Song
Total	22	--	--	All Periods	All Genres

Table 124: SC13 Precise Tuning Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
precise	4	1	Leech-Wilkinson 2002 (4)	Medieval	General
perfect tuning	2	1	Potter 2012 (2)	Baroque	General
accurate	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
accurate fourths and fifths	1	1	Summerly 2012 (1)	Medieval	Choral
attentive to tuning	1	1	Hargis 2007 (1)	Renaissance	Song
careful	1	1	Summerly 2012 (1)	Medieval	Choral
clear	1	1	Aamot 2000 (1)	Renaissance	Choral
controlled	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
finely tuned	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
immediately centred	1	1	Summerly 2012 (1)	Medieval	Choral
in tune	1	1	Cyr 1980 (1)	Baroque	Opera
not out of tune	1	1	Dyer 1978 (1)	Renaissance	General
not poor	1	1	Hargis 2007 (1)	Renaissance	Song
sense of intonation	1	1	Hargis 2007 (1)	Renaissance	Song
tune ascending and descending intervals uniformly	1	1	Dyer 1978 (1)	Renaissance	General
Total	19	--		All Periods	All Genres

Table 125: SC13 Original Tuning Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
original tuning	4	1	Leech-Wilkinson 2002 (4)	Medieval	General
French and Italian music requires Pythagorean tuning	2	1	Leech-Wilkinson 2002 (2)	Medieval	General
choose an appropriate temperament	1	1	Summerly 2012 (1)	Medieval	Choral
English music requires meantone tuning	1	1	Leech-Wilkinson 2002 (2)	Medieval	General
learn temperament	1	1	Hargis 2007 (1)	Renaissance	Song
pure major thirds	1	1	Hargis 2007 (1)	Renaissance	Song
Pythagorean tuning	1	1	Summerly 2012 (1)	Medieval	Choral
tempered fifths	1	1	Hargis 2007 (1)	Renaissance	Song
tuning must vary according to the repertory	1	1	Leech-Wilkinson 2002 (1)	Medieval	General
wide thirds	1	1	Summerly 2012 (1)	Medieval	Choral
Total	14	--		All Periods	All Genres

5.14.e SC13 Performance Choices

Transposition (Table 123) is revealed as a significant concern for Renaissance and Classical and Romantic authors. It is clear that transposition is desirable, especially in cases where there are significant implications for register and thus also dynamics. Here we see a clear interaction between different Style Categories with SC5 and SC7 concerns impacting on SC13 performance choices. It is interesting that transposition is a significant concern for both Dyer 1978, a Renaissance General text and Miller 1999, a Classical & Romantic Song text

Transpositions should, however, be regulated by a number of different factors. In Renaissance liturgical contexts, it is determined by the time of day or the feast to be celebrated. Performers of other Renaissance repertoires should be aware of the implications of chiavette transpositions and singers of Romantic lieder should be able to distinguish between those songs which warrant transposition and those which do not, always seeking to maintain key relationships.

Turning now to matters of tuning, performers of Medieval and Renaissance music should ensure their tuning is precise and clear (Table 124) and that original tuning of an appropriate temperament (Table 125) is used. The high representation of Leech-Wilkinson 2002 in these two unit groups points to the importance of tuning to the Gothic Voices style. Clearly, for Christopher Page, tuning was not a matter of mere musical hygiene, but something of critical importance to his artistic vision.

5.15 SC14: Physicality

5.15.a SC14 Recording Unit Count and Ranking

SC14: Physicality yielded $n=17$ ($n=17$ unique) Recording Units from $n=10$ quotations. This ranks it as the 14th most represented Style Category.

With a ratio of $n=17$ unique units to $n=17$ total units, SC11 achieved a *diversity percentage* of 100.0%. With a deviation of 50.0%, this style category was the 14th closest to the ideal diversity percentage of 50%.

5.15.b SC14 Distribution by Author, Period and Genre

Table 126: SC14 Recording Units Count by Author

Author Year	Count	Percentage
Dyer 1978	8	47.1%
Woodhall 1981	5	29.4%
Giuliano 2014	2	11.8%
Phillips 1978	1	5.9%
Summerly 2012	1	5.9%
5 of 24 Authors	--	

Table 127: SC12 Recording Units Count by Period

	Medieval	Renaissance	Baroque	Classical & Romantic	Total
Count	3	9	5	0	17
%	17.6%	52.9%	29.4%	0.0%	--

Table 128: SC12 Recording Units Count by Genre

	Choral	Opera	Song	General	Total
Count	6	0	0	11	17
%	35.3%	0.0%	0.0%	64.7%	--

- Table 126 reports that 5 of 24 authors are represented in this style category, creating a ranking of 13/14.
- Table 127 reports a difference of 52.9% between the highest (Renaissance – 52.9%) and lowest (Classical & Romantic – 0.0%) periods, creating a ranking of 11/14.
- Table 128 reports a difference of 64.7% between the highest (General – 64.7%) and lowest (Opera, Song – 0.0%) genres, creating a ranking of 13/14
- With rankings of 14, 14, 13, 11 and 13, SC8 achieved a reliability score of 65 and a reliability ranking of 14/14

5.15.c SC14 Reliability Observations

As both the least reliable and most under-represented style category, SC14 cannot be considered in anyway representative of the sampled texts as a whole. However, its units did produce inferences of note and, in itself, the low performance of the style category is of analytical significance.

5.15.d SC14 Leading Recording Units & Unit groups

Table 129 presents the Top Ten recording units in SC14.

Table 129: Top Ten SC14 Recording Units

Unit	Count
appropriate deportment	1
appropriate facial expressions	1
body not present	1
do not make degrading movements	1
don't distort the mouth	1
don't hold the head up to one side	1
don't hold the head up too high	1
don't move back and forth	1
don't open the mouth too wide	1
don't rest the head on the hand	1

Table 130: SC14 Appropriate Deportment Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
appropriate deportment	1	1	Dyer 1978 (1)	Renaissance	General
appropriate facial expressions	1	1	Woodhall 1981 (1)	Baroque	Choral
do not make degrading movements	1	1	Summerly 2012 (1)	Medieval	Choral
don't distort the mouth	1	1	Dyer 1978 (1)	Renaissance	General
don't hold the head up to one side	1	1	Dyer 1978 (1)	Renaissance	General
don't hold the head up too high	1	1	Dyer 1978 (1)	Renaissance	General
don't move back and forth	1	1	Dyer 1978 (1)	Renaissance	General
don't open the mouth too wide	1	1	Dyer 1978 (1)	Renaissance	General
don't rest the head on the hand	1	1	Dyer 1978 (1)	Renaissance	General
meaningful facial expressions	1	1	Woodhall 1981 (1)	Baroque	Choral
meaningful gestures	1	1	Woodhall 1981 (1)	Baroque	Choral
stand up straight	1	1	Dyer 1978 (1)	Renaissance	General
Total	12	–	–	All Periods	All Genres

Table 131: SC14 Body Not Present Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
body not present	1	1	Giuliano 2014 (1)	Medieval	General
no apparent effort	1	1	Phillips 1978 (1)	Choral	Renaissance
not excessive facial expressions	1	1	Woodhall 1981 (1)	Baroque	Choral
not excessive gestures	1	1	Woodhall 1981 (1)	Baroque	Choral
not physical	1	1	Giuliano 2014 (1)	Medieval	General
Total	5	–	–	All Periods	All Genres

5.15.e SC14 Performance Choices

The unit groups in this style category express a concern for appropriate deportment and for an effortless performance demeanour in which the body is not present. I should also note that a significant omission was committed in the coding of this unit group: the following quotation from Leech-Wilkinson 2002 did not find its way into the final databases. I will include it in the write-up of this category because, whilst it

has little impact upon the quantitative data picture, its relevance to the unit groups presented below is clear.

What [Donald] Greig characterises as sexless and incorporeal about modern English *a capella* singing might also be seen as quasi-instrumental, at least in its textless precision, ‘smooth and unvarying’.³³⁸

Leech-Wilkinson’s characterisation of Donald Grieg’s view of the English acapella style as ‘sexless and incorporeal’ supports the inferences we might draw from this category’s unit groups. It will become clear that I believe both the low performance of this style category and the notion of incorporeal singing to be of great significance to this study.

5.16 Evaluating the Analysis

This has been a laborious process, and the summary results tiresome to read, but it is absolutely necessary as a firm basis for establishing the consensuses that define the aesthetic preferences of the sampled texts. The quantitative element of the analysis enables an assessment of the shared priorities of vocal performance practice researchers, revealing that, in spite the seemingly infinite minutiae of historical specificity, we can talk meaningfully of shared conceptions of the ‘ideal’ early music singer. Had I undertaken a traditional historicist approach to this analysis the question of *extent* would have been largely absent from the discussion. In such a study questions such as ‘to what extent do researchers consider purity of timbre desirable?’ or ‘to what extent can we say that researchers endorse similar style prescriptions for music of different periods?’ could only have been matters for speculation. In contrast, the consensuses proposed by the analysis provide evidence-

³³⁸ Leech-Wilkinson "The Re-Invention of the a Cappella Hypothesis." (2002), 131.

based stimuli for subsequent discussion and enable us to see the wood *in spite* of the trees.

We have seen how the unit groups can be used to evaluate patterns of style prescriptions on a category by category basis. It is now time to turn our attention to the wider picture and the question of what these style prescriptions ask of the early music singer. Table 132 presents the complete unit groups arranged by style category along with some of the leading units from each group. From this overview of the data I shall offer both a final evaluation of the effectiveness of the analysis and provide a summary of the consensuses revealed by the analysis.

Table 132: Complete Unit groups

Style Category	Title	Unit Count	Example Unit 1	Example Unit 2	Example Unit 3	Example Unit 4
1	Clear & Pure	75	clear	pure	focused	straight
1	Light & Soft	52	light	soft	airy	delicate
1	Full & Brilliant	42	full	brilliant	firm	resonant
1	Express Passions	41	express passions	rough	choked with emotion	distorted
1	Varied & Adaptable	34	varied	adapt tone to text	adapt tone to emotions	not monotonous
1	Sweet & Beautiful	30	sweet	beautiful	affectionate	agreeable
1	Not Nasal, Not Strained	22	not nasal	not strained	not forced	not guttural
2	Refined & Subtle	61	not coarse	refined	subtle	nuanced
2	Expressive	55	expressive	expression determined by text	with affection	vital
2	Precise & Clear	46	precise	clear	perfect	not careless
2	Declamatory & Speech-Like	45	declamatory	speech-like	rhetorical	speech mode
2	Varied & Diverse	32	varied	different styles	diverse	flexible
2	Sweet & Pure	21	sweet	pure	natural	charming

2	Uniform	13	uniform	smooth	unvarying	even
3	Breathing	39	good breath support	less air pressure than modern operatic singing	big lungs	breath control
3	Vocalise	35	vocalise	do not vocalise on [a]	vocalise on [y]	vocalise to [u]
3	Agile & Flexible	28	agile	flexible	throat articulation for rapid passages	difficult runs
3	Messa di Voce	25	messa di voce	breath control through messa di voce	messa di voce: gradual	messa di voce on every note
3	Body & Effort	11	relaxed vocal tract	do not use a constricted vocal tract	effortless	little effort in vocal production
4	Controlled & Not Excessive	21	controlled	not excessive	gentle	graceful
4	Expressive	21	amplified tremulousness expressive of sorrow	communicates grief	communicates passion	communicates tenderness
4	Occasional	11	not the constant vibrato of modern technique	occasional vibrato	selectively introduced	employ sparingly
4	No Vibrato	11	no vibrato	eliminate vibrato to focus on tuning	eliminated at cadences for tuning	no vibrato for rapid diminutions
5	Distinct Registers	17	three distinct registers	countertenors use both falsetto and chest voice	distinct registers	changes of colour between registers
5	Imperceptible Transition	16	imperceptible transition between registers	avoid unnatural transitions	blend registers	join registers imperceptibly
5	Dynamics & Qualities	14	delicate upper register	falsetto feigned	moderate middle register	resonant low register
5	Avoid Extremes	11	avoid extremes of register	don't force chest beyond natural limits	avoid extremes of range	easy ranges
6	Determined by Text	9	portamento determined by text	conventional use of portamento on certain words	in service of text	used in service of the words
6	Gliding & Joining	9	glide	joining notes	passing through intermediary pitches	bending from one note to another
6	For a Climax	6	for a climax	for all notes of a climactic phrase: exceptional	for all notes of a climactic phrase	
6	For Cantabile Genres	5	for cantabile genres	less frequent in styles other than cantabile	portamento connected to genre	
7	Softer	24	diminuendo	do not sing loudly in the high register	soft	piano
7	Varied	16	vary dynamics	varied	abrupt changes of dynamic	extremes of dynamic

7	Louder	13	forte	loud	be heard	don't sing below a comfortable dynamic
7	Determined by Text	12	dynamics determined by text	dynamics determined by language	dynamics determined by sentiment of text	dynamics regulated by text
8	Text Determines	66	text determines dynamics	text determines portamento	text determines tempo	text primacy
8	How Singers Should Be and What They Should Know	49	singers not old	know affetti	look at text separately from music	singers should be creative
8	Consonants & Vowels	35	double certain consonants	distinguish between long and short vowels	prolong voiced consonants	anticipate unvoiced consonants
8	Affect and Declamation	30	affective projection of text	bring out the affect of text	declaim text	dramatic text declamation
8	Pronunciation	24	original pronunciation	internationalised original pronunciation	deliver texts convincingly	text must be delivered correctly
8	Audible & Clear	16	text must be audible	text must be clear	audible text	clear text
9	Medieval Song & Plainsong: Measured or Free?	76	metric rhythm	free rhythm	plainsong in speech rhythm	equal note lengths
9	Flexible & Varied	41	rubato	flexible tempo	vary tempo	don't adhere strictly to meter in recitative
9	Strict & Steady	34	strict tempo	steady	bass voice strict in tempo rubato	constant tempo between sides of the choir
10	Medieval & Renaissance Song: Which Instruments?	108	fiddle	harp	lute	flute
10	Voices & Instruments	76	instrumental participation	voices with instruments	voices and instruments together	include instruments
10	All Vocal	72	all vocal	lower voices should be vocalised	no organ accompaniment	polyphon all vocal
10	Balanced & Blended	25	balanced	blended	clear	precise
10	Instruments: Genre & Status	15	fiddle a minstrel instrument	instrumental accompaniment a minstrel practice	instrumental accompaniment a "Lower Style"	aristocratic music unaccompanied
11	How to Phrase	27	inflected	accompanying instruments should 'share' phrasing with the voice	adapt to genre	appropriate
11	Clear & Articulated	21	clear articulation	articulated	crisp	detached for early 18 th -c. music

11	Legato	19	legato: connecting notes with precise intonation	maintain legato	legato	legato for later 18 th -c. music
12	Not Too Many Ornaments	47	not too many ornaments	cadenzas: right and wrong way	always added with good reason	appoggiaturas precisely measured
12	When & Where to Ornament	41	all four voices should be embellished	long cadential trill	trills: incorporated into passage-work	trills: incorporated into passage-work
12	Notated, Practised, Rehearsed	21	notated embellishments can be used	written ornamentation	large sections perform same embellishment from notation	ornaments composed into German music
12	Improvised	20	improvised	improvised ornamentation	embellishments added at singer's discretion	improvisatory
12	Ornamentation Directed by Text, Expression, Genre	19	ornamentation determined by text	accent expresses sadness	adapt to genre	addition of appoggiaturas guided by dramatic intent of words
13	Transpose	25	chiavette indicates a downward transposition	chiavette indicates a downward transposition of a 3rd	distinguish between lieder that can be transposed and those that can't	higher pitch for feast days
13	Precise Tuning	19	precise	perfect tuning	accurate	accurate fourths and fifths
13	Original Tuning	14	original tuning	French and Italian music requires Pythagorean tuning	choose an appropriate temperament	English music requires meantone tuning
14	Appropriate Deportment	12	appropriate deportment	appropriate facial expressions	do not make degrading movements	don't distort the mouth
14	Body Not Present	5	body not present	no apparent effort	not excessive facial expressions	not excessive gestures

Table 132 represents the consensus of performance practice opinion that the analysis sought to uncover. It therefore acts as the first principle from which subsequent investigations will depart; the patterns of language and style prescriptions that it reveals will serve as my chief objects of study from here on. I have distilled these findings into a review of the talents and abilities of a fictional singer in order to both present them in a more digestible manner and to foreground the types of social agency these prescriptions acquire through their use in scribal

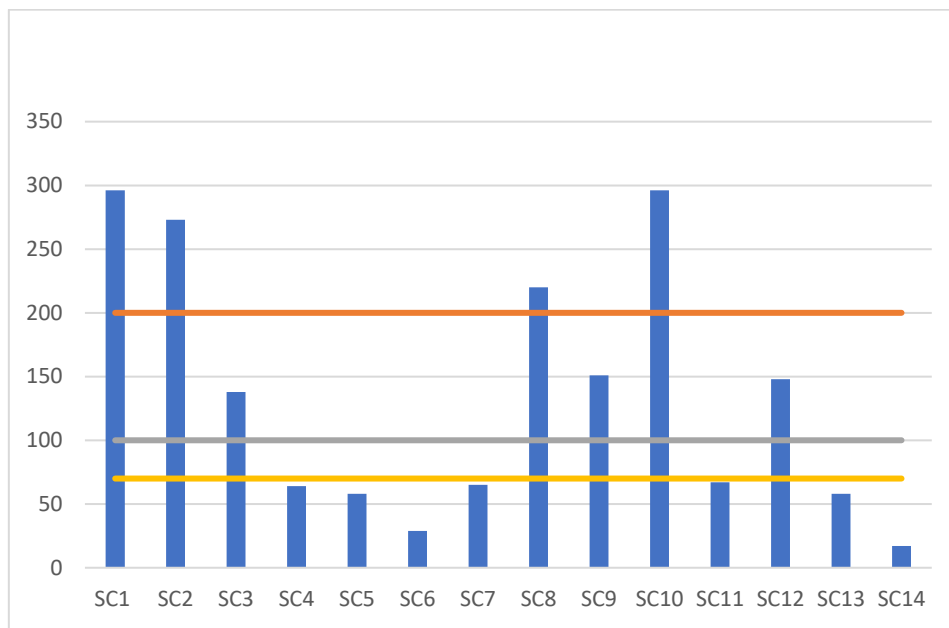
forms such as reviews. How this agency manifests itself in the current climate of early music making will be the chief concern of subsequent chapters.

However, before presenting this summary, we must first evaluate how effectively the analysis performed its task of uncovering consensus of performance practice opinion. Table 133 and Figure 3 presents the number of units from each style category that contributed to that category's unit groups. We shall call these types of units *analytically significant units*. This chart permits an examination of the effectiveness of the style categories as data-summarising tools and also permits an evaluation of the relative importance of Style Categories to overall conceptions of good vocal style.

Table 133: Unit Count for Analytically Significant Units Reported by Style Category

SC1	SC2	SC3	SC4	SC5	SC6	SC7
296	273	138	64	58	29	65
SC8	SC9	SC10	SC11	SC12	SC13	SC14
220	151	296	67	148	58	17

Figure 4: Unit Count for Analytically Significant Units Reported by Style Category



We can see from Figure 4 that the performance of the style categories can be grouped into three tiers as represented by the bronze, silver and gold horizontal lines placed at 200, 100 and 70 units respectively. Style Categories 1, 2, 8 and 10 all produced over 200 analytically significant units, while style categories 3, 9 and 12 all produced over 100 analytically significant units and style categories 4, 5, 6, 7, 11, 13 and 14 all produced under seventy. The high variance in performance across categories suggests on the face of it that the categories were not particularly effective at forming a balanced data set. However, several of the lower performing categories present themselves as natural partners and a more balanced data picture can be achieved by grouping the categories in the following fashion:

- SC1: Timbre
- SC2: Style
- SC3-6: Technique (Vibrato, Register, Portamento)
- SC7 & 11: Dynamics & Phrasing
- SC8: Text & Context
- SC9: Rhythm
- SC10: Ensemble
- SC12: Ornamentation

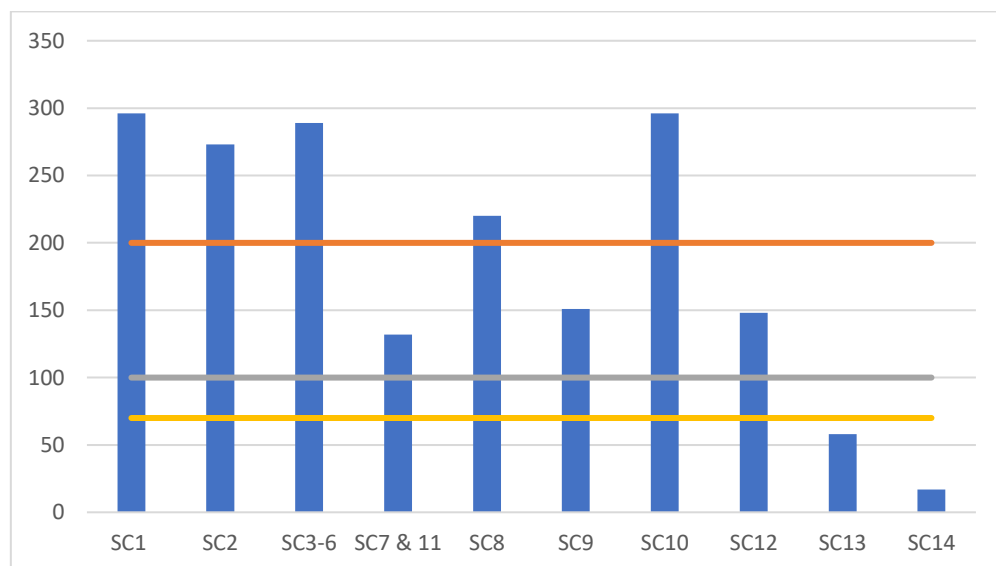
- SC13: Tuning
- SC14: Body & Physicality

Table 134 and Figure 4 presents the counts of analytically significant units in these revised categories:

Table 134: Unit Count for Analytically Significant Units Reported by Revised Style Categories

SC1	SC2	SC3-6	SC7 & 11	SC8	SC9	SC10	SC12	SC13	SC14
296	273	289	132	220	151	296	148	58	17

Figure 5: Unit Count for Analytically Significant Units Reported by Revised Style Categories



The two grouped categories understand uses of vibrato, register and portamento as matters of vocal technique and assume dynamics and phrasing to play complementary roles in vocal expression. These revised style categories achieve a more balanced representation and are perhaps also a better illustration of the patterns of thought we commonly employ to understand vocal practice. They reveal vocal timbre, style and technique to be matters of significant concern to the sampled researchers, as well as matters of text and context. SC10: Ensemble can be considered an outlier as the majority of its analytically significant units are

concerned with a single issue: the medieval voices versus instruments debate. Matters of dynamics, phrasing and articulation are revealed as tier-two concerns, as are matters of rhythm and ornamentation, though again, SC9's high performance owes much to medieval metric-versus-free debates. The low performance of SC13: Tuning reflects its poor performance in Baroque and Classical & Romantic texts, revealing itself as almost exclusively a Medieval and Renaissance concern, which is curious, and perhaps shows how much less authors have wanted to address tuning in Baroque singing than in, for example, keyboard playing. The low performance of SC14 can be accounted for in two ways. First, that researchers seldom discuss matters of the body because the body does not feature heavily in their sources. Second, that my ways of defining bodily praxis do not cohere with those presented by the sampled authors.

By grouping the categories in this way, we come to a far more representative summary of the concerns of the sampled texts. What follows summarises the performance choices of the unit groups in the form of a review of a fictional singer, whom I have called Francesca. As shall become apparent, her gender is an important facet of this discussion. That this kind of summary can be undertaken as a meaningful distillation of what authors believe (and what they want everyone else to believe) about how early music was and should be sung is in itself highly revealing. It suggests that from the point of view of what singers *actually do* with their voices, there is a high level of consistency across historical periods and genres. This is problematic for the committed HIP researcher, for whom historical specificity is axiomatic.

She possesses a clear, pure, sweet and beautiful voice capable of such lightness and softness. However, she can bring fullness and brilliance when the passion of a piece demands it. Her voice is never nasal, nor strained.

Her manner of expression is refined and subtle and she brings great precision and clarity to everything she sings. Her speech-like declamation is matched by the diversity of her expression, though she never strays from the sweet and pure uniformity for which she is justly famed.

She has a tremendous command of her breath as evidenced by her transporting use of *mesa di voce* and the agile and flexible way in which she handles the most demanding runs. Her effortless production shows no sign of constriction and she applies vibrato expressively and occasionally, always with control and never with the excessive tremulousness that is a common fault among her lesser peers. She maintains clear distinctions between the registers, displaying resonance in the chest, moderation in the middle and great delicacy in the upper. However, she has the good taste to avoid the extremes and joins the registers completely imperceptibly, so that no break is ever heard. She achieves this through a most accomplished portamento, gliding and joining notes, but always in service of the text and the nature of the piece, for we all know that portamento is best suited to the cantabile.

Her dynamics and phrasing are clearly determined by the text and she sings by turns louder and softer with great variation in expression, always maintaining a balance of clear articulation and seamless legato.

I have already mentioned her declamatory style which is the foundation of her artistry. She utters her words with excellent clarity, pronouncing consonants long or short as required and doubling them where the text demands it. This convincing pronunciation permits a true declamation of text, bringing out all the drama of its affect.

She maintains excellent strictness of tempo whilst also employing the most exquisite rubato and her tuning is always precise and clear. She displays great artistry in blending and balancing her voice to the demands of the ensemble. She has a clear understanding of ornaments and improvises them in a most practised manner, never excessively and always in service of the text. Her cadenzas are justly famed for the skill with which she incorporates material from the aria and the beauty of her trill.

Finally, her deportment is always exemplary; she employs appropriate facial expressions and avoids degrading movements and distortions of the mouth. Indeed, it is sometimes as if her body isn't even there.

I have already discussed the specific performance practice challenges presented by Medieval music; however, leaving these concerns aside, we find a highly consistent set of style prescriptions that represent the kinds of singing researchers would like to see for Renaissance music through to the Bel Canto era. If we imagine this period to consist of the four centuries from 1450-1850 this consistency begins to seem incongruous. These centuries saw huge changes in compositional style and saw the dominant forms of western classical musical expression to move from choral polyphony to the symphony and opera. If we are to follow the findings of performance practice research, it seems that we are to believe a largely consistent

vocal style throughout this period, only changing in the nineteenth-century as singers such as Gilles Duprez started to establish low larynx position and the extension of the chest register as normal practice.³³⁹ Are we really to believe that vocal style remained largely consistent during these four centuries? I would rather contend, with Taruskin, that the consistency of the style prescriptions recommended by researchers reflect a shared set of modern performance priorities for which the historical record serves as a convenient crutch.³⁴⁰

This being said, there are legitimate grounds for challenging my claims of stylistic consistency due to some limitations of the analysis. Previously, I have observed that the richness of Classical & Romantic texts such as Toft 2013 led me to exclude other potentially relevant texts such as Crutchfield 2012. This proved to be an error, as I achieved a good balance of recording units across historical periods in all except Classical & Romantic:

Table 135: Number of Recording Units Reported by Period

Medieval	Renaissance	Baroque	Classical & Romantic
847	868	864	635

It would be legitimate to challenge my claim of style prescription consistency across periods on the basis of the comparably poor performance of the Classical & Romantic period. Some investigation of texts that arguably should have made their way into the sample is thus warranted. Whilst this investigation shall not repeat the rigour of the analysis, it will provide a means of assessing the extent to which

³³⁹ See John Potter, *Tenor* (New Haven: Yale University Press, 2009), 79.

³⁴⁰ Richard Taruskin, “The Modern Sound of Early Music” Chap. 6 in *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), 164-172.

additional Classical & Romantic texts would have altered the overall analytical picture.

In his chapter, Will Crutchfield notes that the nineteenth century ‘saw changes in the art of singing more rapid and more radical than seem to have occurred in any previous century.’³⁴¹ He provides a useful summary of stylistic trends in nineteenth-century singing based upon the evidence of recordings that we can compare with the findings of the analysis. This comparison will permit an assessment of just how ‘radical’ we can consider the changes in singing across the nineteenth century to have been. If Crutchfield’s claim holds, we should see significant differences between the styles of singing endorsed by my sampled researchers and those present in his chapter. Crutchfield first presents us with a consideration of vibrato:

Johan Sundberg’s 1994 survey of research on vibrato in operatic voices posits the range of professionally acceptable vibrato as being between 5 and 8 undulations per second. All singers heard on early records had vibrato rates near or slightly above the fast end of this range, and all had a pitch oscillation that would today be accounted very narrow. In several Italians and Spaniards, this fast vibrato was very prominent (that is, accompanied by marked oscillation of volume and timbre), which may provoke pejorative descriptions such as ‘bleating’ or ‘fluttering’ from modern listeners (Fernando de Lucia, Gemma Bellincioni and José Mardones are well-known examples). In northern and eastern European voices, the vibrato tended to be less intense, and in a few cases (such as Nellie Melba or Emma Calvé), a casual hearing today may give the impression of almost no vibrato at all, though close listening (or analysis of wave-forms) confirms that continuous vibrato in the modern sense was always present except on occasional short notes. The intense Latin vibrato just described is practically unknown today, and generally considered a defect when it occasionally appears. Conversely, the slow end of Sundberg’s range – characteristic of many late twentieth-century artists, along with distinctly wider cycles of pitch and volume – is never approached by late nineteenth-century singers, not even those who recorded in extreme old age.³⁴²

Here we see descriptions of vibrato which is faster and narrower in pitch oscillation than today’s professional standards and which is used with varying degrees of prominence. In this sense, Crutchfield’s characterisations of vibrato use

³⁴¹ Crutchfield (2012), 611.

³⁴² Ibid., 613-14.

align well with the SC4 *Controlled & Not Excessive* unit group, though it is suggested that vibrato was used continually in a manner which conflicts with the *Occasional* unit group.³⁴³ Most importantly, we can deduce from this description that the practice of vibrato is more varied on Crutchfield's recordings than conceptions of vibrato from previous eras offered by the researchers that I sampled.

Crutchfield goes on to discuss matters of range and pitch, observing that singers 'contented themselves with a shorter working range than is usual today, and in particular, many of them did not develop the facility with high notes that has become professionally obligatory for their modern counterparts'.³⁴⁴ He notes that high notes that high notes that have become customary in modern performances were only included 'in a minority' of performances and that high notes in composers scores were 'sometimes edited out at need'.³⁴⁵ Finally, 'transposition – almost always downward – was much more common than it later became'.³⁴⁶ These observations align well with the SC13 *Transpose* and the SC5 *Avoid Extremes* (of register) unit groups. Regarding register, Crutchfield observes that

In female singers on early records, a clearly audible shift between chest voice and head voice was almost universally present – sometimes skilfully blended, sometimes blatantly exposed... In male singers the situation was more variable. Many high baritones and most tenors were prepared to shift into head voice at roughly this same pitch juncture for soft notes, but were alternatively able to pass through and above it with chest-dominant sounds in forte.³⁴⁷

These observations align well with the SC5 *Distinct Registers* unit group, though it interesting that both 'skilfully blended' and 'blatantly exposed' transitions were present in female singers and that male singers made use of both chest and head

³⁴³ See Table 132 above

³⁴⁴ Crutchfield (2012), 614.

³⁴⁵ Ibid., 614.

³⁴⁶ Ibid., 614.

³⁴⁷ Ibid., 614-15.

voice for high notes, depending on dynamic requirements. This challenges the favouring of light, quiet singing in the upper register evidenced in the SC5 *Dynamics & Qualities* unit group, representing, in male singing at least, a significant departure from the practices of previous eras.

Regarding vowel production and timbre, Crutchfield describes singing which is bright, light, lyrical, sunny and fresh, qualities which align well with the SC1 *Clear & Pure* and *Light & Soft* unit groups.³⁴⁸ On matters of phrasing, Crutchfield observes that

Across all repertoires and national schools, the general approach to vocal phrasing in early recorded singers was consistently, often extremely, more oriented towards legato than later became the norm. This was true in multiple dimensions: the frequency of audible portamento between notes; the full-voiced execution of such portamentos; the avoidance of aspirate sounds between successive notes on a single syllable; and the maintenance of either uniform volume or of steadily graduated crescendos and diminuendos within a phrase (as opposed to frequent small-scale shifts in volume).³⁴⁹

In this endorsement of extreme legato we find Crutchfield's view of nineteenth-century singing aligning with the SC11 *Legato* unit group as distinct from the SC11 *Clear & Articulated* unit group. In the report for this style category I noted the clear Classical & Romantic bias for the *Legato* unit group, so Crutchfield's characterisations are not unexpected.

Despite the changes in the style of vocal writing over the period, Crutchfield notes that some singers still retained the virtuosic skills associated with singers of the past:

As is well known, composers moved decisively away from virtuosic florid writing around the mid-point of the nineteenth century, and as one might expect, some of the

³⁴⁸ Ibid., 615.

³⁴⁹ Ibid., 615-16.

singers we can hear on early records had already abandoned the technical disciplines involved in executing it. No one was yet a ‘revivalist’ in the sense that characterises the specialist pioneers of Baroque and bel canto music in the late twentieth century; at the same time, one can hear that certain basic technical capacities were still being taught more generally than was later the case. So we find an often surprising level of expertise in precisely articulated scales and turns, even among singers whose main preoccupations were Wagner or verismo, and some singers were able to turn to older music at a truly virtuosic level of velocity and distinctness...³⁵⁰

This suggests that, whilst such virtuosic skills were less often required than previously, singers were still able to execute them in line with the SC3 *Agile & Flexible* unit group.

Turning now to matters of rhythm and tempo, Crutchfield notes that old recordings display ‘liberal rubato’ and a ‘tendency to give apparently identical rhythmic figures a great variety of shapes and timings’.³⁵¹ These characteristics align with the SC9 *Flexible & Varied* unit group as opposed to the *Strict & Steady* unit group.

In summary, Crutchfield’s descriptions of the vocal styles evidenced on recordings of nineteenth-century singers cite singing which is bright, light, lyrical, sunny and fresh and in which vibrato is faster than today’s norms and less prominent. He explains that singers tended to avoid extremes of register and were comfortable employing the distinctions between head and chest voice. Some singers also singers maintained the virtuosic skills associated with earlier repertories and the use of rubato and rhythmic alterations were common. These characteristics complement the findings of the analysis well, suggesting that Crutchfield’s view of nineteenth-century singing has many points of coherence with researchers’ conceptions of vocal styles from earlier periods. However, the overarching

³⁵⁰ Ibid., 616.

³⁵¹ Ibid., 617.

impression I get from reading Crutchfield is that the styles of singing evidenced on early recordings are far more diverse than those endorsed for earlier periods by the researchers that I sampled.

Perhaps the most significant point of variance is the use of the chest voice by male singers for loud high singing. Discussing ‘the ascent of the chest voice’ John Potter writes:

We begin to read of a more powerful variety of tenor whose singing owes less to the teaching of castrati than to the new sounds that tenors were beginning to find in their own voices. The most obvious change (because it was unmistakable and frequently commented upon) was raising the pitch at which they crossed the *passaggio* or ‘break’ from chest to head voice.³⁵²

In many cases, use of this technique can be considered a sonic requirement rather than an expressive preference:

Overarching all the changes in singing style over the course of the nineteenth century is the simple demand for greater volume. Powerful voices had always been sought-after and admired, but the sheer practical requirement for them rose steadily and dramatically. This change is often colloquially associated with the building of ever-larger public theatres, and that may indeed have been a contributing factor, but others are probably more decisive: the introduction of massed choral scenes (including choruses that continue to sing during soloists’ lines), the increasing emphasis on large ensemble numbers, and the growth – in number and activity – of the orchestra.³⁵³

This increased need for greater volume and attendant rise of the chest voice are perhaps the most radical departures from the stylistic priorities of previous eras. Nevertheless, it is interesting that Crutchfield notes a variety of practices evidenced in recordings, making it credible to suggest that the nineteenth was a tremendously creative era for classical singing, an era in which singers enjoyed a high level of

³⁵² Potter (2009), 50.

³⁵³ Crutchfield (2012), 635-36.

expressive freedom both in matters of vocal timbre and in execution of the written score:

A famous recording that brings together many of these features is Alfredo's aria from *La traviata* as sung in 1906 by Fernando de Lucia (1860–1925),⁵ the tenor who introduced *Pagliacci* to the Metropolitan, *La Bohème* to Covent Garden and *Tosca* to Rome. Frequent rubato from the third bar onward; rallentandos (and sometimes ornaments) at internal cadences; passionate forward motion at crescendos; rhythms freely adjusted to the tenor's sense of poetic declamation; high notes alternately in head voice and chest voice; a range of dynamics as wide as the *ppp* to *fff* specified by Verdi, but often in different places; a variant cadenza never heard since; deeply personal phrasing and expression from the murmured opening to the full-throated conclusion – this disc, unremarkable in its time, is often held up today as an example of the magic singers were once allowed to work, and just as often as an example of the intolerable distortions that were permitted until a Toscanini came along to clean house.³⁵⁴

The distinctions between the styles of singing evidenced in this description and those endorsed by researchers writing on previous eras supports Crutchfield's view that the nineteenth century 'saw changes in the art of singing more rapid and more radical than seem to have occurred in any previous century.' From the perspective of this thesis we start to see a challenge to the homogeneity of vocal styles that I have proposed is indicative of researchers adapting history to their own stylistic preferences. The fact that Crutchfield can work from recordings is critical here, as the stylistic information they can convey is far in excess of what any text can achieve and reveals the limitations of scribal conceptions of vocal style. As Crutchfield himself writes:

The gulf between hearing and reading can scarcely be overemphasised. Any professional baritone who is a good technician and a good mimic, if he listens attentively to a selection of recordings by Mattia Battistini (1856– 1928), will be able to give at least a superficial imitation of the style, perhaps including aspects he could not consciously analyse; no scholar could write a dissertation specific enough to enable such a thing in the absence of direct aural experience. Above all, we bring to any written account our own unconscious assumptions about the sounds being

³⁵⁴ Ibid., 619-20.

described, and our own set of questions, whereas hearing a recording challenges assumptions, answers questions we had not known to ask, and raises new ones.³⁵⁵

The texts I have analysed make strong claims regarding desirable features of early music singing determined by their own ‘unconscious assumptions about the sounds being described’ by their sources. The limitations of these conceptions of vocal style are bound by their journalistic style, a style concerned with cementing existing preferences rather than challenging one’s own preconceptions. These are the features I have tried to reproduce in my fictional account of Francesca’s singing, features inherited from sources such as Charles Burney, who will make a significant contribution to Chapter 6. On this basis, and extrapolating backwards from the evidence of recordings, I believe it probable that the singing throughout history was far more diverse than the texts I sampled suggest. Performance practice researchers would do well to start from the position that vocal style far exceeds what can be written down rather pushing the idea that only those aspects of vocal style that can be written down are legitimate. That the researchers I analysed are reluctant to think this way is evidenced by the fact that their stylistic stipulations are largely presented piecemeal, in a manner similar to a ‘Top Tips’ article in a hobbyist’s magazine. The synergistic relationship between the contexts of a performance, the explicit and implicit stylistic assumptions associated with that performance and the mental and physical means by which singers execute their skills are largely left unexplored. There are clear exceptions, chief among them, Daniel Leech-Wilkinson’s chapter with its in-depth study of the markers and motivations of Christopher Page’s Gothic Voices style. There are also other texts that I could have included in the analysis that present a more holistic picture of the relationship between say, style criteria and

³⁵⁵ Ibid., 613.

social and aesthetic expectations or the stylistic implications of a specific approach to vocal production.³⁵⁶ However, such examples are exceptions rather than the rule amongst performance practice research and still ultimately fail to situate the stylistic practice of historical singing within the highly varied physical practices and sonic results of both today's singers and those of the past.

The following chapters consider the social motivations for the kind of singing endorsed by VPPL and consider the implications of the styles of criticism which continue to endorse historically informed approaches to singing. Central to all these arguments will be the low performance of SC14: Body and Physicality. This category was intended to capture the kind of haptic instruction contained in the kind of voice-training literature I prefer. A cynic might say that I incorporated it in order to 'catch out' research which does not operate according to my preferences and which prioritises the historical record over contemporary understanding of singing. This is probably a fair accusation, but the category's inclusion nevertheless raises questions about the applicability of the historical record to contemporary practice. The absence of evidence for self-conscious bodily praxis in the historical record is not evidence that singers did not use their bodies in expressive performance. Indeed, this is an impossibility and those researchers endorsing ways of singing in which there is 'no apparent effort' and the 'body is not present' are speaking either in metaphors or are concerning themselves with surface details of presentation. The low performance of SC14 and the difficulty of fitting its recording units into other style categories may well be evidence of my distaste for the ways of writing common in VPPL; but it is also evidence of how the historical record (and indeed scribal

³⁵⁶ An excellent example of such an approach is John Potter, *Vocal Authority: Singing Style and Ideology* (Cambridge: Cambridge University Press, 1998).

communication more generally) is an insufficient basis for a fully *fleshed out* vocal praxis. Whilst it is certainly clear that singers of the past did not require contemporary somatic language to excel in their art, that does not mean they did not develop the kinds of haptic intelligence that pursuit of bodily skills promotes. The skilled researcher will seek to account for this lost knowledge in some way and use whatever evidence is available to them to fill in the blanks.

The analytical significance of the perfunctory or ill-informed ways researchers approach the question of the body's role in singing will become apparent in later chapters. For now, it is enough to state my own position – effortless sound is not achieved effortlessly, and any perception that clear, light or delicate singing is somehow non-corporeal is misguided at best and, as we shall see, manipulative at worst.

PART III: THE REVERENCE PROJECT

Chapter 6: Fundamental Codes as Revealed by the Analysis

6.1 Summary

This chapter considers the relationships between researchers' endorsements of early music singing which is pure, precise and clear, their reverence for the various texts which motivate their research and their attendant disregard for singers' bodily praxis. I propose that the interaction between these fundamental codes amounts to an aesthetic and social project of phallo-scribal control, in which men of letters seek to regulate the discourses surrounding early music singing in a manner which validates their own tastes and prejudices.

6.2 Clarity, Purity, Precision

Considerations of Vocal Timbre and Vocal Style (SCs 1 & 2) represent a good starting point for a discussion of the fundamental codes of VPPL. From the perspective of the analysis, these two categories provided the richest and most reliable data.³⁵⁷ From a critical perspective, that these two categories denote perhaps the most ephemeral aspects of vocal praxis is another plus, as they act as a barometer of the 'big-picture' tastes and prejudices that have directed the sampled texts. The relationship between this function and their high performance in the analysis is perhaps circular: an analysis which sets out to uncover the tastes and prejudices shared by a community of practice is likely to favour analytical categories that

³⁵⁷ See Appendix 29.

capture these kinds of broad-brush values. However, my purpose is not simply to assert the prevalence of purity, precision and clarity as aesthetic prejudices, but also to explain how they function as regulatory concepts that shape the class of vocal praxis that I have called ‘early music singing’ and which, in the context of this study, is represented by Francesca.

In what follows I join unit groups together as a means of representing the broad-brush stylistic concerns of the sampled texts. However, it is worth remembering that the uses of terms in the tables below pertain to particular style categories. Thus, the endorsements of clear, pure and precise singing in Table 136 cover matters including vocal timbre (*Clear & Pure* SC1), vocal style (*Precise & Clear* SC2), delivery of text (*Audible & Clear* SC8) and tuning (*Precise Tuning* SC13). In joining these unit groups together I am seeking to demonstrate how the style prescriptions from across different style categories can be conjoined to offer an overview of the more pervasive early music singing norms proposed by the analysis.

6.2.a Clear & Pure, Precise & Clear

Several unit groups collected together units endorsing clear, pure and precise singing. These unit groups are presented in Table 136:

Table 136: Clear, Pure and Precise Unit groups

Style Category	Unit Group	Unit Count
1	Clear & Pure	75
2	Precise & Clear	46
2	Sweet & Pure	21
8	Audible & Clear	16
11	Clear & Articulated	21
13	Precise Tuning	19
Total		198

The units in these groups account for 10.5% of the 1880 analytically significant units from which the unit groups were generated and can therefore be considered highly prevalent within the sampled texts. The following quotations demonstrate how endorsements of clear, pure and precise singing appear in texts of all periods and genres.

It is generally agreed that counter-point should be sung with clear voices.³⁵⁸ (SC1: Vocal Timbre)

With a voice of even purity and lightness she covers two and a half octaves...³⁵⁹ (SC1: Vocal Timbre)

...medieval polyphony needed a clarity from singers that it was not getting in conventional performances.³⁶⁰ (SC2: Vocal Style)

The low and middle parts of the voice are rich in colour, sufficiently facile (at a gentle volume), and certainly the best part of the voice for the clear transmission of text.³⁶¹ (SC8: Text & Context)

In Mozart's time a vocal line meant clear inflection between strong and weak syllables, strong and weak beats, stressed versus unstressed.³⁶² (SC11: Phrasing & Articulation)

In this note Page stresses the importance of precise tuning.³⁶³ (SC13: Tuning & Pitch)

In addition to covering a range of style categories, it can be seen that clear singing is endorsed for Medieval, Renaissance, Baroque and Classical repertoires. Further connections between purity and precision are posited by Livio Giuliano, who equates these ways of singing specifically with the Oxbridge choral tradition and offers an explanation of the medieval concept of 'clanness':

...the purity and precision of the Oxbridge style...³⁶⁴

³⁵⁸ Phillips (1978), 195.

³⁵⁹ Cyr (1980), 321.

³⁶⁰ Leech-Wilkinson "The Re-Invention of the A Cappella Hypothesis," (2002), 99.

³⁶¹ Hargis (2007), 9.

³⁶² Elliott "The Classical Era," (2006), 97.

³⁶³ Leech-Wilkinson "The Re-Invention of the A Cappella Hypothesis," (2002), 117.

³⁶⁴ Giuliano (2014), 18.

...“clanness” is the quality of something that is pure (like a pearl) or of fine and precise workmanship.³⁶⁵

In a similar fashion, Donald Greig, cited in Leech-Wilkinson 2002, has associated clean and pure singing with the ‘British early music sound’ and its tendency to ‘dematerialise the performers’.³⁶⁶ This is an example of how the clear, clean, clan, pure and precise singing of VPPL can be understood to influence singers’ bodies precisely through ignoring them.

The question of vibrato, whilst often tacit, is central to clarifying what researchers mean when they endorse clear, pure and precise singing:

Renaissance music calls for purity of tone, a focused, clear sound without excessive vibrato...³⁶⁷

The Hargis quotation above is paradigmatic in its equation of limited or no vibrato with purity and clarity of timbre. Some quotations from SC4 Vibrato demonstrate the desirability of limited or no vibrato across a variety of repertoires:

...a singer with a strong, straight tone who is able to go directly to the centre of the note... without any thickening from vibrato.³⁶⁸

Operatic singers who use vibrato destroy the clarity of the individual lines and that minimizes the effect of music which is built up entirely on the subtle interplay of those different lines³⁶⁹

There can be no vibrato, because vibrato is wider than the difference between tuning systems.³⁷⁰

These quotations assert the importance of clarity of pitching, tuning and counterpoint and state that reducing or eliminating vibrato is a key step to securing

³⁶⁵ Ibid., 18.

³⁶⁶ Leech-Wilkinson "The Re-Invention of the a Cappella Hypothesis," (2002), 129.

³⁶⁷ Hargis (2007), 4.

³⁶⁸ Summerly (2012), 256.

³⁶⁹ Phillips (1978), 195.

³⁷⁰ Leech-Wilkinson "The Re-Invention of the a Cappella Hypothesis," (2002), 119.

such clarity. SC13 Pitch and Tuning has now found its way into this discussion, suggesting that the concept of clarity extends across a wide range of categories and can be considered foundational to the aesthetics of VPPL.

6.2.b Restraint

Several unit groups counsel refined and subtle singing which avoids excess. Titles and unit counts for these groups are collected in Table 137:

Table 137: Refined and Subtle Unit groups

Style Category	Unit Group	Unit Count
1	Not Nasal, Not Strained	22
2	Refined & Subtle	61
4	Controlled & Not Excessive	4
5	Avoid Extremes	11
10	Balanced & Blended	25
12	Not Too Many Ornaments	47
Total		170

Quotations contributing to these unit groups counsel against any form of excess and stress the importance of singing with discrimination and care, especially in Medieval and Renaissance repertoires:

To sing the original madrigal at a higher pitch would call for a voice capable of floating the high parts of the phrases without strain or excessive vibrato, and still bring out the affect of the text.³⁷¹

Singing with proper refinement is thus singing with discrimination and without coarseness.³⁷²

Few tenors can happily manage top a and b flat with such regularity, and that contradicts the principle of avoiding extremes.³⁷³

The singer will have to be aware of his/her own sound and take great care to blend in continuously with the other voices.³⁷⁴

³⁷¹ Hargis (2007), 10.

³⁷² Dyer and Zabern (1978), 213.

³⁷³ Phillips (1978), 198.

³⁷⁴ Vanden Abeele (2007), 98.

Turning now to music of later periods, SC12 Ornamentation provides the richest data for evaluating the importance of refinement to the sampled researchers. In many ways, the study of ornamentation might be considered the performance practice researcher's natural metier. It calls for the detailed exploration of historical and regional terms for varying types of ornaments which are then compared with those written out in musical sources. The Mary Cyr article included in the text-driven analysis is a paradigmatic example.³⁷⁵ The specificity of descriptive and notational practice becomes evidence of the specificity of different musical styles: it asserts the foreign-ness of the past and therefore HIP's USP.

Ornamentation is often characterised as a key site of conflict in debates surrounding vocal taste and decorum; evidently there was a great deal of skilful vocal display, but was it *appropriate*, did it *serve the demands of the music*? The sampled researchers seem to fall squarely into the *restrained* and *tasteful* camp as evidenced by the high performance of the unit group *Not Too Many*, which I have presented in full in Table 138 below:

Table 138: SC12 Not Too Many Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
not too many ornaments	4	2	Cyr 1980 (3)	Baroque	Opera
cadenzas: right and wrong way	2	1	Potter 2012 (2)	Baroque	General
always added with good reason	1	1	Hargis 2007 (1)	Renaissance	Song
appoggiaturas precisely measured	1	1	Potter 2012 (1)	Baroque	General
avoid mere crowd-pleasing effects	1	1	Potter 2012 (1)	Baroque	General
don't add too many embellishments	1	1	Aamot 2000 (1)	Renaissance	Choral
don't always place ornaments on final notes	1	1	Cyr 1980 (1)	Baroque	Opera

³⁷⁵ Cyr (1980).

don't apply embellishments throughout	1	1	Woodhall 1981 (1)	Baroque	Choral
don't embellish choral parts	1	1	Potter 2012 (1)	Baroque	General
don't embellish the beginning of a piece	1	1	Woodhall 1981 (1)	Baroque	Choral
final notes should not be ornamented	1	1	Cooper 1986 (1)	Renaissance	Choral
German ornamentation more restrained	1	1	Elliott 2006 (1)	Classical & Romantic	General
German ornamentation more specific	1	1	Elliott 2006 (1)	Classical & Romantic	General
imitative entries at the beginning of a piece should not be ornamented	1	1	Cooper 1986 (1)	Renaissance	Choral
in good taste	1	1	Woodhall 1981 (1)	Baroque	Choral
intellectual	1	1	Hargis 2007 (1)	Renaissance	Song
Italian ornamentation most elaborate	1	1	Elliott 2006 (1)	Classical & Romantic	General
less is more	1	1	Hargis 2007 (1)	Renaissance	Song
less ornamentation in allegro movements	1	1	Elliott 2006 (1)	Classical & Romantic	General
limit diminutions to a single syllable of a word	1	1	Woodhall 1981 (1)	Baroque	Choral
lines should not be embellished simultaneously	1	1	Woodhall 1981 (1)	Baroque	Choral
no appoggiatura for masculine endings	1	1	Elliott 2006 (1)	Classical & Romantic	General
no improvised descant	1	1	Dyer 1978 (1)	Renaissance	General
no melodic ornamentation	1	1	Dyer 1978 (1)	Renaissance	General
no more than five embellishments in each part	1	1	Aamot 2000 (1)	Renaissance	Choral
no more than four or five diminutions per part per piece	1	1	Woodhall 1981 (1)	Baroque	Choral
no ornaments in recitative	1	1	Cyr 1980 (1)	Baroque	Opera
no simultaneous embellishments	1	1	Aamot 2000 (1)	Renaissance	Choral
not a free-for-all	1	1	Potter 2012 (1)	Baroque	General
not indiscriminate	1	1	Woodhall 1981 (1)	Baroque	Choral
not too many appoggiaturas	1	1	Elliott 2006 (1)	Classical & Romantic	General
only embellish cadences	1	1	Aamot 2000 (1)	Renaissance	Choral
only embellish one part at a time	1	1	Woodhall 1981 (1)	Baroque	Choral
only one part should be ornamented at any one time	1	1	Cooper 1986 (1)	Renaissance	Choral
only pieces in four or more parts should be ornamented	1	1	Cooper 1986 (1)	Renaissance	Choral
only where indicated by the composer	1	1	Potter 2012 (1)	Baroque	General

ornamentation should be more conservative in earlier repertoire	1	1	Cooper 1986 (1)	Renaissance	Choral
ornaments based on contemporaneous examples and treatises	1	1	Aamot 2000 (1)	Renaissance	Choral
specific	1	1	Woodhall 1981 (1)	Baroque	Choral
tasteful	1	1	Woodhall 1981 (1)	Baroque	Choral
trills: not too many	1	1	Potter 2012 (1)	Baroque	General
trills: not too near one another	1	1	Potter 2012 (1)	Baroque	General
trills: perfect	1	1	Potter 2012 (1)	Baroque	General
Total	47	--	--	All Periods	All Genres

With n=47 units, this group is the leading group in the category, and accounts for 14.0% of the total number of units. With n=41 units, the next highest performing unit group *When & Where* supports *Not Too Many* through prescribing the times and places in which ornaments might be used. Units in this group support the avoidance of excessive ornamentation through appeals to reason, restraint and good taste.

It might not be immediately obvious why units such as ‘in good taste’, ‘intellectual’, and ‘Italian ornamentation most elaborate’ are included in this *Not Too Many* unit group. I have included these because they all point to the need to use discernment in the application of ornamentation and a concern among researchers for defining the limits of acceptability. Dennis Woodhall associates good taste in early baroque music with restricting ornamentation to alternating lines rather than allowing simultaneous ornamentation:

It should be noted that all lines were not embellished simultaneously. Alternation was an important aspect of what was considered ‘good taste’.³⁷⁶

Elliott’s observation that Italian ornamentation was the ‘most elaborate’ might at first be seen as an endorsement of florid ornamentation.³⁷⁷ However, I categorised

³⁷⁶ Woodhall (1981), 8.

³⁷⁷ Elliott “The Classical Era,” (2006), 110.

this statement on the basis of her use of the word *most*. Elliott's concern here is not to endorse elaborate ornamentation but to limit its application to the Italian repertoires in which it is most appropriate. Considering this decision in retrospect, it is clear that I was influenced by the way in which Elliott introduces the issues associated with ornamentation in Classical repertory:

Throughout the eighteenth century, singers wanted to show off their vocal talents by adding embellishments and cadenzas to the score. In many instances, composers expected and appreciated these personal contributions. Yet singers could just as easily go far beyond the bounds of what composers wanted. Contemporary evidence reveals accounts of both dazzling ornamental display and horrid excess. Treatises of the period advise using good taste and judgement and warn against abuse, yet surviving manuscripts with added ornamentation show virtuosity ranging from the modest to the unimaginable.³⁷⁸

Elliott's concern for 'what composers wanted', as well as the distinction she draws between 'dazzling display' and 'horrid excess' all point to a concern for establishing the bounds of acceptability in modern performances:

Singers today must find a way to reconcile these conflicting elements and decide how to incorporate the vocal traditions of the time with the composers' desires.³⁷⁹

In this context, her observation that Italian ornamentation was the most elaborate can be considered a marker for upper limits of what is stylistically acceptable for music of the period rather than a call for singers to have full freedom of ornamental practices.

From my singer's perspective the units 'in good taste' and 'Italian ornamentation more elaborate' support ornamentation applied on the basis of studied knowledge as opposed to that applied with a professional instinct honed through practical experience. The concern in both cases is to define the limits of how much

³⁷⁸ Ibid., 110.

³⁷⁹ Ibid., 111.

ornamentation is acceptable and avoid the ‘horrid excess’ which, whilst historically prevalent, contravenes good taste. The perceived value of intellect and studied knowledge is highlighted by the SC8 *Ideal Singer* unit group (Table 82 above), which gathers together observations on the attributes the sampled texts endorse for singers of early music. Representative units include ‘singers should have taste’, ‘the right mental software’, ‘educated performers’, ‘intellectual curiosity about text’ and ‘understand the culture’. This attitude is exemplified by Ellen Hargis’s foregrounding of ‘intellectual curiosity about the issues of ornamentation’:

If we give primary consideration to flexibility, ability to control vibrato, sense of intonation, and intellectual curiosity about the issues of ornamentation and text, we have a much more accurate set of criteria for determining the singer's ability to perform early music convincingly.³⁸⁰

Deploying intellectual curiosity as a means of acquiring the good taste to restrain excessive ornamentation supports one of the sampled texts’ fundamental assumptions; that musical meaning resides in scores as a record of composers’ intentions. As I shall demonstrate below, calls for restraint are indicative of the text reverence that I propose motivates much performance practice research. Researchers are so keen to endorse restrained ornamentation because florid ornamentation challenges the ontological consistency of the score. It implies that there is some kind of lack or void in the work’s text that the composer failed to fill.

Amongst historical sources, there are plenty of endorsements of florid ornamentation. Quantz describes Farinelli’s singing in terms which imply a highly florid approach to ornamentation:

His intonation was pure, his trill beautiful, his breath control extraordinary and his throat very agile, so that he performed the widest intervals quickly and with the greatest ease and certainty. Passagework and all kinds of melismas were of no

³⁸⁰ Hargis (2007), 3.

difficulty to him. In the invention of free ornamentation in adagio he was very fertile.³⁸¹

The problem Farinelli's supreme level of ornamental artistry poses for the status of the composer is immediately obvious when we consider the following passage from Burney:

It seems as if the composers of these times were unable to invent passages sufficiently difficult to display his powers, or the orchestras to accompany him in many of those which had been composed for his peculiar talent.³⁸²

In this passage, Farinelli is afforded the highest possible status and the 'composers of these times' are found wanting; their music should be serving Farinelli's art, not the other way around.

The evidence of these sources creates a problem for researchers, because it pits reverences for different types of texts against one another. Table 139 provides some examples of the kinds of conflicts evidence of florid ornamentation engenders:

Table 139: Conflicting Reverences in Ornamentation

Reverence for the Score	Reverence for Evidence of Historical Practice
<ul style="list-style-type: none"> • Respect for the notes the composer wrote • Composer has highest status • Vocal display obscures composer's intentions • All notes predetermined 	<ul style="list-style-type: none"> • Evidence of high levels of ornamentation • Singer has highest status • Vocal display enjoyed by audiences • Some notes improvised

The question of improvisation versus preparation of ornaments is important here. The unit group *Notated & Rehearsed* is formed of n=21 units, as is *Improvised*, so

³⁸¹ Cited in Paul Metzner, *Crescendo of the Virtuoso: Spectacle, Skill, and Self-Promotion in Paris During the Age of Revolution*, (Berkeley: University of California Press, 1998), <http://ark.cdlib.org/ark:/13030/ft438nb2b6/>. 115.

³⁸² Charles Burney, *A General History of Music from the Earliest Ages to the Present Period*, vol. 4 (London 1789), 379.

both practices receive equal endorsement. The problems this presents for researchers can be summed up in the following statement from Kirk Aamot:

On the one hand, adding embellishment is stylistic; however, destroying the improvisatory nature if [sic] the practice is unstylistic.³⁸³

This statement is indicative of the kind of right-or-wrong binary thinking that characterises much performance practice research. As a greatly varied practice, ornamentation resists such binary constructions and also affords singers power over the ontological field of the notes. In this context, calls for restrained ornamentation amount to an anxiety response, an attempt to control singers' practices and to align them with the kinds of scribal reverences that are natural to the performance practice mindset.

6.2.c Declamatory & Speech-Like

I have demonstrated how the concepts of purity, clarity, precision and restraint are foundational to researchers' conceptions of historically informed vocal style.

However, these terms are difficult to square with many of the twenty quotations in SC2 that endorsed *expressive* singing:

...what really turned him on was hot-blooded expressive performances with strong contrasts.³⁸⁴

This kind of playing must not be subject to the beat, as we see done in modern Madrigals, which in spite of their difficulties, are made easier by means of the beat, taking it now slowly, now quickly, and even held in the air [fermata], to match the expressive effects [sic], or the sense of the words.³⁸⁵

In his description of it as 'the sliding and blending one note to another with delicacy and expression' we can perhaps see a parallel with the indeterminate pitch glides of spoken delivery.³⁸⁶

³⁸³ Aamot (2000), 24.

³⁸⁴ Leech-Wilkinson "The Re-Invention of the a Cappella Hypothesis," (2002), 149.

³⁸⁵ Woodhall (1981), 5.

³⁸⁶ Potter (2012), 522.

These quotations endorse hot-bloodedness, variations in tempo and indeterminate pitch glides, all seemingly in conflict with a style built on precision and clarity. This conflict can be partially resolved through a consideration of quotations from Mary Cyr and John Potter which endorse *declamatory*, *speech-like* or *rhetorical* ways of singing:

Cahusac took exception to Rousseau in his article for the Encyclopedie, stressing the necessity for declamation combined with an expressive delivery...³⁸⁷

Nuance and expression in declamation can only be present when the metre is not adhered to strictly.³⁸⁸

Occasionally devices from speech actually penetrate the singing; words of grief, such as 'dying', 'sighing' and 'alas' should be broken by a rhetorical breath that demonstrates the singer's emotional state.³⁸⁹

In these quotations, *declamatory* singing is said to achieve both clarity in style and textual delivery as well as text-motivated expressive departures from norms of *precision* and *clarity* such as strict tempo. Both SC1 and SC2 include frequent endorsements of variety in timbre and style; I counted n=34 units for both categories (See Tables 22, and 33 above). Declamation, with its emphasis on text expression and speech-like delivery, seems for researchers to be a way of achieving variety and expression without sacrificing the baseline precision and clarity they feel the music demands.

Units from SC11 *Articulated & Clear* unit group present some evidence of the ways in which researchers feel expressive clarity can be achieved. Table 140 presents this group in its entirety:

³⁸⁷ Cyr (1980), 335.

³⁸⁸ Ibid., 336.

³⁸⁹ Potter (2012), 521.

Table 140: SC11 Articulated & Clear Unit Group

Recording Unit	Count	No. Texts	Leading Text (Unit Count)	Leading Text Period	Leading Text Genre
clear articulation	3	1	Cyr 1980 (3)	Baroque	Opera
articulated	2	1	Elliott 2006 (2)	Classical & Romantic	General
crisp	2	2	Elliott 2006 (1)	Classical & Romantic	General
detached for early 18th c. music	2	1	Elliott 2006 (2)	Classical & Romantic	General
articulate arpeggaic passages	1	1	Elliott 2006 (1)	Classical & Romantic	General
articulate text	1	1	Potter 2012 (1)	Baroque	General
articulation	1	1	Potter 2012 (1)	Baroque	General
articulation used to aid audience comprehension	1	1	Cyr 1980 (1)	Baroque	Opera
clear	1	1	Elliott 2006 (1)	Classical & Romantic	General
detached	1	1	Elliott 2006 (1)	Classical & Romantic	General
French: clear consonant articulation	1	1	Sanford 1995 (1)	Baroque	General
French: hard consonant articulation	1	1	Sanford 1995 (1)	Baroque	General
less sustained with period instruments	1	1	Elliott 2006 (1)	Classical & Romantic	General
marked	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
pointed	1	1	Kauffman 1992 (1)	Classical & Romantic	Opera
staccato	1	1	Potter 2012 (1)	Baroque	General
Total	21	--	--	Baroque, Classical & Romantic	Opera, General

Here we see a connection between clear articulation, articulated text and aiding audience comprehension. A relationship is therefore drawn between auditory clarity of text and musical gesture and clarity of understanding, with the former being determinative of the latter. These units therefore support the fundamental assumption of *declamatory* singing; that expressive departures from regulatory norms are only permissible when performed in the service of textual clarity.

Two quotations from Richard Miller propose a voice-centred challenge to this text-centred *declamatory* singing.

Of equal importance to the singing of Schumann Lieder (humorous topics are excepted) is the avoidance of intrusive habitual speech-inflection behaviour.³⁹⁰

³⁹⁰ Miller (1999), 18.

Skilful handling of voiced consonants permits the singer to control phrase shape through musical and linguistic factors without falling prey to speech habits.³⁹¹

Millers monographs tend to focus upon technical matters more frequently than the performance of specific repertoires, so the sampled text is unusual in the context of his output.³⁹² We can suggest on this basis that he considers himself primarily a vocal pedagogue rather than a HIP practitioner. In this respect his resistance to ‘speech-inflection’ is interesting. There is a sense that Miller does not want any part of a Schumann performance to be left *unsung* and that any kind of speech-motivated expressive device would be unacceptable. Here, perhaps, we have stumbled upon a fundamental binary which sets historically-informed singing apart from ‘modern’ practice: early music should be declaimed, not sung.

Martha Elliot provides explicit endorsements of *unsung* vocal style in her discussion of recitative:

There is no singing in it, only recitation.³⁹³

I think most operatic recitatives should be treated this way – and only sung occasionally when the words can be perfectly expressed by the music.³⁹⁴

A further example is provided Mary Cyr in her discussion of Lullian recitative:

...it was sung less and declaimed [declamoit] more.³⁹⁵

Leaving aside the obvious point that Schumann, Mozart and Lully are three very different composers, it is easy to see how Miller might consider these statements to be in conflict with a voice-centred conception of good style. Taken out of context,

³⁹¹ Ibid., 18.

³⁹² "Richard Miller," Oberlin College & Conservatory, <https://web.archive.org/web/20191225110048/https://www.oberlin.edu/conservatory/divisions/vocal-studies/obsvac/emeriti-faculty>.

³⁹³ Elliott "The Classical Era," (2006), 108.

³⁹⁴ Ibid., 108.

³⁹⁵ Cyr (1980), 335.

the ways of singing they imply seems elusive; if there is no singing in recitative, what is there? If declaimed singing is in fact not sung, what distinguishes it from speech? Why do we even bother singing at all if the clear understanding of text is all that matters? It is now time to consider in detail the scribal motivations that underpin researchers' endorsements of declaimed singing.

6.3 Text Reverence

On the basis of the quotations above, *declamatory* singing is revealed as a primarily text-motivated as opposed to voice-motivated practice. SC8 Text & Context will reveal some of the scribal motivations that underpin the kinds of clarity and precision that researchers believe this way of singing calls for. I will demonstrate how these motivations support a culture of text reverence, whether that be for sung text, the musical score or text-based evidence of historical practice.

I gathered a large number of SC8 units into the *Text Determines* unit group (See Table 81 above). I brought these units together because they all endorse text as the central interpretative mechanism of early music singing. It is not only the high number of units endorsing text primacy that is important here (n=78 of 401), but also their reach across style categories: indeed, a number of SC8 units which I presented with the prefix *text determines* referred directly to the style category headings I devised. Table 141 presents a count of these units along with an example quotation:

Table 141: Text Determines Quotations and Recording Units

Example Quotation	Unit	Count
The text itself thus provides a dynamic plan... ³⁹⁶	text determines dynamics	7

³⁹⁶ Sanford (1995), par: 2.2.

For these singers, portamento is more than a manner of execution; it is an expressive device, often introduced in the service of the text. ³⁹⁷	text determines portamento	7
Both Frescobaldi and Giustiniani adhere to the same criteria: appropriate tempi, dynamics, and expression are best determined by what is being said. ³⁹⁸	text determines tempo	7
If the words of any music, baroque or other, are to move their audience, they must clearly be sung with due attention to their stress and to their mood and meaning. ³⁹⁹	verbal meaning determines style	2
Singers of the day studied the text and music closely and thereby determined the best places for ornamentation. ⁴⁰⁰	text determines ornamentation	2
...the character of the words dictating the precise nature of the sound. ⁴⁰¹	text determines timbre	2
Singers had to choose a register that would allow them to portray a text's sentiments effectively. ⁴⁰²	sentiments of text determine choice of register	1
Let cruel words or deeds be expressed with harsh sounds- sudden, loud and swift-shaped according to the nature of events and the emotions. ⁴⁰³	emotions of text determine phrasing	1

These quotations either assume the bulk of the affective meaning of a piece to reside in the sung text or that musical decisions should be subject to the demands of the text. We are closer now to a more nuanced understanding of the declamatory singing style researchers would like to see, a singing style grounded in the rhetorical communication of the affections of the sung text. Rhetoric has long been a buzzword for HIP researchers⁴⁰⁴ and its relationship to notions of *clarity* are revealed in the following quotation from Ellen Hargis:

Analysis based on the principles of rhetoric that guided writers in the Renaissance can clarify meaning and syntax, explain symbolism, and reveal the beauty of language in new and subtle ways.⁴⁰⁵

³⁹⁷ Kauffman (1992), 151.

³⁹⁸ Woodhall (1981), 5.

³⁹⁹ Ransome (1978), 417.

⁴⁰⁰ Woodhall (1981), 5.

⁴⁰¹ Toft "Tonal Contrast, Register and Vibrato," (2013), 86.

⁴⁰² Ibid., 92.

⁴⁰³ Dyer and Zubern (1978), 211.

⁴⁰⁴ Judy Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audience* (St. Albans: Corda Music Publications, 2004).

⁴⁰⁵ Hargis (2007), 9.

It is clear that the expressive departures from precise and clear singing that are achieved through declamation serve a rhetorical model of performance in which the affective power of a performance should be directed by the sung text. Such a performance is motivated by the *clear* communication of the emotions and sentiments of the text to the audience. Clarity is revealed once more as a dominant aesthetic requirement, determining not only surface features of the performance style but the entire aesthetic experience, from its genesis in the study and practice of the singer, through to its appreciation in the mind of the listener.

In discussing rhetorical performance, it should be noted that most of the quotations collected in Table 141 come from Baroque and Classical & Romantic texts. Research into Baroque music has indeed proved the most fertile ground for rhetorical performance, taking as its evidence both the rich texts of the music itself and the text primacy of theorists such as Caccini and Tosi:

For these most knowledgeable gentlemen kept encouraging me, and with the most lucid reasoning convinced me, not to esteem that sort of music which, preventing any clear understanding of the words, shatters both their form and content.⁴⁰⁶

After having corrected the Pronunciation, let him take Care that the Words be uttered in such a Manner, without any Affectation that they be distinctly understood, and no one Syllable be lost; for if they are not distinguished, the Singer deprives the Hearer of the greatest Part of that Delight which vocal Musick conveys by Means of the Words.⁴⁰⁷

However, rhetorical performance is a somewhat more complex issue with Medieval and Renaissance music, in part due to the looser relationship with text implied by partial texting in manuscript sources. In the case of Medieval music, Daniel Leech-Wilkinson has suggested that partial texting and the ambiguities of

⁴⁰⁶ Hugh Wiley Hitchcock, ed. *Giulio Caccini: Le Nuove Musiche*, 2nd ed. (Wisconsin: A-R Editions Inc, 2009), 3.

⁴⁰⁷ Pier Francesco Tosi, *Observations on the Art of Florid Song*, trans. Mr. Galliard (London: J. Wilcox, 1743), 58-59.

ensemble it creates have contributed to a pervasive twentieth-century belief that it was 'abstract music, not expressive of the texts it set.'⁴⁰⁸ The all-vocal performances of groups such as Gothic Voices have done little to change this, relying as they do either on vocalisation or editorial additions of text. In such performances, both partial and editorial texting fail to connect sound with text at a fundamental aesthetic level; regardless of how 'rhetorical' performers attempt to be they are performing text and music in parallel rather than as one.

This might undermine my claims of text reverence were it not for the fact that Medieval and Renaissance authors espouse this reverence in other ways. Let us consider the issue of partial texting further: the fact that through the latter half of the last century it was one of the central issues for Medievalists is revealing. Partial texting poses a challenge to the ontological consistency of the score, as do specific issues that have been central to Renaissance scholarship such as *musica ficta*. Quests for the 'definitive version' of Medieval and Renaissance scores are indicative of musicology's concern with determining musical texts. If we imagine the history of musical texts to paint a picture of increasing determinacy we might also posit a correlating image for performance practice research in which under-determined scores promote ontological questions and more determined scores promote performative ones. Expressed within the context of this study, Medieval and Renaissance researchers are more concerned with *what* questions and Baroque and Classical & Romantic researchers with *how* questions. These are distinctions I have made on the basis of my singer's perspective

⁴⁰⁸ Leech-Wilkinson "The Re-Invention of the a Cappella Hypothesis," (2002), 92.

The analysis lends us some evidence for this proposition: there are interesting patterns of how different periods perform in categories such as SC4 Vibrato or SC7 Dynamics. These categories pertain to matters of vocal technique expression, and therefore contribute more naturally to *how* questions. Table 139 reports the number of units for such style categories by period:

Table 142: Count of Units in ‘How’ Categories Reported by Period

	SC4 Vibrato	SC5 Register	SC6 Portamento	SC7 Dynamics	Total
Period					
Medieval	7	4	0	6	17
Renaissance	33	37	0	16	86
Baroque	20	21	15	47	103
Classical & Romantic	38	59	102	22	221

The data presented in Table 142 shows Renaissance and Baroque texts hovering just below the mean of 106 with Medieval texts drastically under and Classical and Romantic texts significantly over. It would be too reductive to suggest that these numbers reflect how much researchers ‘care’ about these aspects of performance. For one thing, the data for Classical & Romantic texts is significantly inflated due to Deborah Kauffmann’s article which specifically focuses on portamento, accounting for 89 of a total of 118 units in this category. However, I believe the soft observation that Medieval texts are more concerned with *what* questions and Classical and Romantic texts are more concerned with *how* questions is still a viable one.

Expressed in the terms of this study, the Medieval and Renaissance researcher is concerned with establishing the text of the work. After all, how can a *clear* performance be achieved if we are *unclear* on the *precise* nature of the ‘work’ to be performed? In contrast, Baroque and Classical & Romantic texts (scores) are more

fully determined, so the role of the researcher moves to establishing principals for the faithful recreation of those scores. Text reverence can thus be seen to motivate performance practice researchers of all periods, whether their concern is establishing the sung text of a Medieval song, realising *ficta* for a Renaissance motet, establishing principles of ornamentation for a Baroque aria or endorsing speech-like delivery of Classical recitative. In all these cases, texts play a critical determining role, whether they be the evidence of historical sources, the score, or the sung text itself.

6.4 Singers' Bodies

The discussions above have focused on the reverence that researchers have for texts, whether they be sung words, musical scores or written sources. Situating these discussions within prior musicological discourses, they can be seen as adding to Taruskin's wider claim that early music has brought the 'text-centred, hence literalistic' impulses of classical music culture 'to a peak'.⁴⁰⁹ In the concluding section of this chapter I shall consider some of the broader socio-cultural motivations for this reverence and its aesthetic implications for singing. Central to this examination will be the manner in which text reverence ignores and diminishes singers' bodily experiences.

Of the total of 3069 units just n=17 found their way into SC 14 Body and Physicality. A first consideration of this low representation might suggest a very simple conclusion; that researchers aren't particularly interested in body and physicality because they aren't often considered in their sources. As discussed in the previous chapter, there are notable exceptions to this, such as Sally Sanford's article

⁴⁰⁹ Taruskin, *Text and Act* (1995), 167.

which deals extensively with matters of breathing. However, in general researchers deal with matters of vocal technique in ways which can be considered either perfunctory or ill-informed by the standards of modern vocal pedagogy.

Discussions of vocal register provide a pertinent example of this. Whilst the sampled texts and their sources use a variety of terms to describe different vocal registers, modern science distinguishes just two functional singing registers based on the vibratory patterns of the vocal folds; modal voice and falsetto or M1 and M2. One either sings in modal voice or falsetto, one cannot mix or blend the two on a vocal fold level. On a perceptual level, however, things become more complex: singers make various adjustments in the pharynx and mouth to ‘unify’ registers, which can make both singer and listener perception of which vibratory pattern is in play inaccurate:

More recent thinking, as described by Nathalie Henrich, defines register by the laryngeal vibratory mechanisms. She identifies four physiological registers designated as “laryngeal mechanisms”: Mechanism 0, Mechanism 1, Mechanism 2, and Mechanism 3, (M0, M1, M2, and M3), which correspond to vocal fry, modal voice, head voice/falsetto, and whistle. In singing, although this reality can be dealt with intellectually, we are also coping with resonance and kinesthetic sensations that muddy the water considerably for us. A study into vocal registers as early as 2004 by Castellengo, Chuberre and Henrich evaluated the concept of *voix mixte* and showed that singers produced this apparently mixed voice in either M1 or M2, using resonance and intensity changes to simulate the sound quality of another mechanism (M2 when in M1, M1 when in M2).⁴¹⁰

Using terminology more familiar to performance practice researchers, one can be singing in ‘chest voice’ and it can sound and feel as if it is in ‘head voice’ and vice versa. Whilst this treatment of register may be of a technical nature, it is certainly not

⁴¹⁰ Janice Chapman and Ron Morris, "Phonation and the Speaking Voice," in *Singing and Teaching Singing: A Holistic Approach to Classical Voice* (San Diego: Plural Publishing, 2016), 97. citing N Henrich, "Mirroring the Voice from Garcia to the Present Day: Some Insights into Singing Voice Registers," *Logopedics Phoniatrics Vocology* 31 (2006): 3-14., M Castellengo, B Chuberre, and N Henrich, "Is Voix Mixte, the Vocal Technique Used to Smooth the Transition across Two Main Laryngeal Mechanisms, an Independent Mechanism?" (paper presented at the *International Symposium on Musical Acoustics*, Nara, Japan, 2004).

inaccessible. Indeed, Timothy Day provides evidence that choir directors of the nineteenth century understood register in boys' voices to operate in markedly similar terms:

The choirmasters explained that the boy's voice consisted of two registers. The lower one, usually called the modal voice register, employed the whole of the vocal folds. As the chorister sang up the scale tension in the folds increased and their edges became thinner. The higher sounds – from A, B, or C above middle C – were produced by the use of the outer edges of the vocal folds alone.⁴¹¹

Considered within these physiological contexts, the varied registral terminology of VPPL and its sources reveals a limited understanding of the physiological workings of the voice and an attendant obfuscation of the processes by which desirable sounds can be achieved. This is just one example of why historical information will never be all that is required; without an appropriate grounding in vocal physiology, it is difficult to see how the idealised voices researchers endorse can become a reality in the physical world.

Such limited understanding is not simply the result of a lack of concern for the role of the body in singing: in some cases, researchers actively endorse a disembodied vocal aesthetic. At its most banal level, this aesthetic is concerned with eradicating movements which might be considered 'degrading':

...the church authorities were offended by the degrading corporeal movements made by certain performers of secular song.⁴¹²

The last error to be mentioned at this time is singing with inappropriate deportment and either distorting the mouth or opening it too widely.⁴¹³

...by the expression of their faces and by their gestures giving meaning to what they are singing, but with moderation and not in excess.⁴¹⁴

⁴¹¹ Timothy Day, *I Saw Eternity the Other Night: King's College, Cambridge, and an English Singing Style* (London: Allen Lane, 2018), 81.

⁴¹² Summerly (2012), 252.

⁴¹³ Dyer and Zabern (1978), 221.

⁴¹⁴ Woodhall (1981), 5.

Summerly's reference to the church authorities is of significance here. Christian traditions have often sought to regulate bodily praxis in both public and private life and it is no accident that Oxbridge (or Oxbridge-inspired) researchers have often based their aesthetics on the writings of church music theorists, of whom Conrad von Zabern stands as a paradigmatic example. Timothy Day provides some pertinent example of this regulation within the context of reforms to the choir at St. Paul's Cathedral during the latter half of the nineteenth century:

[The Chapter] had a very clear idea of the kind of establishment they wanted to create, of the accent, mannerisms, physical gestures – or absence of them – to be found in the teachers and boys in the school room.⁴¹⁵

This regulation of outward appearance supports an aesthetic which fetishises disembodied vocality:

...the vocal sounds are clean, the bodies do not sweat, the voices blend, losing the perception of a physical performance.⁴¹⁶

Day cites sources who considered this disembodied aesthetic to reach perfection in the choir King's College, Cambridge in the 1960s, one journalist describing the 'Weightless. Luminous. Graceful.'⁴¹⁷ nature of the King's boy treble voice and Day himself characterising the King's sound as follows:

The voices blended seamlessly. The ensemble was perfectly disciplined: the 't's and 'd's were synchronized with unerring precision. The timbre was unforced; even in *forte* there was no sense of strain, or indeed of drama, or at least not of any emotional outpouring. Expressive gestures were intense but subdued. Tempos were almost invariably steady. Vibrato was avoided. The tuning was immaculate. The sounds shone with an unearthly glitter.⁴¹⁸

⁴¹⁵ Day (2018), 69.

⁴¹⁶ Giuliano (2014), 19.

⁴¹⁷ Day (2018), 7.

⁴¹⁸ Ibid., 7.

In asserting the aesthetic virtues of the weightless and unearthly sound, Day and his sources share many of the style prescriptions favoured by our sampled researchers. Day challenges the supposition that this disembodied sound stemmed from centuries-long practice within the Anglican choral tradition and proposes that it was, in fact, a nineteenth-century development. The seamless blend and perfect discipline was hard-won by reformers such as John Stainer and his assistant at St. Paul's, George Martin seeking to improve the sorry state of Cathedral singing during that time.⁴¹⁹

Day provides evidence of just how different the language used to describe good singing was in the years preceding these reforms, some written accounts proving troubling when assessed by contemporary standards of choral beauty:

...the sound of the choir processing through the cloisters was of an 'exquisitely solemn but piercing character'. But what does that word 'piercing' mean? There was a leader in *The Times* in 1993 that talked of the 'piercing beauty' of the singing of cathedral choirs 'that is entirely British'. That surely meant poignantly beautiful, that the heart was pierced, not that the sound itself was piercing. What would we have thought in 1854? Someone else on that occasion in 1854 spoke admiringly of the 'solemn wailings of the choir'.⁴²⁰

The terms 'piercing' and 'wailing' evoke the SC1 *Express Passions* unit group and the gendered implications of who is permitted to express vocal passion and when are considered in detail in chapters 6 and 7.

The association of the absence of a physical presence and 'clean' vocal sounds demonstrate the connection between the regulation of bodies and the vocal 'purity' that researchers are so fond of. Given the religious affiliations of the university colleges that have employed many of both today's researchers and those of the past,

⁴¹⁹ See Chapter 2 'Reform' in *ibid.*, 51-92.

⁴²⁰ *Ibid.*, 10.

these terms invoke very complex aesthetic and social agendas. In these accounts singers become choirs of angels, physically absent yet spiritually present. They are moral, genderless and a neutral transmitter of God's word. Their sounds are those revealed by the analysis: clean, clear, light, delicate, pure.

There is some evidence that these aesthetic categories operate beyond the British environments which are the chief focus of this study and could be considered indicative of Christian aesthetics more generally. Writing of his experiences singing with Estonian Orthodox choirs, Jeffers Engelhardt writes:

Terje also cultivates an ascetic, vibratoless, restrained, word-centered vocal technique in contradistinction to what some perceive as the operatic excesses and purely aesthetic concerns of certain urban Slavic styles.⁴²¹

Engelhardt's use of the phrase 'operatic excesses' invokes centuries old debates between church and secular, ancient and modern and attests to the manner in which ways of singing are considered emblematic of ways of being in a more general sense. These binaries sustain the idea that there is something immoral about excess and that ascetism and restraint are essential to an appropriately lived religious life. Here we see the cultural motivations for the restraint researchers like to see in matters such as ornamentation.

St. Paul provides us with a biblical endorsement of sonic clarity in the following passage from 1 Corinthians 14:

6 Now, brothers and sisters, if I come to you and speak in tongues, what good will I be to you, unless I bring you some revelation or knowledge or prophecy or word of instruction? 7 Even in the case of lifeless things that make sounds, such as the pipe or harp, how will anyone know what tune is being played unless there is a distinction in the notes? 8 Again, if the trumpet does not sound a clear call, who will get ready for battle? 9 So it is with you. Unless you speak intelligible words with your tongue, how will anyone know what you are saying? You will just be speaking

⁴²¹ Jeffers Engelhardt, "Right Singing in Estonian Orthodox Christianity: A Study of Music, Theology, and Religious Ideology" *Ethnomusicology* 53, no. 1 (2009): 45-46.

into the air. 10 Undoubtedly there are all sorts of languages in the world, yet none of them is without meaning. 11 If then I do not grasp the meaning of what someone is saying, I am a foreigner to the speaker, and the speaker is a foreigner to me. 12 So it is with you. Since you are eager for gifts of the Spirit, try to excel in those that build up the church.⁴²²

Here St. Paul uses a musical metaphor of distinct notes to encourage prophesy which communicates a clear message over speaking in tongues. The similarity to the quotations from Caccini and Tosi cited above are immediately obvious. There is an interesting difference in the translation of verse 10 between the NIRV quoted above and the King James version. The King James has the following:

There are, it may be, so many kinds of voices in the world, and none of them *is* without signification.⁴²³

The use of ‘voices’ rather than ‘sounds’ links the verse more strongly with St. Paul’s endorsement of clear communication through prophecy. In the King James version, sounds which *signify* are preferable to those which do not and only *distinct* voices are capable of signification.⁴²⁴ Vocal clarity is therefore equated with appropriate communication and understanding of God’s word as revealed in verses 15-17:

15 I will sing with my spirit, but I will also sing with my understanding.
16 Otherwise when you are praising God in the Spirit, how can someone else, who is now put in the position of an inquirer, say “Amen” to your thanksgiving, since they do not know what you are saying? 17 You are giving thanks well enough, but no one else is edified.⁴²⁵

Considered as manifestations of Christian life and worship, Oxbridge vocal traditions and the ways of singing they support can be seen to participate in a cultural project which seeks to sustain religious life in an increasingly secular world. In this

⁴²² Bible Gateway, "1 Corinthians 14, New International Version," <https://www.biblegateway.com/passage/?search=1+corinthians+14&version=NIV>.

⁴²³ *The Holy Bible: King James Version*, (Harper Collins, 2011).

⁴²⁴ ‘distinct’ is also used in the King James Version for verse 7.

⁴²⁵ Bible Gateway.

way they also relate to heritage movements more generally, which seek to protect the institutions of the past from both the challenges of the present and the uncertainties of the future. The reverence for texts, objects and traditions that such projects rely upon can be seen in the types of language revealed in the analysis; there has long been a connection between cleanliness and purity in religious life and intellectual rigour in the academic lives religious institutions continue to sustain. It should be noted that I am not seeking to pass comment on the worthiness or otherwise of religious heritage movements – as a singer who continues to perform professionally in Cathedral worship, my opinions on the matter are highly loaded. I am, however, seeking to be critical of the aesthetic and social tools by which such heritage movements are sustained. It would be naïve to assume that the aesthetic terminology of such movements is entirely innocent. Words such as ‘clean’ and ‘pure’ belie the very moral neutrality they seem to endorse and are aesthetically and socially loaded in very ancient and powerful ways. Critiquing the use of *purity* in classical music discourses more generally, John Shepherd writes

Perhaps the purity of timbre in ‘classical’ music is no more neutral and innocent than the supposed naturalness of *écriture Classique* or ‘white writing’. If there can be no ‘white writing’ – or at least if the colour of such writing does not designate purity and innocence – then, equally, white or pure timbres are not simply the open route through which intended meanings pass: they are themselves intended meanings.⁴²⁶

Considered in a worship context, this pursuit of disembodied vocal purity as an ‘open route through which [God’s] meanings pass’ contributes to the kind of abstraction which I believe diminishes the power of ministry as agent of cultural reinforcement. In these cases, religious experience is subjugated to a heritage agenda

⁴²⁶ Shepherd (1987), 164.

which directs its reverence to faith's physical manifestations, be they the stones of a building, the pages of a Bible or the pure, clean and clear sounds of a choir.

Returning to early music singing more generally, it is my contention that the intended meanings of aesthetic terms such as 'pure' and 'clear' push a phallo-scribal agenda which renders men of letters the only legitimate arbiters of good taste in early music singing. I shall therefore be moving beyond matters of aesthetic debate and considering the very real consequences that the socio-cultural regulation performance practice researchers seek has in the lived world of music making.

The importance of bodily experience for singers will be central to these arguments, and some exploration of the matter is warranted. This exploration will centre on current developments in vocal pedagogy. It will highlight the centrality of bodily experience to the musical lives of singers and thus also the inadequacy of performance practice research into singing which wilfully ignores the importance of the body.

6.5 Matters of Taste

My own tastes are not so sharply defined as those of Richard Bethell's 'early music fans':

...today's 'one size fits all' operatic voice is, more often than not, hated by early music fans. I believe that there is extensive, inarticulate, subterranean discontent with this tremendous debasement of classical singing by the professionals.⁴²⁷

My all-time favourite lute-song pairing is Peter Pears and Julian Bream and I defy anyone to claim that, through his affective use of sound and particularity in the

⁴²⁷ Richard Bethell, "Vocal Vibrato in Early Music" (paper presented at *Singing Music from 1500 to 1900: Style, Technique, Knowledge, Assertion, Experiment*, University of York, 2009).

expressive delivery of text, Pears' performance on these recordings is not rhetorical. I imagine the problem for some early music fans is that it can also be perceived as 'operatic' due to the use of constant vibrato and the vocal 'weight' used. I would therefore argue that it is Pears' sound that they are objecting to rather than his ability or otherwise to deliver text rhetorically, and the idea that operatic singing is innately unrhetorical does a great disservice to artists such as Pears. The fact is that heavy or light, vibrato or none, a performer either communicates affectively or they don't. Obviously the psychoacoustic and social implications of a statement like that are vast, as affective communication is not simply reliant on a competent executent but also a willing listener. Keeping things within the purview of this study, Colin Baldy was no doubt making a similar point when he observed the following:

...what are we trying to do when we sing? The answer, surely, is to communicate – not just stories, but emotion as well. Sometimes one hears a singer enunciating the text perfectly but communicating little. Yet the emotional response to the words is what makes singing easy!⁴²⁸

Here Baldy's conception of emotional response to text can be understood to include the concurrent bodily responses which 'give out' the affective communication of texts to listeners. It is here that I will contend that HIVPG's objections to operatic singing are essentially matters of taste in the same way that blues fans prefer the punchy overdrive of Eric Clapton to the saturated distortion of Eddie Van Halen. The fact that they have sought to justify this taste through intellectual means is in part a function of the academic environments which foster early musicking, but also reflects an attempt to shore up what are, in the end, just matters of taste. early music scholars may justify their reading of the historical evidence by saying it shows that tastes then were different to tastes now. But,

⁴²⁸ Baldy (2010), 3.

irrespective of that, audiences don't listen historically, we listen haphazardly and anachronistically, our tastes being shaped by any number of forces outside our control.

Similar points have, of course, been made before. Taruskin provides a particularly mischievous example of when a matter of individual taste is raised to the status of an intellectually credible artistic choice:

"You'd be amazed how Classical Verdi really is," [Roger Norrington] said. "We're going to do him completely without this, you know" - here he screwed up his mouth into a caricature of an opera singer's, and emitted a tremulous woo-woo - "and it will be a revelation."

Hmm, I thought, Mr. Norrington is going to get all the way to the 20th century without any woo-woo, and yet we know that somewhere along the line woo-woo existed. But more power to the man. If woo-woo is of no interest to him, he has every right to can it. And we have every right to love the result, as many of us do.⁴²⁹

Taruskin goes on to ask why Norrington needs the 'pretense' of calling Verdi classical in order to justify his taste for performances senza woo-woo. Taruskin contends that classical music suffers from a lack of 'vital creative impulse' and has become a 'chill museum'. Performers are no longer 'proprietors' of their heritage but 'curators' who are 'trained to be uncreative' and, in this environment, if they 'want to be creative, [they] have to hide the fact.'⁴³⁰ In short, taste alone is not a sufficient justification for artistic choices, especially if those choices contravene accepted norms. Some kind of academic or cultural justification needs to be provided, not just to convince conservative audiences and critics that one's choices are legitimate, but also, crucially, to convince oneself. This is what text reverence achieves – it provides the kind of intellectual justification for matters of taste that allows researchers to assert the value of their vision for early music singing over others.

⁴²⁹ Taruskin, *Text and Act* (1995), 169.

⁴³⁰ *Ibid.*, 169.

Early music's heritage agenda is motivated by a reverence for text that commits it to a singular vision of how the music should be performed. I rather think that there is enough space in the world for competing models of early musicking to exist, and that such competition would only serve to confirm the rich diversity of the repertory. The sole reliance on textual evidence to determine the legitimacy of any taste forestalls the opportunity of exploring this diversity.

If researchers want to move beyond simply challenging prevailing operatic models and actually contribute to a radical re-shaping of the aesthetic parameters of early music singing, they will need to let go of their text/sound distinction and account for the ways in which singers use their bodies in the projection of emotive sound and affective text. Crucially, this will involve either widening the scope of their research to include both historical and modern understandings of the body, or accepting that singers have their own haptic intelligence which should count as evidence in its own right, even accepting that it has been shaped by modern attitudes and training. Beyond these aesthetic concerns, the ethical implications of the kinds of singing text reverence endorses can be immensely troubling. It to these matters that we now turn.

PART IV: FROM TEXT REVERENCE TO SOMATIC INTERFERENCE

Chapter 7: Then and Now: Gendered Expressivity in Eighteenth-Century Singing

In what I have written so far, I have sought to uncover some of the attitudes and assumptions that govern the way early music singing is described and valued. I have posited relationships between church and academy which have shaped the aesthetic and social conditions that sustain researchers, conductors and singers who might consider themselves historically-informed. It is now time to consider the social impact of the conditions under which early music singing in Britain thrives. There are of course a great number of possible avenues to explore here, but I will be focussing on the question of gender, specifically the relationship between sexist conceptions of women's voices, the style prescriptions revealed by the analysis and the experiences of women as professional voice users.

This chapter begins by comparing descriptions of female and male singers from the eighteenth century, with a particular focus on reviews by Charles Burney. The gendered norms this examination reveals are then situated within the context of women's continued struggle for vocal autonomy in public contexts. Comparisons with reviews of modern-day early music singers reveal that these norms are still in operation today and that they constrain the expressivity of female singers in oppressive ways.

7.1 Gender Norms in Eighteenth-Century Singing

The first part of the chapter examines the gender norms applied to eighteenth-century singers. In the context of this thesis, Marie Fel (1713-1794) is a good person to start with, as descriptions of her singing collated from Cyr 1980 made a significant contribution to unit groups from Style Categories 1 and 2:

...foreigners - among others my compatriot Mr. Hasse - find in her singing... a very pleasing articulation and a very attractive expression...⁴³¹

...with a voice of even purity and lightness she covers two and a half octaves...⁴³²

...it is true that Mlle Fel poured forth the lightness, ornaments and precision that she brings to everything she performs.⁴³³

The foreigners especially, accustomed only to this type of music, seemed astonished at her pronunciation and at the skill with which she characterized the delicate phrases of the Italian music, at the same time avoiding the excess of affectation that sometimes takes charge, even in the best Italian singer.⁴³⁴

Her voice, like Proteus, changed all at once, and passed from the light to the pathetic. The most touching inflections succeeded the most rapid runs.⁴³⁵

One need doubt nothing with Mlle Fel; she has this singular type of voice, the secure performance, precision, and intelligence necessary for such a plan.⁴³⁶

To sum up, Fel's singing is described as pleasing, attractive, pure, light, precise, tasteful, (no "excess of affectation") varied ("Her voice, like Proteus, changed all at once"), pathetic, touching, singular, secure and intelligent. Descriptions of female singers working at the same time but in different locations reveal similar characteristics. Burney, translating Quantz, provides the following assessment of Francesca Cuzzoni (1696-1778):

Cuzzoni had a very agreeable and clear soprano voice; a pure intonation, and a fine shake; her compass extended two octaves, from C to c in alt. Her style of singing

⁴³¹ Melchior Grimm, cited in Cyr (1980), 321.

⁴³² Ibid., 321.

⁴³³ From 'Mercure de France', May 1751, cited in *ibid.*, 321.

⁴³⁴ Ibid., 321.

⁴³⁵ From 'Mercure de France', February 1751, *ibid.*, 322.

⁴³⁶ From 'Mercure de France', May 1752, cited in *ibid.*, 322.

was innocent and affecting; her graces did not seem artificial, from the easy and neat manner in which she executed them: however, they took possession of the soul of every auditor, by her tender and touching expression. She had no great rapidity of execution, in allegros; but there was a roundness and smoothness, which were neat and pleasing. Yet, with all these advantages, it must be owned that she was rather cold in her action, and her figure was not advantageous for the stage.⁴³⁷

Here, Cuzzoni's singing is characterised as agreeable, clear, pure, innocent, easy, neat, tender, touching, rapid, round, smooth and pleasing. These terms align well with the SC1 *Clear & Pure* unit group:

Table 143: Recording Units from SC1 *Clear & Pure* Unit Group

Recording Unit	Count
clear	12
pure	11
focused	8
clean	6
not tremulous	5
straight	5
even	4
controlled	3
not trembling	3
not clouded	2
not wavering	2
smooth	2
true to the voice	2
unvarying	2
consistent	1
easy high notes	1
not infirm	1
not quivering	1
precise	1
secure	1
steady	1
uniform	1
Total	75

Thus, despite living and working in different musical environments, Cuzzoni and Fel's singing is described in very similar terms. In addition to clarity and purity, we can consider sweet singing an ideal of female achievement for Burney, as attested to

⁴³⁷ Burney (1789), 4, 318-19.

by the following descriptions of Marianne Martinez (1744-1812) and Mrs Elizabeth Billington (1765/68-1818):

To say that her voice was naturally well-toned and sweet, that she had an excellent shake, a perfect intonation, a facility of executing the most rapid and difficult passages, and a touching expression, would be to say no more than I have already said, and with truth, of others; but here I want words that would still encrease [sic] the significance and energy of these expressions.⁴³⁸

No song seems too high or too rapid for her execution. But besides these powers,... the natural tone of her voice is so exquisitely sweet, her knowledge of Music so considerable, her shake so true, her closes and embellishments so various, and her expression so grateful, that nothing but envy or apathy can hear her without delight.⁴³⁹

Again, these descriptions align well with the findings of the analysis, this time with the SC1 *Sweet & Beautiful* unit group:

Table 144: Recording Units from SC1 *Sweet & Beautiful* Unit Group

Unit	Count
sweet	11
beautiful	10
bright	4
affectionate	1
agreeable	1
attractive	1
blooming	1
charming	1
delicious	1
gorgeous	1
not unpleasant	1
pleasant	1
Total	34

⁴³⁸ Charles Burney, *A General History of Music from the Earliest Ages to the Present Period*, (London: 1776), 1, 308-09.

⁴³⁹ Charles Burney, *A General History of Music from the Earliest Ages to the Present Period* (London: 1789), 4, 681.

Perhaps the most famous singer to challenge these ideals of feminine vocality was Faustina Bordoni (1697-1781). Burney, again translating Quantz, provides the following assessment:

Faustina had a mezzo-soprano voice, that was less clear than penetrating. Her compass was only from B flat to G in alt; but after this time, she extended its limits downwards. She possessed what the Italians call *un cantar granito*: her execution was articulate and brilliant. She had a fluent tongue for pronouncing words rapidly and distinctly, and a flexible throat for divisions, with so beautiful and quick a shake that she could put it in motion upon short notice, just when she would. The passages might be smooth, or by leaps, or consisting of iterations of the same tone, their execution was equally easy to her as to any instrument whatever. She was doubtless the first who introduced, with success, a swift repetition of the same tone. She sang adagios with great passion and expression, but was not equally successful, if such deep sorrow were to be impressed on the hearer, as might require dragging, sliding, or notes of syncopation, and tempo rubato.⁴⁴⁰

In describing Bordoni's singing as 'less clear than penetrating' Quantz/Burney distinguishes Bordoni's timbre from Cuzzoni's 'very agreeable and clear soprano voice'. Bordoni's 'cantar granito' is described as penetrating, articulate, brilliant, flexible, passionate and expressive. In the context of this study, these descriptions are notable for their alignment with the SC1 *Full & Brilliant* and *Express Passions* unit groups, which I have previously suggested challenge the pure, clean and clear norms endorsed by the majority of the texts that I sampled:

⁴⁴⁰ Ibid., 319.

Table 145: Recording Units from SC1 *Full & Brilliant* Unit Group

Recording Unit	Count
full	8
brilliant	6
firm	3
resonant	3
round	3
strong	3
lively	2
sonorous	2
sustained	2
vibrant	2
authoritative	1
clarion	1
large	1
lofty	1
powerful	1
rich	1
virile	1
vital	1
Total	42

Table 146: Recording Units from SC1 *Express Passions* Unit Group

Recording Unit	Count
express passions	4
rough	4
choked with emotion	3
distorted	2
expressive	2
frenzied	2
hard	2
harsh	2
metallic	2
piercing	2
anguished	1
express feelings	1
harsh sounds for cruel words	1
heart rending	1
hoarse	1
intense	1
intensify meaning through vocal colour	1
shrill	1
smothered	1
Total	41

It is also clear from Quantz/Burney’s description that Bordoni’s technical skill at executing rapid runs was prized, showing strong correlation with the SC 3 *Agile & Flexible* Unit Group:

Table 147: Recording Units from SC3 *Agile & Flexible* Unit Group

Recording Unit	Count
agile	8
flexible	5
throat articulation for rapid passages	5
difficult runs	2
facility	2
rapid runs	2
flexibility	1
quick runs	1
runs	1
throat articulation	1
Total	28

Against the backdrop of clear and pure norms, Bordoni’s ‘cantar granito’ and vocal agility can thus be considered truly remarkable. As Suzanne Aspden notes, citing J. F. Agricola, the ‘full’ and ‘strong’ quality of Bordoni’s singing,

along with her instrumental flexibility of articulation, does seem to distinguish the style of singing for which she was famed from the ‘sweet and gentle’ manner previously expected of women.⁴⁴¹

We can conject, with the help of Matthew Head, that this kind of virtuosic singing did not fully satisfy Burney’s vision for feminine vocality. Consider the following assessment of Gertrud Elisabeth Mara (née Schmeling 1749 –1833):

Although her compass and coloratura are “truly astonishing” and her powers are perhaps unrivalled anywhere in the world, she at the same time is unable to

⁴⁴¹ Suzanne Aspden, *The Rival Sirens: Performance and Identity on Handel's Operatic Stage* (Cambridge: Cambridge University Press, 2013), 32.

complete her development—to become perfect, a living muse. Constrained to sing airs “in which she has passages, that degrade the voice into an instrument . . . [s]he does not seem, at present, to be placed in the best school for advancement in taste, expression, high finishing.” Were she to spend time in Italy she would return, in Burney’s analogy, “like the Venus of Apelles . . . an aggregate of all that is exquisite and beautiful.”⁴⁴²

Burney is equally equivocal about the skills of Anna Storace (1765-1817) when he opines that:

...though a lively and intelligent actress, and an excellent performer in comic operas, her voice, in spite of all her care, does not favour her ambition to appear as a serious singer. There is a certain crack and roughness, which, though it fortifies the humour and effects of a comic song, in scenes where laughing, scolding, crying, or quarrelling is necessary; yet in airs of tenderness, sorrow, or supplication, there is always reason to lament the deficiency of natural sweetness, where art and pains are not wanting.⁴⁴³

Here, Burney sees Storace’s ‘deficiency of natural sweetness’ as a challenge to her ‘ambition to appear as a serious singer’. As Head has noted, Burney’s descriptions of female musicians

reflected his ambition to include music within the domain of polite taste, refinement, and luxury (in a positive sense) that had been outlined by Hume. In other words, the ascendance of woman in Burney’s writing is bound up with the ascent of music as a fine art, and it is in this context that Burney’s praise of “civilized” and “feminized” aspects of musical style and performance can be read.⁴⁴⁴

Perhaps the ‘crack and roughness’ of Storace’s voice challenged Burney’s ambitions for music to operate as markers of taste and refinement. On the basis of the high performance of the SC 2 *Refined & Subtle* unit group it can be suggested that similar cultural ideals inform the preferences of the performance practice researchers sampled in this study:

⁴⁴² Matthew Head, *Sovereign Feminine: Music and Gender in Eighteenth-Century Germany* (Berkeley: University of California Press, 2013), 35.

⁴⁴³ Burney (1789) 4, 528.

⁴⁴⁴ Head (2013), 20.

Table 148: Recording Units from SC2 from *Refined & Subtle* Unit Group

Recording Unit	Count
not coarse	8
refined	8
subtle	5
nuanced	5
restrained	3
elegant	3
not crude	3
tasteful	2
dignified	2
discriminating	2
not excessive	2
not self-indulgent	2
intelligent	2
not tasteless	1
not overly sentimental	1
educated	1
civilized	1
admirable	1
noble	1
not cloying	1
sensitive	1
sophisticated	1
not exaggerated	1
not excessive affectation	1
understated	1
moderate	1
without elaboration	1
Total	61

That Burney associated characteristics of sweetness, clarity and purity more strongly with female singers can be surmised through comparison with descriptions of male singers:

Beard then had an air: Il tuo sangue, full of energy and fire, which probably, as this seems to have been his first winter on the stage, contributed to establish his reputation for songs of that kind.⁴⁴⁵

After this, Senesino has an air of spirit, Stelle ingrate, with a lively accompaniment, which, from his majestic voice and action could not fail to please.⁴⁴⁶

⁴⁴⁵ Burney (1789), 4, 387.

⁴⁴⁶ Ibid., 268.

Farinelli without the assistance of significant gestures or graceful attitudes, enchanted and astonished his hearers by the force, extent, and mellifluous tones of the mere organ.⁴⁴⁷

Burney, referring to the earlier period, singled out [Antonio Montagnana's] voice's 'depth, power, mellowness and peculiar accuracy of intonation in hitting distant intervals'. In *Orlando* a listener reported that he sang 'with a voice like a Canon' - presumably ballistic rather than clerical.⁴⁴⁸

These male singers, ranging from a bass to a soprano castrato, are praised for their energy, fire, majesty, forcefulness, depth and power as well as their ability to enchant and astonish. It is clear that for Burney male identities were encoded in certain vocal characteristics which are demonstrably different from the clear, pure and sweet norms he expected female singers to adhere to.

7.2 Women's Voices in Public Contexts

This brings us to the question of how these gendered norms of vocal expressivity relate to the study of women's voices in public contexts. Contributions by Deborah Cameron to *Speaking Out: Women's Voices in Public Contexts* help us to situate these descriptions of male and female singing within women's continued struggle for vocal autonomy.⁴⁴⁹ Cameron draws on two statements, which give an indication of historical attitudes towards women's voices, one from *The Lawes Resolution of Women's Rights* (1632)⁴⁵⁰ and the other from *A Godly Forme of Household Government* (1614).⁴⁵¹

⁴⁴⁷ Ibid., 379.

⁴⁴⁸ Winton Dean, "Beard, John," *Grove Music Online*, <https://www.oxfordmusiconline.com/grovemusic/search?q=john+beard&searchBtn=Search&isQuickSearch=true>.

⁴⁴⁹ Judith Baxter, ed. *Speaking Out: The Female Voice in Public Contexts* (New York: Palgrave MacMillan, 2006).

⁴⁵⁰ Anonymous, *The Lawes Resolution of Women's Rights* (London: John Moore, 1632).

⁴⁵¹ Robert Cleaver, *A Godly Forme of Household Government* (London: Thomas Creede, 1614).

Women have no voyse in Parliament. They make no Lawes, they consent to none, they abrogate none. All of them are understood married or to bee married, and their desires or [are] subject to their husband.⁴⁵²

Writers of early modern conduct literature made an explicit and normative connection between femininity and public reticence or silence. As an example, Armstrong and Tennenhouse quote Dod and Cleaver's 1614 text *A Godly Forme of Householde Government*, which laid out the duties of a (bourgeois) husband and wife in two columns:

Husband	Wife
Deal with many men	Talk with few
Be 'entertaining'	Be solitary and withdrawn
Be skilful in talk	Boast of silence ⁴⁵³

Referring back to the introduction of the volume, Judith Baxter provides a quote from Kauffman which usefully summarises historical attitudes towards women's voices:

When women were permitted to move beyond silence and reticence, their speech was often relegated to non-prestigious genres (such as chatter or gossip) mostly associated with the private sphere, while in the public sphere and especially the 'domain of official culture...' the genres associated with women have little currency.⁴⁵⁴

Perhaps the most famous musical example of female chatter is the "Duetto buffo di due gatti", that recital bonbon spuriously but tenaciously attributed to Rossini, which metonymically reduces female singers to cats who sing not sense but pure cattiness.⁴⁵⁵ In this duet women are reduced to masculine stereotypes of femininity; such denigration of women's talk as idle chatter or cattiness is a way of silencing those voices that challenge patriarchal norms of feminine refinement. Burney's assessment of Anna Storace presented above is a paradigmatic example. He confines

⁴⁵² Deborah Cameron, "Theorising the Female Voice in Public Contexts," in *Speaking Out: The Female Voice in Public Contexts*, ed. Judith Baxter (New York: Palgrave MacMillan, 2006), 4.

⁴⁵³ Ibid., 5.

⁴⁵⁴ Judith Baxter, "Introduction," *ibid.*, xv.

⁴⁵⁵ Aspden (2013), 1.

her artistry to non-prestigious comic roles, deeming the ‘crack and roughness’ of her voice to be inappropriate to serious singing.

As I shall demonstrate, these are not simply matters of historical curiosity, but also questions which impact upon the working lives of singers today. The fact is that different speech expectations for men and women are very much still part of everyday life, and they continue to regulate the discourses surrounding cultural products. The following passage from a Hillary Clinton interview on BBC Radio 4’s *Woman’s Hour* is, I think, emblematic of the kinds of vocal restrictions women continue to face:

Jane Garvey

Let’s talk about that TV debate with Donald Trump prowling around you, it was deeply uncomfortable, I think any woman looking at that would cringe. Were you every tempted to just turn round and lop him over the head with something?

Hillary Clinton

You know I really was, Jane, and I try in the book to describe that so that women can get behind the curtain, because I think a lot of us have had an experience like that. I had practiced being stalked by him because I thought he would. And I practiced staying calm and composed, because I didn’t think lashing out at him and being called an angry woman, or...

Jane Garvey

Well you couldn’t be angry could you...

Hillary Clinton

You couldn’t be angry, that’s against the rules for women. He can yell and scream and carry on and incite violence, but err, y’know, a woman can’t do any of that, so I was really debating in my head. I knew he was lurking behind me and I was thinking about turning round and saying ‘you can’t intimidate me, you would like to intimidate women, y’know, back up you creep!’ I concluded that it would probably end up hurting me more than helping me, even though it might have been very satisfying in the moment. So I just continued to do what I always do and which may not and which may not any longer in this reality world, in the reality TV world we find ourselves in, be adequate and that was just to try to present myself as someone who could handle the awesome responsibilities of being President, no matter what’s happening.⁴⁵⁶

⁴⁵⁶ Dianne McGregor, “Woman’s Hour: Hillary Clinton, Dany Cotton, Ibeyi,” podcast audio, *Woman’s Hour*, accessed 27th Oct 2017, 2017.

This interview describes a world in which women are not free to express themselves emotionally through their voice without facing censure and in which their professional achievements are trivialised through excessive scrutiny of their bodies and physical habits. The resonances with historical descriptions of women singers are palpable. The Quantz/Burney assessment of Cuzzoni cited above is typical: despite all Cuzzoni's 'advantages', he could not close his description without commenting that her 'figure was not advantageous for the stage'.

Considered against the patriarchal habit of constraining women's vocal expressivity, Burney's descriptions of male and female singing are revealed as a means of reinforcing the eighteenth-century's 'sharply defined (and strictly policed)' gender roles.⁴⁵⁷ I shall now demonstrate how modern reviewers subscribe to similar sexist ideals of female vocality as Burney and that very little has changed since his time.

7.3 Gender Norms in Reviews of Modern-Day Singers

It might be tempting to dismiss gendered disparities in vocal expressivity as a thing of the past, but today's reviewers of singers of eighteenth-century music display similar traits. Consider the following reviews, taken from the Bachtrack website, which describe women's singing of baroque opera as pure, sweet, exquisite, sobbing, creamy and smooth:

The rest of the principals are experienced performers, particularly Taryn Fiebig, long a stalwart of Opera Australia, with pure soprano tone and effortless Baroque embellishment...⁴⁵⁸ (Vivaldi: *Farnace* – Pinchgut Opera 2019)

⁴⁵⁷ Aspden (2013), 7.

⁴⁵⁸ Sandra Bowlder, "Farnace by Vivaldi (More or Less) at Pinchgut Opera," *Bachtrack*, <https://bachtrack.com/review-farnace-vivaldi-lowrey-helyard-pinchgut-opera-sydney-december-2019>.

Giulia Semenzato made for a sweet, pure-toned Almirena, duetting exquisitely with the piccolo in “Augelletti, che cantate”, while her short phrases gave her vocal line in the hit number “Lascia ch’io pianga” an appropriately sobbing effect.⁴⁵⁹ (Handel: *Rinaldo* – Glyndebourne 2019)

Emőke Baráth’s creamy, smooth soprano featured in three selections to great effect.⁴⁶⁰ (Rameau selections – Boston Early Music Festival 2019)

Comparisons with modern assessments of men’s voices in similar repertoire are instructive:

Apart from Marco Bussi’s bruising bass as the blustering king, Admeto, the other roles were all taken by mezzo-sopranos.⁴⁶¹ (Vivaldi: *Dorilla in Tempe* – Wexford 2019)

James Laing, a powerful countertenor with great charisma, brought a touch of psychopathy to the character.⁴⁶² (Handel: *Giulio Cesare in Egitto* – Opera North 2019)

Tenor Allan Clayton, as Jephtha, the father who discovers he must sacrifice his beloved daughter in return for his victory in battle, was bold and razor-sharp in his delivery.⁴⁶³ (Handel: *Jephtha* – BBC Proms 2019)

Even in reviews which are critical of male performances, gendered expectations are at play:

Jake Arditti did heroic work (appropriately enough) in the title role; he nailed his role with a great teenage look and overflowing physical confidence, but his secure falsetto was light on both expressiveness and volume. Down in the bass clef much the same went for bass-baritone Aubrey Allicock as the Saracen King Argante, a

⁴⁵⁹ Mark Pullinger, "Jolly Hockey Sticks! Orliński Rules as Rinaldo at Glyndebourne," *Bachtrack*, <https://bachtrack.com/review-rinaldo-orlinski-mkhitaryan-mead-emelyanchev-carsen-glyndebourne-august-2019>.

⁴⁶⁰ Kevin Wells, "Demons and Monsters: Rameau at the Boston Early Music Festival," *Bachtrack*, <https://bachtrack.com/review-boston-early-music-festival-rameau-mealy-barath-wakim-immmler-june-2019>.

⁴⁶¹ Mark Pullinger, "Florid Campery as Vivaldi’s Dorilla in Tempe Travels from Venice to Wexford," *Bachtrack*, <https://bachtrack.com/review-dorilla-tempe-ceresa-monaco-custer-valdes-wexford-festival-opera-october-2019>.

⁴⁶² Richard Wilcocks, "Opera North's Inventive Giulio Cesare a Stirring Tribute to Handel," *Bachtrack*, <https://bachtrack.com/review-giulio-cesare-alberty-sanner-chartin-curnyn-opera-north-leeds-september-2019>.

⁴⁶³ Stephen Pritchard, "Prom 55: Uneven Soloists in Handel's Jephtha," *Bachtrack*, <https://bachtrack.com/review-prom-55-jephtha-egarr-clayton-mead-scottish-chamber-orchestra-august-2019>.

vocal performance that was always agreeable but never as explosive as the character demands.⁴⁶⁴ (Handel: *Rinaldo* – Glyndebourne on Tour 2019)

In this review, Arditti's singing is criticised for its lightness, a quality praised in historical female singers such as Marie Fel. Similarly, Allicock's 'agreeable' singing lacked the explosiveness associated with Handel's long-serving bass Antonio Montagnana.⁴⁶⁵ That lightness and agreeableness are deemed inappropriate to the performance of male heroic and villainous roles by this author suggests that the gendered norms I'm proposing constrain expressivity in both male and female singing. However, the associations of male singing with majesty and power reflect their privileged role within society. Men may be criticised when they don't meet these norms, but they are afforded a wider set of options for meeting them.

On the basis of the following review of a St. Matthew Passion performance, Ian Bostridge's singing seems to evoke the 'crack and roughness' that Burney so disliked in Anna Storace's singing:

Bostridge grimaced, keened and snarled his way through the evening – an operatic Evangelist par excellence. It wasn't always polished; it wasn't always subtle. But his energy and unwavering commitment galvanised this mixed performance.⁴⁶⁶

The language of this review is markedly similar to this description of Giuseppe Ambrogetti's (1780-after 1838) singing cited by Robert Toft:

...it was throughout a voice choaked with emotion, distorted with frenzy, or sinking under insupportable anguish.⁴⁶⁷

⁴⁶⁴ Mark Valencia, "Rinaldo Revived: Glyndebourne Tours Its School-Based Handel Opera," *Bachtrack*, <https://bachtrack.com/review-rinaldo-carsen-arditti-devin-stucker-glyndebourne-tour-october-2019>.

⁴⁶⁵ See Winton Dean quotation above.

⁴⁶⁶ Flora Willson, "Bach's St Matthew Passion Review – the Armonico Consort Span the Sacred and the Secular," *The Guardian*, <https://www.theguardian.com/music/2017/apr/06/bach-st-matthew-passion-review-the-armonico-consort-ian-bostridge>.

⁴⁶⁷ From 'Times', 19 May 1817: 3, cited in Toft "Tonal Contrast, Register and Vibrato," (2013), 85.

Both Ambrogetti and Bostridge are praised for the way in which their expressive and passionate delivery makes use of snarling and distortion. The following reviews of Peter Harvey display another presentation of male voices, one associated with authority and security:

The bass solo cantata BWV82 (Ich Habe Genug) is sung with sublime gravity by Peter Harvey.⁴⁶⁸

As usual bass Peter Harvey is a uniformly solid, confident, reassuring presence.⁴⁶⁹ Peter Harvey's is one of those voices which makes you imagine that if there were to be a voice of God, this is what it would sound like: his mellow, consoling tone, his superb phrasing and his fluency with taxing melodic lines are surely what Bach would have wanted.⁴⁷⁰

Whilst it would be credible to conject that Peter Harvey's singing is perhaps more 'uniform' than Ian Bostridge's, the reviews afford Harvey a similar level of prestige. Harvey's singing occupies a space of both sonic and spiritual depth, seemingly of greater substance than Giulia Semenzato's 'sweet and pure-toned Almirena'. Indeed, Harvey's singing is not only 'surely what Bach would have wanted' but apparently also the closest thing we have to the voice of God. Associations between depth (and thus the bass voice) with authority may seem self-evident, but these are exactly the kinds of assumptions that relegate women's speech (and song) to non-prestigious genres.

Perhaps though, I am being a little over-sensitive. Might what I see as gendered assumptions about male and female voices simply amount to differences in the

⁴⁶⁸ Anna Picard, 'The Independent on Sunday', 03.09.2000, cited in Peter Harvey, "Reviews," Peter Harvey, <http://peterharvey.com/reviews.html>.

⁴⁶⁹ *Classics Today*, October 2003, cited in *ibid*.

⁴⁷⁰ Melanie Eskenazie, "J.S. Bach, Weimar Cantatas: The Purcell Quartet: Emma Kirkby (Soprano) Michael Chance (Countertenor) Peter Harvey (Bass) Wigmore Hall, London, 20.5 2007.," <http://www.musicweb-international.com/SandH/2007/Jan-Jun07/purcell2505.htm>.

writing style of individual reviewers? Consider this review of Rosemary Joshua in the role of Semele:

Rosemary Joshua, radiant of tone, dazzling of coloratura, makes Semele far more than an over-sexed airhead. She trills ethereally in “The morning lark”, distils a drowsy erotic languor in “O sleep, why dost thou leave me?” and ornaments her “mirror” aria, “Myself I shall adore” with dizzy glee.⁴⁷¹

On the surface, this review seems to chime with the more evocative language of the Harvey and Bostridge reviews. However, on closer examination there is a typical phallo-scribal hypocrisy in play here. The reviewer commends Joshua for making Semele more than an ‘over-sexed airhead’ but then paints her as exactly that, revelling in her radiance and erotic languor before climaxing with her dizzy glee. There is something unnervingly voyeuristic about the whole thing, as if the only way a woman can free herself from the expectation of purity is by becoming a sex object. My interviewee, Heather Edwards, seemed to touch on a similar issues when she suggested that conductors require singers ‘to basically striptease in public, as a soloist, that’s what they’re wanting from you.’⁴⁷² These kinds of professional expectations are difficult to balance with what is expected of women and what they expect of themselves in their private and public personae. These dilemmas take on a worrying significance for women singers who are valued for their ability to recreate ‘informed’ versions of roles created by women living under oppressively patriarchal conditions. As Aspden observes

Rodelinda as queen and widow faced much the same dilemma as her executrix, Cuzzoni – how was one to be both a virtuous, retiring woman and a virtuosic public figure at the same time?⁴⁷³

⁴⁷¹ Anonymous, "Handel's Semele," *Gramophone*, <https://www.gramophone.co.uk/editorial/handels-semele>.

⁴⁷² Appendix 30, p. 656.

⁴⁷³ Aspden (2013), 75.

To assume that an informed recreation of Cuzzoni's Rodelinda can be separated from the social conditions which simultaneously valued and oppressed both character and performer is naïve. Insisting, for example, that a modern soprano should sing the role sweetly and clearly with a pure voice binds her performance and its reception to eighteenth-century aesthetic assumptions which were sustained by the phallo-scribal, atomising tendencies of the critical elite of the time. Modern reviewers are therefore 'constrain[ing] and essentializ[ing]' *their* women as 'female ideals' in a manner similar to Burney.⁴⁷⁴

It is my contention that historical performance research into singing valorises expressive range in male voices on the one hand and purity, clarity and sweetness in female voices on the other. These oppressive gender norms are built into the sources upon which researchers base their conceptions of good vocal style and are clearly operational in modern reviews of early music singing. These are not simply aesthetic matters; the values that sustain these gendered distinctions continue to shape the early music workplace, with the potential for very troubling consequences. The next chapter will consider these issues through the lens of my interview with Heather Edwards.

⁴⁷⁴ Head (2013), 29.

Chapter 8: 'I give good 'fuck off!' vibes': Aesthetic, Social and Sexual Control in the Early Singing Workplace

This chapter considers the potential impact of the vocal and social values of the reverence project on the working lives of singers through leading early music soprano Heather Edward's testimony. Obviously, a single interview is not a sufficient basis for making representative claims about an entire industry and it is not my intention to do so. I have included this chapter as the basis for a hypothesis, namely that the aesthetic prescriptions of the reverence project play a significant part in the early music industry's continued valuation of musical works and conductors' visions over the well-being of its singers. A far larger set of interviews will be required to confirm this hypothesis and I intend this chapter to act as a call to action for such a study, and perhaps a first step towards a post-doctoral research project supported by further specialist training.

I first met Heather when I attended a masterclass she was delivering and in late 2016 we both attended the same professional development course for singing teachers. During this course we began speaking about my research and I mentioned that I was considering an interview study to attempt to situate my analysis of performance practice research within the early singing workplace. Given Heather's reputation as a leading soprano with particular expertise in baroque opera I thought she would be an ideal candidate for an extensive, semi-structured pilot interview. Heather said she would be interested in offering an interview and we fixed a date for the following spring. Heather opted to keep both her identity and the identity of the people she refers to in the interview anonymous. Given the sensitive nature of some

of her testimony this proved to be a wise decision and I have also redacted any potential identity markers such as place names and nationalities.

I intended the interview to follow a semi-structured format, focusing first on the question of what role, if any, performance practice research played in her approach to singing. I was also interested in her experiences of working with conductors with historically-informed credentials. On her consent form (Appendix 30, pp. 618-619) I described the focus of my research as follows:

My study is concerned with how early music singing style is described and discussed by singers and performance practice researchers. Through this interview I hope to understand how you as a professional singer describe and understand early music performance. I would also like to know about your experiences of the professional environments in which you rehearse, perform and teach early music singing; this includes topics such as your working relationships with colleagues and also the types of language and verbal expression you encounter in your professional life. I will use this information to support an analysis of the patterns of language used in performance practice research and the way in which these patterns relate to broader social issues such as gender and cultural norms.⁴⁷⁵

All-in-all I was hoping to establish whether Heather's experiences in the industry suggested that the controlling aesthetic priorities and gendered vocal norms revealed by the analysis were operational in the early singing workplace. As the interview developed, Heather offered a view of early music conductors who sought to control singers, mentioning that, in her experience they felt 'entitled to interfere in the way a woman sings, particularly a soprano much more than they do with men'.⁴⁷⁶ She then went on link conductors' attempts to control singers' musical bodies with attempts to control their sexual bodies, and a large part of what follows seeks to understand this connection more fully.

⁴⁷⁵ Appendix 30, p. 618.

⁴⁷⁶ Appendix 30, p. 652.

This was not a subject I had expected to cover in the interview, and women's experiences of sexual harassment and abuse in the industry is an area in which I had no expertise. It was clear to me that Heather's revelations had expanded the remit beyond what my thesis could contain. In response I decided to abandon my plans for a wider interview study, feeling that the questions raised by Heather's testimony warranted a dedicated, full-scale investigation. I have therefore not included this chapter as an attempt to draw definitive conclusions regarding the homology of aesthetic control and abuses of power in the early music industry, but rather as a call to action to investigate these matters more fully. Whilst admirable studies by studies by Ian Pace⁴⁷⁷ and the Musicians Union⁴⁷⁸ are investigating the impact of sexual abuse in the music industry more widely, I am not aware of any studies that connect the aesthetic expectations of particular repertoires to the industry's valorisation of powerful men who meet these expectations, and whose attempts at musical control act as a gateway to exerting sexual control over the musicians that work for them.

I was, in truth, unprepared for the ethical ramifications of Heather's disclosures and some discussion of what I have learned from this process is warranted. First, there was the consideration of Heather's wellbeing and my ethical obligation to ensure that no harm was done by reporting her experiences in my thesis. Whilst Heather spoke to me on the understanding that both her own anonymity and that of the people she refers to would be maintained, there was little discussion after the interview about her comfort with reporting her experiences of sexual harassment. It is wrong to assume that just because someone says something, however forthrightly

⁴⁷⁷ Ian Pace, "Index of Major Original Articles on Abuse," <https://ianpace.wordpress.com/2014/06/03/index-of-major-original-articles-on-abuse/>.

⁴⁷⁸ Frances Perraudin, "Artists Quitting Music Business Due to Abuse and Sexism, Says Union," *The Guardian*, 2019.

and confidently, in a formal interview setting that they are comfortable with it being reported more widely. In future, in addition to the information sheet accompanying the consent form explaining the purpose of the study and how the data will be used, I would explicitly discuss the support available to participants disclosing sensitive information.

A second concern was that Heather's interview had made me party to varying types of ethically compromised information about significant figures within the industry. Her responses included a mix of personal testimony, speculation and opinion about their character and behaviours. Through the interview I had become privy to information which, in some contexts, might demand a formal reporting response. I was not prepared for this level of responsibility and, whilst reporting Heather's experiences in my thesis seems an appropriate contribution to culture change, I did not discuss the option of formal reporting with her. This would be another area for discussion in a follow-up conversation.

Whilst my institution's ethics process highlights the importance of avoiding harm, my surprise at Heather's revelations indicates that I did not sufficiently 'anticipate, and... guard against, consequences for research participants which can be predicted to be harmful'.⁴⁷⁹ Neither did I 'consider carefully' enough 'the possibility that the research experience may' have been 'a disturbing one',⁴⁸⁰ instead assuming that Heather's comfort with proceedings was indicated by her consent alone.

⁴⁷⁹ Alan Bryman, *Social Research Methods*, 5th ed. (Oxford: Oxford University Press, 2016), 127.

⁴⁸⁰ *Ibid.*, 127.

The ethical concerns raised above and my inexperience in dealing with them point to a variety of problems for the musician looking to undertake social research. I would maintain that my musical sensitivity and situatedness within the early music community make me ideally placed to consider the kinds of issues that have been raised in this thesis up to this point. However, Heather's interview points to significant gaps in my professional experience and in any future research I would look to engage experienced social researchers whose familiarity with the potential ethical pitfalls of interview studies would lead to more explicit and methodologically justifiable approaches to handling sensitive data.

My preparedness for handling the unexpected would have been greater if I had more familiarity with the wider literature on research ethics. Alan Bryman provides a pertinent example of when a researcher's approach yields unexpected ethical quandaries:

Reinharz (1992: 28–9) cites the case of an American study by Andersen (1981), who interviewed twenty 'corporate wives'; they came across as happy with their lot and were supportive of feminism only in relation to employment discrimination. Andersen interpreted their responses to her questions as indicative of 'false consciousness'—in other words, she did not really believe her interviewees. When Andersen wrote an article on her findings, the women wrote a letter rejecting her account, affirming that women can be fulfilled as wives and mothers.⁴⁸¹

Being prepared for both unexpected disclosures and unexpected reactions to making such disclosures visible is a critical part of undertaking ethically valid research.

Widening my familiarity with the literature and engaging suitably experienced colleagues would be a priority for future research. Given the issues of patriarchal privilege and sexual harassment that Heather raised, this future research is likely to

⁴⁸¹ Ibid., 489.

foreground gender issues. A feminist scholar with a strong background in interview studies would make an ideal ally:

Indeed, the view has been expressed that, ‘whilst several brave women in the 1980s defended quantitative methods, it is nonetheless still the case that not just qualitative methods, but the in-depth face-to-face interview has become the paradigmatic “feminist method”’ (Kelly et al. 1994: 34).⁴⁸²

In summary, the ethical decisions that I made, principally the decision that reporting Heather’s experiences within my thesis would make a positive contribution to change within the industry, were made tacitly and instinctively. My experience of the interview was that she spoke with a confident determination about her experiences. This experience was perhaps directed by an issue of positionality. From my perspective, as a far more experienced and respected member of the early music community, Heather represented someone I perceived as having far higher status than my own. On this basis I had assumed that her apparent comfort in discussing these issues and the minimum standards that I had met through my institution’s ethics committee process were sufficient to justify their inclusion within the thesis. In future research I will use more ethically sound and methodologically explicit processes for making these decisions.

Another area in which my relative lack of experience proves problematic is in the methods I used to draw on the data in the interview. My selection of pertinent information was guided chiefly by a wish to demonstrate the homology of the style prescriptions of VPPL and the social expectations inherent in the professional environments in which both Heather and I operate. Again, no formal process was used beyond an instinctive reading of the findings of my analysis against Heather’s testimony. Whilst I maintain that my proposed congruence of VPPL’s aesthetics of

⁴⁸² Ibid., 489.

control and Heather's experience of controlling early music conductors is sociologically valid, it is, in reality, derived from the hermeneutic habits of a researcher trained in the Arts and Humanities. Speaking in sociological terms, I believe these processes were directed by sympathies with thematic analysis techniques:

Thematic analysis is the process of identifying patterns and themes within the data. This begins at the stage of data collection and continues throughout the process of transcribing, reading and re-reading, analysing and interpreting the data. As you read and re-read your transcripts, you should remind yourself of your overarching research questions, as these questions will guide your thinking about the data and what you consider to be worthy of a theme. Braun and Clarke (2006), for example, maintain that a theme should capture something important about the data in relation to your research questions, and represents some level of patterned meaning or response within the dataset. Typically, a theme will appear more than once across the dataset but the frequency of instances of a theme or narrative within a dataset does not automatically indicate that it is more or less important than another, which has few instances across the dataset (Braun & Clarke, 2006). This is because in qualitative analysis the importance or significance of a theme is reflected in the extent to which it 'speaks to' your theoretical position or your overarching research questions.⁴⁸³

I believe that my exploration of the aesthetics of control constitutes just such a theme. However, in future research I will look to design my approach to interpreting interview data in a manner that is more methodologically transparent. This is particularly important when we consider my own positionality within the interview space with Heather. In this space we both operated as insiders of the early music singing community, a position which could be said to have influenced the direction of the interview. Glynis Cousin notes some potential problems associated with conducting research with 'too much insider status':

It is particularly argued in Hurst (2008) that if the researcher has a shared biography with the researched, this will facilitate trust and disclosure. This is a defensible proposition, particularly where the 'researched' feels part of a vulnerable minority. But this cannot be a fixed rule of research because as Srivastava (2006: 219) puts it,

⁴⁸³ Ceryn Evans, "Analysing Semi-Structured Interviews Using Thematic Analysis: Exploring Voluntary Civic Participation among Adults," in *Sage Research Methods Datasets Part 1*, ed. Jamie Lewis (SAGE, 2018).

‘too much insider status may be just as problematic to easing exchange as too much outsider status’. There is also the risk of what Foss (1996) has called ‘symbolic convergence’, by which she means that when a group of people get together with a common experience and goal, they often develop into a rhetorical community which produces a shared narrative. This narrative is often organized around a commonly felt wound.⁴⁸⁴

The ‘commonly felt wound’ in mine and Heather’s case was perhaps our sense that our singerly skills were not respected by researchers and conductors. In my experience, this is a common complaint amongst singers and indeed could be considered a significant motivator for this thesis. I cannot exclude the possibility that the material generated in the interview was over-directed by this shared bias. However, such a bias can be considered legitimate when we consider the seriousness of the woundings Heather describes, which far exceed mere singerly matters. Again, bringing on board sociologically skilled colleagues for future projects would ensure that these issues of positionality could be interrogated from a variety of perspectives.

Above I have outlined various concerns relating to my inclusion of Heather’s interview within this thesis. However, I still believe the interview has a place within this study and makes an important contribution to wider concerns regarding how aesthetic positions come to have social consequences in early music rehearsal and performance environments. As I have stated previously, one interview is not a basis for a representative understanding of a culture, but it is a starting point. This reflects the overall motivations of this thesis which has sought to examine early music singing in Britain from a variety of ecologically valid perspectives, not, at this stage, with the aim of making representative claims about its subjects but rather to generate a set of jumping off points for future study.

⁴⁸⁴ Cousin (2010), 15.

From the perspective of this thesis, Heather's disclosures suggest a possible connection between the attempts at aesthetic control revealed by the analysis and acts of sexual harassment and abuse perpetrated by powerful members of the early music community. I have maintained up to this point that, through implying certain vocal techniques, calls for restrained and controlled early music singing necessarily involve constraining singers' bodies. I have proposed that these attempts at bodily constraint are motivated by a text reverence that values the evidence of historical sources and scores more highly than the skills and experience of singers. Just because VPPRs and reviewers seldom express any interest in singers' bodily experiences, it does not mean that their endorsements of certain styles of singing over others does not have a significant impact upon them. Far from it – prioritising texts over bodies in this way amounts to an act of wilful ignorance that views singers' somatic concerns as an irrelevance. In this way ignorance of singers' bodily practices paradoxically becomes a tool of somatic control. Viewed from this perspective, perhaps the most concerning matter arising from Heather's disclosures is the connection she draws between similar somatically ignorant attempts at aesthetic control attempted by conductors and the tendency of some of these conductors to perpetrate acts of sexual harassment and abuse. Whilst attempts at sexual control are certainly far more serious than attempts at aesthetic control, Heather's disclosures suggest attitudinal correlations between people who seek both or either of these forms of control. In both cases, conductors who gain status within the industry through their early music credentials use words and gesture to access the bodies of singers for either aesthetic or sexual gratification or, indeed, a combination of the two.

8.1 Heather's Testimony

In our interview, Heather suggested that the vocal freedom enjoyed by male singers working in early music is seldom afforded to women:

...male conductors in my experience feel entitled to interfere in the way a woman sings, particularly a soprano much more than they do with men... maybe it's to do with us being on the top line, top line you hear a lot of things, with the bass you can get away with a lot and so... for example Clijsters was obsessed about not having too much vibrato in the soprano line and it had to be immaculate. And I knew damn well that the bass was getting away with bloody murder and he just was booked for decades being not very interesting. I mean it wasn't bad, but it was just boring and it wasn't ever worked on. It was almost like he'd got a... he focused all the time on his top line. Whether that was because I was a woman and he thought that he could get away with it or whether it's just because of the nature of the voice, I don't know. But I think it's a mixture of both.⁴⁸⁵

Male conductors' greater willingness to interfere with the way women sing could stem from the rehearsal practices of the choral traditions from which many early music conductors hail. In the Anglican case, daily rehearsals typically focus on the top line, which is sung by children who require greater levels of rehearsal than the more experienced and often professional 'back row'. It is credible to suggest that conductors from these traditions might have habits of hearing which prioritise error and lack of conformity in soprano lines over and above those in lower voice parts, typically taken by men. Patricia O'Toole observes similar tendencies in her analysis of choral pedagogy:

The sopranos were the director's favorite target. I believe the sopranos were as talented and as hard-working as the other sections; it was just our misfortune that the director's ear was attracted to our part in the music. S/he constantly criticized us for singing out of tune, for singing "off of the body," for not being expressive and for not trying hard enough. These unflattering remarks were not balanced with compliments and encouragement; the director addressed the sopranos only to criticize. Consequently, rehearsals became physically and emotionally unbearable; the more the director complained, the more the muscles in my neck and jaw tightened to the point of a throbbing pain.⁴⁸⁶

⁴⁸⁵ Appendix 30, p. 652.

⁴⁸⁶ O'Toole (2005), 15.

This passage also highlights the somatic impact of critical vocal coaching delivered by conductors. Such criticism has the potentially unintended effect of increasing the difficulty of singing and the likelihood of vocal fatigue. It is also an example of how ignorance of singers' bodily experience in fact breeds forms of bodily control. These forms of ignorant bodily control take on gendered power dynamics when we consider the habit of targeting the soprano line and the characteristically male authority enjoyed by conductors:

The authority of conductors in my study was built on the pre-existing affordances of the privileged male body; it appeared to be easier for middle- and upper-class men to inhabit this role than others. The confidence that is required by conductors is a classed and gendered embodied resource as well as an individual attribute...⁴⁸⁷

Heather made connections between the patriarchal authority of the early music conductor and the stylistic expectations of church singing in our interview. Referring to working with Georgi Clijsters, she notes that

in Bach he wants the sopranos to be boys. But boys aren't good enough so he employs women who are very clever and can sort of simulate the boys sound, what he thinks is a boy's sound as well as they can. And as soon as you starts to sound womanly... you stand on stage and before you start your solo and he's doing this to you (*gestures*), putting your hand across your neck which means straight. It means straight, but it looks like [*makes choking noise*]...⁴⁸⁸

In this example, Clijsters' wish for straight, vibrato-less singing takes on a gendered set of undertones which prohibit 'womanly' expression and a gesture approximating that of a death threat is used to choke the voices of those who move beyond the boy-chorister quality he is looking for. This account portrays his rehearsal room as an environment in which professional women are asked to simulate the sound of male children, are subjected to higher levels of scrutiny than

⁴⁸⁷ Anna Bull, *Class, Control, and Classical Music* (New York: Oxford University Press, 2019), 130.

⁴⁸⁸ Appendix 30, p. 656.

men and are required to adapt their professional output to male-determined behaviours and expectations.

Heather's experience working with early music conductors chimes with another section of the Hillary Clinton interview cited above, in which she describes the types of criticism powerful women face in the world of politics:

Jane Garvey

Theresa May is Prime Minister at an astonishingly tricky time. And she's been criticised for a whole load of things but... robotic, awkward, these are other things that are thrown at her. Any sympathy?

Hillary Clinton

Absolutely, y'know look, there's a really predominant double standard for women in politics. And we are judged so much more harshly and with little margin for uniqueness, difference or error, unlike men.⁴⁸⁹

Clinton's language here echoes the concept of the 'double-bind' women face in male-dominated work environments. Lia Litosseliti cites studies on the experiences of female priests and female members of the British Parliament and observes that the 'language of leadership is equated with the language of masculinity.'⁴⁹⁰ She goes on to note that

these studies, crucially also point out that those women are treated differently to men and criticised when they use direct, confrontational language or attempt to change the speaking rules of that institution... There is a lot of empirical research to suggest that women are typically confronted with the 'double discourse' or double-bind... where they simply cannot win: it seems that, even in leading positions, women are faced with having to justify their presence and their achievements, and with being measured against different norms to men.⁴⁹¹

I would suggest that these 'different norms' can leave women with 'little margin for uniqueness, difference or error': Clijsters' obsession with an immaculate, vibrato-

⁴⁸⁹ McGregor (2017).

⁴⁹⁰ Lia Litosseliti, "Constructing Gender in Public Arguments: The Female Voice as Emotional Voice," in *Speaking Out: The Female Voice in Public Contexts*, ed. Judith Baxter (Basingstoke: Palgrave MacMillan, 2006), 45.

⁴⁹¹ Ibid., 45.

less top line is an example of just such a norm. Any ‘womanly’ singing amounts to an attempt to ‘change the [singing] rules’ of his workplace and is considered unacceptable. In this context, Clijsters’ aesthetic control takes on a social dimension; his style prescriptions requiring Heather to sing like a boy and deny aspects of expressivity she associates with (her) womanhood. Whilst the passages above do not suggest that this proved particularly problematic for Heather, subsequent sections of the interview demonstrate how similarly controlling attitudes and behaviours exhibited by other conductors impacted far more negatively upon her artistry and wellbeing. The remainder of the chapter will seek to situate Heather’s experiences with controlling conductors, questioning the impact and extent of their behaviours and also the degree to which her experiences might be considered particular to the early music scene.

Heather put it to me that the attempts of less talented conductors to control both musical output and social environment of the rehearsal room reflected professional insecurities. These observations were prompted when I asked what kinds of musical matters conductors discuss with her in rehearsals:

HE

With other conductors who aren’t that talented, with conductors it’s all about getting it together. Because they’re not very good at getting it together. So for them it’s all about getting the verticals lined up and then you have to sort of survive that obsession. It’s coming out of their inability to conduct really. Which is not interesting. And you don’t enter into conversation with them about it, you just have to deal with it. And then, you have to be careful because you’re treading on egos and things. They don’t want clever clogs telling them all sorts of stuff. Usually the more controlling they are, the more insecure they are so the less time there is to talk. And then the really good ones you don’t talk at again because you’re just making music and they respond musically. In the moment. So it’s not pre-judged, it’s not pre-organised.

JB

So does that affect how you feel as a performer, depending on the kind of conductor you’re working with? Y’know if you’re working with someone really instinctive, is that different from working with someone who is a bit insecure and controlling?

HE

Yeah of course.

JB

What are the differences?

HE

So the controlling ones you just, you just, you are controlled. You're not as free so you... I don't sing as well, actually. It affects how you sing. I feel my breath tends to not flow. I don't feel relaxed in the same... I don't feel, yeah you're constantly having to deal with this, second guessing somebody. Maybe tempi aren't right, maybe it's... they don't allow you to breathe. They don't give you the freedom that a really good conductor would give.⁴⁹²

In this passage, Heather equates her freedom as a musician with freedom of breath. When conductors seek to control her performances, they are also seeking to control her body at a most fundamental level, that of her breath. Aesthetic interference thus becomes somatic, heightening its social and psychological impact. Heather's preferred method of working in which she responds to conductors 'in the moment' suggests a model of musicianship in which conductorial gesture enables the instinctive transmission of 'style'. Of course, this statement is far too reductive; rehearsal environments rely on the same complex interactions of 'feints and glances' which Foucault explores in Velázquez's 'Las Meninas'.⁴⁹³ But the observation that conductors, both good and bad, are mostly wordless in Heather's experience may come as a surprise to those who ascribe agency to the written research they assume early music conductors to draw on. Yes, conductors may have read the research and that research may have influenced their understanding of a piece. But Heather describes environments in which competent conductors have either no need or inclination to discuss matters of performance practice in rehearsals, or in which incompetent conductors are so obsessed with the musical basics that there simply

⁴⁹² Appendix 30, pp. 642-643.

⁴⁹³ See Chapter 1 above, pp. 8-9.

isn't time for that level of discussion. In short, it becomes very difficult to understand precisely what kind of influence historical performance research is having on actual performances beyond style criteria – such as an immaculate, vibrato-free top line – that could just as easily have been inherited from the Anglican choral traditions.

Heather went on to discuss examples of conductors sending singers pre-written ornamentation, a practice she considered an affront to her professionalism.

HE
Georges Munaron for example, he's a bloody nightmare.

JB
OK.

HE
And he does loads of opera. And it's all controlled, and beat out and all the ornaments he writes out. I mean. But I, for example in... I just, maybe I was just young and arrogant, I just never did his ornaments that he wrote out. I just considered it a complete affront to my... to my professional pride in my own craft! But I just threw them away. I remember getting a fax of ornaments from Norman... no wait, who was it? One of these old guys, for a Prom.

JB
Johnson?

HE
Yes, Johnson. And this fax came out and it was a load of ornaments written out and I remember thinking 'how dare you send me my ornaments?!' and just put it in the bin. Didn't think twice about it, turned up to my prom and was sitting in the can[teen], went for my rehearsal with him. Did my ornaments, nothing was said. Went to the canteen and the other singers were sitting around going 'have you learnt your ornaments?' And I said 'No. I've written my own.' 'What you didn't do his ornaments?! [*gasps*]' Apparently that was like sacrilege. It was a sacking offence. But I got away with it, y'know I didn't realise it was an issue so obviously got away with that one. Same with Georges Munaron, the same happened there. Just didn't. I just pretended I hadn't had any given, and just did mine. And they were obviously all right! So they weren't changed, and nothing was said!⁴⁹⁴

There is a strange paradox in Heather's accounts of these performances. On the one hand, both conductors evidently cared enough to take the time to write out

⁴⁹⁴ Appendix 30, pp. 644-645.

ornaments for their soloists. On the other hand, they said nothing when she disregarded these ornaments. The interesting thing is that nothing was said about the necessity of performing the ornaments as written by the conductor. In the absence of explicit instructions the other singers felt compelled to sing what they had been given, but Heather did not. Such silence makes the force of an action ambiguous - were the ornaments suggestions, recommendations, or imperatives? When he says nothing the conductor may be signaling tacit agreement with the singer's choice. But the effect of silence from a person in power is that it keeps those under his control on edge, because they don't know for certain what is expected of them. The gasps of the other singers shows that they thought disobedience was a reckless strategy.

In the following passage, Heather confirms her observation that generally 'nothing was said', but then goes on to an example of something being said and the detrimental impact this had on her experience of performing:

JB

Is that a general theme, just nothing is said?

HE

Nothing was said. Nothing was said.

JB

I don't want to say I'm surprised by that, it's just that when so much is said in other places. In sleeve notes, in reviews, in... err performance practice books and all this. So much energy and ink is spent on saying what it should be like. And then you're saying to me that in environments where it's actually happening...

HE

Not very much is said. No.

JB

Right. That's really useful.

HE

'Cause either they're happy with you in which case they booked you because they think you're gonna turn up knowing what you're doing. They've booked you because they think... Ah! For example, do you know Angelos Kapsis this [nationality]? There's a [nationality] guy in [country] who's going around being a bit of a guru. He booked me 'cause he thought I sang straight. Then I turned up and sang with a lot of vibrato and he almost throttled me! And he said 'But you're

singing with vibrato!’ and I said ‘Yeah that’s how I sing these days.’ ‘But you never used to.’ ‘No because I did what I was told and, y’know, I want to sing how I want to sing. This is how I want to sing it.’ And he was furious. Absolutely furious. I never worked with him ever again.

JB

How did that make you feel?

HE

Awful. Awful because I felt between two stones. I, I couldn’t... He went away, his dad died, so the whole rehearsal period he wasn’t there so I worked very nicely with his assistant who didn’t say anything. Everyone was happy. And he arrived just in time for the rehearsal on the day and then the concert. And the rehearsal on the day he heard what he’d got and he didn’t like it. ‘Cause he thought he’d booked something else. And I said, ‘I’m not a can of beans. You know you can’t just say ‘I’ve booked you!’ And it was this [*bangs fist on table*] I think he said something quite hurtful but under the radar. And I was upset. And he was upset. And he couldn’t look at me and I couldn’t look at him and we performed and I just couldn’t do either of the things really well. I couldn’t do the straight and I couldn’t do my, where I was because I wasn’t relaxed. So I felt, well I performed but I was very uncomfortable. Because I didn’t feel accepted, y’know it was, it had been rejected, what I’d done, because he’d got a very specific idea of what he wanted and we hadn’t got time to work on it or change it or come to a compromise or anything. He, yeah. That was not nice. So that was a not very nice experience.⁴⁹⁵

This account gives a sense of just how personal Heather’s experiences of performing can be and the drastic impact poorly managed workplace conflict had on her sense of well-being. Reading Litosseliti’s concept of women’s workplace ‘double discourse’ onto Heather’s expression that she ‘felt between two stones’ is instructive. There is a sense that she was caught between attempting to sing in a way that was uncomfortable for her, not just artistically but physically and emotionally, or defending her own artistry and being met with gestures of violence. The whole experience seems to have been dehumanising – Heather describes the conductor’s dissatisfaction as stemming from his expectation that he had booked *something*, not *someone* else and that the whole episode left her feeling like the wrong ‘can of beans’. One does not have to be an occupational psychologist to appreciate the anxiety that workplace aggression can promote. Such anxiety can have a significant

⁴⁹⁵ Appendix 30, pp. 645-646.

impact on musicians' ability to perform, as vocal pedagogue Meribeth Bunch Dayme has observed:

Anxiety is a fact of life for most performers. The more experienced they are, the more confident they usually are, and therefore the better able to control their nerves. However, there is a tendency for performers to be overly self-critical and prone to excess anxiety, and the excessive adrenaline leads to inefficient physical coordination. Excess tension can occur regardless of nervousness and is the result of too much muscular effort. In either case, the performance is compromised.⁴⁹⁶

The somatic impact of these kinds of situations and their effect on the voice are attested to in a more every-day sense by Anne Karpf:

Emotional states like deception, conflict, and anxiety can change breathing, which in turn influences the subglottal pressure and so impacts upon the voice. Breathing faster can alter the tempo of speech, whereas when we feel powerful we tend to breathe more deeply, and so our voices become lower. Simply *remembering* an emotion – a happy event, the shock of an accident – affects the movement of a diaphragm.⁴⁹⁷

On the basis of Heather's accounts, these human factors seem to have been far from conductors' minds, despite their very real impact on vocal production and artistry. This amounts to a similar disregard of singers' bodies as evidenced in VPPL, now coupled with a corresponding refusal to acknowledge the way in which a singer's psychological wellbeing impacts upon their ability to perform. Heather's accounts suggest that these dismissals stem from an indifference among conductors towards singers as both artists and people, a topic Heather elaborated upon in the following passage:

JB

Do you find that in situations where there is dialogue, where there is chat about the way things should be or how they can be adapted or changed, do you find that in general the conductors that you are working with in early music that they are quite sort of compromising and engaged with what you think? Or do you find generally that they just ask for what they want and expect you to do it?

HE

⁴⁹⁶ Dayme (2005), 22.

⁴⁹⁷ Karpf (2006), 134-35.

Oh they just ask what they want and expect you to do it.

JB

So there's no real dialogue or engagement?

HE

No. No. I think maybe, I mean I work, I started for that reason to, maybe it's my generation. Maybe younger conductors who I don't really work with are different and more interested in these issues. Erm. I started as a result of all this to do a lot of work without a conductor. With ensemble. Because most of the repertoire doesn't need a conductor. So, we just, I just got to the point where I was just like 'let's do things without a conductor.' So a lot of ensembles have got to the same point. So I got, started to get invited because I could do that, because I didn't need a conductor. 'Cause I was a good enough musician to be interesting to work with. I didn't need to be told what to do, I had something to offer and it's interesting. 'Cause there's not this middle man in the middle getting in the way. Also from the orchestra's point of view or the ensemble's point of view.⁴⁹⁸

Here, Heather describes a dispiriting lack of communication between singers and conductors, with conductors expecting singers to adhere to their prescriptions without any dialogue. Her own view that that conductors are unnecessary for much of the repertory and amount to little more than middle men getting in the way of the real music making is very much odds with their lionisation in the industry media, where they are held up as paragons of artistic achievement. The following introduction to a March 2013 BBC Music Magazine interview with John Eliot Gardiner is emblematic of media attitudes to early music conductors:

Sir John Eliot Gardiner, who celebrates his 70th birthday later this year, is responsible for changing the way we listen to Baroque music. Tom Service meets the acclaimed conductor, and finds him as outspoken as ever.

It's a dangerous question to ask John Eliot Gardiner, who's quite possibly the most energetic, provocative, and intellectually and creatively curious 69 year-old the musical world has ever seen; but anyway, in the converted church that's his London base of operations as he prepares for a 70th birthday year that includes, among other things, a Bach Marathon at the Royal Albert Hall on 1 April, I venture the impudence of asking whether this perennial pioneer is ever inclined to look back on his life in music.⁴⁹⁹

⁴⁹⁸ Appendix 30, pp. 646-647.

⁴⁹⁹ Tom Service, "History Man," Monteverdi Choir & Orchestra, <http://74.50.30.33/news-reviews/news/423-man-of-history-news>.

The interview is titled ‘History Man’ and the wording of this opening passage holds Gardiner up as just that; a musical great with seemingly boundless creative energy and cultural reach. Whilst not wishing to pass specific comment on Gardiner’s artistic abilities or legacy, it is fair to say that the way Service describes him is in stark contrast to Heather’s accounts and observations of the conductors she has worked with, whom she presents as having very little musical imagination or control. Heather described an interview she gave as part of a festival which touches on the disparity between public and professional perceptions of the artistic legacies of leading early music conductors:

I get asked at every interview. I had to do a talk in Karlsruhe [institution name redacted] and you always get asked, ‘so what was it like working with blah blah blah?’ and they all want you to say ‘Oh it was marvellous!’ and ‘He was wonderful!’ and I just said to this whole room full of people ‘Well, they’re all control freaks [*laughs*]... everybody goes... all the young sopranos go ‘I’m so glad you said this, so interesting! So interesting! It was so nice when you said that!’ They titter. It’s like, it’s almost like, it’s like rebellion. And the older people are like [*inaudible whispers*]... they don’t want to hear it really. ‘Cause they’re sort of their heroes. Y’know they’ve spent their money on their CDs and stuff. And I don’t want to give, I don’t wanna be churlish and give away, sound like I’m, got an axe to grind. But I also don’t wanna sort of make it all sound like having a, a sort of, bed of roses, ‘cause it’s not. And it’s not all about them. At all.⁵⁰⁰

So, if many early music conductors lack the kind of musical control the industry supposes them to have, why did Heather continually describe them as ‘controlling’? It seems that, in her experience, some conductors made up for their lack of musical control through attempts at social and sexual control.

...there’s sexually predatory behaviour which as a woman you have to deal with. Which is annoying. But I think it’s probably, maybe it’s the same... (*Laughs*) I think it’s the same, maybe it’s the same for men with a female conductor, I’m not sure, I think it happens as well. But, y’know, this position of power that they have can be abused. So you have to... yeah, you have to field a lot of crap! (*Laughs*) To be honest.⁵⁰¹

⁵⁰⁰ Appendix 30, pp. 662-663.

⁵⁰¹ Appendix 30, p. 652.

The necessity of deflecting abuses of power expressed by the notion of ‘fielding crap’ encapsulates my central claim, which is that we cannot separate the aesthetic results of early music from the social environments which support them. In Heather’s case, the work environments in which she found herself had a significant and often negative impact on her performances. Whilst vocal pedagogy and the sociology and psychology of voice have long accepted the impact of stressful situations on healthy vocal function, these are matters which both performance practice researchers and, in Heather’s experience, conductors are unaware of or unconcerned with. Both conductors and researchers seem to just require singers to adapt to their aesthetic preferences without considering the potential for singing not as ‘oneself’ to create both physiological and psychological harm. It could be said that singers who complain of having to adapt their performance to the expectations of conductors are taking it personally, but personal is exactly what voices are:

The very etymology of the word ‘personality’... coming from the Latin ‘per sona’, meaning to resound... recognizes the intimate connection between voice and personality.⁵⁰²

To seek to control someone’s voice is to seek to control their person – this is an aspect of the ‘singer’s perspective’ that I referred to in the introduction and is intimately tied to the bodily and emotional responses vocal coaching elicits. O’Toole presents some characteristic examples of singers ‘taking it personally’:

A community member who has a beautiful voice but claims to be a “poor musician,” she was insecure about her contribution to the choir; so she took the director’s repeated criticism of the sopranos personally.

Another soprano also took the director’s pedagogy personally. One evening during the rehearsal, I saw her sit down quietly on the risers. When I asked if she was ill, with tears in her eyes she said she didn’t know what to do to please the

⁵⁰² Karpf (2006), 136.

director. Frustrated because she respected the director's talent and knowledge, the soprano only wanted to "sing it right".⁵⁰³

Here, a distinction between singers and instrumentalists can be posited. Whilst many instrumentalists might consider their instrument an extension of themselves, they are not part of their person in the way that lungs and a larynx are. A person carries their lungs and larynx within them, long after the clarinet has been put back in its box. In any case, however intimate a player's connection with their instrument, if it proves deficient in some way, they can always swap it for another. Indeed, this is the entire premise of the original instruments hypothesis, which holds that modern instruments are deficient and need to be replaced by historical ones. Alas, singers do not have this luxury, and if their protestations against being deemed the 'wrong can of beans' seem personal, it is because they absolutely are.

Given that the singer's body is her instrument, I wondered whether conductors exert as much control over singer's bodies as they do over other kinds of instrument and whether this was related to the prescriptive aesthetics of the reverence project. Through the reverence project early music conductors justify imposing their tastes on the musicians they work with. By being told how to sing women singers are denied the opportunity to collaborate in music making and are treated like commodities. Heather suggested that these behaviours extended to demands for sexual favours and wondered whether her experiences were just further examples of how men in power treat the people they control, or a reflection of unique aspects of early musicking. On this point Heather was at pains to point out that she could speak only from her own point of view:

⁵⁰³ O'Toole (2005), 15-16.

Well, I'm speaking very, my experience is only limited to what I've experienced and I've met predators only in the early music business, but not in the rest.⁵⁰⁴

Given that sexual misconduct is universal I thought it strange that she had experienced it primarily when working in the early music industry. I asked Heather why she thought this might be. An analysis of what she reported reveals a complex set of interconnecting factors to do with attitudes, behaviour, style prescriptions, and expectations of the performer as singer and as a woman. Heather described a range of behaviours, including some which evoke the prowling experienced by Hillary Clinton:

...when you feel compromised like that, when somebody is being too predatory, you close up. It's a natural reaction. You're not gonna be standing on stage luxuriating in sensual sound if you've got somebody stood next to you that you feel uncomfortable with it. And so that definitely affected, affects me.⁵⁰⁵

'Sensual' was a term that came up many times during the interview. It seems that, for Heather, the ability to sing sensually without this crossing over into overt sexuality is important to the sense of freedom that underpins her positive performing experiences and that her ability to do this is compromised when she has to field predatory behaviours.

In addition to this prowling she also experienced touching that she found inappropriate not least because it made conflicting demands on her as a woman and as a performer.

I was on stage, I was waiting to go on stage for a concert with., singing a Schubert mass for God's sake, which is about as, you know, it's not sensual, it's not a sexy role. It's a soprano in a Schubert mass! And just before we're about to go on stage he puts his arms sort of slinkily around my waist and says [whispers in a deep voice] 'Don't hold back!' And I just went [makes choked squeal sound] I'm just about to

⁵⁰⁴ Appendix 30, p. 654.

⁵⁰⁵ Appendix 30, p. 653.

sing a Schubert Mass and you're saying 'Don't hold back'?! You know what's that all about? And singing... not free, not sensual, not happy.⁵⁰⁶

Heather's question, 'what's that all about?' is understandable in the light of the mixed messages she is being given. As a soprano in a Schubert Mass she would expect to sing according to established practice guidelines perhaps with a clear, pure, sweet, and beautiful voice. The instruction 'Don't hold back!' could just be an encouragement to give the performance her all, but at the same time she is held in a slinky embrace that she experiences as sexually predatory. This gives 'Don't hold back!' a sexual inflection which is entirely at odds with how she thinks Schubert should be performed, after all 'it's not a sexy role.' She went on to say that the same conductor

Martin Greenwood does want a sensual sound I think, from his soloists, and yet not. It's sort of, I don't know what he wants. And he also wants to sleep with all the women in his chorus, and the soloists if he can get away with it...⁵⁰⁷

It seemed that whilst conductors wanted Heather to be controlled in her singing, they also wanted her to be sexually 'free' both in the workplace and privately. Heather confirmed this when she described two other conductors who acted in this way:

[Clijsters] didn't want a warm sensual sound, and yet he wants to have sex with all the women in his chorus...⁵⁰⁸

Tindall... wants the most tight-arsed sound you could possibly imagine, absolutely brutally frigid, I mean Bach like its done on a computer with no give, no love, no nothing at all, and he's sex mad...⁵⁰⁹

⁵⁰⁶ Appendix 30, pp. 657-658.

⁵⁰⁷ Appendix 30, p. 657.

⁵⁰⁸ Appendix 30, p. 657.

⁵⁰⁹ Appendix 30, p. 657.

I asked Heather whether she had encountered predatory behaviours a lot during her career. She gave a response which tied in with the notion of ‘fielding crap’ that she had used earlier:

To be honest, I send off really good vibes, I think I send off really good ‘fuck off’ vibes!⁵¹⁰

She suggested that having to give these vibes had a negative impact on her ability to sing sensually

I’m giving those vibes in certain situations which means I’m in a certain state. I’m not as free as I am when I don’t have to give those vibes, for example. When you have to play a very fragile, loving or sensual, or whatever role and you could do it without anybody, it’s playing, it’s an act, you’re on stage, it’s your job. It’s not gonna you know, endanger your life (laughs) for the next two hours!⁵¹¹

In contrast she described how it was possible to be really relaxed with somebody

who is just no issue, there’s no agenda or anything, you can be really relaxed, you can be, you can do anything that is demanded of you by the music, because you’re doing a job. And there are a lot of conductors like that too. But, yeah, there are two sorts... there are some, there are some who take advantage of the situation...⁵¹²

I asked why she thought early music conductors exhibited predatory behaviours and it seemed to come down to control, of the aesthetic vision, and of the ‘instruments’ through which that vision could be realised.

...let me just think about these people. One, two... three... four... They are all in charge of their own ensembles. So it takes a certain character who wants to, is a controlling character who wants to... and I dunno, ambitious... Clijsters and Martin Greenwood both have choirs. William Wilkinson choral conductor. That’s three choral guys. Controlling a mass of singers. And all three... and Angelos, the... guy I was talking about also very controlling. Also to do with a choir... I don’t know whether it’s a choir thing more than an early music thing.⁵¹³

⁵¹⁰ Appendix 30, p. 653.

⁵¹¹ Appendix 30, p. 654.

⁵¹² Appendix 30, p. 653.

⁵¹³ Appendix 30, p. 655.

Not all the conductors she named ran their own choirs, but they were all controlling. The attitude of the early music men was

you're all the extension of my vision. That's the thing. And I think that in the Baroque world it tends to be with these people who've got their own ensembles and they've made their name. And because they are famous, and because they are setting the agenda, it is their vision otherwise you're out, they don't book, they get someone else who will play the game. So that's the game for them. They are not interested in that exchange at that level, it's not music making of that high level.⁵¹⁴

For these men the game wasn't about making music but about imposing their agenda and their vision on others who, if they didn't play along, would be replaced. This control extends beyond dictating how a woman should sing, to how she should be, and is made possible because the singer is seen as a commodity

And I think it's guru control over a mass of people who are just singing. There's nothing between you, it's just bodies singing, producing sound, after their image. And as soloists... they sort of treat you in a way that is... a bit the same... they want to do the same with you that they're doing with this mass of people... and, y'know, people sort of give in to these people. And sort of do what they want... They sort of manipulate to the point that you've sort of lost... and it's sold as 'Oh, you've got to... you've got to loosen up, come on, let it all hang out, y'know.' And if you don't you're frigid. You're not a performer. You're cold. You're not up to the job. All that sort of stuff.⁵¹⁵

This guru control puts women singers in a double-bind. In Heather's early music conductors endorse sounds that are cold and frigid rather than sensual. But, they also want women who are 'loose', 'let it all hang out', and 'don't hold back'. In this situation women's bodies are doubly appropriated - as sound machines and as sex objects. For the early music men 'it's just bodies singing'.

It is worth considering Heather's experiences within the context of recent cases of high-profile choral or early music conductors such as Robert King,⁵¹⁶ Michael

⁵¹⁴ Appendix 30, p. 664.

⁵¹⁵ Appendix 30, p. 655.

⁵¹⁶ "Child Sex Abuse Conductor Jailed ", *BBC News*, <http://news.bbc.co.uk/1/hi/england/london/6720213.stm>.

Brewer⁵¹⁷ and Philip Pickett⁵¹⁸ being imprisoned for crimes of a sexual nature.

Heather's testimony lends credibility to the notion that these convictions should not be considered separately from the working environments which grant the perpetrators legitimacy and power.

Recent allegations of sexual assault across the wider classical music community suggest that Heather's experience of predatory behaviours as occurring only within the early music business is somewhat unique. Allegations against prominent conductors such as Charles Dutoit⁵¹⁹ and James Levine⁵²⁰ suggest this is a widespread problem. I am no psychologist and it is not for the likes of me to comment on what has empowered these men to behave in the ways it is alleged they have behaved. However, in the case of early music, I think there is a connection between a number of aesthetic and social threads which, when manipulated by predatory individuals, legitimise the kinds of behaviours Heather has described.

For context, it is worth considering Heather's experiences with non-Early music conductors. She provided me with two accounts which provide some explanation as to why she encountered controlling sexual predators only in the early music scene.

HE

The wonderful ones are the people like Van Persie who I sang with when I was really young, I did Barbarina at Covent Garden and he just conducted the first entrance to 'lo perduta... me meschina' and looked at me on the stage and just stood like that, stopped conducting and just handed it over. And then they just carried on. Y'know just do it. Just listen to her, accompany. Full, complete respect for, not

⁵¹⁷ "Chetham's Choirmaster Michael Brewer Jailed for Sexual Abuse," *BBC News*, <https://www.bbc.co.uk/news/uk-england-manchester-21939178>.

⁵¹⁸ Benn Quinn, Vikram Dodd, and Helen Pidd, "Guildhall School Dismissed Girl's Claims 30 Years before Philip Pickett Jailed for Rapes," *The Guardian* 2015.

⁵¹⁹ Alex Brandon, "Famed Conductor Charles Dutoit Accused of Sexual Misconduct" *The Associated Press*, <https://eu.usatoday.com/story/life/people/2017/12/21/famed-conductor-charles-dutoit-accused-sexual-misconduct/972882001/>.

⁵²⁰ Anastasia Tsioulcas, "Sexual Abuse Allegations against James Levine Spell Trouble for Met Opera," *NPR News*, <https://www.npr.org/2017/12/04/568342326/sexual-abuse-allegations-against-james-levine-spell-trouble-for-met-opera?t=1555494969061&t=1555495102267>.

controlling, and it's just to do with a complete different class of musician in my experience. Balotelli is another god of a conductor. Who just, didn't do, the first rehearsal I had with him, I had a piano rehearsal, just a sing through. And he said, the first thing he said was 'Am I a little bit fast for you?'.

JB

(Laughs)

HE

And here's me like thinking, am I now going to say now, 'yes, Mr Balotelli, god of the universe conductor, you've got the wrong tempo!' [*Laughs*] Y'know. A baroque conductor, a less good, because they're just not such good, they're not on that level, you get into this tussle of 'You're schlepping!' y'know or 'My tempo!' or y'know this sort of stuff. No, he was big enough to say, firstly to hear, and then to ask 'Am I too fast?' and he was really curi[ous], he really was thinking 'Am I too fast?' And I said, and then handing the ball back into my court, and I said 'Well, it depends what you want, I mean I can do it this fast but, with me, you lose at that speed,' and I sort of made it specific to me, it's not like an absolute thing, 'it's just that you will lose with me then a bit of diction. Because, or a bit, I'll have to gabble a bit to get through it. And you want it in English rather than German, I presume because you like the English, so I just need a little more time to let it speak.' So we did I again a bit... and he said 'yeah I think I was a little bit fast' and he did it a bit slower and he did it my tempo. That was it. We discussed it, but in that way. Y'know in a search, give and take, you're doing that and we're finding it together.⁵²¹

For Heather, quality music making is less about operating as part of the (not so) great vision of (not so) great men and more about mutual respect and collaboration. To those who like to ascribe agency in specific and marketable ways this presents a difficulty: who is our surrogate Bach or Mozart in a collaborative effort? The whole project of historically-informed performance, which holds proximity to great men of the past as a supreme artistic aim, diminishes and disregards the modern, living components which make the music of these men real in today's world. As long as this discourse of historical proximity remains the dominant means of valuing music from the past, early music will attract the kinds of leaders and entrepreneurs who exploit the legitimising power of text reverence to disregard the experience and expertise of their collaborators. In Heather's experience, conductors of this type exhibit controlling behaviours which can lead to psychological and sexual abuse. It

⁵²¹ Appendix 30, pp. 663-664.

is time to ask just how representative Heather's experiences might be and whether the socio-aesthetic values of early music as it is currently practised play a part in sustaining abusive professional environments.

8.2 Aesthetic Positions are Social Positions

The key idea I have been trying to express through this thesis is that aesthetic positions are necessarily social ones, as they impact on singers in social and psychological ways, from the manner in which they use their bodies through to issues of employability. I followed my discussion of differing historical and modern expectations regarding male and female voices with Heather's testimony in order demonstrate that the kinds of sexist voice cultures that operated in past societies continue to find a home in the early music workplace.

Considering why these cultures continue to be tolerated in the British early singing business is an intensely problematic question with myriad potential modes of investigation. This thesis has by no means been exhaustive, and my final chapter proposes a follow up study which seeks to paint a more ethnographically representative picture of the issues I have raised. The data and inferences of this thesis will serve as a starting point for that study, and I have outlined my key claims and conclusions below.

The first is that Oxbridge aesthetics of early singing are predicated upon control. The prevalence of precision and clarity as well as matters such as the avoidance of vibrato amount to attempts by researchers and conductors to control the sounds and expressivity of singers. The second is that light, delicate, tasteful and pleasing sounds are either easier to control or more indicative of control than full, brilliant

and sonorous sounds ‘choaked with emotion’⁵²²; the latter sorts of sound empower singers to use their voices in somatic and sensual ways that threaten the (pseudo) Christian reverence for the past and the phallo-scribal obsession with texts upon which historically-informed performance is predicated. This is why researchers have tended to ignore performance techniques such as portamento and why the greater range of expressivity proposed by researchers such as Robert Toft sits at odds with prevailing norms.⁵²³ The third is that this aesthetics of control supports oppressive gender norms in which women’s voices are permitted less expressivity than men’s voices. The fourth is that this lends aesthetic and professional power to conductors who seek to ‘interfere with women’s voices’ more readily than men’s. These four claims describe an aesthetics of control that generates a social context in which some conductors extend their interference beyond voices to the bodies of women (and children). The question is whether the aesthetics of control ignores, permits, or even promotes sexual predation.

Whilst I do want to suggest a connection between the professional legitimacy Oxbridge performance norms afford conductors and the predatory behaviours some of them employ, I do not want to suggest that subscription to these norms inevitably leads to sexual assault. That would be absurd: Sexual assault is not confined to those in the early music industry. And there are many who subscribe to its aesthetic values and find the mistreatment of women and children morally abhorrent. Others value the insights of historical research, but do not see themselves as agents of aesthetic control. In other words, the claims I make would not be accepted by everyone. In order to see the points of difference I consider my conclusions as a series of

⁵²² From a description of Giuseppe Ambrogetti, 'Times', 19 May 1817: 3, cited in Toft, "Tonal Contrast, Register, and Vibrato," (2013), 85.

⁵²³ See Chapter 2, pp. 68-70 above.

propositions to which a musician may or may not subscribe. For example, you may dispute the term ‘aesthetics of control’ and find evidence of ways in which Oxbridge vocal aesthetics are truly freeing. You might accept the phrase ‘aesthetics of control’ but not see it as a bad thing – there can be no corporate music making without some amount of control, surely? You might not see light, delicate, tasteful and pleasing sounds as any more or less expressive than full, brilliant and sonorous sounds ‘choked with emotion’. You might see an expressive disparity between these types of sounds, but you might not accept that they are gendered in the way I have described. You might accept that they are in fact gendered but not see that as a reason to ‘interfere in women’s voices’. You might well see a need for interfering with women’s voices more readily than men’s, but not see that as a justification for interfering with their bodies.

This set of objections either take the form of a dispute with the conclusion itself or a dispute with those who take the ‘next step’ and escalate their behaviours in ways which negatively impact upon the wellbeing of others. More work needs to be done to examine just how representative these claims can truly be said to be. I think such a study should ask two related questions. First, to what extent do cultures of bullying and harassment pervade the early music workplace; and second, by what means are the behaviours of bullies tolerated and legitimised? I have stated that I believe the aesthetics of control upon which historically-informed (vocal) performance in Britain is predicated create conditions which support such behaviours. Heather’s testimony has offered some corroboration for this and with it some hypotheses can be posited with an acknowledgement that, at this stage, they constitute little more than speculations.

Heather has identified these behaviours as being prevalent among early music conductors and investigating their career paths presents one potential avenue of enquiry. Heather's testimony suggests a number of pertinent recurring features: often early music conductors hail from Oxbridge choral traditions, or seek to recreate aesthetic features of these traditions in their work; they are frequently highly driven individuals with entrepreneurial skills and are motivated by 'running their own show' rather than working for or with others; that this situation gives them significant powers over matters such as hiring and firing and that their use of these powers is often not subject to the kinds of workplace controls we might normally expect; finally, they often lack the musical and gestural sophistication of 'traditional' conductors such as Claudio Balotelli or Bernard Van Persie and this can lead to a lack of musical control which they seek to make up for in other ways. These kinds of observations are tremendously difficult to corroborate ethnographically; however, given the high ethical stakes, we owe it to the industry to investigate fully.

Conclusions

This thesis has been concerned with investigating the motivations and assumptions that underpin vocal performance practice research by Anglophone researchers. A text-driven analysis revealed patterns in both the style prescriptions and the language used by researchers allowing the derivation of a fictional ‘ideal’ singer. Conceptions of clarity and purity were revealed as key aesthetic motivators, intimately tied to notions of restraint and good taste motivated by a pseudo-Christian reverence for text inherited from Anglican choral institutions. This reverence actively ignores the role of the body in performance and subjugates both music and the people making it to the demands of various texts, be they sung texts, the score, or historical evidence.

The implications of these fundamental codes of early music singing were explored in Chapters 5, 6 and 7. Several related conclusions resulted. Chapter 6 examined the gendered underpinnings of the reverence project, demonstrating how sexist notions of appropriate singing for men and women continue to operate in the present day through the prevalence of the style prescriptions revealed by the analysis. Chapter 7 considered these conclusions in the context of the early music workplace through the testimony of a professional soprano, who cited instances in which early music conductors used the status conferred upon them to commit acts of bullying, sexual harassment and abuse.

What then are we to make of all this? Despite the diverse modes of enquiry I have employed, my thesis can be expressed in a single proposition: that the ways of talking about singing employed by performance practice researchers participate in a project of social control which frames the discourses around early music singing in ways that favour the aesthetic preferences and professional aspirations of male-

dominated scribal elites. This controlling influence reaches beyond musicology, finding its way into press offices and rehearsal rooms, and ultimately into the hearts and minds of the singers themselves.

Heather's testimony suggests that the ethical questions surrounding The reverence project are tremendously troubling. Of course, a single interview is no basis for a representative survey of singers' experiences in the early music business. I will need to undertake many more interviews if I am to confirm the connections that I am proposing between the aesthetic and social agendas of researchers and conductors. Such investigations would participate in society's increased concern with issues surrounding toxic masculine behaviours and workplace wellbeing. In the music industry, the studies by Ian Pace and the Musicians Union mentioned previously have started to examine how the power structures embedded in our musical institutions can enable abusive behaviours. However, more work needs to be done on the impact of our aesthetic discourses as agents in such climates. As long as we continue to value the clear, pure, precise, restrained, tasteful and controlled realisation of musical works over the wellbeing of those performing them, the early music business risks perpetuating social agendas that have no place in today's society.

Should further investigations confirm this outlook, how might we resist the clearly oppressive and potentially abusive aesthetic and social norms which continue to exert a hold over early music singing? This question is complex, with many possible avenues of exploration. We might start by asking if there is a way of pursuing the clean, clear and precise style of early music singing favoured by Anglo-American research without being oppressive. This may well be achievable if we can break the association of the 'controlled' sound of early music singing and the

conductor-centric controlling environments in which early music singers find themselves. I would suggest that conductors seeking to avoid oppressive stylistic requests would do well to familiarise themselves with contemporary vocal pedagogy and its terminology. Better still, they might take some time out of the ensemble's schedule to explore a shared terminology, words and phrases that they can agree upon with their singers and which allow the conductor to communicate an aesthetic vision, but in a manner which promotes singers' (embodied) agency in the realisation of that vision.

But are these pure, clean and precise sounds truly the only or most compelling options for early music singing? Timothy Day has proven that these vocal values arose through a conscious project of social exclusion, in which Anglican choirs purged themselves of 'town' boys and sought to recruit choristers from the well-to-do, so these sounds are laden with a large amount of uncomfortable social baggage.⁵²⁴ Chapter 6 of this thesis proposed ways in which the implications of historical evidence might in fact lead us to a different set of sounds for lute song performance. Perhaps the kinds of collaborative approaches between conductors and singers described above might prompt similar kinds of aesthetic revision whilst simultaneously rebalancing the professional status of conductors and singers. Groups such as *Stile Antico* have proved that stylistic and commercial success is possible without a figurehead conductor so perhaps more emphasis needs to be put on the collaborative effort that is early music performance.

What then can singers of early music do for themselves? I believe there are a number of creative options out there. It has never been easier to create and share

⁵²⁴ See Day (2018).

media and make publicly available artistic statements. I am a keen guitarist and follow a number of guitar personalities on YouTube, people who have made careers through combining their gig and session work with all manner of content, from gear reviews and industry debates through to releasing their own music, all without the help of record labels and agents. Whilst the commercial potential of early music singing is unlikely to be anything close to that of the guitar business, opportunities exist for building profile and making art on your own terms.

There are risks, and it takes courage to approach things in this way. What if this or that conductor, casting director, or agent doesn't like a recording you have shared? I believe the fears associated with taking these risks are inculcated in professional singers through their conservatoire education and I could easily have applied the methodology of this thesis to that subject. Singers are taught to value themselves in relation to ever-present, yet nebulous industry standards, from the voice-sorting issues of fach right through to assumptions regarding appropriate body shape.⁵²⁵ In all such situations, their worth is externally determined and I would hazard an educated guess that many singers only feel as valuable as their last contract or review. If we are to train singers with the diversity of skills and professional resilience to explore their expressive potential without fear of ostracization from the industry, the supposed 'gold standard' of operatic performance (to which the style criteria of my sampled texts frequent object) requires revision just as much as the vocal values of the early music researchers and conductors. Obviously, critics and reviewers have as significant a role to play in this

⁵²⁵ <https://www.dailymail.co.uk/news/article-2634882/Its-not-lady-sings-Opera-world-erupts-anger-sexist-comments-critics-calling-soprano-star-stocky-chubby.html>

as educators and a wide-reaching debate regarding freedom of expression on both sides of the proscenium is sorely needed.

I intend to contribute to this debate in a number of related ways. Academically, I will publish articles addressing the damaging legacy of the reverence project and its attendant risks for the wellbeing of singers. Creatively, I will demonstrate through recordings of mixed genres – from lute song, to lieder to pop and rock songs – that the aesthetic prescriptions that differing industries force onto singers are not sacrosanct. A greater variety of sounds is accessible for both early music and operatic styles, and it is the prejudices of tastemakers rather than a lack of skill in singers that mean these sounds are seldom heard. I will take these vocal values into my growing private teaching practice, teaching a generation of singers how to access the voices in truly creative ways, so that their singing can cohere with industry norms when required, but also exceed them when compelled to do so. I hope through these outputs to demonstrate ways in which both the early music business and classical singing in general might throw off the social and aesthetic shackles of the past and embrace all that voices have to offer.

This thesis has taken the example of early music singing in Britain and sought to reveal that the stylistic prescriptions of researchers are not merely matters of aesthetics. They participate in powerful social discourses that profoundly affect the lives of the singers working in the industry. I believe that this conclusion has applications far beyond the early music business and a great deal more study is required if we are to gain a meaningful picture of the oppressive power dynamics of our musical industries. The world of classical music may be a rarefied sphere, that of early music even more so, but these industries harbour some of the most tenaciously oppressive assumptions and behaviours. I intend to use the findings of this thesis to

convince the industry that these problems are real and require urgent and decisive action.

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Glossary

Content analysis	a diverse range of research techniques which seek to draw reliable inferences from a range of media types
Performance guides	texts which promote historically informed ways of singing
Recording unit	units of text that are distinguished for categorisation; statements of interest to the analytical problem at hand
Relevance sampling	a method of selecting sampling units which ‘aims at selecting all textual units that contribute to answering given research questions...’ ⁵²⁶
Sampling unit	the texts – chapters, articles, book etc. – from which recording units are drawn
Style categories	the differing aspects of vocal style to which style prescriptions refer, e.g. “vocal timbre” or “ornamentation”
Style prescriptions	statements endorsing particular performance choices derived from the recording units of this study
Text-driven analysis	a form of content analysis which is ‘motivated by the availability of texts rich enough to stimulate the analyst’s interest’ ⁵²⁷

⁵²⁶ Krippendorff (2013), 120.

⁵²⁷ Ibid., 355.

APPENDICES

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Appendix 1: SC1 Vocal Timbre Recording Units

Record	Period	Genre	Author & Year	Page	Quotation	Recording Unit	Occurrences	by Author	by Genre	by Period
64	Medieval	Choral	Summerly 2012	256	the way that John of Salisbury describes vocal tone colour in French performance implies a timbre that we would think of now as being dominated by a light high Tenor sound, or even falsetto	light	16	1	3	1
107	Renaissance	Choral	Phillips 1978	198	Transposition up by a tone or minor third aids the lighter voice	light	16	1	3	2
137	Renaissance	Song	Hargis 2007	5	there is a real danger of singers tending to sing off the support when first encountering early music, in an effort to produce a light and vibratoless tone	light	16	1	1	2
188	Baroque	Opera	Cyr 1980	319	inconceivable lightness	light	16	9	12	10
189	Baroque	Opera	Cyr 1980	320	she still has an unusual lightness of voice for her age	light	16	9	12	10
190	Baroque	Opera	Cyr 1980	320	With its light... quality, Marie Fel's voice was well suited to the florid Italian arias	light	16	9	12	10
191	Baroque	Opera	Cyr 1980	321	a voice of... lightness	light	16	9	12	10
192	Baroque	Opera	Cyr 1980	321	it is true that Mlle Fel poured forth the lightness, ... that she brings to everything she performs	light	16	9	12	10

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193	Baroque	Opera	Cyr 1980	322	she sang an ariette with Italian text whose coloratura writing must have suited the light... quality of her voice.	light	16	9	12	10
194	Baroque	Opera	Cyr 1980	322	Her voice... passed from the light to the pathetic	light	16	9	12	10
195	Baroque	Opera	Cyr 1980	323	lightness	light	16	9	12	10
196	Baroque	Opera	Cyr 1980	323	light	light	16	9	12	10
208	Baroque	Choral	Woodhall 1981	5	they moderated or increased their voices, loud or soft, heavy or light, according to the demands of the piece they were singing	light	16	1	3	10
307	Classical & Romantic	Opera	Toft 2013	86	William Gardiner (1832: 69), for instance, noted that lightness of voice suited joy	light	16	3	12	3
308	Classical & Romantic	Opera	Toft 2013	86	Lively, brilliant, light	light	16	3	12	3
309	Classical & Romantic	Opera	Toft 2013	86	we can select no single specimen which assembles so considerable a portion of the light and shadow, of the colouring of tone	light	16	3	12	3
25	Medieval	General	Leech-Wilkinson 2002	118	clear... sounds	clear	12	1	2	2
72	Medieval	General	Giuliano 2014	16-17	the liturgical repertoire, enriched by the instruments and the clear countertenor voices	clear	12	1	2	2
101	Renaissance	Choral	Phillips 1978	195	It is generally agreed that counter- point should be sung with clear voices	clear	12	2	2	3

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102	Renaissance	Choral	Phillips 1978	196	Since this type of intricate detail can occur in as many as nine or even thirteen voices at once clarity of texture is of the first importance.	clear	12	2	2	3
134	Renaissance	Song	Hargis 2007	4	a focused clear sound without excessive vibrato	clear	12	1	2	3
252	Classical & Romantic	Song	Elliott 2006	97	The key to achieving a Classical style is to combine well-articulated gestures, dynamic variety, and a clear, relaxed sound that is “intense but not tense”	clear	12	1	2	7
293	Classical & Romantic	Opera	Toft 2013	86	the tonal qualities these singer employed ranged from harsh and rough to sweet and clear	clear	12	6	6	7
294	Classical & Romantic	Opera	Toft 2013	86	clear, brilliant	clear	12	6	6	7
348	Classical & Romantic	Opera	Toft 2013	93	Louis Lablache (p. 3) described the ideal voice as one that was clear and firm, every sound being emitted without wavering	clear	12	6	6	7
362	Classical & Romantic	Opera	Toft 2013	99	when we attempt to emulate the tonal qualities implied by terms such as sweet, clear, harsh, or rough	clear	12	6	6	7
382	Classical & Romantic	Opera	Toft 2013	102	he was full of awe, and a lofty vocal quality with its clear and brilliant sound might be appropriate for his reverence for the Deity	clear	12	6	6	7

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385	Classical & Romantic	Opera	Toft 2013	103	emotions that could be demonstrated through a dark but clear tone	clear	12	6	6	7
1	Medieval	Choral	More 1965	123	Antiphons, on the contrary, are to be sung with a soft, sweet voice	sweet	11	2	3	6
2	Medieval	Choral	More 1965	123	Alleluias are to be intoned sweetly	sweet	11	2	3	6
8	Medieval	Song	Huot 1989	88	The queen sings sweetly, the voice accords with the instrument	sweet	11	1	1	6
38	Medieval	General	Leech-Wilkinson 2002	127	the ability of the best English singers to achieve a purity	pure	11	6	6	6
39	Medieval	General	Leech-Wilkinson 2002	129	Greig then goes on to argue that a capella performances tend to dematerialise the performers... a tendency that is strengthened by the 'cleanness' and 'purity' of the British early music sound	pure	11	6	6	6
40	Medieval	General	Leech-Wilkinson 2002	129	the CD, as the dominant medium for early music performance, offers another representation of... purity	pure	11	6	6	6
41	Medieval	General	Leech-Wilkinson 2002	129	purity of sound	pure	11	6	6	6
42	Medieval	General	Leech-Wilkinson 2002	92	The purity of this kind of voice means that it is usually more effective	pure	11	6	6	6
43	Medieval	General	Leech-Wilkinson 2002	127	admiring precision and purity of tone	pure	11	6	6	6
53	Medieval	General	Leech-Wilkinson 2002	103	Leeman Perkins emphasised the Greek meaning of euphony as 'sweet-voiced'	sweet	11	2	3	6

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54	Medieval	General	Leech-Wilkinson 2002	103	Perkins' words seem to suggest a strong desire for a sweeter... sound for fifteenth century music	sweet	11	2	3	6
70	Medieval	Choral	Summerly 2012	248	Sing sweetly, elegantly, and with fluidity	sweet	11	1	3	6
132	Renaissance	Song	Hargis 2007	4	Renaissance music calls for purity of tone	pure	11	1	1	1
200	Baroque	Opera	Cyr 1980	321	a voice of even purity	pure	11	1	4	1
203	Baroque	Opera	Cyr 1980	320	he has a sweet [douce] voice	sweet	11	1	4	2
228	Baroque	General	Potter 2012	521	For Nathan the device is fundamental to good singing, for 'on it depends the principal art of singing, for it sweetens, enriches, and gives the delicious roundness and fullness to the tone... which makes the music respond to the various passions, and passes the feeling of one mind to another'	sweet	11	1	3	2
315	Classical & Romantic	Opera	Toft 2013	87	pure tone, a concept separate from the tonal modifications singers introduced to express a particular emotion or passion	pure	11	3	4	3
316	Classical & Romantic	Opera	Toft 2013	87	often considered the foundation of good singing, pure tone referred to the sounds produced by the voce di petto or chest voice	pure	11	3	4	3

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325	Classical & Romantic	Opera	Toft 2013	86	the tonal qualities these singer employed ranged from harsh and rough to sweet and clear	sweet	11	3	4	3
334	Classical & Romantic	Opera	Toft 2013	88	All writers agreed that the natural voice came from the chest, and they commented on the full and sonorous sound of its pure tone	pure	11	3	4	3
357	Classical & Romantic	Opera	Toft 2013	93	not to sing high notes too strongly but fix them sweetly in the head voice without any quivering or tremulous motion	sweet	11	3	4	3
371	Classical & Romantic	Opera	Toft 2013	99	when we attempt to emulate the tonal qualities implied by terms such as sweet, clear, harsh, or rough	sweet	11	3	4	3
16	Medieval	General	Leech-Wilkinson 2002	103	a new sound that would make fifteenth-century music seem more appropriately beautiful	beautiful	10	1	4	1
99	Renaissance	Choral	Phillips 1978	196	Indeed beauty and balance of sound will project the heart of this style of writing, which is its sonority	beautiful	10	2	2	3
100	Renaissance	Choral	Phillips 1978	196	Conductors for several centuries have been concerned with 'expression'; here, overt expression must be sublimated in beauty of sound.	beautiful	10	2	2	3

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140	Renaissance	Song	Hargis 2007	5	This is not to say that a voice need not be beautiful to sing Renaissance music, but to say that it is our concept of beauty that must be considered.	beautiful	10	1	2	3
163	Baroque	General	Ransome 1978	417	and beauty of tone	beautiful	10	2	4	4
164	Baroque	General	Ransome 1978	417	We know that large, agile, beautiful voices were quite common in Handel's time	beautiful	10	2	4	4
182	Baroque	Opera	Cyr 1980	319	he was well known for the beauty of his voice	beautiful	10	1	2	4
219	Baroque	General	Potter 2012	510	sacrificing the beauty of the voice to a number of ill-regulated volubilities	beautiful	10	1	4	4
239	Classical & Romantic	Song	Miller 1999	17	Less-than-beautiful tone does not belong in the Lied literature any more than it does in other vocal literature	beautiful	10	1	2	2
361	Classical & Romantic	Opera	Toft 2013	99	we need to bridge the gap between their verbal descriptions of tonal colors and modern notions of "beautiful" tone so that we can link timbre and emotion	beautiful	10	1	2	2
3	Medieval	Song	Huot 1989	97	and sings along with a full voice	full	8	2	2	4
4	Medieval	Song	Huot 1989	97	singing little songs most prettily with full voices	full	8	2	2	4

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12	Medieval	Choral	Page 1992	456	The vowel [y] is strong in high harmonics... and it can produce a colourful, sharply focused and buzzing sound	focused	8	1	2	4
29	Medieval	General	Leech-Wilkinson 2002	117	to produce a... sharply focused tone	focused	8	3	3	4
30	Medieval	General	Leech-Wilkinson 2002	117	Page's note on performance points to a newly focused view of vocal sound	focused	8	3	3	4
31	Medieval	General	Leech-Wilkinson 2002	120	sharply focused voices	focused	8	3	3	4
33	Medieval	General	Leech-Wilkinson 2002	103	Perkins' words seem to suggest a strong desire for a... fuller sound for fifteenth century music	full	8	1	3	4
58	Medieval	Choral	Abeele 2007	98	full	full	8	1	1	4
105	Renaissance	Choral	Phillips 1978	198	but in fact many so-called sopranos lose focus in their voices above f'	focused	8	1	2	4
133	Renaissance	Song	Hargis 2007	4	a focused clear sound without excessive vibrato	focused	8	3	3	4
136	Renaissance	Song	Hargis 2007	5	focused sound	focused	8	3	3	4
146	Renaissance	Song	Hargis 2007	6	and also have a very clearly focused vocal tone; otherwise, the sound can seem thin and flat	focused	8	3	3	4
170	Baroque	General	Ransome 1978	417	the fullest and brightest tone being achieved by the most intense use of both resonances	full	8	1	3	2

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224	Baroque	General	Potter 2012	521	For Nathan the device is fundamental to good singing, for 'on it depends the principal art of singing, for it sweetens, enriches, and gives the delicious roundness and fullness to the tone... which makes the music respond to the various passions, and passes the feeling of one mind to another'	full	8	1	3	2
332	Classical & Romantic	Opera	Toft 2013	88	All writers agreed that the natural voice came from the chest, and they commented on the full and sonorous sound of its pure tone	full	8	2	2	2
363	Classical & Romantic	Opera	Toft 2013	99	The "full voice" she recommended for the next phrase might well benefit from a harder, more metallic sound	full	8	2	2	2
15	Medieval	Choral	Page 1992	457	lowering the soft palate adds a quality of nasality to the sound	not nasal	7	1	2	2
67	Medieval	Choral	Summerly 2012	248	nor nasally	not nasal	7	1	2	2
88	Renaissance	General	Dyer 1978	213	nasal, out-of-tune and forced singing	not nasal	7	3	4	3
89	Renaissance	General	Dyer 1978	215	Another error is singing through the nose	not nasal	7	3	4	3

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90	Renaissance	General	Dyer 1978	215	Since in any listing of the natural organs necessary for the production of the human voice the nose is never mentioned, it is not a slight error for someone, not content with the mouth and the other natural organs, to produce his voice through the nose	not nasal	7	3	4	3
230	Baroque	General	Potter 2012	524	avoiding nasal or guttural production	not nasal	7	1	4	1
266	Classical & Romantic	Song	Elliott 2006	108	the portamento is said to be good when the voice is neither nasal not guttural	not nasal	7	1	1	1
20	Medieval	General	Leech-Wilkinson 2002	116	the main development being towards a cleaner sound	clean	6	5	6	6
21	Medieval	General	Leech-Wilkinson 2002	120	there is certainly a much cleaner sound	clean	6	5	6	6
22	Medieval	General	Leech-Wilkinson 2002	128	Page then relates to this tradition the particular qualities we have already identified as belonging to the Gothic Voices sound, borrowing the fourteenth-century English word clanness or cleanness	clean	6	5	6	6

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23	Medieval	General	Leech-Wilkinson 2002	129	Greig then goes on to argue that a capella clean performances tend to dematerialise the performers... a tendency that is strengthened by the 'cleanness' and 'purity' of the British early music sound	clean	6	5	6	6
24	Medieval	General	Leech-Wilkinson 2002	129	the CD, as the dominant medium for early music performance, offers another representation of cleanness	clean	6	5	6	6
71	Medieval	General	Giuliano 2014	19	the timing is lengthened, the vocal sounds are clean, the bodies do not sweat, the voices blend, losing the perception of a physical performance	clean	6	1	6	6
115	Renaissance	Choral	Phillips 1978	197	put colour into their voices, hardness for the one and softness for the other, as necessary	soft	6	1	1	1
117	Renaissance	General	Kreitner 1998	329	at best as we have been privileged to hear in recordings, the sound is strong, brilliant, gorgeous, compelling	brilliant	6	1	1	1
204	Baroque	Opera	Cyr 1980	322	vary the timbre of her voice	varied	6	3	5	4
205	Baroque	Opera	Cyr 1980	322	Her voice, like Proteus, changed all at once	varied	6	3	5	4
206	Baroque	Opera	Cyr 1980	329	He describes in rather general terms the adaptation of tone, articulation and ornamentation to the genre of music to be performed	varied	6	3	5	4

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216	Baroque	General	Sanford 1995	par. 2.6	The resultant sound palette has more dynamic variety, as the rhetorical stress ebbs and flows with the breath stream	varied	6	1	1	4
285	Classical & Romantic	Opera	Toft 2013	85	Without variety the voice would become monotonous, incapable of moving listeners	varied	6	2	5	2
290	Classical & Romantic	Opera	Toft 2013	86	Clear, brilliant	brilliant	6	5	5	5
291	Classical & Romantic	Opera	Toft 2013	86	Lively, brilliant, light	brilliant	6	5	5	5
322	Classical & Romantic	Opera	Toft 2013	86	Soft, affectionate	soft	6	5	5	5
328	Classical & Romantic	Opera	Toft 2013	88	In male voices, the highest notes of the chest were loud and brilliant, whereas the lowest notes of the head voice were soft and often feeble	brilliant	6	5	5	5
335	Classical & Romantic	Opera	Toft 2013	88	The head voice was known for its soft artificial sound	soft	6	5	5	5
336	Classical & Romantic	Opera	Toft 2013	88	In male voices, the highest notes of the chest were loud and brilliant, whereas the lowest notes of the head voice were soft and often feeble	soft	6	5	5	5
347	Classical & Romantic	Opera	Toft 2013	93	The voice is able to vibrate thanks only to the brilliance of the timbre and the force of emission of the air, and not as a result of trembling	brilliant	6	5	5	5

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377	Classical & Romantic	Opera	Toft 2013	100	Performers could then invoke the plaintive, faltering quality Novello suggested for the conclusion of the recitative through a softer, airier head voice	soft	6	5	5	5
378	Classical & Romantic	Opera	Toft 2013	101	Although Braham might very well have delivered the entire recitative in chest voice, he varied his tonal quality a number of times	varied	6	2	5	2
381	Classical & Romantic	Opera	Toft 2013	102	he was full of awe, and a lofty vocal quality with its clear and brilliant sound might be appropriate for his reverence for the Deity	brilliant	6	5	5	5
389	Classical & Romantic	Opera	Toft 2013	103	Braham returned to the slower tremulous tones of the opening, a vocal effect well suited to the soft and airy properties of the head voice	soft	6	5	5	5
48	Medieval	General	Leech-Wilkinson 2002	117	in this note Page stresses the importance... of a straight vocal tone	straight	5	3	3	4
49	Medieval	General	Leech-Wilkinson 2002	118	straight tone	straight	5	3	3	4
50	Medieval	General	Leech-Wilkinson 2002	126	requires a straight tone	straight	5	3	3	4
68	Medieval	Choral	Summerly 2012	256	a singer with a strong, straight tone who is able to go directly to the centre of the note... without any thickening from vibrato	straight	5	1	2	4

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116	Renaissance	Choral	Phillips 1978	195	tradition of' straight-voice singing started so recently that its leading exponents are still young	straight	5	1	2	1
143	Renaissance	Song	Hargis 2007	5	Thankfully, after years of "straight-tone" singing being the ideal, it is now generally accepted that a gentle vibration of the voice is natural and expressive, and an inherent part of a healthy singing voice	natural	5	1	1	1
210	Baroque	Choral	Woodhall 1981	11	for when one part is assigned to several to sing, the coloraturae will become very difficult, whence both the pleasantness and the nature of the sound are obscured	natural	5	1	1	1
263	Classical & Romantic	Song	Elliott 2006	107	Meisner, as you know, has the bad habit of making his voice tremble at times, turning a note that should be sustained into distinct crotchets, or even quavers	not tremulous	5	1	1	5
333	Classical & Romantic	Opera	Toft 2013	88	All writers agreed that the natural voice came from the chest, and they commented on the full and sonorous sound of its pure tone	natural	5	3	3	3
339	Classical & Romantic	Opera	Toft 2013	90	Mr. Braham darts his natural voice vigorously upon A in the passage exemplified	natural	5	3	3	3

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340	Classical & Romantic	Opera	Toft 2013	90	tenors assiduously cultivated the natural voice as well	natural	5	3	3	3
344	Classical & Romantic	Opera	Toft 2013	92	Infirm and tremulous; reminding us of the defect of Signora Bonini	not tremulous	5	4	4	5
345	Classical & Romantic	Opera	Toft 2013	92	tremulousness prematurely ruined voices	not tremulous	5	4	4	5
355	Classical & Romantic	Opera	Toft 2013	93	not to sing high notes too strongly but fix them sweetly in the head voice without any quivering or tremulous motion	not tremulous	5	4	4	5
369	Classical & Romantic	Opera	Toft 2013	99	some writers, as noted above, warned vocalists about the dangers of acquiring a premature tremulousness in the voice	not tremulous	5	4	4	5
9	Medieval	Choral	Page 1992	452	A case might also be made for Middle French bourdonner, an imitative verb whose root meaning is 'to buzz'	buzz	4	4	4	4
10	Medieval	Choral	Page 1992	453	the human voice can 'bourdonner... tous dis d'une maniere... sans parler' (buzz ... all in the same manner ... without words)'	buzz	4	4	4	4
13	Medieval	Choral	Page 1992	456	The vowel [y] is strong in high harmonics... and it can produce a colourful, sharply focused and buzzing sound	buzz	4	4	4	4

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14	Medieval	Choral	Page 1992	456	such a noise, indeed, as medieval French musicians might have wished to denote by the verb bourdonner, 'to buzz').	buzz	4	4	4	4
18	Medieval	General	Leech-Wilkinson 2002	117	to produce a bright... tone	bright	4	2	3	2
19	Medieval	General	Leech-Wilkinson 2002	120	brightness of vowel timbre was sought	bright	4	2	3	2
57	Medieval	Choral	Abeelee 2007	98	even voice	even	4	1	1	1
113	Renaissance	Choral	Phillips 1978	198	Often it proves less of a strain than the TCM soprano tessitura which hovers so insistently about d'-f' where many girls and boys have a break in their voices and where roughness can occur	not strained	4	2	2	4
114	Renaissance	Choral	Phillips 1978	197	I readily believe Bruno Turner... that he produced a clear and satisfactory performance of Palestrina's Missa Papae Marcelli for men's voices only - countertenor, high tenor, two low tenors and two basses - because he chose singers for whom the resulting tessituras did not mean any strain	not strained	4	2	2	4
156	Renaissance	Song	Hargis 2007	6	Nobody benefits from nonvibrato singing that results in harsh sound, straining, poor tuning, or vocal discomfort	not strained	4	2	2	4

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162	Renaissance	Song	Hargis 2007	10	to sing the original madrigal at a higher pitch would call for a voice capable of floating the high parts of the phrases without strain or excessive vibrato, and still bring out the affect of the text	not strained	4	2	2	4
166	Baroque	General	Ransome 1978	417	the fullest and brightest tone being achieved by the most intense use of both resonances	bright	4	1	3	1
185	Baroque	Opera	Cyr 1980	321	a voice of even purity	even	4	3	3	3
186	Baroque	Opera	Cyr 1980	322	she sang an ariette with Italian text whose coloratura writing must have suited the... even quality of her voice.	even	4	3	3	3
187	Baroque	Opera	Cyr 1980	324	perhaps DeBrosses was referring to an even tone cultivated by Italian singers with little if any change of colour between registers	even	4	3	3	3
269	Classical & Romantic	Opera	Toft 2013	85	Teachers taught their students to adapt the timbre of the voice to the changing sentiments of the text	adapt tone to text	4	4	4	4
278	Classical & Romantic	Opera	Toft 2013	85	the power of sound to move audiences through what performers thought of as the “tones of the passions”	express passions	4	4	4	4

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279	Classical & Romantic	Opera	Toft 2013	85	their ability to transform the coloring of their tone to heighten the passion of the words	express passions	4	4	4	4
286	Classical & Romantic	Opera	Toft 2013	86	the character of the words dictating the precise nature of the sound	adapt tone to text	4	4	4	4
287	Classical & Romantic	Opera	Toft 2013	86	matching the tone colour to the changing sentiments of a text	adapt tone to text	4	4	4	4
289	Classical & Romantic	Opera	Toft 2013	86	produce a note in a single breath; pass gradually through all the timbres, from the brightest to the most sombre [dark]; and then, in another breath, reverse the exercise, by going from the sombre	bright	4	1	1	1
300	Classical & Romantic	Opera	Toft 2013	86	This enabled listeners to understand the passions of the mind, whether joy, grief, rage, fear, and so on, from the vocalist's tone quality alone	express passions	4	4	4	4
317	Classical & Romantic	Opera	Toft 2013	86	the tonal qualities these singer employed ranged from harsh and rough to sweet and clear	rough	4	4	4	4
318	Classical & Romantic	Opera	Toft 2013	86	Roundness, roughness, hauteur	rough	4	4	4	4
341	Classical & Romantic	Opera	Toft 2013	92	Listeners expected vocalists to adapt the tonal qualities of their voices to the character of the words	adapt tone to text	4	4	4	4

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370	Classical & Romantic	Opera	Toft 2013	99	when we attempt to emulate the tonal qualities implied by terms such as sweet, clear, harsh, or rough	rough	4	4	4	4
374	Classical & Romantic	Opera	Toft 2013	100	By combining these accounts we can begin to appreciate what teachers of singing meant when they spoke of animating the passions through tonal colour	express passions	4	4	4	4
388	Classical & Romantic	Opera	Toft 2013	103	this emotional state might be shown through a piercing, yet rough, tonal quality	rough	4	4	4	4
5	Medieval	Song	Huot 1989	96	and three came singing in raucous voices without harmonizing at all	not raucous	3	3	3	3
6	Medieval	Song	Huot 1989	96	they had raucous and noisy voices	not raucous	3	3	3	3
7	Medieval	Song	Huot 1989	96	the narrator stresses that the problem lay in the harshness of the voices and the lack of harmony among parts,	not raucous	3	3	3	3
26	Medieval	General	Leech-Wilkinson 2002	136	musical subtleties are lost when parts are taken by instruments with little control of timbre and intonation	controlled	3	1	3	1
34	Medieval	General	Leech-Wilkinson 2002	92	The tone of the voice should be as smooth and unvarying as the tone of the cornett, viol or recorder	instrumental	3	3	3	3
35	Medieval	General	Leech-Wilkinson 2002	92	voices... must be as instrumental as possible	instrumental	3	3	3	3

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36	Medieval	General	Leech-Wilkinson 2002	131	The tone of the voice should be as smooth and unvarying as the tone of the cornett, viol or recorder	instrumental	3	3	3	3
51	Medieval	General	Leech-Wilkinson 2002	118	strong... tone	strong	3	1	2	2
69	Medieval	Choral	Summerly 2012	256	a singer with a strong, straight tone who is able to go directly to the centre of the note... without any thickening from vibrato	strong	3	1	1	2
80	Renaissance	General	Dyer 1978	215	Therefore, whoever wishes to sing well and with proper refinement should control his voice carefully and never sing inattentively or thoughtlessly	controlled	3	1	3	1
125	Renaissance	General	Kreitner 1998	329	at best as we have been privileged to hear in recordings, the sound is strong, brilliant, gorgeous, compelling	strong	3	1	2	1
135	Renaissance	Song	Hargis 2007	5	well formed, resonant vowels	resonant	3	2	2	2
138	Renaissance	Song	Hargis 2007	5	It is important to stress that "light" singing is not "weak" singing, and that a fully supported, firm, resonant sound is always good style!	firm	3	1	1	1
139	Renaissance	Song	Hargis 2007	5	It is important to stress that "light" singing is not "weak" singing, and that a fully supported, firm, resonant sound is always good style!	resonant	3	2	2	2

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172	Baroque	General	Ransome 1978	417	in fact a freely resonant voice, capable of the widest variations in colour and emotional intensity, cannot be without a certain amount of vibrato-it is built into the technique.	resonant	3	1	1	1
221	Baroque	General	Potter 2012	514	It is clear from Mancini's instructions that, properly studied, messa di voce is a means of developing breathing and tone control simultaneously	controlled	3	1	3	1
226	Baroque	General	Potter 2012	521	For Nathan the device is fundamental to good singing, for 'on it depends the principal art of singing, for it sweetens, enriches, and gives the delicious roundness and fullness to the tone... which makes the music respond to the various passions, and passes the feeling of one mind to another'	round	3	1	1	1
268	Classical & Romantic	Opera	Toft 2013	85	yet the choice of timbre depended not so much on the literal sense of the words but on the underlying emotional state that caused those words to be uttered	adapt tone to emotions	3	3	3	3

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272	Classical & Romantic	Opera	Toft 2013	85	Ambrogetti choked his voice with emotion and distorted it with frenzy during his portrayal of Count Hubert	choked with emotion	3	3	3	3
273	Classical & Romantic	Opera	Toft 2013	85	it was throughout a voice choked with emotion, distorted with frenzy, or sinking under insupportable anguish	choked with emotion	3	3	3	3
296	Classical & Romantic	Opera	Toft 2013	86	Sombre [dark], hoarse	dark	3	3	3	3
297	Classical & Romantic	Opera	Toft 2013	86	produce a note in a single breath; pass gradually through all the timbres, from the brightest to the most sombre [dark]; and then, in another breath, reverse the exercise, by going from the sombre	dark	3	3	3	3
319	Classical & Romantic	Opera	Toft 2013	86	Roundness, roughness, hauteur	round	3	2	2	2
343	Classical & Romantic	Opera	Toft 2013	92	Teachers of singing expected their students to be able to sing without any hint of trembling or wavering	not trembling	3	3	3	3
349	Classical & Romantic	Opera	Toft 2013	93	Louis Lablache... described the ideal voice as one that was clear and firm, every sound being emitted without wavering	firm	3	2	2	2
353	Classical & Romantic	Opera	Toft 2013	93	The voice is able to vibrate thanks only to the brilliance of the timbre and the force of emission of the air, and not as a result of trembling	not trembling	3	3	3	3

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354	Classical & Romantic	Opera	Toft 2013	93	great care must be taken to do it discreetly and without any trembling	not trembling	3	3	3	3
359	Classical & Romantic	Opera	Toft 2013	99	we need to bridge the gap between their verbal descriptions of tonal colors and modern notions of “beautiful” tone so that we can link timbre and emotion	adapt tone to emotions	3	3	3	3
360	Classical & Romantic	Opera	Toft 2013	99	if we want to master older principles of vocal delivery and match emotion and tonal colour, we must use verbal depictions of sound from the period as our guide	adapt tone to emotions	3	3	3	3
379	Classical & Romantic	Opera	Toft 2013	102	a voice choked with emotion would characterize the sentiments associated with “raging winds” and “howling deserts”	choked with emotion	3	3	3	3
386	Classical & Romantic	Opera	Toft 2013	103	emotions that could be demonstrated through a dark but clear tone	dark	3	3	3	3
391	Classical & Romantic	Opera	Toft 2013	104	the deliberate, dignified manner of showing his resolution, which might be characterized by a firm and round tone	firm	3	2	2	2

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392	Classical & Romantic	Opera	Toft 2013	104	the deliberate, dignified manner of showing his resolution, which might be characterized by a firm and round tone	round	3	2	2	2
11	Medieval	Choral	Page 1992	456	The vowel [y] is strong in high harmonics... and it can produce a colourful, sharply focused and buzzing sound	colourful	2	1	1	1
27	Medieval	General	Leech-Wilkinson 2002	103	Leeman Perkins emphasised the Greek meaning of euphony as 'sweet-voiced'	euphonic	2	2	2	2
28	Medieval	General	Leech-Wilkinson 2002	103	did the performers devise or favour... practices that would throw the sonorous character of the works into sharper relief and make their euphony all the more evident to the hearer	euphonic	2	2	2	2
45	Medieval	General	Leech-Wilkinson 2002	92	The tone of the voice should be... smooth	smooth	2	2	2	2
46	Medieval	General	Leech-Wilkinson 2002	131	The tone of the voice should be... smooth	smooth	2	2	2	2

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47	Medieval	General	Leech-Wilkinson 2002	103	did the performers devise or favour... practices that would throw the sonorous character of the works into sharper relief and make their euphony all the more evident to the hearer	sonorous	2	1	1	1
52	Medieval	General	Leech-Wilkinson 2002	113	I also find that the sustained sound of voices makes more of the dissonance in the music	sustained	2	1	1	1
55	Medieval	General	Leech-Wilkinson 2002	92	The tone of the voice should be... unvarying	unvarying	2	2	2	2
56	Medieval	General	Leech-Wilkinson 2002	131	The tone of the voice should be... unvarying	unvarying	2	2	2	2
66	Medieval	Choral	Summerly 2012	248	neither harshly	not harsh	2	1	1	1
73	Medieval	General	Giuliano 2014	15	Certainly the impression that may result today from a first hearing of Oberlin's vocality is not easily categorized as medieval	Oberlin's voice not "medieval"	2	2	2	2
74	Medieval	General	Giuliano 2014	15	Oberlin's countertenor voice does not suit the "Gothic style" propounded by Ficker.	Oberlin's voice not "medieval"	2	2	2	2
79	Renaissance	Song	Brown 1973	6	generally doubling thickens the sound and destroys the delicacy of the texture	delicate	2	1	1	1
86	Renaissance	General	Dyer 1978	213	nasal, out-of-tune and forced singing	not forced	2	2	2	2

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87	Renaissance	General	Dyer 1978	215	Still another fault is a vocal production characterized by excessive forcing	not forced	2	2	2	2
97	Renaissance	Choral	Phillips 1978	196	Throughout the century the music seems to rely on a perfectly balanced sound	balanced	2	2	2	2
98	Renaissance	Choral	Phillips 1978	196	Indeed beauty and balance of sound will project the heart of this style of writing, which is its sonority	balanced	2	2	2	2
103	Renaissance	Choral	Phillips 1978	197	put colour into their voices, hardness for the one and softness for the other, as necessary	coloured	2	1	1	1
106	Renaissance	Choral	Phillips 1978	197	put colour into their voices, hardness for the one and softness for the other, as necessary	hard	2	1	1	1
110	Renaissance	Choral	Phillips 1978	198	mature voices cloud the texture	not clouded	2	2	2	2
111	Renaissance	Choral	Phillips 1978	198	There is a danger, especially with contraltos, that the consistently low texture (down to G) can only be handled by mature singers who cloud the sound	not clouded	2	2	2	2
126	Renaissance	General	Aamot 2000	25	when performing embellishments, singers should use minimal or no vibrato and a lively, vibrant singing tone	lively	2	1	1	1

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127	Renaissance	General	Aamot 2000	25	when performing embellishments, singers should use minimal or no vibrato and a lively, vibrant singing tone	vibrant	2	1	1	1
144	Renaissance	Song	Hargis 2007	5	Thankfully, after years of "straight-tone" singing being the ideal, it is now generally accepted that a gentle vibration of the voice is natural and expressive, and an inherent part of a healthy singing voice	expressive	2	1	1	1
155	Renaissance	Song	Hargis 2007	6	Nobody benefits from nonvibrato singing that results in harsh sound, straining, poor tuning, or vocal discomfort	not harsh	2	1	1	1
160	Renaissance	Song	Hargis 2007	9	allowing the singer great range of expression with their dynamics, articulation, and colour	colourful	2	1	1	1
174	Baroque	General	Ransome 1978	417	A specific area where little other work has been done is that of the tone colour which Bach, for example, seems to require, when, going beyond mere demands of form, he moves from one key to another in pursuit of a certain mood, always dictated by his text	vary colour according to key	2	2	2	2

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175	Baroque	General	Ransome 1978	417	as long as the modulation is emphasized by an appropriate change of vocal colour in line with the mood and meaning of the words	vary colour according to key	2	2	2	2
176	Baroque	General	Ransome 1978	417	A specific area where little other work has been done is that of the tone colour which Bach, for example, seems to require, when, going beyond mere demands of form, he moves from one key to another in pursuit of a certain mood, always dictated by his text	vary colour according to mood of text	2	2	2	2
177	Baroque	General	Ransome 1978	417	as long as the modulation is emphasized by an appropriate change of vocal colour in line with the mood and meaning of the words	vary colour according to mood of text	2	2	2	2
184	Baroque	Opera	Cyr 1980	324	delicately nuanced sounds	delicate	2	1	1	1
199	Baroque	Opera	Cyr 1980	322	Her voice... passed from the light to the pathetic	pathetic	2	1	2	1
211	Baroque	General	Sanford 1995	par. 3.1	Seventeenth-century singing -- whether French or Italian -- is not achieved by taking a modern production and "straightening" the sound	avoid "straightening" a modern operatic sound	2	2	2	2

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212	Baroque	General	Sanford 1995	par. 3.1	Such constriction can lead to unnecessary tension and fatigue. This can understandably alarm voice teachers when their students start “straightening” their sounds for singing early music	avoid "straightening" a modern operatic sound	2	2	2	2
213	Baroque	General	Sanford 1995	par. 2.6	The resultant sound palette is more intimate	intimate	2	2	2	2
215	Baroque	General	Sanford 1995	par. 2.6	In the audios using “modern” technique, the dynamic shape of the vowels is also relatively even, but the consonants are not given special expressive emphasis; the resultant sound palette is fuller, is not as intimate, and uses more constant vibrato	intimate	2	2	2	2
229	Baroque	General	Potter 2012	524	avoiding nasal or guttural production	not guttural	2	1	1	1
237	Classical & Romantic	Song	Miller 1999	16	Removing vibrancy on notes of short duration	vibrant	2	1	1	1
243	Classical & Romantic	Song	Miller 1999	17	A singer’s voice should remain true to its own acoustic and physical dimensions	true to the voice	2	2	2	2

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244	Classical & Romantic	Song	Miller 1999	17	It is not necessary to search for parameters of sound that are not an inherent part of an individual singer's voice, as though Lieder singing were the art of vocal impersonation	true to the voice	2	2	2	2
264	Classical & Romantic	Song	Elliott 2006	107	Meisner, as you know, has the bad habit of making his voice tremble at times, turning a note that should be sustained into distinct crotchets, or even quavers	sustained	2	1	1	1
265	Classical & Romantic	Song	Elliott 2006	107	The human voice trembles naturally – but in its own way – and only to such a degree that the effect is beautiful	natural trembling	2	1	1	2
267	Classical & Romantic	Song	Elliott 2006	108	the portamento is said to be good when the voice is neither nasal not guttural	not guttural	2	1	1	1
275	Classical & Romantic	Opera	Toft 2013	85	Ambrogetti choked his voice with emotion and distorted it with frenzy during his portrayal of Count Hubert	distorted	2	2	2	2
276	Classical & Romantic	Opera	Toft 2013	85	it was throughout a voice choked with emotion, distorted with frenzy, or sinking under insupportable anguish	distorted	2	2	2	2
280	Classical & Romantic	Opera	Toft 2013	85	Ambrogetti choked his voice with emotion and distorted it with frenzy during his portrayal of Count Hubert	frenzied	2	2	2	2

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281	Classical & Romantic	Opera	Toft 2013	85	it was throughout a voice choked with emotion, distorted with frenzy, or sinking under insupportable anguish	frenzied	2	2	2	2
284	Classical & Romantic	Opera	Toft 2013	85	Without variety the voice would become monotonous, incapable of moving listeners	not monotonous	2	2	2	2
295	Classical & Romantic	Opera	Toft 2013	86	we can select no single specimen which assembles so considerable a portion of the light and shadow, of the colouring of tone	coloured	2	1	1	1
301	Classical & Romantic	Opera	Toft 2013	86	Singers, then, gave pathos and expression to the sound of the voice itself	expressive	2	1	1	1
302	Classical & Romantic	Opera	Toft 2013	86	the tonal qualities these singer employed ranged from harsh and rough to sweet and clear	harsh	2	2	2	2
310	Classical & Romantic	Opera	Toft 2013	86	Lively, brilliant, light	lively	2	1	1	1
311	Classical & Romantic	Opera	Toft 2013	86	Metallic, shrill	metallic	2	2	2	2
313	Classical & Romantic	Opera	Toft 2013	86	Singers, then, gave pathos and expression to the sound of the voice itself	pathetic	2	1	2	1
314	Classical & Romantic	Opera	Toft 2013	86	Open, piercing, heart-rending	piercing	2	2	2	2
323	Classical & Romantic	Opera	Toft 2013	86	Sombre [dark], hoarse	sombre	2	2	2	2

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324	Classical & Romantic	Opera	Toft 2013	86	produce a note in a single breath; pass gradually through all the timbres, from the brightest to the most sombre [dark]; and then, in another breath, reverse the exercise, by going from the sombre	sombre	2	2	2	2
326	Classical & Romantic	Opera	Toft 2013	88	The head voice was known for its soft artificial sound	artificial	2	2	2	2
327	Classical & Romantic	Opera	Toft 2013	88	The falsetto as a separate register seems to have referred to an acute feigned voice the quality of which was so artificial that it could not be blended with the voce di petto	artificial	2	2	2	2
337	Classical & Romantic	Opera	Toft 2013	88	All writers agreed that the natural voice came from the chest, and they commented on the full and sonorous sound of its pure tone	sonorous	2	1	1	1
346	Classical & Romantic	Opera	Toft 2013	92	Teachers of singing expected their students to be able to sing without any hint of trembling or wavering	not wavering	2	2	2	2

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350	Classical & Romantic	Opera	Toft 2013	93	The type of tremulousness or wavering referred to in these statements, however, should not be confused with the “natural” sort of trembling that occurs when singers raised their voices to the greatest volume	natural trembling	2	1	1	2
356	Classical & Romantic	Opera	Toft 2013	93	Louis Lablache (p. 3) described the ideal voice as one that was clear and firm, every sound being emitted without wavering	not wavering	2	2	2	2
364	Classical & Romantic	Opera	Toft 2013	99	The “full voice” she recommended for the next phrase might well benefit from a harder, more metallic sound	hard	2	1	1	1
365	Classical & Romantic	Opera	Toft 2013	99	when we attempt to emulate the tonal qualities implied by terms such as sweet, clear, harsh, or rough	harsh	2	2	2	2
366	Classical & Romantic	Opera	Toft 2013	99	The “full voice” she recommended for the next phrase might well benefit from a harder, more metallic sound	metallic	2	2	2	2
368	Classical & Romantic	Opera	Toft 2013	99	without a versatile tone palette at their disposal performers ran the risk of singing monotonously	not monotonous	2	2	2	2

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373	Classical & Romantic	Opera	Toft 2013	100	Performers could then invoke the plaintive, faltering quality Novello suggested for the conclusion of the recitative through a softer, airier head voice	airy	2	2	2	2
380	Classical & Romantic	Opera	Toft 2013	102	He began by expressing his remorse through the tremulous tones he chose for the words “deeper and deeper still,”	tremulous	2	2	2	2
384	Classical & Romantic	Opera	Toft 2013	103	Braham returned to the slower tremulous tones of the opening, a vocal effect well suited to the soft and airy properties of the head voice	airy	2	2	2	2
387	Classical & Romantic	Opera	Toft 2013	103	this emotional state might be shown through a piercing, yet rough, tonal quality	piercing	2	2	2	2
390	Classical & Romantic	Opera	Toft 2013	103	Braham returned to the slower tremulous tones of the opening, a vocal effect well suited to the soft and airy properties of the head voice	tremulous	2	2	2	2
17	Medieval	General	Leech-Wilkinson 2002	114	blending... with them	blended	1	1	1	1
32	Medieval	General	Leech-Wilkinson 2002	118	fresh sounds	fresh	1	1	1	1
37	Medieval	General	Leech-Wilkinson 2002	120	precise sonority	precise	1	1	1	1
44	Medieval	General	Leech-Wilkinson 2002	92	where the... voices [are not] absolutely secure, the result can be harmonically confusing	secure	1	1	1	1

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59	Medieval	Choral	Abeelee 2007	98	How can one sing in a virile manner, and yet hold back on the richness of the voice in the interests of the group's overall blend?	not too rich	1	1	1	1
60	Medieval	Choral	Abeelee 2007	98	The singing of polyphony can accommodate quite a lot of personal character and richness in the voice	characterful	1	1	1	1
61	Medieval	Choral	Abeelee 2007	98	The singing of polyphony can accommodate quite a lot of personal character and richness in the voice	rich	1	1	1	1
62	Medieval	Choral	Summerly 2012	260	adapt vocal timbres to suit the piece and your acoustics	adaptable	1	1	1	1
63	Medieval	Choral	Summerly 2012	252	we could surmise that these rampant physical gestures were accompanied by comparable degradation of vocal quality	do not allow physicality to degrade vocal quality	1	1	1	1
65	Medieval	Choral	Summerly 2012	251	it seems unlikely that a brash, deliberately projected vocal delivery would have been the default	not brash	1	1	1	1
75	Medieval	General	Giuliano 2014	15	the record surpasses the half dozen or more available recordings of organa by a good margin in vitality of sound and performance	vital	1	1	1	1

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76	Renaissance	Song	Brown 1973	5	chansons like 'Faites de moy' should be scored for voices and instruments which contrast in timbre, in order to bring out the individuality of each line and to make clear that each has a separate function in the texture	contrasting	1	1	1	1
77	Renaissance	Song	Brown 1973	5	Full consorts of like instruments-groups of recorders or viols, for example-produce a homogeneous sound that does not fit the late 15th-century chanson	not homogeneous	1	1	1	1
78	Renaissance	Song	Brown 1973	6	generally doubling thickens the sound and destroys the delicacy of the texture	not thick	1	1	1	1
81	Renaissance	General	Dyer 1978	215	As I marvelled not a little at their coarseness, I was moved to make up this rhyme: In choir you bellow Like cows in the meadow	do not bellow	1	1	1	1
82	Renaissance	General	Dyer 1978	221	Behold how animatedly, affectively and with what great joy singing should be done, lest we fall into yet another extreme: some shouting loudly, while others can scarcely be heard	do not shout	1	1	1	1

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83	Renaissance	General	Dyer 1978	209	Andreas Ornithoparcus (Vogelsang?), writing a generation after Conrad, had to confess that 'the Germanes (which I am ashamed to utter) doe howle like Wolves	don't howl	1	1	1	1
84	Renaissance	General	Dyer 1978	211	let cruel words or deeds be expressed with harsh sounds- sudden, loud and swift-shaped according to the nature of events and the emotions	harsh sounds for cruel words	1	1	1	1
85	Renaissance	General	Dyer 1978	221	This deprives the chant of the joy appropriate to it, and as it is less well heard it seems to be more of a moan than a chant	not a moan	1	1	1	1
91	Renaissance	General	Dyer 1978	215	When this shouting is done by individuals with resonant and trumpet-like voices it disturbs and confuses the singing of the entire choir	not resonant	1	1	1	1
92	Renaissance	General	Dyer 1978	215	When this shouting is done by individuals with resonant and trumpet-like voices it disturbs and confuses the singing of the entire choir	not trumpet-like	1	1	1	1

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93	Renaissance	General	Dyer 1978	219	Since, however, a man has only a single windpipe through which the voice passes, which must supply for the diversity of the many organ pipes, some large and some small, how mistaken it would be to attempt to imitate this diversity by a uniform use of the voice	not uniform	1	1	1	1
94	Renaissance	General	Dyer 1978	215	This too should be guarded against since it makes the voice unpleasant	not unpleasant	1	1	1	1
95	Renaissance	General	Dyer 1978	221	Sound forth the words of the Holy Spirit with a virile sound and affection, as befits them.	virile	1	1	1	1
96	Renaissance	General	Dyer 1978	221	Reverently and promptly you should stand before the Lord; be not lazy, or sleepy, or bored, and spare not your voices.	voice not spared	1	1	1	1
104	Renaissance	Choral	Phillips 1978	195	Choirs throughout Europe today show us how different the sound can be	different	1	1	1	1
108	Renaissance	Choral	Phillips 1978	196	The voices here must float, without edge or apparent effort but with great precision	no edge	1	1	1	1

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Appendix 1: SC1 Vocal Timbre Recording Units

109	Renaissance	Choral	Phillips 1978	195	We can, however, guess at the type of sound produced by 16th-century choirs, and the evidence suggests that imitation of them would be highly un- desirable	not 16th-century	1	1	1	1
112	Renaissance	Choral	Phillips 1978	198	Often it proves less of a strain than the TCM soprano tessitura which hovers so insistently about d'-f' where many girls and boys have a break in their voices and where roughness can occur	not rough	1	1	1	1
118	Renaissance	General	Kreitner 1998	329	at best as we have been privileged to hear in recordings, the sound is strong, brilliant, gorgeous, compelling	compelling	1	1	1	1
119	Renaissance	General	Kreitner 1998	329	at best as we have been privileged to hear in recordings, the sound is strong, brilliant, gorgeous, compelling	gorgeous	1	1	1	1
120	Renaissance	General	Kreitner 1998	329	at worst, over the course of a long piece in chiavette, the sopranos tend to become shrill, the tenors heroic, the basses garotted	not garotted	1	1	1	1
121	Renaissance	General	Kreitner 1998	327	I expected my people to sound, and feel, like Swingle Singers; but actually the effect is glorious and not the least but goofy	not goofy	1	1	1	1

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122	Renaissance	General	Kreitner 1998	329	at worst, over the course of a long piece in chiavette, the sopranos tend to become shrill, the tenors heroic, the basses garotted	not heroic	1	1	1	1
123	Renaissance	General	Kreitner 1998	327	I expected my people to sound, and feel, like Swingle Singers; but actually the effect is glorious and not the least but goofy	not like Swingle Singers	1	1	1	1
124	Renaissance	General	Kreitner 1998	329	at worst, over the course of a long piece in chiavette, the sopranos tend to become shrill, the tenors heroic, the basses garotted	not shrill	1	1	1	1
128	Renaissance	Song	Hargis 2007	3	Taste in voices for Renaissance music has changed frequently in recent decades, with trends swinging from the operatic to the “folksy”	operatic	1	1	1	1
129	Renaissance	Song	Hargis 2007	3	Taste in voices for Renaissance music has changed frequently in recent decades, with trends swinging from the operatic to the “folksy”	folksy	1	1	1	1
130	Renaissance	Song	Hargis 2007	4	for those pieces that do go to the top of the staff and above, it is useful to be able to float high notes with ease and without excessive vibrato or volume	sopranos: float high notes	1	1	1	1

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Appendix 1: SC1 Vocal Timbre Recording Units

131	Renaissance	Song	Hargis 2007	4	Tenors, like sopranos, need easy high notes	easy high notes	1	1	1	1
141	Renaissance	Song	Hargis 2007	5	Occasionally the voice must join the instruments in untexted sections of a piece (for example, the long melismas at the ends of phrases in Dufay chansons), and then the voice must be spare and agile	spare in untexted melismas	1	1	1	1
142	Renaissance	Song	Hargis 2007	5	Thankfully, after years of "straight-tone" singing being the ideal, it is now generally accepted that a gentle vibration of the voice is natural and expressive, and an inherent part of a healthy singing voice	not "straight-tone"	1	1	1	1
145	Renaissance	Song	Hargis 2007	5	Thankfully, after years of "straight-tone" singing being the ideal, it is now generally accepted that a gentle vibration of the voice is natural and expressive, and an inherent part of a healthy singing voice	healthy	1	1	1	1
147	Renaissance	Song	Hargis 2007	6	and also have a very clearly focused vocal tone; otherwise, the sound can seem thin and flat	not thin	1	1	1	1
148	Renaissance	Song	Hargis 2007	6	and also have a very clearly focused vocal tone; otherwise, the sound can seem thin and flat	not flat	1	1	1	1

**Appendices 1-14: Recording Units Reported by Style Category
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149	Renaissance	Song	Hargis 2007	6	With a dark and warm vocal colour, it can help to communicate passion, tenderness, or grief	dark colour communicates passion	1	1	1	1
150	Renaissance	Song	Hargis 2007	6	With a dark and warm vocal colour, it can help to communicate passion, tenderness, or grief	dark colour communicates tenderness	1	1	1	1
151	Renaissance	Song	Hargis 2007	6	With a dark and warm vocal colour, it can help to communicate passion, tenderness, or grief	dark colour communicates grief	1	1	1	1
152	Renaissance	Song	Hargis 2007	6	With a dark and warm vocal colour, it can help to communicate passion, tenderness, or grief	warm colour communicates passion	1	1	1	1
153	Renaissance	Song	Hargis 2007	6	With a dark and warm vocal colour, it can help to communicate passion, tenderness, or grief	warm colour communicates tenderness	1	1	1	1
154	Renaissance	Song	Hargis 2007	6	With a dark and warm vocal colour, it can help to communicate passion, tenderness, or grief	warm colour communicates grief	1	1	1	1
157	Renaissance	Song	Hargis 2007	9	Most Renaissance music does not need a lot of power and brilliance	not too powerful	1	1	1	1
158	Renaissance	Song	Hargis 2007	9	Most Renaissance music does not need a lot of power and brilliance	not too brilliant	1	1	1	1
159	Renaissance	Song	Hargis 2007	9	allowing the singer great range of expression with their dynamics, articulation, and colour	range of expression	1	1	1	1

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Appendix 1: SC1 Vocal Timbre Recording Units

161	Renaissance	Song	Hargis 2007	10	to sing the original madrigal at a higher pitch would call for a voice capable of floating the high parts of the phrases without strain or excessive vibrato, and still bring out the affect of the text	float high notes	1	1	1	1
165	Baroque	General	Ransome 1978	417	When the head and pharyngeal resonances are blended in different amounts, subtly varied results can be obtained	blended resonances	1	1	1	1
167	Baroque	General	Ransome 1978	417	Writers such as Tosi, Quantz and Giambattista Mancini will have meant by uniting chest voice and head voice the ability of the well-trained singer to move from one end of his or her range to the other with consistency of timbre, which can only be achieved, even if what we now call chest voice in women singers is employed, by a continuous use of head resonance, even for the lowest notes	consistent across range	1	1	1	1

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168	Baroque	General	Ransome 1978	417	in fact a freely resonant voice, capable of the widest variations in colour and emotional intensity, cannot be without a certain amount of vibrato - it is built into the technique	free	1	1	1	1
169	Baroque	General	Ransome 1978	417	a freedom of resonance	freedom of resonance	1	1	1	1
171	Baroque	General	Ransome 1978	417	We know that large, agile, beautiful voices were quite common in Handel's time	large	1	1	1	1
173	Baroque	General	Ransome 1978	417	When the head and pharyngeal resonances are blended in different amounts, subtly varied results can be obtained	subtly varied	1	1	1	1
178	Baroque	General	Ransome 1978	419	such a technique should be able to encompass all the demands made upon it, from the need for operatic power (as in many bass arias from Handel operas) to the demands made by chamber cantatas of the utmost refinement	clarion	1	1	1	1

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179	Baroque	General	Ransome 1978	419	such a technique should be able to encompass all the demands made upon it, from the need for operatic clarion power (as in many bass arias from Handel operas) to the demands made by chamber cantatas of the utmost refinement	powerful	1	1	1	1
180	Baroque	Opera	Cyr 1980	329	He describes in rather general terms the adaptation of tone, articulation and ornamentation to the genre of music to be performed	adapt to genre	1	1	1	1
181	Baroque	Opera	Cyr 1980	319	her voice is... agreeable	agreeable	1	1	1	1
183	Baroque	Opera	Cyr 1980	319	He had a charming soprano voice	charming	1	1	1	1
197	Baroque	Opera	Cyr 1980	323	Don't ask fullness [la rondeur] of them	not full	1	1	1	1
198	Baroque	Opera	Cyr 1980	324	delicately nuanced sounds	nuanced	1	1	1	1
201	Baroque	Opera	Cyr 1980	325	The first two pieces are classed with other laments requiring 'les sons etouffes' (stifled or smothered sounds)	smothered	1	1	1	1
202	Baroque	Opera	Cyr 1980	325	The first two pieces are classed with other laments requiring 'les sons etouffes' (stifled or smothered sounds)	stifled	1	1	1	1

**Appendices 1-14: Recording Units Reported by Style Category
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Appendix 1: SC1 Vocal Timbre Recording Units

207	Baroque	Choral	Woodhall 1981	5	they moderated or increased their voices, heavy loud or soft, heavy or light, according to the demands of the piece they were singing		1	1	1	1
209	Baroque	Choral	Woodhall 1981	11	for when one part is assigned to several to sing, the coloraturae will become very difficult, whence both the pleasantness and the nature of the sound are obscured	pleasant	1	1	1	1
214	Baroque	General	Sanford 1995	par. 2.6	In the audios using “modern” technique, the dynamic shape of the vowels is also relatively even, but the consonants are not given special expressive emphasis; the resultant sound palette is fuller, is not as intimate, and uses more constant vibrato	not too full	1	1	1	1
217	Baroque	General	Sanford 1995	par. 2.6	In the examples of Italian technique, the vowels “bloom” and carry the bulk of the expression of the text, observing a qualitative accent	blooming	1	1	1	1

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218	Baroque	General	Sanford 1995	par. 5.1	Bacilly describes a vowel nuance for French singing of delaying the nasalization of a vowel on a long note until the end of the note, a device that adds enormous possibilities and subtleties for inflection	delay nasalization	1	1	1	1
220	Baroque	General	Potter 2012	511	In practice, one cannot make a gradual crescendo and diminuendo on one note, holding a steady and consistent tone, without simultaneously (and presumably subconsciously in the case of baroque singers) developing the musculature required to control the air flow	consistent	1	1	1	1
222	Baroque	General	Potter 2012	521	For Nathan the device is fundamental to good singing, for 'on it depends the principal art of singing, for it sweetens, enriches, and gives the delicious roundness and fullness to the tone... which makes the music respond to the various passions, and passes the feeling of one mind to another	delicious	1	1	1	1

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223	Baroque	General	Potter 2012	521	For Nathan the device is fundamental to good singing, for 'on it depends the principal art of singing, for it sweetens, enriches, and gives the delicious roundness and fullness to the tone... which makes the music respond to the various passions, and passes the feeling of one mind to another	enriched	1	1	1	1
225	Baroque	General	Potter 2012	518	the first tenor [Inclledon] has a good voice and quite good style	good	1	1	1	1
227	Baroque	General	Potter 2012	511	In practice, one cannot make a gradual crescendo and diminuendo on one note, holding a steady and consistent tone, without silmultaneosly (and presumably subconsciously in the case of baroque singers) developing the musculature required to control the air flow	steady	1	1	1	1
231	Classical & Romantic	Opera	Kauffman 1992	154	it requires attention to breathing, a welldisposed voice, sustained singing, crescendo and diminuendo of the notes, and suppleness and expression in the use of ports de voix	cantabile: well disposed voice	1	1	1	1

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Appendix 1: SC1 Vocal Timbre Recording Units

232	Classical & Romantic	Opera	Kauffman 1992	154	He applies these same precepts to larghetto, adagio, and andante arias	larghetto, adagio, andante: well disposed voice	1	1	1	1
233	Classical & Romantic	Song	Miller 1999	16	Using exaggerated “vocal coloration” and “word painting” to the detriment of vocal timbre	don't compromise timbre	1	1	1	1
234	Classical & Romantic	Song	Miller 1999	16	Using exaggerated “vocal coloration” and “word painting” to the detriment of vocal timbre	don't exaggerate colouration	1	1	1	1
235	Classical & Romantic	Song	Miller 1999	16	Starting the vocal tone straight and then letting it “wiggle” with vibrato	not straight	1	1	1	1
236	Classical & Romantic	Song	Miller 1999	16	Starting the vocal tone straight and then letting it “wiggle” with vibrato	not wiggling	1	1	1	1
238	Classical & Romantic	Song	Miller 1999	17	Unattractive vocal sounds intended to produce expressive effects are never successful	attractive	1	1	1	1
240	Classical & Romantic	Song	Miller 1999	17	Nor is it appropriate to distort vocal timbre in order to heighten drama	not distorted	1	1	1	1
241	Classical & Romantic	Song	Miller 1999	17	Producing links of maudlin vocal sausage is not part of authentic Lieder performance	not maudlin	1	1	1	1
242	Classical & Romantic	Song	Miller 1999	17	Producing links of maudlin vocal sausage is not part of authentic Lieder performance	not sausage	1	1	1	1
245	Classical & Romantic	Song	Miller 1999	18	Authoritative German-for-singing is the result	authoritative	1	1	1	1

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246	Classical & Romantic	Song	Miller 1999	18	With the double consonant [m], as in the word “Dämm’rung” for example, the singer must not diminish vocal intensity on the first syllable of the word as soon as the sustained voiced consonant (the nasal [m:]) appears but should fill the dot with the same decibel level used for the preceding vowel component of the syllable	maintain intensity	1	1	1	1
247	Classical & Romantic	Song	Miller 1999	18	With the double consonant [m], as in the word “Dämm’rung” for example, the singer must not diminish vocal intensity on the first syllable of the word as soon as the sustained voiced consonant (the nasal [m:]) appears but should fill the dot with the same decibel level used for the preceding vowel component of the syllable	sustain intensity through doubled voiced consonants	1	1	1	1
248	Classical & Romantic	Song	Miller 1999	18	The nasal [ŋ] of the second syllable (“Dämm’rung”) must be kept at an even intensity if the legato is to be maintained	sustain intensity through voiced consonants	1	1	1	1
249	Classical & Romantic	Song	Miller 1999	18	Late Schumann Lieder often require higher levels of vocal and keyboard sound than the early songs do	higher level of sound for later lieder	1	1	1	1

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250	Classical & Romantic	Song	Miller 1999	18	In performing any song from the Schumann Lied literature, singer and pianist need to be aware of how completely harmonic design and linguistic emphases are integrated with voice and keyboard timbres	harmonic design integrated with timbre	1	1	1	1
251	Classical & Romantic	Song	Miller 1999	18	In performing any song from the Schumann Lied literature, singer and pianist need to be aware of how completely harmonic design and linguistic emphases are integrated with voice and keyboard timbres	linguistic emphases integrated with timbre	1	1	1	1
253	Classical & Romantic	Song	Elliott 2006	97	The key to achieving a Classical style is to combine well-articulated gestures, dynamic variety, and a clear, relaxed sound that is “intense but not tense”	relaxed	1	1	1	1
254	Classical & Romantic	Song	Elliott 2006	97	The key to achieving a Classical style is to combine well-articulated gestures, dynamic variety, and a clear, relaxed sound that is “intense but not tense”	intense	1	1	1	1

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255	Classical & Romantic	Song	Elliott 2006	97	The key to achieving a Classical style is to combine well-articulated gestures, dynamic variety, and a clear, relaxed sound that is “intense but not tense”	not tense	1	1	1	1
256	Classical & Romantic	Song	Elliott 2006	97	When performing classical works with modern instruments, you may need to make compromises regarding tone colour, volume, and intensity to match the more powerful and sustained instrumental sound	adapt tone colour for modern instruments	1	1	1	1
257	Classical & Romantic	Song	Elliott 2006	97	When performing classical works with modern instruments, you may need to make compromises regarding tone colour, volume, and intensity to match the more powerful and sustained instrumental sound	adapt intensity for modern instruments	1	1	1	1
258	Classical & Romantic	Song	Elliott 2006	97	When performing classical works with modern instruments, you may need to make compromises regarding tone colour, volume, and intensity to match the more powerful and sustained instrumental sound	more powerful with modern instruments	1	1	1	1

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259	Classical & Romantic	Song	Elliott 2006	97	When performing classical works with modern instruments, you may need to make compromises regarding tone colour, volume, and intensity to match the more powerful and sustained instrumental sound	more sustained with modern instruments	1	1	1	1
260	Classical & Romantic	Song	Elliott 2006	97	When singing with a fortepiano or with Classical strings, you can use a lighter, more relaxed tone, as well as a less sustained, more articulated sense of phrasing	lighter tone with period instruments	1	1	1	1
261	Classical & Romantic	Song	Elliott 2006	97	When singing with a fortepiano or with Classical strings, you can use a lighter, more relaxed tone, as well as a less sustained, more articulated sense of phrasing	more relaxed tone with period instruments	1	1	1	1
262	Classical & Romantic	Song	Elliott 2006	106	He recommends transposing music to suit the natural range of the voice, sacrificing low notes in favour of relaxed high notes	relaxed high notes	1	1	1	1
270	Classical & Romantic	Opera	Toft 2013	85	it was throughout a voice choked with emotion, distorted with frenzy, or sinking under insupportable anguish	anguished	1	1	1	1

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271	Classical & Romantic	Opera	Toft 2013	85	without an appropriate vocal timbre to carry these devices to the ears of listeners, singers would have been unable to deliver texts convincingly	appropriate	1	1	1	1
274	Classical & Romantic	Opera	Toft 2013	85	she advised young singers to gain complete mastery over different and opposite qualities of tone in order to give every passage a distinct character	different tones	1	1	1	1
277	Classical & Romantic	Opera	Toft 2013	85	Nineteenth-century writers defined tone as a quality of sound that expresses a particular feeling	express feelings	1	1	1	1
282	Classical & Romantic	Opera	Toft 2013	85	students learned to intensify meaning through tonal colour	intensify meaning through vocal colour	1	1	1	1
283	Classical & Romantic	Opera	Toft 2013	85	the tones of violent passion, for example, were by no means melodious	not melodious for violent passions	1	1	1	1
288	Classical & Romantic	Opera	Toft 2013	86	Soft, affectionate	affectionate	1	1	1	1
292	Classical & Romantic	Opera	Toft 2013	86	Extraordinary changes of tone	changes of tone	1	1	1	1
298	Classical & Romantic	Opera	Toft 2013	86	Deep, hollow	deep	1	1	1	1
299	Classical & Romantic	Opera	Toft 2013	86	Dull	dull	1	1	1	1
303	Classical & Romantic	Opera	Toft 2013	86	Roundness, roughness, hauteur	hauteur	1	1	1	1
304	Classical & Romantic	Opera	Toft 2013	86	Open, piercing, heart-rending	heart rending	1	1	1	1
305	Classical & Romantic	Opera	Toft 2013	86	Sombre [dark], hoarse	hoarse	1	1	1	1
306	Classical & Romantic	Opera	Toft 2013	86	Deep, hollow	hollow	1	1	1	1

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312	Classical & Romantic	Opera	Toft 2013	86	Open, piercing, heart-rending	open	1	1	1	1
320	Classical & Romantic	Opera	Toft 2013	86	we can select no single specimen which assembles so considerable a portion of the light and shadow, of the colouring of tone	shadow	1	1	1	1
321	Classical & Romantic	Opera	Toft 2013	86	Metallic, shrill	shrill	1	1	1	1
329	Classical & Romantic	Opera	Toft 2013	88	the essential difference in tone quality that must always be found between the lower and upper part of the voice	different tone colours for different registers	1	1	1	1
330	Classical & Romantic	Opera	Toft 2013	88	In male voices, the highest notes of the chest were loud and brilliant, whereas the lowest notes of the head voice were soft and often feeble	feeble	1	1	1	1
331	Classical & Romantic	Opera	Toft 2013	88	The falsetto as a separate register seems to have referred to an acute feigned voice the quality of which was so artificial that it could not be blended with the voce di petto	feigned	1	1	1	1
338	Classical & Romantic	Opera	Toft 2013	88	This technique of blending the registers allowed the notes surrounding the break to be sung with a more uniform tone	uniform	1	1	1	1
342	Classical & Romantic	Opera	Toft 2013	92	Infirm and tremulous; reminding us of the defect of Signora Bonini	not infirm	1	1	1	1

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351	Classical & Romantic	Opera	Toft 2013	93	not to sing high notes too strongly but fix them sweetly in the head voice without any quivering or tremulous motion	not quivering	1	1	1	1
352	Classical & Romantic	Opera	Toft 2013	93	not to sing high notes too strongly but fix them sweetly in the head voice without any quivering or tremulous motion	not too strong	1	1	1	1
358	Classical & Romantic	Opera	Toft 2013	93	Tremolo should be adopted with great taste and in moderation, for an exaggerated use of it would become fatiguing and ungraceful	trembling	1	1	1	1
367	Classical & Romantic	Opera	Toft 2013	99	if singers from the bel canto era relied on a fixed idea of “beautiful” tone, no matter how appealing that quality may have been, they would not have been able to express more than a single sentiment successfully	no fixed idea of beautiful tone	1	1	1	1
372	Classical & Romantic	Opera	Toft 2013	99	without a versatile tone palette at their disposal performers ran the risk of singing monotonously	versatile	1	1	1	1
375	Classical & Romantic	Opera	Toft 2013	100	Performers could then invoke the plaintive, faltering quality Novello suggested for the conclusion of the recitative through a softer, airier head voice	faltering	1	1	1	1

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376	Classical & Romantic	Opera	Toft 2013	100	Performers could then invoke the plaintive, faltering quality Novello suggested for the conclusion of the recitative through a softer, airier head voice	plaintive	1	1	1	1
383	Classical & Romantic	Opera	Toft 2013	102	he was full of awe, and a lofty vocal quality with its clear and brilliant sound might be appropriate for his reverence for the Deity	lofty	1	1	1	1
393	Classical & Romantic	Opera	Toft 2013	104	emotions Braham projected through a vocal quality so subdued that listeners could scarcely catch the words	subdued	1	1	1	1

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Appendix 2: SC2 Vocal Style Recording Units

Record	Period	Genre	Author & Year	Page	Text	Recording Unit	Occurrences	by Author	by Genre	by Period
29	Medieval	Song	Tischler 1989	239	It is virtually certain that medieval audiences did not enjoy songs performed without expression, though none is indicated in the manuscripts	expressive	20	1	1	3
53	Medieval	General	Leech-Wilkinson 2002	149	what really turned him on was hot-blooded expressive performances with strong contrasts	expressive	20	1	6	3
99	Medieval	Choral	Summerly 2012	254	In short senza espressione is not an option	expressive	20	1	2	3
247	Baroque	Opera	Cyr 1980	318	the expressive style of singing Rameau heard and admired	expressive	20	7	11	12
248	Baroque	Opera	Cyr 1980	320	DeBrosses praised particularly her mastery of expression	expressive	20	7	11	12
249	Baroque	Opera	Cyr 1980	321	a very attractive expression	expressive	20	7	11	12
250	Baroque	Opera	Cyr 1980	335	Cahusac took exception to Rousseau in his article for the Encyclopedie, stressing the necessity for declamation combined with an expressive delivery	expressive	20	7	11	12
251	Baroque	Opera	Cyr 1980	335	to declaim is to render a singing role rapidly, with precision, expression, grace and variety	expressive	20	7	11	12

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252	Baroque	Opera	Cyr 1980	336	nuance and expression in declamation can only be present when the metre is not adhered to strictly	expressive	20	7	11	12
253	Baroque	Opera	Cyr 1980	323-324	we know from Pier Francesco Tosi and other Italian writers that the son filé or messa di voce was well know for its expressive value	expressive	20	7	11	12
289	Baroque	Choral	Woodhall 1981	5	this kind of playing must not be subject to the beat, as we see done in modern Madrigals, which in spite of their difficulties, are made easier by means of the beat, taking it now slowly, now quickly, and even held in the air [fermata], to match the expressive effects... or the sense of the words	expressive	20	1	2	12
307	Baroque	General	Sanford 1995	par. 6.2	These writers describe a technique of preparing or prolonging consonants and of varying their articulation to make the music expressive	expressive	20	2	6	12

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308	Baroque	General	Sanford 1995	par. 2.4	The text is the key to expressive singing for Caccini, who says that expressing the passion of the text is achieved through breath control: "a man must have a command of breath to give the greater spirit to the increasing and diminishing of the voice, to esclamazione and other passions"	expressive	20	2	6	12
347	Baroque	General	Potter 2012	522	in his description of it as 'the sliding and blending one note to another with delicacy and expression' we can perhaps see a parallel with the indeterminate pitch glides of spoken delivery	expressive	20	2	6	12
352	Baroque	General	Potter 2012	525	Crescenti's rules stress colour and expression, energy and suppleness, variety in execution and, most importantly, he urges his students to aim to touch the heart of his listeners	expressive	20	2	6	12
370	Classical & Romantic	Opera	Kauffman 1992	154	Garcia portrays portamento as an expressive device connected with the text	expressive	20	3	11	5

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375	Classical & Romantic	Opera	Kauffman 1992	158	In all of these cases this practice is used in the service of beautiful singing, as a heightening of expression	expressive	20	3	11	5
377	Classical & Romantic	Opera	Kauffman 1992	158	We are fortunate to have recordings that provide at least a reflection of the nineteenth-century use of this important aspect of expressive and beautiful singing	expressive	20	3	11	5
402	Classical & Romantic	General	Elliott 2006	107	The expressive quality impressed him much more than all the runs, roulades, and general fireworks of famous divas singing bravura arias	expressive	20	1	6	5
425	Classical & Romantic	Opera	Toft 2013	85	The techniques discussed in the previous sections, all foundational components of expressive singing, enabled performers to turn vocal lines into vehicles for passionate communication	expressive	20	1	11	5
28	Medieval	Song	Tischler 1989	229	To assume, as some scholars have done, that the contrafacta are "declamatory", i.e. employ free rhythm, whereas their Latin counterparts are metrically conceived seems strange	declamatory	19	1	1	2

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38	Medieval	Choral	Page 1992	451	Boldly interpreted, this evidence seems to indicate a recession of the vocalizing tradition in favour of a new, declamatory one	declamatory	19	1	1	2
214	Baroque	General	Ransome 1978	417	the primary aim of vocal music of the period, that of the declamation of the text	declamatory	19	1	2	17
232	Baroque	Opera	Cyr 1980	324	Rousseau attacked the declamation as ineffective and overcharged with ornaments	declamatory	19	15	15	17
233	Baroque	Opera	Cyr 1980	332	For the middle section of the piece, which turns to a more recitative-like character, the corresponding change to speech-like declamation is indicated with the words 'plus débité'	declamatory	19	15	15	17
234	Baroque	Opera	Cyr 1980	334	De Rochemont blamed the performer's desire to sing continuously rather than adopt a more declamatory manner when the text demanded it	declamatory	19	15	15	17
235	Baroque	Opera	Cyr 1980	334	In particular, most of our female singers do not declaim	declamatory	19	15	15	17

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236	Baroque	Opera	Cyr 1980	334	Lully himself attempted to prevent singers from adding additional ornaments in recitative which might interfere with the speech-like declamation	declamatory	19	15	15	17
237	Baroque	Opera	Cyr 1980	334	Lully himself attempted to prevent singers from adding additional ornaments in recitative which might interfere with the speech-like declamation	declamatory	19	15	15	17
238	Baroque	Opera	Cyr 1980	335	Cahusac took exception to Rousseau in his article for the Encyclopedie, stressing the necessity for declamation combined with an expressive delivery	declamatory	19	15	15	17
239	Baroque	Opera	Cyr 1980	335	Opera dialogue drags if it is not declaimed	declamatory	19	15	15	17
240	Baroque	Opera	Cyr 1980	335	no matter how well he sings, the singer who does not declaim at all weakens the interest and causes boredom	declamatory	19	15	15	17
241	Baroque	Opera	Cyr 1980	335	One should beware, however, of believing that to deliver a role rapidly, without adding nuance to it, without putting stress in it, etc., would be the same as declaiming it	declamatory	19	15	15	17

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242	Baroque	Opera	Cyr 1980	335	To declaim, at the opera, is thus an essential part of the singer's task	declamatory	19	15	15	17
243	Baroque	Opera	Cyr 1980	335	to declaim is to render a singing role rapidly, with precision, expression, grace and variety	declamatory	19	15	15	17
244	Baroque	Opera	Cyr 1980	335	it was sung less and declaimed [declamoit] more	declamatory	19	15	15	17
245	Baroque	Opera	Cyr 1980	336	nuance and expression in declamation can only be present when the metre is not adhered to strictly	declamatory	19	15	15	17
246	Baroque	Opera	Cyr 1980	336	Recitative, being only a declamation, should not be measured	declamatory	19	15	15	17
321	Baroque	General	Potter 2012	516	bearing in mind his advocacy of rubato and the dramatic flexibility needed for rhetorical declamation, this cannot mean the metronomical process that a modern performer might understand by 'strict'	declamatory	19	1	2	17
68	Medieval	General	Leech-Wilkinson 2002	114	coordinating precisely with them	precise	18	7	10	11
69	Medieval	General	Leech-Wilkinson 2002	118	above all for precision	precise	18	7	10	11
70	Medieval	General	Leech-Wilkinson 2002	119	this striving for precision is one vital feature of Gothic Voices that puts it at odds with other modern traditions	precise	18	7	10	11

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71	Medieval	General	Leech-Wilkinson 2002	121	fully (and emotively) textured [Renaissance] chansons and madrigals have come to seem to demand an emotionally charged precision	precise	18	7	10	11
72	Medieval	General	Leech-Wilkinson 2002	127	the ability of the best English singers to achieve a... precision	precise	18	7	10	11
73	Medieval	General	Leech-Wilkinson 2002	131-132	modern English a capella singing might also be seen as quasi-instrumental, at least in its textless precision	precise	18	7	10	11
74	Medieval	General	Leech-Wilkinson 2002	127	admiring precision and purity of tone	precise	18	7	10	11
89	Medieval	Choral	Abeele 2007	98	precise	precise	18	1	3	11
122	Medieval	General	Giuliano 2014	2	through a sophisticated “inexpressiveness” it seemed to recreate the architectural precision of ancient cathedrals	precise	18	3	10	11
123	Medieval	General	Giuliano 2014	18	Abandoning the individualistic culture of self-expression that informs the performances of the 60s and that had determined until then the practice of instrumental improvisation, the purity and precision of the Oxbridge style eschews the expressivity of modern performance	precise	18	3	10	11

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124	Medieval	General	Giuliano 2014	18	clanness is the quality of something that is pure (like a pearl) or of fine and precise workmanship	precise	18	3	10	11
199	Renaissance	Choral	Phillips 1978	196	The voices here must float, without edge or apparent effort but with great precision	precise	18	2	3	2
200	Renaissance	Choral	Phillips 1978	197	A new sort of precision is required in performance because there are so many more leads and perfect cadence	precise	18	2	3	2
268	Baroque	Opera	Cyr 1980	321	it is true that Mlle Fel poured forth the... precision that she brings to everything she performs	precise	18	4	5	4
269	Baroque	Opera	Cyr 1980	322	she showed precision	precise	18	4	5	4
270	Baroque	Opera	Cyr 1980	322	precision	precise	18	4	5	4
271	Baroque	Opera	Cyr 1980	335	to declaim is to render a singing role rapidly, with precision, expression, grace and variety	precise	18	4	5	4
373	Classical & Romantic	Opera	Kauffman 1992	155	Garaud instructs singers to attack notes precisely, without any "preparatory trail of notes"	precise	18	1	5	1
139	Renaissance	General	Dyer 1978	211	Conrad von Zabern enumerates six requirements (requisita) for beautiful singing	beautiful	8	3	4	4

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140	Renaissance	General	Dyer 1978	221	They are by the present essay better instructed in the art of beautiful singing than has ever before been the case	beautiful	8	3	4	4
141	Renaissance	General	Dyer 1978	221	The Art of Singing choral chant beautifully with a throng resounding the praise of God	beautiful	8	3	4	4
155	Renaissance	General	Dyer 1978	213	Singing with proper refinement means avoiding all that reprehensible coarseness	not coarse	8	8	8	8
156	Renaissance	General	Dyer 1978	213	Singing with proper refinement is thus singing with discrimination and without coarseness	not coarse	8	8	8	8
157	Renaissance	General	Dyer 1978	213	I would exclude from 'proper refinement' all coarseness in singing	not coarse	8	8	8	8
158	Renaissance	General	Dyer 1978	213	for as long as any coarseness remains the singing cannot be called refined, but coarse	not coarse	8	8	8	8
159	Renaissance	General	Dyer 1978	215	This is not elegant singing, and we can say without fear of contradiction that it is very coarse	not coarse	8	8	8	8
160	Renaissance	General	Dyer 1978	215	This is indeed coarse for it is not a little contrary to sweetness of song	not coarse	8	8	8	8

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161	Renaissance	General	Dyer 1978	215	As I marvelled not a little at their coarseness, I was moved to make up this rhyme: In choir you bellow like cows in the meadow	not coarse	8	8	8	8
162	Renaissance	General	Dyer 1978	221	When the psalm is simply begun haphazardly and without any reference to the preceding antiphon fragment or to its melody this is a coarse practice which justly deserves condemnation	not coarse	8	8	8	8
170	Renaissance	General	Dyer 1978	213	Singing with proper refinement means avoiding all that reprehensible coarseness	refined	8	7	8	7
171	Renaissance	General	Dyer 1978	213	let us explain what we mean in this context by 'proper refinement'	refined	8	7	8	7
172	Renaissance	General	Dyer 1978	213	thus in this instance 'refined' means 'discriminating' or 'skilful'	refined	8	7	8	7
173	Renaissance	General	Dyer 1978	213	Singing with proper refinement is thus singing with discrimination and without coarseness	refined	8	7	8	7
174	Renaissance	General	Dyer 1978	213	I would exclude from 'proper refinement' all coarseness in singing	refined	8	7	8	7

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175	Renaissance	General	Dyer 1978	219	When, after the final Kyrie, the celebrant begins the Gloria heedless of the melody of the Kyrie (though he could have easily, without inconvenience to himself or to the choir taken note of it) this is really unrefined	refined	8	7	8	7
176	Renaissance	General	Dyer 1978	213	for as long as any coarseness remains the singing cannot be called refined, but coarse	refined	8	7	8	7
209	Renaissance	Song	Hargis 2007	5	Thus, the term “beautiful singing” takes in a multifaceted aspect	beautiful	8	1	1	4
222	Baroque	General	Ransome 1978	419	Seventeenth and 18th-century writers frequently praised recognized singers for the charm, beauty and grace of their soft singing	beautiful	8	1	4	1
226	Baroque	General	Ransome 1978	419	such a technique should be able to encompass all the demands made upon it, from the need for operatic clarion power (as in many bass arias from Handel operas) to the demands made by chamber cantatas of the utmost refinement	refined	8	1	8	1

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358	Classical & Romantic	Opera	Kauffman 1992	139	combined a beautifully varied portamento with masterful dynamic control to spin out phrases of breathtaking beauty and touching affect	beautiful	8	3	3	3
374	Classical & Romantic	Opera	Kauffman 1992	158	In all of these cases this practice is used in the service of beautiful singing, as a heightening of expression	beautiful	8	3	3	3
378	Classical & Romantic	Opera	Kauffman 1992	158	We are fortunate to have recordings that provide at least a reflection of the nineteenth-century use of this important aspect of expressive and beautiful singing	beautiful	8	3	3	3
12	Medieval	Choral	More 1965	122	Other religious Orders were also trying to obtain greater uniformity among their members in their performance of the chant	uniform	7	5	7	5
13	Medieval	Choral	More 1965	122	Bishop Redman, the visitor to the English Premonstratensians, made constant appeals for uniformity in the last quarter of the fifteenth century	uniform	7	5	7	5

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14	Medieval	Choral	More 1965	123	The General Chapters of the Dominicans reiterated reminders about uniformity to their brethren throughout the fifteenth and sixteenth centuries	uniform	7	5	7	5
15	Medieval	Choral	More 1965	123	That of 1505 laid down that energetic steps were to be taken: there was to be uniformity within one month	uniform	7	5	7	5
16	Medieval	Choral	More 1965	130	'plain, grave and uniform' liturgical chant	uniform	7	5	7	5
17	Medieval	Choral	More 1965	133	the Armenians, have an astonishingly varied repertoire	varied	7	1	3	3
25	Medieval	Song	Huot 1989	94	sung by several through mastery of sweet and pleasant melody	sweet	7	2	2	2
26	Medieval	Song	Huot 1989	96	the others were responding, a very sweet rondeau about the Virgin	sweet	7	2	2	2
45	Medieval	General	Leech-Wilkinson 2002	92	It was characterised by clarity of harmony and texture	clear	7	3	3	3
46	Medieval	General	Leech-Wilkinson 2002	99	medieval polyphony needed a clarity from singers that it was not getting in conventional performances	clear	7	3	3	3
47	Medieval	General	Leech-Wilkinson 2002	131	it was characterised by clarity of harmony and texture	clear	7	3	3	3

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101	Medieval	Choral	Summerly 2012	251	the liturgical day, week and year revolved around lightness and darkness, high and low, ferial and festal; singing that did not reflect the perennially changing liturgical colours would have been as inappropriate as an immutably well-mannered vocal style	varied	7	2	3	3
102	Medieval	Choral	Summerly 2012	254	the single-line music of the middle ages requires performers to exhibit a wide range of expression, as dictated by the subject matter, its context, the meaning of the words and the character of the melodic line	varied	7	2	3	3
180	Renaissance	General	Dyer 1978	215	the proof of this fact is that h is an aspirate sound and its asperity is just the reverse of that sweetness which a melody ought to have	sweet	7	5	5	5
181	Renaissance	General	Dyer 1978	215	Behold the word of the Holy Spirit in the mouth of the prophet Micah: 'A song will be sung with sweetness'	sweet	7	5	5	5
182	Renaissance	General	Dyer 1978	215	This kind of aspiration which so disfigures a chant and robs it of all sweetness is rightly to be avoided.	sweet	7	5	5	5
183	Renaissance	General	Dyer 1978	215	This is indeed coarse for it is not a little contrary to sweetness of song	sweet	7	5	5	5

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184	Renaissance	General	Dyer 1978	215	we have already cited the words of the prophet Micah: 'A song will be sung with sweetness'	sweet	7	5	5	5
189	Renaissance	Choral	Phillips 1978	195	operatic singers who use vibrato destroy the clarity of the individual lines and that minimizes the effect of music which is built up entirely on the subtle interplay of those different lines	clear	7	4	4	4
190	Renaissance	Choral	Phillips 1978	196-7	Clarity must remain for the detail is still contrapuntal	clear	7	4	4	4
191	Renaissance	Choral	Phillips 1978	197	I readily believe Bruno Turner... that he produced a clear and satisfactory performance of Palestrina's Missa Papae Marcelli for men's voices only- countertenor, high tenor, two low tenors and two basses-because he chose singers for whom the resulting tessituras did not mean any strain	clear	7	4	4	4
192	Renaissance	Choral	Phillips 1978	198	Very few singers can manage this part with the necessary clarity	clear	7	4	4	4
280	Baroque	Opera	Cyr 1980	322	she showed... variety	varied	7	2	3	3
281	Baroque	Opera	Cyr 1980	335	to declaim is to render a singing role rapidly, with precision, expression, grace and variety	varied	7	2	3	3

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297	Baroque	Choral	Woodhall 1981	11	let them be done in their turn, in such a way that each embellishment can be clearly distinguished from the others, yet so that the entire work is uniform	uniform	7	2	7	2
298	Baroque	Choral	Woodhall 1981	11	Don't leave all the embellishments for the end; they should be dispersed evenly through the piece "...so that the entire work is uniform."	uniform	7	2	7	2
354	Baroque	General	Potter 2012	525	Crescenti's rules stress colour and expression, energy and suppleness, variety in execution and, most importantly, he urges his students to aim to touch the heart of his listeners	varied	7	1	1	3
359	Classical & Romantic	Opera	Kauffman 1992	139	combined a beautifully varied portamento with masterful dynamic control to spin out phrases of breathtaking beauty and touching affect	varied	7	1	3	1
215	Baroque	General	Ransome 1978	417	Where grace is called for, above all in the French baroque repertoire, the bel canto technique as defined above although developed in Italy, is supremely capable of achieving French delicatessen	graceful	6	2	2	4

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225	Baroque	General	Ransome 1978	419	Seventeenth and 18th-century writers frequently praised recognized singers for the charm, beauty and grace of their soft singing	graceful	6	2	2	4
254	Baroque	Opera	Cyr 1980	335	to declaim is to render a singing role rapidly, with precision, expression, grace and variety	graceful	6	1	3	4
294	Baroque	Choral	Woodhall 1981	5	to use by turns now a slower, now a faster beat, in accordance with the text, lends dignity and grace to a performance and makes it admirable	graceful	6	1	1	4
368	Classical & Romantic	Opera	Kauffman 1992	154	He also identifies it with what he calls canto di maniera, a genre that, from his description, seems close to cantabile, but is characterized more by grace and delicacy than by nuances of passion	graceful	6	1	3	2
426	Classical & Romantic	Opera	Toft 2013	93	Tremolo should be adopted with great taste and in moderation, for an exaggerated use of it would become fatiguing and ungraceful	graceful	6	1	3	2
65	Medieval	General	Leech-Wilkinson 2002	149	Page's performances are... slightly without... nuance	nuanced	5	1	2	1
82	Medieval	General	Leech-Wilkinson 2002	136	completely vocal performance rediscovers so many musical subtleties	subtle	5	2	3	2

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83	Medieval	General	Leech-Wilkinson 2002	136	musical subtleties are lost when parts are taken by instruments with little control of timbre and intonation	subtle	5	2	3	2
134	Renaissance	Song	Brown 1973	7	Since chansons seem to us delicate and lyrical examples of chamber music	delicate	5	1	1	1
201	Renaissance	Choral	Phillips 1978	195	operatic singers who use vibrato destroys the clarity of the individual lines and that minimizes the effect of music which is built up entirely on the subtle interplay of those different lines	subtle	5	2	2	2
202	Renaissance	Choral	Phillips 1978	196	Just as it is painful to hear Shakespeare read with misplaced accents, so it is painful to hear these subtleties lost	subtle	5	2	2	2
230	Baroque	General	Ransome 1978	417-419	Where grace is called for, above all in the French baroque repertoire, the bel canto technique as defined above although developed in Italy, is supremely capable of achieving French delicatessen	delicate	5	1	3	3

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264	Baroque	Opera	Cyr 1980	335	One should beware, however, of believing that to deliver a role rapidly, without adding nuance to it, without putting stress in it, etc., would be the same as declaiming it	nuanced	5	3	3	4
265	Baroque	Opera	Cyr 1980	335	One should beware, however, of believing that to deliver a role rapidly, without adding nuance to it, without putting stress in it, etc., would be the same as declaiming it	nuanced	5	3	3	4
266	Baroque	Opera	Cyr 1980	336	nuance and expression in declamation can only be present when the metre is not adhered to strictly	nuanced	5	3	3	4
276	Baroque	Opera	Cyr 1980	332	For the middle section of the piece, which turns to a more recitative-like character, the corresponding change to speech-like declamation is indicated with the words 'plus débité'	speech-like	5	2	2	5
277	Baroque	Opera	Cyr 1980	334	Lully himself attempted to prevent singers from adding additional ornaments in recitative which might interfere with the speech-like declamation	speech-like	5	2	2	5

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301	Baroque	General	Sanford 1995	par. 9.1 Using an historical approach to singing French and Italian music of the seventeenth-century requires fluency not only in different musical styles, but in different vocal techniques	different styles	5	2	2	2
302	Baroque	General	Sanford 1995	par. 0.1 Although Italian and French solo vocal music in the seventeenth century may have shared a common aesthetic aim -- to move the passions -- French and Italian singers achieved that aim through quite different technical and stylistic means	different styles	5	2	2	2
310	Baroque	General	Sanford 1995	par. 5.1 Bacilly describes a vowel nuance for French singing of delaying the nasalization of a vowel on a long note until the end of the note, a device that adds enormous possibilities and subtleties for inflection	nuanced	5	1	2	4
313	Baroque	General	Sanford 1995	par. 5.1 Bacilly describes a vowel nuance for French singing of delaying the nasalization of a vowel on a long note until the end of the note, a device that adds enormous possibilities and subtleties for inflection	subtle	5	1	3	1

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327	Baroque	General	Potter 2012	516	he is well aware of the connection between singing and speech and the rhetorical implications of punctuation and intonation, all of which imply a sophisticated manipulation of tempo	speech-like	5	3	3	5
341	Baroque	General	Potter 2012	521	the first note he sung was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished in the same manner, that it was applauded for full five minutes	delicate	5	2	3	3
345	Baroque	General	Potter 2012	521	occasionally devices from speech actually penetrate the singing; words of grief, such as 'dying', 'sighing' and 'alas' should be broken by a rhetorical breath that demonstrates the singer's emotional state	speech-like	5	3	3	5
346	Baroque	General	Potter 2012	522	in his description of it as 'the sliding and blending one note to another with delicacy and expression' we can perhaps see a parallel with the indeterminate pitch glides of spoken delivery	delicate	5	2	3	3

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356	Baroque	General	Potter 2012	521-22	he also sees portamento as a rhetorical effect which can be compared to elegantly articulated speech	speech-like	5	3	3	5
369	Classical & Romantic	Opera	Kauffman 1992	154	He also identifies it with what he calls canto di maniera, a genre that, from his description, seems close to cantabile, but is characterized more by grace and delicacy than by nuances of passion	delicate	5	1	1	1
379	Classical & Romantic	Song	Miller 1999	16	A common mistake is not differentiating between the performance styles of Schubert and Schumann	different styles	5	3	3	3
380	Classical & Romantic	Song	Miller 1999	16	Singing Schumann as though he were Brahms, Wolf, Strauss, or Mahler is as much in error as singing Schumann as though he were Schubert, Mozart or Haydn	different styles	5	3	3	3
385	Classical & Romantic	Song	Miller 1999	17	Artists who have elevated their art beyond self-indulgence may still need to become aware of the progressive stylistic continuum that extends throughout the history of song	different styles	5	3	3	3

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2	Medieval	Choral	More 1965	123	All this might point to the existence of divergent opinions; perhaps to local customs, and certainly to the influence of the secular rites, such as that of Salisbury Cathedral	diverse	4	4	4	4
3	Medieval	Choral	More 1965	123	The differing styles of different types of pieces within a uniform tradition was, on the other hand, a recognized fact, and was to be recommended	diverse	4	4	4	4
4	Medieval	Choral	More 1965	133	Perhaps we are too inclined to generalize when we think even of medieval plainsong. We may forget that the repertoire contains different types of pieces, different styles, sung in many different countries over a huge period of time	diverse	4	4	4	4
5	Medieval	Choral	More 1965	133	There were many styles of singing plainsong	diverse	4	4	4	4
11	Medieval	Choral	More 1965	126	I cannot, in truth, be otherwise than peaceful in my plain simplicity, uttering my song with its notes of uniform length	simple	4	1	1	2
20	Medieval	Song	Huot 1989	95	It is because "chiens ont voix si flexible" (dogs have such flexible voices)... that they are capable of song	flexible	4	1	3	4

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30	Medieval	Song	Tischler 1989	232	On the other hand, it is necessary to understand the enormous flexibility intrinsic to medieval songs, a flexibility that affects all facets of these works	flexible	4	2	3	4
31	Medieval	Song	Tischler 1989	238	On the other hand, it must be kept in mind that even with a metric-rhythmic approach the principle of flexibility allows us in many instances to produce several valid renderings of a song or phrase	flexible	4	2	3	4
66	Medieval	General	Leech-Wilkinson 2002	118	perfect accuracy	perfect	4	2	4	2
75	Medieval	General	Leech-Wilkinson 2002	126	manage to achieve near-perfect performances	perfect	4	2	4	2
78	Medieval	General	Leech-Wilkinson 2002	136	The music sounds best in the simplest performances	simple	4	1	1	2
100	Medieval	Choral	Summerly 2012	255	he may marvel at the flexibility of tone	flexible	4	1	1	4
151	Renaissance	General	Dyer 1978	215	This is even more careless than what we have cited above	not careless	4	4	4	4

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152	Renaissance	General	Dyer 1978	215	I use this jingle in an informal fashion in my efforts and teaching regarding the art of good singing in order to ridicule all those presuming to sing loudly in the high register, to the end that they might recognize their careless crudeness and, after recognizing it, zealously desist from it	not careless	4	4	4	4
153	Renaissance	General	Dyer 1978	215	Whosoever does otherwise is careless in his singing	not careless	4	4	4	4
154	Renaissance	General	Dyer 1978	219-21	In turn, the cantor of the choir with no less carelessness begins according to his own good pleasure Et in terra, just as if he had not heard the Gloria sung by the celebrant	not careless	4	4	4	4
274	Baroque	Opera	Cyr 1980	329	The genre of motets or church music must be simple and majestic	simple	4	2	2	2
275	Baroque	Opera	Cyr 1980	329	The genre of motets or church music must be simple and majestic	simple	4	2	2	2
325	Baroque	General	Potter 2012	516	he is well aware of the connection between singing and speech and the rhetorical implications of punctuation and intonation, all of which imply a sophisticated manipulation of tempo	rhetorical	4	4	4	4

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326	Baroque	General	Potter 2012	516	bearing in mind his advocacy of rubato and the dramatic flexibility needed for rhetorical declamation, this cannot mean the metronomical process that a modern performer might understand by 'strict'	rhetorical	4	4	4	4
332	Baroque	General	Potter 2012	518	in his English works he also explored homegrown singers where vocal exuberance could take second place to an ability to deliver the text in an appropriately rhetorical manner	rhetorical	4	4	4	4
335	Baroque	General	Potter 2012	519	that fine perfection that caused admiration and wonder	perfect	4	2	4	2
342	Baroque	General	Potter 2012	521	his portamento, the perfect union of the registers, the sparkling agility, and the perfect trill were all in him the same degree of perfection	perfect	4	2	4	2
355	Baroque	General	Potter 2012	517-518	Jean-Antoine Bérard's treatise L'art du chant of 1755 is very much concerned with articulation and attention to appropriately rhetorical delivery	rhetorical	4	4	4	4

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8	Medieval	Choral	More 1965	123	Bonaventura of Brescia teaches his Franciscan novices in 1497 that responsories at Matins are to be intoned in a lively fashion, to stir up any of the brethren who may still be dozing	lively	3	1	2	2
21	Medieval	Song	Huot 1989	90	But this passage and others like it are nonetheless important reminders of the fluidity of medieval performance practices: we must be careful not to assume that a given text prescribes the way that a particular piece would be performed	fluid	3	1	1	3
36	Medieval	Song	Tischler 1989	238	a metric-rhythmic interpretation is preferable, indeed necessary to reflect the original intent and to give these songs their deserved vitality	vital	3	2	2	3
37	Medieval	Song	Tischler 1989	239	As many elements of medieval music were implied rather than made explicit, it seems to be necessary to supply enough of them in modern editions to guide the performer toward a vital, musical presentation	vital	3	2	2	3
79	Medieval	General	Leech-Wilkinson 2002	113	ideally, this should encourage a... smoother approach to the music	smooth	3	2	2	3

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80	Medieval	General	Leech-Wilkinson 2002	131-132	modern English a capella singing might also be seen as... 'smooth...'	smooth	3	2	2	3
88	Medieval	Choral	Abeele 2007	98	lively	lively	3	1	2	2
92	Medieval	Choral	Abeele 2007	98	helping us to develop a smoothly elegant, more fluid style of singing late medieval plainsong.	smooth	3	1	1	3
93	Medieval	Choral	Abeele 2007	98	helping us to develop a smoothly elegant, more fluid style of singing late medieval plainsong	elegant	3	1	2	2
94	Medieval	Choral	Abeele 2007	98	helping us to develop a smoothly elegant, more fluid style of singing late medieval plainsong	fluid	3	1	2	3
98	Medieval	Choral	Summerly 2012	248	Sing sweetly, elegantly, and with fluidity	elegant	3	1	2	2
103	Medieval	Choral	Summerly 2012	248	Sing sweetly, elegantly, and with fluidity	fluid	3	1	2	3
125	Medieval	General	Giuliano 2014	18	Abandoning the individualistic culture of self-expression that informs the performances of the 60s and that had determined until then the practice of instrumental improvisation, the purity and precision of the Oxbridge style eschews the expressivity of modern performance	pure	3	3	3	3

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126	Medieval	General	Giuliano 2014	18	clanness is the quality of something that is pure (like a pearl) or of fine and precise workmanship	pure	3	3	3	3
127	Medieval	General	Giuliano 2014	18	The reference to the concept of purity is combined with the spiritual purpose pursued by the proper handling of the voices	pure	3	3	3	3
131	Medieval	General	Giuliano 2014	15	the record surpasses the half dozen or more available recordings of organa by a good margin in vitality of sound and performance	vital	3	1	1	3
146	Renaissance	General	Dyer 1978	215	This is not elegant singing, and we can say without fear of contradiction that it is very coarse	elegant	3	1	1	1
163	Renaissance	General	Dyer 1978	213	There are so many of these crudities that I despair of enumerating all of them	not crude	3	2	2	2
164	Renaissance	General	Dyer 1978	215	I use this jingle in an informal fashion in my efforts and teaching regarding the art of good singing in order to ridicule all those presuming to sing loudly in the high register, to the end that they might recognize their careless crudeness and, after recognizing it, zealously desist from it	not crude	3	2	2	2

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186	Renaissance	General	Dyer 1978	221	Another error is singing sleepily and lifelessly and without affection, like a poor old woman on the brink of the grave	with affection	3	3	3	3
187	Renaissance	General	Dyer 1978	221	Sound forth the words of the Holy Spirit with a virile sound and affection, as befits them	with affection	3	3	3	3
188	Renaissance	General	Dyer 1978	221	Behold how animatedly, affectively and with what great joy singing should be done, lest we fall into yet another extreme: some shouting loudly, while others can scarcely be heard	with affection	3	3	3	3
206	Renaissance	Song	Hargis 2007	4	the ability to sing lightly and with agility	light	3	2	2	2
207	Renaissance	Song	Hargis 2007	5	It is important to stress that "light" singing is not "weak" singing, and that a fully supported, firm, resonant sound is always good style!	light	3	2	2	2
259	Baroque	Opera	Cyr 1980	329	The genre of Opéra-Bouffon must be lively and light	light	3	1	1	1
260	Baroque	Opera	Cyr 1980	329	The genre of Opéra-Bouffon must be lively and light	lively	3	1	1	1

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285	Baroque	Choral	Woodhall 1981	5	performers made decisions concerning changes of tempo, dynamics, and expression in accordance with their desire to make the text both clearly heard and understood	expression determined by text	3	3	3	3
290	Baroque	Choral	Woodhall 1981	5	both Frescobaldi and Giustiniani adhere to the same criteria: appropriate tempi, dynamics, and expression are best determined by what is being said	expression determined by text	3	3	3	3
300	Baroque	Choral	Woodhall 1981	11	musicians of the early-seventeenth century relied heavily on the text as the guiding force in matters of interpretation (tempo, dynamics, expression, and ornamentation)	expression determined by text	3	3	3	3
336	Baroque	General	Potter 2012	519	We know that Mancini admired tasteful restraint	restrained	3	3	3	3
348	Baroque	General	Potter 2012	522	at about this time Guadagni came into contact with Garrick, and from then on combined an attention to dramatic detail with a vocal restraint that was very unusual in any singer of the period	restrained	3	3	3	3
349	Baroque	General	Potter 2012	522	If he had a natural facility for divisions he often chose not to use it	restrained	3	3	3	3

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376	Classical & Romantic	Opera	Kauffman 1992	158	Both this practice and that of attacking a pitch from below are heard on early recordings, but they are perhaps not as pervasive as modern listeners may expect, nor are they as crude as Garcia's examples	not crude	3	1	1	1
1	Medieval	Choral	More 1965	126	their performance was intended to be a contrast to the unison plainsong as rendered by the main body of the choir	contrasting	2	1	1	2
27	Medieval	Song	Tischler 1989	238	The performance of medieval songs in meterless free rhythm, when presented by a sensitive artist can be charming	charming	2	1	1	1
48	Medieval	General	Leech-Wilkinson 2002	149	what really turned him on was hot-blooded expressive performances with strong contrasts	contrasting	2	1	1	2
50	Medieval	General	Leech-Wilkinson 2002	120	to a great many early music critics... the Gothic Voices style lacked essential ingredients of fantasy and emotion	emotional	2	2	2	2
51	Medieval	General	Leech-Wilkinson 2002	121	fully (and emotively) textured [Renaissance] chansons and madrigals have come to seem to demand an emotionally charged precision	emotional	2	2	2	2

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55	Medieval	General	Leech-Wilkinson 2002	101	instead he... 'holds'... the part	held	2	2	2	2
56	Medieval	General	Leech-Wilkinson 2002	106	the lower voices 'held' more often than 'sung'	held	2	2	2	2
58	Medieval	General	Leech-Wilkinson 2002	131-132	modern English a capella singing might also be seen as quasi-instrumental	instrumental	2	1	2	1
84	Medieval	General	Leech-Wilkinson 2002	131-132	modern English a capella singing might also be seen as... '... unvarying'	unvarying	2	2	2	2
85	Medieval	General	Leech-Wilkinson 2002	135	the perennial curse of medieval music performance today - variety	unvarying	2	2	2	2
86	Medieval	General	Leech-Wilkinson 2002	128	directed quickness of mind	intelligent	2	1	1	1
87	Medieval	Choral	Abeele 2007	98	virile	virile	2	2	2	2
90	Medieval	Choral	Abeele 2007	98	How can one sing in a virile manner, and yet hold back on the richness of the voice in the interests of the group's overall blend?	virile	2	2	2	2
114	Medieval	General	Giuliano 2014	2	through a sophisticated "inexpressiveness" it seemed to recreate the architectural precision of ancient cathedrals	inexpressive	2	2	2	2

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115	Medieval	General	Giuliano 2014	18	Abandoning the individualistic culture of self-expression that informs the performances of the 60s and that had determined until then the practice of instrumental improvisation, the purity and precision of the Oxbridge style eschews the expressivity of modern performance	inexpressive	2	2	2	2
118	Medieval	General	Giuliano 2014	9	The majesty of the executions imagined by Ficker came – he said – from the observation of Gothic architecture, whose grandeur and magnificence, as represented in the tenor's rhythmic rigor... had to embrace a musical realization that left the audience stunned	majestic	2	1	1	1
143	Renaissance	General	Dyer 1978	213	thus in this instance 'refined' means 'discriminating' or 'skilful'	discriminating	2	2	2	2
144	Renaissance	General	Dyer 1978	213	Singing with proper refinement is thus singing with discrimination and without coarseness	discriminating	2	2	2	2
149	Renaissance	General	Dyer 1978	221	This deprives the chant of the joy appropriate to it, and as it is less well heard it seems to be more of a moan than a chant	joyful	2	2	2	2

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150	Renaissance	General	Dyer 1978	221	Behold how animatedly, affectively and with what great joy singing should be done, lest we fall into yet another extreme: some shouting loudly, while others can scarcely be heard	joyful	2	2	2	2
178	Renaissance	General	Dyer 1978	213	thus in this instance 'refined' means 'discriminating' or 'skilful'	skillful	2	1	1	1
193	Renaissance	Choral	Phillips 1978	196	Conductors for several centuries have been concerned with 'expression'; here, overt expression must be sublimated in beauty of sound	expression through sound	2	2	2	2
194	Renaissance	Choral	Phillips 1978	196	the music is no more syllabic than the Eton music and 'expression' is still rooted in the quality of the sound	expression through sound	2	2	2	2
216	Baroque	General	Ransome 1978	417	For this reason it is fair to say that any vocal studies that we make of the period must take account not only of what was written at the time on the playing of instruments, but also of any other aids to authentic instrumental performance such as slurs and ornamentation	instrumental	2	1	2	1

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217	Baroque	General	Ransome 1978	417	it has been accepted for a long time that sung recitatives should follow the natural speech-pattern of the words	natural	2	2	2	2
218	Baroque	General	Ransome 1978	417	vocal phrase must be performed in such a way as to allow the words naturally to convey that mood and meaning	natural	2	2	2	2
223	Baroque	General	Ransome 1978	419	Seventeenth and 18th-century writers frequently praised recognized singers for the charm, beauty and grace of their soft singing	charming	2	1	1	1
224	Baroque	General	Ransome 1978	419	I suggest that an authentic performance of late baroque solo vocal music will have been achieved when instrumental considerations of balance, ornamentation and phrasing are joined by vocal considerations of vibrancy and colour conveying mood, and emotional commitment and verbal understanding conveying meaning	colourful	2	1	2	2
255	Baroque	Opera	Cyr 1980	322	The most touching inflections succeeded the most rapid runs	inflected	2	1	1	2
256	Baroque	Opera	Cyr 1980	322	intelligence	intelligent	2	1	1	1

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261	Baroque	Opera	Cyr 1980	329	The genre of motets or church music must be simple and majestic	majestic	2	1	1	1
279	Baroque	Opera	Cyr 1980	322	The most touching inflections succeeded the most rapid runs	touching	2	1	2	1
287	Baroque	Choral	Woodhall 1981	5	to be sung according to the affections of the soul, and not according to [the beating of the] hand	style determined by affect	2	2	2	2
288	Baroque	Choral	Woodhall 1981	5	this kind of playing must not be subject to the beat, as we see done in modern Madrigals, which in spite of their difficulties, are made easier by means of the beat, taking it now slowly, now quickly, and even held in the air [fermata], to match the expressive effects... or the sense of the words	style determined by affect	2	2	2	2
292	Baroque	Choral	Woodhall 1981	5	the variation of tempo, dynamics, and expression was neither exclusively an Italian practice, nor exclusively vocal	vary expression	2	2	2	2
293	Baroque	Choral	Woodhall 1981	5	to use by turns now a slower, now a faster beat, in accordance with the text, lends dignity and grace to a performance and makes it admirable	dignified	2	1	1	1

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296	Baroque	Choral	Woodhall 1981	6	Since early-Baroque musicians varied their tempi, dynamics, and expression according to the text, modern conductors must not be afraid — out of a misdirected sense of "authenticity" — to do the same	vary expression	2	2	2	2
309	Baroque	General	Sanford 1995	par. 5.1	Bacilly describes a vowel nuance for French singing of delaying the nasalization of a vowel on a long note until the end of the note, a device that adds enormous possibilities and subtleties for inflection	inflected	2	1	1	2
311	Baroque	General	Sanford 1995	par. 4.1	A more relaxed vocal tract in turn allows for the likelihood that singers used speech mode a good deal	speech mode	2	2	2	2
312	Baroque	General	Sanford 1995	par. 4.1	Speech mode is a laryngeal setup that employs a relaxed vocal tract and extends speech production into singing, an indispensable technique for singing in the stile recitativo	speech mode	2	2	2	2
318	Baroque	General	Potter 2012	514	For Manfredini trilling was far less important than portamento, and their disagreement is a reminder of the huge variations in performance practice of the period	performance practice hugely varied	2	2	2	2

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320	Baroque	General	Potter 2012	515	the variety of practice as revealed by pedagogical pessimism is perfectly illustrated by Mancini's comments on cadenzas	performance practice hugely varied	2	2	2	2
337	Baroque	General	Potter 2012	519	We know that Mancini admired tasteful restraint	tasteful	2	1	1	1
350	Baroque	General	Potter 2012	525	Crescenti's rules stress colour and expression, energy and suppleness, variety in execution and, most importantly, he urges his students to aim to touch the heart of his listeners	colourful	2	1	2	2
357	Classical & Romantic	Opera	Kauffman 1992	139	capable of much expression when judiciously employed, but when it becomes a habit it is deplorable, because then it leads to scooping	don't scoop	2	1	1	2
360	Classical & Romantic	Opera	Kauffman 1992	139	combined a beautifully varied portamento with masterful dynamic control to spin out phrases of breathtaking beauty and touching affect	touching	2	1	2	1
381	Classical & Romantic	Song	Miller 1999	16	Many excesses in the performance of Schumann Lieder come from applying late-nineteenth-century and early-twentieth-century art song performance customs to them	not excessive	2	2	2	2

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382	Classical & Romantic	Song	Miller 1999	16	A rule for the performer who wishes to stay on stylistic track when performing the Schumann Lieder: Romanticism without excess	not excessive	2	2	2	2
384	Classical & Romantic	Song	Miller 1999	16	scooping into important words (beginning the note slightly under pitch, with gradual arrival at the tonal center)	don't scoop	2	1	1	2
387	Classical & Romantic	Song	Miller 1999	17	Some singers and pianists forget that they are re-creators, not creators, of the music, mistaking self-indulgence for sensitivity	not self indulgent	2	2	2	2
388	Classical & Romantic	Song	Miller 1999	17	Artists who have elevated their art beyond self-indulgence may still need to become aware of the progressive stylistic continuum that extends throughout the history of song	not self indulgent	2	2	2	2
396	Classical & Romantic	Song	Miller 1999	18	Of equal importance to the singing of Schumann Lieder (humorous topics are excepted) is the avoidance of intrusive habitual speech-inflection behaviour	not speech-like	2	2	2	2

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397	Classical & Romantic	Song	Miller 1999	18	Skilful handling of voiced consonants permits the singer to control phrase shape through musical and linguistic factors without falling prey to speech habits	not speech-like	2	2	2	2
398	Classical & Romantic	Song	Miller 1999	18	Skilful handling of voiced consonants permits the singer to control phrase shape through musical and linguistic factors without falling prey to speech habits	skillful	2	1	1	1
414	Classical & Romantic	General	Elliott 2006	108	There is no singing in it, only recitation	recitative: not sung	2	2	2	2
416	Classical & Romantic	General	Elliott 2006	108	I think most operatic recitatives should be treated this way – and only sung occasionally when the words can be perfectly expressed by the music	recitative: not sung	2	2	2	2
424	Classical & Romantic	Opera	Toft 2013	104	the deliberate, dignified manner of showing his resolution, which might be characterized by a firm and round tone	dignified	2	1	1	1
431	Classical & Romantic	Opera	Toft 2013	93	Tremolo should be adopted with great taste and in moderation, for an exaggerated use of it would become fatiguing and ungraceful	tasteful	2	1	1	1

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6	Medieval	Choral	More 1965	130	'plain, grave and uniform' liturgical chant	grave	1	1	1	1
7	Medieval	Choral	More 1965	123	Introits are to be announced with the accents of a herald, to incite the congregation to worship	incite	1	1	1	1
9	Medieval	Choral	More 1965	126	I cannot, in truth, be otherwise than peaceful in my plain simplicity, uttering my song with its notes of uniform length	peaceful	1	1	1	1
10	Medieval	Choral	More 1965	130	'plain, grave and uniform' liturgical chant	plain	1	1	1	1
18	Medieval	Song	Huot 1989	70	The distinction between "dire" and "chanter" rests on the association of the former with the spoken word, and the association of the latter with music	chanter/sung	1	1	1	1
19	Medieval	Song	Huot 1989	70	The distinction between "dire" and "chanter" rests on the association of the former with the spoken word, and the association of the latter with music	dire/spoken	1	1	1	1
22	Medieval	Song	Huot 1989	96	some were singing gloriously,	glorious	1	1	1	1
23	Medieval	Song	Huot 1989	94	sung by several through mastery of sweet and pleasant melody	pleasant	1	1	1	1
24	Medieval	Song	Huot 1989	97	singing little songs most prettily with full voices	pretty	1	1	1	1

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32	Medieval	Song	Tischler 1989	226	a similarly free-flowing, non-metric rhythm	free flowing	1	1	1	1
33	Medieval	Song	Tischler 1989	239	As many elements of medieval music were implied rather than made explicit, it seems to be necessary to supply enough of them in modern editions to guide the performer toward a vital, musical presentation	musical	1	1	1	1
34	Medieval	Song	Tischler 1989	242	But the great majority of trouvère songs would with this interpretation become uninteresting and boring; such a performance would certainly not represent the original intent	not boring	1	1	1	1
35	Medieval	Song	Tischler 1989	242	But the great majority of trouvère songs would with this interpretation become uninteresting and boring; such a performance would certainly not represent the original intent	not uninteresting	1	1	1	1
39	Medieval	Choral	Page 1992	452	15th-century sources may imply a distinction between dicere/dire and cantare/chant	dicere/dire	1	1	1	1
40	Medieval	Choral	Page 1992	452	15th-century sources may imply a distinction between dicere/dire and cantare/chant	cantare/chant	1	1	1	1

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41	Medieval	Choral	Page 1992	453	The early 15th-century Italian idiom tenendo bordone leads us to another Middle French term that may have been associated with the practice of vocalization - tenir (literally 'to hold')	tenir	1	1	1	1
42	Medieval	Choral	Page 1992	456-7	Both vowel sounds work very well and can be blended, leaving (in a careful performance) the changing harmonics of the texted voice conspicuous	careful	1	1	1	1
43	Medieval	General	Leech-Wilkinson 2002	118	perfect accuracy	accurate	1	1	1	1
44	Medieval	General	Leech-Wilkinson 2002	113	ideally, this should encourage a broader... approach to the music	broad	1	1	1	1
49	Medieval	General	Leech-Wilkinson 2002	101	instead he... 'does'... the part	done	1	1	1	1
52	Medieval	General	Leech-Wilkinson 2002	118	producing an even flow of vowels	even	1	1	1	1
54	Medieval	General	Leech-Wilkinson 2002	120	to a great many early music critics... the Gothic Voices style lacked essential ingredients of fantasy and emotion	fantastical	1	1	1	1
57	Medieval	General	Leech-Wilkinson 2002	149	Page's performances are... slightly without individual personality	individual	1	1	1	1
59	Medieval	General	Leech-Wilkinson 2002	101	instead he... 'makes'... the part	made	1	1	1	1
60	Medieval	General	Leech-Wilkinson 2002	94	an artificial style of singing have made it difficult for musicologists to accept	not artificial	1	1	1	1

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61	Medieval	General	Leech-Wilkinson 2002	135	I... criticised the colour contrast of instruments and voices	not contrasting	1	1	1	1
62	Medieval	General	Leech-Wilkinson 2002	106	We must imagine these pieces performed by equivalent resources, not a voice and several disparate instrumental timbres	not disparate	1	1	1	1
63	Medieval	General	Leech-Wilkinson 2002	101	Almost never is the tenorista to 'sing'	not sung	1	1	1	1
64	Medieval	General	Leech-Wilkinson 2002	149	Page's performances are 'a bit too perfect...'	not too perfect	1	1	1	1
67	Medieval	General	Leech-Wilkinson 2002	149	Page's performances are... slightly without individual personality	personailty	1	1	1	1
76	Medieval	General	Leech-Wilkinson 2002	101	instead he... 'pronounces'... the part	pronounced	1	1	1	1
77	Medieval	General	Leech-Wilkinson 2002	101	instead he 'says'... the part	said	1	1	1	1
81	Medieval	General	Leech-Wilkinson 2002	101	it seems that the tenorista must have sung in a special way	special way	1	1	1	1
91	Medieval	Choral	Abeele 2007	98	Singing Latin with this Franco-Flemish pronunciation has helped us to streamline our vocal-technical efforts.	streamlined	1	1	1	1
95	Medieval	Choral	Summerly 2012	260	A convincing performance is one executed with authority and confidence	authoritative	1	1	1	1
96	Medieval	Choral	Summerly 2012	255	when one hears the excessively caressing melodies of voices	caressing	1	1	1	1
97	Medieval	Choral	Summerly 2012	260	A convincing performance is one executed with authority and confidence	confident	1	1	1	1

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104	Medieval	General	Giuliano 2014	13	In Brown's opinion, excessively adorned orchestration concealed the music's formal architecture; musical structure being key to his analytical approach	analytical	1	1	1	1
105	Medieval	General	Giuliano 2014	18	clanness is the quality of something that is pure (like a pearl) or of fine and precise workmanship	clanness	1	1	1	1
106	Medieval	General	Giuliano 2014	18	Page adopts the term clanness (or cleannes	clean	1	1	1	1
107	Medieval	General	Giuliano 2014	2	the a cappella voices, the steady rhythm, reverb, vocal control	controlled	1	1	1	1
108	Medieval	General	Giuliano 2014	18	That is to say, the inability to deal with a vocality that requires a specific education.	educated	1	1	1	1
109	Medieval	General	Giuliano 2014	17	What is inarguable is the freshness and excitement that Munrow brought to what otherwise have been a heavy-handed recital of what was, at the time, an obscure repertoire	excited	1	1	1	1
110	Medieval	General	Giuliano 2014	17	extravagance of the accompaniments, whose exotic timbre attracted the public, as much to the purchase of LPs as to the live performance of early music ensembles	extravagant accompaniments	1	1	1	1

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111	Medieval	General	Giuliano 2014	18	clanness is the quality of something that is pure (like a pearl) or of fine and precise workmanship	fine	1	1	1	1
112	Medieval	General	Giuliano 2014	17	What is inarguable is the freshness and excitement that Munrow brought to what otherwise have been a heavy-handed recital of what was, at the time, an obscure repertoire	fresh	1	1	1	1
113	Medieval	General	Giuliano 2014	9	The majesty of the executions imagined by Ficker came – he said – from the observation of Gothic architecture, whose grandeur and magnificence, as represented in the tenor’s rhythmic rigor... had to embrace a musical realization that left the audience stunned	grand	1	1	1	1
116	Medieval	General	Giuliano 2014	17	became more jovial, less austere than the a cappella proposed by Safford Cape a few years earlier.	jovial	1	1	1	1

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117	Medieval	General	Giuliano 2014	9	The majesty of the executions imagined by Ficker came – he said – from the observation of Gothic architecture, whose grandeur and magnificence, as represented in the tenor’s rhythmic rigor... had to embrace a musical realization that left the audience stunned	magnificent	1	1	1	1
119	Medieval	General	Giuliano 2014	17	became more jovial, less austere than the a cappella proposed by Safford Cape a few years earlier	not austere	1	1	1	1
120	Medieval	General	Giuliano 2014	18	The claims of Christopher Page – Gothic Voices’ conductor since 1982 and Professor of Philology at the University of Cambridge – against music interpreted through the use of instruments are consistent with this reaction	not 'interpreted'	1	1	1	1
121	Medieval	General	Giuliano 2014	15	Certainly the impression that may result today from a first hearing of Oberlin’s vocality is not easily categorized as medieval	Oberlin's style not "medieval"	1	1	1	1
128	Medieval	General	Giuliano 2014	2	through a sophisticated “inexpressiveness” it seemed to recreate the architectural precision of ancient cathedrals	sophisticated	1	1	1	1

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129	Medieval	General	Giuliano 2014	17	The market phenomenon led artists to a progressive spectacularization of performance which in some respect was similar to that of commercial music	spectacular	1	1	1	1
130	Medieval	General	Giuliano 2014	9	The majesty of the executions imagined by Ficker came – he said – from the observation of Gothic architecture, whose grandeur and magnificence, as represented in the tenor’s rhythmic rigor... had to embrace a musical realization that left the audience stunned	stunning	1	1	1	1
132	Renaissance	Song	Brown 1973	3	The fact is that there is more than one correct, that is, stylistically acceptable manner of performing the chanson	more than one correct style	1	1	1	1
133	Renaissance	Song	Brown 1973	5	that is, the Superius was either sung or played on a melody instrument with some sustaining power, recorder, flute, portative organ, or bowed string	melodies should be sustained	1	1	1	1
135	Renaissance	Song	Brown 1973	7	Since chansons seem to us delicate and lyrical examples of chamber music	lyrical	1	1	1	1

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136	Renaissance	Song	Brown 1973	7	they were sometimes transformed into raucous outdoor music	raucous	1	1	1	1
137	Renaissance	General	Dyer 1978	221	Behold how animatedly, affectively and with what great joy singing should be done, lest we fall into yet another extreme: some shouting loudly, while others can scarcely be heard	animated	1	1	1	1
138	Renaissance	General	Dyer 1978	211	Naturally, much depends on the piece and common sense prevents us from turning Easter music into a lugubrious affair	common sense determines appropriate style	1	1	1	1
142	Renaissance	General	Dyer 1978	213	In this section Conrad contrasts several marks of 'civilized' singing with undesirable 'rustic' practices	civilized	1	1	1	1
145	Renaissance	General	Dyer 1978	211	Naturally, much depends on the piece and common sense prevents us from turning Easter music into a lugubrious affair	easter not lugubrious	1	1	1	1
147	Renaissance	General	Dyer 1978	211	grieving in sad ones	grieving style for sad subjects	1	1	1	1
148	Renaissance	General	Dyer 1978	211	happy in joyous matters	happy style for joyful subjects	1	1	1	1

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165	Renaissance	General	Dyer 1978	215	Therefore, whoever wishes to sing well and with proper refinement should control his voice carefully and never sing inattentively or thoughtlessly	not inattentive	1	1	1	1
166	Renaissance	General	Dyer 1978	221	Another error is singing sleepily and lifelessly and without affection, like a poor old woman on the brink of the grave	not lifelessly	1	1	1	1
167	Renaissance	General	Dyer 1978	221	Another error is singing sleepily and lifelessly and without affection, like a poor old woman on the brink of the grave	not sleepily	1	1	1	1
168	Renaissance	General	Dyer 1978	215	Therefore, whoever wishes to sing well and with proper refinement should control his voice carefully and never sing inattentively or thoughtlessly	not thoughtless	1	1	1	1
169	Renaissance	General	Dyer 1978	211	in peaceful subjects let the notes be peaceful	peaceful style for peaceful subjects	1	1	1	1
177	Renaissance	General	Dyer 1978	213	In this section Conrad contrasts several marks of 'civilized' singing with undesirable 'rustic' practices	rustic	1	1	1	1

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179	Renaissance	General	Dyer 1978	211	let cruel words or deeds be expressed with harsh sounds - sudden, loud and swift-shaped according to the nature of events and the emotions	suddenness for cruel subjects	1	1	1	1
185	Renaissance	General	Dyer 1978	211	In peaceful subjects let the notes be peaceful, happy in joyous matters, grieving in sad ones	vocal style should match emotions of text	1	1	1	1
195	Renaissance	Choral	Phillips 1978	196	The voices here must float, without edge or apparent effort but with great precision	floating	1	1	1	1
196	Renaissance	Choral	Phillips 1978	197	It will not matter which is performed provided that the principles underlying the composition discussed above are maintained and that the music lives	music must live	1	1	1	1
197	Renaissance	Choral	Phillips 1978	196	This ensures that the counterpoint, where every line is of comparable importance to the whole, is presented without distortion	not distorted	1	1	1	1
198	Renaissance	Choral	Phillips 1978	195	operatic singers who use vibrato destroys the clarity of the individual lines and that minimizes the effect of music which is built up entirely on the subtle interplay of those different lines	not operatic	1	1	1	1

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203	Renaissance	Choral	Phillips 1978	196	but the words are made to point the rhythmic detail which by now is very understated	understated	1	1	1	1
204	Renaissance	Song	Hargis 2007	4	singers in the Renaissance used their voices in a way that differed somewhat from today's usage	different to modern usage	1	1	1	1
205	Renaissance	Song	Hargis 2007	4	for those pieces that do go to the top of the staff and above, it is useful to be able to float high notes with ease and without excessive vibrato or volume	easy	1	1	1	1
208	Renaissance	Song	Hargis 2007	5	Occasionally the voice must join the instruments in untexted sections of a piece (for example, the long melismas at the ends of phrases in Dufay chansons), and then the voice must be spare and agikle	agile in untexted melismas	1	1	1	1
210	Renaissance	Song	Hargis 2007	5	Thus, the term "beautiful singing" takes in a multifaceted aspect	multifaceted	1	1	1	1
211	Renaissance	Song	Hargis 2007	6	Nobody benefits from nonvibrato singing that results in harsh sound, straining, poor tuning, or vocal discomfort	not vocally uncomfortable	1	1	1	1

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212	Baroque	General	Ransome 1978	417	vocal phrase must be performed in such a way as to allow the words naturally to convey that mood and meaning	convey meaning of text	1	1	1	1
213	Baroque	General	Ransome 1978	417	vocal phrase must be performed in such a way as to allow the words naturally to convey that mood and meaning	convey mood of text	1	1	1	1
219	Baroque	General	Ransome 1978	417	If the words of any music, baroque or other, are to move their audience, they must clearly be sung with due attention to their stress and to their mood and meaning	style determined by meaning of text	1	1	1	1
220	Baroque	General	Ransome 1978	417	If the words of any music, baroque or other, are to move their audience, they must clearly be sung with due attention to their stress and to their mood and meaning	style determined by mood of text	1	1	1	1
221	Baroque	General	Ransome 1978	417	in fact a freely resonant voice, capable of the widest variations in colour and emotional intensity, cannot be without a certain amount of vibrato - it is built into the technique	varied emotional intensity	1	1	1	1

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227	Baroque	General	Ransome 1978	419	I suggest that an authentic performance of late baroque solo vocal music will have been achieved when instrumental considerations of balance, ornamentation and phrasing are joined by vocal considerations of vibrancy and colour conveying mood, and emotional commitment and verbal understanding conveying meaning	style determined by mood	1	1	1	1
228	Baroque	General	Ransome 1978	419	I suggest that an authentic performance of late baroque solo vocal music will have been achieved when instrumental considerations of balance, ornamentation and phrasing are joined by vocal considerations of vibrancy and colour conveying mood, and emotional commitment and verbal understanding conveying meaning	style determined by verbal meaning	1	1	1	1

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229	Baroque	General	Ransome 1978	419	I suggest that an authentic performance of late baroque solo vocal music will have been achieved when instrumental considerations of balance, ornamentation and phrasing are joined by vocal considerations of vibrancy and colour conveying mood, and emotional commitment and verbal understanding conveying meaning	vibrant	1	1	1	1
231	Baroque	Opera	Cyr 1980	321	a very attractive expression	attractive	1	1	1	1
257	Baroque	Opera	Cyr 1980	335	it has become more languid	languid	1	1	1	1
258	Baroque	Opera	Cyr 1980	335	it was sung less and declaimed [declamoit] more	less sung	1	1	1	1
262	Baroque	Opera	Cyr 1980	329	The genre of French opera or the Academie Royale de Musique must be noble	noble	1	1	1	1
263	Baroque	Opera	Cyr 1980	321	at the same time avoiding the excess of affectation that sometimes takes charge	not excessive affectation	1	1	1	1
267	Baroque	Opera	Cyr 1980	320	he sings pleasingly	pleasing	1	1	1	1
272	Baroque	Opera	Cyr 1980	335	[Lully's] recitative is much less mannered [maniéré] [than recitative is now], and therefore much better than ours	recitative not mannered	1	1	1	1
273	Baroque	Opera	Cyr 1980	322	the secure performance	secure	1	1	1	1

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278	Baroque	Opera	Cyr 1980	334	Lully himself attempted to prevent singers from adding additional ornaments in recitative which might interfere with the speech-like declamation	speech-like recitatives	1	1	1	1
282	Baroque	Opera	Cyr 1980	334	One further thing ruins our singers, both male and female, namely their passion for elaboration and brilliance	without brilliance	1	1	1	1
283	Baroque	Opera	Cyr 1980	335	Debiter: deliberately to hasten the tempo [presser le Mouvement] of singing and render it in a manner approaching the rapidity of speech... French recitative is still disfigured by being declaimed	without declamation	1	1	1	1
284	Baroque	Opera	Cyr 1980	334	One further thing ruins our singers, both male and female, namely their passion for elaboration and brilliance	without elaboration	1	1	1	1
286	Baroque	Choral	Woodhall 1981	5	the tactus was still used in the early baroque; however, composers also began exploring other techniques that allowed for greater expressive flexibility of tempo	expressive use of tempo	1	1	1	1
291	Baroque	Choral	Woodhall 1981	5	they accompanied the music with appropriate facial expressions,... [in order to] express the feeling of the song	express the meaning of the song	1	1	1	1

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295	Baroque	Choral	Woodhall 1981	5	in order to avoid monotony one should this, where possible, vary the pace, in addition to a careful [well-thought-out] use of dynamic changes	not monotonous	1	1	1	1
299	Baroque	Choral	Woodhall 1981	11	musicians of the early-seventeenth century relied heavily on the text as the guiding force in matters of interpretation (tempo, dynamics, expression, and ornamentation)	interpretation determined by text	1	1	1	1
303	Baroque	General	Sanford 1995	par. 6.4	Lully's setting of this text, shown in example 4, is performed on audio 13 using Bérard's consonant doublings. Without them, there is not the same dramatic intensity, as one can hear on audio 14.	dramatic intensity	1	1	1	1
304	Baroque	General	Sanford 1995	par. 2.4	The text is the key to expressive singing for Caccini, who says that expressing the passion of the text is achieved through breath control: "a man must have a command of breath to give the greater spirit to the increasing and diminishing of the voice, to esclamazione and other passions	express passions	1	1	1	1

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305	Baroque	General	Sanford 1995	par. 1.1	Italian vocal music is brought to life chiefly through the expressivity given to the vowels, while in French music the emotional expression rests chiefly in the highly nuanced inflection of the consonants	expression through consonants	1	1	1	1
306	Baroque	General	Sanford 1995	par. 1.1	Italian vocal music is brought to life chiefly through the expressivity given to the vowels, while in French music the emotional expression rests chiefly in the highly nuanced inflection of the consonants	expression through vowels	1	1	1	1
314	Baroque	General	Potter 2012	510	the surface details of performance practice was subject to fashion and whim and was constantly in flux, but the fundamentals of style and technique show very little change from the Purcellian period of Tosi's youth to the time of Mozart and beyond	fundamentals of style apply from Purcell to Mozart	1	1	1	1
315	Baroque	General	Potter 2012	511	he mentions the three basic styles required for church, theatre and chamber singing	chamber	1	1	1	1
316	Baroque	General	Potter 2012	511	he mentions the three basic styles required for church, theatre and chamber singing	church	1	1	1	1

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317	Baroque	General	Potter 2012	511	he mentions the three basic styles required for church, theatre and chamber singing	three basic styles	1	1	1	1
319	Baroque	General	Potter 2012	514	there is an implied union of technique and style: one becomes the other	style unified with technique	1	1	1	1
322	Baroque	General	Potter 2012	516	bearing in mind his advocacy of rubato and the dramatic flexibility needed for rhetorical declamation, this cannot mean the metronomical process that a modern performer might understand by 'strict'	dramatic	1	1	1	1
323	Baroque	General	Potter 2012	516	he is well aware of the connection between singing and speech and the rhetorical implications of punctuation and intonation, all of which imply a sophisticated manipulation of tempo	intoned	1	1	1	1
324	Baroque	General	Potter 2012	516	he is well aware of the connection between singing and speech and the rhetorical implications of punctuation and intonation, all of which imply a sophisticated manipulation of tempo	punctuated	1	1	1	1
328	Baroque	General	Potter 2012	517	French vocal tradition was much more closely geared to the expressive demands of the language than the virtuosic display of their singers	French: expressive demands of the language	1	1	1	1

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329	Baroque	General	Potter 2012	517	French vocal tradition was much more closely geared to the expressive demands of the language than the virtuosic display of their singers	French: virtuosic display less important	1	1	1	1
330	Baroque	General	Potter 2012	518	the first tenor [Inclendon] has a good voice and quite good style	good	1	1	1	1
331	Baroque	General	Potter 2012	518	in his English works he also explored homegrown singers where vocal exuberance could take second place to an ability to deliver the text in an appropriately rhetorical manner	Handel in England: virtuosic display less important	1	1	1	1
333	Baroque	General	Potter 2012	519	that fine perfection that caused admiration and wonder	admirable	1	1	1	1
334	Baroque	General	Potter 2012	519	Tosi appreciated the virtuosity of Faustina (as she was know) and the cantabile of Cuzzoni	cantabile	1	1	1	1
338	Baroque	General	Potter 2012	519	Tosi appreciated the virtuosity of Faustina (as she was know) and the cantabile of Cuzzoni	virtuosic	1	1	1	1
339	Baroque	General	Potter 2012	519	that fine perfection that caused admiration and wonder	wondrous	1	1	1	1
340	Baroque	General	Potter 2012	521	Burney confirms the practice of beginning an aria with a messa di voce in his description of Farinelli's oerformance of Riccardo Broschi's 'Son qual nave'	begin an aria with a messa di voce	1	1	1	1

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343	Baroque	General	Potter 2012	521	For Nathan the device is fundamental to good singing, for 'on it depends the principal art of singing, for it sweetens, enriches, and gives the delicious roundness and fullness to the tone... which makes the music respond to the various passions, and passes the feeling of one mind to another	respond to the passions	1	1	1	1
344	Baroque	General	Potter 2012	521	occasionally devices from speech actually penetrate the singing; words of grief, such as 'dying', 'sighing' and 'alas' should be broken by a rhetorical breath that demonstrates the singer's emotional state	rhetorical breath for emotive words	1	1	1	1
351	Baroque	General	Potter 2012	525	Crescenti's rules stress colour and expression, energy and suppleness, variety in execution and, most importantly, he urges his students to aim to touch the heart of his listeners	energetic	1	1	1	1
353	Baroque	General	Potter 2012	525	Crescenti's rules stress colour and expression, energy and suppleness, variety in execution and, most importantly, he urges his students to aim to touch the heart of his listeners	supple	1	1	1	1

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361	Classical & Romantic	Opera	Kauffman 1992	139	combined a beautifully varied portamento with masterful dynamic control to spin out phrases of breathtaking beauty and touching affect	affecting	1	1	1	1
362	Classical & Romantic	Opera	Kauffman 1992	154	According to Garaud, the Cantabile aria has a slow, majestic, and simple character	cantabile: majestic	1	1	1	1
363	Classical & Romantic	Opera	Kauffman 1992	154	According to Garaud, the Cantabile aria has a slow, majestic, and simple character	cantabile: simple	1	1	1	1
364	Classical & Romantic	Opera	Kauffman 1992	154	it requires attention to breathing, a well-disposed voice, sustained singing, crescendo and diminuendo of the notes, and suppleness and expression in the use of ports de voix	cantabile: supple	1	1	1	1
365	Classical & Romantic	Opera	Kauffman 1992	154	it requires attention to breathing, a well-disposed voice, sustained singing, crescendo and diminuendo of the notes, and suppleness and expression in the use of ports de voix	cantabile: expressive	1	1	1	1
366	Classical & Romantic	Opera	Kauffman 1992	154	He applies these same precepts to larghetto, adagio, and andante arias	larghetto, adagio, andante: supple	1	1	1	1

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367	Classical & Romantic	Opera	Kauffman 1992	154	He applies these same precepts to larghetto, adagio, and andante arias	larghetto, adagio, andante: expressive	1	1	1	1
371	Classical & Romantic	Opera	Kauffman 1992	155	of attacking a note low and "scooping" up to its notated pitch; this is often singled out as "sloppy" and "tasteless" by modern listeners	not sloppy	1	1	1	1
372	Classical & Romantic	Opera	Kauffman 1992	155	of attacking a note low and "scooping" up to its notated pitch; this is often singled out as "sloppy" and "tasteless" by modern listeners	not tasteless	1	1	1	1
383	Classical & Romantic	Song	Miller 1999	16	A rule for the performer who wishes to stay on stylistic track when performing the Schumann Lieder: Romanticism without excess	romantic	1	1	1	1
386	Classical & Romantic	Song	Miller 1999	17	Cloying mannerisms are stylistically unacceptable	not cloying	1	1	1	1
389	Classical & Romantic	Song	Miller 1999	17	Some singers and pianists forget that they are re-creators, not creators, of the music, mistaking self-indulgence for sensitivity	sensitive	1	1	1	1
390	Classical & Romantic	Song	Miller 1999	17	While every attention must be paid to full realization of the meaning of the text, Lieder are to be sung, not parodied after spoken language	must be sung	1	1	1	1

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391	Classical & Romantic	Song	Miller 1999	17	While every attention must be paid to full realization of the meaning of the text, Lieder are to be sung, not parodied after spoken language	not spoken	1	1	1	1
392	Classical & Romantic	Song	Miller 1999	17	In the nineteenth-century Lied, as harmonic language undergoes greater expansion, adherence to language inflection generally diminishes	harmonically expansive lieder require less adherence to language inflection	1	1	1	1
393	Classical & Romantic	Song	Miller 1999	17	The vocal melody evolves over arpeggiated chromaticism, providing singer and pianist ample opportunity to discreetly play with the elements of speech inflection, word accentuation, and consonantal doubling and clustering	play with speech inflection	1	1	1	1
394	Classical & Romantic	Song	Miller 1999	17	The vocal melody evolves over arpeggiated chromaticism, providing singer and pianist ample opportunity to discreetly play with the elements of speech inflection, word accentuation, and consonantal doubling and clustering	play with word accentuation	1	1	1	1

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395	Classical & Romantic	Song	Miller 1999	17	The vocal melody evolves over arpeggiated chromaticism, providing singer and pianist ample opportunity to discreetly play with the elements of speech inflection, word accentuation, and consonantal doubling and clustering	play with consonants	1	1	1	1
399	Classical & Romantic	Song	Miller 1999	18	It is essential to realize that there is no one static style among the Schumann songs but rather a wide variety	variety of lieder styles	1	1	1	1
400	Classical & Romantic	General	Elliott 2006	93	This in turn led to the need for louder instruments and a more projected performing style for both instrumentalists and singers	later c. 18th more projected	1	1	1	1
401	Classical & Romantic	General	Elliott 2006	107	He loved her cantabile singing, which, he wrote, "goes to the heart."	goes to the heart	1	1	1	1
403	Classical & Romantic	General	Elliott 2006	107	I advise you to watch the expression marks	observe expression marks	1	1	1	1
404	Classical & Romantic	General	Elliott 2006	107	I have tried to express her feelings, as far as an Italian bravura aria will allow it	express feelings	1	1	1	1

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405	Classical & Romantic	General	Elliott 2006	107	From this and other letters it is clear that he preferred a genuine dramatic expression of simple and honest feelings to empty technical display or to overly sentimental, or false, cloying sweetness	dramatic expression	1	1	1	1
406	Classical & Romantic	General	Elliott 2006	107	From this and other letters it is clear that he preferred a genuine dramatic expression of simple and honest feelings to empty technical display or to overly sentimental, or false, cloying sweetness	express simple feelings	1	1	1	1
407	Classical & Romantic	General	Elliott 2006	107	From this and other letters it is clear that he preferred a genuine dramatic expression of simple and honest feelings to empty technical display or to overly sentimental, or false, cloying sweetness	express honest feelings	1	1	1	1
408	Classical & Romantic	General	Elliott 2006	107	From this and other letters it is clear that he preferred a genuine dramatic expression of simple and honest feelings to empty technical display or to overly sentimental, or false, cloying sweetness	not empty technical display	1	1	1	1

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409	Classical & Romantic	General	Elliott 2006	107	From this and other letters it is clear that he preferred a genuine dramatic expression of simple and honest feelings to empty technical display or to overly sentimental, or false, cloying sweetness	not overly sentimental	1	1	1	1
410	Classical & Romantic	General	Elliott 2006	107	From this and other letters it is clear that he preferred a genuine dramatic expression of simple and honest feelings to empty technical display or to overly sentimental, or false, cloying sweetness	not false	1	1	1	1
411	Classical & Romantic	General	Elliott 2006	107	From this and other letters it is clear that he preferred a genuine dramatic expression of simple and honest feelings to empty technical display or to overly sentimental, or false, cloying sweetness	not cloyingly sweet	1	1	1	1
412	Classical & Romantic	General	Elliott 2006	108	According to Corri, recitative "resembles speaking in Musical notes..."	recitative: speech-like delivery of	1	1	1	1
413	Classical & Romantic	General	Elliott 2006	108	which should be a medium of sound between speaking and singing	recitative: between sung and spoken	1	1	1	1
415	Classical & Romantic	General	Elliott 2006	108	There is no singing in it, only recitation	recitative: recited	1	1	1	1

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417	Classical & Romantic	General	Elliott 2006	109	Most theorists continued to instruct that recitatives for church, chamber, and theatre be delivered differently	recitative: different delivery for church, chamber and theatre	1	1	1	1
418	Classical & Romantic	General	Elliott 2006	109	Church recitatives require a slower, more serious delivery with few if any ornaments	recitative: church - more serious	1	1	1	1
419	Classical & Romantic	General	Elliott 2006	109	Accompagnato recitatives can be more sung than declaimed and can include more elaborate and expressive ornamentation	recitative: accompagnato - more sung	1	1	1	1
420	Classical & Romantic	General	Elliott 2006	110	Surviving manuscripts with added ornamentation show virtuosity ranging from the modest to the unimaginable	virtuosity	1	1	1	1
421	Classical & Romantic	General	Elliott 2006	110	German works were more restrained and specific, and tended to include more ornamentation composed directly into the music	german music more restrained	1	1	1	1
422	Classical & Romantic	General	Elliott 2006	110	German works were more restrained and specific, and tended to include more ornamentation composed directly into the music	german music more specific	1	1	1	1

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423	Classical & Romantic	Opera	Toft 2013	104	the deliberate, dignified manner of showing his resolution, which might be characterized by a firm and round tone,	deliberate	1	1	1	1
427	Classical & Romantic	Opera	Toft 2013	93	Tremolo should be adopted with great taste and in moderation, for an exaggerated use of it would become fatiguing and ungraceful	moderate	1	1	1	1
428	Classical & Romantic	Opera	Toft 2013	93	Tremolo should be adopted with great taste and in moderation, for an exaggerated use of it would become fatiguing and ungraceful	not exaggerated	1	1	1	1
429	Classical & Romantic	Opera	Toft 2013	93	Tremolo should be adopted with great taste and in moderation, for an exaggerated use of it would become fatiguing and ungraceful	not fatiguing	1	1	1	1
430	Classical & Romantic	Opera	Toft 2013	85	The techniques discussed in the previous sections, all foundational components of expressive singing, enabled performers to turn vocal lines into vehicles for passionate communication	passionate	1	1	1	1

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Appendix 3: SC3 Vocal Technique Recording Units

Record	Period	Genre	Author & Year	Page	Text	Recording Unit	Occurrences by Author by Genre by Period			
166	Baroque	General	Potter 2012	511	from the start the student would also be given exercises in messa di voce	messa di voce	16	15	16	15
167	Baroque	General	Potter 2012	511	a messa di voce is a single note which begins very quietly and crescendoes to a climax before gradually subsiding, the whole accomplished in one breath, and is one of the techniques that all authorities insist upon as an essential foundation for good singing	messa di voce	16	15	16	15
172	Baroque	General	Potter 2012	514	next comes the messa di voce, which Mancini says is 'that art in which the singer gives to any sustained note is graduation, starting it with almost a thread of a voice and then reinforcing it proportionately to the greatest power in which it can be developed, and then takes it back with the same gradation that has been used in going from loud to soft	messa di voce	16	15	16	15
174	Baroque	General	Potter 2012	514	It is clear from Mancini's instructions that, properly studied, messa di voce is a means of developing breathing and tone control simultaneously	messa di voce	16	15	16	15

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177	Baroque	General	Potter 2012	516	and 'die Haltungen auf einer langen Note' (messa di voce)	messa di voce	16	15	16	15
179	Baroque	General	Potter 2012	516	Having dealt with solmisation and messa di voce in the first part of his publication in 1774 he returns to these in the second part, so fundamental were they to good singing	messa di voce	16	15	16	15
186	Baroque	General	Potter 2012	520	he could spin out a messa di voce that incredulous listeners thought was assisted by an instrument playing in unison while he surreptitiously took a breath	messa di voce	16	15	16	15
193	Baroque	General	Potter 2012	521	the first note he sung was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished in the same manner, that it was applauded for full five minutes	messa di voce	16	15	16	15
194	Baroque	General	Potter 2012	521	Domenico Corri's Singers' Preceptor of 1810 emphasises the importance of long and patient study of messa di voce, text articulation, ornamentation, rubato and portamento	messa di voce	16	15	16	15

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195	Baroque	General	Potter 2012	521	he describes the messa di voce as 'the soul of music' and devotes two pages of examples to it, advocating its use 'on every note of any duration'	messa di voce	16	15	16	15
196	Baroque	General	Potter 2012	521	For Nathan the device is fundamental to good singing, for 'on it depends the principal art of singing, for it sweetens, enriches, and gives the delicious roundness and fullness to the tone... which makes the music respond to the various passions, and passes the feeling of one mind to another...'	messa di voce	16	15	16	15
198	Baroque	General	Potter 2012	524	scales are a basic pedagogical tool, with a twenty-second messa di voce on each note to assist with tuning and breathing	messa di voce	16	15	16	15
201	Baroque	General	Potter 2012	524	portamenti come next, and he combines these with messa di voce	messa di voce	16	15	16	15
203	Baroque	General	Potter 2012	525	the vocalises, which are annotated with varied attacks and messa di voce, are all marked 'sempre legato'	messa di voce	16	15	16	15
204	Baroque	General	Potter 2012	525	the basic techniques - messa di voce, portamento, the joining of registers - still applied	messa di voce	16	15	16	15

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208	Classical & Romantic	General	Elliott 2006	98	Corri reminds singers to shape phrases by using crescendo and decrescendo (ex. 3.1), similar to the messa di voce used on one note	messa di voce	16	1	16	1
7	Medieval	Choral	Page 1992	447	in their discussion of how the textless lines in chansons should be sung Earp and Slavin (certain disagreements aside) both recommend vocalization	vocalise	9	9	9	9
8	Medieval	Choral	Page 1992	447	Slavin advocates 'wordless vocalization for untexted passages' in certain contexts	vocalise	9	9	9	9
9	Medieval	Choral	Page 1992	447	Earp declares that 'performers must experiment with vocalization of textless passages'	vocalise	9	9	9	9
10	Medieval	Choral	Page 1992	448	the evidence of sacred polyphony suggests that vocalization was a standard resource of trained singers in the late Middle Ages	vocalise	9	9	9	9
11	Medieval	Choral	Page 1992	448	singers must have found a cappella solutions to textures of the kind shown in exx.1 and 2	vocalise	9	9	9	9
12	Medieval	Choral	Page 1992	451	In the 14th century [vocalisation] would appear to have been a common technique	vocalise	9	9	9	9
13	Medieval	Choral	Page 1992	451	If these parts were sung at all, then they were vocalized	vocalise	9	9	9	9

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22	Medieval	Choral	Page 1992	453	tenendo bordone is used by Giovanni Gherardi da Prato to denote the performance-probably vocalized - of the tenor part in a Landini ballata for three voices	vocalise	9	9	9	9
23	Medieval	Choral	Page 1992	453	Although it is impossible to establish, in any of the cases in point, whether the tenor being 'held' is textless and therefore vocalized, it remains a possibility that Middle French tenir possessed this technical sense, at least in the 15th century	vocalise	9	9	9	9
85	Renaissance	Choral	Hargis 2007	4	the ability to sing lightly and with agility	agile	8	1	1	1
95	Baroque	General	Ransome 1978	417	and without question agility	agile	8	2	5	7
96	Baroque	General	Ransome 1978	417	We know that large, agile, beautiful voices were quite common in Handel's time	agile	8	2	5	7
102	Baroque	Opera	Cyr 1980	320	With its ... agile quality, Marie Fel's voice was well suited to the florid Italian arias	agile	8	2	2	7
103	Baroque	Opera	Cyr 1980	323	agility	agile	8	2	2	7
181	Baroque	General	Potter 2012	519	Mancini also recalled the effortless agility of Faustina, whom nobody was able to imitate, and the astonishing invention of Cuzzoni	agile	8	3	5	7

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184	Baroque	General	Potter 2012	520	agility and flexibility rendered her a most agile excellent bravura singer	8	3	5	7
191	Baroque	General	Potter 2012	521	his portamento, the perfect union of the registers, the sparkling agility, and the perfect trill were all in him the same degree of perfection	8	3	5	7
14	Medieval	Choral	Page 1992	452	A case might also be made for Middle French bourdonner, an imitative verb whose root meaning is 'to buzz'	6	6	6	6
17	Medieval	Choral	Page 1992	453	tenendo bordone is used by Giovanni Gherardi da Prato to denote the performance-probably vocalized-of the tenor part in a Landini ballata for three voices	6	6	6	6
18	Medieval	Choral	Page 1992	453	for one sense of the Middle French verb bourdonner in Guillaume de Machaut's lifetime was 'to sing a drone without words	6	6	6	6
19	Medieval	Choral	Page 1992	453	tells how the human voice can 'bourdonner... tous dis d'une maniere... sans parler' (buzz ... all in the same manner ... without words'	6	6	6	6

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20	Medieval	Choral	Page 1992	453	The early 15th-century Italian idiom <i>tenendo bordone</i> leads us to another Middle French term that may have been associated with the practice of vocalization - <i>tenir</i> (literally 'to hold')	bourdonner	6	6	6	6
28	Medieval	Choral	Page 1992	456	such a noise, indeed, as medieval French musicians might have wished to denote by the verb <i>bourdonner</i> , 'to buzz'	bourdonner	6	6	6	6
107	Baroque	Opera	Cyr 1980	322	Mlle Fel, whose flexible voice lends itself so easily to the runs that until then were thought to be impossible for the voice	flexible	5	3	3	4
108	Baroque	Opera	Cyr 1980	323	flexibility in long and difficult vocalises	flexible	5	3	3	4
109	Baroque	Opera	Cyr 1980	323	flexible	flexible	5	3	3	4
152	Baroque	General	Sanford 1995	par. 7.1	Both French and Italian singing in the seventeenth century differ significantly from modern singing with respect to the use of throat articulation, a technique for singing rapid passages and ornaments	throat articulation for rapid passages	5	5	5	5

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153	Baroque	General	Sanford 1995	par. 7.1	Throat articulation had existed at least since the middle ages and had reached a zenith in the 1580's with garganta singers such as the three ladies of Ferrara, who excelled in this gorgia technique	throat articulation for rapid passages	5	5	5	5
154	Baroque	General	Sanford 1995	par. 7.1	Bacilly called this technique, or the laryngeal set-up for using this technique, the disposition de la gorge	throat articulation for rapid passages	5	5	5	5
155	Baroque	General	Sanford 1995	par. 7.1	The Italians called it the dispositione	throat articulation for rapid passages	5	5	5	5
156	Baroque	General	Sanford 1995	par. 7.1	Throat articulation as heard in audios 4 , 5, 15, and 16 is an essential technique for a singer of seventeenth century music, particularly because it makes the music easier to sing	throat articulation for rapid passages	5	5	5	5
185	Baroque	General	Potter 2012	520	agility and flexibility rendered her a most excellent bravura singer	flexible	5	1	2	4
209	Classical & Romantic	General	Elliott 2006	107	I have sacrificed Constanze's aria a little to the flexible throat of Mlle. Cavalieri	flexible	5	1	2	1

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27	Medieval	Choral	Page 1992	455	Experiment shows that if a piece such as Joieux de cuer is performed with three parts vocalizing on [a], then, while the counterpoint is often admirably clear, the vocalizing sometimes drowns the texted voice	do not vocalise on [a]	4	4	4	4
29	Medieval	Choral	Page 1992	456	the unchanging harmonic spectrum of the vowel [a] tends to obscure the changing harmonic spectrum of the varied vowels in the texted voice	do not vocalise on [a]	4	4	4	4
30	Medieval	Choral	Page 1992	456	We might also add that the long [a] formed on the soft palate, which comes so easily to British English speakers, did not exist in Middle French	do not vocalise on [a]	4	4	4	4
31	Medieval	Choral	Page 1992	456	In this way [a] fails to meet the definition of a successful vocalizing vowel offered above: it tends to obscure some of the changing harmonics in the texted voice	do not vocalise on [a]	4	4	4	4
87	Renaissance	Choral	Hargis 2007	5	good breath support	good breath support	4	4	4	4

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89	Renaissance	Choral	Hargis 2007	5	there is a real danger of singers tending to sing off the support when first encountering early music, in an effort to produce a light and vibratoless tone	good breath support	4	4	4	4
90	Renaissance	Choral	Hargis 2007	5	It is important to stress that "light" singing is not "weak" singing, and that a fully supported, firm, resonant sound is always good style!	good breath support	4	4	4	4
92	Renaissance	Choral	Hargis 2007	6	It is essential to maintain firm breath support	good breath support	4	4	4	4
133	Baroque	General	Sanford 1995	par. 2.5	The seventeenth-century French approach to breathing can be described as a steady-state system of virtually constant air pressure, air speed and air volume	French: steady-state breathing system	4	4	4	4
137	Baroque	General	Sanford 1995	par. 2.5	with the principal difference due to the amount of air pressure, which, as also for the Italians, was lower than in the modern school	less air pressure than modern operatic singing	4	4	4	4
138	Baroque	General	Sanford 1995	par. 2.5	In the seventeenth-century French steady-state system, dynamic shading of the vowels was not a primary concern	French: steady-state breathing system	4	4	4	4

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139	Baroque	General	Sanford 1995	par. 3.1 The principal reason that vibrato is perceptible as a constant in the vocal tone of modern singing is because of the greater air pressure used	less air pressure than modern operatic singing	4	4	4	4
140	Baroque	General	Sanford 1995	par. 3.1 Using a lower pressure (compared to modern operatic singing) avoids the need to control vibrato through mechanical suppression in the vocal tract	less air pressure than modern operatic singing	4	4	4	4
143	Baroque	General	Sanford 1995	par. 3.1 If you try to suppress vibrato without changing the air pressure, you will have to use some kind of constriction in the vocal tract	less air pressure than modern operatic singing	4	4	4	4
146	Baroque	General	Sanford 1995	par. 3.1 Using a laryngeal set-up that is unconstricted, with a breath pressure that will allow for vibrato to be used at the singer's discretion, is a common denominator between Italian and French singing in the seventeenth century; what differs is the variable versus steady state air stream	French: steady-state breathing system	4	4	4	4

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147	Baroque	General	Sanford 1995	par. 3.2	The French would most likely have used a throat-produced vibrato, a mechanism very similar to their trill technique, in order not to disturb their steady air stream	French: steady-state breathing system	4	4	4	4
4	Medieval	Song	Huot 1989	96	and three came singing in raucous voices without harmonizing at all	harmonise	3	3	3	3
5	Medieval	Song	Huot 1989	96	the lack of harmony among parts,	harmonise	3	3	3	3
6	Medieval	Song	Huot 1989	96	and that they could be expected to sing or play melodic lines which did harmonize	harmonise	3	3	3	3
35	Medieval	Choral	Page 1992	456	The front vowel which is missing from illus.3, and which was a prominent feature of Middle French (as it is of modern French), is [y]	vocalise on [y]	3	2	2	2
36	Medieval	Choral	Page 1992	456	Both vowel sounds work very well and can be blended	vocalise on [y]	3	2	2	2
48	Medieval	General	Leech-Wilkinson 2002	115	the singers vocalised tenor and contratenor to 'oo'	vocalise to [u]	3	3	3	3
49	Medieval	General	Leech-Wilkinson 2002	117	having the lower voices of the anonymous Confort d'amours sung to 'oo'	vocalise to [u]	3	3	3	3
50	Medieval	General	Leech-Wilkinson 2002	117	[u] was a cautious choice	vocalise to [u]	3	3	3	3
51	Medieval	General	Leech-Wilkinson 2002	117	already in about 1983 he had tried the French 'u' [y]	vocalise to [y]	3	3	3	3

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52	Medieval	General	Leech-Wilkinson 2002	120	in 1990, Page put down [y] in lower voices for the first time on disc	vocalise to [y]	3	3	3	3
53	Medieval	General	Leech-Wilkinson 2002	124	using spectrographic analysis of vocal formants Page argues that [y] is an ideal candidate	vocalise to [y]	3	3	3	3
64	Renaissance	General	Dyer 1978	215	This kind of aspiration which so disfigures a chant and robs it of all sweetness is rightly to be avoided	do not aspirate before vowels	3	3	3	3
65	Renaissance	General	Dyer 1978	215	The first error committed in singing is the addition of h before a vowel in a word which has no h	do not aspirate before vowels	3	3	3	3
66	Renaissance	General	Dyer 1978	215	the proof of this fact is that h is an aspirate sound and its asperity is just the reverse of that sweetness which a melody ought to have	do not aspirate before vowels	3	3	3	3
75	Renaissance	General	Kreitner 1998	327	whose experiments with Gothic Voices led to a suggestion of vocalizing on the phonetic [y] sound	vocalise on [y]	3	1	1	1
15	Medieval	Choral	Page 1992	452	It may seem implausible... that vocalization was a standard resource of late medieval singers	vocalisation not required	2	2	2	2

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16	Medieval	Choral	Page 1992	452	modern singers may be inclined to doubt that a technique which may well have locked the vocal organs into a single posture can ever have been systematically used by their counterparts in the Middle Ages	vocalisation not required	2	2	2	2
33	Medieval	Choral	Page 1992	456	The front vowels [i] and [e], on the other hand, show a wide separation of the first and second formants, and this is the principal explanation for their efficiency as vocalizing vowels	vocalise on [i]	2	2	2	2
34	Medieval	Choral	Page 1992	456	Both vowel sounds work very well and can be blended, leaving (in a careful performance) the changing harmonics of the	vocalise on [i]	2	2	2	2
43	Medieval	General	Leech-Wilkinson 2002	129	the CD, as the dominant medium for early music performance, offers another representation of... technical perfection	perfect	2	1	1	1
45	Medieval	General	Leech-Wilkinson 2002	120	the lower voices are sung on 'eh' [e], a vowel that, lacking the bite of the French [y] perhaps seemed to work better in the meantone temperament	vocalise to [e]	2	2	2	2
46	Medieval	General	Leech-Wilkinson 2002	124	almost as good are 'ih' [i] and [e]	vocalise to [e]	2	2	2	2
55	Medieval	Choral	Abeele 2007	97	All the details are to be filed in the singer's memory	perform from memory	2	2	2	2

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56	Medieval	Choral	Abeelee 2007	97	Another singer will have developed an almost physical memory of the ornamentation possible in the solo verses of a gradual or a responsory	perform from memory	2	2	2	2
62	Renaissance	General	Dyer 1978	215	While singing they make only a small differentiation between e and i, or between o and u, or between different syllables having the same vowel sound	clear differentiation between vowel sounds	2	2	2	2
63	Renaissance	General	Dyer 1978	215	They all distort the chant, inclined as they are to pronounce the vowels e and i poorly and without sufficient differentiation	clear differentiation between vowel sounds	2	2	2	2
73	Renaissance	General	Kreitner 1998	326	Fallows took the problem on in 'Specific information', suggesting that singers may have texted their lines on their own or vocalized them without words (or with a few consonants for articulation)	vocalisation	2	2	2	2
74	Renaissance	General	Kreitner 1998	327	Vocalisation without words seems to have been an essential part of the ideal for a lot of music that we love	vocalisation	2	2	2	2

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93	Renaissance	Choral	Hargis 2007	9	The low and middle parts of the voice are rich in colour, sufficiently facile (at a gentle volume), and certainly the best part of the voice for the clear transmission of text	facility	2	1	1	1
99	Baroque	General	Ransome 1978	419	such a technique should be able to encompass all the demands made upon it, from the need for operatic clarion power (as in many bass arias from Handel operas) to the demands made by chamber cantatas of the utmost refinement	bel canto	2	2	2	2
101	Baroque	General	Ransome 1978	417-419	Where grace is called for, above all in the French baroque repertoire, the bel canto technique as defined above although developed in Italy, is supremely capable of achieving French delicatessen	bel canto	2	2	2	2
104	Baroque	Opera	Cyr 1980	322	Mlle Fel's ability to match even the difficult runs executed by a fine violinist was stunning	difficult runs	2	2	2	2
105	Baroque	Opera	Cyr 1980	322	Mlle Fel, whose flexible voice lends itself so easily to the runs that until then were thought to be impossible for the voice	difficult runs	2	2	2	2
106	Baroque	Opera	Cyr 1980	321	as well as a very rare facility	facility	2	1	1	1

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110	Baroque	Opera	Cyr 1980	321	The perfection with which Mlle Fel renders all the runs	perfect	2	1	1	1
111	Baroque	Opera	Cyr 1980	322	her ability to perform rapid runs	rapid runs	2	2	2	2
112	Baroque	Opera	Cyr 1980	322	The most touching inflections succeeded the most rapid runs	rapid runs	2	2	2	2
116	Baroque	General	Sanford 1995	par. 0.1	Although Italian and French solo vocal music in the seventeenth century may have shared a common aesthetic aim -- to move the passions -- French and Italian singers achieved that aim through quite different technical and stylistic means	different techniques for French and Italian music	2	2	2	2
126	Baroque	General	Sanford 1995	par. 2.2	Extrapolating from text declamation then, the Italian approach to breathing can be described as one that varied air pressure, air speed and air volume according to the dramatic and emotional declamation of the text, and to some extent according to the size of the space in which one was singing	Italian: varied air pressure	2	2	2	2

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130	Baroque	General	Sanford 1995	par. 2.2	Even though the air pressure fluctuated, the Italian breath system during the seventeenth century generally used less pressure than we associate with modern operatic singing today	Italian: varied air pressure	2	2	2	2
145	Baroque	General	Sanford 1995	par. 3.1	Using a laryngeal set-up that is unconstricted, with a breath pressure that will allow for vibrato to be used at the singer's discretion, is a common denominator between Italian and French singing in the seventeenth century; what differs is the variable versus steady state air stream	Italian: variable air stream	2	2	2	2
148	Baroque	General	Sanford 1995	par. 3.2	The Italians most likely used a breath-produced vibrato as their norm, since they were using a variable air stream already, with throat vibrato reserved perhaps for more special effects	Italian: variable air stream	2	2	2	2
150	Baroque	General	Sanford 1995	par. 4.1	A more relaxed vocal tract in turn allows for the likelihood that singers used speech mode a good deal	relaxed vocal tract	2	2	2	2

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151	Baroque	General	Sanford 1995	par. 4.1	Speech mode is a laryngeal setup that employs a relaxed vocal tract and extends speech production into singing, an indispensable technique for singing in the stile recitativo	relaxed vocal tract	2	2	2	2
157	Baroque	General	Sanford 1995	par. 8.1	Given the considerable differences between French and Italian methods of singing in the seventeenth century, it is reasonable to assume that French and Italian singers would have reacted to musical notation differently, especially in pieces that sought to reflect the spoken declamation of a text	different techniques for French and Italian music	2	2	2	2
164	Baroque	General	Potter 2012	511	instruction begins with solfeggi	instruction begins with solfeggi	2	2	2	2
170	Baroque	General	Potter 2012	511	In practice, one cannot make a gradual crescendo and diminuendo on one note, holding a steady and consistent tone, without simultaneously (and presumably subconsciously in the case of baroque singers) developing the musculature required to control the air flow	messa di voce: gradual	2	2	2	2

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173	Baroque	General	Potter 2012	514	next comes the messa di voce, which Mancini says is 'that art in which the singer gives to any sustained note is graduation, starting it with almost a thread of a voice and then reinforcing it proportionately to the greatest power in which it can be developed, and then takes it back with the same gradation that has been used in going from loud to soft.'	messa di voce: gradual	2	2	2	2
175	Baroque	General	Potter 2012	514	It is clear from Mancini's instructions that, properly studied, messa di voce is a means of developing breathing and tone control simultaneously...'	breath control through messa di voce	2	2	2	2
178	Baroque	General	Potter 2012	516	Having dealt with solmisation and messa di voce in the first part of his publication in 1774 he returns to these in the second part, so fundamental were they to good singing	instruction begins with solfeggi	2	2	2	2
199	Baroque	General	Potter 2012	524	scales are a basic pedagogical tool, with a twenty-second messa di voce on each note to assist with tuning and breathing	breath control through messa di voce	2	2	2	2
1	Medieval	Choral	More 1965	126	various techniques of improvised harmony	improvise harmony	1	1	1	1

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2	Medieval	Choral	More 1965	126	techniques such as descant and faburden	descant	1	1	1	1
3	Medieval	Choral	More 1965	126	techniques such as descant and faburden	faburden	1	1	1	1
21	Medieval	Choral	Page 1992	453	for one sense of the Middle French verb bourdonner in Guillaume de Machaut's lifetime was 'to sing a drone without words...'	drone	1	1	1	1
24	Medieval	Choral	Page 1992	454	We might almost venture to say that the more 'unvocal' a contratenor appeared to be, the more likely an experienced contratenorista would have taken a pride in singing it	sing 'unvocal' parts	1	1	1	1
25	Medieval	Choral	Page 1992	454	We may add that the vowels chosen for vocalization should not exhaust or otherwise disturb the singers during as much as seven minutes of performance	vocalisation should not exhaust singers	1	1	1	1
26	Medieval	Choral	Page 1992	454	a successful vocalizing technique may be defined as one in which the unchanging harmonic spectrum of the vocalizing voices (if they are all singing one vowel) does not obscure the changing harmonic spectrum of the texted voice(s), singing many vowels	vocalisation should adopt an appropriate harmonic spectrum	1	1	1	1

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32	Medieval	Choral	Page 1992	456	The front vowels [i] and [e], on the other hand, show a wide separation of the first and second formants, and this is the principal explanation for their efficiency as vocalizing vowels	vocalise on [e]	1	1	1	1
37	Medieval	Choral	Page 1992	457	Let the larynx be lowered and the tongue relaxed	low larynx	1	1	1	1
38	Medieval	Choral	Page 1992	457	There is no need for any more than slight tension in the cheeks	only slight cheek tension	1	1	1	1
39	Medieval	Choral	Page 1992	457	Let the lips be rounded and the soft palate be raised	raised soft palate	1	1	1	1
40	Medieval	Choral	Page 1992	457	Let the larynx be lowered and the tongue relaxed	relaxed tongue	1	1	1	1
41	Medieval	Choral	Page 1992	457	Let the lips be rounded and the soft palate be raised	rounded lips	1	1	1	1
42	Medieval	Choral	Page 1992	457	It would be idle to suggest that the singers of late medieval France always vocalized with the same sound; modern performers will find that each piece may require its own solution	vocalise on varied vowels	1	1	1	1
44	Medieval	General	Leech-Wilkinson 2002	128	vocal stamina	stamina	1	1	1	1
47	Medieval	General	Leech-Wilkinson 2002	124	almost as good are 'ih' [I] and [e]	vocalise to [I]	1	1	1	1
54	Medieval	General	Leech-Wilkinson 2002	120	the Old Hall Credo by Pycard has its upper voice melismas sung to vowels that vary widely	vocalise to varied vowels	1	1	1	1

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57	Medieval	Choral	Summerly 2012	248	avoid singing wrong notes	avoid wrong notes	1	1	1	1
58	Medieval	Choral	Summerly 2012	249	mastery of the contours of plainchant	master plainchant	1	1	1	1
59	Medieval	Choral	Summerly 2012	251	it seems unlikely that a brash, deliberately projected vocal delivery would have been the default	not projected	1	1	1	1
60	Medieval	Choral	Summerly 2012	248	Do not force the high notes	unforced high notes	1	1	1	1
61	Medieval	Choral	Summerly 2012	249	there is no substitute for feeling the curvature of plainchant 'on the voice'	vocal understanding of plainchant	1	1	1	1
67	Renaissance	Choral	Phillips 1978	198	These singers should be accustomed and trained to this particular tessitura, and never if possible used above it	accustomed to higher register	1	1	1	1
68	Renaissance	Choral	Phillips 1978	196	they do need big lungs to cope with the long lines, and a fine sense of phrasing	big lungs	1	1	1	1
69	Renaissance	Choral	Phillips 1978	196	This collection demands considerable and unusual virtuosity from all the voices in matters of counting and phrasing long vocal lines packed with syncopations and quick runs	counting	1	1	1	1

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70	Renaissance	Choral	Phillips 1978	196	This collection demands considerable and unusual virtuosity from all the voices in matters of counting and phrasing long vocal lines packed with syncopations and quick runs	long lines	1	1	1	1
71	Renaissance	Choral	Phillips 1978	196	This collection demands considerable and unusual virtuosity from all the voices in matters of counting and phrasing long vocal lines packed with syncopations and quick runs	quick runs	1	1	1	1
72	Renaissance	Choral	Phillips 1978	196	This collection demands considerable and unusual virtuosity from all the voices in matters of counting and phrasing long vocal lines packed with syncopations and quick runs	syncopation	1	1	1	1
76	Renaissance	General	Kreitner 1998	327	is it just a Palestrinian prejudice that makes vocalisation less comfortable for sacred music?	vocalisation less appropriate for sacred music	1	1	1	1
77	Renaissance	General	Kreitner 1998	327	And what about songs in German, where [y] is much less common than in French	vocalisation to [y] less appropriate for German song	1	1	1	1
78	Renaissance	General	Kreitner 1998	327	or Spanish, where it is unknown?	vocalisation to [y] less appropriate for Spanish song	1	1	1	1

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79	Renaissance	General	Kreitner 1998	326	Fallows took the problem on in 'Specific information', suggesting that singers may have texted their lines on their own or vocalized them without words (or with a few consonants for articulation)	vocalise with consonants	1	1	1	1
80	Renaissance	Choral	Aamot 2000	23	the best vowel for embellished singing is "O"	the best vowel for embellishments is "O"	1	1	1	1
81	Renaissance	Choral	Aamot 2000	23	It is interesting to note that Maffei wrote is letter in answer to his patron's request for an explantion of good singing technique. The fact that nearly half the letter was devoted to explaining the art of canto di glosso testifies to how important Maffei thought the practice was to accomplished Renaissance vocal ensemble performance	technique founded on ability to ornament	1	1	1	1

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82	Renaissance	Choral	Aamot 2000	23-24	Flood suggested in the Choral Journal (February 1972) that conductors begin by teaching choristers several embellishment patterns excerpted from Renaissance treatises, then allow individuals to add their own embellishments spontaneously in performance	trained singers improvise embellishments	1	1	1	1
83	Renaissance	Choral	Aamot 2000	25	investigation and experimentation with the art of embellishment gives contemporary choral performers and music educators an additional way to include improvisation and creativity in their music making	improvise	1	1	1	1
84	Renaissance	Choral	Hargis 2007	3	If we give primaty consideration to flexibility, ability to control vibrato, sense of intonation, and intellectual curiosity about the issues of ornamentation and text, we have a much more accurate set of criteria for determining the singer's ability to perform early music convincingly	flexibility	1	1	1	1
86	Renaissance	Choral	Hargis 2007	5	It will be reassuring to the new singer of early music to know that good technique is still good technique	good technique	1	1	1	1

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88	Renaissance	Choral	Hargis 2007	5	well formed, resonant vowels	well formed vowels	1	1	1	1
91	Renaissance	Choral	Hargis 2007	5	the primary concern of the early music singer is that technique must serve the music before the voice	technique serves music before voice	1	1	1	1
94	Baroque	General	Ransome 1978	417	ability to colour the voice consider ably as necessary	ability to vary vocal colour	1	1	1	1
97	Baroque	General	Ransome 1978	417	in fact a freely resonant voice, capable of the widest variations in colour and emotional intensity, cannot be without a certain amount of vibrato - it is built into the technique.	capable of wide variations in colour	1	1	1	1
98	Baroque	General	Ransome 1978	417	reserves of volume for use where circumstances require	reserves of volume	1	1	1	1
100	Baroque	General	Ransome 1978	419	such a technique should be able to encompass all the demands made upon it, from the need for operatic clarion power (as in many bass arias from Handel operas) to the demands made by chamber cantatas of the utmost refinement	operatic	1	1	1	1
113	Baroque	Opera	Cyr 1980	320	and has... a wide range	wide range	1	1	1	1

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114	Baroque	Opera	Cyr 1980	330	Raparlier also devised a mark to show the appropriate places to breathe, always at the end of a complete sentence or occasionally for textual reasons, as at the exclamation 'ah!'	breathe after exclamations	1	1	1	1
115	Baroque	Opera	Cyr 1980	330	Raparlier also devised a mark to show the appropriate places to breathe, always at the end of a complete sentence or occasionally for textual reasons, as at the exclamation 'ah!'	breathe at the end of sentences	1	1	1	1
117	Baroque	General	Sanford 1995	par. 1.2	Notice the ebb and flow of air in your body and the flexibility required in your abdomen to inflect the vowels, to give more stress and dynamic emphasis to the accented syllables	Italian: ebb and flow	1	1	1	1
118	Baroque	General	Sanford 1995	par. 1.2	Notice the ebb and flow of air in your body and the flexibility required in your abdomen to inflect the vowels, to give more stress and dynamic emphasis to the accented syllables	Italian: abdominal flexibility	1	1	1	1
119	Baroque	General	Sanford 1995	par. 1.2	instead the air flow is more steady, even, and relatively small, as you say an evenly weighted short-long pair of syllables	French: steady air flow	1	1	1	1

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120	Baroque	General	Sanford 1995	par. 1.2	instead the air flow is more steady, even, and relatively small, as you say an evenly weighted short-long pair of syllables	French: even air flow	1	1	1	1
121	Baroque	General	Sanford 1995	par. 1.2	instead the air flow is more steady, even, and relatively small, as you say an evenly weighted short-long pair of syllables	French: small air flow	1	1	1	1
122	Baroque	General	Sanford 1995	par. 2.1	I hope you can sense just from this brief spoken exercise that French and Italian singers would have used quite different approaches to breathing	different breathing techniques for French and Italian music	1	1	1	1
123	Baroque	General	Sanford 1995	par. 2.1	the seventeenth-century singing treatises tell us very little about the nature of the release of air during phonation aside from the fact that it was not done with great force	release of air not forceful	1	1	1	1
124	Baroque	General	Sanford 1995	par. 2.1	all our attention, all our desire, should be simply to train oneself to expel the breath more or less in the same fashion as when we go to speak	expel air in the same fashion as when speaking	1	1	1	1
125	Baroque	General	Sanford 1995	par 2.1	preoccupied by the single thought one wishes to express, the voice is heard without costing the least effort	little effort in vocal production	1	1	1	1

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127	Baroque	General	Sanford 1995	par. 2.2 Extrapolating from text declamation then, the Italian approach to breathing can be described as one that varied air pressure, air speed and air volume according to the dramatic and emotional declamation of the text, and to some extent according to the size of the space in which one was singing	Italian: varied air speed	1	1	1	1
128	Baroque	General	Sanford 1995	par. 2.2 Extrapolating from text declamation then, the Italian approach to breathing can be described as one that varied air pressure, air speed and air volume according to the dramatic and emotional declamation of the text, and to some extent according to the size of the space in which one was singing	Italian: varied air volume	1	1	1	1

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129	Baroque	General	Sanford 1995	par. 2.2 Extrapolating from text declamation then, the Italian approach to breathing can be described as one that varied air pressure, air speed and air volume according to the dramatic and emotional declamation of the text, and to some extent according to the size of the space in which one was singing	vary breath according to size of space	1	1	1	1
131	Baroque	General	Sanford 1995	par. 2.2 Even though the air pressure fluctuated, the Italian breath system during the seventeenth century generally used less pressure than we associate with modern operatic singing today	Italian: less air pressure than modern operatic singing	1	1	1	1
132	Baroque	General	Sanford 1995	par. 2.4 The text is the key to expressive singing for Caccini, who says that expressing the passion of the text is achieved through breath control: "a man must have a command of breath to give the greater spirit to the increasing and diminishing of the voice, to esclamazione and other passions..."	breath control	1	1	1	1

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134	Baroque	General	Sanford 1995	par. 2.5	The seventeenth-century French approach to breathing can be described as a steady-state system of virtually constant air pressure, air speed and air volume	French: virtually constant air pressure	1	1	1	1
135	Baroque	General	Sanford 1995	par. 2.5	The seventeenth-century French approach to breathing can be described as a steady-state system of virtually constant air pressure, air speed and air volume	French: virtually constant air speed	1	1	1	1
136	Baroque	General	Sanford 1995	par. 2.5	The seventeenth-century French approach to breathing can be described as a steady-state system of virtually constant air pressure, air speed and air volume	French: virtually constant air volume	1	1	1	1
141	Baroque	General	Sanford 1995	par. 3.1	Seventeenth-century singing - whether French or Italian - is not achieved by taking a modern production and “straightening” the sound	modern operatic technique inappropriate	1	1	1	1
142	Baroque	General	Sanford 1995	par. 3.1	If you try to suppress vibrato without changing the air pressure, you will have to use some kind of constriction in the vocal tract	do not use a constricted vocal tract	1	1	1	1

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144	Baroque	General	Sanford 1995	par. 3.1 Using a laryngeal set-up that is unconstricted, with a breath pressure that will allow for vibrato to be used at the singer's discretion, is a common denominator between Italian and French singing in the seventeenth century; what differs is the variable versus steady state air stream	unconstricted larynx	1	1	1	1
149	Baroque	General	Sanford 1995	par. 4.1 The lower air pressure (compared to modern singing) that we find in both French and Italian breath systems meant not only that the laryngeal setup used did not have vibrato as a constant presence, but also that the vocal tract could be quite relaxed	lower air pressure than modern singing	1	1	1	1
158	Baroque	General	Sanford 1995	par. 8.1 Any good Italian singer of the time, who knew his affetti and who could sing with throat articulation, could have come in off the street and sight read the aria with Monteverdi's ornamentation	throat articulation	1	1	1	1

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159	Baroque	General	Sanford 1995	par. 8.1	Strung together, the trilli, ribatutte and cascade make a wonderful effect while being quite simple to sing - given the right technique and the right mental software	right technique	1	1	1	1
160	Baroque	General	Sanford 1995	par. 8.1	An historical approach makes this piece easy; working against a modern technique would make it very difficult	not modern technique	1	1	1	1
161	Baroque	General	Sanford 1995	par. 9.1	Using an historical approach to singing French and Italian music of the seventeenth-century requires fluency not only in different musical styles, but in different vocal techniques	different vocal techniques	1	1	1	1
162	Baroque	General	Potter 2012	510	the surface details of performance practice was subject to fashion and whim and was constantly in flux, but the fundamentals of style and technique show very little change from the Purcellian period of Tosi's youth to the time of Mozart and beyond	fundamentals of technique apply from Purcell to Mozart	1	1	1	1

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163	Baroque	General	Potter 2012	511	his broader point is that modern singers have abandoned taste and technique for crowd-pleasing effects in an unprecedented ornamental free-for-all	technical	1	1	1	1
165	Baroque	General	Potter 2012	511	once sufficient progress had been made (which might take up to a year) students would progress to exercises on vowels	vowel exercises	1	1	1	1
168	Baroque	General	Potter 2012	511	a messa di voce is a single note which begins very quietly and crescendoes to a climax before gradually subsiding, the whole accomplished in one breath, and is one of the techniques that all authorities insist upon as an essential foundation for good singing	messa di voce: in one breath	1	1	1	1
169	Baroque	General	Potter 2012	511	a messa di voce is a single note which begins very quietly and crescendoes to a climax before gradually subsiding, the whole accomplished in one breath, and is one of the techniques that all authorities insist upon as an essential foundation for good singing	messa di voce: fundamental technique	1	1	1	1

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171	Baroque	General	Potter 2012	511	In practice, one cannot make a gradual crescendo and diminuendo on one note, holding a steady and consistent tone, without simultaneously (and presumably subconsciously in the case of baroque singers) developing the musculature required to control the air flow	controlled air flow	1	1	1	1
176	Baroque	General	Potter 2012	514	there is an implied union of technique and style: one becomes the other	technique unified with style	1	1	1	1
180	Baroque	General	Potter 2012	517	the son filé was very similar to a messa di voce	son filé = messa di voce	1	1	1	1
182	Baroque	General	Potter 2012	519	Mancini also recalled the effortless agility of Faustina, whom nobody was able to imitate, and the astonishing invention of Cuzzoni	effortless	1	1	1	1
183	Baroque	General	Potter 2012	519	loose runs in a redoubled style	runs	1	1	1	1
187	Baroque	General	Potter 2012	520-21	the perfect art of holding the breath, and retaking it with such cleanness, so as not to allow anyone to know when he was breathing, started and ended with him	imperceptible breathing	1	1	1	1
188	Baroque	General	Potter 2012	521	the unfolding, extending and expanding of the voice	unfold the voice	1	1	1	1

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189	Baroque	General	Potter 2012	521	the unfolding, extending and expanding of the voice	extend the voice	1	1	1	1
190	Baroque	General	Potter 2012	521	the unfolding, extending and expanding of the voice	expand the voice	1	1	1	1
192	Baroque	General	Potter 2012	521	the first note he sung was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished in the same manner, that it was applauded for full five minutes	volume	1	1	1	1
197	Baroque	General	Potter 2012	524	emphasises the importance of daily breathing exercises	breathing technique	1	1	1	1
200	Baroque	General	Potter 2012	524	scales are a basic pedagogical tool, with a twenty-second messa di voce on each note to assist with tuning and breathing	messa di voce: helps with tuning	1	1	1	1
202	Baroque	General	Potter 2012	524	Mengozzi mark breathing points, and refers at one point to the importance of the diaphragm, an early reference to the band of muscle that exerts pressure on the lungs	diaphragmatic breathing	1	1	1	1
205	Classical & Romantic	Opera	Kauffman 1992	154	it requires attention to breathing, a well-disposed voice, sustained singing, crescendo and diminuendo of the notes, and suppleness and expression in the use of ports de voix	cantabile: attention to breathing	1	1	1	1

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206	Classical & Romantic	Opera	Kauffman 1992	154	He applies these same precepts to larghetto, adagio, and andante arias	larghetto, adagio, andante: attention to breathing	1	1	1	1
207	Classical & Romantic	General	Elliott 2006	97	On every note of any duration, use the Messa di Voce	messa di voce on every note	1	1	1	1

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Appendix 4: SC4 Vibrato Recording Units

Record	Period	Genre	Author & Year	Page	Text	Recording Unit	Occurrence	by Author	by Genre	by Period
1	Medieval	General	Leech-Wilkinson 2002	91	Vibrato should be avoided	no vibrato	7	4	4	5
3	Medieval	General	Leech-Wilkinson 2002	117	in this note Page stresses the importance of... avoiding any vibrato	no vibrato	7	4	4	5
4	Medieval	General	Leech-Wilkinson 2002	119	There can be no vibrato, because vibrato is wider than the difference between tuning systems	no vibrato	7	4	4	5
6	Medieval	General	Leech-Wilkinson 2002	131	Vibrato should be avoided	no vibrato	7	4	4	5
7	Medieval	Choral	Summerly 2012	256	a singer with a strong, straight tone who is able to go directly to the centre of the note... without any thickening from vibrato	no vibrato	7	1	3	5
8	Renaissance	Choral	Phillips 1978	195	operatic singers who use vibrato destroy the clarity of the individual lines and that minimizes the effect of music which is built up entirely on the subtle interplay of those different lines	no vibrato	7	1	3	2
10	Renaissance	Choral	Aamot 2000	25	when performing embellishments, singers should use minimal or no vibrato and a lively, vibrant singing tone	no vibrato	7	1	3	2

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11	Renaissance	Song	Hargis 2007	3	If we give primaty consideration to flexibility, ability to control vibrato, sense of intonation, and intellectual curiosity about the issues of ornamentation and text, we have a much more accurate set of criteria for determining the singer's ability to perform early music convincingly	controlled	3	3	3	3
12	Renaissance	Song	Hargis 2007	4	for those pieces that do go to the top of the staff and above, it is useful to be able to float high notes with ease and without excessive vibrato or volume	not excessive	3	3	3	3
13	Renaissance	Song	Hargis 2007	4	a focused clear sound without excessive vibrato	not excessive	3	3	3	3
20	Renaissance	Song	Hargis 2007	6	The only vibrato that is really completely inappropriate to Renaissance music is one with a wide pitch variation, or any vibrato that cannot be consciously controlled by the singer	controlled	3	3	3	3
21	Renaissance	Song	Hargis 2007	6	I work with vibrato control in exercises first	controlled	3	3	3	3

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38	Renaissance	Song	Hargis 2007	10	to sing the original madrigal at a higher pitch would call for a voice capable of floating the high parts of the phrases without strain or excessive vibrato, and still bring out the affect of the text	not excessive	3	3	3	3
44	Baroque	Opera	Cyr 1980	328	occasionally a vibrato (flatte)	occasional vibrato	2	1	1	1
45	Baroque	General	Sanford 1995		In the audios using “modern” technique, the dynamic shape of the vowels is also relatively even, but the consonants are not given special expressive emphasis; the resultant sound palette is fuller, is not as intimate, and uses more constant vibrato	not the constant vibrato of modern technique	2	2	2	2
46	Baroque	General	Sanford 1995		The principal reason that vibrato is perceptible as a constant in the vocal tone of modern singing is because of the greater air pressure used.	not the constant vibrato of modern technique	2	2	2	2

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47	Baroque	General	Sanford 1995		Using a laryngeal set-up that is unconstricted, with a breath pressure that will allow for vibrato to be used at the singer's discretion, is a common denominator between Italian and French singing in the seventeenth century; what differs is the variable versus steady state air stream	vibrato at singers discretion	2	2	2	2
48	Baroque	General	Sanford 1995		Vibrato would have been consciously added by the singer when desired and was not a natural by-product of the voice production	vibrato at singers discretion	2	2	2	2
59	Classical & Romantic	Opera	Toft 2013	85	the power of sound to move audiences through what performers thought of as the "tones of the passions" (which included the selective introduction of various forms of vibrato) helped vocalists project the emotions they felt directly into the hearts of listeners	selectively introduced	2	2	2	2

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61	Classical & Romantic	Opera	Toft 2013	93	even though singers assiduously avoided tremulousness when forming their voices, they selectively introduced at least four kinds to heighten the expression of certain words or to grace longer notes	selectively introduced	2	2	2	2
98	Classical & Romantic	General	Elliott 2006	107	We know that some kind of small vibrato was occasionally used by singers and instrumentalists	occasional vibrato	2	1	1	1
2	Medieval	General	Leech-Wilkinson 2002	92	The typical soprano voice in 1966... made use of a much wider vibrato than became customary during the early music boom	less vibrato	1	1	1	1
5	Medieval	General	Leech-Wilkinson 2002	126	no vibrato, except as an occasional ornament	vibrato as an occasional ornament	1	1	1	1
9	Renaissance	Choral	Aamot 2000	25	when performing embellishments, singers should use minimal or no vibrato and a lively, vibrant singing tone	minimal vibrato	1	1	1	1
14	Renaissance	Song	Hargis 2007	5	there is a real danger of singers tending to sing off the support when first encountering early music, in an effort to produce a light and vibratoless tone	vibratoless	1	1	1	1

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15	Renaissance	Song	Hargis 2007	5	Thankfully, after years of "straight-tone" singing being the ideal, it is now generally accepted that a gentle vibration of the voice is natural and expressive, and an inherent part of a healthy singing voice	gentle	1	1	1	1
16	Renaissance	Song	Hargis 2007	5	It is really the degree of pressure and pitch obfuscation that is the problem with the modern vibrato	not modern	1	1	1	1
17	Renaissance	Song	Hargis 2007	5	It is really the degree of pressure and pitch obfuscation that is the problem with the modern vibrato	not too much pressure	1	1	1	1
18	Renaissance	Song	Hargis 2007	5	It is really the degree of pressure and pitch obfuscation that is the problem with the modern vibrato	not too much pitch obfuscation	1	1	1	1
19	Renaissance	Song	Hargis 2007	6	The only vibrato that is really completely inappropriate to Renaissance music is one with a wide pitch variation, or any vibrato that cannot be consciously controlled by the singer	not wide pitch variation	1	1	1	1
22	Renaissance	Song	Hargis 2007	6	Vibrato can warm the tone, adding direction and shape to long notes	warms tone	1	1	1	1
23	Renaissance	Song	Hargis 2007	6	Vibrato can warm the tone, adding direction and shape to long notes	adds direction to long notes	1	1	1	1

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24	Renaissance	Song	Hargis 2007	6	Vibrato can warm the tone, adding direction and shape to long notes	shapes long notes	1	1	1	1
25	Renaissance	Song	Hargis 2007	6	With a dark and warm vocal colour, it can help to communicate passion, tenderness, or grief	communicates passion	1	1	1	1
26	Renaissance	Song	Hargis 2007	6	With a dark and warm vocal colour, it can help to communicate passion, tenderness, or grief	communicates tenderness	1	1	1	1
27	Renaissance	Song	Hargis 2007	6	With a dark and warm vocal colour, it can help to communicate passion, tenderness, or grief	communicates grief	1	1	1	1
28	Renaissance	Song	Hargis 2007	6	Starting a note with vibrato and then gradually smoothing it out can create a plaintive, poignant sound	smoothing out vibrato creates a plaintive sound	1	1	1	1
29	Renaissance	Song	Hargis 2007	6	Starting a note with vibrato and then gradually smoothing it out can create a plaintive, poignant sound	smoothing out vibrato creates a poignant sound	1	1	1	1
30	Renaissance	Song	Hargis 2007	6	Starting a note without vibrato and then adding it can have the effect of crescendo without the change in dynamics	adding vibrato can work like a crescendo	1	1	1	1
31	Renaissance	Song	Hargis 2007	6	Rapid diminutions must be sung without vibrato	no vibrato for rapid diminutions	1	1	1	1
32	Renaissance	Song	Hargis 2007	6	tuning at cadences is vastly improved when the vibration is reduced or eliminated	reduced at cadences for tuning	1	1	1	1

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33	Renaissance	Song	Hargis 2007	6	tuning at cadences is vastly improved when the vibration is reduced or eliminated	eliminated at cadences for tuning	1	1	1	1
34	Renaissance	Song	Hargis 2007	7	Remembering that the use of vibrato is just one tool of style, and not the basis of all style, will go a long way in helping singers learn to be flexible and imaginative with this aspect of the voice	a tool of style	1	1	1	1
35	Renaissance	Song	Hargis 2007	7	Remembering that the use of vibrato is just one tool of style, and not the basis of all style, will go a long way in helping singers learn to be flexible and imaginative with this aspect of the voice	not the basis of all style	1	1	1	1
36	Renaissance	Song	Hargis 2007	7	Remembering that the use of vibrato is just one tool of style, and not the basis of all style, will go a long way in helping singers learn to be flexible and imaginative with this aspect of the voice	flexible in use	1	1	1	1

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37	Renaissance	Song	Hargis 2007	7	Remembering that the use of vibrato is just one tool of style, and not the basis of all style, will go a long way in helping singers learn to be flexible and imaginative with this aspect of the voice	imaginative in use	1	1	1	1
39	Renaissance	Song	Hargis 2007	10	Early in the rehearsal period it is best to sing with reduced vibrato or, if possible, none at all, in order to focus more easily on tuning issues	reduce vibrato to focus on tuning	1	1	1	1
40	Renaissance	Song	Hargis 2007	10	Early in the rehearsal period it is best to sing with reduced vibrato or, if possible, none at all, in order to focus more easily on tuning issues	eliminate vibrato to focus on tuning	1	1	1	1
41	Baroque	General	Ransome 1978	417	implies a certain voice production, with a natural, though not large, vibrato	natural	1	1	1	1
42	Baroque	General	Ransome 1978	417	In writings from the baroque period, vibrato is by no means ruled out	vibrato not ruled out	1	1	1	1
43	Baroque	General	Ransome 1978	417	in fact a freely resonant voice, capable of the widest variations in colour and emotional intensity, cannot be without a certain amount of vibrato - it is built into the technique	vibrato built into technique	1	1	1	1

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49	Baroque	General	Sanford 1995	par. 3.1	Vibrato would have been consciously added by the singer when desired and was not a natural by-product of the voice production	vibrato not a natural by-product of the voice production	1	1	1	1
50	Baroque	General	Sanford 1995	par. 3.2	There are two different ways of producing vibrato, one produced with breath pressure (audio 11) and the other produced in the throat (audio 12). Both types of vibrato mechanism were used during the seventeenth century	breath pressure vibrato	1	1	1	1
51	Baroque	General	Sanford 1995	par. 3.2	There are two different ways of producing vibrato, one produced with breath pressure (audio 11) and the other produced in the throat (audio 12). Both types of vibrato mechanism were used during the seventeenth century	throat vibrato	1	1	1	1
52	Baroque	General	Sanford 1995	par. 3.2	The French would most likely have used a throat-produced vibrato, a mechanism very similar to their trill technique, in order not to disturb their steady air stream	French: throat vibrato	1	1	1	1

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53	Baroque	General	Sanford 1995	par. 3.2 The French would most likely have used a throat-produced vibrato, a mechanism very similar to their trill technique, in order not to disturb their steady air stream	French: vibrato similar to trill technique	1	1	1	1
54	Baroque	General	Sanford 1995	par. 3.2 The Italians most likely used a breath-produced vibrato as their norm, since they were using a variable air stream already, with throat vibrato reserved perhaps for more special effects	Italian: breath-produced vibrato	1	1	1	1
55	Baroque	General	Sanford 1995	par. 3.2 The Italians most likely used a breath-produced vibrato as their norm, since they were using a variable air stream already, with throat vibrato reserved perhaps for more special effects	Italian: throat vibrato reserved for special effects	1	1	1	1
56	Baroque	General	Sanford 1995	par. 3.2 No seventeenth-century source addresses this issue, although Johann Adam Hiller in the late 18th century regarded throat vibrato as the more difficult of the two types of vibrato	throat vibrato more difficult	1	1	1	1
57	Baroque	General	Sanford 1995	par. 3.2 This suggests to me that the 18th-century Italo-Germanic School used throat vibrato less often than breath vibrato.	throat vibrato less common	1	1	1	1

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58	Baroque	General	Sanford 1995	par. 4.1	The lower air pressure (compared to modern singing) that we find in both French and Italian breath systems meant not only that the laryngeal setup used did not have vibrato as a constant presence, but also that the vocal tract could be quite relaxed	vibrato not constant	1	1	1	1
60	Classical & Romantic	Opera	Toft 2013	85	the power of sound to move audiences through what performers thought of as the “tones of the passions” (which included the selective introduction of various forms of vibrato) helped vocalists project the emotions they felt directly into the hearts of listeners	varied	1	1	1	1
62	Classical & Romantic	Opera	Toft 2013	93	even though singers assiduously avoided tremulousness when forming their voices, they selectively introduced at least four kinds to heighten the expression of certain words or to grace longer notes	four kinds of tremulousness	1	1	1	1
63	Classical & Romantic	Opera	Toft 2013	93	1. A waving or undulating motion	1. A waving or undulating motion	1	1	1	1
64	Classical & Romantic	Opera	Toft 2013	93	2. Tremelo	2. Tremelo	1	1	1	1
65	Classical & Romantic	Opera	Toft 2013	93	3. Vibration	3. Vibration	1	1	1	1

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66	Classical & Romantic	Opera	Toft 2013	93	4. Vibrazione, voce vibrata, or vibrated note	4. Vibrazione, voce vibrata, or vibrated note	1	1	1	1
67	Classical & Romantic	Opera	Toft 2013	93	great care must be taken to do it discreetly and without any trembling	execute vibrato without trembling	1	1	1	1
68	Classical & Romantic	Opera	Toft 2013	93	John Molineux (p.22) commented that undulations – that is, gentle beatings on the tone of the voice – were expressive of sorrow	undulations expressive of sorrow	1	1	1	1
69	Classical & Romantic	Opera	Toft 2013	93	But when a singer amplified the undulations, making them tremulous, they imparted great fervor and intensity of passion to a passage	amplified tremulousness expressive of sorrow	1	1	1	1
70	Classical & Romantic	Opera	Toft 2013	93	This expression (which is equivalent to the Italian “ <i>Vibrato</i> ”) is an energetic tremulousness upon long notes, which imparts great fervor and intensity of passion to a passage	vibrato imparts great fervor	1	1	1	1
71	Classical & Romantic	Opera	Toft 2013	93	This expression (which is equivalent to the Italian “ <i>Vibrato</i> ”) is an energetic tremulousness upon long notes, which imparts great fervor and intensity of passion to a passage	vibrato imparts intensity of passion	1	1	1	1
72	Classical & Romantic	Opera	Toft 2013	93	It belongs alone to the accomplished singer to use it, as it proceeds from deep feeling	vibrato expressive of deep feeling	1	1	1	1

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73	Classical & Romantic	Opera	Toft 2013	93-94	The tremulous action should be produced in a manner similar to that, by which the shake is made, the chief difference is, the former [tremulousness] is directed to <i>one</i> note, while the latter [the shake] is applied to <i>two</i> .	vibrato produced similarly to a trill	1	1	1	1
74	Classical & Romantic	Opera	Toft 2013	93-94	The tremulous action should be produced in a manner similar to that, by which the shake is made, the chief difference is, the former [tremulousness] is directed to <i>one</i> note, while the latter [the shake] is applied to <i>two</i>	vibrato directed to one note, not two	1	1	1	1
75	Classical & Romantic	Opera	Toft 2013	94	Manuel Garcia... also speaks of the powerful effects of vibration when singers apply it to poignant emotions such as intense grief, anguish, anger, revenge, anxiety, shame, and terror	vibrato for poignant emotions	1	1	1	1
76	Classical & Romantic	Opera	Toft 2013	94	<i>Tremolo</i> should be adopted with great taste and in moderation, for an exaggerated use of it would become fatiguing and ungraceful	tasteful	1	1	1	1

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77	Classical & Romantic	Opera	Toft 2013	94	<i>Tremolo</i> should be adopted with great taste and in moderation, for an exaggerated use of it would become fatiguing and ungraceful	graceful	1	1	1	1
78	Classical & Romantic	Opera	Toft 2013	94	<i>Tremolo</i> should be adopted with great taste and in moderation, for an exaggerated use of it would become fatiguing and ungraceful	in moderation	1	1	1	1
79	Classical & Romantic	Opera	Toft 2013	94	<i>Tremolo</i> should be adopted with great taste and in moderation, for an exaggerated use of it would become fatiguing and ungraceful	not exaggerated	1	1	1	1
80	Classical & Romantic	Opera	Toft 2013	94	Vibration is the quick repetition of an emphasis upon the same note, three or four, or perhaps more times, according to the length of the note and the fancy of the singer	quick repetition of an emphasis upon the same note	1	1	1	1
81	Classical & Romantic	Opera	Toft 2013	94	Occasionally introduced, it produces a very striking effect; but it becomes ludicrous if too often used.	should be used only occasionally	1	1	1	1

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82	Classical & Romantic	Opera	Toft 2013	94	The fourth type of vibrato, known variously as <i>vibrazione</i> , <i>voce vibrata</i> , or vibrated note, became popular in the mid-1820s, and five writers between 1826 and 1850 discuss a device expressive of strong feeling that commences forcibly with the full power of the voice and diminishes to a pianissimo	vibrazione: note begins forcibly and diminishes to a pianissimo	1	1	1	1
83	Classical & Romantic	Opera	Toft 2013	94	It seems to be reserved for passages of an energetic, impassioned, or even exclamatory character	vibrazione reserved for energetic passages	1	1	1	1
84	Classical & Romantic	Opera	Toft 2013	94	It seems to be reserved for passages of an energetic, impassioned, or even exclamatory character	vibrazione reserved for impassioned passages	1	1	1	1
85	Classical & Romantic	Opera	Toft 2013	94	It seems to be reserved for passages of an energetic, impassioned, or even exclamatory character	vibrazione reserved for exclamatory passages	1	1	1	1

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86	Classical & Romantic	Opera	Toft 2013	94-96	Alexis de Garaudé... suggested it should be used on stressed syllables that fall on appoggiaturas and on the accented parts of measures where the character of the phrase required a more decided emphasis	vibrazione used on stressed syllables	1	1	1	1
87	Classical & Romantic	Opera	Toft 2013	94-96	Alexis de Garaudé... suggested it should be used on stressed syllables that fall on appoggiaturas and on the accented parts of measures where the character of the phrase required a more decided emphasis	vibrazione used on accented parts of measures	1	1	1	1
88	Classical & Romantic	Opera	Toft 2013	99	We must remember, however, that teachers taught their pupils to employ all these types of vibrato sparingly	employ sparingly	1	1	1	1
89	Baroque	General	Sanford 1995	par. 3.1	If you try to suppress vibrato without changing the air pressure, you will have to use some kind of constriction in the vocal tract	avoid supressing modern operatic vibrato	1	1	1	1

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Appendix 4: SC4 Vibrato Recording Units

90	Baroque	General	Sanford 1995	par. 3.1	Using a laryngeal set-up that is unconstricted, with a breath pressure that will allow for vibrato to be used at the singer's discretion, is a common denominator between Italian and French singing in the seventeenth century; what differs is the variable versus steady state air stream	breath pressure that enables discrete use of vibrato	1	1	1	1
91	Classical & Romantic	General	Elliott 2006	107	It is difficult to determine from Mozart's remarks above whether he meant that natural "trembling" occurred all the time or only in special circumstances	natural trembling constant	1	1	1	1
92	Classical & Romantic	General	Elliott 2006	107	It is difficult to determine from Mozart's remarks above whether he meant that natural "trembling" occurred all the time or only in special circumstances	natural trembling in special circumstances	1	1	1	1
93	Classical & Romantic	General	Elliott 2006	107	The human voice trembles naturally – but in its own way – and only to such a degree that the effect is beautiful	natural vibrato	1	1	1	1
94	Classical & Romantic	General	Elliott 2006	107	In writings from the Classical period we see more positive remarks concerning vocal vibrato	vibrato more appropriate in Classical period	1	1	1	1

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95	Classical & Romantic	General	Elliott 2006	107	It was still however, a much different phenomenon from today's wider, more continuous vibrato	not as wide as modern vibrato	1	1	1	1
96	Classical & Romantic	General	Elliott 2006	107	It was still however, a much different phenomenon from today's wider, more continuous vibrato	not as continuous as modern vibrato	1	1	1	1
97	Classical & Romantic	General	Elliott 2006	107	We know that some kind of small vibrato was occasionally used by singers and instrumentalists	small vibrato	1	1	1	1

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Appendix 5: SC5 Register Recording Units

Record	Period	Genre	Author & Year	Page	Quotation	Recording Unit	Occurrences	by Author	by Genre	by Period
47	Baroque	General	Potter 2012	511	and to move from their chest register to the head voice (or falsetto) without the listener being aware of the change	imperceptible transition between registers	8	8	8	8
49	Baroque	General	Potter 2012	514	The joining of registers so that they blend imperceptibly is key	imperceptible transition between registers	8	8	8	8
52	Baroque	General	Potter 2012	518	Friberth and the Mozart Tenors Anton Raaff, Guglielmo d'Ettori and Valentin Adamberger were all castrato-trained or influenced, and were able to disguise the break between their chest and head registers	imperceptible transition between registers	8	8	8	8
54	Baroque	General	Potter 2012	518	The second tenor [Johnstone] tries to imitate him, but could not make the change from the falsetto to the natural voice	imperceptible transition between registers	8	8	8	8
58	Baroque	General	Potter 2012	524	the joining of registers is fundamental	imperceptible transition between registers	8	8	8	8
60	Baroque	General	Potter 2012	524	finishing with a reminder that the joining of registers must be regularly practised	imperceptible transition between registers	8	8	8	8

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Appendix 5: SC5 Register Recording Units

61	Baroque	General	Potter 2012	525	scales which cross register breaks and arpeggiated figures that achieve the same effect by leap	imperceptible transition between registers	8	8	8	8
62	Baroque	General	Potter 2012	525	the basic techniques - messa di voce, portamento, the joining of registers - still applied	imperceptible transition between registers	8	8	8	8
22	Renaissance	Choral	Phillips 1978	197	Such scoring does not, however, usually produce ideal performances, though it could do if the singers were to be chosen very carefully, because some of the parts sing consistently at or near the extremes of an ordinary compass	avoid extremes of register	5	5	5	5
24	Renaissance	Choral	Phillips 1978	198	Few tenors can happily manage top a and b flat with such regularity, and that contradicts the principle of avoiding extreme	avoid extremes of register	5	5	5	5
25	Renaissance	Choral	Phillips 1978	198	perhaps the most satisfactory solution is to use an ordinary tenor or baritone and an ordinary falsettist together on the part, expecting each to drop out as the range moves to an extreme	avoid extremes of register	5	5	5	5

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Appendix 5: SC5 Register Recording Units

26	Renaissance	Choral	Phillips 1978	198	These singers should be accustomed and trained to this particular tessitura, and never if possible used above it	avoid extremes of register	5	5	5	5
27	Renaissance	Choral	Phillips 1978	198	to use falsettists, as is so often done, usually requires them, even at TCM pitch, to strain at the top end of the range on high d'	avoid extremes of register	5	5	5	5
8	Renaissance	General	Dyer 1978	213	Conrad's insistence on the vox trivaria (see p. 216 below), a differentiation in tone quality among low, middle and high register	three distinct registers	4	4	4	4
9	Renaissance	General	Dyer 1978	213	It has been observed that Conrad's recommendations for the treatment of these three registers would facilitate an equality of volume throughout the range of the voice	three distinct registers	4	4	4	4
13	Renaissance	General	Dyer 1978	215	whoever wishes to sing well and clearly must employ his voice in three ways: resonantly and trumpet-like for low notes, moderately in the middle range and more delicately for the high notes	three distinct registers	4	4	4	4
19	Renaissance	General	Dyer 1978	219	Why then should not a man model his voice in threefold fashion	three distinct registers	4	4	4	4

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10	Renaissance	General	Dyer 1978	215	whoever wishes to sing well and clearly must employ his voice in three ways: resonantly and trumpet-like for low notes, moderately in the middle range and more delicately for the high notes	delicate upper register	3	3	3	3
15	Renaissance	General	Dyer 1978	219	resonant in the low register, moderate in the middle range and very light and delicate in the upper register	delicate upper register	3	3	3	3
16	Renaissance	General	Dyer 1978	219	when one sings with a delicate tone in the upper register the voice then corresponds to the high- pitched sound of the small pipes of the organ, as well as to the upper range of the monochord	delicate upper register	3	3	3	3
28	Renaissance	Choral	Phillips 1978	198	There is no evidence that Tudor countertenors sang falsetto throughout their range, even if they sang falsetto at the top of it	countertenors use both falsetto and chest voice	3	3	3	3
29	Renaissance	Choral	Phillips 1978	198	It is possible that they changed from falsetto to chest voice without a noticeable break in the middle of' their compass	countertenors use both falsetto and chest voice	3	3	3	3

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30	Renaissance	Choral	Phillips 1978	198	In effect countertenors were hired both for their falsetto voices and for their chest voices, which never happens today	countertenors use both falsetto and chest voice	3	3	3	3
2	Medieval	Choral	Summerly 2012	256	the way that John of Salisbury describes vocal tone colour in French performance implies a timbre that we would think of now as being dominated by a light high Tenor sound, or even falsetto	high tenor	2	1	1	2
3	Medieval	General	Giuliano 2014	14	Oberlin's tenor voice was performed in an unusually high register	high tenor	2	1	1	2
6	Renaissance	General	Dyer 1978	211	pitched in the middle register, thus avoiding extremes of range for the choir	middle register	2	1	1	2
11	Renaissance	General	Dyer 1978	215	whoever wishes to sing well and clearly must employ his voice in three ways: resonantly and trumpet-like for low notes, moderately in the middle range and more delicately for the high notes	moderate middle register	2	2	2	2

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12	Renaissance	General	Dyer 1978	215	whoever wishes to sing well and clearly must employ his voice in three ways: resonantly and trumpet-like for low notes, moderately in the middle range and more delicately for the high notes	resonant low register	2	2	2	2
17	Renaissance	General	Dyer 1978	219	resonant in the low register, moderate in the middle range and very light and delicate in the upper register	moderate middle register	2	2	2	2
18	Renaissance	General	Dyer 1978	219	resonant in the low register, moderate in the middle range and very light and delicate in the upper register	resonant low register	2	2	2	2
21	Renaissance	Choral	Phillips 1978	196	It is achieved by using the different voices only in the middle of their ranges and rarely going to the extremes	middle register	2	1	1	2
36	Renaissance	General	Kreitner 1998	325	usually with adult falsettists on the treble-, soprano-, or mezzo-clef lines	falsetto for upper parts	2	2	2	2
37	Renaissance	General	Kreitner 1998	325	usually with adult falsettists on the treble-, soprano-, or mezzo-clef lines	falsetto for upper parts	2	2	2	2
56	Baroque	General	Potter 2012	519	soaring with a portamento from a chest tone to a high head tone	distinct registers	2	1	1	1

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69	Classical & Romantic	Opera	Toft 2013	87	behind these striking effects lay both the registral nature of the voice, each register exhibiting a distinct tonal quality, and the formation of pure tone	distinct registers	2	1	1	1
70	Classical & Romantic	Opera	Toft 2013	87	several important principles regarding the use of register as an expressive device can be gleaned from vocal tutors	register an expressive device	2	2	2	2
72	Classical & Romantic	Opera	Toft 2013	88	The two main ones were, of course, the voce di petto (chest or natural voice) and the voce di testa (head voice or falsetto)	voce di petto = natural	2	2	2	2
80	Classical & Romantic	Opera	Toft 2013	88	All writers agreed that the natural voice came from the chest	voce di petto = natural	2	2	2	2
88	Classical & Romantic	Opera	Toft 2013	88	The voce di testa or falsetto on the other hand, was a feigned voice	falsetto feigned	2	2	2	2
94	Classical & Romantic	Opera	Toft 2013	88	The falsetto as a separate register seems to have referred to an acute feigned voice the quality of which was so artificial that it could not be blended with the voce di petto	falsetto feigned	2	2	2	2
103	Classical & Romantic	Opera	Toft 2013	89	many writers imploring vocalists never to force the chest voice beyond its natural limits	don't force chest beyond natural limits	2	2	2	2

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113	Classical & Romantic	Opera	Toft 2013	91	Basses regularly used but one register	basses sing only in chest	2	2	2	2
114	Classical & Romantic	Opera	Toft 2013	92	The registral nature of the voice played an important role in expressive singing	register an expressive device	2	2	2	2
116	Classical & Romantic	Opera	Toft 2013	92	The main exception to this seems to have been basses, who, because of the extreme contrast in the quality of the chest and head registers, generally limited themselves to the voce di petto	basses sing only in chest	2	2	2	2
117	Classical & Romantic	Opera	Toft 2013	92	Because the general tessitura... had risen from c'-e'' to e'-g'', the range of the chest voice had to be expanded upward, and this may be one of the important differences between late-eighteenth- and early-nineteenth-century singing and the style that became prevalent latter in the century	early c.19th: chest extended upwards	2	2	2	2
118	Classical & Romantic	Opera	Toft 2013	92	In the earlier period, teachers repeatedly warned vocalists not to force the chest voice up too high, but as the general tessitura of operatic parts rose, the voce di petto rose with it	don't force chest beyond natural limits	2	2	2	2

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119	Classical & Romantic	Opera	Toft 2013	92	In the earlier period, teachers repeatedly warned vocalists not to force the chest voice up too high, but as the general tessitura of operatic parts rose, the voce di petto rose with it	early c.19th: chest extended upwards	2	2	2	2
1	Medieval	Choral	Summerly 2012	256	the way that John of Salisbury describes vocal tone colour in French performance implies a timbre that we would think of now as being dominated by a light high Tenor sound, or even falsetto	tenors use falsetto	1	1	1	1
4	Medieval	General	Giuliano 2014	15	The image of a kind of Notre Dame Polyphony that was developing around high voices soon validated Oberlin's experiments: and on this side of the Atlantic, Gilbert Reaney began to favour treble voice choruses for the high parts: "though the current countertenor voices are satisfactory substitutes"	high voices	1	1	1	1
5	Renaissance	General	Dyer 1978	211	pitched in the middle register, thus avoiding extremes of range for the choir	avoid extremes of range	1	1	1	1

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7	Renaissance	General	Dyer 1978	213	Nothing he says would incline the reader to believe that an imperceptible 'bridging over' of registers was a goal of Conrad's vocalism	registers not bridged over	1	1	1	1
14	Renaissance	General	Dyer 1978	215	whoever wishes to sing well and clearly must employ his voice in three ways: resonantly and trumpet-like for low notes, moderately in the middle range and more delicately for the high notes	trumpet-like low register	1	1	1	1
20	Renaissance	Choral	Phillips 1978	196	the ranges must lie easily for the singers so that subtleties of phrasing can be appreciated in the context of a balanced background	easy ranges	1	1	1	1
23	Renaissance	Choral	Phillips 1978	197	I readily believe Bruno Turner (see interview page 203) that he produced a clear and satisfactory performance of Palestrina's Missa Papae Marcelli for men's voices only-countertenor, high tenor, two low tenors and two basses- because he chose singers for whom the resulting tessituras did not mean any strain	registers without strain	1	1	1	1
31	Renaissance	Choral	Phillips 1978	198	but in fact many so-called sopranos lose focus in their voices above f'	focused upper register	1	1	1	1

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32	Renaissance	Choral	Phillips 1978	198	To expect modern falsettists to use their chest voices and modern baritones to sing falsetto would cause offence	modern singers don't use combination of chest and falsetto	1	1	1	1
33	Renaissance	Choral	Phillips 1978	198	It is possible that they changed from falsetto to chest voice without a noticeable break in the middle of' their compass	smooth transition between registers	1	1	1	1
34	Renaissance	Choral	Phillips 1978	198	the music which uses trebles and means benefits from a head-voice style of singing as opposed to the chest-voice required by soprano music	soprano parts in chest voice	1	1	1	1
35	Renaissance	Choral	Phillips 1978	198	the music which uses trebles and means benefits from a head-voice style of singing as opposed to the chest-voice required by soprano music	treble and mean parts in head voice	1	1	1	1
38	Renaissance	General	Hargis 2007	4	sopranos need to be willing to use the middle and low ranges of their voices	sopranos: middle and low ranges	1	1	1	1
39	Renaissance	General	Hargis 2007	4	but they will also find themselves singing in a range lower than that to which they are accustomed	tenors: low range	1	1	1	1
40	Renaissance	General	Hargis 2007	4	For solo singing the bass needs to possess a good baritone range	bass needs baritone range	1	1	1	1

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41	Renaissance	General	Hargis 2007	9	The low and middle parts of the voice are rich in colour, sufficiently facile (at a gentle volume), and certainly the best part of the voice for the clear transmission of text	low and middle ranges most appropriate	1	1	1	1
42	Baroque	General	Ransome 1978	417	Much reference is made to a proper balance between chest and head resonance	balanced chest and head registers	1	1	1	1
43	Baroque	General	Ransome 1978	417	Writers such as Tosi, Quantz and Giambattista Mancini will have meant by uniting chest voice and head voice the ability of the well-trained singer to move from one end of his or her range to the other with consistency of timbre, which can only be achieved, even if what we now call chest voice in women singers is employed, by a continuous use of head resonance, even for the lowest notes	united chest and head registers	1	1	1	1

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44	Baroque	General	Ransome 1978	417	Writers such as Tosi, Quantz and Giambattista Mancini will have meant by uniting chest voice and head voice the ability of the well-trained singer to move from one end of his or her range to the other with consistency of timbre, which can only be achieved, even if what we now call chest voice in women singers is employed, by a continuous use of head resonance, even for the lowest notes	continual use of head register	1	1	1	1
45	Baroque	Opera	Cyr 1980	324	perhaps DeBrosses was referring to an even tone cultivated by Italian singers with little if any change of colour between registers	little change of colour between registers	1	1	1	1
46	Baroque	Opera	Cyr 1980	324	the range demanded by most French music, on the contrary, was less great and permitted changes of colour between register	changes of colour between registers	1	1	1	1
48	Baroque	General	Potter 2012	511	and to move from their chest register to the head voice (or falsetto) without the listener being aware of the change	falsetto	1	1	1	1

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50	Baroque	General	Potter 2012	518	outside of France the tenor also had a baritonal lower register, but made use of a falsetto extension at the top which could take the voice up to soprano F in some cases	tenor with baritonal lower register	1	1	1	1
51	Baroque	General	Potter 2012	518	outside of France the tenor also had a baritonal lower register, but made use of a falsetto extension at the top which could take the voice up to soprano F in some cases	tenor with falsetto extension	1	1	1	1
53	Baroque	General	Potter 2012	518	he uses the falsetto to excess	don't over use falsetto	1	1	1	1
55	Baroque	General	Potter 2012	518	The French tenor, or <i>taille</i> , had a range similar to that of a modern baritone	<i>taille</i> = baritone	1	1	1	1
57	Baroque	General	Potter 2012	521	his portamento, the perfect union of the registers, the sparkling agility, and the perfect trill were all in him the same degree of perfection	unified registers	1	1	1	1
59	Baroque	General	Potter 2012	524	Mengozzi identifies a mixed or medium register that acts as a link between head and chest	mixed/medium register as transition between head and chest	1	1	1	1

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63	Baroque	General	Elliott 2006	106	Tenors still blended their chest voice into a falsetto for their high range	tenor high register blend of chest and falsetto	1	1	1	1
64	Baroque	General	Elliott 2006	106	Some tenor parts from the period extend lower than would be comfortable for most tenors today and could be considered to fall in the baritone range	some tenor parts more baritone in range	1	1	1	1
65	Baroque	General	Elliott 2006	106	The baritone voice was not commonly distinguished as its own category yet, however, and so low tenors navigated these roles using their chest voice for the low range and head voice for the higher notes	tenors use chest for low	1	1	1	1
66	Classical & Romantic	General	Elliott 2006	106	The baritone voice was not commonly distinguished as its own category yet, however, and so low tenors navigated these roles using their chest voice for the low range and head voice for the higher notes	tenors use head for high	1	1	1	1
67	Classical & Romantic	General	Elliott 2006	106	Sopranos, on the other hand were singing higher and higher	sopranos singing higher	1	1	1	1
68	Classical & Romantic	General	Elliott 2006	106	He recommends transposing music to suit the natural range of the voice, sacrificing low notes in favour of relaxed high notes	sing in natural range	1	1	1	1

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71	Classical & Romantic	Opera	Toft 2013	87	a number of writers defined register as a series of notes possessing a uniform character and quality of tone	register = series of notes possessing a uniform tone	1	1	1	1
73	Classical & Romantic	Opera	Toft 2013	88	The two main ones were, of course, the voce di petto (chest or natural voice) and the voce di testa (head voice or falsetto)	voce di petto = chest	1	1	1	1
74	Classical & Romantic	Opera	Toft 2013	88	The two main ones were, of course, the voce di petto (chest or natural voice) and the voce di testa (head voice or falsetto)	voce di testa = head voice	1	1	1	1
75	Classical & Romantic	Opera	Toft 2013	88	The two main ones were, of course, the voce di petto (chest or natural voice) and the voce di testa (head voice or falsetto)	voce di testa = falsetto	1	1	1	1
76	Classical & Romantic	Opera	Toft 2013	88	In addition to these two basic divisions some writers treated falsetto as a separate register	falsetto a separate register	1	1	1	1
77	Classical & Romantic	Opera	Toft 2013	88	others discussed a mixture of the qualities of the chest and head voices, calling the third type middle, medium or mixed register	middle = mix of chest and head	1	1	1	1
78	Classical & Romantic	Opera	Toft 2013	88	others discussed a mixture of the qualities of the chest and head voices, calling the third type middle, medium or mixed register	mixed = mix of chest and head	1	1	1	1

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79	Classical & Romantic	Opera	Toft 2013	88	the essential difference in tone quality that must always be found between the lower and upper part of the voice	upper and lower parts of the voice distinct from oneanother	1	1	1	1
81	Classical & Romantic	Opera	Toft 2013	88	Although singers considered the voce di petto less suitable for rapid movement than the head voice	chest voice less suited to rapid movements	1	1	1	1
82	Classical & Romantic	Opera	Toft 2013	88	Although singers considered the voce di petto less suitable for rapid movement than the head voice	head voice more suited to rapid movements	1	1	1	1
83	Classical & Romantic	Opera	Toft 2013	88	it was capable of much expression, particularly impassioned and energetic feelings	chest voice expressive	1	1	1	1
84	Classical & Romantic	Opera	Toft 2013	88	it was capable of much expression, particularly impassioned and energetic feelings	chest voice for impassioned feelings	1	1	1	1
85	Classical & Romantic	Opera	Toft 2013	88	it was capable of much expression, particularly impassioned and energetic feelings	chest voice for energetic feelings	1	1	1	1
86	Classical & Romantic	Opera	Toft 2013	88	The voce di testa or falsetto on the other hand, was a feigned voice	voce di testa feigned	1	1	1	1
87	Classical & Romantic	Opera	Toft 2013	88	The voce di testa or falsetto on the other hand, was a feigned voice	voce di testa formed in throat	1	1	1	1
89	Classical & Romantic	Opera	Toft 2013	88	The voce di testa or falsetto on the other hand, was a feigned voice	falsetto formed in throat	1	1	1	1

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90	Classical & Romantic	Opera	Toft 2013	88	The head voice was known for its soft artificial sound and even though this made it unsatisfactory for impassioned expression... it was capable of much agility, several writers recommending the voce di testa for the execution of ornaments and graces	head voice artificial	1	1	1	1
91	Classical & Romantic	Opera	Toft 2013	88	The head voice was known for its soft artificial sound and even though this made it unsatisfactory for impassioned expression... it was capable of much agility, several writers recommending the voce di testa for the execution of ornaments and graces	head voice not suited to impassioned expression	1	1	1	1
92	Classical & Romantic	Opera	Toft 2013	88	The head voice was known for its soft artificial sound and even though this made it unsatisfactory for impassioned expression... it was capable of much agility, several writers recommending the voce di testa for the execution of ornaments and graces	head voice capable of much agility	1	1	1	1

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93	Classical & Romantic	Opera	Toft 2013	88	The head voice was known for its soft artificial sound and even though this made it unsatisfactory for impassioned expression... it was capable of much agility, several writers recommending the voce di testa for the execution of ornaments and graces	head voice for ornaments	1	1	1	1
95	Classical & Romantic	Opera	Toft 2013	88	The falsetto as a separate register seems to have referred to an acute feigned voice the quality of which was so artificial that it could not be blended with the voce di petto	falsetto artificial	1	1	1	1
96	Classical & Romantic	Opera	Toft 2013	88	The falsetto as a separate register seems to have referred to an acute feigned voice the quality of which was so artificial that it could not be blended with the voce di petto	falsetto can't be blended with voce di petto	1	1	1	1
97	Classical & Romantic	Opera	Toft 2013	88	Because the tonal properties of the two main registers differed widely, singers strove to join the qualities imperceptibly	join registers imperceptibly	1	1	1	1

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98	Classical & Romantic	Opera	Toft 2013	88	In order to pass smoothly from chest to head voice teachers taught men to subdue the upper part of the lower register and strengthen the lower part of the upper register	pass smoothly between registers	1	1	1	1
99	Classical & Romantic	Opera	Toft 2013	88	This technique of blending the registers allowed the notes surrounding the break to be sung with a more uniform tone	blend registers	1	1	1	1
100	Classical & Romantic	Opera	Toft 2013	89	If singers could not unite the registers successfully they distressed the ears of their listeners	unite registers	1	1	1	1
101	Classical & Romantic	Opera	Toft 2013	89	Josephina Grassini's abrupt transitions into falsetto surprised but did not delight listeners	no abrupt transitions into falsetto	1	1	1	1
102	Classical & Romantic	Opera	Toft 2013	89	teachers trained students to employ the falsetto or head register when singing notes that lay above the petto range	falsetto for notes above petto range	1	1	1	1
104	Classical & Romantic	Opera	Toft 2013	89	singers needed to avoid constant and unnatural transitions	avoid constant transitions	1	1	1	1
105	Classical & Romantic	Opera	Toft 2013	89	singers needed to avoid constant and unnatural transitions	avoid unnatural transitions	1	1	1	1

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106	Classical & Romantic	Opera	Toft 2013	89	differing characters of petto and falsetto could destroy the expression of certain passages if performers used the registers inappropriately	don't use registers inappropriately	1	1	1	1
107	Classical & Romantic	Opera	Toft 2013	89	skilled tenors such as John Braham could easily take their chest voices up to the high "A"	tenors chest up to high "a"	1	1	1	1
108	Classical & Romantic	Opera	Toft 2013	90	if vocalists wished to add ornamentation they should be able to perform the embellishments in whatever register suited the sentiment	perform ornaments in a register which suits the sentiment	1	1	1	1
109	Classical & Romantic	Opera	Toft 2013	90	that in female voices, the middle and low parts are more touching than the high, which are more suitable for brilliant effects	female voices: low parts more touching than high	1	1	1	1
110	Classical & Romantic	Opera	Toft 2013	90	that in female voices, the middle and low parts are more touching than the high, which are more suitable for brilliant effects	female voices: high parts more suitable for brilliant effects	1	1	1	1
111	Classical & Romantic	Opera	Toft 2013	90	In male voices, the high chest notes are those most capable of rendering expression	male voices: high chest notes most expressive	1	1	1	1

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112	Classical & Romantic	Opera	Toft 2013	90	In her voice the two registers were so distinct that if she sang a passage in one of the species and then repeated it in the other, her voice sounded like it came from another person	registers distinct	1	1	1	1
115	Classical & Romantic	Opera	Toft 2013	92	The voce di petto and voce di testa differed in tonal quality, and performers used this difference to heighten expression	differences in chest and head voice an expressive device	1	1	1	1
120	Classical & Romantic	Opera	Toft 2013	90	Guiditta Pasta, it seems, could use her chest and head voices at pleasure, substituting one for the other when different passions required either force or tenderness	switch between head voice and chest voice	1	1	1	1
121	Classical & Romantic	Opera	Toft 2013	91	Most singers could use the voce di testa throughout their range	should be able to sing in chest voice throughout range	1	1	1	1

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Appendix 6: SC6 Portamento Recording Units

Record	Period	Genre	Author & Year	Page	Quotation	Recording Unit	Occurrences	by Author	by Genre	by Period
1	Baroque	General	Potter 2012	511	they should also learn how to join notes together using portamento	portamento	8	8	8	8
2	Baroque	General	Potter 2012	514	as is the artistic use of portamento	portamento	8	8	8	8
4	Baroque	General	Potter 2012	516	Quantz expects a singer to understand 'das Tragen der Stimme' (portamento)	portamento	8	8	8	8
6	Baroque	General	Potter 2012	519	soaring with a portamento from a chest tone to a high head tone	portamento	8	8	8	8
7	Baroque	General	Potter 2012	521	his portamento, the perfect union of the registers, the sparkling agility, and the perfect trill were all in him the same degree of perfection	portamento	8	8	8	8
8	Baroque	General	Potter 2012	521	Domenico Corri's Singers' Preceptor of 1810 emphasises the importance of long and patient study of messa di voce, text articulation, ornamentation, rubato and portamento	portamento	8	8	8	8
13	Baroque	General	Potter 2012	524	portamenti come next, and he combines these with messa di voce	portamento	8	8	8	8
14	Baroque	General	Potter 2012	525	the basic techniques - messa di voce, portamento, the joining of registers - still applied	portamento	8	8	8	8

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17	Classical & Romantic	Opera	Kauffman 1992	139	capable of much expression when judiciously employed, but when it becomes a habit it is deplorable, because then it leads to scooping	expressive	7	7	7	7
23	Classical & Romantic	Opera	Kauffman 1992	139	To the singers of Lucia's day, portamento seems to have been an indispensable part of their expressive vocabulary	expressive	7	7	7	7
48	Classical & Romantic	Opera	Kauffman 1992	150	He performs the port de voix not as a stock gesture, but as a flexible device, suited to musical expression	expressive	7	7	7	7
55	Classical & Romantic	Opera	Kauffman 1992	151	an understated anticipation can also heighten the expression of emotional words	expressive	7	7	7	7
61	Classical & Romantic	Opera	Kauffman 1992	151	For these singers, portamento is more than a manner of execution; it is an expressive device, often introduced in the service of the text	expressive	7	7	7	7
67	Classical & Romantic	Opera	Kauffman 1992	153	While the use of portamento can be a technical aid to bridging the interval, it can also be purely expressive	expressive	7	7	7	7
74	Classical & Romantic	Opera	Kauffman 1992	154	it requires attention to breathing, a well-disposed voice, sustained singing, crescendo and diminuendo of the notes, and suppleness and expression in the use of ports de voix	expressive	7	7	7	7

**Appendices 1-14: Recording Units Reported by Style Category
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Appendix 6: SC6 Portamento Recording Units

26	Classical & Romantic	Opera	Kauffman 1992	141	port de voix is "an anticipation of the following sound to which one glides lightly with a rapid inflection, passing through an indefinite number of intervals imperceptible to the ear."	with anticipation	6	6	6	6
30	Classical & Romantic	Opera	Kauffman 1992	141	For Garaud, the anticipation of the subsequent note is essential to the port de voix	with anticipation	6	6	6	6
37	Classical & Romantic	Opera	Kauffman 1992	144	for Garaud the anticipatory note appears to be mandatory	with anticipation	6	6	6	6
39	Classical & Romantic	Opera	Kauffman 1992	145	Listening to the recordings of our sample arias, it is immediately apparent that singers not only performed portamenti both with and without anticipations, they also sang any number of subtle gradations between the two extremes	with anticipation	6	6	6	6
45	Classical & Romantic	Opera	Kauffman 1992	150	Lucia uses the anticipatory note in most, but not all, of his ports de voix	with anticipation	6	6	6	6
49	Classical & Romantic	Opera	Kauffman 1992	150	he sings portamento both with and without anticipations, and with many gradations in between	with anticipation	6	6	6	6
53	Classical & Romantic	Opera	Kauffman 1992	150	Perea's clearest anticipations occur on two of the most emotional words in the section	portamento determined by text	6	6	6	6

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56	Classical & Romantic	Opera	Kauffman 1992	151	an understated anticipation can also heighten the expression of emotional words	portamento determined by text	6	6	6	6
62	Classical & Romantic	Opera	Kauffman 1992	151	For these singers, portamento is more than a manner of execution; it is an expressive device, often introduced in the service of the text	portamento determined by text	6	6	6	6
64	Classical & Romantic	Opera	Kauffman 1992	151	While some unity of execution points to purely musical reasons for the placement of portamento, a number of interesting divergences clearly show a relationship to language	portamento determined by text	6	6	6	6
80	Classical & Romantic	Opera	Kauffman 1992	154	Garcia portrays portamento as an expressive device connected with the text	portamento determined by text	6	6	6	6
98	Classical & Romantic	Opera	Kauffman 1992	158	while it generally highlights important elements of the text and music, it is left to the singer to apply as he or she sees fit, according to his or her training and experience	portamento determined by text	6	6	6	6
34	Classical & Romantic	Opera	Kauffman 1992	142	Garcia parts with Garaudd by implying that the port de voix can be made without anticipating the second note of the interval	without anticipation	5	5	5	5

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Appendix 6: SC6 Portamento Recording Units

36	Classical & Romantic	Opera	Kauffman 1992	143	For Garcia the anticipation seems to be an option rather than a requirement	without anticipation	5	5	5	5
38	Classical & Romantic	Opera	Kauffman 1992	144	Ferdinand Sieber, in his Vollständiges Lehrbuch der Gesangkunst, criticizes the Bolognese school of singing (represented by Bernacchi) for using the anticipation as the defining characteristic of portamento	without anticipation	5	5	5	5
40	Classical & Romantic	Opera	Kauffman 1992	145	Listening to the recordings of our sample arias, it is immediately apparent that singers not only performed portamenti both with and without anticipations, they also sang any number of subtle gradations between the two extremes	without anticipation	5	5	5	5
50	Classical & Romantic	Opera	Kauffman 1992	150	he sings portamento both with and without anticipations, and with many gradations in between	without anticipation	5	5	5	5
58	Classical & Romantic	Opera	Kauffman 1992	151	in measure 18, the large interval sung to a single syllable seems more crucial than the word "vegliar"	for large intervals	3	3	3	3
60	Classical & Romantic	Opera	Kauffman 1992	151	in measure 18, the large interval sung to a single syllable seems more crucial than the word "vegliar"	for a climax	3	3	3	3

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65	Classical & Romantic	Opera	Kauffman 1992	153	The most easily identifiable of these is the presence of an interval of a fourth or larger	for large intervals	3	3	3	3
68	Classical & Romantic	Opera	Kauffman 1992	153	The other common musical motivation for portamento, as mentioned above, is to emphasize the high point of a phrase	for a climax	3	3	3	3
73	Classical & Romantic	Opera	Kauffman 1992	154	Garaud mentions port de voix by name only in connection with the cantabile genre	for cantabile genres	3	3	3	3
76	Classical & Romantic	Opera	Kauffman 1992	154	he links portamento directly with what he calls canto spianato, apparently his term for cantabile	for cantabile genres	3	3	3	3
77	Classical & Romantic	Opera	Kauffman 1992	154	He also identifies it with what he calls canto di maniera, a genre that, from his description, seems close to cantabile, but is characterized more by grace and delicacy than by nuances of passion	for cantabile genres	3	3	3	3
82	Classical & Romantic	Opera	Kauffman 1992	155	on expressive words, over large intervals, and at the high points of phrases	for large intervals	3	3	3	3
83	Classical & Romantic	Opera	Kauffman 1992	155	on expressive words, over large intervals, and at the high points of phrases	for a climax	3	3	3	3

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22	Classical & Romantic	Opera	Kauffman 1992	139	combined a beautifully varied portamento with masterful dynamic control to spin out phrases of breathtaking beauty and touching affect	varied	2	2	2	2
24	Classical & Romantic	Opera	Kauffman 1992	140	Authors of nineteenth-century singing treatises did not regard portamento as an ornament, but rather as a vital aspect of vocal production	not an ornament	2	2	2	2
25	Classical & Romantic	Opera	Kauffman 1992	141	Garaud considers portamento (or, in French, port de voix) to be one of the two basic ways in which all notes must be joined	joining notes	2	2	2	2
27	Classical & Romantic	Opera	Kauffman 1992	141	port de voix is "an anticipation of the following sound to which one glides lightly with a rapid inflection, passing through an indefinite number of intervals imperceptible to the ear."	glide	2	2	2	2
31	Classical & Romantic	Opera	Kauffman 1992	141	Garcia considers port de voix one of the five ways in which a singer can move between notes in a passage	joining notes	2	2	2	2
32	Classical & Romantic	Opera	Kauffman 1992	142	Port de voix differs from mere legato by the presence of intermediary pitches	passing through intermediary pitches	2	2	2	2

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33	Classical & Romantic	Opera	Kauffman 1992	142	To carry the voice is to go from one note to another by passing through all the possible intermediary notes	passing through intermediary pitches	2	2	2	2
41	Classical & Romantic	Opera	Kauffman 1992	145	Listening to the recordings of our sample arias, it is immediately apparent that singers not only performed portamenti both with and without anticipations, they also sang any number of subtle gradations between the two extremes	gradations between anticipated and unanticipated	2	2	2	2
44	Classical & Romantic	Opera	Kauffman 1992	150	The effect is of a smooth, unbroken glide between the notes	glide	2	2	2	2
51	Classical & Romantic	Opera	Kauffman 1992	150	he sings portamento both with and without anticipations, and with many gradations in between	gradations between anticipated and unanticipated	2	2	2	2
70	Classical & Romantic	Opera	Kauffman 1992	153	Garcia stresses that this is an "exceptional manner of execution	for all notes of a climactic phrase: exceptional	2	2	2	2
71	Classical & Romantic	Opera	Kauffman 1992	154	That our two singers reserve it for the expressive climax of the piece confirms its exceptional status	for all notes of a climactic phrase: exceptional	2	2	2	2
78	Classical & Romantic	Opera	Kauffman 1992	154	both authors imply that portamento is more appropriate to slow than to faster tempos	better suited to slower tempi	2	2	2	2

**Appendices 1-14: Recording Units Reported by Style Category
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Appendix 6: SC6 Portamento Recording Units

79	Classical & Romantic	Opera	Kauffman 1992	154	while portamento is not absent from more lively pieces, it is far more prevalent in slow, expressive arias	better suited to slower tempi	2	2	2	2
84	Classical & Romantic	Opera	Kauffman 1992	155	of attacking a note low and "scooping" up to its notated pitch; this is often singled out as "sloppy" and "tasteless" by modern listeners	don't scoop	2	2	2	2
85	Classical & Romantic	Opera	Kauffman 1992	155	Garcia warns against attacking notes by a lower port de voix, a fault that he says is dominant in France	don't use lower portamento	2	2	2	2
86	Classical & Romantic	Opera	Kauffman 1992	155	Some singers, whether through negligence or lack of taste, are not content to over-use ports de voix, they commit the fault of adapting them to all notes in the form of a lower trail, placing the second [i.e., the next] syllable in anticipation on [the beginning of] this trail	don't use lower portamento	2	2	2	2
87	Classical & Romantic	Opera	Kauffman 1992	156	To Garcia, singing the second syllable too early (by placing it on the first note of the port de voix instead of the second) is as distasteful as adding a lower port de voix to all notes	don't place second syllable on first note of portamento	2	2	2	2

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Appendix 6: SC6 Portamento Recording Units

88	Classical & Romantic	Opera	Kauffman 1992	156	The port de voix is executed by conducting the voice with the syllable to be left, and not, as is done too often in France, with the following syllable taken up in anticipation	don't place second syllable on first note of portamento	2	2	2	2
90	Classical & Romantic	Opera	Kauffman 1992	156	however, on these recordings the practice seems to be limited to those ascending.	second syllable before anticipatory note sometimes when ascending	2	2	2	2
91	Classical & Romantic	Opera	Kauffman 1992	158	Both this practice and that of attacking a pitch from below are heard on early recordings, but they are perhaps not as pervasive as modern listeners may expect, nor are they as crude as Garcia's examples	second syllable before anticipatory note sometimes when ascending	2	2	2	2
93	Classical & Romantic	Opera	Kauffman 1992	158	In the truly great recordings (like Lucia's and Perea's of "Addio, Mignon"), "scooping" up to notes is almost nonexistent, and when done, it is confined to a very small interval	don't scoop	2	2	2	2
96	Classical & Romantic	Opera	Kauffman 1992	158	In every aspect, the practice heard on recordings is far more subtle and varied than that described in treatises	varied	2	2	2	2

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101	Classical & Romantic	Opera	Kauffman 1992	140-141	in treatises by Alexis de Garaud and Manuel Garcia, discussions of portamento appear not in chapters on ornamentation, but within sections devoted to vocalization	not an ornament	2	2	2	2
111	Classical & Romantic	General	Elliott 2006	108	It seems that the term in the eighteenth century had more to do with a general kind of placement of the voice	general placement of the voice	2	2	2	2
115	Classical & Romantic	Opera	Kauffman 1992	140	Authors of nineteenth-century singing treatises did not regard portamento as an ornament, but rather as a vital aspect of vocal production	portamento an aspect of vocal production	2	2	2	2
116	Classical & Romantic	Opera	Kauffman 1992	140-141	in treatises by Alexis de Garaud and Manuel Garcia, discussions of portamento appear not in chapters on ornamentation, but within sections devoted to vocalization	portamento an aspect of vocal production	2	2	2	2
118	Classical & Romantic	General	Elliott 2006	108	It seems that the term in the eighteenth century had more to do with a general kind of placement of the voice	general placement of the voice	2	2	2	2

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3	Baroque	General	Potter 2012	514	For Manfredini trilling was far less important than portamento, and their disagreement is a reminder of th huge variations in performance practice of the period	portamento more important than trilling	1	1	1	1
5	Baroque	General	Potter 2012	517	the port de voix is an almost literal translation of portamento di voce	port de voix = portamento	1	1	1	1
9	Baroque	General	Potter 2012	522	in his description of it as 'the sliding and blending one note to another with delicacy and expression' we can perhaps see a parallel with the indeterminate pitch glides of spoken delivery	sliding from one note to another	1	1	1	1
10	Baroque	General	Potter 2012	522	in his description of it as 'the sliding and blending one note to another with delicacy and expression' we can perhaps see a parallel with the indeterminate pitch glides of spoken delivery	bending from one note to another	1	1	1	1
11	Baroque	General	Potter 2012	522	in his description of it as 'the sliding and blending one note to another with delicacy and expression' we can perhaps see a parallel with the indeterminate pitch glides of spoken delivery	indeterminate pitch glides	1	1	1	1

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12	Baroque	General	Potter 2012	522	in his description of it as 'the sliding and blending one note to another with delicacy and expression' we can perhaps see a parallel with the indeterminate pitch glides of spoken delivery	aspect of speech-like delivery	1	1	1	1
15	Baroque	General	Potter 2012	521-22	he also sees portamento as a rhetorical effect which can be compared to elegantly articulated speech	portamento a rhetorical effect	1	1	1	1
16	Classical & Romantic	Opera	Kauffman 1992	139	In our own century portamento has been viewed with suspicion;	suspicious	1	1	1	1
18	Classical & Romantic	Opera	Kauffman 1992	139	singers from the end of the nineteenth century introduced portamento frequently, and with considerable care and delicacy	frequent	1	1	1	1
19	Classical & Romantic	Opera	Kauffman 1992	139	singers from the end of the nineteenth century introduced portamento frequently, and with considerable care and delicacy	careful	1	1	1	1
20	Classical & Romantic	Opera	Kauffman 1992	139	singers from the end of the nineteenth century introduced portamento frequently, and with considerable care and delicacy	delicate	1	1	1	1

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21	Classical & Romantic	Opera	Kauffman 1992	139	combined a beautifully varied portamento with masterful dynamic control to spin out phrases of breathtaking beauty and touching affect	beautiful	1	1	1	1
28	Classical & Romantic	Opera	Kauffman 1992	141	port de voix is "an anticipation of the following sound to which one glides lightly with a rapid inflection, passing through an indefinite number of intervals imperceptible to the ear."	light	1	1	1	1
29	Classical & Romantic	Opera	Kauffman 1992	141	port de voix is "an anticipation of the following sound to which one glides lightly with a rapid inflection, passing through an indefinite number of intervals imperceptible to the ear."	rapid	1	1	1	1
35	Classical & Romantic	Opera	Kauffman 1992	142	Garcia recommends the port de voix as an aid to changing syllables on very high notes	helps change syllables on high notes	1	1	1	1
42	Classical & Romantic	Opera	Kauffman 1992	150	The effect is of a smooth, unbroken glide between the notes	smooth	1	1	1	1
43	Classical & Romantic	Opera	Kauffman 1992	150	The effect is of a smooth, unbroken glide between the notes	unbroken	1	1	1	1

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46	Classical & Romantic	Opera	Kauffman 1992	150	He varies its length, often touching upon the anticipation very lightly and quickly, making it difficult to pin down, but at other times dwelling on it	anticipatory note of varied length	1	1	1	1
47	Classical & Romantic	Opera	Kauffman 1992	150	He performs the port de voix not as a stock gesture, but as a flexible device, suited to musical expression.	flexible	1	1	1	1
52	Classical & Romantic	Opera	Kauffman 1992	150	Perea's clearest anticipations occur on two of the most emotional words in the section	anticipation for emotive words	1	1	1	1
54	Classical & Romantic	Opera	Kauffman 1992	151	an understated anticipation can also heighten the expression of emotional words	understated	1	1	1	1
57	Classical & Romantic	Opera	Kauffman 1992	151	there is perfect unanimity at the expressive word "addio" in measure 65 and at every occurrence of the word "lagrimar"	conventional use of portamento on certain words	1	1	1	1
59	Classical & Romantic	Opera	Kauffman 1992	151	in measure 18, the large interval sung to a single syllable seems more crucial than the word "vegliar"	for the highest note of piece	1	1	1	1
63	Classical & Romantic	Opera	Kauffman 1992	151	While some unity of execution points to purely musical reasons for the placement of portamento, a number of interesting divergences clearly show a relationship to language	placed for musical reasons	1	1	1	1

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66	Classical & Romantic	Opera	Kauffman 1992	153	While the use of portamento can be a technical aid to bridging the interval, it can also be purely expressive, as in the falling fifth in measure 32 sung to the word "mourir," and the diminished seventh in measure 34, on the word "vivre"	technical aid	1	1	1	1
69	Classical & Romantic	Opera	Kauffman 1992	153	In both performances, the singers give special attention to the aria's climactic phrase by connecting almost all of its notes by means of portamento.	for all notes of a climactic phrase	1	1	1	1
72	Classical & Romantic	Opera	Kauffman 1992	154	The presence of portamento has a definite connection to genre; certain types of pieces are more appropriate to the practice than others	portamento connected to genre	1	1	1	1
75	Classical & Romantic	Opera	Kauffman 1992	154	presumably it would be less frequent in styles other than cantabile	less frequent in styles other than cantabile	1	1	1	1
81	Classical & Romantic	Opera	Kauffman 1992	155	on expressive words, over large intervals, and at the high points of phrases	for expressive words	1	1	1	1

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89	Classical & Romantic	Opera	Kauffman 1992	156	One should make the note that corresponds to the second syllable audible for an instant in advance; but the syllable is articulated only at the moment when its indicated note begins	anticipatory note before second syllable	1	1	1	1
92	Classical & Romantic	Opera	Kauffman 1992	158	Both this practice and that of attacking a pitch from below are heard on early recordings, but they are perhaps not as pervasive as modern listeners may expect, nor are they as crude as Garcia's examples	attack note from below	1	1	1	1
94	Classical & Romantic	Opera	Kauffman 1992	158	In the truly great recordings (like Lucia's and Perea's of "Addio, Mignon"), "scooping" up to notes is almost nonexistent, and when done, it is confined to a very small interval	scoop only on very small intervals	1	1	1	1
95	Classical & Romantic	Opera	Kauffman 1992	158	In every aspect, the practice heard on recordings is far more subtle and varied than that described in treatises	subtle	1	1	1	1

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97	Classical & Romantic	Opera	Kauffman 1992	158	portamento is not a single manner of execution, but represents a continuum of practice, depending upon the level of audibility of the intervening notes, the presence or absence of an anticipation, and the relative length of the anticipatory note	a continuum of practice	1	1	1	1
99	Classical & Romantic	Opera	Kauffman 1992	158	while it generally highlights important elements of the text and music, it is left to the singer to apply as he or she sees fit, according to his or her training and experience	highlights important musical elements	1	1	1	1
100	Classical & Romantic	Opera	Kauffman 1992	158	while it generally highlights important elements of the text and music, it is left to the singer to apply as he or she sees fit, according to his or her training and experience	to be applied by the singer as he or she sees fit	1	1	1	1
102	Classical & Romantic	General	Elliott 2006	108	While it is not what we associate with the late nineteenth-century gesture, Corri calls portamento di voce the “perfection of vocal music”	classical portamento different from late c.19th	1	1	1	1
103	Classical & Romantic	General	Elliott 2006	108	It consists in the swell and dying of the voice, the sliding and bending one note into another with delicacy and expression	swell	1	1	1	1

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104	Classical & Romantic	General	Elliott 2006	108	It consists in the swell and dying of the voice, the sliding and bending one note into another with delicacy and expression	die	1	1	1	1
105	Classical & Romantic	General	Elliott 2006	108	It consists in the swell and dying of the voice, the sliding and bending one note into another with delicacy and expression	slide	1	1	1	1
106	Classical & Romantic	General	Elliott 2006	108	It consists in the swell and dying of the voice, the sliding and bending one note into another with delicacy and expression	bend	1	1	1	1
107	Classical & Romantic	General	Elliott 2006	108	the fact that Corri mentions portamento in association with clear articulation of the text implies that it was used in the service of the words, rather than for vocal show and heightened general expressivity as we would understand it today	used in service of the words	1	1	1	1
108	Classical & Romantic	General	Elliott 2006	108	the fact that Corri mentions portamento in association with clear articulation of the text implies that it was used in the service of the words, rather than for vocal show and heightened general expressivity as we would understand it today	not for vocal show	1	1	1	1

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109	Classical & Romantic	General	Elliott 2006	108	the fact that Corri mentions portamento in association with clear articulation of the text implies that it was used in the service of the words, rather than for vocal show and heightened general expressivity as we would understand it today	not for heightened expressivity	1	1	1	1
110	Classical & Romantic	General	Elliott 2006	108	the fact that Corri mentions portamento in association with clear articulation of the text implies that it was used in the service of the words, rather than for vocal show and heightened general expressivity as we would understand it today	not as we would understand it today	1	1	1	1
112	Classical & Romantic	General	Elliott 2006	108	a connection of breath and tone that produced a pleasing flow and helped to make the text clear and inflected	connection of breath and tone	1	1	1	1
113	Classical & Romantic	General	Elliott 2006	108	a connection of breath and tone that produced a pleasing flow and helped to make the text clear and inflected	in service of text	1	1	1	1
114	Classical & Romantic	General	Elliott 2006	108	a connection of breath and tone that produced a pleasing flow and helped to make the text clear and inflected	not an audible slide	1	1	1	1

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117	Classical & Romantic	Opera	Kauffman 1992	153	While the use of portamento can be a technical aid to bridging the interval, it can also be purely expressive, as in the falling fifth in measure 32 sung to the word "mourir," and the diminished seventh in measure 34, on the word "vivre"	portamento for bridging intervals	1	1	1	1
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**Appendices 1-14: Recording Units Reported by Style Category
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Appendix 7: SC7 Dynamics Recording Units

Record	Period	Genre	Author & Year	Page	Text	Recording Unit	Occurrences	by Author	by Genre	by Period
27	Baroque	Opera	Cyr 1980	323	stressed its subtle dynamic nuance according to the meaning of each word	dynamics determined by text	6	1	1	5
35	Baroque	Choral	Woodhall 1981	5	performers made decisions concerning changes of tempo, dynamics, and expression in accordance with their desire to make the text both clearly heard and understood	dynamics determined by text	6	4	4	5
36	Baroque	Choral	Woodhall 1981	5	above all, they now make the words clear,... now piano, now forte, now slow, now fast	dynamics determined by text	6	4	4	5
37	Baroque	Choral	Woodhall 1981	5	both Frescobaldi and Giustiniani adhere to the same criteria: appropriate tempi, dynamics, and expression are best determined by what is being said	dynamics determined by text	6	4	4	5
38	Baroque	Choral	Woodhall 1981	5	the variation of tempo, dynamics, and expression was neither exclusively an Italian practice, nor exclusively vocal	vary dynamics	6	6	6	6
39	Baroque	Choral	Woodhall 1981	5	besides it adds to the loveliness of the ensemble, if the dynamic level in the vocal and instrumental parts is varied now and then	vary dynamics	6	6	6	6

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40	Baroque	Choral	Woodhall 1981	5	in order to avoid monotony one should this, where possible, vary the pace, in addition to a careful [well-thought-out] use of dynamic changes	vary dynamics	6	6	6	6
41	Baroque	Choral	Woodhall 1981	5	it can be determined that by this date, Monteverdi not only knew of the technique of dynamic variation, but that he definitely wanted performances of his madrigals to incorporate the practice	vary dynamics	6	6	6	6
51	Baroque	Choral	Woodhall 1981	6	according to Mazzochi, dynamic variation was in such wide use that it was "known to everyone."	vary dynamics	6	6	6	6
52	Baroque	Choral	Woodhall 1981	6	Since early-Baroque musicians varied their tempi, dynamics, and expression according to the text	vary dynamics	6	6	6	6
56	Baroque	Choral	Woodhall 1981	11	musicians of the early-seventeenth century relied heavily on the text as the guiding force in matters of interpretation (tempo, dynamics, expression, and ornamentation)	dynamics determined by text	6	4	4	5

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79	Classical & Romantic	Song	Miller 1999	18	The practice of making a vocal diminuendo on every dotted notes, regardless of the phrase shape or of the importance of the word found on the dot, should be strenuously avoided	dynamics determined by text	6	1	1	1
9	Renaissance	General	Dyer 1978	215	I use this jingle in an informal fashion in my efforts and teaching regarding the art of good singing in order to ridicule all those presuming to sing loudly in the high register, to the end that they might recognize their careless crudeness and, after recognizing it, zealously desist from it	do not sing loudly in the high register	3	3	3	3
12	Renaissance	General	Dyer 1978	219	let him who wishes to sing flawlessly never again presume to sing with a full and strong voice in the upper register	do not sing loudly in the high register	3	3	3	3
13	Renaissance	General	Dyer 1978	219	The human throat is delicate and easily injured when it is abused, as it is by loud singing in the upper register	do not sing loudly in the high register	3	3	3	3
24	Baroque	General	Ransome 1978	419	Seventeenth and 18th-century writers frequently praised recognized singers for the charm, beauty and grace of their soft singing	soft	3	1	1	3

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42	Baroque	Choral	Woodhall 1981	5	Monteverdi asks for a gradual diminuendo at the end of Combattimenot di Tancredi e Clorinda	diminuendo	3	3	3	3
43	Baroque	Choral	Woodhall 1981	6	Domenico Mazzochi in his Dialoghi e sonetti of 1638, uses (No. 18) the series forte ... piano... pianissimo to indicate the same effect [gradual diminuendo]	diminuendo	3	3	3	3
45	Baroque	Choral	Woodhall 1981	6	Domenico Mazzochi in his Dialoghi e sonetti of 1638, uses (No. 18) the series forte ... piano... pianissimo to indicate the same effect [gradual diminuendo]; elsewhere, he uses words and initial letters to indicate loud and soft, and crescendo and diminuendi of short extent, explaining in his preface that "P, F, E, t, understood for Piano, Forte, Echo and trill are certain ly common things known to everyone."	soft	3	2	2	3

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53	Baroque	Choral	Woodhall 1981	6	a ritard and diminuendo to piano on the word <i>moro</i> (die), and then a forte, a tempo reentry at ' <i>e mille mille nasco</i> ' (a thousand thousands I am reborn) assists in capturing the dramatic impact of the variation of the emotions the agonizing lover is experiencing	diminuendo	3	3	3	3
58	Baroque	Choral	Woodhall 1981	5	they moderated or increased their voices, soft loud or soft, heavy or light, according to the demands of the piece they were singing		3	2	2	3
2	Medieval	Song	Tishler 1989	239	a performance without dynamic changes, varied tempo variation, and articulation		2	1	1	1
3	Medieval	Choral	Page 1992	454	and this obviously requires that the vocalized parts should not appear to be too loud	vocalised parts not too loud	2	2	2	2
4	Medieval	Choral	Page 1992	454	quality of the vowel chosen is of cardinal importance in establishing a perspective that places the texted line forward and the textless ones further back	vocalised parts not too loud	2	2	2	2
30	Baroque	Opera	Cyr 1980	323	stressed its subtle dynamic nuance according to the meaning of each word	subtle	2	2	2	2

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33	Baroque	Opera	Cyr 1980	324	these subtle dynamic inflections, closely bound up with the language and the sentiment expressed, were among the demands the French style of singing	subtle	2	2	2	2
44	Baroque	Choral	Woodhall 1981	6	Domenico Mazzochi in his Dialoghi e sonetti of 1638, uses (No. 18) the series forte ... piano... pianissimo to indicate the same effect [gradual diminuendo]; elsewhere, he uses words and initial letters to indicate loud and soft, and crescendi and diminuendi of short extent, explaining in his preface that "P, F, E, t, understood for Piano, Forte, Echo and trill are certain ly common things known to everyone."	loud	2	2	2	2

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48	Baroque	Choral	Woodhall 1981	6	Domenico Mazzochi in his Dialoghi e sonetti of 1638, uses (No. 18) the series forte ... piano... pianissimo to indicate the same effect [gradual diminuendo]; elsewhere, he uses words and initial letters to indicate loud and soft, and crescendo and diminuendi of short extent, explaining in his preface that "P, F, E, t, understood for Piano, Forte, Echo and trill are certainly common things known to everyone."	piano	2	2	2	2
49	Baroque	Choral	Woodhall 1981	6	Domenico Mazzochi in his Dialoghi e sonetti of 1638, uses (No. 18) the series forte ... piano... pianissimo to indicate the same effect [gradual diminuendo]; elsewhere, he uses words and initial letters to indicate loud and soft, and crescendo and diminuendi of short extent, explaining in his preface that "P, F, E, t, understood for Piano, Forte, Echo and trill are certainly common things known to everyone."	forte	2	2	2	2

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54	Baroque	Choral	Woodhall 1981	6	a ritard and diminuendo to piano on the word moro (die), and then a forte, a tempo reentry at e mille mille nasco (a thousand thousands I am rebord) assists in caputring the dramatic impact of the variation of the emotions the agonizing lover is experiencing	piano	2	2	2	2
55	Baroque	Choral	Woodhall 1981	6	a ritard and diminuendo to piano on the word moro (die), and then a forte, a tempo reentry at e mille mille nasco (a thousand thousands I am rebord) assists in caputring the dramatic impact of the variation of the emotions the agonizing lover is experiencing	forte	2	2	2	2
57	Baroque	Choral	Woodhall 1981	5	they moderated or increased their voices, loud or soft, heavy or light, according to the demands of the piece they were singing	loud	2	2	2	2
62	Baroque	General	Sanford 1995	par. 2.2	The text itself thus provides a dynamic plan and shape for the vocal line that should be observed by the singer and reflected in the accompaniment	Italian: dynamics determined by text	2	2	2	2

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63	Baroque	General	Sanford 1995	par. 2.3	If one adopts an aesthetic position that the expression of the text should take precedence over the music, there is an implied descrescendo for the resolution of what we might call a V-I cadence at measure 9, based on the dynamic stress pattern of the Italian verso piano, in which the final accent lies on the penultimate syllable	Italian: dynamics determined by text	2	2	2	2
81	Classical & Romantic	General	Elliott 2006	97	The key to achieving a Classical style is to combine well-articulated gestures, dynamic variety, and a clear, relaxed sound that is “intense but not tense”	varied	2	1	1	1
1	Medieval	Song	Huot 1989	96	they had raucous and noisy voices	not noisy	1	1	1	1
5	Medieval	Choral	Page 1992	455	adjustments of volume can only be made within certain limits, of course, for there is a level of sound beneath which a singer cannot comfortably fall	don't sing below a comfortable dynamic	1	1	1	1
6	Medieval	General	Leech-Wilkinson 2002	119	all parts... balanced	balanced	1	1	1	1
7	Renaissance	General	Dyer 1978	211	let cruel words or deeds be expressed with harsh sounds- sudden, loud and swift-shaped according to the nature of events and the emotions	loud for cruel subjects	1	1	1	1

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8	Renaissance	General	Dyer 1978	213	It has been observed that Conrad's recommendations for the treatment of these three registers would facilitate an equality of volume throughout the range of the voice	equal volume throughout the range	1	1	1	1
10	Renaissance	General	Dyer 1978	215	Another fault which is more obvious than the others is singing high notes with an unstintingly full and powerful voice	high notes not unstintingly full	1	1	1	1
11	Renaissance	General	Dyer 1978	215	Another fault which is more obvious than the others is singing high notes with an unstintingly full and powerful voice	high notes not unstintingly powerful	1	1	1	1
14	Renaissance	General	Dyer 1978	221	Behold how animatedly, affectively and with what great joy singing should be done, lest we fall into yet another extreme: some shouting loudly, while others can scarcely be heard	be heard	1	1	1	1
15	Renaissance	Choral	Phillips 1978	197	The voices must be prepared and able to effect abrupt changes of dynamic and to use the extremes of dynamic without distortion	abrupt changes of dynamic	1	1	1	1

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16	Renaissance	Choral	Phillips 1978	197	The voices must be prepared and able to effect abrupt changes of dynamic and to use the extremes of dynamic without distortion	extremes of dynamic	1	1	1	1
17	Renaissance	General	Hargis 2007	4	for those pieces that do go to the top of the staff and above, it is useful to be able to float high notes with ease and without excessive vibrato or volume	not excessive volume in upper register	1	1	1	1
18	Renaissance	General	Hargis 2007	4	command of a wide range of dynamics	wide range	1	1	1	1
19	Renaissance	General	Hargis 2007	4	loud singing, particularly for church music	loud singing for church music	1	1	1	1
20	Renaissance	General	Hargis 2007	5	and medium to soft singing, to most accompanying instruments	medium to soft singing with accompanying instruments	1	1	1	1
21	Renaissance	General	Hargis 2007	9	The low and middle parts of the voice are rich in colour, sufficiently facile (at a gentle volume), and certainly the best part of the voice for the clear transmission of text	gentle	1	1	1	1
22	Renaissance	General	Hargis 2007	9	allowing the singer great range of expression with their dynamics, articulation, and colour	range of expression	1	1	1	1

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23	Baroque	General	Ransome 1978	417	One of the most important of these is volume: obviously the singer must tailor his or her volume of delivery to the volume of the accompanying instruments.	singer's volume should be tailored to that of accompanying instruments	1	1	1	1
25	Baroque	General	Ransome 1978	419	I suggest that an authentic performance of late baroque solo vocal music will have been achieved when instrumental considerations of balance, ornamentation and phrasing are joined by vocal considerations of vibrancy and colour conveying mood, and emotional commitment and verbal understanding conveying meaning	instrumental balance	1	1	1	1
26	Baroque	Opera	Cyr 1980	319	her voice is... quite loud	quite loud	1	1	1	1
28	Baroque	Opera	Cyr 1980	323	swelled, sustained, swelled again and diminished by degree, on a single note	messa di voce	1	1	1	1
29	Baroque	Opera	Cyr 1980	323	stressed its subtle dynamic nuance according to the meaning of each word	nuanced	1	1	1	1

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31	Baroque	Opera	Cyr 1980	324	these subtle dynamic inflections, closely bound up with the language and the sentiment expressed, were among the demands the French style of singing	dynamics determined by language	1	1	1	1
32	Baroque	Opera	Cyr 1980	324	these subtle dynamic inflections, closely bound up with the language and the sentiment expressed, were among the demands the French style of singing	dynamics determined by sentiment of text	1	1	1	1
34	Baroque	Opera	Cyr 1980	328	the first note, here an exclamation ('Ciel!'), receives a half-swell (i.e. crescendo) and accent	half swell = crescendo	1	1	1	1
46	Baroque	Choral	Woodhall 1981	6	Domenico Mazzochi in his Dialoghi e sonetti of 1638, uses (No. 18) the series forte ... piano... pianissimo to indicate the same effect [gradual diminuendo]; elsewhere, he uses words and initial letters to indicate loud and soft, and crescendi and diminuendi of short extent, explaining in his preface that "P, F, E, t, understood for Piano, Forte, Echo and trill are certainly common things known to everyone."	short crescendo	1	1	1	1

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47	Baroque	Choral	Woodhall 1981	6	Domenico Mazzochi in his Dialoghi e sonetti of 1638, uses (No. 18) the series forte ... piano... pianissimo to indicate the same effect [gradual diminuendo]; elsewhere, he uses words and initial letters to indicate loud and soft, and crescendi and diminuendi of short extent, explaining in his preface that "P, F, E, t, understood for Piano, Forte, Echo and trill are certainly common things known to everyone."	short diminuendo	1	1	1	1
50	Baroque	Choral	Woodhall 1981	6	Domenico Mazzochi in his Dialoghi e sonetti of 1638, uses (No. 18) the series forte ... piano... pianissimo to indicate the same effect [gradual diminuendo]; elsewhere, he uses words and initial letters to indicate loud and soft, and crescendi and diminuendi of short extent, explaining in his preface that "P, F, E, t, understood for Piano, Forte, Echo and trill are certainly common things known to everyone."	echo	1	1	1	1

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59	Baroque	General	Sanford 1995	par. 1.2	Notice the ebb and flow of air in your body and the flexibility required in your abdomen to inflect the vowels, to give more stress and dynamic emphasis to the accented syllables	Italian: dynamic emphasis on accented syllables	1	1	1	1
60	Baroque	General	Sanford 1995	par. 2.2	A variable air stream gives a dynamic shading, a chiaroscuro, to the vowels that corresponds to the accentuation and declamation of the text	Italian: variable airstream gives dynamic shading to the vowels	1	1	1	1
61	Baroque	General	Sanford 1995	par. 2.2	A variable air stream gives a dynamic shading, a chiaroscuro, to the vowels that corresponds to the accentuation and declamation of the text	Italian: variable airstream gives a chiaroscuro to the vowels	1	1	1	1
64	Baroque	General	Sanford 1995	par. 2.4	With the new emphasis in early seventeenth-century Italy on recitative and on the primacy of the words, it is not surprising that we find an ornamentation style that features dynamic ornaments, such as the messa di voce and esclamazione	Italian: dynamics as ornaments	1	1	1	1

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65	Baroque	General	Sanford 1995	par. 2.4 The text is the key to expressive singing for Caccini, who says that expressing the passion of the text is achieved through breath control: "a man must have a command of breath to give the greater spirit to the increasing and diminishing of the voice, to esclamazione and other passions"	Italian: dynamics determined by breath	1	1	1	1
66	Baroque	General	Sanford 1995	par. 2.5 In the seventeenth-century French steady-state system, dynamic shading of the vowels was not a primary concern	French: dynamic shading of vowels not a concern	1	1	1	1
67	Baroque	General	Sanford 1995	par. 2.5 the dynamic contours of the vocal line took place within a smaller range	French: smaller dynamic range	1	1	1	1
68	Baroque	General	Sanford 1995	par. 2.6 In the audios using French technique, the text is given expression and inflection through the consonants; the dynamic shape of the vowels is relatively even; and the syllables are given a quantitative accent	French: even dynamic shape to vowels	1	1	1	1

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69	Baroque	General	Sanford 1995	par. 2.6	In the audios using “modern” technique, the dynamic shape of the vowels is also relatively even, but the consonants are not given special expressive emphasis; the resultant sound palette is fuller, is not as intimate, and uses more constant vibrato	Italian: more varied dynamic shaping of vowels than in modern technique	1	1	1	1
70	Classical & Romantic	Opera	Kauffman 1992	139	combined a beautifully varied portamento with masterful dynamic control to spin out phrases of breathtaking beauty and touching affect.	controlled	1	1	1	1
71	Classical & Romantic	Opera	Kauffman 1992	154	it requires attention to breathing, a welldisposed voice, sustained singing, crescendo and diminuendo of the notes, and suppleness and expression in the use of ports de voix	cantabile: crescendo and diminuendo	1	1	1	1
72	Classical & Romantic	Opera	Kauffman 1992	154	He applies these same precepts to larghetto, adagio, and andante arias	larghetto, adagio, andante: crescendo and diminuendo	1	1	1	1
73	Classical & Romantic	Song	Miller 1999	16	changing the dynamic intensity of each note in a phrase	don't change dynamic intensity of each note of a phrase	1	1	1	1

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74	Classical & Romantic	Song	Miller 1999	17	Dynamic levels must be relative to the dimensions of the individual instrument and to hall ambiances	relate dynamics to individual instrument	1	1	1	1
75	Classical & Romantic	Song	Miller 1999	17	Dynamic levels must be relative to the dimensions of the individual instrument and to hall ambiances	relate dynamics to hall ambiances	1	1	1	1
76	Classical & Romantic	Song	Miller 1999	18	Touch and retreat dynamics must be avoided	Touch and retreat dynamics must be avoided	1	1	1	1
77	Classical & Romantic	Song	Miller 1999	18	The practice of making a vocal diminuendo on every dotted notes, regardless of the phrase shape or of the importance of the word found on the dot, should be strenuously avoided	avoid making a diminuendo on every dotted note	1	1	1	1
78	Classical & Romantic	Song	Miller 1999	18	The practice of making a vocal diminuendo on every dotted notes, regardless of the phrase shape or of the importance of the word found on the dot, should be strenuously avoided	dynamics determined by phrase shape	1	1	1	1
80	Classical & Romantic	General	Elliott 2006	95	This does not mean that we should not add dynamic shading, articulation, and phrasing to Mozart and Haydn	shading	1	1	1	1

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82	Classical & Romantic	General	Elliott 2006	97	When performing classical works with modern instruments, you may need to make compromises regarding tone colour, volume, and intensity to match the more powerful and sustained instrumental sound	adapt volume for modern instruments	1	1	1	1
83	Classical & Romantic	General	Elliott 2006	97	To give them meaning requires the rise and fall of the voice, which as I have before explained, is, in Songs regulated by the sense of the words	rise and fall	1	1	1	1
84	Classical & Romantic	General	Elliott 2006	97	To give them meaning requires the rise and fall of the voice, which as I have before explained, is, in Songs regulated by the sense of the words	dynamics regulated by text	1	1	1	1
85	Classical & Romantic	General	Elliott 2006	97	On the last note of a passage, always die the Voice	diminuendo on the last note of a phrase	1	1	1	1
86	Classical & Romantic	General	Elliott 2006	98	Corri reminds singers to shape phrases by using crescendo and decrescendo (ex. 3.1), similar to the messa di voce used on one note	shape phrases with crescendo and diminuendo	1	1	1	1

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87	Classical & Romantic	General	Toft 2013	88	The head voice was known for its soft artificial sound and even though this made it unsatisfactory for impassioned expression... it was capable of much agility, several writers recommending the voce di testa for the execution of ornaments and graces	head voice soft	1	1	1	1
88	Classical & Romantic	General	Toft 2013	88	In male voices, the highest notes of the chest were loud and brilliant, whereas the lowest notes of the head voice were soft and often feeble	male high chest notes loud	1	1	1	1
89	Classical & Romantic	General	Toft 2013	88	In male voices, the highest notes of the chest were loud and brilliant, whereas the lowest notes of the head voice were soft and often feeble	male low head notes soft	1	1	1	1
90	Classical & Romantic	General	Toft 2013	88	In order to pass smoothly from chest to head voice teachers taught men to subdue the upper part of the lower register and strengthen the lower part of the upper register	subdue upper register	1	1	1	1
91	Classical & Romantic	General	Toft 2013	88	In order to pass smoothly from chest to head voice teachers taught men to subdue the upper part of the lower register and strengthen the lower part of the upper register	strengthen lower register	1	1	1	1

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Appendix 8: SC8 Text and Context Recording Units

Record	Period	Genre	Author & Year	Page	Quotation	Recording Unit	Occurrences	by Author	by Genre	by Period
45	Medieval	Choral	Page 1992	456	We might also add that the long [a] formed on the soft palate, which comes so easily to British English speakers, did not exist in Middle French	original pronunciation	8	1	8	8
47	Medieval	Choral	Leech-Wilkinson 2002	98	The other thing which is both effective and, presumably, historical, is the pronunciation of the Latin in what is said to be the fourteenth century way	original pronunciation	8	5	8	8
49	Medieval	Choral	Leech-Wilkinson 2002	107	he used original pronunciation	original pronunciation	8	5	8	8
54	Medieval	Choral	Leech-Wilkinson 2002	117	these features work together with medieval French pronunciation	original pronunciation	8	5	8	8
55	Medieval	Choral	Leech-Wilkinson 2002	118	He advocates original pronunciation	original pronunciation	8	5	8	8
57	Medieval	Choral	Leech-Wilkinson 2002	119	pronunciation has to be medieval	original pronunciation	8	5	8	8
70	Medieval	Choral	Abeele 2007	98	It seems logical that performers should use a pronunciation in accordance with the provenance and period of the manuscripts in question	original pronunciation	8	2	8	8

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75	Medieval	Choral	Abeele 2007	98	Up to now, this research would seem to indicate that an historically oriented pronunciation of Latin enhances the artistic validity of my ensemble's performance practice	original pronunciation	8	2	8	8
210	Baroque	Opera	Cyr 1980	323	stressed its subtle dynamic nuance according to the meaning of each word	text determines dynamics	7	1	1	6
226	Baroque	Choral	Woodhall 1981	5	performers made decisions concerning changes of tempo, dynamics, and expression in accordance with their desire to make the text both clearly heard and understood	text determines tempo	7	7	7	7
227	Baroque	Choral	Woodhall 1981	5	performers made decisions concerning changes of tempo, dynamics, and expression in accordance with their desire to make the text both clearly heard and understood	text determines dynamics	7	4	4	6

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232	Baroque	Choral	Woodhall 1981	5	this kind of playing must not be subject to the beat, as we see done in modern Madrigals, which in spite of their difficulties, are made easier by means of the beat, taking it now slowly, now quickly, and even held in the air [fermata], to match the expressive effects, or the sense of the words	text determines tempo	7	7	7	7
234	Baroque	Choral	Woodhall 1981	5	above all, they now make the words clear... now piano, now forte, now slow, now fast	text determines dynamics	7	4	4	6
235	Baroque	Choral	Woodhall 1981	5	above all, they now make the words clear... now piano, now forte, now slow, now fast	text determines tempo	7	7	7	7
236	Baroque	Choral	Woodhall 1981	5	both Frescobaldi and Giustiniani adhere to the same criteria: appropriate tempi, dynamics, and expression are best determined by what is being said	text determines tempo	7	7	7	7
238	Baroque	Choral	Woodhall 1981	5	both Frescobaldi and Giustiniani adhere to the same criteria: appropriate tempi, dynamics, and expression are best determined by what is being said	text determines dynamics	7	4	4	6

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241	Baroque	Choral	Woodhall 1981	5	to use by turns now a slower, now a faster beat, in accordance with the text, lends dignity and grace to a performance and makes it admirable	text determines tempo	7	7	7	7
243	Baroque	Choral	Woodhall 1981	6	a ritard and diminuendo to piano on the word moro (die), and then a forte, a tempo reentry at e mille mille nasco (a thousand thousands I am reborn) assists in capturing the dramatic impact of the variation of the emotions the agonizing lover is experiencing	text determines tempo	7	7	7	7
252	Baroque	Choral	Woodhall 1981	11	musicians of the early-seventeenth century relied heavily on the text as the guiding force in matters of interpretation (tempo, dynamics, expression, and ornamentation)	text determines tempo	7	7	7	7
253	Baroque	Choral	Woodhall 1981	11	musicians of the early-seventeenth century relied heavily on the text as the guiding force in matters of interpretation (tempo, dynamics, expression, and ornamentation)	text determines dynamics	7	4	4	6

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283	Baroque	General	Sanford 1995	par. 2.3	If one adopts an aesthetic position that the expression of the text should take precedence over the music, there is an implied descrescendo for the resolution of what we might call a V-I cadence at measure 9, based on the dynamic stress pattern of the Italian verso piano, in which the final accent lies on the penultimate syllable	text determines dynamics	7	1	1	6
346	Classical & Romantic	Opera	Kauffman 1992	150	Perea's clearest anticipations occur on two of the most emotional words in the section	text determines portamento	7	7	7	7
347	Classical & Romantic	Opera	Kauffman 1992	151	an understated anticipation can also heighten the expression of emotional words	text determines portamento	7	7	7	7
348	Classical & Romantic	Opera	Kauffman 1992	151	there is perfect unanimity at the expressive word "addio" in measure 65 and at every occurrence of the word "lagrimar"	text determines portamento	7	7	7	7
349	Classical & Romantic	Opera	Kauffman 1992	151	For these singers, portamento is more than a manner of execution; it is an expressive device, often introduced in the service of the text	text determines portamento	7	7	7	7

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350	Classical & Romantic	Opera	Kauffman 1992	151	While some unity of execution points to purely musical reasons for the placement of portamento, a number of interesting divergences clearly show a relationship to language	text determines portamento	7	7	7	7
352	Classical & Romantic	Opera	Kauffman 1992	154	Garcia portrays portamento as an expressive device connected with the text	text determines portamento	7	7	7	7
353	Classical & Romantic	Opera	Kauffman 1992	158	while it generally highlights important elements of the text and music, it is left to the singer to apply as he or she sees fit, according to his or her training and experience	text determines portamento	7	7	7	7
370	Classical & Romantic	Song	Miller 1999	18	The practice of making a vocal diminuendo on every dotted notes, regardless of the phrase shape or of the importance of the word found on the dot, should be strenuously avoided	text determines dynamics	7	1	1	1
2	Medieval	Choral	More 1965	129	But there are other chants where the text governs the melody: among these he cites the chanted lessons at Matins, epistles and gospels, collects and other prayers	text primacy	6	2	4	4

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4	Medieval	Choral	More 1965	131	Le Munerat would agree that, apart from the intonation, the text was the mistress of the music in psalmody	text primacy	6	2	4	4
44	Medieval	Choral	Page 1992	454	It is axiomatic that a successful vocalizing technique will be one which allows the texted voice or voices to be clearly heard	text primacy	6	1	4	4
53	Medieval	Choral	Leech-Wilkinson 2002	115	For the songs page chose to break ligatures in order to fit the text	text primacy	6	1	4	4
198	Baroque	General	Ransome 1978	417	the primacy of the words over the music	text primacy	6	1	2	2
284	Baroque	General	Sanford 1995		With the new emphasis in early seventeenth-century Italy on recitative and on the primacy of the words, it is not surprising that we find an ornamentation style that features dynamic ornaments, such as the messa di voce and esclamazione	text primacy	6	1	2	2
51	Medieval	Choral	Leech-Wilkinson 2002	109	lower voices applied the mass text	text all parts	4	4	4	4
52	Medieval	Choral	Leech-Wilkinson 2002	114	In <i>En remirant</i> all parts were texted, breaking up ligature as necessary	text all parts	4	4	4	4

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59	Medieval	Choral	Leech-Wilkinson 2002	121	Slavin's argument led to the conclusion that texting lower voices, breaking ligatures and splitting long notes as required, was a fifteenth-century practice, alongside vocalisation	text all parts	4	4	4	4
60	Medieval	Choral	Leech-Wilkinson 2002	124	the vowels singers use for vocalising their lines must... [cover] as little as possible the spectra of the changing text syllables	text must be audible	4	4	4	4
61	Medieval	Choral	Leech-Wilkinson 2002	124	The vocalised parts must not obscure the texted voice	text must be audible	4	4	4	4
62	Medieval	Choral	Leech-Wilkinson 2002	125	one might question the fundamental assumption on which Page's argument rests, which is that the text must be clearly audible	text must be audible	4	4	4	4
64	Medieval	Choral	Leech-Wilkinson 2002	125	Page takes [text audibility] as axiomatic	text must be audible	4	4	4	4
66	Medieval	Choral	Leech-Wilkinson 2002	137	offering support for... partial texting where shown	text all parts	4	4	4	4
114	Renaissance	Song	Brown 1973	7	since it was sometimes sung, and the text can somewhat unhappily be forced onto it, I have made the attempt, if only as an experiment	lower voices texted	4	1	1	4

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157	Renaissance	General	Kreitner 1998	326	to the modern singer, sinigng without text (except as an exercise or special effect) is all but unthinkable	lower voices texted	4	3	3	4
158	Renaissance	General	Kreitner 1998	326	Fallows took the problem on in 'Specific information', suggesting that singers may have texted their lines on their own or vocalized them without words (or with a few consonants for articulation)	lower voices texted	4	3	3	4
161	Renaissance	General	Kreitner 1998	327	so adding text to untexted lower lines is probably okay if you can do it, but often you can't, and you don't have to in any case	lower voices texted	4	3	3	4
179	Renaissance	Song	Hargis 2007	5	text must be pellucid in Renaissance song	text must be clear	4	3	3	3
180	Renaissance	Song	Hargis 2007	5	however gorgeous the high notes possessed by the singer, they are inappropriate if they obscure the text	text must be clear	4	3	3	3
181	Renaissance	Song	Hargis 2007	5	brilliant ornamentation, however skillfully executed, must not be allowed to supersede the transmission of the poetry	text must be clear	4	3	3	3
233	Baroque	Choral	Woodhall 1981	5	above all, they now make the words clear... now piano, now forte, now slow, now fast	text must be clear	4	1	1	1

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9	Medieval	Song	Huot 1989	88	it is as a minstrel that she sings the tale of Aucassin and Nicolette to the accompaniment of her fiddle	fiddle a minstrel instrument	3	3	3	3
10	Medieval	Song	Huot 1989	88	it is suggested more explicitly that the act of singing and playing simultaneously is proper to the minstrel and not to the aristocrat	fiddle a minstrel instrument	3	3	3	3
11	Medieval	Song	Huot 1989	88	Since I have undertaken it, I must do that which I never learned to do: sing and play the fiddle at the same time	fiddle a minstrel instrument	3	3	3	3
13	Medieval	Song	Huot 1989	88	Indeed, there is some evidence that the practice of accompanying one's own singing on an instrument was perceived specifically as an art cultivated by minstrels	instrumental accompaniment a minstrel practice	3	3	3	3
20	Medieval	Song	Huot 1989	92	combined vocal and instrumental performance was the domain of the minstrel	instrumental accompaniment a minstrel practice	3	3	3	3
21	Medieval	Song	Huot 1989	92	The Norman may be an aristocrat, but he is only the singer; the instrumental accompaniment is provided by Jouglet, the emperor's minstrel	instrumental accompaniment a minstrel practice	3	3	3	3

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22	Medieval	Song	Huot 1989	92	Monophonic love songs, such as trouvère and troubadour songs, rondeaux and virelais, and refrains, seem at first glance to belong to an aristocratic repertoire	monophonic love songs an aristocratic repertoire	3	3	3	3
23	Medieval	Song	Huot 1989	92	When such songs appear as lyric insertions in romances, they are virtually always either placed in the mouth of an amorous aristocrat, or sung at the aristocrat's request by his resident minstrel, in celebration of the aristocrat's love affair	monophonic love songs an aristocratic repertoire	3	3	3	3
25	Medieval	Song	Huot 1989	98	monophonic refrains, trouvère or troubadour songs, and formes fixes (usually performed by aristocratic amateurs without instruments)	monophonic love songs an aristocratic repertoire	3	3	3	3
46	Medieval	Choral	Leech-Wilkinson 2002	92	It was abstract music, not expressive of the texts it set	not expressive of text	3	3	3	3
65	Medieval	Choral	Leech-Wilkinson 2002	131	medieval music... was... abstract music, not expressive in any modern sense of the texts it set	not expressive of text	3	3	3	3
67	Medieval	Choral	Leech-Wilkinson 2002	131-132	modern English a capella singing might also be seen as quasi-instrumental, at least in its textless precision	not expressive of text	3	3	3	3

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140	Renaissance	Choral	Phillips 1978	195	It would probably also be agreed that beyond a certain age singers inevitably lose focus in their voices, presumably through the relaxation of muscles, and this will render them unsuitable in ideal conditions for performing counterpoint	singers not old	3	3	3	3
149	Renaissance	Choral	Phillips 1978	198	mature voices cloud the texture	singers not old	3	3	3	3
150	Renaissance	Choral	Phillips 1978	198	There is a danger, especially with contraltos, that the consistently low texture (down to G) can only be handled by mature singers who cloud the sound	singers not old	3	3	3	3
219	Baroque	Opera	Cyr 1980	328	This example also demonstrates Berard's stress on the prolongation or 'doubling' of certain consonants for the sake of clarity of articulation	double certain consonants	3	3	3	3
220	Baroque	Opera	Cyr 1980	329	words well articulated by doubling the consonant	double certain consonants	3	3	3	3
222	Baroque	Opera	Cyr 1980	332	Some annotations on the vocal role were added in ink: 'doubled' consonants	double certain consonants	3	3	3	3

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228	Baroque	Choral	Woodhall 1981	5	performers made decisions concerning changes of tempo, dynamics, and expression in accordance with their desire to make the text both clearly heard and understood	text determines expression	3	3	3	3
237	Baroque	Choral	Woodhall 1981	5	both Frescobaldi and Giustiniani adhere to the same criteria: appropriate tempi, dynamics, and expression are best determined by what is being said	text determines expression	3	3	3	3
254	Baroque	Choral	Woodhall 1981	11	musicians of the early-seventeenth century relied heavily on the text as the guiding force in matters of interpretation (tempo, dynamics, expression, and ornamentation)	text determines expression	3	3	3	3
321	Baroque	General	Sanford 1995	par. 8.1	An historical approach makes this piece easy; working against a modern technique would make it very difficult	historical approach	3	3	3	3
322	Baroque	General	Sanford 1995	par. 8.2.	Similarly, the florid <i>double</i> of a French air, such as the one that Joseph Chabanceau de la Barre wrote out for “Tristes enfans” in example 6 and figure 5 is much easier to sing using an historical approach	historical approach	3	3	3	3

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323	Baroque	General	Sanford 1995	par. 8.2.	Using an historical approach to singing French and Italian music of the seventeenth-century requires fluency not only in different musical styles, but in different vocal techniques	historical approach	3	3	3	3
1	Medieval	Choral	More 1965	129	There are those, he tells us, in which the melody governs the text	melodic primacy	2	2	2	2
3	Medieval	Choral	More 1965	129	The point made by this author is that it is wrong to introduce the technique of speech-recitation where it does not apply, that is in pieces where the melody governs the text	melodic primacy	2	2	2	2
5	Medieval	Song	Huot 1989	68	certainly it was not uncommon for medieval women to dance to their own singing, often for the pleasure of male spectators	dancing	2	2	2	2
6	Medieval	Song	Huot 1989	69	a scribe transcribing Yvain might not be concerned with the choice of the terms "chanter" or "danser" to describe a group of maidens that he assumed were doing both at once	dancing	2	2	2	2

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8	Medieval	Song	Huot 1989	87	The aristocratic heroes and heroines of medieval literature sing very frequently, and occasionally play instruments; but they almost never do both at once	harp an aristocratic instrument	2	2	2	2
12	Medieval	Song	Huot 1989	88	the primary exception is the aristocratic penchant for playing lais on the harp	harp an aristocratic instrument	2	2	2	2
14	Medieval	Song	Huot 1989	90	Page concludes from his study of Guillaume de Dole that instrumental accompaniment is limited to songs of the "Lower Style" and has a "strong link with dance, with narrative and with refrain-form"	instrumental accompaniment a "Lower Style"	2	2	2	2
19	Medieval	Song	Huot 1989	92	They are never accompanied by instruments in any of these instances	instrumental accompaniment a "Lower Style"	2	2	2	2
29	Medieval	Song	Tischler 1989	231	Nor can without it the underlying Church-modal aspects be understood, which, in turn, determine the employment of editorial accidentals	church and rhythmic modes interdependant	2	2	2	2

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30	Medieval	Song	Tischler 1989	231	For the determination of a mode depends on recognizing which tones are structurally significant and which are not; and this judgment derives from metric position, not only from final notes, because the mode may change within a song	church and rhythmic modes interdependant	2	2	2	2
40	Medieval	Song	Tischler 1989	226	most repertoires of late medieval monophony in no way differ from that of the contemporaneous repertoires of polyphonic songs - the conductus, motets, and cantilenae - all of which are, without a doubt and despite their non-rhythmic appearance, strictly metric-rhythmic compositions	sacred and secular not different	2	2	2	2
41	Medieval	Song	Tischler 1989	226	Indeed, several manuscripts include both trouvère and polyphonic songs side by side and sometimes intermingled in	sacred and secular not different	2	2	2	2
68	Medieval	Choral	Abeele 2007	97	Even the slightest rhythmical subtlety is underpinned by the singer's realization that the text has to be intelligible	audible text	2	2	2	2
69	Medieval	Choral	Abeele 2007	97	all intended to enhance the intelligible delivery of the text	audible text	2	2	2	2

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71	Medieval	Choral	Abeelee 2007	98	Erasmus lamented the absence of an international pronunciation, and poked fun at contemporary ways of speaking Latin	internationalised original pronunciation	2	2	2	2
72	Medieval	Choral	Abeelee 2007	98	In our performances, we have mainly been using the so-called Franco-Flemish Latin, a mixture of different pronunciations closely resembling the French accent, but without nasalization	internationalised original pronunciation	2	2	2	2
76	Medieval	Choral	Abeelee 2007	92	polyphony benefits enormously from contextual performance. By this we mean presenting polyphony... in its natural context	performed with chant	2	2	2	2
78	Medieval	Choral	Abeelee 2007	92	So, as polyphony in this period of history was very much based on, related to and connected with plainsong, it is all the more natural for modern performers to balance polyphony with chant, or vice versa	performed with chant	2	2	2	2
79	Medieval	Choral	Summerly 2012	248	respect natural word stress	natural word stress	2	2	2	2

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82	Medieval	Choral	Summerly 2012	249	the organisation of a fluid melody and attention to appropriate word stress were evidently the most important features of correct performance practice	natural word stress	2	2	2	2
95	Medieval	General	Giuliano 2014	19	Therefore, the Perotin performed by Hilliard found in the American minimalist “structuralism” a contemporary dress that belies the immortal tendency of disemboding music	music as disembodied	2	2	2	2
96	Medieval	General	Giuliano 2014	19	the timing is lengthened, the vocal sounds are clean, the bodies do not sweat, the voices blend, losing the perception of a physical performance	music as disembodied	2	2	2	2
99	Medieval	General	Giuliano 2014	18-20	The insistence on the national character of this style and the (philological?) respect for a music essentially pure and rigorous	music as pure	2	2	2	2
101	Medieval	General	Giuliano 2014	18-22	The insistence on the national character of this style and the (philological?) respect for a music essentially pure and rigorous	music as pure	2	2	2	2

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103	Renaissance	Song	Brown 1973	4	From this it should be apparent that I believe 15th-century chansonniers do not supply detailed information about texting, a position that some scholars would attack	flexible texting	2	2	2	2
104	Renaissance	Song	Brown 1973	4	I assume that 15th-century performers were free to place syllables under whichever notes they thought appropriate, and in so doing they followed some fairly conventional procedure which was flexible enough to produce more than one equally valid result	flexible texting	2	2	2	2
132	Renaissance	General	Dyer 1978	215	Another error in singing results from not singing the syllables clearly and with the proper vowel sound	clear text	2	1	1	2
167	Renaissance	Choral	Aamot 2000	24	Flood identified an important reason for the inclusion of embellishments in modern performance: it allows singers an opportunity for creativity	singers should be creative	2	1	1	1
169	Renaissance	Choral	Aamot 2000	23	a further hindrance is that present-day choral singers do not receive training in the art of Renaissance embellishment	singers trained in embellishment	2	2	2	2

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170	Renaissance	Choral	Aamot 2000	23-24	Flood suggested in the Choral Journal (February 1972) that conductors begin by teaching choristers several embellishment patterns excerpted from Renaissance treatises, then allow individuals to add their own embellishments spontaneously in performance	singers trained in embellishment	2	2	2	2
186	Renaissance	Song	Hargis 2007	8	by learning to appreciate these poems on their own, we bring new insights to our interpretations of the music	look at text separately from music	2	2	2	2
187	Renaissance	Song	Hargis 2007	8	singers should always look at the text of a piece as written down separately from the music	look at text separately from music	2	2	2	2
190	Renaissance	Song	Hargis 2007	9	The low and middle parts of the voice are rich in colour, sufficiently facile (at a gentle volume), and certainly the best part of the voice for the clear transmission of text	clear text	2	1	1	2
200	Baroque	General	Ransome 1978	417	If the words of any music, baroque or other, are to move their audience, they must clearly be sung with due attention to their stress and to their mood and meaning	verbal meaning determines style	2	2	2	2

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202	Baroque	General	Ransome 1978	417	A specific area where little other work has been done is that of the tone colour which Bach, for example, seems to require, when, going beyond mere demands of form, he moves from one key to another in pursuit of a certain mood, always dictated by his text	vocal colour determined by mood of text	2	2	2	2
203	Baroque	General	Ransome 1978	417	as long as the modulation is emphasized by an appropriate change of vocal colour in line with the mood and meaning of the words	vocal colour determined by mood of text	2	2	2	2
206	Baroque	General	Ransome 1978	419	I suggest that an authentic performance of late baroque solo vocal music will have been achieved when instrumental considerations of balance, ornamentation and phrasing are joined by vocal considerations of vibrancy and colour conveying mood, and emotional commitment and verbal understanding conveying meaning	verbal meaning determines style	2	2	2	2
212	Baroque	Opera	Cyr 1980	324	Trills should be varied according to the emotion portrayed	emotion determines trills	2	2	2	2
216	Baroque	Opera	Cyr 1980	327	[the cadence molle] ends softly, for tender or sad piece	emotion determines trills	2	2	2	2

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229	Baroque	Choral	Woodhall 1981	5	to be sung according to the affections of the soul, and not according to [the beating of the] hand	affect determines style	2	2	2	2
230	Baroque	Choral	Woodhall 1981	5	this kind of playing must not be subject to the beat, as we see done in modern Madrigals, which in spite of their difficulties, are made easier by means of the beat, taking it now slowly, now quickly, and even held in the air [fermata], to match the expressive effects [sic], or the sense of the words	affect determines style	2	2	2	2
242	Baroque	Choral	Woodhall 1981	6	if life and living are being musically and textually represented, a quicker tempo may parallel the musical and dramatic intent of the composer more effectively	performances should parallel the dramatic intent of the composer	2	2	2	2
244	Baroque	Choral	Woodhall 1981	6	a ritard and diminuendo to piano on the word moro (die), and then a forte, a tempo reentry at e mille mille nasco (a thousand thousands I am reborn) assists in caputring the dramatic impact of the variation of the emotions the agonizing lover is experiencing	performances should parallel the dramatic intent of the composer	2	2	2	2

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250	Baroque	Choral	Woodhall 1981	11	singers of the day studied the text and music closely and thereby determined the best places for ornamentation	text determines ornamentation	2	2	2	2
255	Baroque	Choral	Woodhall 1981	11	musicians of the early-seventeenth century relied heavily on the text as the guiding force in matters of interpretation (tempo, dynamics, expression, and ornamentation)	text determines ornamentation	2	2	2	2
311	Baroque	General	Sanford 1995	par. 6.3	Voiced consonants such as m, n, b, l, v, d, and z are often the easiest to prolong, because they can be pitched.	prolong voiced consonants	2	2	2	2
312	Baroque	General	Sanford 1995	par. 6.3	From a practical point of view, prolonging consonants lets one play with their position relative to the beat, carrying a consonant over into the beat, for example, rather than having it occur before the beat, as is the standard in most classical singing	prolong voiced consonants	2	2	2	2
317	Baroque	General	Sanford 1995	par. 8.1	The right mental “software” is essential to reading notation of the period	the right mental "software"	2	2	2	2

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318	Baroque	General	Sanford 1995	par. 8.1	Any good Italian singer of the time, who knew his affetti and who could sing with throat articulation, could have come in off the street and sight read the aria with Monteverdi's ornamentation	know affetti	2	2	2	2
319	Baroque	General	Sanford 1995	par. 8.1	Monteverdi has constructed the passaggi in "Possente Spirto" by stringing together a series of written-out affetti, all of them affetti in which a singer of his time would have been quite experienced and adept	know affetti	2	2	2	2
320	Baroque	General	Sanford 1995	par. 8.1	Strung together, the trilli, ribatutte and cascade make a wonderful effect while being quite simple to sing -- given the right technique and the right mental software	the right mental "software"	2	2	2	2
328	Baroque	General	Potter 2012	511	his broader point is that modern singers have abandoned taste and technique for crowd-pleasing effects in an unprecedented ornamental free-for-all	singers should have taste	2	2	2	2

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329	Baroque	General	Potter 2012	512	Whoever does not know how to steal the time in singing knows not how to compose nor accompany himself, and is destitute of the best taste and greatest knowledge. The stealing of time, in the pathetic, is an honourable theft in one that sings better than others, provided that he makes restitution with ingenuity.'	singers should have taste	2	2	2	2
338	Baroque	General	Potter 2012	519	she had a creative fancy	singers should be creative	2	1	1	1
357	Classical & Romantic	Song	Miller 1999	15	it's recreation calls for individual artistic imagination as each performer reacts to the composer's intention	react to composer's intention	2	2	2	2
359	Classical & Romantic	Song	Miller 1999	16	Introducing rubato where the composer never intended	react to composer's intention	2	2	2	2
367	Classical & Romantic	Song	Miller 1999	18	A common fault in singing Lieder is overlooking the duration of short and long vowels in the German language	distinguish between short and long vowels	2	2	2	2
368	Classical & Romantic	Song	Miller 1999	18	Elongating the vowels in words such as "Dämm' rung" and "will" or shortening vowel duration in a word such as "ziehen" is an error as glaring as an actual rhythmic mistake	distinguish between short and long vowels	2	2	2	2

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389	Classical & Romantic	Opera	Toft 2013	85	Teachers taught their students to adapt the timbre of the voice to the changing sentiments of the text	sentiments of text determine timbre	2	2	2	2
394	Classical & Romantic	Opera	Toft 2013	86	A description of Braham's performance of Handel's "Deeper and deeper still" (Jephtha) demonstrates just how powerfully a singer could move listeners by matching the tone colour to the changing sentiments of a text	sentiments of text determine timbre	2	2	2	2
395	Classical & Romantic	Opera	Toft 2013	86	the character of the words dictating the precise nature of the sound	text determines timbre	2	2	2	2
398	Classical & Romantic	Opera	Toft 2013	92	Listeners expected vocalists to adapt the tonal qualities of their voices to the character of the word	text determines timbre	2	2	2	2
7	Medieval	Song	Huot 1989	87	The aristocratic heroes and heroines of medieval literature sing very frequently, and occasionally play instruments; but they almost never do both at once	aristocratic music unaccompanied	1	1	1	1
15	Medieval	Song	Huot 1989	91	Obviously, the blind people in question sing for their living, and so can be included in the class of jongleurs	fiddle a jongleur instrument	1	1	1	1

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16	Medieval	Song	Huot 1989	91	Obviously, the blind people in question sing for their living, and so can be included in the class of jongleurs	hurdy gurdy a jongleur instrument	1	1	1	1
17	Medieval	Song	Huot 1989	91	Obviously, the blind people in question sing for their living, and so can be included in the class of jongleurs	instrumental accompaniment a professional practice	1	1	1	1
18	Medieval	Song	Huot 1989	91	(Now there isn't a peasant who does not play on the rote about it)	rote a peasant instrument	1	1	1	1
24	Medieval	Song	Huot 1989	98	Breton lai (performed by past Breton aristocrats and by professionals of all kinds, usually to instrumental accompaniment)	Breton lai both aristocratic and professional genre	1	1	1	1
26	Medieval	Song	Huot 1989	98	narrative songs (performed by professional musicians, with instruments)	narrative songs a professional genre	1	1	1	1
27	Medieval	Song	Huot 1989	98	polyphonic motets and formes fixes (performed either with or without instruments by minstrels, clerics, and other exceptional or other-worldly figures)	polyphony a professional genre	1	1	1	1
28	Medieval	Song	Huot 1989	98	Breton lai (performed by past Breton aristocrats and by professionals of all kinds, usually to instrumental accompaniment)	Breton lai with instrumental accompaniment	1	1	1	1

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31	Medieval	Song	Tischler 1989	238	Such an interpretation must, in such editions must suit essentially polystrophic repertoires as are strophic form of hymns, goliard songs, conductus, and the songs of the troubadours, trouveres, and minnesingers, reflect the built-in strophic repetition in both melody and rhythm as well as the repetitions within the stanza	1	1	1	1	
32	Medieval	Song	Tischler 1989	232	It should be added that poetic meter, which clearly functions in the French poetry of the late 12th century and most of the 13th, disappeared in some lyrics toward the end of the latter, as is shown by the motets of Pierre de la Croix. And this remains true of much of the French musico-poetic repertoire of the 14th century. It is apparently this later poetry which has generated the idea that all French lyrics rely exclusively on syllable count to regulate the verse	late 13th century French poetry unmetered	1	1	1	1

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33	Medieval	Song	Tischler 1989	230	Perhaps it will be useful to quote a passage from Alexander de Villa-Dei's Doctrinale (ca. 1199), which unequivocally proves the dependence of Latin poetry of the period on the Classical verse meters, parallels them with the rhythmic modes, and thereby throws a clear light on their involvement in contemporary French lyrics	latin poetry dependent on Classical verse meters	1	1	1	1
34	Medieval	Song	Tischler 1989	234	It is clear that editing trouvère songs requires the consideration of both the literary and musical texts, for originally they belonged together	literary and musical texts interdependent	1	1	1	1
35	Medieval	Song	Tischler 1989	238	Without meter and rhythm neither the poetic nor the musical structure can be understood, a harmonic-modal analysis becomes impossible, and so does a correct judgment of needed accidentals	musical structure should be understood	1	1	1	1
36	Medieval	Song	Tischler 1989	228	It is rather unthinkable that the new number-inspired spirit of the period should not have affected these poet-musici	number-inspired period	1	1	1	1

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37	Medieval	Song	Tischler 1989	232	Therefore in premensural notation the study of the pattern of ornaments is very important for arriving at a good edition of monophonic (as well as of polyphonic) setting	ornamental patterns editorially significant	1	1	1	1
38	Medieval	Song	Tischler 1989	242	But the great majority of trouvère songs would with this interpretation become uninteresting and boring; such a performance would certainly not represent the original intent	reflect original intent	1	1	1	1
39	Medieval	Song	Tischler 1989	230	Perhaps it will be useful to quote a passage from Alexander de Villa-Dei's Doctrinale (ca. 1199), which unequivocally proves the dependence of Latin poetry of the period on the Classical verse meters, parallels them with the rhythmic modes, and thereby throws a clear light on their involvement in contemporary French lyrics	rhythmic modes a corollary to Classical verse meters	1	1	1	1
42	Medieval	Song	Tischler 1989	238	The performance of medieval songs in meterless free rhythm, when presented by a sensitive artist can be charming	sensitive artist	1	1	1	1

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43	Medieval	Choral	Page 1992	451	Boldly interpreted, this evidence seems to indicate a recession of the vocalizing tradition in favour of a new, declamatory one	text all parts	1	1	1	1
48	Medieval	Choral	Leech-Wilkinson 2002	107	he... placed the polyphony in a liturgical context	liturgical context	1	1	1	1
50	Medieval	Choral	Leech-Wilkinson 2002	109	the tenor in cantus firmus masses was sometime sung with the cantus firmus text	sing cantus firmus text	1	1	1	1
56	Medieval	Choral	Leech-Wilkinson 2002	119	pronunciation... in conductus, identical, because the position of vowels in the mouth effects pitch and thus tuning	identical pronunciation	1	1	1	1
58	Medieval	Choral	Leech-Wilkinson 2002	121	what medieval music must do above all was to express its text	express text	1	1	1	1
63	Medieval	Choral	Leech-Wilkinson 2002	125	Page takes [text audibility] as axiomatic	text audibility not required	1	1	1	1
73	Medieval	Choral	Abeele 2007	98	For example, the use of the 'u' ([y], as in the French <i>volume</i>), has repercussions on the consonants surrounding it, making them smaller and lighter	small consonants	1	1	1	1

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74	Medieval	Choral	Abeelee 2007	98	For example, the use of the 'u' ([y], as in the French <i>volume</i>), has repercussions on the consonants surrounding it, making them smaller and lighter	light consonants	1	1	1	1
77	Medieval	Choral	Abeelee 2007	96	The effort to seek equality between the notes while at the same time subtly going up to the highest ones (usually the word accent) and then slightly shortening the subsequent (less important) note has had a wonderfully expressive effect on our performance of plainsong	word rhythm dictates delivery	1	1	1	1
80	Medieval	Choral	Summerly 2012	248	make the text clearly audible	text audible	1	1	1	1
81	Medieval	Choral	Summerly 2012	249	an understanding of how words are enunciated in this single line form are a <i>sine qua non</i> for the understanding of all medieval music, whether monophonic or polyphonic, sacred or secular	master plainsong text enunciation	1	1	1	1
83	Medieval	Choral	Summerly 2012	249	if we are to sing this material convincingly today, it stands to reason that the words should be spoken aloud before attempting a musical rendition	speak words first	1	1	1	1

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84	Medieval	Choral	Summerly 2012	249	a first-hand appreciation of the (subtle) word-painting and (even more subtle) mood-painting associated with plainchant is something that no performer of medieval music should be without	understand the word and mood painting of the text	1	1	1	1
85	Medieval	Choral	Summerly 2012	254	the single-line music of the middle ages requires performers to exhibit a wide range of expression, as dictated by the subject matter, its context, the meaning of the words and the character of the melodic line	understand the text and its context	1	1	1	1
86	Medieval	Choral	Summerly 2012	256	today's performers of medieval music increasingly feel that they should acquire an understanding of the culture that surrounded the music that they sing	understand the culture	1	1	1	1
87	Medieval	Choral	Summerly 2012	260	give thought to the pronunciation of the words	pay attention to pronunciation	1	1	1	1
88	Medieval	Choral	Summerly 2012	260	match the text to the melodic line	text and melody should match	1	1	1	1
89	Medieval	General	Giuliano 2014	9	Ficker's mystical exaltation led him to imagine a set of vocals and instruments directly proportional to the immensity of God's glory	glory of god	1	1	1	1

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90	Medieval	General	Giuliano 2014	14	There is no clear line of demarcation between sacred music and secular music	sacred and secular not separate	1	1	1	1
91	Medieval	General	Giuliano 2014	18	British singers' a cappella style	all vocal a British phenomenon	1	1	1	1
92	Medieval	General	Giuliano 2014	18	That is to say, the inability to deal with a vocality that requires a specific education	educated performers	1	1	1	1
93	Medieval	General	Giuliano 2014	18	Abandoning the individualistic culture of self-expression that informs the performances of the 60s and that had determined until then the practice of instrumental improvisation, the purity and precision of the Oxbridge style eschews the expressivity of modern performance	not individualistic	1	1	1	1
94	Medieval	General	Giuliano 2014	18	Abandoning the individualistic culture of self-expression that informs the performances of the 60s and that had determined until then the practice of instrumental improvisation, the purity and precision of the Oxbridge style eschews the expressivity of modern performance	not expressive	1	1	1	1

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97	Medieval	General	Giuliano 2014	19	Therefore, the Perotin performed by Hilliard found in the American minimalist “structuralism” a contemporary dress that belies the immortal tendency of disemboding music	music as disembodied	1	1	1	1
98	Medieval	General	Giuliano 2014	18-19	The insistence on the national character of this style and the (philological?) respect for a music essentially pure and rigorous	national character	1	1	1	1
100	Medieval	General	Giuliano 2014	18-21	The insistence on the national character of this style and the (philological?) respect for a music essentially pure and rigorous	music as rigorous	1	1	1	1
102	Renaissance	Song	Brown 1973	4	But by putting in italics all of the text that does not appear in the original, I do at least show what I have added	add text to untexted parts	1	1	1	1
105	Renaissance	Song	Brown 1973	4	devised partly by extrapolating backwards from the rules given by Stoquerus and Zarlino, and partly by reasoning about the character of the melodic lines	melodic line determines texting	1	1	1	1

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106	Renaissance	Song	Brown 1973	4	is based on the belief that each phrase normally began with syllabic, or nearly syllabic, declamation, and ended with a long melisma on the penultimate or antepenultimate syllable	phrases begin syllabically	1	1	1	1
107	Renaissance	Song	Brown 1973	4	is based on the belief that each phrase normally began with syllabic, or nearly syllabic, declamation, and ended with a long melisma on the penultimate or antepenultimate syllable	phrases end with a melisma on the penultimate or antepenultimate syllable	1	1	1	1
108	Renaissance	Song	Brown 1973	4	Moreover I have followed the rule that a new syllable cannot begin in the middle of a ligature	new syllables cannot begin in the middle of a ligature	1	1	1	1
109	Renaissance	Song	Brown 1973	5	to accept meekly what is given him, even though it goes against his artistic convictions, violates the performing conventions of the Renaissance	performers should not accept meekly what is given to them	1	1	1	1

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110	Renaissance	Song	Brown 1973	5	modern performers need to be encouraged to take advantage of the freedom their predecessors enjoyed, but that they must do so taking into account as much knowledge of the limits of that freedom as we possess at present	freedom for performers	1	1	1	1
111	Renaissance	Song	Brown 1973	6	Although the medieval fiddle and rebec lasted well into the 16th century, they were quickly losing social prestige and more and more came to be associated exclusively with beggars and street musicians	fiddle a peasant instrument	1	1	1	1
112	Renaissance	Song	Brown 1973	6	Although the medieval fiddle and rebec lasted well into the 16th century, they were quickly losing social prestige and more and more came to be associated exclusively with beggars and street musicians	rebec a peasant instrument	1	1	1	1
113	Renaissance	Song	Brown 1973	7	most modern editors fail to add the words to the lowest voice and maintain that it is instrumental in conception	lower voices untexted	1	1	1	1

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115	Renaissance	Song	Brown 1973	7	The variant readings found in multiple versions of the same composition show that composers, or at least scribes, had a much less rigid concept of one sacrosanct version, immutable in all of its details, than we do	no sacrosanct version	1	1	1	1
116	Renaissance	Song	Brown 1973	7	They regularly filled in thirds by steps, for example, and made minor changes in the rhythm apparently following their whims rather than any careful artistic policy	whimsical attitude	1	1	1	1
117	Renaissance	General	Dyer 1978	211	undisciplined singers often used to distort the rhythmic shape of the phrase by lengthening high note	disciplined singers	1	1	1	1
118	Renaissance	General	Dyer 1978	211	let cruel words or deeds be expressed with harsh sounds - sudden, loud and swift-shaped according to the nature of events and the emotions	emotions of text determine phrasing	1	1	1	1
119	Renaissance	General	Dyer 1978	211	In peaceful subjects let the notes be peaceful, happy in joyous matters, grieving in sad ones	emotions of text determine vocal style	1	1	1	1
120	Renaissance	General	Dyer 1978	211	let cruel words or deeds be expressed with harsh sounds - sudden, loud and swift-shaped according to the nature of events and the emotions	events in text determine phrasing	1	1	1	1

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121	Renaissance	General	Dyer 1978	211	Within this general guideline a piece may be pitched higher or lower according to the feast or liturgical occasion	feast or liturgical occasion determines appropriate pitch	1	1	1	1
122	Renaissance	General	Dyer 1978	211	on ordinary ferial days the legitimate demands of work dictate a more rapid mode of chanting	ferial days require more rapid chanting	1	1	1	1
123	Renaissance	General	Dyer 1978	211	on festivities the singing, in order to display abundant gladness, ought to be higher and more joyful than on ferial days	gladness expressed through higher pitch	1	1	1	1
124	Renaissance	General	Dyer 1978	211	on festivities the singing, in order to display abundant gladness, ought to be higher and more joyful than on ferial days	more gladness for feast days	1	1	1	1
125	Renaissance	General	Dyer 1978	211	the more solemn and important the feast, the slower the tempo	more solemn or important feasts require slower tempi	1	1	1	1
126	Renaissance	General	Dyer 1978	211	Conrad pleads for the strictest adherence to the traditional ecclesiastical melodies	plainchant should adhere to ecclesiastical melodies	1	1	1	1

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127	Renaissance	General	Dyer 1978	211	Conrad's disciple Rutgerus echoes his master in recommending various tempi according to the rank of the feast being celebrate	rank of feast determines tempo	1	1	1	1
128	Renaissance	General	Dyer 1978	211	Conrad recommends three tempi for chant according to the solemnity of the day	solemnity determines tempo	1	1	1	1
129	Renaissance	General	Dyer 1978	211	The time of day could also make a difference: higher pitches for Lauds, lower ones for Matins	time of day determines pitch	1	1	1	1
130	Renaissance	General	Dyer 1978	213	Conrad also denounces the introduction of secular tunes into sacred music	secular melodies should not be introduced into sacred music	1	1	1	1
131	Renaissance	General	Dyer 1978	215	This makes the chant less intelligible to the listeners, since a confused and scarcely perceptible vowel differentiation is of little help towards intelligibility	chant must be intelligible	1	1	1	1
133	Renaissance	General	Dyer 1978	215	Another error in singing results from not singing the syllables clearly and with the proper vowel sound.	proper vowel sounds	1	1	1	1
134	Renaissance	General	Dyer 1978	221	Reverently and promptly you should stand before the Lord; be not lazy, or sleepy, or bored, and spare not your voices.'	not bored	1	1	1	1

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135	Renaissance	General	Dyer 1978	221	Reverently and promptly you should stand before the Lord; be not lazy, or sleepy, or bored, and spare not your voices.'	not lazy	1	1	1	1
136	Renaissance	General	Dyer 1978	221	Reverently and promptly you should stand before the Lord; be not lazy, or sleepy, or bored, and spare not your voices.'	not sleepy	1	1	1	1
137	Renaissance	General	Dyer 1978	221	Reverently and promptly you should stand before the Lord; be not lazy, or sleepy, or bored, and spare not your voices.'	prompt	1	1	1	1
138	Renaissance	General	Dyer 1978	221	Reverently and promptly you should stand before the Lord; be not lazy, or sleepy, or bored, and spare not your voices.'	reverent	1	1	1	1
139	Renaissance	Choral	Phillips 1978	195	We can, however, guess at the type of sound produced by 16th-century choirs, and the evidence suggests that imitation of them would be highly undesirable	not 16th-century	1	1	1	1

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141	Renaissance	Choral	Phillips 1978	195	Choral music is not so much being revived as explored, and we must respect the unbroken choral traditions of cathedrals throughout Europe who offer many convincing, even authentic, solutions	respect the choral tradition	1	1	1	1
142	Renaissance	Choral	Phillips 1978	195	tradition of' straight-voice singing started so recently that its leading exponents are still young	young	1	1	1	1
143	Renaissance	Choral	Phillips 1978	196	A conductor who comes from outside one of' these traditions can only be guided by personal taste	personal taste not as valid as tradition	1	1	1	1
144	Renaissance	Choral	Phillips 1978	197	The moving spirit is no longer pure sound but the affective projection of the text as the composer has portrayed it	affective projection of text	1	1	1	1
145	Renaissance	Choral	Phillips 1978	197	They need to be good actors: to put conviction into a brilliant piece like Byrd's Laudibus in sanctis or into a pathetic piece like Weelkes' Laboravi	conviction	1	1	1	1
146	Renaissance	Choral	Phillips 1978	197	It will not matter which is performed provided that the principles underlying the composition discussed above are maintained and that the music lives	maintain performance principles	1	1	1	1

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147	Renaissance	Choral	Phillips 1978	197	but the words in rhythm and meaning now affect every point, chord and section	word meaning directs performance	1	1	1	1
148	Renaissance	Choral	Phillips 1978	197	but the words in rhythm and meaning now affect every point, chord and section	word rhythm directs performance	1	1	1	1
151	Renaissance	Choral	Cooper 1986	9	the only way to realize the propoer method of embellising is to examine the musical examples written by the late Renaissance theorists and composers	examine theorist examples	1	1	1	1
152	Renaissance	Choral	Cooper 1986	10	when Guillame Dufay was at the Cathedral of Cambrai motets were accompanied by instruments, especially on festive days	instruments indicative of festive occasions	1	1	1	1
153	Renaissance	Choral	Cooper 1986	11	practical experience dicates that studied application of principles of embellishment to musical compositions of the period... produce results whicha are eminently satisfying, readily singable and delightfully novel	principles of ornamentation should be studied	1	1	1	1
154	Renaissance	Choral	Cooper 1986	9	embellishment must maintain the proper mood of the composition	the mood of the composition should dictate ornaments	1	1	1	1

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155	Renaissance	Choral	Cooper 1986	9	the person providing the embellishment (either in written or improvised form) should have studied both the written and improvised forms of counterpoint	understand counterpoint	1	1	1	1
156	Renaissance	Choral	Cooper 1986	10-11	performance practice varied from town to town and church to church during the Renaissance much as it does today	varied performance practice	1	1	1	1
159	Renaissance	General	Kreitner 1998	327	gave a vivide and plausible impression of their singers vocalizing for most of the song, then bursting into text at key moments	lower voices both texted and vocalised	1	1	1	1
160	Renaissance	General	Kreitner 1998	327	so adding text to untexted lower lines is probably okay if you can do it, but often you can't, and you don't have to in any case	lower voices don't need to be texted	1	1	1	1
162	Renaissance	Choral	Aamot 2000	24	"We must be willing to trust the creative abilities of our singers and provide them the techniques that will allow them their freedom of individuality."	freedom of individuality	1	1	1	1

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163	Renaissance	Choral	Aamot 2000	23	for contemporary choral singers to be able to add embellishments, there must be an accounting for the discrepancy between their training and that of their Renaissance counterparts	modern singers trained like Renaissance singers	1	1	1	1
164	Renaissance	Choral	Aamot 2000	25	modern un-embellished performances present an impression of this literature that does not take into consideration the evidence of the canto di glosso practice that exists in the primary source documents	performances should reflect the practices documented in primary sources	1	1	1	1
165	Renaissance	Choral	Aamot 2000	25	Embellished performances of motets and madrigals from the late sixteenth and early seventeenth centuries can add a fresh perspective to this treasured body of literature	renaissance music can benefit from a fresh perspective	1	1	1	1
166	Renaissance	Choral	Aamot 2000	25	investigation and experimentation with the art of embellishment gives contemporary choral performers and music educators an additional way to include improvisation and creativity in their music making	renaissance musicians should be creative	1	1	1	1

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168	Renaissance	Choral	Aamot 2000	24	"We must be willing to trust the creative abilities of our singers and provide them the techniques that will allow them their freedom of individuality."	singers trained in appropriate techniques	1	1	1	1
171	Renaissance	Choral	Aamot 2000	25	choral conductors teach embellishment passages to their singers and experiment with ways to add them in performance	teach singers embellishment	1	1	1	1
172	Renaissance	Song	Hargis 2007	3	If we give primaty consideration to flexibility, ability to control vibrato, sense of intonation, and intellectual curiosity about the issues of ornamentation and text, we have a much more accurate set of criteria for determining the singer's ability to perform early music convincingly	intellectual curiosity about text	1	1	1	1
173	Renaissance	Song	Hargis 2007	3	If we give primaty consideration to flexibility, ability to control vibrato, sense of intonation, and intellectual curiosity about the issues of ornamentation and text, we have a much more accurate set of criteria for determining the singer's ability to perform early music convincingly	intellectual	1	1	1	1

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174	Renaissance	Song	Hargis 2007	3	If we give primaty consideration to flexibility, ability to control vibrato, sense of intonation, and intellectual curiosity about the issues of ornamentation and text, we have a much more accurate set of criteria for determining the singer's ability to perform early music convincingly	curious	1	1	1	1
175	Renaissance	Song	Hargis 2007	3	set for skillful singers to execute	skillful	1	1	1	1
176	Renaissance	Song	Hargis 2007	4	Female altos or mezzo-sopranos will find that they can manage the cantus line of most compositions quite handily, but must be careful that text is still understandable in the high ranges of their voices	text clear in high register	1	1	1	1
177	Renaissance	Song	Hargis 2007	5	the primary concern of the early music singer is that technique must serve the music before the voice	music more important than voice	1	1	1	1
178	Renaissance	Song	Hargis 2007	5	This is not to say that a voice need not be beautiful to sing Renaissance music, but to say that it is our concept of beauty that must be considered	consider modern notions of beauty	1	1	1	1

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182	Renaissance	Song	Hargis 2007	7	Remembering that the use of vibrato is just one tool of style, and not the basis of all style, will go a long way in helping singers learn to be flexible and imaginative with this aspect of the voice	singers should be imaginative	1	1	1	1
183	Renaissance	Song	Hargis 2007	7	Remembering that the use of vibrato is just one tool of style, and not the basis of all style, will go a long way in helping singers learn to be flexible and imaginative with this aspect of the voice	singers should be flexible	1	1	1	1
184	Renaissance	Song	Hargis 2007	8	I add my voice to theirs in support of the attempt to find regional and historic pronunciation systems for performance	regional pronunciation	1	1	1	1
185	Renaissance	Song	Hargis 2007	8	I add my voice to theirs in support of the attempt to find regional and historic pronunciation systems for performance	historical pronunciation	1	1	1	1
188	Renaissance	Song	Hargis 2007	8	it is good to have as much information as is available in order to make a musical interpretation	be informed	1	1	1	1

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189	Renaissance	Song	Hargis 2007	9	Analysis based on the principles of rhetoric that guided writers in the Renaissance can clarify meaning and syntax, explain symbolism, and reveal the beauty of language in new and subtle ways	understand rhetoric	1	1	1	1
191	Renaissance	Song	Hargis 2007	10	to sing the original madrigal at a higher pitch would call for a voice capable of floating the high parts of the phrases without strain or excessive vibrato, and still bring out the affect of the text	bring out affect of text	1	1	1	1
192	Renaissance	Song	Hargis 2007	4-5	loud singing, particularly for church music, and medium to soft singing, to most accompanying instruments	genre affects dynamics	1	1	1	1
193	Baroque	General	Ransome 1978	417	If the words of any music, baroque or other, are to move their audience, they must clearly be sung with due attention to their stress and to their mood and meaning	audience should be moved	1	1	1	1
194	Baroque	General	Ransome 1978	417	always providing that the singer is aware of the overall stylistic needs of the music concerned	singer should be aware of stylistic needs of the music	1	1	1	1

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195	Baroque	General	Ransome 1978	417	it has been accepted for a long time that sung recitatives should follow the natural speech-pattern of the words	speech-pattern dictates delivery of recitative	1	1	1	1
196	Baroque	General	Ransome 1978	417	stressed syllables being given the appropriate musical emphasis, and unstressed ones not receiving inappropriate ornamentation for example	syllable stress determines ornamentation	1	1	1	1

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stressed syllables being given the appropriate musical emphasis, and unstressed ones not receiving inappropriate ornamentation for example	Baroque	General	Ransome 1978	417	stressed syllables being given the appropriate musical emphasis, and unstressed ones not receiving inappropriate ornamentation for example	syllable stress determines phrasing	1	1	1	1
199	Baroque	General	Ransome 1978	417	the primary aim of vocal music of the period, that of the declamation of the text	text should be declaimed	1	1	1	1

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201	Baroque	General	Ransome 1978	417	If the words of any music, baroque or other, are to move their audience, they must clearly be sung with due attention to their stress and to their mood and meaning	verbal mood determines style	1	1	1	1
204	Baroque	General	Ransome 1978	419	I suggest that an authentic performance of late baroque solo vocal music will have been achieved when instrumental considerations of balance, ornamentation and phrasing are joined by vocal considerations of vibrancy and colour conveying mood, and emotional commitment and verbal understanding conveying meaning	emotionally committed	1	1	1	1
205	Baroque	General	Ransome 1978	419	I suggest that an authentic performance of late baroque solo vocal music will have been achieved when instrumental considerations of balance, ornamentation and phrasing are joined by vocal considerations of vibrancy and colour conveying mood, and emotional commitment and verbal understanding conveying meaning	mood determines style	1	1	1	1

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207	Baroque	General	Ransome 1978	419	I suggest that an authentic performance of late baroque solo vocal music will have been achieved when instrumental considerations of balance, ornamentation and phrasing are joined by vocal considerations of vibrancy and colour conveying mood, and emotional commitment and verbal understanding conveying meaning	verbal understanding	1	1	1	1
208	Baroque	Opera	Cyr 1980	321	The foreigners especially, accustomed only to this type of music, seemed astonished at her pronunciation	pronunciation	1	1	1	1
209	Baroque	Opera	Cyr 1980	323	De Rochemont emphasized the performer's role in expressing the meaning of the text and music	express meaning of text	1	1	1	1
211	Baroque	Opera	Cyr 1980	324	He cites in particular trills which conflict with the audience's comprehension and interrupt the flow,	audience comprehension important	1	1	1	1
213	Baroque	Opera	Cyr 1980	324	these subtle dynamic inflections, closely bound up with the language and the sentiment expressed, were among the demands the French style of singing	language determines dynamics	1	1	1	1

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214	Baroque	Opera	Cyr 1980	324	these subtle dynamic inflections, closely bound up with the language and the sentiment expressed, were among the demands the French style of singing	sentiment determines dynamics	1	1	1	1
215	Baroque	Opera	Cyr 1980	325	pronunciation... varies according to the mood of the text	pronunciation varied according to mood of text	1	1	1	1
217	Baroque	Opera	Cyr 1980	327	the trills... might have been varied by the performer according to the meaning and expression of the text	vary trills according to expression of text	1	1	1	1
218	Baroque	Opera	Cyr 1980	327	the trills... might have been varied by the performer according to the meaning and expression of the text	vary trills according to meaning of text	1	1	1	1
221	Baroque	Opera	Cyr 1980	329	explanations of how pronunciations may vary according to context and type of piece, with rules for elisions as well as specific vowels and consonants	pronunciation varies according to context and type of piece	1	1	1	1
223	Baroque	Choral	Woodhall 1981	5	early baroque musicians felt that both the musical composition and its performance should embody the meaning of the text	embody meaning of text	1	1	1	1

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224	Baroque	Choral	Woodhall 1981	5	performers made decisions concerning changes of tempo, dynamics, and expression in accordance with their desire to make the text both clearly heard and understood	text should be clearly heard	1	1	1	1
225	Baroque	Choral	Woodhall 1981	5	performers made decisions concerning changes of tempo, dynamics, and expression in accordance with their desire to make the text both clearly heard and understood	text should be clearly understood	1	1	1	1
231	Baroque	Choral	Woodhall 1981	5	this kind of playing must not be subject to the beat, as we see done in modern Madrigals, which in spite of their difficulties, are made easier by means of the beat, taking it now slowly, now quickly, and even held in the air [fermata], to match the expressive effects... or the sense of the words	affect determines tempo	1	1	1	1
239	Baroque	Choral	Woodhall 1981	5	Giustani's use of the words "above all" reinforces the great importance early-Baroque musicians attached to the text	importance of text	1	1	1	1

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240	Baroque	Choral	Woodhall 1981	5	since each piece of music was unique, the singers varied their interpretation accordingly	vary interpretation according to the piece	1	1	1	1
245	Baroque	Choral	Woodhall 1981	6	the changes imposed by the performer must always be logical, based on a study of the music and text; illogical variation is worse than none at all	performers must be logical	1	1	1	1
246	Baroque	Choral	Woodhall 1981	6	the changes imposed by the performer must always be logical, based on a study of the music and text; illogical variation is worse than none at all	variations must be based on study of the music and text	1	1	1	1
247	Baroque	Choral	Woodhall 1981	9	"...his diction is good, he is not bad at trilli and gorgie, and he sings confidently"	good diction	1	1	1	1
248	Baroque	Choral	Woodhall 1981	11	Early-Baroque musicians wanted to enhance the meaning of the poetry being set to music	enhance the meaning of text	1	1	1	1
249	Baroque	Choral	Woodhall 1981	11	gracefully embellished with ornaments appropriate to the thought. .. ,	thought determines ornamentation	1	1	1	1

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251	Baroque	Choral	Woodhall 1981	11	musicians of the early-seventeenth century relied heavily on the text as the guiding force in matters of interpretation (tempo, dynamics, expression, and ornamentation)	text determines interpretation	1	1	1	1
256	Baroque	Choral	Woodhall 1981	11	To interpret early-Baroque music properly, the modern conductor (who guides the choir, soloists, and instrumentalists) must study the text carefully, acquaint himself with the aesthetics of the early Baroque, and use good, educated musical judgment	interpret properly	1	1	1	1
257	Baroque	Choral	Woodhall 1981	11	To interpret early-Baroque music properly, the modern conductor (who guides the choir, soloists, and instrumentalists) must study the text carefully, acquaint himself with the aesthetics of the early Baroque, and use good, educated musical judgment	study text carefully	1	1	1	1
258	Baroque	Choral	Woodhall 1981	11	To interpret early-Baroque music properly, the modern conductor (who guides the choir, soloists, and instrumentalists) must study the text carefully, acquaint himself with the aesthetics of the early Baroque, and use good, educated musical judgment	be acquainted with the aesthetics of the early baroque	1	1	1	1

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259	Baroque	Choral	Woodhall 1981	11	To interpret early-Baroque music properly, the modern conductor (who guides the choir, soloists, and instrumentalists) must study the text carefully, acquaint himself with the aesthetics of the early Baroque, and use good, educated musical judgment	use good judgement	1	1	1	1
260	Baroque	Choral	Woodhall 1981	11	To interpret early-Baroque music properly, the modern conductor (who guides the choir, soloists, and instrumentalists) must study the text carefully, acquaint himself with the aesthetics of the early Baroque, and use good, educated musical judgment	use educated judgement	1	1	1	1
261	Baroque	General	Sanford 1995	par. 2.6	In the audios using “modern” technique, the dynamic shape of the vowels is also relatively even, but the consonants are not given special expressive emphasis; the resultant sound palette is fuller, is not as intimate, and uses more constant vibrato	Italian: more expressive use of consonants than in modern technique	1	1	1	1
262	Baroque	General	Sanford 1995	par. 2.5	Instead of expressive vowels, the focus was on the expressive inflection of the consonants which were “sung” on this steady air stream	French: not expressive vowels	1	1	1	1

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263	Baroque	General	Sanford 1995	par. 2.5	Instead of expressive vowels, the focus was on the expressive inflection of the consonants which were “sung” on this steady air stream	French: "sung" consonants	1	1	1	1
264	Baroque	General	Sanford 1995	par. 2.6	In the examples of Italian technique, the vowels “bloom” and carry the bulk of the expression of the text, observing a qualitative accent	Italian: vowels carry expression of text	1	1	1	1
265	Baroque	General	Sanford 1995	par. 2.5	The consonants were sung longer or shorter, and the forcefulness given to them was harder or softer according to the passion expressed	French: consonants sung harder or softer according to the passion to be expressed	1	1	1	1
266	Baroque	General	Sanford 1995	par. 2.5	The consonants were sung longer or shorter, and the forcefulness given to them was harder or softer according to the passion expressed	soft consonants	1	1	1	1
267	Baroque	General	Sanford 1995	par. 2.5	The consonants were sung longer or shorter, and the forcefulness given to them was harder or softer according to the passion expressed	hard consonants	1	1	1	1

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268	Baroque	General	Sanford 1995	par. 8.1 Given the considerable differences between French and Italian methods of singing in the seventeenth century, it is reasonable to assume that French and Italian singers would have reacted to musical notation differently, especially in pieces that sought to reflect the spoken declamation of a text	declaim text	1	1	1	1
269	Baroque	General	Sanford 1995	par. 0.1 Although Italian and French solo vocal music in the seventeenth century may have shared a common aesthetic aim -- to move the passions -- French and Italian singers achieved that aim through quite different technical and stylistic means	move the passions	1	1	1	1
270	Baroque	General	Sanford 1995	par. 1.1 the most significant differences between French and Italian singing in the seventeenth century stem from the fact that Italian is a qualitative language while seventeenth-century French was quantitative	Italian: qualitative language	1	1	1	1

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271	Baroque	General	Sanford 1995	par.1.1	the most significant differences between French and Italian singing in the seventeenth century stem from the fact that Italian is a qualitative language while seventeenth-century French was quantitative.	French: quantitative language	1	1	1	1
272	Baroque	General	Sanford 1995	par. 2.5	The consonants were sung longer or shorter, and the forcefulness given to them was harder or softer according to the passion expressed.	short consonants	1	1	1	1
273	Baroque	General	Sanford 1995	par. 2.5	The consonants were sung longer or shorter, and the forcefulness given to them was harder or softer according to the passion expressed.	French: consonants sung longer and shorter according to the passion to be expressed	1	1	1	1
274	Baroque	General	Sanford 1995	par. 2.1	preoccupied by the single thought one wishes to express, the voice is heard without costing the least effort	French: preoccupied by the single thought to be expressed	1	1	1	1
275	Baroque	General	Sanford 1995	par. 2.1	preoccupied only by the feeling he wishes to convey, all the rest should be so familiar to him that he no longer is obliged to think about it	French: preoccupied by only by the feeling to be expressed	1	1	1	1

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276	Baroque	General	Sanford 1995	par. 2.2 Extrapolating from text declamation then, the Italian approach to breathing can be described as one that varied air pressure, air speed and air volume according to the dramatic and emotional declamation of the text, and to some extent according to the size of the space in which one was singing	text declamation	1	1	1	1
277	Baroque	General	Sanford 1995	par. 2.2 Extrapolating from text declamation then, the Italian approach to breathing can be described as one that varied air pressure, air speed and air volume according to the dramatic and emotional declamation of the text, and to some extent according to the size of the space in which one was singing	dramatic text declamation	1	1	1	1

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278	Baroque	General	Sanford 1995	par. 2.2 Extrapolating from text declamation then, the Italian approach to breathing can be described as one that varied air pressure, air speed and air volume according to the dramatic and emotional declamation of the text, and to some extent according to the size of the space in which one was singing	emotional declamation	1	1	1	1
279	Baroque	General	Sanford 1995	par. 2.2 A variable air stream gives a dynamic shading, a <i>chiaroscuro</i> , to the vowels that corresponds to the accentuation and declamation of the text	Italian: variable airstream supporting declamation of text	1	1	1	1
280	Baroque	General	Sanford 1995	par. 2.2 The text itself thus provides a dynamic plan and shape for the vocal line that should be observed by the singer and reflected in the accompaniment	text provides dynamic plan	1	1	1	1
281	Baroque	General	Sanford 1995	par. 2.2 The text itself thus provides a dynamic plan and shape for the vocal line that should be observed by the singer and reflected in the accompaniment	text determines shape of vocal line	1	1	1	1

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282	Baroque	General	Sanford 1995	par. 2.3 If one adopts an aesthetic position that the expression of the text should take precedence over the music, there is an implied descrescendo for the resolution of what we might call a V-I cadence at measure 9, based on the dynamic stress pattern of the Italian verso piano, in which the final accent lies on the penultimate syllable	Italian: text primacy	1	1	1	1
285	Baroque	General	Sanford 1995	par. 2.4 The text is the key to expressive singing for Caccini, who says that expressing the passion of the text is achieved through breath control: "a man must have a command of breath to give the greater spirit to the increasing and diminishing of the voice, to esclamazione and other passions...	text key to expressive singing	1	1	1	1
286	Baroque	General	Sanford 1995	par. 2.5 The consonants were sung longer or shorter, and the forcefulness given to them was harder or softer according to the passion expressed	passion determines length of consonants	1	1	1	1

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287	Baroque	General	Sanford 1995	par. 2.5 The consonants were sung longer or shorter, and the forcefulness given to them was harder or softer according to the passion expressed	passion determines forcefulness of consonants	1	1	1	1
288	Baroque	General	Sanford 1995	par. 2.6 In the audios using French technique, the text is given expression and inflection through the consonants; the dynamic shape of the vowels is relatively even; and the syllables are given a quantitative accent	French: express text	1	1	1	1
289	Baroque	General	Sanford 1995	par. 5.1 Seventeenth-century and modern Italian are much closer to each other than seventeenth-century French is to its modern version	Seventeenth-century and modern Italian close to each other	1	1	1	1
290	Baroque	General	Sanford 1995	par. 5.1 Seventeenth-century and modern Italian are much closer to each other than seventeenth-century French is to its modern version	Seventeenth-century and modern French differ significantly	1	1	1	1
291	Baroque	General	Sanford 1995	par. 5.1 In using historical French pronunciation, listeners may react first to differences in vowel sounds, such as the <i>oi</i> -vowel which was pronounced as <i>oé</i> or <i>oué</i> until the French Revolution	historical French	1	1	1	1

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292	Baroque	General	Sanford 1995	par. 6.1 Just as each passion manifested itself in a set of particular characteristics that could be codified for the artist in a work such as Le Brun's <i>Caracteres des passions</i> (1696), so each passion had its own characteristic manner of speech	French: each passion has its own characteristics	1	1	1	1
293	Baroque	General	Sanford 1995	par. 6.1 Just as each passion manifested itself in a set of particular characteristics that could be codified for the artist in a work such as Le Brun's <i>Caracteres des passions</i> (1696), so each passion had its own characteristic manner of speech	French: each passion has its own manner of speech	1	1	1	1
294	Baroque	General	Sanford 1995	par. 6.1 Bacilly gives us in skeletal form a discussion of consonant doubling or prolonging	French: doubled consonants	1	1	1	1
295	Baroque	General	Sanford 1995	par. 6.1 Bacilly confined his examples to the letters m, f, s, j, and v.	French: double 'm'	1	1	1	1
296	Baroque	General	Sanford 1995	par. 6.1 Bacilly confined his examples to the letters m, f, s, j, and v.	French: double 'f'	1	1	1	1
297	Baroque	General	Sanford 1995	par. 6.1 Bacilly confined his examples to the letters m, f, s, j, and v.	French: double 's'	1	1	1	1
298	Baroque	General	Sanford 1995	par. 6.1 Bacilly confined his examples to the letters m, f, s, j, and v.	French: double 'j'	1	1	1	1

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299	Baroque	General	Sanford 1995	par. 6.1	Bacilly confined his examples to the letters m, f, s, j, and v.	French: double 'v'	1	1	1	1
300	Baroque	General	Sanford 1995	par. 6.1	1. Double the initial consonants of every question. e.g., Pourquoi? veux tu?	French: double initial consonants of every question	1	1	1	1
301	Baroque	General	Sanford 1995	par. 6.1	2. Double the initial consonants of every injurious epithet. e.g., Perfide, Cruel.	French: double the initial consonants of every injurious eptithet	1	1	1	1
302	Baroque	General	Sanford 1995	par. 6.1	3. Prepare the initial consonant of every substantive or adjective that gives an agreeable quality or a quality of distinction. e.g, beauté, grandeur, fraîcheur, tendre, jeune, charmant.	French: Prepare the initial consonant of every substantive or adjective that gives an agreeable quality or a quality of distinction	1	1	1	1
303	Baroque	General	Sanford 1995	par. 6.1	4. Prepare or double every negation and preposition. e.g., non, rien, si..	French: Prepare or double every negation and preposition	1	1	1	1

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304	Baroque	General	Sanford 1995	par. 6.1 5. Every time there are several monosyllables in succession, it is the last which should be doubled. e.g, non, nnon.	French: double consonants of successive monosyllables	1	1	1	1
305	Baroque	General	Sanford 1995	par. 6.1 6. Do not double two consonants in succession.	French: don't double two consonants in succession	1	1	1	1
306	Baroque	General	Sanford 1995	par. 6.1 7. In a word composed of several syllables, each of which has double consonants, double the first set. e.g., Terrasser. "One pronounces badly in saying terasser; on the contrary one should say terraçer, as if there were a ç in place of the double s." (note 18)	French: double the first set of consonants in a word with more than one set of double consonants	1	1	1	1
307	Baroque	General	Sanford 1995	par. 6.2 These writers describe a technique of preparing or prolonging consonants and of varying their articulation to make the music expressive	French: prepare consonants	1	1	1	1
308	Baroque	General	Sanford 1995	par. 6.2 These writers describe a technique of preparing or prolonging consonants and of varying their articulation to make the music expressive	French: prolong consonants	1	1	1	1

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309	Baroque	General	Sanford 1995	par. 6.2	Bérard called it consonant doubling, and would indicate it by writing in a second consonant at those places where it should be applied.	French: double consonants	1	1	1	1
310	Baroque	General	Sanford 1995	par. 6.2	This consonant technique is not discussed in Italian or German sources	no French-style doubling of consonants Italian & German	1	1	1	1
313	Baroque	General	Sanford 1995	par. 6.3	From a practical point of view, prolonging consonants lets one play with their position relative to the beat, carrying a consonant over into the beat, for example, rather than having it occur before the beat, as is the standard in most classical singing	carry consonants over the beat	1	1	1	1
314	Baroque	General	Sanford 1995	par. 6.4	Lully's setting of this text, shown in example 4, is performed on audio 13 using Bérard's consonant doublings. Without them, there is not the same dramatic intensity, as one can hear on audio 14	double consonants	1	1	1	1

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315	Baroque	General	Sanford 1995	par. 8.1 Given the considerable differences between French and Italian methods of singing in the seventeenth century, it is reasonable to assume that French and Italian singers would have reacted to musical notation differently, especially in pieces that sought to reflect the spoken declamation of a text	differing approaches to musical notation for French and Italian music	1	1	1	1
316	Baroque	General	Sanford 1995	par. 8.1 The qualitative/quantitative distinctions discussed above and heard in audios 1 and 2 illustrate how the style of declamation dictates a different approach to even a simple V-I cadence	distinction between quantitative and qualitative language	1	1	1	1
324	Baroque	General	Sanford 1995	par. 9.1 It involves different reactions to musical notation as well	differing approaches to musical notation	1	1	1	1
325	Baroque	General	Sanford 1995	par. 0.1 The differences between French and Italian singing that we have discussed are based primarily on differences in language	differences between French and Italian music based on differences in language	1	1	1	1

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326	Baroque	General	Potter 2012	510	neglecting the pronunciation and expression of the words	do not neglect the pronunciation of words	1	1	1	1
327	Baroque	General	Potter 2012	510	neglecting the pronunciation and expression of the words	express the words	1	1	1	1
330	Baroque	General	Potter 2012	512	Whoever does not know how to steal the time in singing knows not how to compose nor accompany himself, and is destitute of the best taste and greatest knowledge. The stealing of time, in the pathetic, is an honourable theft in one that sings better than others, provided that he makes restitution with ingenuity	singers should be knowledgeable	1	1	1	1
331	Baroque	General	Potter 2012	512	Whoever does not know how to steal the time in singing knows not how to compose nor accompany himself, and is destitute of the best taste and greatest knowledge. The stealing of time, in the pathetic, is an honourable theft in one that sings better than others, provided that he makes restitution with ingenuity	singers should be ingenious	1	1	1	1

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332	Baroque	General	Potter 2012	515	he says there is a right way and a wrong way to do them: to be correct and of 'good judgement' one should begin with a messa di voce, and then recapitulate and recombine passages from the aria, do them in one breath and finish with a trill	singers should be correct	1	1	1	1
333	Baroque	General	Potter 2012	515	he says there is a right way and a wrong way to do them: to be correct and of 'good judgement' one should begin with a messa di voce, and then recapitulate and recombine passages from the aria, do them in one breath and finish with a trill	singers should be of good judgement	1	1	1	1
334	Baroque	General	Potter 2012	515	Even the more rigorous 'correct' way requires 'an inventive and creative mind'	singers should have a creative mind	1	1	1	1
335	Baroque	General	Potter 2012	515	Even the more rigorous 'correct' way requires 'an inventive and creative mind'	singers should have an inventive mind	1	1	1	1
336	Baroque	General	Potter 2012	517	The seventeenth-century treatise by Bénigne de Bacilly devotes a substantial amount of space to the correct delivery of text	text must be delivered correctly	1	1	1	1

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337	Baroque	General	Potter 2012	519	Mancini also recalled the effortless agility of Faustina, whom nobody was able to imitate, and the astonishing invention of Cuzzoni	inventive	1	1	1	1
339	Baroque	General	Potter 2012	521	For Nathan the device is fundamental to good singing, for 'on it depends the principal art of singing, for it sweetens, enriches, and gives the delicious roundness and fullness to the tone... which makes the music respond to the various passions, and passes the feeling of one mind to another'	pass the feeling of one mind to another	1	1	1	1
340	Baroque	General	Potter 2012	521	Corri frequently uses language or speech as an analogy: 'A phrase in music is like a sentence in language'	musical phrase analagous to a sentence	1	1	1	1
341	Baroque	General	Potter 2012	522	at about this time Guadagni came into contact with Garrick, and from then on combined an attention to dramatic detail with a vocal restraint that was very unusual in any singer of the period	attention to dramatic detail	1	1	1	1
342	Baroque	General	Potter 2012	524	he emphasises the relationship between breathing and phrasing, and like his predecessors urges the proper pronunciation of words	pronounce words correctly	1	1	1	1

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343	Baroque	General	Potter 2012	525	Crescenti's rules stress colour and expression, energy and suppleness, variety in execution and, most importantly, he urges his students to aim to touch the heart of his listeners	touch the heart	1	1	1	1
344	Baroque	General	Potter 2012	526	he was able to use his creative potential to move people rather than simply impress them	move people	1	1	1	1
345	Classical & Romantic	Opera	Kauffman 1992	139	Present day singing differs from that of the nineteenth century in a number of ways	modern singing different from c.19th	1	1	1	1
351	Classical & Romantic	Opera	Kauffman 1992	154	The presence of portamento has a definite connection to genre; certain types of pieces are more appropriate to the practice than others	genre determines portamento	1	1	1	1
354	Classical & Romantic	Song	Miller 1999	15	every lied has its particular characteristics	each lied is particular	1	1	1	1
355	Classical & Romantic	Song	Miller 1999	15	it's recreation calls for individual artistic imagination as each performer reacts to the composer's intention	individual artistic imagination	1	1	1	1
356	Classical & Romantic	Song	Miller 1999	15	it's recreation calls for individual artistic imagination as each performer reacts to the composer's intention	artistic imagination	1	1	1	1

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358	Classical & Romantic	Song	Miller 1999	15	A performance pitfall is the assumption that Robert Schumann is but an extension of Franz Schubert	Schumann not an extension of Schubert	1	1	1	1
360	Classical & Romantic	Song	Miller 1999	17	While every attention must be paid to full realization of the meaning of the text, Lieder are to be sung, not parodied after spoken language	pay attention to the meaning of the text	1	1	1	1
361	Classical & Romantic	Song	Miller 1999	17	At least from Bach onward, chromatic harmonic language has been associated mostly with introspection, tragedy, deep emotion, and soulful expression	chromatic harmony associated with introspection	1	1	1	1
362	Classical & Romantic	Song	Miller 1999	17	At least from Bach onward, chromatic harmonic language has been associated mostly with introspection, tragedy, deep emotion, and soulful expression	chromatic harmony associated with tragedy	1	1	1	1
363	Classical & Romantic	Song	Miller 1999	17	At least from Bach onward, chromatic harmonic language has been associated mostly with introspection, tragedy, deep emotion, and soulful expression	chromatic harmony associated with deep emotion	1	1	1	1

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364	Classical & Romantic	Song	Miller 1999	17	At least from Bach onward, chromatic harmonic language has been associated mostly with introspection, tragedy, deep emotion, and soulful expression	chromatic harmony associated with soulful expression	1	1	1	1
365	Classical & Romantic	Song	Miller 1999	17	In the nineteenth-century Lied, as harmonic language undergoes greater expansion, adherence to language inflection generally diminishes	harmonically expansive lieder require less adherence to language inflection	1	1	1	1
366	Classical & Romantic	Song	Miller 1999	17	The time it takes to enunciate consonantal clusters (accumulating consonants within a word or a syllable or conjoining two words to form a compound word) partly determines phrase shaping	consonant duration determines phrasing	1	1	1	1
369	Classical & Romantic	Song	Miller 1999	18	The doubled voiced consonants of German ought to assist the legato line, not negate it.	doubled voiced consonants should assist legato	1	1	1	1
371	Classical & Romantic	Song	Miller 1999	18	Skilful handling of voiced consonants permits the singer to control phrase shape through musical and linguistic factors without falling prey to speech habits	voiced consonants determine phrase shape	1	1	1	1

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372	Classical & Romantic	Song	Miller 1999	18	Skilful handling of voiced consonants permits the singer to control phrase shape through musical and linguistic factors without falling prey to speech habits	language determines phrase shape	1	1	1	1
373	Classical & Romantic	Song	Miller 1999	18	The subsequent portion of the phrase, beginning with the word “schaurig” provides an example of consonantal anticipation, in which the consonant should occur a split second in advance of the changing underlying harmony	employ consonantal anticipation where appropriate	1	1	1	1
374	Classical & Romantic	Song	Miller 1999	18	Anticipatory consonantal technique, applicable to all nonpitch (unvoiced) consonants, brings about a synchronization of vowel occurrence and harmonic digression, producing a binding vocal legato (despite the intrusion of an unvoiced consonant)	anticipate unvoiced consonants	1	1	1	1
375	Classical & Romantic	Song	Miller 1999	18	Awareness of the rhythm of the German language and its relationship to harmonic movement will also determine the tempo and phrase pacing of each Lied	rhythm of language determines tempo	1	1	1	1

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376	Classical & Romantic	Song	Miller 1999	18	Awareness of the rhythm of the German language and its relationship to harmonic movement will also determine the tempo and phrase pacing of each Lied	harmonic movement determines tempo	1	1	1	1
377	Classical & Romantic	General	Elliott 2006	108	It consists in the swell and dying of the voice, the sliding and bending one note into another with delicacy and expression	swell	1	1	1	1
378	Classical & Romantic	General	Elliott 2006	108	It consists in the swell and dying of the voice, the sliding and bending one note into another with delicacy and expression	slide	1	1	1	1
379	Classical & Romantic	General	Elliott 2006	108	It consists in the swell and dying of the voice, the sliding and bending one note into another with delicacy and expression	bend	1	1	1	1
380	Classical & Romantic	General	Elliott 2006	108	the fact that Corri mentions portamento in association with clear articulation of the text implies that it was used in the service of the words, rather than for vocal show and heightened general expressivity as we would understand it today	used in service of the words	1	1	1	1

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381	Classical & Romantic	General	Elliott 2006	108	the fact that Corri mentions portamento in association with clear articulation of the text implies that it was used in the service of the words, rather than for vocal show and heightened general expressivity as we would understand it today	not for vocal show	1	1	1	1
382	Classical & Romantic	General	Elliott 2006	108	the fact that Corri mentions portamento in association with clear articulation of the text implies that it was used in the service of the words, rather than for vocal show and heightened general expressivity as we would understand it today	not for heightened expressivity	1	1	1	1
383	Classical & Romantic	General	Elliott 2006	108	the fact that Corri mentions portamento in association with clear articulation of the text implies that it was used in the service of the words, rather than for vocal show and heightened general expressivity as we would understand it today	not as we would understand it today	1	1	1	1
384	Classical & Romantic	General	Elliott 2006	108	a connection of breath and tone that produced a pleasing flow and helped to make the text clear and inflected	connection of breath and tone	1	1	1	1

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385	Classical & Romantic	General	Elliott 2006	108	a connection of breath and tone that produced a pleasing flow and helped to make the text clear and inflected	in service of text	1	1	1	1
386	Classical & Romantic	Opera	Toft 2013	85	The techniques discussed in the previous sections, all foundational components of expressive singing, enabled performers to turn vocal lines into vehicles for passionate communication	singing as passionate communication	1	1	1	1
387	Classical & Romantic	Opera	Toft 2013	85	without an appropriate vocal timbre to carry these devices to the ears of listeners, singers would have been unable to deliver texts convincingly	deliver texts convincingly	1	1	1	1
388	Classical & Romantic	Opera	Toft 2013	85	the power of sound to move audiences through what performers thought of as the “tones of the passions” (which included the selective introduction of various forms of vibrato) helped vocalists project the emotions they felt directly into the hearts of listeners	project emotions into hearts of listeners	1	1	1	1
390	Classical & Romantic	Opera	Toft 2013	85	the ear soon wearied of even the most delicious sounds, unless they conveyed some meaning to the mind or appealed to some feeling of the heart	convey meaning to the mind	1	1	1	1

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391	Classical & Romantic	Opera	Toft 2013	85	the ear soon wearied of even the most delicious sounds, unless they conveyed some meaning to the mind or appealed to some feeling of the heart	convey feeling to the heart	1	1	1	1
392	Classical & Romantic	Opera	Toft 2013	85	the choice of timbre depended not so much on the literal sense of the words but on the underlying emotional state that caused those words to be uttered	emotional state determines timbre	1	1	1	1
393	Classical & Romantic	Opera	Toft 2013	86	This enabled listeners to understand the passions of the mind, whether joy, grief, rage, fear, and so on, from the vocalist's tone quality alone	communicate passions of the mind	1	1	1	1
396	Classical & Romantic	Opera	Toft 2013	90	the sentiments of the words and the nature of the music determined the species of voice singers employed	sentiments of text determine species of voice	1	1	1	1
397	Classical & Romantic	Opera	Toft 2013	90	the sentiments of the words and the nature of the music determined the species of voice singers employed	nature of music determines species of voice	1	1	1	1
399	Classical & Romantic	Opera	Toft 2013	92	Singer had to choose a register that would allow them to portray a text's sentiments effectively	sentiments of text determine choice of register	1	1	1	1

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400	Classical & Romantic	Opera	Toft 2013	94-96	The force of the execution must be regulated by the degree of vehemence or passion that the character of the music and the sentiment of the words expressed	force of vibrazione determined by sentiments of text	1	1	1	1
401	Classical & Romantic	Opera	Toft 2013	94-96	The force of the execution must be regulated by the degree of vehemence or passion that the character of the music and the sentiment of the words expressed	force of vibrazione determined by character of music	1	1	1	1

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Appendix 9: SC9 Rhythm and Tempo Recording Units

Record	Period	Genre	Author & Year	Page	Quotation	Recording Unit	Occurrences	by Author	by Genre	by Period
48	Medieval	Song	Tischler 1989	226	most repertoires of late medieval monophony in no way differ from that of the contemporaneous repertoires of polyphonic songs - the conductus, motets, and cantilenae - all of which are, without a doubt and despite their non-rhythmic appearance, strictly metric-rhythmic compositions	metric rhythm	23	23	23	23
49	Medieval	Song	Tischler 1989	226	therefore the argument that the premensural notation of monophonic songs must be regarded as representing a free-rhythmic flow, while the same notation in polyphonic music implies strict meter and regular rhythm	metric rhythm	23	23	23	23
50	Medieval	Song	Tischler 1989	227	thus at its very inception it employed the Classical verse meters, though mostly based on stress rather than, as in antiquity, on the length of syllable	metric rhythm	23	23	23	23
51	Medieval	Song	Tischler 1989	228	with their elaborate metric theory and practice they inspired their Christian colleagues	metric rhythm	23	23	23	23

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52	Medieval	Song	Tischler 1989	228	the growing vitality of the Classical poetic meters paralleled the rise of regular rhythm in music and that of a notation to symbolize it, which was needed to coordinate the voice parts in the developing art of polyphonic composition	metric rhythm	23	23	23	23
53	Medieval	Song	Tischler 1989	228	These three historical considerations, the influence of Classical and Muslim poetry and the rise of the new mathematics and polyphonic notation, strongly suggest that meter plays an important role in medieval poetry	metric rhythm	23	23	23	23
54	Medieval	Song	Tischler 1989	228	The first of these is that rhyme depends on stress, and all medieval poems are based on rhythm	metric rhythm	23	23	23	23
55	Medieval	Song	Tischler 1989	228	In turn, the presence of such prominent accentuation patterns suggests the presence of a stress pattern throughout the verse	metric rhythm	23	23	23	23

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56	Medieval	Song	Tischler 1989	229	If the rhythm of the melody were to change in each stanza, as in a free-rhythmic rendition would inevitably happen in order to accommodate all natural, i. e. prose, accents, the tune would hardly remain recognizable as the sam	metric rhythm	23	23	23	23
57	Medieval	Song	Tischler 1989	229	Essential rhythmic change would destroy the effect of melodic repetition	metric rhythm	23	23	23	23
58	Medieval	Song	Tischler 1989	229	To assume, as some scholars have done, that the contrafacta are "declamatory", i.e. employ free rhythm, whereas their Latin counterparts are metrically conceived seems strange	metric rhythm	23	23	23	23
59	Medieval	Song	Tischler 1989	229	It is also a fact, often neglected in discussions of medieval songs, that a number of goliard and trouvère songs are incorporated in polyphonic compositions, all assuredly metrical	metric rhythm	23	23	23	23
60	Medieval	Song	Tischler 1989	229	In all these instances the tunes and their poems emerge in a clear metric rhythm	metric rhythm	23	23	23	23

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61	Medieval	Song	Tischler 1989	229	The sixth internal point is the often very regular incidence of ornaments, i. e. of groups of connected notes or ligatures on single syllables. It is another indication of the regular alternation of short and long time values which give rhythmic expression	metric rhythm	23	23	23	23
62	Medieval	Song	Tischler 1989	229	A considerable number of trouvère tunes are in one or more comtemporary sources wholly or partially written in an early mensural notation in which longae and breves are differentiated in shape	metric rhythm	23	23	23	23
63	Medieval	Song	Tischler 1989	229	These three historical and seven internal arguments mutually reinforce each other, giving overwhelming evidence for a metric-rhythmic approach to trouvère song	metric rhythm	23	23	23	23
64	Medieval	Song	Tischler 1989	230	the interrelationship of poetic meter and musical rhythm	metric rhythm	23	23	23	23
65	Medieval	Song	Tischler 1989	230	the coordination of verse and phrase	metric rhythm	23	23	23	23
66	Medieval	Song	Tischler 1989	230	of rhyme with musical cadence	metric rhythm	23	23	23	23
67	Medieval	Song	Tischler 1989	230	of repetitive musical structures	metric rhythm	23	23	23	23
68	Medieval	Song	Tischler 1989	230	the regularity of ornaments as indicators of rhythm	metric rhythm	23	23	23	23

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69	Medieval	Song	Tischler 1989	230	The poems were metrically conceived, and poetic stresses and musical strong beats normally coincide	metric rhythm	23	23	23	23
70	Medieval	Song	Tischler 1989	238	a metric-rhythmic interpretation is preferable, indeed necessary to reflect the original intent and to give these songs their deserved vitality	metric rhythm	23	23	23	23
38	Medieval	Song	Tischler 1989	226	many editors and performers of such melodies insist that no definite rhythm was intended by the composers	free rhythm	9	9	9	9
39	Medieval	Song	Tischler 1989	226	a similarly free-flowing, non-metric rhythm	free rhythm	9	9	9	9
40	Medieval	Song	Tischler 1989	226	The performer who accepts this idea has complete freedom to create the rhythm and to create it differently	free rhythm	9	9	9	9
41	Medieval	Song	Tischler 1989	229	To assume, as some scholars have done, that the contrafacta are "declamatory", i.e. employ free rhythm, whereas their Latin counterparts are metrically conceived seems strange	free rhythm	9	9	9	9

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42	Medieval	Song	Tischler 1989	230	Scholars who uphold a free-rhythmic interpretation of trouvère songs often point to medieval sources which, influenced by St. Augustine's writings, differentiate (poetic) metrum and rhythmus	free rhythm	9	9	9	9
43	Medieval	Song	Tischler 1989	230	they assume that differentiation of metrum and rhythmus must mean the posing of opposites: here the measured meter, there the unmeasured rhythm	free rhythm	9	9	9	9
44	Medieval	Song	Tischler 1989	237	Hendrik van der Werf in his book (see footnote 12) argues for free rhythm	free rhythm	9	9	9	9
45	Medieval	Song	Tischler 1989	237	John Stevens... recommends universal isosyllabic rendition	free rhythm	9	9	9	9
46	Medieval	Song	Tischler 1989	242	John Stevens's book cited above... in which the idea of isosyllabism, i. e. of giving each syllable the same time value, is forcefully advocated	free rhythm	9	9	9	9
10	Medieval	Choral	More 1965	127	It would seem rather to be an attempt to stylize in note-values a free speech-rhythm	plainsong in speech rhythm	8	8	8	8
13	Medieval	Choral	More 1965	128	This again suggests the influence of free speech-rhythm, or rather of a compromise between speech-rhythm and a succession of equal notes	plainsong in speech rhythm	8	8	8	8

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14	Medieval	Choral	More 1965	128	The intervening passages, usually mensural, show signs here and there of unmeasured recitation, with some attempt to convey speech-rhythm	plainsong in speech rhythm	8	8	8	8
15	Medieval	Choral	More 1965	128	The net result is that these settings, highly stylized in some respects, nevertheless show evidence of the influence of speech-rhythm	plainsong in speech rhythm	8	8	8	8
17	Medieval	Choral	More 1965	129	Here the rule is to adapt the melody according to the accentuation of the text and the measurement of its syllables	plainsong in speech rhythm	8	8	8	8
18	Medieval	Choral	More 1965	129	The point made by this author is that it is wrong to introduce the technique of speech-recitation where it does not apply, that is in pieces where the melody governs the text	plainsong in speech rhythm	8	8	8	8
22	Medieval	Choral	More 1965	131	One wonders whether the type of speech-rhythm recitation, with lengthening of accented syllables, again discernible in the added tenor part, was not also applied to what Curt Sachs has called the 'noncommittal squares of plainsong notation'	plainsong in speech rhythm	8	8	8	8

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29	Medieval	Choral	More 1965	134	approximation to speech-rhythm in syllabic recitation	plainsong in speech rhythm	8	8	8	8
155	Baroque	Choral	Woodhall 1981	5	performers made decisions concerning changes of tempo, dynamics, and expression in accordance with their desire to make the text both clearly heard and understood	tempo determined by text	8	7	7	7
164	Baroque	Choral	Woodhall 1981	5	this kind of playing must not be subject to the beat, as we see done in modern Madrigals, which in spite of their difficulties, are made easier by means of the beat, taking it now slowly, now quickly, and even held in the air [fermata], to match the expressive effects... or the sense of the words	tempo determined by text	8	7	7	7
165	Baroque	Choral	Woodhall 1981	5	above all, they now make the words clear,... now piano, now forte, now slow, now fast	tempo determined by text	8	7	7	7
166	Baroque	Choral	Woodhall 1981	5	both Frescobaldi and Giustiniani adhere to the same criteria: appropriate tempi, dynamics, and expression are best determined by what is being said	tempo determined by text	8	7	7	7

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168	Baroque	Choral	Woodhall 1981	5	to use by turns now a slower, now a faster beat, in accordance with the text, lends dignity and grace to a performance and makes it admirable	tempo determined by text	8	7	7	7
176	Baroque	Choral	Woodhall 1981	6	a ritard and diminuendo to piano on the word moro (die), and then a forte, a tempo reentry at e mille mille nasco (a thousand thousands I am reborn) assists in capturing the dramatic impact of the variation of the emotions the agonizing lover is experiencing	tempo determined by text	8	7	7	7
177	Baroque	Choral	Woodhall 1981	11	musicians of the early-seventeenth century relied heavily on the text as the guiding force in matters of interpretation (tempo, dynamics, expression, and ornamentation)	tempo determined by text	8	7	7	7
208	Classical & Romantic	General	Elliott 2006	102	To find the right tempo for a Classical song or aria you must evaluate the general mood of the text and music as well as the intricacy of the ornamentation	tempo determined by text	8	1	1	1
84	Medieval	General	Leech-Wilkinson 2002	119	tempo has to be strict	strict tempo	7	1	7	1
178	Baroque	General	Potter 2012	512	He says that soloists should 'sing to the utmost rigour of time'	strict tempo	7	3	7	3

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179	Baroque	General	Potter 2012	512	and that 'I cannot sufficiently recommend to a student the exact keeping of time', which seems to imply a strict sense of tempo	strict tempo	7	3	7	3
180	Baroque	General	Potter 2012	512	he talks about rubato, 'stealing time exactly on the true motion of the bass'	rubato	7	6	7	6
183	Baroque	General	Potter 2012	512	Whoever does not know how to steal the time in singing knows not how to compose nor accompany himself, and is destitute of the best taste and greatest knowledge. The stealing of time, in the pathetic, is an honourable theft in one that sings better than others, provided that he makes restitution with ingenuity	rubato	7	6	7	6
189	Baroque	General	Potter 2012	516	he also demands, like Tosi before him, 'the strictest observation of tempo'	strict tempo	7	3	7	3
190	Baroque	General	Potter 2012	516	bearing in mind his advocacy of rubato and the dramatic flexibility needed for rhetorical declamation, this cannot mean the metronomical process that a modern performer might understand by 'strict'	rubato	7	6	7	6

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192	Baroque	General	Potter 2012	519	Burney's description of Cuzzoni's singing parallels Mancini's, and specifically praises her trill and her rubato	rubato	7	6	7	6
193	Baroque	General	Potter 2012	519	and the power of occasionally accelerating and retarding the measure in the most artificial and able manner, by what the Italians call tempo rubato	rubato	7	6	7	6
195	Baroque	General	Potter 2012	521	Domenico Corri's <i>Singers' Preceptor</i> of 1810 emphasises the importance of long and patient study of messa di voce, text articulation, ornamentation, rubato and portamento	rubato	7	6	7	6
202	Classical & Romantic	General	Elliott 2006	93	as were using rubato and communicating the "affect" or emotional tone of a work	rubato	7	1	7	1
213	Classical & Romantic	General	Elliott 2006	103	Mozart complained bitterly when his students or colleagues did not keep strict time	strict tempo	7	3	7	3
215	Classical & Romantic	General	Elliott 2006	103	"Everyone is amazed that I can always keep strict time"	strict tempo	7	3	7	3

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222	Classical & Romantic	General	Elliott 2006	103	Contemporary accounts describe Beethoven's playing as both rhythmically flexible and strictly in time	strict tempo	7	3	7	3
161	Baroque	Choral	Woodhall 1981	5	the tactus was still used in the early baroque; however, composers also began exploring other techniques that allowed for greater expressive flexibility of tempo	flexible tempo	6	2	2	4
162	Baroque	Choral	Woodhall 1981	5	this kind of playing must not be subject to the beat, as we see done in modern Madrigals, which in spite of their difficulties, are made easier by means of the beat, taking it now slowly, now quickly, and even held in the air [fermata], to match the expressive effects... or the sense of the words	flexible tempo	6	2	2	4
182	Baroque	General	Potter 2012	512	and then suggests that a flexible approach to tempo is essential	flexible tempo	6	2	4	4
187	Baroque	General	Potter 2012	516	bearing in mind his advocacy of rubato and the dramatic flexibility needed for rhetorical declamation, this cannot mean the metronomical process that a modern performer might understand by 'strict'	flexible tempo	6	2	4	4

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223	Classical & Romantic	General	Elliott 2006	103	Contemporary accounts describe Beethoven's playing as both rhythmically flexible and strictly in time	flexible tempo	6	2	4	2
225	Classical & Romantic	General	Elliott 2006	103	Certainly the notion of flexible tempo for Classical music is not as exaggerated as what we would apply to late Romantic music, but it should be employed to some extent, perhaps more than we think	flexible tempo	6	2	4	2
4	Medieval	Choral	More 1965	126	I cannot, in truth, be otherwise than peaceful in my plain simplicity, uttering my song with its notes of uniform length	equal note lengths	5	5	5	5
11	Medieval	Choral	More 1965	128	Intonations and cadences, both mediant and final, are strictly mensural	mensural sections	5	5	5	5
12	Medieval	Choral	More 1965	128	The intervening passages, usually mensural, show signs here and there of unmeasured recitation, with some attempt to convey speech-rhythm	mensural sections	5	5	5	5

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16	Medieval	Choral	More 1965	129	In the first place, whenever Le Munerat speaks of lengthening, he never suggests that a single note of the plainsong should be given the time-value of two single notes, that is, doubled	equal note lengths	5	5	5	5
19	Medieval	Choral	More 1965	130	Can one detect any hints of mensuration, or is the result a succession of equal notes	equal note lengths	5	5	5	5
20	Medieval	Choral	More 1965	130	Can one detect any hints of mensuration, or is the result a succession of equal notes	mensural sections	5	5	5	5
21	Medieval	Choral	More 1965	131	Zarlino, in 1558, had written that 'the middle notes' were 'sometimes treated like minims or even semiminims, as may be seen in many chants'	mensural sections	5	5	5	5
23	Medieval	Choral	More 1965	133	Perhaps the most striking type of chant is one made up of a vigorous succession of equal notes	equal note lengths	5	5	5	5
24	Medieval	Choral	More 1965	133	the solemn succession of equal notes	equal note lengths	5	5	5	5
28	Medieval	Choral	More 1965	134	regular mensuration of certain pieces,	mensural sections	5	5	5	5

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90	Medieval	Choral	Abeelee 2007	95	at it all comes down to rhythmic nuances which are not susceptible to strict measurement	plainsong notation not implying rhythmic relationships	5	5	5	5
91	Medieval	Choral	Abeelee 2007	95	Most chant scholars studying the oldest repertoire seem quite convinced that Vollaerts is wrong	plainsong notation not implying rhythmic relationships	5	5	5	5
96	Medieval	Choral	Abeelee 2007	96	There is no evidence that the chant in this antiphonary was intended to be sung in a mensural way, but neither is there evidence to the contrary	plainsong notation not implying rhythmic relationships	5	5	5	5
100	Medieval	Choral	Abeelee 2007	96	Like so many medieval writers, he states that in plainsong all notes should be equal	plainsong notation not implying rhythmic relationships	5	5	5	5
101	Medieval	Choral	Abeelee 2007	96	He complains that all too often singers lengthen the highest note, shortening the following note	plainsong notation not implying rhythmic relationships	5	5	5	5
34	Medieval	Song	Tischler 1989	230	Moreover, the mode may change from section to section and even within	flexible use of mode	4	4	4	4

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35	Medieval	Song	Tischler 1989	230	differing both as to rhythmic mode and by means of ornamentation, i. e. by means of a variegated rhythm = flow of tones	flexible use of mode 4	4	4	4	4
36	Medieval	Song	Tischler 1989	231	But it seems that these objections are chiefly directed at unnecessary rigidity in applying the rhythmic modes to this repertoire	flexible use of mode 4	4	4	4	4
37	Medieval	Song	Tischler 1989	231	mensural versions of trouvère songs show a great flexibility in this respect and often mingle mode	flexible use of mode 4	4	4	4	4
167	Baroque	Choral	Woodhall 1981	5	the variation of tempo, dynamics, and expression was neither exclusively an Italian practice, nor exclusively vocal	vary tempo	4	4	4	4
169	Baroque	Choral	Woodhall 1981	5	in order to avoid monotony one should this, where possible, vary the pace, in addition to a careful [well-thought-out] use of dynamic changes	vary tempo	4	4	4	4
170	Baroque	Choral	Woodhall 1981	6	Since early-Baroque musicians varied their tempi, dynamics, and expression according to the text, modern conductors must not be afraid — out of a misdirected sense of "authenticity" — to do the same	vary tempo	4	4	4	4

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174	Baroque	Choral	Woodhall 1981	6	although for some pieces one particular tempo may be employed for the entire piece, the variation of tempo within another piece may be just what is required to bring the music to life	vary tempo	4	4	4	4
32	Medieval	Song	Tischler 1989	230	But the rhythm by no means always follows inflexibly any of the rhythmic modes, though it is always closely related to the	flexible	3	2	2	3
33	Medieval	Song	Tischler 1989	230	medieval authors correctly observed that a poetic meter could be reflected by many different musical rhythms	flexible	3	2	2	3
78	Medieval	Song	Tischler 1989	231	The fact is that 13th-century musicians in northern France seem to have dealt exclusively with triple units	triple meter	3	3	3	3
79	Medieval	Song	Tischler 1989	231	the application of duple meter to trouvère songs would indeed be anachronistic is proved by all such songs extant in mensural notation or in motets	triple meter	3	3	3	3
80	Medieval	Song	Tischler 1989	231	duple meter simply was not available to the northern French musician of the period	triple meter	3	3	3	3

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92	Medieval	Choral	Abeelee 2007	95	As a singer and leader of an ensemble, I chose the latter option as a working hypothesis (the manuscript being written in mensural notation)	plainsong notation is mensural	3	3	3	3
93	Medieval	Choral	Abeelee 2007	96	We always fell back on a kind of tempus imperfectum (duple time)	plainsong notation implying rhythmic relationships	3	3	3	3
94	Medieval	Choral	Abeelee 2007	96	Moreover, we had an almost irresistible inclination to manipulate the supposedly intended rhythmical value of the ligatures in order to maintain the tactus (beat) of the imperfectum	plainsong notation implying rhythmic relationships	3	3	3	3
95	Medieval	Choral	Abeelee 2007	96	There is no evidence that the chant in this antiphonary was intended to be sung in a mensural way, but neither is there evidence to the contrary	plainsong notation is mensural	3	3	3	3
98	Medieval	Choral	Abeelee 2007	96	treatise of Jerome of Moravia (whose interpretations of the rhythmical value of neumes and ligatures come remarkably close to the rhythms of mensural polyphony)	plainsong notation is mensural	3	3	3	3

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99	Medieval	Choral	Abeelee 2007	96	Quatuor principalia musice (which states that all cantus planus should be performed in the fifth or the sixth mode, meaning in perfect longs or in breves	plainsong notation implying rhythmic relationships	3	3	3	3
107	Medieval	Choral	Summerly 2012	248	be rhythmically flexible where appropriate	flexible	3	1	1	3
152	Baroque	Opera	Cyr 1980	336	nuance and expression in declamation can only be present when the metre is not adhered to strictly	don't adhere strictly to meter in recitative	3	3	3	3
153	Baroque	Opera	Cyr 1980	336	Recitative, being only a declamation, should not be measured	don't adhere strictly to meter in recitative	3	3	3	3
154	Baroque	Opera	Cyr 1980	336	it would be ridiculous to reduce to equal beats the manifestation of thoughts that follow each other at unequal intervals	don't adhere strictly to meter in recitative	3	3	3	3
2	Medieval	Choral	More 1965	123	Tracts and graduals are slower, and a steady tempo is to be maintained throughout	steady	2	1	1	2
3	Medieval	Choral	More 1965	125	it is plausible to suggest that the rhythm and tempo of the plainsong in the organ settings cannot have been far removed from those adopted by the choir	similar tempo for chant and alternatim sections	2	2	2	2

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5	Medieval	Choral	More 1965	126	An alternatim performance of such a work as the Kyrie Cunctipotens, from Pierre Attaignant's publication, in which the choral and organ plainsongs are taken at identical speeds is perfectly possible	similar tempo for chant and alternatim sections	2	2	2	2
7	Medieval	Choral	More 1965	126	But nowhere have I found it written that anybody was advised to sing the praises of God with measure	unmeasured	2	2	2	2
8	Medieval	Choral	More 1965	126	but rather without measure	unmeasured	2	2	2	2
26	Medieval	Choral	More 1965	133	the syllabic recitation can sometimes be extremely rapid	rapid	2	1	1	1
89	Medieval	Choral	Abeele 2007	95	plainsong is to be sung in strict time, using two values, in the ratio of two to one	plainsong in two to one rhythm	2	2	2	2
97	Medieval	Choral	Abeele 2007	96	the writings of Carolingian and post-Carolingian theorists (the 'two to one ratio')	plainsong in two to one rhythm	2	2	2	2
102	Medieval	Choral	Abeele 2007	96	The effort to seek equality between the notes while at the same time subtly going up to the highest ones (usually the word accent) and then slightly shortening the subsequent (less important) note has had a wonderfully expressive effect on our performance of plainsong	plainsong rhythm dictated by word rhythm	2	2	2	2

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103	Medieval	Choral	Abeele 2007	97	Even the slightest rhythmical subtlety is underpinned by the singer's realization that the text has to be intelligible	plainsong rhythm dictated by word rhythm	2	2	2	2
109	Medieval	General	Giuliano 2014	2	the a cappella voices, the steady rhythm, reverb, vocal control	steady	2	1	1	2
112	Medieval	General	Giuliano 2014	14	which presents a recorded a performance of Viderunt, whose marked rhythmicity does not come from the severity of the modal rhythm theory, as was the case in Ficker, but from a direct link made between the sacred repertoire and that of the troubadours and trouvères	organa borrows rhythmic rules from secular repertories	2	2	2	2
113	Medieval	General	Giuliano 2014	14	it is the sacred music that borrowed the rhythm of the secular that is previous, because it is traditional	organa borrows rhythmic rules from secular repertories	2	2	2	2
120	Renaissance	General	Dyer 1978	211	That every note in chant must be of equal length was frequently stressed in the later Middle Ages	equal note lengths in plainsong	2	2	2	2
121	Renaissance	General	Dyer 1978	211	It had become fashionable to treat chant like measured music, and prohibitions against this practice had to be repeated	equal note lengths in plainsong	2	2	2	2

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149	Baroque	Opera	Cyr 1980	335	It was quicker [plus vif] and less dragging [trazna]	recitative should not drag	2	2	2	2
150	Baroque	Opera	Cyr 1980	335	Opera dialogue drags if it is not declaimed [debitée]	recitative should not drag	2	2	2	2
151	Baroque	Opera	Cyr 1980	335	to declaim is to render a singing role rapidly, with precision, expression, grace and variety	rapid	2	1	1	1
156	Baroque	Choral	Woodhall 1981	5	a method of time beating that was in wide use was the tactus	tactus-based time	2	2	2	2
160	Baroque	Choral	Woodhall 1981	5	the tactus was still used in the early baroque; however, composers also began exploring other techniques that allowed for greater expressive flexibility of tempo	tactus-based time	2	2	2	2
181	Baroque	General	Potter 2012	512	he talks about rubato, 'stealing time exactly on the true motion of the bass'	rubato: applied within the true motion of the bass	2	2	2	2
184	Baroque	General	Potter 2012	512	What he means here is something akin to the jazz musician's concept of swing: the singer is free to move either side of the beat while the bass maintains the tempo	rubato: applied within the true motion of the bass	2	2	2	2
197	Classical & Romantic	Opera	Kauffman 1992	154	both authors imply that portamento is more appropriate to slow than to faster tempos	portamento better suited to slower tempi	2	2	2	2

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198	Classical & Romantic	Opera	Kauffman 1992	154	while portamento is not absent from more lively pieces, it is far more prevalent in slow, expressive arias	portamento better suited to slower tempi	2	2	2	2
1	Medieval	Choral	More 1965	123	Tracts and graduals are slower, and a steady tempo is to be maintained throughout	moderate	1	1	1	1
6	Medieval	Choral	More 1965	126	It is clear that a fairly slow tempo must have been adopted for the plainsong	slow tempo	1	1	1	1
9	Medieval	Choral	More 1965	127	The <i>pausa conveniens</i> , a rest to allow the singers to take their breath and a necessary feature of all psalmody	pauses for breath	1	1	1	1
25	Medieval	Choral	More 1965	133	These same chants can sometimes work up to a climax by a gradual change of tempo, an accelerando	expressive use of acellerando	1	1	1	1
27	Medieval	Choral	More 1965	134	differences of tempo	expressive use of tempo	1	1	1	1
30	Medieval	Song	Tischler 1989	231	it has been argued, a duple meter may serve some songs better	duple meter	1	1	1	1
31	Medieval	Song	Tischler 1989	231	the recognition, shortly after 1300, of duple meter was part of a revolution hailed as 'ars nova'	duple meter an 'ars nova' phenomenon	1	1	1	1

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47	Medieval	Song	Tischler 1989	230	Although any monophonic song will be naturally performed more freely than one which functions within the constraints of polyphony, the principle of rhymed poetry with regulated verse lengths and corresponding, often recurrent melodic phrases demands an underlying regularity	measured pace	1	1	1	1
71	Medieval	Song	Tischler 1989	231	Thus an insight into the approach to both the composition and performance of these songs and their modern revival must, it seems, be based on a rhythmic interpretation of the melodies, and specifically on one related to the modal rhythms current at the time in northern France	modal rhythm	1	1	1	1
72	Medieval	Song	Tischler 1989	230	Although any monophonic song will be naturally performed more freely than one which functions within the constraints of polyphony, the principle of rhymed poetry with regulated verse lengths and corresponding, often recurrent melodic phrases demands an underlying regularity	monophonic song more free than polyphony	1	1	1	1

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73	Medieval	Song	Tischler 1989	230	Although any monophonic song will be naturally performed more freely than one which functions within the constraints of polyphony, the principle of rhymed poetry with regulated verse lengths and corresponding, often recurrent melodic phrases demands an underlying regularity	regular	1	1	1	1
74	Medieval	Song	Tischler 1989	231	Poetic meter in medieval lyrics was said to be expressed by stress patterns such as rhymes; yet the melodic rhythm was explained in terms of length and brevity per syllable. It is a fact that rhythm means time flow and expresses itself in terms of time values, whereas meter is a stress pattern superimposed on rhythm	performance of metrical stress relies on long and short notes	1	1	1	1
75	Medieval	Song	Tischler 1989	231	Some scholars have objected to the transcription of trouvère songs by other scholars, because the latter have based their interpretations on the modal rhythm of contemporaneous polyphonic music	sacred modes not suitable for secular music	1	1	1	1

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76	Medieval	Song	Tischler 1989	226	most repertoires of late medieval monophony in no way differs from that of the contemporaneous repertoires of polyphonic songs - the conductus, motets, and cantilenae - all of which are, without a doubt and despite their non-rhythmic appearance, strictly metric-rhythmic compositions	secular takes rhythm from sacred	1	1	1	1
77	Medieval	Song	Tischler 1989	229	leaving no doubt about the intended strict rhythm	strict rhythm	1	1	1	1
81	Medieval	Song	Tischler 1989	239	a performance without dynamic changes, tempo variation, and articulation	varied tempo	1	1	1	1
82	Medieval	General	Leech-Wilkinson 2002	89	the ensemble singing in these recordings... is so execrable in imprecision of... timing	precise	1	1	1	1
83	Medieval	General	Leech-Wilkinson 2002	119	all parts... precisely coordinated	coordinated	1	1	1	1
85	Medieval	General	Leech-Wilkinson 2002	119	judicious use of final ritardandi and pauses as described by the theorists	use of ritardandi and pauses should be judicious	1	1	1	1

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86	Medieval	General	Leech-Wilkinson 2002	121	Slavin's argument led to the conclusion that texting lower voices, breaking ligatures and splitting long notes as required, was a fifteenth-century practice, alongside vocalisation	divide long notes where necessary	1	1	1	1
87	Medieval	General	Leech-Wilkinson 2002	126	no rubato, except at major pauses	no rubato	1	1	1	1
88	Medieval	General	Leech-Wilkinson 2002	126	straight tempo	straight	1	1	1	1
104	Medieval	Choral	Abeelee 2007	98	steady tempo that is not drawn out	steady tempo	1	1	1	1
105	Medieval	Choral	Abeelee 2007	98	steady tempo that is not drawn out	tempo not drawn out	1	1	1	1
106	Medieval	Choral	Abeelee 2007	98	not too quickly	not too quickly	1	1	1	1
108	Medieval	Choral	Summerly 2012	260	adopt a suitable tempo	suitable tempo	1	1	1	1
110	Medieval	General	Giuliano 2014	9	The majesty of the executions imagined by Ficker came – he said – from the observation of Gothic architecture, whose grandeur and magnificence, as represented in the tenor's rhythmic rigor (Ficker 1930), ¹⁵ had to embrace a musical realization that left the audience stunned	rigorous	1	1	1	1

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111	Medieval	General	Giuliano 2014	14	which presents a recorded a performance marked of Viderunt, whose marked rhythmicity does not come from the severity of the modal rhythm theory, as was the case in Ficker, but from a direct link made between the sacred repertoire and that of the troubadours and trouvères		1	1	1	1
114	Medieval	General	Giuliano 2014	14	Thirty years earlier, Ludwig had made the opposite point, applying the modal rhythm theory of polyphonic organa to secular repertoire	secular repertoire borrows modal theory from sacred	1	1	1	1
115	Medieval	General	Giuliano 2014	19	the timing is lengthened, the vocal sounds are clean, the bodies do not sweat, the voices blend, losing the perception of a physical performance	timing lengthened	1	1	1	1
116	Renaissance	Song	Brown 1973	4	It is a proportional one, with three minims in triple time being equal to two minims in duple (proportio sesquialtera), as the over-lapping rests clearly prove	proportional tempo	1	1	1	1
117	Renaissance	Song	Brown 1973	7	minor changes in the rhythm	rhythm can be minimally altered	1	1	1	1

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118	Renaissance	General	Dyer 1978	211	Conrad also cautions each side of the choir to preserve a consistent tempo when singing alternate verses of a chant	constant tempo between sides of choir	1	1	1	1
119	Renaissance	General	Dyer 1978	211	undisciplined singers often used to distort the rhythmic shape of the phrase by lengthening high note	don't lengthen high notes	1	1	1	1
122	Renaissance	General	Dyer 1978	211	Polyphony had introduced not only proportional long and short values but also fluctuating tempi	fluctuating tempo in polyphony	1	1	1	1
123	Renaissance	General	Dyer 1978	211	upper voice in two-voice organum 'at one time [ascending?] is performed freely with considerable delay, at another time quickly in descending motion'	gradually quicken over descending phrases	1	1	1	1
124	Renaissance	General	Dyer 1978	211	upper voice in two-voice organum 'at one time [ascending?] is performed freely with considerable delay, at another time quickly in descending motion'	gradually slow over rising phrases	1	1	1	1
125	Renaissance	General	Dyer 1978	211	The longer pauses presuppose a slower tempo, just as the shorter pauses require a faster one.	longer pauses in slower tempi	1	1	1	1
126	Renaissance	General	Dyer 1978	211	on ordinary ferial days the legitimate demands of work dictate a more rapid mode of chanting	more rapid tempo on ferial days	1	1	1	1

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127	Renaissance	General	Dyer 1978	211	pauses between phrases are to be protracted on feast days	pauses to be protracted on feast days	1	1	1	1
128	Renaissance	General	Dyer 1978	211	It had become fashionable to treat chant like measured music, and prohibitions against this practice had to be repeated	plainsong mensurated	1	1	1	1
129	Renaissance	General	Dyer 1978	211	Polyphony had introduced not only proportional long and short values but also fluctuating tempi	proportional long and short note values	1	1	1	1
130	Renaissance	General	Dyer 1978	211	he forbids rests (pausae) except where these are specifically indicated	rests only where indicated	1	1	1	1
131	Renaissance	General	Dyer 1978	211	The longer pauses presuppose a slower tempo, just as the shorter pauses require a faster one	shorter pauses in fasters tempi	1	1	1	1
132	Renaissance	General	Dyer 1978	211	the more solemn and important the feast, the slower the tempo	slower tempi for more solemn or important feasts	1	1	1	1
133	Renaissance	General	Dyer 1978	211	let cruel words or deeds be expressed with harsh sounds- sudden, loud and swift-shaped according to the nature of events and the emotions	swift tempo for cruel subjects	1	1	1	1
134	Renaissance	General	Dyer 1978	211	Conrad recom- mends three tempi for chant according to the solemnity of the day	tempo determined by solemnity	1	1	1	1

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135	Renaissance	General	Dyer 1978	211	Conrad's disciple Rutgerus echoes his master in recommending various tempi according to the rank of the feast being celebrate	vary tempo according to the rank of feast	1	1	1	1
136	Renaissance	General	Phillips 1978	196	but the words are made to point the rhythmic detail which by now is very understated	detailed	1	1	1	1
137	Renaissance	General	Phillips 1978	196	but the words are made to point the rhythmic detail which by now is very understated	understated	1	1	1	1
138	Renaissance	Choral	Cooper 1986	9	maintain the tactus regardless of the ornamentation	tactus should be maintained	1	1	1	1
139	Renaissance	Choral	Aamot 2000	25	the rhythms need not be rigidly adhered to; i.e., eight- and sixteenth-note divisions of the pulse are not always equal	rhythms don't need to be rigidly adhered to	1	1	1	1
140	Renaissance	Choral	Aamot 2000	25	the rhythms need not be rigidly adhered to; i.e., eight- and sixteenth-note divisions of the pulse are not always equal	eight and sixteenth notes need not be equal	1	1	1	1
141	Renaissance	Choral	Aamot 2000	25	execution of the added embellishment passage should not alter the tempo of the original music	tempo should remain constant in ornamented passages	1	1	1	1

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142	Baroque	General	Ransome 1978	417	it has been accepted for a long time that sung recitatives should follow the natural speech-pattern of the words	rhythm of recitative dictated by speech-pattern	1	1	1	1
143	Baroque	Opera	Cyr 1980	330	In several places the singer has added a dot to rhythms notated equally in the role	occasionally add dots to equal notes	1	1	1	1
144	Baroque	Opera	Cyr 1980	332	Two bars later the crotchets of 'J'appaisay' are marked 'egalles' [sic], in contrast to the following ones to which dots have been added, indicating that they had been performed as inegales	crotchets performed both egales and inegales	1	1	1	1
145	Baroque	Opera	Cyr 1980	334	He did not agree with Rousseau, however, that there ought to be more regularity of pulse in recitative	more regularity of pulse in recitative	1	1	1	1
146	Baroque	Opera	Cyr 1980	334	He did not agree with Rousseau, however, that there ought to be more regularity of pulse in recitative	less regularity of pulse in recitative	1	1	1	1
147	Baroque	Opera	Cyr 1980	334	Villeneuve also noted that recitative in the mid eighteenth century was customarily performed more slowly than it had been in Lully's day	mid-eighteenth century recitative performed slower than Lullian recitative	1	1	1	1
148	Baroque	Opera	Cyr 1980	335	It was quicker [plus vif] and less dragging [trazna]	recitative quicker	1	1	1	1

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157	Baroque	Choral	Woodhall 1981	5	the duration remained relatively constant throughout a musical performance, perhaps varying from one section of a composition to the next	tactus remained relatively constant	1	1	1	1
158	Baroque	Choral	Woodhall 1981	5	the duration remained relatively constant throughout a musical performance, perhaps varying from one section of a composition to the next	tactus might vary from one section of a composition to the next	1	1	1	1
159	Baroque	Choral	Woodhall 1981	5	through various signs of mensuration and proportion, the number of half notes or whole notes within the tactus from one section of a piece to the next could be varied	proportional rhythms within tactus	1	1	1	1
163	Baroque	Choral	Woodhall 1981	5	this kind of playing must not be subject to the beat, as we see done in modern Madrigals, which in spite of their difficulties, are made easier by means of the beat, taking it now slowly, now quickly, and even held in the air [fermata], to match the expressive effects... or the sense of the words	tempo determined by affect	1	1	1	1

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171	Baroque	Choral	Woodhall 1981	6	for example, if a text is concerned with death (either real or figurative) it may be appropriate to perform the music at a slow tempo	slow tempo for deathly subjects	1	1	1	1
172	Baroque	Choral	Woodhall 1981	6	if life and living are being musically and textually represented, a quicker tempo may parallel the musical and dramatic intent of the composer more effectively	quicker tempo for lively subjects	1	1	1	1
173	Baroque	Choral	Woodhall 1981	6	although for some pieces one particular tempo may be employed for the entire piece, the variation of tempo within another piece may be just what is required to bring the music to life	single tempo throughout	1	1	1	1
175	Baroque	Choral	Woodhall 1981	6	a ritard and diminuendo to piano on the word <i>moro</i> (die), and then a forte, a tempo reentry at <i>e mille mille nasco</i> (a thousand thousands I am reborn) assists in capturing the dramatic impact of the variation of the emotions the agonizing lover is experiencing	ritardando where it might support the text	1	1	1	1

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Appendix 9: SC9 Rhythm and Tempo Recording Units

185	Baroque	General	Potter 2012	512	What he means here is something akin to the jazz musician's concept of swing: the singer is free to move either side of the beat while the bass maintains the tempo	rubato: similar to swing in jazz	1	1	1	1
186	Baroque	General	Potter 2012	512	he implies that in practice singers are often much freer than he would like them to be	tempo: not too free	1	1	1	1
188	Baroque	General	Potter 2012	516	he is well aware of the connection between singing and speech and the rhetorical implications of punctuation and intonation, all of which imply a sophisticated manipulation of tempo	sophisticated manipulation of tempo	1	1	1	1
191	Baroque	General	Potter 2012	516	bearing in mind his advocacy of rubato and the dramatic flexibility needed for rhetorical declamation, this cannot mean the metronomical process that a modern performer might understand by 'strict'	not metronomical	1	1	1	1
194	Baroque	General	Potter 2012	519	and the power of occasionally accelerating and retarding the measure in the most artificial and able manner, by what the Italians call tempo rubato	rubato best applied on an occasional basis	1	1	1	1

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196	Classical & Romantic	Opera	Kauffman 1992	154	According to Garaudd, the Cantabile aria has a slow, majestic, and simple character	cantabile: slow	1	1	1	1
199	Classical & Romantic	Song	Miller 1999	18	Anticipatory consonantal technique, applicable to all non-pitched (unvoiced) consonants, brings about a synchronization of vowel occurrence and harmonic digression, producing a binding vocal legato (despite the intrusion of an unvoiced consonant)	synchronize vowel occurrence and harmonic digression	1	1	1	1
200	Classical & Romantic	Song	Miller 1999	18	Awareness of the rhythm of the German language and its relationship to harmonic movement will also determine the tempo and phrase pacing of each Lied	tempo determined by rhythm of language	1	1	1	1
201	Classical & Romantic	Song	Miller 1999	18	Awareness of the rhythm of the German language and its relationship to harmonic movement will also determine the tempo and phrase pacing of each Lied	tempo determined by harmonic movement	1	1	1	1
203	Classical & Romantic	General	Elliott 2006	93	Issues of tempo, articulation, and ornamentation could be worked out in rehearsal or determined spontaneously in performance	rehearsed	1	1	1	1

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204	Classical & Romantic	General	Elliott 2006	93	Issues of tempo, articulation, and ornamentation could be worked out in rehearsal or determined spontaneously in performance	spontaneous	1	1	1	1
205	Classical & Romantic	General	Elliott 2006	100	The larger the note value described by the denominator of the time signature, the heavier and slower the movement should be	smaller demoninator = slower tempo	1	1	1	1
206	Classical & Romantic	General	Elliott 2006	100	the lightness and liveliness of the tempo would increase as the bottom number increased	larger denominator = faster	1	1	1	1
207	Classical & Romantic	General	Elliott 2006	102	Classical tempos must thus be chosen with great subtlety	subtle tempo choices	1	1	1	1
209	Classical & Romantic	General	Elliott 2006	102	To find the right tempo for a Classical song or aria you must evaluate the general mood of the text and music as well as the intricacy of the ornamentation	tempo determined by ornamentation	1	1	1	1
210	Classical & Romantic	General	Elliott 2006	102	you should also take into consideration the rate of harmonic movement	tempo determined by rate of harmonic movement	1	1	1	1
211	Classical & Romantic	General	Elliott 2006	102	Keep in mind that early instruments, with their lighter, clearer sound, can sometimes navigate faster tempos than modern instruments	faster tempos with period instruments	1	1	1	1

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212	Classical & Romantic	General	Elliott 2006	103	"Playing in time" was extremely important to Classical composers	play in time	1	1	1	1
214	Classical & Romantic	General	Elliott 2006	103	Yet Mozart himself played with rubato in slower, more lyrical movements	rubato in slower movements	1	1	1	1
216	Classical & Romantic	General	Elliott 2006	103	What these people cannot grasp is that in tempo rubato, in and Adagio, the left hand should go on playing in strict time	left hand strict in tempo rubato	1	1	1	1
217	Classical & Romantic	General	Elliott 2006	103	From this it can be seen that... the tempo, or even more, the meter as a whole is not displaced...	meter remains constant in tempo rubato	1	1	1	1
218	Classical & Romantic	General	Elliott 2006	103	For the bass voice goes its way according to the meter (without displacement), and only the notes of the melody are moved out of place	bass voice strict in tempo rubato	1	1	1	1
219	Classical & Romantic	General	Elliott 2006	103	It is a detraction of part of the time from one note, and restoring it by increasing the length of another, so that, whilst a singer is, in some measure, singing ad libitum, the orchestra which accompanies him keeps time firmly and regularly	orchestra strict when accompanying in tempo rubato	1	1	1	1

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220	Classical & Romantic	General	Elliott 2006	103	The adagio style allowed for the inclusion of more extemporaneous ornamentation and a flexible tempo for expressive purposes	more flexible tempo in adagio movements	1	1	1	1
221	Classical & Romantic	General	Elliott 2006	103	Allegro arias left less room for added ornaments and hence maintained a stricter tempo	stricter tempo in allegro movements	1	1	1	1
224	Classical & Romantic	General	Elliott 2006	103	He chose to vary his handling of the rhythm and tempo depending on the character of the music	vary tempo according to character of music	1	1	1	1
226	Classical & Romantic	General	Elliott 2006	103	Certainly the notion of flexible tempo for Classical music is not as exaggerated as what we would apply to late Romantic music, but it should be employed to some extent, perhaps more than we think	tempo not as flexible as in Romantic music	1	1	1	1
227	Classical & Romantic	General	Elliott 2006	104	The generally fast tempos assigned to instrumental music may well reflect the prevailing eighteenth-century tempo preferences	fast tempos for c. 18th music	1	1	1	1
228	Classical & Romantic	General	Elliott 2006	105	At the same time there are instances in the music of both Mozart and Haydn where it is desirable to make rhythmic alterations, particularly concerning overdotting or double dotting	occasional rhythmic alterations	1	1	1	1

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229	Classical & Romantic	General	Elliott 2006	105	At the same time there are instances in the music of both Mozart and Haydn where it is desirable to make rhythmic alterations, particularly concerning overdotting or double dotting	overdotting	1	1	1	1
230	Classical & Romantic	General	Elliott 2006	105	Different styles of music, from cantabile to bravura, take slightly different interpretations of dotted figures	dotted rhythms interpreted differently according to style	1	1	1	1
231	Classical & Romantic	General	Elliott 2006	107	Meisner, as you know, has the bad habit of making his voice tremble at times, turning a note that should be sustained into distinct crotchets, or even quavers	long notes not subdivided	1	1	1	1
232	Classical & Romantic	General	Elliott 2006	108	No particular degree of Time is marked to recitative, but it is left to the Singer to prolong or shorten notes which he ought to do agreeable to the passion and accent of the words	recitative: not in strict time	1	1	1	1

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233	Classical & Romantic	General	Elliott 2006	108	No particular degree of Time is marked to recitative, but it is left to the Singer to prolong or shorten notes which he ought to do agreeable to the passion and accent of the words	recitative: syllable length down to singer	1	1	1	1
234	Classical & Romantic	General	Elliott 2006	108	No particular degree of Time is marked to recitative, but it is left to the Singer to prolong or shorten notes which he ought to do agreeable to the passion and accent of the words	recitative: syllable length determined by passion	1	1	1	1
235	Classical & Romantic	General	Elliott 2006	108	No particular degree of Time is marked to recitative, but it is left to the Singer to prolong or shorten notes which he ought to do agreeable to the passion and accent of the words	recitative: syllable length determined by word accent	1	1	1	1
236	Classical & Romantic	General	Elliott 2006	109	Church recitatives require a slower, more serious delivery with few if any ornaments	recitative: church - slower	1	1	1	1
237	Classical & Romantic	General	Elliott 2006	109	Theatre recitatives require a pace appropriate to the dramatic action and need no ornaments except and occasional mordent or short trill	recitative: theatre - pace determined by dramatic action	1	1	1	1

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238	Classical & Romantic	General	Elliott 2006	110	Styles varied from region to region, with Italian music and singers showing the most elaborate and rhythmically flexible ornaments	italian ornamentation most rhythmically flexible	1	1	1	1
239	Classical & Romantic	General	Elliott 2006	105-6	In music in the French style, which can be seen in both Haydn and Mozart, overdotting is particularly welcome	overdotting in French-style music	1	1	1	1

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Appendix 10: SC10 Ensemble Recording Units

Record	Period	Genre	Author & Year	Page	Quotation	Recording Unit	Occurrences	by Author	by Genre	by Period
135	Medieval	Choral	Page 1992	447	a cappella performance of the chanson repertory was common in the later Middle Ages	all vocal	60	5	6	42
136	Medieval	Choral	Page 1992	447	partial textings found in the sources of numerous pieces (pre- dominantly of the 15th century) imply an a cappella scoring	all vocal	60	5	6	42
138	Medieval	Choral	Page 1992	450	the vocal performance of entirely or predominantly textless lines is envisaged by the sources	all vocal	60	5	6	42
139	Medieval	Choral	Page 1992	452	no theorist describes or mentions instrumental participation in the polyphonic chanson	all vocal	60	5	6	42
142	Medieval	Choral	Page 1992	447-448	a body of literary evidence demonstrates that a cappella performance of chansons was more common in the 14th and 15th centuries than was imagined	all vocal	60	5	6	42
143	Medieval	General	Leech-Wilkinson 2002	88	Besseler praised and all vocal performance	all vocal	60	31	52	42
145	Medieval	General	Leech-Wilkinson 2002	90	Besseler argued that already in Dufay's masses... the a capella practice assumed for later Netherlands polyphony was already being introduced	all vocal	60	31	52	42

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146	Medieval	General	Leech-Wilkinson 2002	90	Besseler found the uidea that songs might also be unaccompanied far harder to accept, even impossible	all vocal	60	31	52	42
147	Medieval	General	Leech-Wilkinson 2002	91	Reaney proposes... that all-vocal performance was a significant medieval practice	all vocal	60	31	52	42
151	Medieval	General	Leech-Wilkinson 2002	94	The only possible hypothesis is that wordless tenor and contratenor parts in sacred music in chanson style were vocalised	all vocal	60	31	52	42
156	Medieval	General	Leech-Wilkinson 2002	100	The consequence of Reaney's view, though he never puts it quite this directly, is a performance practice in which all voices are sung, though they may also be accompanied by instruments	all vocal	60	31	52	42
157	Medieval	General	Leech-Wilkinson 2002	101	Considering the complete absence of documentaty evidence of instrumental accompaniment, it seems unwise to maintain that as a rule the chansons were accompanied	all vocal	60	31	52	42
158	Medieval	General	Leech-Wilkinson 2002	101	all parts of the [polyphonic] compositions, i.e. discantus, tenor and contratenor, were intended by the composer to be specifically vocal parts	all vocal	60	31	52	42

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159	Medieval	General	Leech-Wilkinson 2002	102	Documentary evidence from the period shows no evidence that instruments played with singers in church	all vocal	60	31	52	42
160	Medieval	General	Leech-Wilkinson 2002	105	a close reading of [Art de dictier et de fere chancons] that showed Deschamps describing the singing of three-voice chansons in all parts	all vocal	60	31	52	42
161	Medieval	General	Leech-Wilkinson 2002	105	We have already reached a position where we cannot tacitly assume significant instrumental involvement in monophonic courtly songs, motets or polyphonic chansons	all vocal	60	31	52	42
162	Medieval	General	Leech-Wilkinson 2002	106	Polyphonic songs are sung in all parts without instrumental accompaniment	all vocal	60	31	52	42
166	Medieval	General	Leech-Wilkinson 2002	110	voices and instruments in the polyphonic song repertoire is without clear documentation	all vocal	60	31	52	42
167	Medieval	General	Leech-Wilkinson 2002	111	by now everyone agreed that lower parts were sung in the Middle Ages	all vocal	60	31	52	42
168	Medieval	General	Leech-Wilkinson 2002	114	all three stanzas were sung, something which had practically never happened before on record	all vocal	60	31	52	42

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173	Medieval	General	Leech-Wilkinson 2002	119	the lack of text for tenor or contratenor in the manuscripts probably indicated not that the parts should be texted, but that they were played or vocalised	all vocal	60	31	52	42
184	Medieval	General	Leech-Wilkinson 2002	122	the normal [performing group] options were all vocal...	all vocal	60	31	52	42
189	Medieval	General	Leech-Wilkinson 2002	135	I... called for more a capella performances	all vocal	60	31	52	42
190	Medieval	General	Leech-Wilkinson 2002	135	I... criticised the colour contrast of instruments and voices	all vocal	60	31	52	42
192	Medieval	General	Leech-Wilkinson 2002	136	The music sounds best... with voices alone	all vocal	60	31	52	42
193	Medieval	General	Leech-Wilkinson 2002	136	much fourteenth-century music... was intended for purely vocal performance	all vocal	60	31	52	42
194	Medieval	General	Leech-Wilkinson 2002	136	performances of medieval polyphony might do well to eliminate instruments wherever possible	all vocal	60	31	52	42
195	Medieval	General	Leech-Wilkinson 2002	136	I advocated unaccompanied vocal performance	all vocal	60	31	52	42
196	Medieval	General	Leech-Wilkinson 2002	136	completely vocal performance rediscovers so many musical subtleties	all vocal	60	31	52	42
197	Medieval	General	Leech-Wilkinson 2002	136	their use of instruments was 'a fundamental error of judgement'	all vocal	60	31	52	42

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200	Medieval	General	Leech-Wilkinson 2002	151	vocal ensembles... 'must... be considered to some extent paradigmatic'	all vocal	60	31	52	42
201	Medieval	General	Leech-Wilkinson 2002	151	it follows that the vocal ensemble... is the fundamental group for which the music would have been conceived in the first place	all vocal	60	31	52	42
205	Medieval	General	Leech-Wilkinson 2002	152	Composed polyphony was sung in all parts	all vocal	60	31	52	42
209	Medieval	General	Leech-Wilkinson 2002	109-10	sometimes [lower voices] were vocalised	all vocal	60	31	52	42
212	Medieval	General	Leech-Wilkinson 2002	136-137	the weight of evidence overwhelmingly favours vocal performance'	all vocal	60	31	52	42
213	Medieval	General	Leech-Wilkinson 2002	92-3	Nor is it surprising to find [the a capella hypothesis] appearing in connection with sacred music	all vocal	60	31	52	42
225	Medieval	General	Giuliano 2014	2	the a cappella voices, the steady rhythm, reverb, vocal control	all vocal	60	6	52	42
226	Medieval	General	Giuliano 2014	5	With regard to medieval organa Gastoué seemed to prefer choral performance	all vocal	60	6	52	42

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227	Medieval	General	Giuliano 2014	5	According to him, the sacredness of the liturgical works by Leoninus and Perotinus could be evoked just by the presence of choirs without instruments	all vocal	60	6	52	42
248	Medieval	General	Giuliano 2014	18	The claims of Christopher Page – Gothic Voices’ conductor since 1982 and Professor of Philology at the University of Cambridge – against music interpreted through the use of instruments are consistent with this reaction	all vocal	60	6	52	42
249	Medieval	General	Giuliano 2014	18	Abandoning the individualistic culture of self-expression that informs the performances of the 60s and that had determined until then the practice of instrumental improvisation, the purity and precision of the Oxbridge ³⁹ style eschews the expressivity of modern performance	all vocal	60	6	52	42
250	Medieval	General	Giuliano 2014	18	British singers’ a cappella style	all vocal	60	6	52	42
260	Renaissance	Song	Brown 1973	5	with all three voices sung	all vocal	60	2	2	18

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294	Renaissance	Song	Brown 1973	7	Singing all three voices unaccompanied also masks the supremacy of the top line, but nevertheless some evidence suggests that these chansons were at least occasionally performed a cappella	all vocal	60	2	2	18
322	Renaissance	General	Kreitner 1998	323	the use of voices and instruments together turned out to be less likely, and voices alone more so, for every repertory examined	all vocal	60	15	52	18
326	Renaissance	General	Kreitner 1998	324	he found no acceptable evidence of instruments besides the organ participating in polyphony with the singers in church	all vocal	60	15	52	18
327	Renaissance	General	Kreitner 1998	324	among clear references to secular composed polyphony he found no clear account of voices and instruments together	all vocal	60	15	52	18
328	Renaissance	General	Kreitner 1998	324	saying of the polyphonic songs, for example, that the evidence for all-vocal performance... is far greater than has been supposed	all vocal	60	15	52	18
329	Renaissance	General	Kreitner 1998	324	the written music of Dufay's time was meant, meant, for voices alone	all vocal	60	15	52	18

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330	Renaissance	General	Kreitner 1998	324	In the past months of reading up on the literature since then, I have seen nothing to contradict this basic image and much that confirms and extends it	all vocal	60	15	52	18
331	Renaissance	General	Kreitner 1998	324	Fallows himselg borught his arguments forward (with some modification) to the sacred music of Josquin's time	all vocal	60	15	52	18
332	Renaissance	General	Kreitner 1998	324	Stephen Keyl and Tess Knighton carried it outward (and more or less intact) to the secular songs of Germany and Spain	all vocal	60	15	52	18
333	Renaissance	General	Kreitner 1998	324	I looked as hard as I could at the pioneering chirch bands of Spain and found, once again, very limited evidence of instruments actually accompanying voices	all vocal	60	15	52	18
334	Renaissance	General	Kreitner 1998	324	even the richest collection of research on this topic, the recent published proceedings of the Tours conference of 1991, seems to feature more exceptions that, to my eye at least, genuine challenges to the a capella ideal	all vocal	60	15	52	18

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337	Renaissance	General	Kreitner 1998	325	for sacred polyphony through 1600 or so, all vocal a capella choral singing was almost surely the norm	60	15	52	18
338	Renaissance	General	Kreitner 1998	325	the ideal performance for conventional sons seems to have been again unaccompanied voices	60	15	52	18
339	Renaissance	General	Kreitner 1998	325	Brown does mention unaccompanied voices as one possibility for this repertory	60	15	52	18
352	Renaissance	General	Kreitner 1998	326	to scorings that, however practical they may seem and beautiful they may sound to us, were apparently all but unheard of	60	15	52	18
390	Renaissance	General	Kreitner 1998	330	apart from ome secular music recorded by Munrow, the Medieval Ensemble of London, and Circa 1500, and a very inconspicuous organ accompaniment on a La Rue Mass, all are a capella	60	15	52	18
394	Renaissance	Choral	Aamot 2000	22	Dalla Casa included in his treatise five embellished cantus parts from madrigals to be performed by a solo voice accompanied by a lute or as part of a vocal ensemble	60	1	6	18

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9	Medieval	Song	Huot 1989	66	maidens play their timbres, their fiddles, fiddle flutes, cymbals and tabors towards him	23	23	23	23
12	Medieval	Song	Huot 1989	67	in all cases we have flutes and percussion, fiddle and there is nothing odd about finding fiddles in such a context	23	23	23	23
15	Medieval	Song	Huot 1989	68	Lais on fiddles, lais on rotes, lais on harps, fiddle lais on fretels; lyres, tymes and shawms	23	23	23	23
22	Medieval	Song	Huot 1989	71	use of the term "vers", which commonly fiddle refers to a non-musical poem or to the words of a song, support the interpretation of "chanter en la vie" as song accompanied by fiddle	23	23	23	23
27	Medieval	Song	Huot 1989	73	The list of pieces included as suitable for fiddle rendition on fiddle, lute, or psaltery includes not only various types of dance music... but also the lai, descort and ballade, poetic forms	23	23	23	23
46	Medieval	Song	Huot 1989	81	Before him went a jongleur from Poitiers, fiddle who played for him on the fiddle about love and friendship	23	23	23	23

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47	Medieval	Song	Huot 1989	81	But he had a Breton play the lai of Guron on the fiddle, how he had to die; he had to die from perfect love	fiddle	23	23	23	23
48	Medieval	Song	Huot 1989	81	One was a fiddler, he was called Gautier, and the other was a harpist, and his name was Gamier; the third was a lutenist	fiddle	23	23	23	23
51	Medieval	Song	Huot 1989	82	The contemporary Bueve de Hantone tells us that a lai certainly could be sung to the accompaniment of harp and fiddle	fiddle	23	23	23	23
56	Medieval	Song	Huot 1989	83	also know from another contemporary poem, Gilles de Chyn, that a "son" could be sung by two minstrels accompanying themselves on fiddles	fiddle	23	23	23	23
57	Medieval	Song	Huot 1989	83	Finally, the Roman de Silence (second half of the 13th century) provides one unequivocal reference to the use of harp and fiddle to accompany the voice	fiddle	23	23	23	23
72	Medieval	Song	Huot 1989	88	(she sought out a fiddle, and learned to play it)	fiddle	23	23	23	23
73	Medieval	Song	Huot 1989	88	it is as a minstrel that she sings the tale of Aucassin and Nicolette to the accompaniment of her fiddle	fiddle	23	23	23	23

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74	Medieval	Song	Huot 1989	88	it is suggested more explicitly that the act of singing and playing simultaneously is proper to the minstrel and not to the aristocrat	fiddle	23	23	23	23
75	Medieval	Song	Huot 1989	88	Since I have undertaken it, I must do that which I never learned to do: sing and play the fiddle at the same time	fiddle	23	23	23	23
84	Medieval	Song	Huot 1989	90	Lais on fiddles, lais on rotes, lais on harps, lais on fretels	fiddle	23	23	23	23
85	Medieval	Song	Huot 1989	90	the early thirteenth-century Anse's de Carthage mentions the performance of a "lai Guron" on fiddle	fiddle	23	23	23	23
97	Medieval	Song	Huot 1989	91	Chansons de geste are usually sung to the fiddle	fiddle	23	23	23	23
98	Medieval	Song	Huot 1989	91	Claris et Laris (ca. 1268), for example, an unspecified narrative includes refrains played on the fiddle	fiddle	23	23	23	23
108	Medieval	Song	Huot 1989	93	Now I want to get out my lyre and I want to tune my fiddle, thus I will sing of the virgin	fiddle	23	23	23	23
109	Medieval	Song	Huot 1989	93	My fiddle wants to play a pretty song	fiddle	23	23	23	23
112	Medieval	Song	Huot 1989	95	the trio of fiddle, harp and lute mentioned in <i>Berte aus grans pies</i>	fiddle	23	23	23	23

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117	Medieval	Song	Huot 1989	96	Playing flutes and fretels, organs, harps, and they were playing the fiddle	fiddle	23	23	23	23
23	Medieval	Song	Huot 1989	71	an activity consisting of singing or chanting the words of a song or tale to instrumental accompaniment	instrumental participation	20	20	20	20
24	Medieval	Song	Huot 1989	71	use of the term "vers", which commonly refers to a non-musical poem or to the words of a song, support the interpretation of "chanter en la viele" as song accom panied by fiddle	instrumental participation	20	20	20	20
25	Medieval	Song	Huot 1989	72	"Canter en viele" here can only imply recitation or chanting with instrumental accompaniment	instrumental participation	20	20	20	20
26	Medieval	Song	Huot 1989	72	though Marie stresses in particular the musical quality of the lai, it is unlikely that she imagines a purely instrumental rendition	instrumental participation	20	20	20	20
28	Medieval	Song	Huot 1989	73	The list of pieces included as suitable for rendition on fiddle, lute, or psaltery includes not only various types of dance music... but also the lai, descort and ballade, poetic forms	instrumental participation	20	20	20	20

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29	Medieval	Song	Huot 1989	73	ambiguous passage in the prologue of the Comte d Anjou (1316) refers to a combined vocal and instrumental rendition of a variety of pieces	instrumental participation	20	20	20	20
34	Medieval	Song	Huot 1989	74	a performer sings to the accompaniment of an instrumenatalist	instrumental participation	20	20	20	20
36	Medieval	Song	Huot 1989	75	The pastourelle also provides an example in which a singer is accompanied by a bagpipe player	instrumental participation	20	20	20	20
39	Medieval	Song	Huot 1989	78	it seems that he first sings words, then repeats the melody on the harp	instrumental participation	20	20	20	20
40	Medieval	Song	Huot 1989	78	As we will see in subsequent examples, lais were often described as being performed with simultaneous voice and instrument	instrumental participation	20	20	20	20
41	Medieval	Song	Huot 1989	78	Given this association of the lai with a pattern of alternating vocal and/or instrumental rendition, then there is no reason why a lai could not be sung with wind as well as with string instruments	instrumental participation	20	20	20	20
42	Medieval	Song	Huot 1989	78	"sonner" and "jouer" can be used for playing that accompanies song	instrumental participation	20	20	20	20

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43	Medieval	Song	Huot 1989	78	the author sometimes states explicitly that a performance includes both voice and instrument	instrumental participation	20	20	20	20
53	Medieval	Song	Huot 1989	82	Were the minstrels still playing instruments - perhaps a selection of softer winds - when the knight sang with them? The possibility cannot be ruled out	instrumental participation	20	20	20	20
54	Medieval	Song	Huot 1989	82	The contemporary Bueve de Hantone tells us that a lai certainly could be sung to the accompaniment of harp and fiddle	instrumental participation	20	20	20	20
59	Medieval	Song	Huot 1989	83	Thanks to the clarifying statement in v. 12090, we can be reasonably sure that the chain of verbs, chanter - vieler - harper, represents simultaneous activity	instrumental participation	20	20	20	20
60	Medieval	Song	Huot 1989	83	also know from another contemporary poem, Gilles de Chyn, that a "son" could be sung by two minstrels accompanying themselves on fiddles	instrumental participation	20	20	20	20

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61	Medieval	Song	Huot 1989	83	Finally, the Roman de Silence (second half of the 13th century) provides one unequivocal reference to the use of harp and fiddle to accompany the voice	instrumental participation	20	20	20	20
95	Medieval	Song	Huot 1989	90	Lais on fiddles, lais on rotes, lais on harps, lais on fretels	instrumental participation	20	20	20	20
132	Medieval	Song	Huot 1989	72-3	"faire en hafpe/rote" and dire en harpe/rote" must refer to a process of singing coupled with playing	instrumental participation	20	20	20	20
228	Medieval	General	Giuliano 2014	6	Gastoué offers an excuse for the addition of an instrumental accompaniment, but is also prepared to defend himself against the possible accusations of purists	voices with instruments	18	7	7	7
229	Medieval	General	Giuliano 2014	6	the motets of the Bamberg manuscript, and particularly the Apt manuscript, show the presence of instruments in the tenor	voices with instruments	18	7	7	7
232	Medieval	General	Giuliano 2014	8	the instrumentation involved the use of accompanying instruments and choir	voices with instruments	18	7	7	7
235	Medieval	General	Giuliano 2014	9	Ficker's mystical exaltation led him to imagine a set of vocals and instruments directly proportional to the immensity of God's glory	voices with instruments	18	7	7	7

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236	Medieval	General	Giuliano 2014	9	The use of musical instruments was justified by the pictorial representations of heavenly and earthly concerts	voices with instruments	18	7	7	7
245	Medieval	General	Giuliano 2014	15	The presence of voices in all parts does not exclude the use of instruments, particularly in tenor and contratenor voices.	voices with instruments	18	7	7	7
253	Medieval	General	Giuliano 2014	16-17	the liturgical repertoire, enriched by the instruments and the clear countertenor voices	voices with instruments	18	7	7	7
282	Renaissance	Song	Brown 1973	5	with the Superius sung and the other two voices played on instruments	voices with instruments	18	7	7	11
283	Renaissance	Song	Brown 1973	5	with the Superius sung or played on a melody instrument and the lower two voices played on a chordal instrument, lute, keyboard, or harp	voices with instruments	18	7	7	11
284	Renaissance	Song	Brown 1973	5	with the Tenor sung and the other two voices played on instruments	voices with instruments	18	7	7	11
285	Renaissance	Song	Brown 1973	5	with the Superius and Tenor sung and the Contratenor played on a melody instrument	voices with instruments	18	7	7	11

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286	Renaissance	Song	Brown 1973	5	chansons like Faites de moy should be scored for voices and instruments which contrast in timbre, in order to bring out the individuality of each line and to make clear that each has a separate function in the texture	voices with instruments	18	7	7	11
287	Renaissance	Song	Brown 1973	5	the Superius was either sung or played on a melody instrument with some sustaining power, recorder, flute, portative organ, or bowed string, while the lower voices were plucked or struck by lute, harp, dulcimer, psaltery, or some other similar instruments	voices with instruments	18	7	7	11
293	Renaissance	Song	Brown 1973	6	One special combination often appears in pictures, a trio consisting of harp or lute, flute or recorder, and voice	voices with instruments	18	7	7	11
316	Renaissance	Choral	Cooper 1986	10	the concept of the motet as an a capella composition was an invention of the baroque period	voices with instruments	18	4	4	11
317	Renaissance	Choral	Cooper 1986	10	when Guillame Dufay was at the Cathedral of Cambrai motets were accompanied by instruments, especially on festive days	voices with instruments	18	4	4	11

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318	Renaissance	Choral	Cooper 1986	10	the evidence that supports the use of instruments in Renaissance motets is incredibly important for modern performers	voices with instruments	18	4	4	11
319	Renaissance	Choral	Cooper 1986	10	accompaniment of motets on the organ, woodwind and string instruments, instruments that share the phrasing and sustaining qualities of the voices, is not simply an acceptable practice, but one that is stylistically very correct	voices with instruments	18	4	4	11
17	Medieval	Song	Huot 1989	68	Lais on fiddles, lais on rotes, lais on harps, lais on fretels; lyres, tympes and shawms	harp	15	11	15	11
49	Medieval	Song	Huot 1989	81	One was a fiddler, he was called Gautier, and the other was a harpist, and his name was Gamier; the third was a lutenist	harp	15	11	15	11
52	Medieval	Song	Huot 1989	82	The contemporary Bueve de Hantone tells us that a lai certainly could be sung to the accompaniment of harp and fiddle	harp	15	11	15	11

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58	Medieval	Song	Huot 1989	83	Finally, the Roman de Silence (second half harp of the 13th century) provides one unequivocal reference to the use of harp and fiddle to accompany the voice	15	11	15	11
79	Medieval	Song	Huot 1989	88	the primary exception is the aristocratic penchant for playing lais on the harp.	15	11	15	11
91	Medieval	Song	Huot 1989	90	a performance of a series of lais, including a rendition of "Gueron" on harp	15	11	15	11
92	Medieval	Song	Huot 1989	90	Iseut, in the passage cited above, sings the lai of "Guirun" to a harp.	15	11	15	11
93	Medieval	Song	Huot 1989	90	Lais on fiddles, lais on rotes, lais on harps, lais on fretels	15	11	15	11
113	Medieval	Song	Huot 1989	95	the trio of fiddle, harp and lute mentioned in <i>Berte aus grans pies</i>	15	11	15	11
121	Medieval	Song	Huot 1989	96	Playing flutes and fretels, organs, harps, and they were playing the fiddle	15	11	15	11
131	Medieval	Song	Huot 1989	72-3	"faire en hafpe/rote" and "dire en harpe/rote" must refer to a process of singing coupled with playing	15	11	15	11

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266	Renaissance	Song	Brown 1973	5	with the Superius sung or played on a melody instrument and the lower two voices played on a chordal instrument, lute, keyboard, or harp	harp	15	3	15	4
267	Renaissance	Song	Brown 1973	5	lower voices were plucked or struck by lute, harp, dulcimer, psaltery, or some other similar instruments	harp	15	3	15	4
289	Renaissance	Song	Brown 1973	6	One of the instruments in this conventional trio, the harp, has been unjustly neglected in the revival of early music	harp	15	3	15	4
404	Renaissance	Song	Hargis 2007	10	Renaissance instruments appropriate for accompanying solo singers include plucked strings such as lute, harp, cittern, pandora, and guitar	harp	15	1	15	4
63	Medieval	Song	Huot 1989	84	the very term "jouer" can be a shorthand way of referring to a performance that does, in fact, include voice as well	voices and instruments together	13	13	13	13
64	Medieval	Song	Huot 1989	84	the account begins to sound suspiciously as though the singing and the playing really are two inseparable parts of one and the same activity	voices and instruments together	13	13	13	13

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65	Medieval	Song	Huot 1989	84	The construction "chanter et sonner" closely resembles the wording found elsewhere in texts where the performance surely does involve voice with instrumental accompaniment	voices and instruments together	13	13	13	13
66	Medieval	Song	Huot 1989	85	I feel that the construction "dit + chant" most likely refers to the coupling of vocal and instrumental music	voices and instruments together	13	13	13	13
67	Medieval	Song	Huot 1989	86	that the harpist begins to sing along with the harp without any instrumental prelude	voices and instruments together	13	13	13	13
68	Medieval	Song	Huot 1989	86	an instrumental opening followed by a rendition with voice and harp	voices and instruments together	13	13	13	13
69	Medieval	Song	Huot 1989	86	The performance is made up of two kinds of sound, vocal (dit) and instrumental (chant); but these are essentially simultaneous and closely linked elements	voices and instruments together	13	13	13	13
70	Medieval	Song	Huot 1989	86	seeming distinction of voice and instrument could be a way of articulating two interacting components of the performance	voices and instruments together	13	13	13	13

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82	Medieval	Song	Huot 1989	88	Indeed, there is some evidence that the practice of accompanying one's own singing on an instrument was perceived specifically as an art cultivated by minstrels	voices and instruments together	13	13	13	13
115	Medieval	Song	Huot 1989	95	Finally, there are a few passages - some more explicit than others - that suggest the combination of voices and instruments in polyphony	voices and instruments together	13	13	13	13
123	Medieval	Song	Huot 1989	96	we can infer that an ensemble of three singers and two flute players would not be unusual in itself	voices and instruments together	13	13	13	13
125	Medieval	Song	Huot 1989	97	Pygmalion sings motets while accompanying himself on the portative organ	voices and instruments together	13	13	13	13
126	Medieval	Song	Huot 1989	97	voices and instruments combine in the rendition of chansons, motets and conductus.	voices and instruments together	13	13	13	13
140	Medieval	Choral	Page 1992	453	that the tenor and contratenor parts of many chansons are inherently 'unvocal' and are therefore unlikely to have been sung	include instruments	9	1	1	9
150	Medieval	General	Leech-Wilkinson 2002	93	Donington pleaded on artistic grounds for retaining instruments in medieval sacred music	include instruments	9	8	8	9

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152	Medieval	General	Leech-Wilkinson 2002	94	The only possible hypothesis is that wordless tenor and contratenor parts in sacred music in chanson style were vocalised	lower voices should be vocalised	9	9	9	9
172	Medieval	General	Leech-Wilkinson 2002	117	in 1987... Page finally tried vocalisation on disc	lower voices should be vocalised	9	9	9	9
176	Medieval	General	Leech-Wilkinson 2002	119	the lack of text for tenor or contratenor in the manuscripts probably indicated not that the parts should be texted, but that they were played or vocalised	include instruments	9	8	8	9
178	Medieval	General	Leech-Wilkinson 2002	119	the lack of text for tenor or contratenor in the manuscripts probably indicated not that the parts should be texted, but that they were played or vocalised	lower voices should be vocalised	9	9	9	9
182	Medieval	General	Leech-Wilkinson 2002	121	Slavin's argument led to the conclusion that texting lower voices, breaking ligatures and splitting long notes as required, was a fifteenth-century practice, alongside vocalisation	lower voices should be vocalised	9	9	9	9

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186	Medieval	General	Leech-Wilkinson 2002	123	the possibility that several of the terms used as alternatives to 'chanter' or 'cantare', including 'tenir', 'dire' and especially 'bourdonner', indicate vocalisation	lower voices should be vocalised	9	9	9	9
191	Medieval	General	Leech-Wilkinson 2002	135	I called for vocalisation	lower voices should be vocalised	9	9	9	9
198	Medieval	General	Leech-Wilkinson 2002	137	offering support for vocalisation	lower voices should be vocalised	9	9	9	9
202	Medieval	General	Leech-Wilkinson 2002	151	practices gradually changed during the second half of that century, so that by Josquin's time the intermingling of voices and instruments in composed polyphony was widespread	include instruments	9	8	8	9
203	Medieval	General	Leech-Wilkinson 2002	151	Fallows also reminds us that instruments often played in churches in the later fifteenth century	include instruments	9	8	8	9
204	Medieval	General	Leech-Wilkinson 2002	151	Nevertheless, he argues, vocalisation is more likely	lower voices should be vocalised	9	9	9	9
206	Medieval	General	Leech-Wilkinson 2002	152	other references could be read as describing combined vocal and instrumental performance	include instruments	9	8	8	9

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207	Medieval	General	Leech-Wilkinson 2002	153	there was always plenty of evidence that [instrumentalists and singers] mixed increasingly from the earlier fifteenth century onwards	include instruments	9	8	8	9
208	Medieval	General	Leech-Wilkinson 2002	153	most fifteenth-century music is fair game for instrumental participation	include instruments	9	8	8	9
210	Medieval	General	Leech-Wilkinson 2002	109-10	sometimes [lower voices] were... played	include instruments	9	8	8	9
211	Medieval	General	Leech-Wilkinson 2002	109-10	sometimes [lower voices] were vocalised	lower voices should be vocalised	9	9	9	9
30	Medieval	Song	Huot 1989	73	The list of pieces included as suitable for rendition on fiddle, lute, or psaltery includes not only various types of dance music... but also the lai, descort and ballade, poetic forms;	lute	6	3	6	3
50	Medieval	Song	Huot 1989	81	One was a fiddler, he was called Gautier, and the other was a harpist, and his name was Gamier; the third was a lutenist	lute	6	3	6	3
114	Medieval	Song	Huot 1989	95	the trio of fiddle, harp and lute mentioned in Berte aus grans pies	lute	6	3	6	3
269	Renaissance	Song	Brown 1973	5	with the Superius sung or played on a melody instrument and the lower two voices played on a chordal instrument, lute, keyboard, or harp	lute	6	2	6	3

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270	Renaissance	Song	Brown 1973	5	lower voices were plucked or struck by lute, harp, dulcimer, psaltery, or some other similar instruments	lute	6	2	6	3
403	Renaissance	Song	Hargis 2007	10	Renaissance instruments appropriate for accompanying solo singers include plucked strings such as lute, harp, cittern, pandora, and guitar	lute	6	1	6	3
10	Medieval	Song	Huot 1989	66	maidens play their timbres, their fiddles, flutes, cymbals and tabors towards him	flute	5	4	5	4
13	Medieval	Song	Huot 1989	67	in all cases we have flutes and percussion, and there is nothing odd about finding fiddles in such a context	flute	5	4	5	4
118	Medieval	Song	Huot 1989	96	Two of the dwarves came playing flutes	flute	5	4	5	4
119	Medieval	Song	Huot 1989	96	Playing flutes and fretels, organs, harps, and they were playing the fiddle	flute	5	4	5	4
174	Medieval	General	Leech-Wilkinson 2002	119	all parts... balanced	balanced	5	1	1	1
265	Renaissance	Song	Brown 1973	5	that is, the Superius was either sung or played on a melody instrument with some sustaining power, recorder, flute, portative organ, or bowed string	flute	5	1	5	1

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302	Renaissance	Choral	Phillips 1978	196	the ranges must lie easily for the singers so that subtleties of phrasing can be appreciated in the context of a balanced background	balanced	5	4	4	4
303	Renaissance	Choral	Phillips 1978	196	Such a background is necessary to the performance of all 16th-century choral music	balanced	5	4	4	4
308	Renaissance	Choral	Phillips 1978	198	while falsettists find low D physically impossible and the choral balance is upset	balanced	5	4	4	4
309	Renaissance	Choral	Phillips 1978	198	In addition the possible dangers of this part to the balance in ensemble are great	balanced	5	4	4	4
345	Renaissance	General	Kreitner 1998	325	the number of lute and keyboard intabulations of existing songs, and the number of, for example, Italian manuscripts and prints presenting Josquin-era chansons without text, evidently for use by instrumentalists	use instruments	5	5	5	5
346	Renaissance	General	Kreitner 1998	325	Brown was a major player in the a capella debate; in fact, as I may have suggested above, he led the opposition, at least with respect to French songs of the 15th century	use instruments	5	5	5	5

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347	Renaissance	General	Kreitner 1998	325	but he also raises a number of other options whose likelihood he defends via pictures and documents	use instruments	5	5	5	5
354	Renaissance	General	Kreitner 1998	326	acceptable compromises of the ideal (the hiring of some instrumentalists for Granada Cathedral in 1557 to cover a dearth of singers)	use instruments	5	5	5	5
379	Renaissance	General	Kreitner 1998	329	We know that they were everywhere, and that many of them not only improvised, but read polyphony from notation	use instruments	5	5	5	5
1	Medieval	Choral	More 1965	124	The choir or the organ is to reply to each verse on the letter A'	organ alternatim	4	4	4	4
2	Medieval	Choral	More 1965	124	is rubricated in Dutch for alternatim performance: orgel—choor	organ alternatim	4	4	4	4
3	Medieval	Choral	More 1965	124	In the Dutch manuscript, one verse on the organ is followed by one verse sung by the choir, as in the <i>Attaignant</i> tablatures or the masses by A. Gabrieli	organ alternatim	4	4	4	4
7	Medieval	Choral	More 1965	125	the Easter sequence <i>Victimae paschali</i> laudes noted almost exclusively in tailed virgae and rubricated for alternatim performance with the organ	organ alternatim	4	4	4	4

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19	Medieval	Song	Huot 1989	68	Lais on fiddles, lais on rotes, lais on harps, rote lais on fretels; lyres, tympes and shawms		4	4	4	4
33	Medieval	Song	Huot 1989	74	The thirteenth-century pastourelle tradition provides several examples in which it is fairly clear that a shepherd or shepherdess alternately sings and plays on flute or pipes	antiphonal performance	4	4	4	4
37	Medieval	Song	Huot 1989	77	There is, in fact, evidence that some musicians performed lais by alternating vocal and instrumental renditions of each strophe	antiphonal performance	4	4	4	4
38	Medieval	Song	Huot 1989	78	In fact, even a description of a lai being sung without any instruments still calls for antiphonal performance	antiphonal performance	4	4	4	4
86	Medieval	Song	Huot 1989	90	There was evidently considerable flexibility in the instrumentation that could be used for the ubiquitous lai	flexible instrumentation	4	4	4	4
87	Medieval	Song	Huot 1989	90	Even the same lai could be performed with different instrumentation	flexible instrumentation	4	4	4	4
88	Medieval	Song	Huot 1989	90	These are almost certainly all versions of the same lai	flexible instrumentation	4	4	4	4

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89	Medieval	Song	Huot 1989	90	As Maillait states in the Prologue to the Comte d'Anjou, cited above, each performer builds up his repertoire and chooses his instrumentation, "chascun selonc s'entencion."	flexible instrumentation	4	4	4	4
96	Medieval	Song	Huot 1989	90	Lais on fiddles, lais on rotes, lais on harps, rote lais on fretels		4	4	4	4
103	Medieval	Song	Huot 1989	91	(Now there isn't a peasant who does not play on the rote about it)	rote	4	4	4	4
133	Medieval	Song	Huot 1989	72-3	"faire en hafpe/rote" and "dire en harpe/rote" must refer to a process of singing coupled with playing	rote	4	4	4	4
134	Medieval	Song	Huot 1989	73-74	a single musician alternately sings and plays	antiphonal performance	4	4	4	4
175	Medieval	General	Leech-Wilkinson 2002	119	a well blended sound	blended	4	1	2	4
183	Medieval	General	Leech-Wilkinson 2002	122	the normal [performing group] options were... all instrumental	all instrumental	4	1	1	1
219	Medieval	Choral	Abeele 2007	98	How can one sing in a virile manner, and yet hold back on the richness of the voice in the interests of the group's overall blend?	blended	4	2	2	4
220	Medieval	Choral	Abeele 2007	98	the singer will have to be aware of his/her own sound and take great care to blend in continuously with the other voices	blended	4	2	2	4

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231	Medieval	General	Giuliano 2014	7	he seems to have suggested that the instrument of choice was the organ	organ accompaniment	4	2	2	2
242	Medieval	General	Giuliano 2014	15	The presence of voices in all parts does not exclude the use of instruments, particularly in tenor and contratenor voices. Most reasonable here in my opinion are viols or trombones	trombones	4	1	4	1
247	Medieval	General	Giuliano 2014	17	The peremptory position assumed by Bowles in 1957 for which the only instrument tolerated in sacred music would probably have been the organ, is rejected	organ accompaniment	4	2	2	2
251	Medieval	General	Giuliano 2014	19	the timing is lengthened, the vocal sounds are clean, the bodies do not sweat, the voices blend, losing the perception of a physical performance	blended	4	1	2	4
255	Renaissance	Song	Brown 1973	5	with all three voices played on soft instruments	all instrumental	4	3	3	3
256	Renaissance	Song	Brown 1973	5	with all three voices played on loud instruments	all instrumental	4	3	3	3
257	Renaissance	Song	Brown 1973	5	arranged for a solo chordal instrument	all instrumental	4	3	3	3

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313	Renaissance	Choral	Cooper 1986	10	the sacred motets of Guillame Machaut and Philip de Vitry, with their augmented and isorhythmic tenor lines, were the most certainly accompanied by the ponderous organs found in the Cathedral of Notre Dame	organ accompaniment	4	2	2	2
314	Renaissance	Choral	Cooper 1986	10	accompaniment of motets on the organ, woodwind and string instruments, instruments that share the phrasing and sustaining qualities of the voices, is not simply an acceptable practice, but one that is stylistically very correct	organ accompaniment	4	2	2	2
356	Renaissance	General	Kreitner 1998	326	to scorings that, however practical they may seem and beautiful they may sound to us, were apparently all but unheard of	trombones	4	3	4	3
387	Renaissance	General	Kreitner 1998	329	to shawms-trombones-and-bombard	trombones	4	3	4	3
388	Renaissance	General	Kreitner 1998	329	cornetts-trombones-and-dulcian	trombones	4	3	4	3
4	Medieval	Choral	More 1965	124	We know that by the fifteenth century the organ had acquired a specific liturgical function and was widely used	organ participation	3	3	3	3

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5	Medieval	Choral	More 1965	124	This liturgical use of the organ was considered to add solemnity to the services and was normally reserved for major festivals	organ participation	3	3	3	3
6	Medieval	Choral	More 1965	124	Buchner and Philip ap Rhys, where several consecutive verses are given to the organ	organ participation	3	3	3	3
16	Medieval	Song	Huot 1989	68	Lais on fiddles, lais on rotes, lais on harps, fretel lais on fretels; lyres, tympes and shawms		3	3	3	3
76	Medieval	Song	Huot 1989	88	it is as a minstrel that she sings the tale of Aucassin and Nicolette to the accompaniment of her fiddle	fiddle a minstrel instrument	3	3	3	3
77	Medieval	Song	Huot 1989	88	it is suggested more explicitly that the act of singing and playing simultaneously is proper to the minstrel and not to the aristocrat	fiddle a minstrel instrument	3	3	3	3
78	Medieval	Song	Huot 1989	88	Since I have undertaken it, I must do that which I never learned to do: sing and play the fiddle at the same time	fiddle a minstrel instrument	3	3	3	3
81	Medieval	Song	Huot 1989	88	Indeed, there is some evidence that the practice of accompanying one's own singing on an instrument was perceived specifically as an art cultivated by minstrels	instrumental accompaniment a minstrel practice	3	3	3	3

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90	Medieval	Song	Huot 1989	90	Lais on fiddles, lais on rotes, lais on harps, fretel lais on fretels		3	3	3	3
106	Medieval	Song	Huot 1989	92	combined vocal and instrumental performance was the domain of the minstrel	instrumental accompaniment a minstrel practice	3	3	3	3
107	Medieval	Song	Huot 1989	92	The Norman may be an aristocrat, but he is only the singer; the instrumental accompaniment is provided by Jouglet, the emperor's minstrel	instrumental accompaniment a minstrel practice	3	3	3	3
120	Medieval	Song	Huot 1989	96	Playing flutes and fretels, organs, harps, and they were playing the fiddle	fretel	3	3	3	3
122	Medieval	Song	Huot 1989	96	Playing flutes and fretels, organs, harps, and they were playing the fiddle	organ	3	2	2	2
124	Medieval	Song	Huot 1989	97	Pygmalion sings motets while accompanying himself on the portative organ	organ	3	2	2	2
153	Medieval	General	Leech-Wilkinson 2002	95	The anything-looks-nice-in-a-pageant- ism... too often foists a rag-bag of sounds from pseudo-renaissance instruments on music from two or three cetnuries earlier	authentic instruments	3	3	3	3

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154	Medieval	General	Leech-Wilkinson 2002	96	these groups made indiscriminate use of medieval and Renaissance, and sometimes Baroque, instruments in their performances of medieval music	authentic instruments	3	3	3	3
155	Medieval	General	Leech-Wilkinson 2002	97	Players are not willing to learn the proper instruments	authentic instruments	3	3	3	3
335	Renaissance	General	Kreitner 1998	324	he found no acceptable evidence of instruments besides the organ participating in polyphony with the singers in church	organ	3	1	1	1
362	Renaissance	General	Kreitner 1998	328	he goes on to point out that, in the few contemporary accounts that specify boys, they are singing separate from the main choir and accompanied by their master together with just one or two other adult singers	boys sing separately	3	3	3	3
363	Renaissance	General	Kreitner 1998	328	there appears to be much more evidence for choirboys singing by themselves (or with little help) than for their joining the regular choir	boys sing separately	3	3	3	3
364	Renaissance	General	Kreitner 1998	328	in many places the choirboys and the adult choir may have had largely separate performing lives	boys sing separately	3	3	3	3

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11	Medieval	Song	Huot 1989	66	maidens play their timbres, their fiddles, flutes, cymbals and tabors towards him	percussion	2	2	2	2
14	Medieval	Song	Huot 1989	67	in all cases we have flutes and percussion and there is nothing odd about finding fiddles in such a context	percussion	2	2	2	2
18	Medieval	Song	Huot 1989	68	Lais on fiddles, lais on rotes, lais on harps, lais on fretels; lyres, tympes and shawms	lyre	2	2	2	2
31	Medieval	Song	Huot 1989	73	The list of pieces included as suitable for rendition on fiddle, lute, or psaltery includes not only various types of dance music... but also the lai, descort and ballade, poetic forms	psaltery	2	1	2	1
32	Medieval	Song	Huot 1989	73	a musician plays on his instrument a tune whose words are so well known that they are implied by the mere sound of the melody	solo instrumental	2	2	2	2
35	Medieval	Song	Huot 1989	74	Since the text specifies that Tristan does not put down the flute until after he has done the lai, it is unlikely that any singing is involved	solo instrumental	2	2	2	2

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45	Medieval	Song	Huot 1989	78	Given this association of the lai with a pattern of alternating vocal and/or instrumental rendition, then there is no reason hy a lai could not be sung with wind as well as with string instruments	wind instruments	2	2	2	2
55	Medieval	Song	Huot 1989	82	Were the minstrels still playing instruments - perhaps a selection of softer winds - when the knight sang with them? The possibility cannot be ruled out	wind instruments	2	2	2	2
94	Medieval	Song	Huot 1989	90	Page concludes from his study of Guillaume de Dole that instrumental accompaniment is limited to songs of the "Lower Style" and has a "strong link with dance, with narrative and with refrain-form"	instrumental accompaniment a "Lower Style"	2	2	2	2
105	Medieval	Song	Huot 1989	92	They are never accompanied by instruments in any of these instances	instrumental accompaniment a "Lower Style"	2	2	2	2
110	Medieval	Song	Huot 1989	93	Now I want to get out my lyre and I want to tune my fiddle, thus I will sing of the virgin	lyre	2	2	2	2
144	Medieval	General	Leech-Wilkinson 2002	89	the ensemble singing in these recordings... is so execrable in imprecision	precise	2	2	2	2

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148	Medieval	General	Leech-Wilkinson 2002	92	It was characterised by clarity of harmony and texture	clear	2	2	2	2
164	Medieval	General	Leech-Wilkinson 2002	107	he used... solo voices	solo voices	2	2	2	2
169	Medieval	General	Leech-Wilkinson 2002	114	These sorts of singers... have to communicate well with one another	communication	2	1	1	2
179	Medieval	General	Leech-Wilkinson 2002	119	all parts... precisely coordinated	precise	2	2	2	2
180	Medieval	General	Leech-Wilkinson 2002	119	there can be no more than one voice per part	solo voices	2	2	2	2
181	Medieval	General	Leech-Wilkinson 2002	119	Gothic Voices sound brings with it the necessity of considering all parts as a unity	unified	2	1	1	2
188	Medieval	General	Leech-Wilkinson 2002	131	it was characterised by clarity of harmony and texture	clear	2	2	2	2
215	Medieval	Choral	Abeele 2007	97	These singers share an ability to communicate with each other	communication	2	1	1	2
216	Medieval	Choral	Abeele 2007	97	they can sing with one another as a unit	unified	2	1	1	2
230	Medieval	General	Giuliano 2014	7	Subsequent research would disqualify the presence of organ at Notre Dame	no organ accompaniment	2	2	2	2
237	Medieval	General	Giuliano 2014	13	In Brown's opinion, excessively adorned orchestration concealed the music's formal architecture; musical structure being key to his analytical approach	instrumentation not excessive	2	2	2	2

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238	Medieval	General	Giuliano 2014	15	The image of a kind of Notre Dame Polyphony that was developing around high voices soon validated Oberlin's experiments: and on this side of the Atlantic, Gilbert Reaney began to favour treble voice choruses for the high parts: "though the current countertenor voices are satisfactory substitutes"	countertenors	2	2	2	2
240	Medieval	General	Giuliano 2014	15	The pieces are therefore deprived of the colourful orchestration	instrumentation not excessive	2	2	2	2
244	Medieval	General	Giuliano 2014	15	The presence of voices in all parts does not exclude the use of instruments, particularly in tenor and contratenor voices. Most reasonable here in my opinion are viols or trombones	viols	2	1	2	1
246	Medieval	General	Giuliano 2014	17	The peremptory position assumed by Bowles in 1957 for which the only instrument tolerated in sacred music would probably have been the organ, is rejected	no organ accompaniment	2	2	2	2
252	Medieval	General	Giuliano 2014	16-17	the liturgical repertoire, enriched by the instruments and the clear countertenor voices	countertenors	2	2	2	2

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261	Renaissance	Song	Brown 1973	5	that is, the Superius was either sung or played on a melody instrument with some sustaining power, recorder, flute, portative organ, or bowed string	bowed strings	2	1	1	2
273	Renaissance	Song	Brown 1973	5	lower voices were plucked or struck by lute, harp, dulcimer, psaltery, or some other similar instruments	psaltery	2	1	2	1
281	Renaissance	Song	Brown 1973	5	Indeed, the historical evidence so far gathered shows that late 15th-century chansons were often performed in a way that emphasized the top voice as the principal melody	top heavy ensemble	2	2	2	2
297	Renaissance	Song	Brown 1973	7	Singing all three voices unaccompanied also masks the supremacy of the top line, but nevertheless some evidence suggests that these chansons were at least occasionally performed a cappella	top heavy ensemble	2	2	2	2
312	Renaissance	Choral	Cooper 1986	10	during the Renaissance period instruments either doubled or replaced the vocal lines	instrumental doubling	2	2	2	2

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321	Renaissance	Choral	Cooper 1986	11	embellishing renaissance polyphonic vocal music and instrumentally doubling vocal lines in music of the Renaissance are two aspects of Renaissance music which deserve practical experimentation by twentieth-century choral conductors	instrumental doubling	2	2	2	2
323	Renaissance	General	Kreitner 1998	323	the polyphonic music of the late Middle Ages and Renaissance almost never specifies its forces, and for a long time we thought that this implied a considerable flexibility	flexible	2	2	2	2
336	Renaissance	General	Kreitner 1998	325	usually with adult falsettists on the treble-, soprano-, or mezzo-clef lines	adult falsettists on top line	2	2	2	2
343	Renaissance	General	Kreitner 1998	325	secular music we might expect to enjoy a little more license, and certainly it did	flexible	2	2	2	2
348	Renaissance	General	Kreitner 1998	325	one-to-a-part singing remained common even in the largest choirs and may have been practically mandatory in polychoral pieces and Mass sections with reduced forces	one-to-a-part	2	2	2	2
349	Renaissance	General	Kreitner 1998	325	one on a part	one-to-a-part	2	2	2	2

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350	Renaissance	General	Kreitner 1998	325	voice distribution seems to have evolved from the soloist ensembles of the Middle ages, to top-heavy-seeming choirs like the 6/2/3/3 ordered for the Burgundian court chapel in 1469	top heavy voice distribution	2	2	2	2
357	Renaissance	General	Kreitner 1998	326	to scorings that, however practical they may seem and beautiful they may sound to us, were apparently all but unheard of	viols	2	1	2	1
358	Renaissance	General	Kreitner 1998	327	especially important for the present purpose, we know these boys were taught to sing polyphony and often did so in the church service	boys	2	2	2	2
360	Renaissance	General	Kreitner 1998	328	the musical capabilities of boys and falsettists seem to have been identical, and most polyphony would work equally well with either kind of group	boys	2	2	2	2
365	Renaissance	General	Kreitner 1998	328	he goes on to point out that, in the few contemporary accounts that specify boys, they are singing separate from the main choir and accompanied by their master together with just one or two other adult singers	boys-plus-master(s)	2	2	2	2

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366	Renaissance	General	Kreitner 1998	328	boys-plus-master(s)	boys-plus-master(s)	2	2	2	2
373	Renaissance	General	Kreitner 1998	329	bowed strings	bowed strings	2	1	1	2
383	Renaissance	General	Kreitner 1998	329	And we know that soft bands admitted a wide variety of plucked strings	plucked strings	2	1	1	2
391	Renaissance	General	Kreitner 1998	327-328	he observes first that the 1469 Burgundian choir - adult falsettists tenors and basses distributed 6/2/3/3/ - was well suited to sing its indetifiable repertory and, indeed, most of the four voice polyphony of the time without the assistance of boys	adult falsettists on top line	2	2	2	2
393	Renaissance	General	Kreitner 1998	327-328	he observes first that the 1469 Burgundian choir - adult falsettists tenors and basses distributed 6/2/3/3/ - was well suited to sing its indetifiable repertory and, indeed, most of the four voice polyphony of the time without the assistance of boys	top heavy voice distribution	2	2	2	2

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396	Renaissance	Choral	Aamot 2000	22	he admonished singers to "listen carefully to the movements of other parts" when performing their embellishments so that "never, aside from the end, should all parts come to a stop upon the same continuation of harmony."	listen to other parts	2	2	2	2
397	Renaissance	Choral	Aamot 2000	22-23	In this way Bovicelli cautioned those who would perform his embellished examples to listen carefully to others in the ensemble	listen to other parts	2	2	2	2
402	Renaissance	Song	Hargis 2007	10	Renaissance instruments appropriate for accompanying solo singers include plucked strings such as lute, harp, cittern, pandora, and guitar	plucked strings	2	1	1	2
8	Medieval	Choral	More 1965	126	Those singing descant or faburden settings of alternate verses of hymns or canticles would probably be a small group of solo singers, the more musical members of the choir	soloists improvise harmony	1	1	1	1
20	Medieval	Song	Huot 1989	68	Lais on fiddles, lais on rotes, lais on harps, lais on fretels; lyres, tympes and shawms	shawm	1	1	1	1
21	Medieval	Song	Huot 1989	68	Lais on fiddles, lais on rotes, lais on harps, lais on fretels; lyres, tympes and shawms	tympes	1	1	1	1

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44	Medieval	Song	Huot 1989	78	Given this association of the lai with a pattern of alternating vocal and/or instrumental rendition, then there is no reason hy a lai could not be sung with wind as well as with string instruments	string instruments	1	1	1	1
62	Medieval	Song	Huot 1989	84	There is more than a hint of such a separation of vocal and instrumental music in Paris et Vienne where the hero and his companion, Edardo, sing and then play beneath Vienne 's window	voices and instruments separately	1	1	1	1
71	Medieval	Song	Huot 1989	87	The aristocratic heroes and heroines of medieval literature sing very frequently, and occasionally play instruments; but they almost never do both at once]	aristocratic music unaccompanied	1	1	1	1
80	Medieval	Song	Huot 1989	88	the primary exception is the aristocratic penchant for playing lais on the harp	harp an aristocratic instrument	1	1	1	1
83	Medieval	Song	Huot 1989	90	Gerbert de Montreuil's continuation of Perceval (ca. 1230) refers to the performance of a "lai Goron" on estives	estives	1	1	1	1

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99	Medieval	Song	Huot 1989	91	Obviously, the blind people in question sing for their living, and so can be included in the class of jongleurs	fiddle a jongleur instrument	1	1	1	1
100	Medieval	Song	Huot 1989	91	But they could also be sung to the hurdy gurdy	hurdy gurdy	1	1	1	1
101	Medieval	Song	Huot 1989	91	Obviously, the blind people in question sing for their living, and so can be included in the class of jongleurs	hurdy gurdy a jongleur instrument	1	1	1	1
102	Medieval	Song	Huot 1989	91	Obviously, the blind people in question sing for their living, and so can be included in the class of jongleurs	instrumental accompaniment a professional practice	1	1	1	1
104	Medieval	Song	Huot 1989	91	(Now there isn't a peasant who does not play on the rote about it)	rote a peasant instrument	1	1	1	1
111	Medieval	Song	Huot 1989	94	Secondly, the description refers pretty clearly to a purely vocal rendition of motets or other polyphonic compositions	polyphony all vocal	1	1	1	1
116	Medieval	Song	Huot 1989	96	respective tunes didn't correspond at all	correspond	1	1	1	1
127	Medieval	Song	Huot 1989	98	Breton lai (performed by past Breton aristocrats and by professionals of all kinds, usually to instrumental accompaniment)	Breton lai with instrumental accompaniment	1	1	1	1

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128	Medieval	Song	Huot 1989	98	monophonie refrains, trouv?re or troubadour songs, and formes fixes (usually performed by aristocratic amateurs without instruments)	monophonic love songs usually unaccompanied	1	1	1	1
129	Medieval	Song	Huot 1989	98	narrative songs (performed by professional musicians, with instruments)	narrative songs with instrumental accompaniment	1	1	1	1
130	Medieval	Song	Huot 1989	98	polyphonic motets and formes fixes (performed either with or without instruments by minstrels, clerics, and other exceptional or other-worldly figures)	polyphony either unaccompanied or accompanied	1	1	1	1
137	Medieval	Choral	Page 1992	448	If we accept the prevailing view that musical instruments other than the organ were normally excluded from medieval liturgical celebrations	only the organ	1	1	1	1
141	Medieval	Choral	Page 1992	454	the effect of such a synchronized vowel change	synchronised vowel change	1	1	1	1
149	Medieval	General	Leech-Wilkinson 2002	92	for the same reason he preferred countertenors to women singers	countertenors preferred to women	1	1	1	1
163	Medieval	General	Leech-Wilkinson 2002	106	We must imagine these pieces performed by equivalent resources, not a voice and several disparate instrumental timbres	equivalent resources	1	1	1	1

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165	Medieval	General	Leech-Wilkinson 2002	107	he used... solo voices without countertenors	women preferred to countertenors	1	1	1	1
170	Medieval	General	Leech-Wilkinson 2002	114	coordinating precisely with them	coordinated	1	1	1	1
171	Medieval	General	Leech-Wilkinson 2002	114	they are used to listening closely to their neighbours	listen	1	1	1	1
177	Medieval	General	Leech-Wilkinson 2002	119	it would have been anathema, for example, to Studio de Frühen musik, for whom the non-coordination of parts was an essential corollary of the linear conception of medieval polyphony	non coordinated parts	1	1	1	1
185	Medieval	General	Leech-Wilkinson 2002	122	the normal [performing group] options were.... vocal soloist accompanied by a plucked instrument	vocal soloist and plucked instrument	1	1	1	1
187	Medieval	General	Leech-Wilkinson 2002	127	accuracy of tuning and ensemble	accurate	1	1	1	1
199	Medieval	General	Leech-Wilkinson 2002	139	Ensemble getting increasingly tight	tight	1	1	1	1
214	Medieval	Choral	Abeele 2007	93	A good performer will then try to build on this idea, experimenting with locations, trying out positions, working with different combinations of singers, using other music in the same setting – always keeping his eyes and ears open to new and engaging perspectives.	experiment with ensemble and space	1	1	1	1

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217	Medieval	Choral	Abeelee 2007	97	They trust each other's voices as they trust each other's memories, in a co-operative effort where everyone's input is essential	trusting	1	1	1	1
218	Medieval	Choral	Abeelee 2007	97	In being together and in singing together, they develop the conventions of their practices.	together	1	1	1	1
221	Medieval	Choral	Summerly 2012	248	encourage them to follow the hand gestures of the musical director	follow the conductor	1	1	1	1
222	Medieval	Choral	Summerly 2012	248	ensure that the members of an ensemble can see each other	see each other	1	1	1	1
223	Medieval	Choral	Summerly 2012	260	balance voices sensitively	balance voices	1	1	1	1
224	Medieval	Choral	Summerly 2012	260	pay attention to matters of ensemble	pay attention	1	1	1	1
233	Medieval	General	Giuliano 2014	9	Rudolf von Ficker conducted the Sederunt in 1929 at the Burgkapelle of Vienna with a musical ensemble of considerable size and with modern instruments	large ensemble	1	1	1	1
234	Medieval	General	Giuliano 2014	9	Rudolf von Ficker conducted the Sederunt in 1929 at the Burgkapelle of Vienna with a musical ensemble of considerable size and with modern instruments	modern instruments	1	1	1	1

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239	Medieval	General	Giuliano 2014	15	The image of a kind of Notre Dame Polyphony that was developing around high voices soon validated Oberlin's experiments: and on this side of the Atlantic, Gilbert Reaney began to favour treble voice choruses for the high parts: "though the current countertenor voices are satisfactory substitutes"	high voices	1	1	1	1
241	Medieval	General	Giuliano 2014	15	The image of a kind of Notre Dame Polyphony that was developing around high voices soon validated Oberlin's experiments: and on this side of the Atlantic, Gilbert Reaney began to favour treble voice choruses for the high parts: "though the current countertenor voices are satisfactory substitutes"	trebles	1	1	1	1
243	Medieval	General	Giuliano 2014	15	the high voices, included Oberlin's, are supported by a faint accompaniment in the tenor played on viola	viola	1	1	1	1

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254	Renaissance	Song	Brown 1973	5	Apparently, compositions were intended to be adapted to differing acoustical situations and to the available combinations of voices and instruments	adaptable ensemble	1	1	1	1
258	Renaissance	Song	Brown 1973	5	with all three voices played on loud instruments	all three voices on loud instruments	1	1	1	1
259	Renaissance	Song	Brown 1973	5	with all three voices played on soft instruments	all three voices on soft instruments	1	1	1	1
262	Renaissance	Song	Brown 1973	5	lower voices were plucked or struck by lute, harp, dulcimer, psaltery, or some other similar instruments	dulcimer	1	1	1	1
263	Renaissance	Song	Brown 1973	5	they are best for music written after the stylistic change of about 1500	ensembles of like instruments more appropriate for music after 1500	1	1	1	1
264	Renaissance	Song	Brown 1973	5	Full consorts of like instruments-groups of recorders or viols, for example-produce a homogeneous sound that does not fit the late 15th-century chanson	ensembles should not be of like instruments	1	1	1	1
268	Renaissance	Song	Brown 1973	5	with the Superius sung or played on a melody instrument and the lower two voices played on a chordal instrument, lute, keyboard, or harp	keyboard	1	1	1	1

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271	Renaissance	Song	Brown 1973	5	there is relatively little evidence that bowed stringed instruments took part in the performance of late 15th-century chansons	not bowed strings	1	1	1	1
272	Renaissance	Song	Brown 1973	5	that is, the Superius was either sung or played on a melody instrument with some sustaining power, recorder, flute, portative organ, or bowed string	portative organ	1	1	1	1
274	Renaissance	Song	Brown 1973	5	that is, the Superius was either sung or played on a melody instrument with some sustaining power, recorder, flute, portative organ, or bowed string	recorder	1	1	1	1
275	Renaissance	Song	Brown 1973	5	arranged for a solo chordal instrument	solo chordal instrument	1	1	1	1
276	Renaissance	Song	Brown 1973	5	with the Superius and Tenor played or sung and the Contratenor omitted	Superius and Tenor played or sung and the Contratenor omitted.	1	1	1	1
277	Renaissance	Song	Brown 1973	5	with the Superius and Tenor sung and the Contratenor played on a melody instrument	superius and tenor sung, contratenor on melody instrument	1	1	1	1

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278	Renaissance	Song	Brown 1973	5	with the Superius sung and the other two voices played on instruments	superius sung accompanied by instruments	1	1	1	1
279	Renaissance	Song	Brown 1973	5	with the Superius sung or played on a melody instrument and the lower two voices played on a chordal instrument, lute, keyboard, or harp	superius sung or played, lower voices on chordal instrument	1	1	1	1
280	Renaissance	Song	Brown 1973	5	with the Tenor sung and the other two voices played on instruments	tenor sung, accompanied by instruments	1	1	1	1
288	Renaissance	Song	Brown 1973	6	It was a standard chordal instrument then, along with the chamber organ and the various harpsichord types, and it was much more often used than the lute before 1500 to play all the parts of polyphonic compositions	chamber organ	1	1	1	1
290	Renaissance	Song	Brown 1973	6	It was a standard chordal instrument then, along with the chamber organ and the various harpsichord types, and it was much more often used than the lute before 1500 to play all the parts of polyphonic compositions	harp more common than lute	1	1	1	1

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291	Renaissance	Song	Brown 1973	6	It was a standard chordal instrument then, along with the chamber organ and the various harpsichord types, and it was much more often used than the lute before 1500 to play all the parts of polyphonic compositions	harpsichord	1	1	1	1
292	Renaissance	Song	Brown 1973	6	One special combination often appears in pictures, a trio consisting of harp or lute, flute or recorder, and voice	plucked string, woodwind, voice trio	1	1	1	1
295	Renaissance	Song	Brown 1973	7	the standard loud wind trio of the time, two shawms and a narrow-bore trombone or sackbut	loud trio: two shawms, narrow-bore trombone or sackbut	1	1	1	1
296	Renaissance	Song	Brown 1973	7	most modern editors fail to add the words to the lowest voice and maintain that it is instrumental in conception	lower voices instrumental	1	1	1	1
298	Renaissance	Song	Brown 1973	8	the 15th-century musician was not as sensitive to stylistic differences among various instruments as we are	less sensitive to stylistic differences in instrumentation	1	1	1	1
299	Renaissance	General	Dyer 1978	211	He emphasizes the need for perfect ensemble	perfect	1	1	1	1

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300	Renaissance	General	Dyer 1978	215	When this shouting is done by individuals with resonant and trumpet-like voices it disturbs and confuses the singing of the entire choir	not disturbed by individual voices	1	1	1	1
301	Renaissance	General	Dyer 1978	215	When this shouting is done by individuals with resonant and trumpet-like voices it disturbs and confuses the singing of the entire choir	not confused by individual voices	1	1	1	1
304	Renaissance	Choral	Phillips 1978	196	a sound where no single voice or part should obtrude	no single voice should obtrude	1	1	1	1
305	Renaissance	Choral	Phillips 1978	197	phrasing is no longer to be achieved simply amongst the singers of one part, but regularly amongst the whole ensemble	phrase as an ensemble	1	1	1	1
306	Renaissance	Choral	Phillips 1978	197	There are often many ways of scoring a piece and several different transpositions to choose from	several possible scorings	1	1	1	1
307	Renaissance	Choral	Phillips 1978	198	Perhaps the happiest choice is boys with breaking voices, the likely Tudor solution, though problems of blend may result	alto line taken by boys with breaking voices	1	1	1	1

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310	Renaissance	Choral	Phillips 1978	198	perhaps the most satisfactory solution is to use an ordinary tenor or baritone and an ordinary falsettist together on the part, expecting each to drop out as the range moves to an extreme	mix tenor/baritone and falsettist on contratenor parts	1	1	1	1
311	Renaissance	Choral	Cooper 1986	10	accompaniment by a percussive instrument such as the piano would still be unacceptable	accompanying instruments should not be percussive	1	1	1	1
315	Renaissance	Choral	Cooper 1986	10	accompaniment of motets on the organ, woodwind and string instruments, instruments that share the phrasing and sustaining qualities of the voices, is not simply an acceptable practice, but one that is stylistically very correct	string accompaniment	1	1	1	1
320	Renaissance	Choral	Cooper 1986	10	accompaniment of motets on the organ, woodwind and string instruments, instruments that share the phrasing and sustaining qualities of the voices, is not simply an acceptable practice, but one that is stylistically very correct	woodwind accompaniment	1	1	1	1

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324	Renaissance	General	Kreitner 1998	323	a wide variety of vocal and instrumental combinations might confidently be used to perform any of them	variety of voices with instruments	1	1	1	1
325	Renaissance	General	Kreitner 1998	323	The apotheosis of this approach may have been David Munrow's 1974 recording of Dufay's Missa Se la face ay pale, which combined voices with cornetts, sackbuts, organ and viols, but played them so tastefully as to be almost irresistible even twentysome years later	voices and instruments	1	1	1	1
340	Renaissance	General	Kreitner 1998	325	women, girls, or boys on the top line(s)	boys on top line	1	1	1	1
341	Renaissance	General	Kreitner 1998	325	choir size varied over the decades and from church to church	choir sizes vary	1	1	1	1
342	Renaissance	General	Kreitner 1998	325	to the more even distributions noted in the papal choir by the 1530s	even voice distribution	1	1	1	1
344	Renaissance	General	Kreitner 1998	325	women, girls, or boys on the top line(s)	girls on top line	1	1	1	1
351	Renaissance	General	Kreitner 1998	325	women, girls, or boys on the top line(s)	women on top line	1	1	1	1
353	Renaissance	General	Kreitner 1998	326	to scorings that, however practical they may seem and beautiful they may sound to us, were apparently all but unheard of	beautiful	1	1	1	1

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355	Renaissance	General	Kreitner 1998	326	to scorings that, however practical they may seem and beautiful they may sound to us, were apparently all but unheard of	practical	1	1	1	1
359	Renaissance	General	Kreitner 1998	328	adult soloists	adult soloists	1	1	1	1
361	Renaissance	General	Kreitner 1998	328	if they did ever all perform together, it may have been only on the most spectacular special occasions	boys and men together only for special occasions	1	1	1	1
367	Renaissance	General	Kreitner 1998	328	cast of thousands	cast of thousands	1	1	1	1
368	Renaissance	General	Kreitner 1998	328	it is well to remember that several effectively distinct ensembles may have existed within it	distinct ensembles	1	1	1	1
369	Renaissance	General	Kreitner 1998	328	the musical capabilities of boys and falsettists seem to have been identical, and most polyphony would work equally well with either kind of group	falsettists	1	1	1	1
370	Renaissance	General	Kreitner 1998	328	full adult-male choir	full adult-male choir	1	1	1	1
371	Renaissance	General	Kreitner 1998	328	various combinations of the preceding	various combinations	1	1	1	1
372	Renaissance	General	Kreitner 1998	329	to shawms-trombones-and-bombard	bombards	1	1	1	1

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374	Renaissance	General	Kreitner 1998	329	the stimulating old days of my first Renaissance band ('How about gar klein recorder, alto crumhorn, sackbut and rackett?') are over, or should be, but they have never been replaced with anything very coherent	coherent	1	1	1	1
375	Renaissance	General	Kreitner 1998	329	cornetts-trombones-and-dulcian	cornetts	1	1	1	1
376	Renaissance	General	Kreitner 1998	329	cornetts-trombones-and-dulcian	dulcian	1	1	1	1
377	Renaissance	General	Kreitner 1998	329	at any given time and place its instrumentation tended to be more or less rigidly stereotyped	greater and lesser degrees of flexibility	1	1	1	1
378	Renaissance	General	Kreitner 1998	329	before the rise of the homogeneous consort ideal of the mid-16th century, no one instrumentation clearly predominated	homogenous	1	1	1	1
380	Renaissance	General	Kreitner 1998	329	We know that the medieval division between loud and soft (haut and bas) ensembles softened somewhat over the course of the Renaissance, but did not disappear	loud and soft ensembles	1	1	1	1
381	Renaissance	General	Kreitner 1998	329	before the rise of the homogeneous consort ideal of the mid-16th century, no one instrumentation clearly predominated	no one ensemble predominated	1	1	1	1

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382	Renaissance	General	Kreitner 1998	329	We know that trumpeters, for all their ubiquity and skill, were effectively excluded from the mainstream of polyphony by the physics of their instrument	no trumpets in polyphony	1	1	1	1
384	Renaissance	General	Kreitner 1998	329	portative organs	portative organs	1	1	1	1
385	Renaissance	General	Kreitner 1998	329	We know that the instrumentation of the loud band evolved from shawms only	shawms	1	1	1	1
386	Renaissance	General	Kreitner 1998	329	to shawms-plus-slide-trumpet	slide trumpet	1	1	1	1
389	Renaissance	General	Kreitner 1998	329	woodwinds	woodwinds	1	1	1	1
392	Renaissance	General	Kreitner 1998	327-328	he observes first that the 1469 Burgundian choir - adult falsettists tenors and basses distributed 6/2/3/3/ - was well suited to sing its indetifiable repertory and, indeed, most of the four voice polyphony of the time without the assistance of boys	no boys	1	1	1	1
395	Renaissance	Choral	Aamot 2000	22	Dalla Casa included in his treatise five embellished cantus parts from madrigals to be performed by a solo voice accompanied by a lute or as part of a vocal ensemble	cantus with lute accompaniment	1	1	1	1

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398	Renaissance	Choral	Aamot 2000	24	in modern choirs, singers could either rehearse together embellished passages, or embellishments could be performed by soloists	ornaments performed by soloists	1	1	1	1
399	Renaissance	Choral	Aamot 2000	24	in modern choirs, singers could either rehearse together embellished passages, or embellishments could be performed by soloists	rehearse embellished passages	1	1	1	1
400	Renaissance	Choral	Aamot 2000	23	Sixteenth-century vocal ensembles normally performed with one, two, or three singers on a part, with embellishments performed by a single singer or instrumentalist	small choir	1	1	1	1
401	Renaissance	Song	Hargis 2007	4	countertenors who can sing in the tenor range will be very useful for fifteenth-century Flemish music	countertenors in tenor range	1	1	1	1
405	Renaissance	Song	Hargis 2007	10	Renaissance instruments appropriate for accompanying solo singers include plucked strings such as lute, harp, cittern, pandora, and guitar	cittern	1	1	1	1
406	Renaissance	Song	Hargis 2007	10	Renaissance instruments appropriate for accompanying solo singers include plucked strings such as lute, harp, cittern, pandora, and guitar	pandora	1	1	1	1

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407	Renaissance	Song	Hargis 2007	10	Renaissance instruments appropriate for accompanying solo singers include plucked strings such as lute, harp, cittern, pandora, and guitar	guitar	1	1	1	1
408	Renaissance	Song	Hargis 2007	10	bowed strings such as Vielle, rebec, viol, and violin	vielle	1	1	1	1
409	Renaissance	Song	Hargis 2007	10	bowed strings such as Vielle, rebec, viol, and violin	rebec	1	1	1	1
410	Renaissance	Song	Hargis 2007	10	bowed strings such as Vielle, rebec, viol, and violin	viol	1	1	1	1
411	Renaissance	Song	Hargis 2007	10	bowed strings such as Vielle, rebec, viol, and violin	violin	1	1	1	1
412	Renaissance	Song	Hargis 2007	10	soft winds such as recorders, flutes, capped reeds, and sometimes the sackbut	soft winds	1	1	1	1
413	Renaissance	Song	Hargis 2007	10	soft winds such as recorders, flutes, capped reeds, and sometimes the sackbut	recorders	1	1	1	1
414	Renaissance	Song	Hargis 2007	10	soft winds such as recorders, flutes, capped reeds, and sometimes the sackbut	flutes	1	1	1	1
415	Renaissance	Song	Hargis 2007	10	soft winds such as recorders, flutes, capped reeds, and sometimes the sackbut;	capped reeds	1	1	1	1

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416	Renaissance	Song	Hargis 2007	10	soft winds such as recorders, flutes, capped reeds, and sometimes the sackbut	sackbut	1	1	1	1
417	Renaissance	Song	Hargis 2007	10	and keyboard instruments	keyboard instruments	1	1	1	1
418	Renaissance	Song	Hargis 2007	10	In short just about any consort except the "loud band" or shawms will work	not "loud band"	1	1	1	1
419	Renaissance	Song	Hargis 2007	10	In short just about any consort except the "loud band" or shawms will work	not shawms	1	1	1	1
420	Renaissance	Song	Hargis 2007	4-5	loud singing, particularly for church music, and medium to soft singing, to most accompanying instruments	ensemble determines dynamics	1	1	1	1
421	Baroque	Choral	Woodhall 1981	5	besides it adds to the loveliness of the ensemble, if the dynamic level in the vocal and instrumental parts is varied now and then	lovely	1	1	1	1
422	Classical & Romantic	General	Elliott 2006	106	The classical period saw the gradual decline of the castrato voice and the increased use of female sopranos and mezzo-sopranos in opera and concert music	decline of castrato	1	1	1	1

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423	Classical & Romantic	General	Elliott 2006	106	Women still did not sing in church (with the exception of nuns in convents), and therefore castrati, adult male falsettists, and boys continued to supply churches and concert choruses with treble voices	women did not sing in church	1	1	1	1
424	Classical & Romantic	General	Elliott 2006	106	Women still did not sing in church (with the exception of nuns in convents), and therefore castrati, adult male falsettists, and boys continued to supply churches and concert choruses with treble voices	male falsettists in church	1	1	1	1
425	Classical & Romantic	General	Elliott 2006	106	Women still did not sing in church (with the exception of nuns in convents), and therefore castrati, adult male falsettists, and boys continued to supply churches and concert choruses with treble voices	boys in churches	1	1	1	1
426	Classical & Romantic	General	Elliott 2006	106	Women still did not sing in church (with the exception of nuns in convents), and therefore castrati, adult male falsettists, and boys continued to supply churches and concert choruses with treble voices	boys in concert choruses	1	1	1	1

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427	Classical & Romantic	General	Elliott 2006	106	The tenor voice became more popular and was featured in more substantial opera roles	tenor voice becomes popular	1	1	1	1
428	Classical & Romantic	General	Elliott 2006	106	The baritone voice was not commonly distinguished as its own category yet, however, and so low tenors navigated these roles using their chest voice for the low range and head voice for the higher notes	baritone not yet a voice type	1	1	1	1
429	Classical & Romantic	General	Elliott 2006	106	The bass voice was featured in comic and buffo opera roles, as well as in concert and oratorio, although not as prominently as the higher voices	bass voice in comic roles	1	1	1	1
430	Classical & Romantic	General	Elliott 2006	106	The bass voice was featured in comic and buffo opera roles, as well as in concert and oratorio, although not as prominently as the higher voices	bass voice in concert	1	1	1	1

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**Appendix 11: SC11 Phrasing and Articulation
Recording Units**

Record	Period	Genre	Author & Year	Page	Quotation	Recording Unit	Occurrences	by Author	by Genre	by Period
5	Medieval	General	Leech-Wilkinson 2002	109	lower voices applied the mass text, dividing long notes and ligatures where necessary	divide long notes and ligatures where necessary	4	4	4	4
7	Medieval	General	Leech-Wilkinson 2002	114	in <i>En remirant</i> all parts were texted, breaking up ligatures as necessary	divide long notes and ligatures where necessary	4	4	4	4
8	Medieval	General	Leech-Wilkinson 2002	115	for the songs Page chose to break ligatures in order to fit the text	divide long notes and ligatures where necessary	4	4	4	4
10	Medieval	General	Leech-Wilkinson 2002	121	Slavin's argument led to the conclusion that texting lower voices, breaking ligatures and splitting long notes as required, was a fifteenth-century practice, alongside vocalisation	divide long notes and ligatures where necessary	4	4	4	4
30	Baroque	Opera	Cyr 1980	321	Melchior Grimm praised her clear articulation	clear articulation	3	3	3	3
33	Baroque	Opera	Cyr 1980	323	The demands of the Italian style upon the performer were many: clear articulation	clear articulation	3	3	3	3
36	Baroque	Opera	Cyr 1980	328	This example also demonstrates Berard's stress on the prolongation or 'doubling' of certain consonants for the sake of clarity of articulation	clear articulation	3	3	3	3

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64	Classical & Romantic	Opera	Kauffman 1992	141	In legato singing, according to Garaud, one note is smoothly connected to the next, with each retaining its precise and distinct intonation	legato: connecting notes with precise intonation	3	3	3	3
66	Classical & Romantic	Opera	Kauffman 1992	142	Like Garaude, Garcia's definition of legato... stresses the precise intonation of the individual notes	legato: connecting notes with precise intonation	3	3	3	3
70	Classical & Romantic	Opera	Kauffman 1992	142	To connect the notes is to pass from one to another in a distinct, sudden, spontaneous way, with the voice neither stopping nor dragging over each intermediary note	legato: connecting notes with precise intonation	3	3	3	3
83	Classical & Romantic	Song	Miller 1999	18	The doubled voiced consonants of German ought to assist the legato line, not negate it	maintain legato	3	3	3	3
84	Classical & Romantic	Song	Miller 1999	18	The nasal [ŋ] of the second syllable ("Dämm'rung") must be kept at an even intensity if the legato is to be maintained	maintain legato	3	3	3	3

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87	Classical & Romantic	Song	Miller 1999	18	Anticipatory consonantal technique, applicable to all nonpitch (unvoiced) consonants, brings about a synchronization of vowel occurrence and harmonic digression, producing a binding vocal legato (despite the intrusion of an unvoiced consonant)	maintain legato	3	3	3	3
9	Medieval	General	Leech-Wilkinson 2002	118	to make articulation crisper	crisp	2	1	1	1
60	Baroque	General	Potter 2012	525	the vocalises, which are annotated with varied attacks and messa di voce, are all marked 'sempre legato'	legato	2	1	1	1
63	Classical & Romantic	Opera	Kauffman 1992	141	in other words, legato	legato	2	1	1	1
88	Classical & Romantic	General	Elliott 2006	93	The rhetorical principles of music as speech, inflecting the difference between good notes and bad notes or strong and weak syllables, were still important ideas	inflected	2	2	2	2
91	Classical & Romantic	General	Elliott 2006	95	This does not mean that we should not add dynamic shading, articulation, and phrasing to Mozart and Haydn	articulated	2	2	2	2
93	Classical & Romantic	General	Elliott 2006	97	The key to achieving a Classical style is to combine well-articulated gestures, dynamic variety, and a clear, relaxed sound that is "intense but not tense"	articulated	2	2	2	2

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96	Classical & Romantic	General	Elliott 2006	97	The eighteenth century witness a gradual progression along a continuum from detached articulation toward a more legato style	detached for early 18th c. music	2	2	2	2
97	Classical & Romantic	General	Elliott 2006	97	The eighteenth century witness a gradual progression along a continuum from detached articulation toward a more legato style	legato for later 18th c. music	2	2	2	2
98	Classical & Romantic	General	Elliott 2006	97	In the classical era, the Baroque ideal of crisp, detached articulation, which highlighted the differences between heavy and light and made the music speak as if it had text, was still important	crisp	2	1	1	1
102	Classical & Romantic	General	Elliott 2006	97	in Mozart's time a vocal line meant clear inflection between strong and weak syllables, strong and weak beats, stressed versus unstressed	inflected	2	2	2	2
110	Classical & Romantic	General	Elliott 2006	97	as the eighteenth century drew to a close, preference shifted away from detached articulation toward a smoother, more legato flow	detached for early 18th c. music	2	2	2	2

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111	Classical & Romantic	General	Elliott 2006	97	as the eighteenth century drew to a close, preference shifted away from detached articulation toward a smoother, more legato flow	legato for later 18th c. music	2	2	2	2
1	Medieval	Choral	More 1965	128	Some singers claimed that due reverence should be paid to the quantity of the Latin syllable: short syllables, for example, should always be sung to a single short note, never to two or three or to a long melismatic passage	no melismas on unaccented syllables	1	1	1	1
2	Medieval	Choral	More 1965	129	Others held that traditional methods should be maintained, even if it entailed singing as many as twenty-five notes or thereabouts to one short syllable	melismas as dictated by tradition	1	1	1	1
3	Medieval	Choral	More 1965	129	In his examples, lengthening is always achieved by adding one or more extra notes, usually differing melodically	melismas on accented syllables	1	1	1	1
4	Medieval	Song	Tischler 1989	239	a performance without dynamic changes, tempo variation, and articulation	varied articulation	1	1	1	1
6	Medieval	General	Leech-Wilkinson 2002	113	ideally this should encourage a broader, smoother approach to the music, unruffled by instrumental articulations	no instrumental articulation	1	1	1	1

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11	Medieval	Choral	Summerly 2012	249	the organisation of a fluid melody and attention to appropriate word stress were evidently the most important features of correct performance practice	fluid	1	1	1	1
12	Medieval	Choral	Summerly 2012	260	articulate appropriately	appropriate	1	1	1	1
13	Renaissance	Song	Brown 1973	4	Moreover I have followed the rule that a new syllable cannot begin in the middle of a ligature	text should not divide ligatures	1	1	1	1
14	Renaissance	General	Dyer 1978	211	let cruel words or deeds be expressed with harsh sounds- sudden, loud and swift-shaped according to the nature of events and the emotions	phrasing should match events in text	1	1	1	1
15	Renaissance	General	Dyer 1978	211	let cruel words or deeds be expressed with harsh sounds- sudden, loud and swift-shaped according to the nature of events and the emotions	phrasing should match emotions of text	1	1	1	1
16	Renaissance	Choral	Phillips 1978	196	they do need big lungs to cope with the long lines, and a fine sense of phrasing	fine phrasing	1	1	1	1
17	Renaissance	Choral	Phillips 1978	196	This collection demands considerable and unusual virtuosity from all the voices in matters of counting and phrasing long vocal lines packed with syncopations and quick runs	phrase long lines	1	1	1	1

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18	Renaissance	Choral	Phillips 1978	196	Just as it is painful to hear Shakespeare read with misplaced accents, so it is painful to hear these subtleties lost	place accents appropriately	1	1	1	1
19	Renaissance	Choral	Phillips 1978	196	but the words are made to point the rhythmic detail which by now is very understated	text points rhythm	1	1	1	1
20	Renaissance	Choral	Phillips 1978	197	phrasing is no longer to be achieved simply amongst the singers of one part, but regularly amongst the whole ensemble	phrase as an ensemble	1	1	1	1
21	Renaissance	Choral	Phillips 1978	198	treble and mean ranges require different tensions in a voice for phrasing and climaxing from that of the later soprano	treble and mean parts require different phrasing from later soprano parts	1	1	1	1
22	Renaissance	Choral	Cooper 1986	10	accompaniment of motets on the organ, woodwind and string instruments, instruments that share the phrasing and sustaining qualities of the voices, is not simply an acceptable practice, but one that is stylistically very correct	accompanying instruments should 'share' phrasing with the voice	1	1	1	1

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23	Renaissance	Choral	Cooper 1986	10	accompaniment of motets on the organ, woodwind and string instruments, instruments that share the phrasing and sustaining qualities of the voices, is not simply an acceptable practice, but one that is stylistically very correct	accompanying instruments should sustain like a voice	1	1	1	1
24	Renaissance	Song	Hargis 2007	9	allowing the singer great range of expression with their dynamics, articulation, and colour	range of expression in articulation	1	1	1	1
25	Baroque	General	Ransome 1978	417	For this reason it is fair to say that any vocal studies that we make of the period must take account not only of what was written at the time on the playing of instruments, but also of any other aids to authentic instrumental performance such as slurs and ornamentation	instrumental phrasing	1	1	1	1
26	Baroque	General	Ransome 1978	417	stressed syllables being given the appropriate musical emphasis, and unstressed ones not receiving inappropriate ornamentation for example	strong syllables require emphasis	1	1	1	1

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27	Baroque	General	Ransome 1978	417	therefore, where an instrumental phrase anticipates an identical vocal phrase, it will be the responsibility of the instrumentalist(s) to match the phrasing of the singer	vocal and instrumental phrasing should be matched	1	1	1	1
28	Baroque	General	Ransome 1978	417	If the words of any music, baroque or other, are to move their audience, they must clearly be sung with due attention to their stress and to their mood and meaning	words sung with due attention to stress	1	1	1	1
29	Baroque	General	Ransome 1978	419	I suggest that an authentic performance of late baroque solo vocal music will have been achieved when instrumental considerations of balance, ornamentation and phrasing are joined by vocal considerations of vibrancy and colour conveying mood, and emotional commitment and verbal understanding conveying meaning	instrumental	1	1	1	1
31	Baroque	Opera	Cyr 1980	321	the skill with which she characterized the delicate phrases of the Italian music	skillful	1	1	1	1
32	Baroque	Opera	Cyr 1980	321	the skill with which she characterized the delicate phrases of the Italian music	delicate	1	1	1	1

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34	Baroque	Opera	Cyr 1980	325	articulation... furthers the audience's comprehension of the singer's emotion	articulation used to aid audience comprehension	1	1	1	1
35	Baroque	Opera	Cyr 1980	325	the singer should add the expressive 'shading' demanded by French music	espressive shading	1	1	1	1
37	Baroque	Opera	Cyr 1980	329	He describes in rather general terms the adaptation of tone, articulation and ornamentation to the genre of music to be performed	adapt to genre	1	1	1	1
38	Baroque	General	Sanford 1995	par. 1.1	instead the air flow is more steady, even, and relatively small, as you say an evenly weighted short-long pair of syllables	French: evenly weighted syllables	1	1	1	1
39	Baroque	General	Sanford 1995	par. 1.1	Italian vocal music is brought to life chiefly through the expressivity given to the vowels, while in French music the emotional expression rests chiefly in the highly nuanced inflection of the consonants	inflect consonants in French music	1	1	1	1
40	Baroque	General	Sanford 1995	par. 1.1	Notice the ebb and flow of air in your body and the flexibility required in your abdomen to inflect the vowels, to give more stress and dynamic emphasis to the accented syllables	inflect vowels in Italian music	1	1	1	1

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41	Baroque	General	Sanford 1995	par. 1.1	Notice the ebb and flow of air in your body and the flexibility required in your abdomen to inflect the vowels, to give more stress and dynamic emphasis to the accented syllables	stress accented syllables in Italian music	1	1	1	1
42	Baroque	General	Sanford 1995	par. 2.2	A variable air stream gives a dynamic shading, a chiaroscuro, to the vowels that corresponds to the accentuation and declamation of the text	Italian: variable airstream supporting accentuation of text	1	1	1	1
43	Baroque	General	Sanford 1995	par. 2.2	The text itself thus provides a dynamic plan and shape for the vocal line that should be observed by the singer and reflected in the accompaniment	shape of vocal line determined by text	1	1	1	1
44	Baroque	General	Sanford 1995	par. 2.5	Instead of expressive vowels, the focus was on the expressive inflection of the consonants which were “sung” on this steady air stream	French: expressive inflection of consonants	1	1	1	1
45	Baroque	General	Sanford 1995	par. 2.6	In the audios using French technique, the text is given expression and inflection through the consonants; the dynamic shape of the vowels is relatively even; and the syllables are given a quantitative accent	French: inflect consonants	1	1	1	1

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46	Baroque	General	Sanford 1995	par. 2.6 In the audios using French technique, the text is given expression and inflection through the consonants; the dynamic shape of the vowels is relatively even; and the syllables are given a quantitative accent	French: syllables accented quantitatively	1	1	1	1
47	Baroque	General	Sanford 1995	par. 2.6 In the examples of Italian technique, the vowels “bloom” and carry the bulk of the expression of the text, observing a qualitative accent	Italian: syllables accented qualitatively	1	1	1	1
48	Baroque	General	Sanford 1995	par. 2.6 The resultant sound palette has more dynamic variety, as the rhetorical stress ebbs and flows with the breath stream	Italian: stress ebbs and flows on breath stream	1	1	1	1
49	Baroque	General	Sanford 1995	par. 2.6 The resultant sound palette has more dynamic variety, as the rhetorical stress ebbs and flows with the breath stream	Italian: rhetorical	1	1	1	1
50	Baroque	General	Sanford 1995	par. 6.1 Bérard later outlined five types of consonant articulation: hard, soft, natural, dark and clear, depending on the character of the words one is singing	French: hard consonant articulation	1	1	1	1

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51	Baroque	General	Sanford 1995	par. 6.1	Bérard later outlined five types of consonant articulation: hard, soft, natural, dark and clear, depending on the character of the words one is singing	French: soft consonant articulation	1	1	1	1
52	Baroque	General	Sanford 1995	par. 6.1	Bérard later outlined five types of consonant articulation: hard, soft, natural, dark and clear, depending on the character of the words one is singing	French: natural consonant articulation	1	1	1	1
53	Baroque	General	Sanford 1995	par. 6.1	Bérard later outlined five types of consonant articulation: hard, soft, natural, dark and clear, depending on the character of the words one is singing	French: dark consonant articulation	1	1	1	1
54	Baroque	General	Sanford 1995	par. 6.1	Bérard later outlined five types of consonant articulation: hard, soft, natural, dark and clear, depending on the character of the words one is singing	French: clear consonant articulation	1	1	1	1
55	Baroque	General	Sanford 1995	par. 6.2	These writers describe a technique of preparing or prolonging consonants and of varying their articulation to make the music expressive	French: vary articulation	1	1	1	1
56	Baroque	General	Potter 2012	519	now "staccato", and then sustained	staccato	1	1	1	1
57	Baroque	General	Potter 2012	519	now "staccato", and then sustained	sustained	1	1	1	1

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58	Baroque	General	Potter 2012	521	Domenico Corri's Singers' Preceptor of 1810 emphasises the importance of long and patient study of messa di voce, text articulation, ornamentation, rubato and portamento	articulate text	1	1	1	1
59	Baroque	General	Potter 2012	524	he emphasises the relationship between breathing and phrasing, and like his predecessors urges the proper pronunciation of words	phrasing determined by breath	1	1	1	1
61	Baroque	General	Potter 2012	517-518	Jean-Antoine Bérard's treatise L'art du chant of 1755 is very much concerned with articulation and attention to appropriately rhetorical delivery	articulation	1	1	1	1
62	Baroque	General	Potter 2012	521-22	he also sees portamento as a rhetorical effect which can be compared to elegantly articulated speech	elegant	1	1	1	1
65	Classical & Romantic	Opera	Kauffman 1992	141	he likens the effect to legato produced on the piano	legato: like piano	1	1	1	1
67	Classical & Romantic	Opera	Kauffman 1992	142	To connect the notes is to pass from one to another in a distinct, sudden, spontaneous way, with the voice neither stopping nor dragging over each intermediary note	legato: distinct	1	1	1	1

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68	Classical & Romantic	Opera	Kauffman 1992	142	To connect the notes is to pass from one to another in a distinct, sudden, spontaneous way, with the voice neither stopping nor dragging over each intermediary note	legato: sudden	1	1	1	1
69	Classical & Romantic	Opera	Kauffman 1992	142	To connect the notes is to pass from one to another in a distinct, sudden, spontaneous way, with the voice neither stopping nor dragging over each intermediary note	legato: spontaneous	1	1	1	1
71	Classical & Romantic	Opera	Kauffman 1992	142	Instead of likening vocal legato to the effect on the piano, Garcia cites the organ or wind instruments as models	legato: like organ or wind instrument	1	1	1	1
72	Classical & Romantic	Opera	Kauffman 1992	141-142	the notes can be "carried" (porter), "connected" (lier), "marked" (marquer), "pointed" (piquer), or "breathed out" (aspirer)	carried	1	1	1	1
73	Classical & Romantic	Opera	Kauffman 1992	141-142	the notes can be "carried" (porter), "connected" (lier), "marked" (marquer), "pointed" (piquer), or "breathed out" (aspirer)	connected	1	1	1	1
74	Classical & Romantic	Opera	Kauffman 1992	141-142	the notes can be "carried" (porter), "connected" (lier), "marked" (marquer), "pointed" (piquer), or "breathed out" (aspirer)	marked	1	1	1	1

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75	Classical & Romantic	Opera	Kauffman 1992	141-142	the notes can be "carried" (porter), "connected" (lier), "marked" (marquer), "pointed" (piquer), or "breathed out" (aspirer)	pointed	1	1	1	1
76	Classical & Romantic	Opera	Kauffman 1992	141-142	the notes can be "carried" (porter), "connected" (lier), "marked" (marquer), "pointed" (piquer), or "breathed out" (aspirer)	breathed out	1	1	1	1
77	Classical & Romantic	Song	Miller 1999	16	detailing and underscoring each long note in every musical phrase	don't detail every long note	1	1	1	1
78	Classical & Romantic	Song	Miller 1999	16	detailing and underscoring each long note in every musical phrase	don't underscore every long note	1	1	1	1
79	Classical & Romantic	Song	Miller 1999	16	Negating the vocal legato on notes of short duration	maintain legato on short notes	1	1	1	1
80	Classical & Romantic	Song	Miller 1999	17	The harmonic language of a Lied determines how the singer and pianist mold poetic language into phrase shapes	harmony determines phrase shapes	1	1	1	1
81	Classical & Romantic	Song	Miller 1999	17	In general, chromatic harmonies require more obvious pointing up than do diatonic harmonies	chromatic harmonies require more pointing than diatonic	1	1	1	1

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82	Classical & Romantic	Song	Miller 1999	17	The time it takes to enunciate consonantal clusters (accumulating consonants within a word or a syllable or conjoining two words to form a compound word) partly determines phrase shaping	phrasing determined by consonant duration	1	1	1	1
85	Classical & Romantic	Song	Miller 1999	18	Skilful handling of voiced consonants permits the singer to control phrase shape through musical and linguistic factors without falling prey to speech habits	phrase shape determined by voiced consonants	1	1	1	1
86	Classical & Romantic	Song	Miller 1999	18	Skilful handling of voiced consonants permits the singer to control phrase shape through musical and linguistic factors without falling prey to speech habits	phrase shape determined by language	1	1	1	1
89	Classical & Romantic	General	Elliott 2006	93	Issues of tempo, articulation, and ornamentation could be worked out in rehearsal or determined spontaneously in performance	rehearsed	1	1	1	1
90	Classical & Romantic	General	Elliott 2006	93	Issues of tempo, articulation, and ornamentation could be worked out in rehearsal or determined spontaneously in performance	spontaneous	1	1	1	1

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92	Classical & Romantic	General	Elliott 2006	95	This does not mean that we should not add dynamic shading, articulation, and phrasing to Mozart and Haydn	phrased	1	1	1	1
94	Classical & Romantic	General	Elliott 2006	97	When singing with a fortepiano or with Classical strings, you can use a lighter, more relaxed tone, as well as a less sustained, more articulated sense of phrasing	less sustained with period instruments	1	1	1	1
95	Classical & Romantic	General	Elliott 2006	97	When singing with a fortepiano or with Classical strings, you can use a lighter, more relaxed tone, as well as a less sustained, more articulated sense of phrasing	more articulated with period instruments	1	1	1	1
99	Classical & Romantic	General	Elliott 2006	97	In the classical era, the Baroque ideal of crisp, detached articulation, which highlighted the differences between heavy and light and made the music speak as if it had text, was still important	detached	1	1	1	1
100	Classical & Romantic	General	Elliott 2006	97	In the classical era, the Baroque ideal of crisp, detached articulation, which highlighted the differences between heavy and light and made the music speak as if it had text, was still important	distinguish heavy and light	1	1	1	1

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101	Classical & Romantic	General	Elliott 2006	97	in Mozart's time a vocal line meant clear inflection between strong and weak syllables, strong and weak beats, stressed versus unstressed	clear	1	1	1	1
103	Classical & Romantic	General	Elliott 2006	97	in Mozart's time a vocal line meant clear inflection between strong and weak syllables, strong and weak beats, stressed versus unstressed	distinguish strong and weak syllables	1	1	1	1
104	Classical & Romantic	General	Elliott 2006	97	in Mozart's time a vocal line meant clear inflection between strong and weak syllables, strong and weak beats, stressed versus unstressed	distinguish strong and weak beats	1	1	1	1
105	Classical & Romantic	General	Elliott 2006	97	in Mozart's time a vocal line meant clear inflection between strong and weak syllables, strong and weak beats, stressed versus unstressed	distinguish stressed and unstressed	1	1	1	1
106	Classical & Romantic	General	Elliott 2006	97	This is spelled out clearly by Mozart's careful slurring and articulation marks	follow slurring and articulation marks	1	1	1	1
107	Classical & Romantic	General	Elliott 2006	97	Every note ought to have, as it were a different degree of light and shade according to its position	light and shade	1	1	1	1
108	Classical & Romantic	General	Elliott 2006	97	When the passages are, of gradual notes, Slur and join them with nicety	slur scalar passages	1	1	1	1

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109	Classical & Romantic	General	Elliott 2006	97	When leaping passages, give a well articulated accent	articulate arpeggaic passages	1	1	1	1
112	Classical & Romantic	General	Elliott 2006	98	We must remember, however, that the “cantabile” legato ideal for music of the late eighteenth century is nowhere near the long, continuous lines associated with music from the late nineteenth or early twentieth centuries	cantabile legato not as pronounced as c. 19th legato	1	1	1	1

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Appendix 12: SC12 Ornamentation Recording Units

Record	Period	Genre	Author & Year	Page	Quotation	Recording Unit	Occurrences	by Author	by Genre	by Period
61	Renaissance	Choral	Aamot 2000	21	Renaissance singers often used notated embellishments as guides for performance	notated embellishments can be used	10	10	10	10
62	Renaissance	Choral	Aamot 2000	24	it is also known from primary source documents that the Renaissance singer made extensive use of notated embellishments	notated embellishments can be used	10	10	10	10
63	Renaissance	Choral	Aamot 2000	24	for example, Herman Fink, Giovanni Camillo Maffei, and Pedro Cerone each state that their embellishment examples could be applied directly in performance	notated embellishments can be used	10	10	10	10
64	Renaissance	Choral	Aamot 2000	24	Thus Cerone, whom Spanish embellishment scholar Charles Jacobs referred to as "the most important source for the application of vocal ornamentation in Renaissance Spain," encouraged singers to incorporate his written-out embellishments in performance	notated embellishments can be used	10	10	10	10
65	Renaissance	Choral	Aamot 2000	24	Francesco Severi (c. 1595-1630) intended for his embellished Psalms, Salmi passaggiata (Rome, 1615), to be performed during services	notated embellishments can be used	10	10	10	10

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66	Renaissance	Choral	Aamot 2000	24	not all Renaissance performers considered the use of memorized, notated embellishments a violation of canto di glosso	notated embellishments can be used	10	10	10	10
67	Renaissance	Choral	Aamot 2000	25	it would be conceivable for choral singers today to use written-out embellishments in performance	notated embellishments can be used	10	10	10	10
68	Renaissance	Choral	Aamot 2000	25	notated embellishments would facilitate timely learning of embellished passages to meet the demands of limited rehearsal time	notated embellishments can be used	10	10	10	10
69	Renaissance	Choral	Aamot 2000	25	using notated embellishments may be the key for reviving the art of embellishment in modern performances by large choral ensembles	notated embellishments can be used	10	10	10	10
70	Renaissance	Choral	Aamot 2000	25	the Renaissance singer was encouraged to reference notated examples and even performed written-out adornments that were intended to sound improvisatory	notated embellishments can be used	10	10	10	10
4	Renaissance	Song	Brown 1973	4	the kind and quantity of melodic ornaments improvised by the singers and players	improvised	7	2	3	3

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7	Renaissance	Song	Brown 1973	8	By the early 16th century instrumentalists improvised seem to have been expected to improvise ornaments as a regular part of their playing technique. It seems likely, then, that instrumentalists of the previous century, and possibly singers as well, were expected to do likewise	7	2	3	3
95	Renaissance	Song	Hargis 2007	7	Although this is fine at first, they must eventually be able to react to others' ornaments and be able to simplify or elaborate upon patterns in the event of a too-quick or too-slow tempo	7	1	3	3
215	Baroque	Choral	Woodhall 1981	11	Since the art of embellishment was primarily improvisatory, this raises a crucial question when the application of the practice to choral performance is considered	7	2	2	3
219	Baroque	Choral	Woodhall 1981	11	On the one hand, adding embellishment is stylistic, however, destroying the improvisatory nature of the practice is unstylistic	7	2	2	3

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243	Baroque	General	Potter 2012	513	Tosi himself makes the point that only incompetent singers (and women) write ornaments into the score	improvised	7	1	2	3
335	Classical & Romantic	General	Elliott 2006	110	As in the Baroque period, ornaments in Classical music fall into two basic categories: essential graces and added improvisation	improvised	7	1	2	1
99	Baroque	Opera	Cyr 1980	319	she still trills too	trill	5	3	3	5
150	Baroque	Opera	Cyr 1980	328	trills	trill	5	3	3	5
168	Baroque	Opera	Cyr 1980	332	Some annotations on the vocal role were added in ink: ... trills	trill	5	3	3	5
285	Baroque	General	Potter 2012	519	Burney's description of Cuzzoni's singing parallels Mancini's, and specifically praises her trill and her rubato	trill	5	2	2	5
293	Baroque	General	Potter 2012	521	his portamento, the perfect union of the registers, the sparkling agility, and the perfect trill were all in him the same degree of perfection	trill	5	2	2	5
146	Baroque	Opera	Cyr 1980	328	adding appoggiaturas	appoggiaturas	4	2	2	4
163	Baroque	Opera	Cyr 1980	332	Some annotations on the vocal role were added in ink: ... Appoggiaturas	appoggiaturas	4	2	2	4

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236	Baroque	General	Potter 2012	511	singers would also need to know how to add ornamental graces to the music in the form of appoggiaturas and trills	appoggiaturas	4	2	2	4
296	Baroque	General	Potter 2012	524	the student goes on to learn basic ornamentation, and exercises provided for simple roulades, appoggiaturas, trills and the like	appoggiaturas	4	2	2	4
16	Renaissance	Choral	Cooper 1986	9	Bartolomeo Barbarino indicated in their respective books of motets that the embellishments they wrote out were for those persons who were unable to improvise their own	improvised ornamentation	4	4	4	4
17	Renaissance	Choral	Cooper 1986	9	Claudio Merulo indicated that extemporized counterpoint was even common in the ultra-conservative bastions of the Papal Chapel and the Cathedral of Cambrai	improvised ornamentation	4	4	4	4
18	Renaissance	Choral	Cooper 1986	9	the person providing the embellishment (either in written or improvised form) should have studied both the written and improvised forms of counterpoint	improvised ornamentation	4	4	4	4
19	Renaissance	Choral	Cooper 1986	11	the art of improvised embellishment in the Renaissance manner has long been forgotten	improvised ornamentation	4	4	4	4

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104	Baroque	Opera	Cyr 1980	324	Rousseau attacked the declamation as ineffective and overcharged with ornaments	not too many ornaments	4	3	3	4
105	Baroque	Opera	Cyr 1980	324	Rousseau attacked the declamation as ineffective and overcharged with ornaments	not too many ornaments	4	3	3	4
170	Baroque	Opera	Cyr 1980	334	Lully himself attempted to prevent singers from adding additional ornaments in recitative which might interfere with the speech-like declamation	not too many ornaments	4	3	3	4
294	Baroque	General	Potter 2012	522	many great singers (he names Farinelli, Aprile, David and Raaf among others) 'sung compositions with very little ornament' and only where the composer indicated it	not too many ornaments	4	1	1	4
25	Renaissance	Choral	Cooper 1986	11	embellishing renaissance polyphonic vocal music and instrumentally doubling vocal lines in music of the Renaissance are two aspects of Renaissance music which deserve practical experimentation by twentieth-century choral conductors	ornament	4	1	1	1
100	Baroque	Opera	Cyr 1980	321	it is true that Mlle Fel poured forth the... ornaments... that she brings to everything she performs	ornament	4	2	2	3

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101	Baroque	Opera	Cyr 1980	321	embellishments which she herself adds to ornament the lines that she performs	4	2	2	3
300	Baroque	General	Potter 2012	524	the student goes on to learn basic ornamentation, and exercises provided for simple roulades, appoggiaturas, trills and the like	4	1	1	3
182	Baroque	Choral	Woodhall 1981	9	his diction is good, he is not bad at trilli and gorgie, and he sings confidently	4	1	1	4
241	Baroque	General	Potter 2012	511	singers would also need to know how to add ornamental graces to the music in the form of appoggiaturas and trills	4	3	3	4
286	Baroque	General	Potter 2012	519	then vibrated with trills and mordents	4	3	3	4
302	Baroque	General	Potter 2012	524	the student goes on to learn basic ornamentation, and exercises provided for simple roulades, appoggiaturas, trills and the like	4	3	3	4
40	Renaissance	Choral	Aamot 2000	21	all four voice parts of Renaissance motets and madrigals (the modern SATB) could be embellished	3	3	3	3

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41	Renaissance	Choral	Aamot 2000	22	At the end of Book II, Dalla Casa embellished all four parts of a Cipriano de Rore madrigal, <i>Alla dolce ombra</i> , as an example of how singers or instrumentalists may coordinate embellimenti in ensemble performance	all four voices should be embellished	3	3	3	3
42	Renaissance	Choral	Aamot 2000	22	though he embellished only the top voice, it is clear from Bovicelli's comments that he intended the examples to be incorporated into ensemble performance	all four voices should be embellished	3	3	3	3
172	Classical & Romantic	General	Elliott 2006	112	The choice or execution of a particular ornament should be innately connected to the dramatic sense of the text	ornamentation determined by text	3	1	1	1
224	Baroque	Choral	Woodhall 1981	11	singers of the day studied the text and music closely and thereby determined the best places for ornamentation	ornamentation determined by text	3	2	2	2
225	Baroque	Choral	Woodhall 1981	11	musicians of the early-seventeenth century relied heavily on the text as the guiding force in matters of interpretation (tempo, dynamics, expression, and ornamentation)	ornamentation determined by text	3	2	2	2

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76	Renaissance	Choral	Aamot 2000	23	Sixteenth-century vocal ensembles normally performed with one, two, or three singers on a part, with embellishments performed by a single singer or instrumentalist	ornaments performed by soloists	3	3	3	3
77	Renaissance	Choral	Aamot 2000	24-25	if modern performers wish to duplicate the embellishment practices used during Victoria and Palestrina's time, they must either carefully rehearse together the ornaments, which would have come much more spontaneously to late Renaissance singers, or perhaps leave the ornamentation to soloists, with other members of the group performing the original	ornaments performed by soloists	3	3	3	3
78	Renaissance	Choral	Aamot 2000	25	in performance, the conductor may choose to have solo singers perform embellishments while the rest of the choir performs the original music	ornaments performed by soloists	3	3	3	3
82	Renaissance	Choral	Aamot 2000	21	this forgotten sixteenth- and early seventeenth-century practice is canto di glosso [singing with embellishments]	sing with embellishments	3	3	3	3

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83	Renaissance	Choral	Aamot 2000	21	Respected Renaissance vocal ensemble performers and music theorists praised the art of embellished singing	sing with embellishments	3	3	3	3
84	Renaissance	Choral	Aamot 2000	21	embellishment was indeed an integral aspect of vocal ensemble performance during the late sixteenth and early seventeenth centuries	sing with embellishments	3	3	3	3
316	Classical & Romantic	General	Elliott 2006	114	The Badura-Skodas prefer to distinguish between “stressed” and “unstressed” appoggiaturas in Mozart, rather than long and short	appoggiaturas distinguished by stress not length	2	2	2	2
317	Classical & Romantic	General	Elliott 2006	114	They council that the accentuation of the appoggiatura is more important than its actual length	appoggiaturas distinguished by stress not length	2	2	2	2
250	Baroque	General	Potter 2012	515	the second way is 'arbitrary' (not a word helpful to teachers of historical performance practice) in which singers can do whatever they like to display their talent	cadenzas: arbitrary	2	2	2	2
251	Baroque	General	Potter 2012	515	'Many are of this opinion', says Mancini, 'but they are greatly mistaken.'	cadenzas: arbitrary	2	2	2	2

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252	Baroque	General	Potter 2012	515	he says there is a right way and a wrong way to do them: to be correct and of 'good judgement' one should begin with a messa di voce, and then recapitulate and recombine passages from the aria, do them in one breath and finish with a trill	cadenzas: begin with messa di voce	2	2	2	2
297	Baroque	General	Potter 2012	524	Mengozzi gives no examples of actual cadenzas but insists that they begin with a messa di voce in the time-honoured manner and end with a trill, the whole being done in one breath	cadenzas: begin with messa di voce	2	2	2	2
254	Baroque	General	Potter 2012	515	he says there is a right way and a wrong way to do them: to be correct and of 'good judgement' one should begin with a messa di voce, and then recapitulate and recombine passages from the aria, do them in one breath and finish with a trill	cadenzas: in one breath	2	2	2	2
299	Baroque	General	Potter 2012	524	Mengozzi gives no examples of actual cadenzas but insists that they begin with a messa di voce in the time-honoured manner and end with a trill, the whole being done in one breath	cadenzas: in one breath	2	2	2	2

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257	Baroque	General	Potter 2012	515	he says there is a right way and a wrong way to do them: to be correct and of 'good judgement' one should begin with a messa di voce, and then recapitulate and recombine passages from the aria, do them in one breath and finish with a trill	cadenzas: right and wrong way	2	2	2	2
258	Baroque	General	Potter 2012	515	Even the more rigorous 'correct' way requires 'an inventive and creative mind'	cadenzas: right and wrong way	2	2	2	2
246	Baroque	General	Potter 2012	514	Mancini follows Tosi, who describes eight varieties	eight varieties of trill	2	2	2	2
260	Baroque	General	Potter 2012	515	then there would have been those who attempted Tosi and Mancini's eight varieties	eight varieties of trill	2	2	2	2
49	Renaissance	Choral	Aamot 2000	22	Dalla Casa included in his treatise five embellished cantus parts from madrigals to be performed by a solo voice accompanied by a lute or as part of a vocal ensemble	embellished cantus parts	2	2	2	2
50	Renaissance	Choral	Aamot 2000	22	embellished versions of cantus parts excerpted from motets, chansons, and madrigals are preserved in Giovanni Battista Bovicelli's treatise	embellished cantus parts	2	2	2	2

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315	Classical & Romantic	General	Elliott 2006	112	Embellishments such as appoggiaturas, trills, and turns can be variously indicated with ornament signs, small notes, or regular-sized notes or added to an unadorned line at the discretion of the singer	embellishments added at singer's discretion	2	2	2	2
328	Classical & Romantic	General	Elliott 2006	112	Embellishments such as appoggiaturas, trills, and turns can be variously indicated with ornament signs, small notes, or regular-sized notes or added to an unadorned line at the discretion of the singer	embellishments added at singer's discretion	2	2	2	2
228	Baroque	General	Sanford 1995	par. 2.4	With the new emphasis in early seventeenth-century Italy on recitative and on the primacy of the words, it is not surprising that we find an ornamentation style that features dynamic ornaments, such as the messa di voce and esclamazione	esclamazione	2	2	2	2

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229	Baroque	General	Sanford 1995	par. 2.4	The text is the key to expressive singing for Caccini, who says that expressing the passion of the text is achieved through breath control: "a man must have a command of breath to give the greater spirit to the increasing and diminishing of the voice, to esclamazione and other passions...	esclamazione	2	2	2	2
52	Renaissance	Choral	Aamot 2000	25	choral conductors teach embellishment passages to their singers and experiment with ways to add them in performance	experiment with ornaments	2	2	2	2
53	Renaissance	Choral	Aamot 2000	25	investigation and experimentation with the art of embellishment gives contemporary choral performers and music educators an additional way to include improvisation and creativity in their music making	experiment with ornaments	2	2	2	2
54	Renaissance	Choral	Aamot 2000	24	in the preface to his collection he explained that his notated embellishments would sound improvisatory and natural in performance	improvisatory	2	2	2	2

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55	Renaissance	Choral	Aamot 2000	25	the Renaissance singer was encouraged to reference notated examples and even performed written-out adornments that were intended to sound improvisatory	improvisatory	2	2	2	2
247	Baroque	General	Potter 2012	514	Mancini points to the effectiveness of a long cadential trill, but Tosi complains that singers often hold it for too long	long cadential trill	2	2	2	2
261	Baroque	General	Potter 2012	515	some prolong cadential trills to milk the applause	long cadential trill	2	2	2	2
111	Baroque	Opera	Cyr 1980	325	(b) the port de voix battu en montant (a lower appoggiatura followed by a mordent)	lower appoggiatura followed by mordent	2	2	2	2
124	Baroque	Opera	Cyr 1980	327	Berard's port de voix feint (Ex. 3d), a lower appoggiatura followed by a mordent	lower appoggiatura followed by mordent	2	2	2	2
173	Baroque	Opera	Cyr 1980	323-324	we know from Pier Francesco Tosi and other Italian writers that the son file or messa di voce was well know for its expressive value	messa di voce	2	1	1	2

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227	Baroque	General	Sanford 1995	par. 2.4	With the new emphasis in early seventeenth-century Italy on recitative and on the primacy of the words, it is not surprising that we find an ornamentation style that features dynamic ornaments, such as the messa di voce and esclamazione	messa di voce	2	1	1	2
213	Baroque	Choral	Woodhall 1981	11	both Maffei and Finck expressed the opinion that the art of embellishment should be thoroughly practiced and its use in performance avoided until the performer develops the ability to skillfully embellish in a spontaneous, successful manner	spontaneous	2	1	1	1
308	Classical & Romantic	General	Elliott 2006	93	Issues of tempo, articulation, and ornamentation could be worked out in rehearsal or determined spontaneously in performance	spontaneous	2	1	1	1
141	Baroque	Opera	Cyr 1980	327	Long notes also frequently show a swell, or <i>son fil é</i> (Ex. 3b)	swell on long notes	2	2	2	2
149	Baroque	Opera	Cyr 1980	328	a few swells on long notes	swell on long notes	2	2	2	2
191	Baroque	Choral	Woodhall 1981	11	although music was varied through the use of passaggi, trilli, gruppi, etc., indiscriminate embellishment was considered in poor taste	trilli	2	1	1	2

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232	Baroque	General	Sanford 1995		Strung together, the trilli, ribatutte and cascade make a wonderful effect while being quite simple to sing -- given the right technique and the right mental software	trilli	2	1	1	2
268	Baroque	General	Potter 2012	515	whether taken from above or below, between whole or semi-tones, fast or slow... was always open, equal, and distinct, giving the greatest brilliancy to cadences and often introduced into his passages with the happiest effect	trills: incorporated into passage-work	2	2	2	2
291	Baroque	General	Potter 2012	520	he had an inexhaustible supply of divisions into which he could interpolate trills	trills: incorporated into passage-work	2	2	2	2
37	Renaissance	Choral	Cooper 1986	9	Bartolomeo Barbarino indicated in their respective books of motets that the embellishments they wrote out were for those persons who were unable to improvise their own	written ornamentation	2	2	2	2
38	Renaissance	Choral	Cooper 1986	9	the person providing the embellishment (either in written or improvised form) should have studied both the written and improvised forms of counterpoint	written ornamentation	2	2	2	2

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244	Baroque	General	Potter 2012	514	both condemn what Mancini calls goat and horse trills, which students do against the advice of their teachers, and which are presumably related to the seventeenth-century trillo	17th Century 'trillo' inappropriate	1	1	1	1
114	Baroque	Opera	Cyr 1980	326	he marks the accent (Ex. 3a) frequently, a small inflection or 'caressing' of the note above, at the termination of a long note	accent = caressing of upper note	1	1	1	1
116	Baroque	Opera	Cyr 1980	326	[the accent] frequently expresses sadness, usually on stressed syllables and on long notes followed by another of the same pitch	accent expresses sadness	1	1	1	1
118	Baroque	Opera	Cyr 1980	326	[the accent] frequently expresses sadness, usually on stressed syllables and on long notes followed by another of the same pitch	accent on stressed syllable	1	1	1	1
144	Baroque	Opera	Cyr 1980	328	the first note, here an exclamation ('Ciel!'), receives a half-swell (i.e. crescendo) and accent	accent with crescendo	1	1	1	1
153	Baroque	Opera	Cyr 1980	329	He describes in rather general terms the adaptation of tone, articulation and ornamentation to the genre of music to be performed	adapt to genre	1	1	1	1

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314	Classical & Romantic	General	Elliott 2006	110	In deciding where to use them, let the dramatic intent of the words be a guide	addition of appoggiaturas guided by dramatic intent of words	1	1	1	1
11	Renaissance	Choral	Cooper 1986	9	all vocal lines should be embellished several times in the course of a composition	all vocal lines should be ornamented several times in the course of a composition	1	1	1	1
89	Renaissance	Song	Hargis 2007	7	For beginners, less is more; and all ornaments should be added to a piece with good reason	always added with good reason	1	1	1	1
43	Renaissance	Choral	Aamot 2000	23	embellishments should be applied equally in all voices	apply embellishments equally in all voices	1	1	1	1
202	Baroque	Choral	Woodhall 1981	11	in my opinion embellishments both can and should be applied to all the voices; but not throughout	apply embellishments in all voices	1	1	1	1
148	Classical & Romantic	General	Elliott 2006	109	Appoggiaturas from below were much less common than those from above, though one could be used to creating a yearning quality or a question	appoggiaturas from below create a yearning quality	1	1	1	1

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147	Classical & Romantic	General	Elliott 2006	109	Appoggiaturas from below were much less common than those from above, though one could be used to creating a yearning quality or a question	appoggiaturas from below less common	1	1	1	1
164	Baroque	Opera	Cyr 1980	332	the appoggiatura is indicated with a small minim at the beginning of the trill, which would probably be continued as a cadence appuye'e, according to Berard's instructions. Other appoggiaturas are marked with a shorter value	appoggiaturas indicated with different note values	1	1	1	1
279	Baroque	General	Potter 2012	516	Agricola's composer contemporaries liked appoggiaturas to be precisely measured	appoggiaturas precisely measured	1	1	1	1
179	Classical & Romantic	General	Elliott 2006	112	Unlike Baroque appoggiaturas, which are most often stressed and on the beat, Classical appoggiaturas can be variously short and on the beat, short but before the beat, or long and on the beat.	appoggiaturas: long and on the beat	1	1	1	1

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177	Classical & Romantic	General	Elliott 2006	112	Unlike Baroque appoggiaturas, which are most often stressed and on the beat, Classical appoggiaturas can be variously short and on the beat, short but before the beat, or long and on the beat	appoggiaturas: short and before the beat	1	1	1	1
175	Classical & Romantic	General	Elliott 2006	112	Unlike Baroque appoggiaturas, which are most often stressed and on the beat, Classical appoggiaturas can be variously short and on the beat, short but before the beat, or long and on the beat	appoggiaturas: short and on the beat	1	1	1	1
134	Classical & Romantic	General	Elliott 2006	109	additional appoggiaturas were optional, depending on the situation and meaning of the words	appoggiaturas applied according to meaning of words	1	1	1	1
132	Classical & Romantic	General	Elliott 2006	109	any feminine ending, whether in a recitative or an aria, demands an appoggiatura	appoggiaturas at feminine endings	1	1	1	1
145	Classical & Romantic	General	Elliott 2006	109	He suggests that note repetition could convey insistence, determination, anger, or defiance	appoggiaturas can weaken dramatic effect	1	1	1	1
44	Renaissance	Choral	Aamot 2000	25	the dissonance that would inevitably occur if multiple singers improvised simultaneously would be avoided	avoid dissonance	1	1	1	1

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237	Baroque	General	Potter 2012	511	his broader point is that modern singers have abandoned taste and technique for crowd-pleasing effects in an unprecedented ornamental free-for-all	avoid mere crowd-pleasing effects	1	1	1	1
155	Baroque	Opera	Cyr 1980	329	trills prepared and beaten clearly	beat trills clearly	1	1	1	1
249	Baroque	General	Potter 2012	515	or even begin an aria with one	begin an aria with a trill	1	1	1	1
91	Renaissance	Song	Hargis 2007	7	a good place to begin is at cadences	begin with cadences	1	1	1	1
198	Baroque	Choral	Woodhall 1981	11	4. It is best to make diminutions on the vowel "o."	best to make diminutions on the vowel "o"	1	1	1	1
12	Renaissance	Choral	Cooper 1986	9	the primary point of embellishment is the cadential approach	cadences prime point for ornamentation	1	1	1	1
245	Baroque	General	Potter 2012	514	Mancini points to the effectiveness of a long cadential trill, but Tosi complains that singers often hold it for too long	cadential trill not too long	1	1	1	1
298	Baroque	General	Potter 2012	524	Mengozzi gives no examples of actual cadenzas but insists that they begin with a messa di voce in the time-honoured manner and end with a trill, the whole being done in one breath	cadenzas: end with a trill	1	1	1	1

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253	Baroque	General	Potter 2012	515	he says there is a right way and a wrong way to do them: to be correct and of 'good judgement' one should begin with a messa di voce, and then recapitulate and recombine passages from the aria, do them in one breath and finish with a trill	cadenzas: finish with a trill	1	1	1	1
255	Baroque	General	Potter 2012	515	he says there is a right way and a wrong way to do them: to be correct and of 'good judgement' one should begin with a messa di voce, and then recapitulate and recombine passages from the aria, do them in one breath and finish with a trill	cadenzas: include passages from the aria	1	1	1	1
256	Baroque	General	Potter 2012	515	Mancini does not wish to be prescriptive, leaving the real business to the singer	cadenzas: not prescribed	1	1	1	1
259	Baroque	General	Potter 2012	515	who must choose the leading movement from the ritornello of the song and by his own invention, develop on it all the required virtuosity that forms a well balanced cadenza'	cadenzas: singers should choose the material from the aria	1	1	1	1

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234	Baroque	General	Sanford 1995		Strung together, the trilli, ribatutte and cascade make a wonderful effect while being quite simple to sing -- given the right technique and the right mental software	cascade	1	1	1	1
39	Renaissance	Choral	Aamot 2000	22	he admonished singers to "listen carefully to the movements of other parts" when performing their embellishments so that "never, aside from the end, should all parts come to a stop upon the same continuation of harmony."	continuous movement until end	1	1	1	1
13	Renaissance	Choral	Cooper 1986	11	practical experience dicates that studied application of principles of embellishment to musical compositions of the period... produce results whicha re eminently satisfying, readily singable and delightfully novel	delightful	1	1	1	1
8	Renaissance	Song	Brown 1973	8	ornamentation depends so much on personal taste and ability	dependent on taste and ability	1	1	1	1

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208	Baroque	Choral	Woodhall 1981	11	2. Don't leave all the embellishments for the end; they should be dispersed evenly through the piece "... so that the entire work is uniform. ..."	disperse embellishments evenly throughout a piece	1	1	1	1
319	Classical & Romantic	General	Elliott 2006	114	If the appoggiatura adds expressive dissonance to a situation, it can be stressed	dissonant appoggiaturas stressed	1	1	1	1
238	Baroque	General	Potter 2012	511	they should acquire a repertoire of 'divisions' from which could be generated the potentially infinite number of cadenzas for the three 'final' cadence points in a da capo aria	divisions	1	1	1	1
239	Baroque	General	Potter 2012	511	they should acquire a repertoire of 'divisions' from which could be generated the potentially infinite number of cadenzas for the three 'final' cadence points in a da capo aria	divisions at cadence points	1	1	1	1
45	Renaissance	Choral	Aamot 2000	23	do not embellish initial points of imitation	do not embellish initial points of imitation	1	1	1	1
97	Baroque	General	Ransome 1978	417	stressed syllables being given the appropriate musical emphasis, and unstressed ones not receiving inappropriate ornamentation for example	do not ornament on unstressed syllables	1	1	1	1

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46	Renaissance	Choral	Aamot 2000	23	a general caution against adding too many embellishments	don't add too many embellishments	1	1	1	1
109	Baroque	Opera	Cyr 1980	325	He also warns against always placing an ornament on the final note	don't always place ornaments on final notes	1	1	1	1
203	Baroque	Choral	Woodhall 1981	11	in my opinion embellishments both can and should be applied to all the voices; but not throughout	don't apply embellishments throughout	1	1	1	1
216	Baroque	Choral	Woodhall 1981	11	According to Finck, embellishment becomes too difficult in a choral situation	don't embellish choral parts	1	1	1	1
206	Baroque	Choral	Woodhall 1981	11	1. Don't embellish until after the beginning of a piece.	don't embellish the beginning of a piece	1	1	1	1
207	Baroque	Choral	Woodhall 1981	11	2. Don't leave all the embellishments for the end; they should be dispersed evenly through the piece "... so that the entire work is uniform..."	don't leave all embellishments until the end	1	1	1	1

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303	Baroque	General	Potter 2012	512	Galliard translated this as 'dragg' and gives two examples of this descending ornament for which the singer 'begins with a high note, dragging it gently down to a low one, with the forte and piano, almost gradually, with inequality of motion... stopping a little more on some notes'	dragg: forte to piano	1	1	1	1
304	Baroque	General	Potter 2012	512	Galliard translated this as 'dragg' and gives two examples of this descending ornament for which the singer 'begins with a high note, dragging it gently down to a low one, with the forte and piano, almost gradually, with inequality of motion... stopping a little more on some notes'	dragg: high to low note	1	1	1	1
305	Baroque	General	Potter 2012	512	Galliard translated this as 'dragg' and gives two examples of this descending ornament for which the singer 'begins with a high note, dragging it gently down to a low one, with the forte and piano, almost gradually, with inequality of motion... stopping a little more on some notes'	dragg: unequal motion	1	1	1	1
102	Baroque	Opera	Cyr 1980	324	the dramatic importance of ornamentation	dramatic	1	1	1	1

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226	Baroque	General	Sanford 1995		With the new emphasis in early seventeenth-century Italy on recitative and on the primacy of the words, it is not surprising that we find an ornamentation style that features dynamic ornaments, such as the messa di voce and esclamazione	dynamic ornaments	1	1	1	1
320	Classical & Romantic	General	Elliott 2006	114	An eighth note could be long or short; and a sixteenth or thirty-second note usually indicates a short note	eighth note = long/short appoggiatura	1	1	1	1
1	Medieval	Choral	More 1965	133	There are also solo chants with minute and elaborate embellishments and others with a rudimentary harmony of long held notes	elaborate ornaments	1	1	1	1
218	Baroque	Choral	Woodhall 1981	11	On the one hand, adding embellishment is stylistic, however, destroying the improvisatory nature of the practice is unstylistic	embellish choral parts	1	1	1	1
47	Renaissance	Choral	Aamot 2000	21-22	Girolamo Dalla Casa embellished several madrigals in his <i>il vero modo di diminuir</i> [The True Manner of Embellishment(Venice 1584)]	embellish madrigals	1	1	1	1

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48	Renaissance	Choral	Aamot 2000	23	embellishments should be added on the penultimate syllable of a word	embellish the penultimate syllable of words	1	1	1	1
51	Renaissance	Choral	Aamot 2000	24	On the one hand, adding embellishment is stylistic; however, destroying the improvisatory nature if [sic] the practice is unstylistic	embellishment should be improvised	1	1	1	1
329	Classical & Romantic	General	Elliott 2006	112	Embellishments such as appoggiaturas, trills, and turns can be variously indicated with ornament signs, small notes, or regular-sized notes or added to an unadorned line at the discretion of the singer	embellishments indicated by signs	1	1	1	1
205	Baroque	Choral	Woodhall 1981	11	let them be done in their turn, in such a way that each embellishment can be clearly distinguished from the others, yet so that the entire work is uniform	embellishments should be distinguishable	1	1	1	1
156	Baroque	Opera	Cyr 1980	329	appoggiaturas emphasized and sensitive	emphasise appoggiaturas	1	1	1	1
120	Baroque	Opera	Cyr 1980	327	the trills... might have been varied by the performer according to the meaning and expression of the text	expression of text determines trills	1	1	1	1
103	Baroque	Opera	Cyr 1980	324	the expressive value of ornamentation	expressive	1	1	1	1

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92	Renaissance	Song	Hargis 2007	7	next filling in of intervals, decoration of internal cadences, and ornaments for text painting can be added	fill in intervals	1	1	1	1
5	Renaissance	Song	Brown 1973	7	They regularly filled in thirds by steps,	fill in thirds	1	1	1	1
110	Baroque	Opera	Cyr 1980	325	(c) the coule' (an unaccented note usually filling in the space of a third descending)	filled in thirds	1	1	1	1
14	Renaissance	Choral	Cooper 1986	9	the final note of a cadence should not be embellished	final notes should not be ornamented	1	1	1	1
151	Baroque	Opera	Cyr 1980	328	occasionally a vibrato (flatté)	flatte = vibrato	1	1	1	1
330	Classical & Romantic	General	Elliott 2006	110	German works were more restrained and specific, and tended to include more ornamentation composed directly into the music	german ornamentation more restrained	1	1	1	1
331	Classical & Romantic	General	Elliott 2006	110	German works were more restrained and specific, and tended to include more ornamentation composed directly into the music	german ornamentation more specific	1	1	1	1
183	Baroque	Choral	Woodhall 1981	9	"...his diction is good, he is not bad at trilli and gorgie, and he sings confidently"	gorgie	1	1	1	1
187	Baroque	Choral	Woodhall 1981	9	in early-Baroque music, gorgie, gruppi, and trilli were commonly added at cadential points	gorgie at cadences	1	1	1	1

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222	Baroque	Choral	Woodhall 1981	11	gracefully embellished with ornaments appropriate to the thought. .. ,	graceful	1	1	1	1
334	Classical & Romantic	General	Elliott 2006	110	As in the Baroque period, ornaments in Classical music fall into two basic categories: essential graces and added improvisation	graces essential	1	1	1	1
281	Baroque	General	Potter 2012	519	knew how to adorn and embellish [an aria] with such varied "gruppettos" and passages without marring the melody	gruppettos	1	1	1	1
192	Baroque	Choral	Woodhall 1981	11	although music was varied through the use of passaggi, trilli, gruppi, etc., indiscriminate embellishment was considered in poor taste	gruppi	1	1	1	1
188	Baroque	Choral	Woodhall 1981	9	in early-Baroque music, gorgie, gruppi, and trilli were commonly added at cadential points	gruppi at cadences	1	1	1	1
186	Baroque	Choral	Woodhall 1981	9	it seems like [sic] that Monteverdi's singers, were among those early-Baroque vocalists to use gruppi	gruppi for Monteverdi	1	1	1	1
184	Baroque	Choral	Woodhall 1981	9	the gruppo approximates a modern trill with a mordent, while the word trillo designates an accelerating "bleat" on a single pitch	gruppo: modern trill with a mordent	1	1	1	1

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6	Renaissance	Song	Brown 1973	8	arrangements of chansons and other vocal music in highly ornamented versions	highly ornamented versions	1	1	1	1
321	Classical & Romantic	General	Elliott 2006	114	If the main note is itself a dissonant passing note or upper neighbour (as in ex. 2.5c from "Adelaide"), then the appoggiatura should not distract from the harmonic tension already present	if main note a dissonance, appoggiatura unstressed	1	1	1	1
15	Renaissance	Choral	Cooper 1986	9	the embellishment of imitative entries at the beginning of a composition should be avoided	imitative entries at the beginning of a piece should not be ornamented	1	1	1	1
231	Baroque	General	Sanford 1995	par. 8.1	Of course, a singer of Monteverdi's time might have preferred to improvise the affetti instead of following Monteverdi's model	improvised affetti	1	1	1	1
178	Baroque	Choral	Woodhall 1981	8	alternation was an important aspect of what was then considered "good taste"	in good taste	1	1	1	1
289	Baroque	General	Potter 2012	520	he had an inexhaustible supply of divisions into which he could interpolate trills	inexhaustible supply of divisions	1	1	1	1

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98	Baroque	General	Ransome 1978	419	I suggest that an authentic performance of late baroque solo vocal music will have been achieved when instrumental considerations of balance, ornamentation and phrasing are joined by vocal considerations of vibrancy and colour conveying mood, and emotional commitment and verbal understanding conveying meaning	instrumental	1	1	1	1
96	Baroque	General	Ransome 1978	417	For this reason it is fair to say that any vocal studies that we make of the period must take account not only of what was written at the time on the playing of instruments, but also of any other aids to authentic instrumental performance such as slurs and ornamentation	instrumental ornamentation	1	1	1	1
85	Renaissance	Song	Hargis 2007	3	If we give primaty consideration to flexibility, ability to control vibrato, sense of intonation, and intellectual curiosity about the issues of ornamentation and text, we have a much more accurate set of criteria for determining the singer's ability to perform early music convincingly	intellectual	1	1	1	1

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93	Renaissance	Song	Hargis 2007	7	next filling in of intervals, decoration of internal cadences, and ornaments for text painting can be added	internal cadences	1	1	1	1
180	Baroque	Choral	Woodhall 1981	9	not only did early-Baroque musicians make use of interval-filling embellishments, but they also began using more specific ornaments	interval-filling	1	1	1	1
56	Renaissance	Choral	Aamot 2000	25	investigation and experimentation with the art of embellishment gives contemporary choral performers and music educators an additional way to include improvisation and creativity in their music making	investigate ornamentation	1	1	1	1
332	Classical & Romantic	General	Elliott 2006	110	Styles varied from region to region, with Italian music and singers showing the most elaborate and rhythmically flexible ornaments	italian ornamentation most elaborate	1	1	1	1
322	Classical & Romantic	General	Elliott 2006	109	It is also possible to jump to an upper neighbour note to create a falling appoggiatura	jump to upper neighbour note to create appoggiatura	1	1	1	1
57	Renaissance	Choral	Aamot 2000	25	a section of eight to twelve singers (the group that in many modern choirs has replaced the original Renaissance singer) could perform the same embellishment	large sections perform same embellishment from notation	1	1	1	1

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20	Renaissance	Choral	Cooper 1986	10	the later the work the more frequent the embellishments	later works use more frequent embellishment	1	1	1	1
88	Renaissance	Song	Hargis 2007	7	For beginners, less is more; and all ornaments should be added to a piece with good reason	less is more	1	1	1	1
311	Classical & Romantic	General	Elliott 2006	103	Allegro arias left less room for added ornaments and hence maintained a stricter tempo	less ornamentation in allegro movements	1	1	1	1
209	Baroque	Choral	Woodhall 1981	11	3. Generally limit diminution passages to a single syllable of a word.	limit diminutions to a single syllable of a word	1	1	1	1
176	Baroque	Choral	Woodhall 1981	8	alternation was an important aspect of what was then considered "good taste"	lines should be ornamented alternately	1	1	1	1
204	Baroque	Choral	Woodhall 1981	11	let them be done in their turn, in such a way that each embellishment can be clearly distinguished from the others, yet so that the entire work is uniform	lines should be ornamented in turn	1	1	1	1
174	Baroque	Choral	Woodhall 1981	8	it should be noted that all lines were not embellished simultaneously	lines should not be embellished simultaneously	1	1	1	1

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122	Baroque	Opera	Cyr 1980	327	Berard's port de voix entier (Ex. 3e) represents simply a lower appoggiatura	lower appoggiatura	1	1	1	1
126	Baroque	Opera	Cyr 1980	327	the trills... might have been varied by the performer according to the meaning and expression of the text	meaning of text determines trills	1	1	1	1
282	Baroque	General	Potter 2012	519	then vibrated with trills and mordents	mordents	1	1	1	1
310	Classical & Romantic	General	Elliott 2006	103	The adagio style allowed for the inclusion of more extemporaneous ornamentation and a flexible tempo for expressive purposes	more ornamentation in adagio movements	1	1	1	1
171	Baroque	Opera	Cyr 1980	335	There are more trills and appoggiaturas in ours	more ornaments in mid-eighteenth century repertoire	1	1	1	1
86	Renaissance	Song	Hargis 2007	5	brilliant ornamentation, however skillfully executed, must not be allowed to supersede the transmission of the poetry	must not obscure text	1	1	1	1
58	Renaissance	Choral	Aamot 2000	24	in the preface to his collection he explained that his notated embellishments would sound improvisatory and natural in performance	natural	1	1	1	1

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220	Baroque	Choral	Woodhall 1981	11	It is particularly nice if musical material from one part can be used as a basis for ornamentation of another part	nice	1	1	1	1
323	Classical & Romantic	General	Elliott 2006	109-10	For words with masculine endings (stressed final syllables), Neumann recommends an unornamented approach in most cases	no appoggiatura for masculine endings	1	1	1	1
10	Renaissance	General	Dyer 1978	211-13	He is opposed to both melodic embellishment and improvised descant	no improvised descant	1	1	1	1
9	Renaissance	General	Dyer 1978	211-13	He is opposed to both melodic embellishment and improvised descant	no melodic ornamentation	1	1	1	1
59	Renaissance	Choral	Aamot 2000	23	no more than five diminutions [embellishments] in each part	no more than five embellishments in each part	1	1	1	1
195	Baroque	Choral	Woodhall 1981	11	2. Add no more than four or five diminution passages per part in one piece.	no more than four or five diminutions per part per piece	1	1	1	1
169	Baroque	Opera	Cyr 1980	334	Lully himself attempted to prevent singers from adding additional ornaments in recitative which might interfere with the speech-like declamation	no ornaments in recitative	1	1	1	1

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60	Renaissance	Choral	Aamot 2000	23	no simultaneuos embellishments	no simultaneous embellishments	1	1	1	1
262	Baroque	General	Potter 2012	515	some singers to none at all	no trills	1	1	1	1
240	Baroque	General	Potter 2012	511	his broader point is that modern singers have abandoned taste and technique for crowd-pleasing effects in an unprecedented ornamental free-for-all	not a free-for-all	1	1	1	1
193	Baroque	Choral	Woodhall 1981	11	although music was varied through the use of passaggi, trilli, gruppi, etc., indiscriminate embellishment was considered in poor taste	not indiscriminate	1	1	1	1
142	Classical & Romantic	General	Elliott 2006	109	He suggests that note repetition could convey insistence, determination, anger, or defiance	not singing appoggiatura can convey anger	1	1	1	1
140	Classical & Romantic	General	Elliott 2006	109	He suggests that note repetition could convey insistence, determination, anger, or defiance	not singing appoggiatura can convey defiance	1	1	1	1
138	Classical & Romantic	General	Elliott 2006	109	He suggests that note repetition could convey insistence, determination, anger, or defiance	not singing appoggiatura can convey determination	1	1	1	1
136	Classical & Romantic	General	Elliott 2006	109	He suggests that note repetition could convey insistence, determination, anger, or defiance	not singing appoggiatura can convey insistence	1	1	1	1

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152	Classical & Romantic	General	Elliott 2006	110	Hiller advises avoiding monotony by not adding too many appoggiaturas	not too many appoggiaturas	1	1	1	1
21	Renaissance	Choral	Cooper 1986	11	practical experience dicates that studied application of principles of embellishment to musical compositions of the period... produce results whicha re eminently satisfying, readily singable and delightfully novel	novel	1	1	1	1
200	Baroque	Choral	Woodhall 1981	11	6. Occasional interval-filling embellishments (other than at cadences) are acceptable	occasional interval-filling embellishments outside of cadences	1	1	1	1
162	Baroque	Opera	Cyr 1980	330	occasionally also added an appoggiatura,	occasionally add appoggiaturas	1	1	1	1
22	Renaissance	Choral	Cooper 1986	9	the embellishment may apply octave displacement to the melody note being embellished	octave displacement	1	1	1	1
263	Baroque	General	Potter 2012	515	some perhaps do old fashioned trilli	old-fashioned trilli	1	1	1	1
90	Renaissance	Song	Hargis 2007	7	A piece should be well learned before any ornamentation is begun	only apply after a piece is well learned	1	1	1	1
71	Renaissance	Choral	Aamot 2000	23	embellishments should only be added at cadences	only embellish cadences	1	1	1	1

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199	Baroque	Choral	Woodhall 1981	11	5. Only one part at a time should embellish	only embellish one part at a time	1	1	1	1
23	Renaissance	Choral	Cooper 1986	9	embellishment should not occur in more than one part at a time	only one part should be ornamented at any one time	1	1	1	1
24	Renaissance	Choral	Cooper 1986	9	only those pieces having four or more parts should be embellished	only pieces in four or more parts should be ornamented	1	1	1	1
295	Baroque	General	Potter 2012	522	many great singers (he names Farinelli, Aprile, David and Raaf among others) 'sung compositions with very little ornament' and only where the composer indicated it	only where indicated by the composer	1	1	1	1
290	Baroque	General	Potter 2012	520	she totally laid aside those cadences which are now so much hackneyed at every musical assemblage by her numerous imitators, and gave new graces to each passage	original ornaments	1	1	1	1
194	Baroque	Choral	Woodhall 1981	11	1. Ornament at cadences.	ornament at cadences	1	1	1	1
210	Baroque	Choral	Woodhall 1981	11	4. Ornamenting cadences works well	ornament cadences	1	1	1	1

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3	Medieval	Choral	Abeelee 2007	97	Another singer will have developed an almost physical memory of the ornamentation possible in the solo verses of a gradual or a responsory	ornament from memory	1	1	1	1
26	Renaissance	Choral	Cooper 1986	9	the embellishment may end by leading to the next note of the melody	ornament may lead to next melodic note	1	1	1	1
196	Baroque	Choral	Woodhall 1981	11	3. Ornaments should begin on penultimate syllables and end on the last syllable of words	ornament on penultimate syllables	1	1	1	1
72	Renaissance	Choral	Aamot 2000	25	when performing embellishments, singers should use minimal or no vibrato and a lively, vibrant singing tone	ornament with minimal vibrato	1	1	1	1
73	Renaissance	Choral	Aamot 2000	25	when performing embellishments, singers should use minimal or no vibrato and a lively, vibrant singing tone	ornament without vibrato	1	1	1	1
2	Medieval	Choral	More 1965	133	and others with a rudimentary harmony of long held notes.	ornamental harmony	1	1	1	1
223	Baroque	Choral	Woodhall 1981	11	gracefully embellished with ornaments appropriate to the thought. .. ,	ornamentation determined by thought	1	1	1	1

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309	Classical & Romantic	General	Elliott 2006	102	To find the right tempo for a Classical song or aria you must evaluate the general mood of the text and music as well as the intricacy of the ornamentation	ornamentation determines tempo	1	1	1	1
27	Renaissance	Choral	Cooper 1986	9	the embellishment may begin and end on the note being embellished	ornamentation may begin and end on the written note	1	1	1	1
28	Renaissance	Choral	Cooper 1986	9	it has generally been believed that the embellishments of the earlier generations of Renaissance composers and theorists, such as Ganassi, were more conservative than later musicians	ornamentation should be more conservative in earlier repertoire	1	1	1	1
29	Renaissance	Choral	Cooper 1986	9	if the piece in question is to be performed by a chorus, only select individuals should extemporize embellishments	ornamentation should be undertaken by soloists	1	1	1	1
30	Renaissance	Choral	Cooper 1986	9	ornamentation is most successful when the harmonic structure of a piece is maintained	ornamentation should maintain the harmonic structure	1	1	1	1

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31	Renaissance	Choral	Cooper 1986	9	embellishment of subsequent points of imitation should maintain the imitative nature of the counterpoint	ornamentation should maintain the imitative nature of the counterpoint	1	1	1	1
32	Renaissance	Choral	Cooper 1986	9	embellishment must maintain the proper mood of the composition	ornamentation should reflect the mood of the composition	1	1	1	1
159	Classical & Romantic	General	Elliott 2006	110	Throughout the eighteenth century, singers wanted to show off their vocal talents by adding embellishments and cadenzas to the score	ornamentation used to show off	1	1	1	1
74	Renaissance	Choral	Aamot 2000	25	the embellishments could be fashioned after their sixteenth-century counterparts and placed according to guidelines preserved in treatises that were well-known in the area where the piece was first performed	ornaments based on contemporaneous examples and treatises	1	1	1	1
167	Classical & Romantic	General	Elliott 2006	110	German works were more restrained and specific, and tended to include more ornamentation composed directly into the music	ornaments composed into german music	1	1	1	1

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312	Classical & Romantic	Opera	Toft 2013	88	The head voice was known for its soft artificial sound and even though this made it unsatisfactory for impassioned expression... it was capable of much agility, several writers recommending the voce di testa for the execution of ornaments and graces	ornaments in head voice	1	1	1	1
33	Renaissance	Choral	Cooper 1986	9	the rules of counterpoint may be broken by ornaments	ornaments may break the rules of counterpoint	1	1	1	1
75	Renaissance	Choral	Aamot 2000	25	the modern conductor may choose to have all the members of each section perform the embellished passages together	ornaments performed by entire section	1	1	1	1
79	Renaissance	Choral	Aamot 2000	24-25	if modern performers wish to duplicate the embellishment practices used during Vicatoria and Palestrina's time, they must either carefully rehearse together the ornaments, which would have come much more spontaneously to late Renaissance singers, or perhaps leave the ornamentation to soloists, with other members of the group performing the original	ornaments should be carefully rehearsed	1	1	1	1

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197	Baroque	Choral	Woodhall 1981	11	3. Ornaments should begin on penultimate syllables and end on the last syllable of words.	ornaments should end on the final syllable of words	1	1	1	1
80	Renaissance	Choral	Aamot 2000	25	execution of the added embellishment passage should not alter the tempo of the original music	ornaments should not alter the tempo	1	1	1	1
106	Baroque	Opera	Cyr 1980	324	He cites in particular trills which conflict with the audience's comprehension and interrupt the flow	ornaments should not interrupt flow	1	1	1	1
283	Baroque	General	Potter 2012	519	knew how to adorn and embellish [an aria] with such varied "gruppettos" and passages without marring the melody	ornaments should not mar melody	1	1	1	1
34	Renaissance	Choral	Cooper 1986	10	all of the theorists appear most ornate in style	ornate	1	1	1	1
284	Baroque	General	Potter 2012	519	knew how to adorn and embellish [an aria] with such varied "gruppettos" and passages without marring the melody,	passage-work	1	1	1	1
190	Baroque	Choral	Woodhall 1981	11	although music was varied through the use of passaggi, trilli, gruppi, etc., indiscriminate embellishment was considered in poor taste	passaggi	1	1	1	1

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157	Baroque	Opera	Cyr 1980	329	appoggiaturas emphasized and sensitive	perform appoggiaturas sensitively	1	1	1	1
158	Baroque	Opera	Cyr 1980	329	ornaments in an air clean	perform ornaments cleanly	1	1	1	1
313	Classical & Romantic	Opera	Toft 2013	90	if vocalists wished to add ornamentation they should be able to perform the embellishments in whatever register suited the sentiment	perform ornaments in a register which suits the sentiment	1	1	1	1
35	Renaissance	Choral	Cooper 1986	9	polyphonic vocal compositions of the sixteenth century were embellished	polyphony ornamented	1	1	1	1
211	Baroque	Choral	Woodhall 1981	11	both Maffei and Finck expressed the opinion that the art of embellishment should be thoroughly practiced and its use in performance avoided until the performer develops the ability to skillfully embellish in a spontaneous, successful manner	practice embellishment	1	1	1	1
280	Baroque	General	Potter 2012	516	they were quite happy for singers to prepare their da capo divisions in advance	prepare ornaments in advance	1	1	1	1
160	Baroque	Opera	Cyr 1980	329	trills prepared and beaten clearly	prepare trills	1	1	1	1
324	Classical & Romantic	General	Elliott 2006	114	A quarter-note appoggiatura should be a long note	quarter note = long appoggiatura	1	1	1	1

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87	Renaissance	Song	Hargis 2007	6	Rapid diminutions must be sung without vibrato	rapid diminutions sung without vibrato	1	1	1	1
36	Renaissance	Choral	Cooper 1986	11	practical experience dicates that studied application of principles of embellishment to musical compositions of the period... produce results whicha re eminently satisfying, readily singable and delightfully novel	readily singable	1	1	1	1
121	Classical & Romantic	General	Elliott 2006	109	Accompagnato recitatives can be more sung than declaimed and can include more elaborate and expressive ornamentation	recitative: accompagnato - more elaborate ornamentation	1	1	1	1
123	Classical & Romantic	General	Elliott 2006	109	Singers were still expected to add appoggiaturas within the body of a recitative and at cadences even if they were not written in the score	recitative: add appoggiaturas at cadences	1	1	1	1
125	Classical & Romantic	General	Elliott 2006	109	Singers were still expected to add appoggiaturas within the body of a recitative and at cadences even if they were not written in the score	recitative: add appoggiaturas in body	1	1	1	1
154	Classical & Romantic	General	Elliott 2006	110	Added appoggiaturas in recitatives can help shape the inflection of the text	recitative: appoggiaturas help inflect text	1	1	1	1

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117	Classical & Romantic	General	Elliott 2006	109	Chamber or concert recitatives could include more ornaments, particularly at fermatas or on final cadences	recitative: chamber - 1 more ornaments	1	1	1
119	Classical & Romantic	General	Elliott 2006	109	Chamber or concert recitatives could include more ornaments, particularly at fermatas or on final cadences	recitative: chamber - 1 ornaments at fermatas or final cadences	1	1	1
112	Classical & Romantic	General	Elliott 2006	109	Church recitatives require a slower, more serious delivery with few if any ornaments	recitative: church - 1 few ornaments	1	1	1
127	Classical & Romantic	General	Elliott 2006	109	Standard practice included filling in descending passing notes between thirds and repeating the penultimate note at cadences approached by a falling fourth	recitative: 1 descending passing notes between thirds	1	1	1
128	Classical & Romantic	General	Elliott 2006	109	Standard practice included filling in descending passing notes between thirds and repeating the penultimate note at cadences approached by a falling fourth	recitative: repeat 1 penultimate note in falling fourth cadences	1	1	1
115	Classical & Romantic	General	Elliott 2006	109	Theatre recitatives require a pace appropriate to the dramatic action and need no ornaments except and occasional mordent or short trill	recitative: theatre - 1 only occasional mordent or trill	1	1	1

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130	Classical & Romantic	General	Elliott 2006	109	in this situation Hiller also allowed jumping down a third to the upper neighbour note	recitative: upper neighbour note appoggiatura at falling fourth cadence	1	1	1	1
81	Renaissance	Choral	Aamot 2000	25	the Renaissance singer was encouraged to reference notated examples and even performed written-out adornments that were intended to sound improvisatory	reference notated examples	1	1	1	1
165	Classical & Romantic	General	Elliott 2006	110	Styles varied from region to region, with Italian music and singers showing the most elaborate and rhythmically flexible ornaments	regional variation	1	1	1	1
217	Baroque	Choral	Woodhall 1981	11	In order to avoid the potential unpleasantness, the modern conductor might work out and rehearse choral embellishment	rehearse choral embellishment	1	1	1	1
307	Classical & Romantic	General	Elliott 2006	93	Issues of tempo, articulation, and ornamentation could be worked out in rehearsal or determined spontaneously in performance	rehearsed	1	1	1	1

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166	Baroque	Opera	Cyr 1980	332	The unusual notation of the appoggiatura in bar 5 on 'sombres' may be an indication of a quick resolution to the consonance, on a stressed syllable	resolve appoggiaturas quickly	1	1	1	1
235	Baroque	General	Sanford 1995		The rhythmicization of the port de voix coming before the beat at “regrets” provides a nice illustration of Bacilly’s description of the ornament	rhythmicized port de voix	1	1	1	1
233	Baroque	General	Sanford 1995		Strung together, the trilli, ribatutte and cascade make a wonderful effect while being quite simple to sing -- given the right technique and the right mental software	ribatutte	1	1	1	1
301	Baroque	General	Potter 2012	524	the student goes on to learn basic ornamentation, and exercises provided for simple roulades, appoggiaturas, trills and the like	roulades	1	1	1	1
129	Baroque	Opera	Cyr 1980	327	a cadence précipitée ou jetée (Ex. 3g), a short trill	short trill	1	1	1	1
131	Baroque	Opera	Cyr 1980	327	a demi-cadence (Ex. 3i), an appoggiatura and a short, quick trill	short trill with an appoggiatura	1	1	1	1

**Appendices 1-14: Recording Units Reported by Style Category
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Appendix 12: SC12 Ornamentation Recording Units

325	Classical & Romantic	General	Elliott 2006	114	An eighth note could be long or short; and a sixteenth or thirty-second note usually indicates a short note	sixteenth/thirty-second note = short appoggiatura	1	1	1	1
212	Baroque	Choral	Woodhall 1981	11	both Maffei and Finck expressed the opinion that the art of embellishment should be thoroughly practiced and its use in performance avoided until the performer develops the ability to skillfully embellish in a spontaneous, successful manner	skillful	1	1	1	1
133	Baroque	Opera	Cyr 1980	327	[the cadence molle] ends softly, for tender or sad piece	slow trill executed softly	1	1	1	1
135	Baroque	Opera	Cyr 1980	327	[the cadence molle] ends softly, for tender or sad piece	slow trill for tender	1	1	1	1
137	Baroque	Opera	Cyr 1980	327	[the cadence molle] ends softly, for tender or sad piece	slow trill suitable for sad pieces	1	1	1	1
139	Baroque	Opera	Cyr 1980	327	a cadence molle (Ex. 3f), a trill which begins slowly without appoggiatura	slow trill without appoggiatura	1	1	1	1
181	Baroque	Choral	Woodhall 1981	9	not only did early-Baroque musicians make use of interval-filling embellishments, but they also began using more specific ornaments	specific	1	1	1	1
242	Baroque	General	Potter 2012	512	rubato can be combined with portamento in an effect that Tosi calls strascino	strascino	1	1	1	1

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Appendix 12: SC12 Ornamentation Recording Units

306	Baroque	General	Potter 2012	512	Galliard translated this as 'dragg' and gives two examples of this descending ornament for which the singer 'begins with a high note, dragging it gently down to a low one, with the forte and piano, almost gradually, with inequality of motion... stopping a little more on some notes'	strascino = dragg	1	1	1	1
326	Classical & Romantic	General	Elliott 2006	114	The harmonic context can also have an important influence on whether the appoggiatura should be stressed or unstressed	stress of appoggiatura determined by harmonic context	1	1	1	1
292	Baroque	General	Potter 2012	521	Domenico Corri's <i>Singers' Preceptor</i> of 1810 emphasises the importance of long and patient study of messa di voce, text articulation, ornamentation, rubato and portamento	study ornamentation	1	1	1	1
214	Baroque	Choral	Woodhall 1981	11	both Maffei and Finck expressed the opinion that the art of embellishment should be thoroughly practiced and its use in performance avoided until the performer develops the ability to skillfully embellish in a spontaneous, successful manner	successful	1	1	1	1

**Appendices 1-14: Recording Units Reported by Style Category
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Appendix 12: SC12 Ornamentation Recording Units

161	Baroque	Opera	Cyr 1980	329	The genre of motets or church music must be simple and majestic: swelled sounds	swell	1	1	1	1
201	Baroque	Choral	Woodhall 1981	11	Maffei added diminutions to another composer's piece (<i>Lasciar il velo</i> , by Francois Layolle), while adhering to his own recommendations concerning "taste"	tasteful	1	1	1	1
94	Renaissance	Song	Hargis 2007	7	next filling in of intervals, decoration of internal cadences, and ornaments for text painting can be added	text painting	1	1	1	1
230	Baroque	General	Sanford 1995		Both French and Italian singing in the seventeenth century differ significantly from modern singing with respect to the use of throat articulation, a technique for singing rapid passages and ornaments	throat articulation for ornaments	1	1	1	1
113	Baroque	Opera	Cyr 1980	325	(a) the trille (beginning on the upper note)	trill from upper note	1	1	1	1
143	Baroque	Opera	Cyr 1980	327	a cadence appuyée (Ex. 3h), a trill with an appoggiatura of a half or one third the value of the note	trill with appoggiatura of 1/2 or 13/3 of note value	1	1	1	1
189	Baroque	Choral	Woodhall 1981	9	in early-Baroque music, gorgie, gruppi, and trilli were commonly added at cadential points	trilli at cadences	1	1	1	1

**Appendices 1-14: Recording Units Reported by Style Category
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Appendix 12: SC12 Ornamentation Recording Units

185	Baroque	Choral	Woodhall 1981	9	the gruppo approximates a modern trill with a mordent, while the word trillo designates an accelerating "bleat" on a single pitch	trillo: acceleration "bleat" on a single pitch	1	1	1	1
248	Baroque	General	Potter 2012	514	both condemn what Mancini calls goat and horse trills, which students do against the advice of their teachers, and which are presumably related to the seventeenth-century trillo	trills not goat- or horse-like	1	1	1	1
107	Baroque	Opera	Cyr 1980	324	He cites in particular trills which conflict with the audience's comprehension and interrupt the flow	trills should not interfere with comprehension	1	1	1	1
108	Baroque	Opera	Cyr 1980	324	Trills should be varied according to the emotion portrayed	trills varied according to emotion	1	1	1	1
264	Baroque	General	Potter 2012	515	Shakes are generally proper from the preceding notes descending, but not ascending, except on particular occasions	trills: descending from previous note	1	1	1	1

**Appendices 1-14: Recording Units Reported by Style Category
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Appendix 12: SC12 Ornamentation Recording Units

265	Baroque	General	Potter 2012	515	whether taken from above or below, between whole or semi-tones, fast or slow... was always open, equal, and distinct, giving the greatest brilliancy to cadences and often introduced into his passages with the happiest effect	trills: distinct	1	1	1	1
266	Baroque	General	Potter 2012	515	never too many, or too near one another; but very bad to begin with them, which is too frequently done	trills: don't begin with them	1	1	1	1
267	Baroque	General	Potter 2012	515	whether taken from above or below, between whole or semi-tones, fast or slow... was always open, equal, and distinct, giving the greatest brilliancy to cadences and often introduced into his passages with the happiest effect	trills: equal	1	1	1	1
269	Baroque	General	Potter 2012	515	whether taken from above or below, between whole or semi-tones, fast or slow... was always open, equal, and distinct, giving the greatest brilliancy to cadences and often introduced into his passages with the happiest effect	trills: make cadences brilliant	1	1	1	1

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Appendix 12: SC12 Ornamentation Recording Units

270	Baroque	General	Potter 2012	515	never too many, or too near one another; but very bad to begin with them, which is too frequently done	trills: not too many	1	1	1	1
271	Baroque	General	Potter 2012	515	never too many, or too near one another; but very bad to begin with them, which is too frequently done	trills: not too near one another	1	1	1	1
272	Baroque	General	Potter 2012	515	whether taken from above or below, between whole or semi-tones, fast or slow... was always open, equal, and distinct, giving the greatest brilliancy to cadences and often introduced into his passages with the happiest effect	trills: open	1	1	1	1
287	Baroque	General	Potter 2012	519	her shake was perfect	trills: perfect	1	1	1	1
273	Baroque	General	Potter 2012	515	Shakes are generally proper from the preceding notes descending, but not ascending, except on particular occasions	trills: rarely ascending from previous note	1	1	1	1
274	Baroque	General	Potter 2012	515	there was clearly great individuality with regard to this one aspect of style	trills: scope for individuality	1	1	1	1
275	Baroque	General	Potter 2012	515	some start on the upper note, some on the lower	trills: start on lower note	1	1	1	1
276	Baroque	General	Potter 2012	515	some start on the upper note, some on the lower	trills: start on upper note	1	1	1	1

**Appendices 1-14: Recording Units Reported by Style Category
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Appendix 12: SC12 Ornamentation Recording Units

277	Baroque	General	Potter 2012	515	whether taken from above or below, between whole or semi-tones, fast or slow... was always open, equal, and distinct, giving the greatest brilliancy to cadences and often introduced into his passages with the happiest effect	trills: taken from above or below	1	1	1	1
278	Baroque	General	Potter 2012	515	whether taken from above or below, between whole or semi-tones, fast or slow... was always open, equal, and distinct, giving the greatest brilliancy to cadences and often introduced into his passages with the happiest effect	trills: whole or semi-tones	1	1	1	1
333	Classical & Romantic	General	Elliott 2006	110	As in the Baroque period, ornaments in Classical music fall into two basic categories: essential graces and added improvisation	two basic categories of ornamentation	1	1	1	1
221	Baroque	Choral	Woodhall 1981	11	It is particularly nice if musical material from one part can be used as a basis for ornamentation of another part	use material from one part to embellish another	1	1	1	1
288	Baroque	General	Potter 2012	519	knew how to adorn and embellish [an aria] with such varied "gruppettos" and passages without marring the melody	varied	1	1	1	1

**Appendices 1-14: Recording Units Reported by Style Category
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Appendix 12: SC12 Ornamentation Recording Units

327	Classical & Romantic	General	Elliott 2006	114	According to Neumann, Mozart varied his notation to indicate different lengths of appoggiaturas	varied notation indicates length of appoggiaturas	1	1	1	1
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**Appendices 1-14: Recording Units Reported by Style Category
with Counts for Total Occurrences and Occurrences by Author, Genre and Period**

Appendix 13: SC13 Tuning and Pitch Recording Units

Record	Period	Genre	Author & Year	Page	Quotation	Recording Unit	Occurrences	by Author	by Genre	by Period
37	Renaissance	General	Dyer 1978	219	Another error consists in beginning without a proper relationship [chants] which should bear such a relationship, especially when this relationship can be preserved without inconvenience to the choir	melodies of consecutive chants should have a pitch relationship	5	5	5	5
38	Renaissance	General	Dyer 1978	219	When, after the final Kyrie, the celebrant begins the Gloria heedless of the melody of the Kyrie (though he could have easily, without inconvenience to himself or to the choir taken note of it) this is really unrefined	melodies of consecutive chants should have a pitch relationship	5	5	5	5
39	Renaissance	General	Dyer 1978	221	The first part of the antiphon, which precedes the intonation of the psalm tone, and the intonation itself according to the requirements of singing the tones ought to bear a [pitch] relationship - since this can be done conveniently	melodies of consecutive chants should have a pitch relationship	5	5	5	5

**Appendices 1-14: Recording Units Reported by Style Category
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Appendix 13: SC13 Tuning and Pitch Recording Units

40	Renaissance	General	Dyer 1978	221	When the psalm is simply begun haphazardly and without any reference to the preceding antiphon fragment or to its melody this is a coarse practice which justly deserves condemnation	melodies of consecutive chants should have a pitch relationship	5	5	5	5
41	Renaissance	General	Dyer 1978	219-21	In turn, the cantor of the choir with no less carelessness begins according to his own good pleasure Et in terra, just as if he had not heard the Gloria sung by the celebrant	melodies of consecutive chants should have a pitch relationship	5	5	5	5
1	Medieval	General	Leech-Wilkinson 2002	89	the ensemble singing in these recordings... is so execrable in imprecision of pitch	precise	4	4	4	4
2	Medieval	General	Leech-Wilkinson 2002	92	where the tuning is not precise... the result can be harmonically confusing	precise	4	4	4	4
3	Medieval	General	Leech-Wilkinson 2002	107	he used original... tuning	original tuning	4	4	4	4
4	Medieval	General	Leech-Wilkinson 2002	117	In this note Page stresses the importance of precise tuning	precise	4	4	4	4
5	Medieval	General	Leech-Wilkinson 2002	118	original tuning (varied tactically according to context)	original tuning	4	4	4	4
6	Medieval	General	Leech-Wilkinson 2002	118	He starts... with tuning, arguing that one common factor in writing on medieval polyphony is its interest in precise measurement	precise	4	4	4	4

**Appendices 1-14: Recording Units Reported by Style Category
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13	Medieval	General	Leech-Wilkinson 2002	137	praising Parrot's use of Pythagorean tuning	original tuning	4	4	4	4
14	Medieval	General	Leech-Wilkinson 2002	137	noting critically only Gothic Voices' less consistent medieval tuning	original tuning	4	4	4	4
8	Medieval	General	Leech-Wilkinson 2002	119	tuning has to... [tend] towards... Pythagorean (pure fifths) for French and Italian	french and italian music requires pythagorean tuning	2	2	2	2
15	Medieval	General	Leech-Wilkinson 2002	116-17	more strictly enforced pythagorean tuning	french and italian music requires pythagorean tuning	2	2	2	2
16	Medieval	Choral	Abeele 2007	98	moderate pitch	moderate pitch	2	1	1	1
32	Renaissance	General	Dyer 1978	211	on festivities the singing, in order to display abundant gladness, ought to be higher and more joyful than on ferial days; still, a sense of moderation must be preserved	moderate pitch	2	1	1	1
67	Baroque	General	Potter 2012	516	He draws on Mancini again when going on to cite the need for perfect tuning	perfect tuning	2	2	2	2
68	Baroque	General	Potter 2012	521	the perfect intonation	perfect tuning	2	2	2	2
7	Medieval	General	Leech-Wilkinson 2002	119	tuning has to... [tend] towards meantone (pure thirds) for English music	english music requires meantone tuning	1	1	1	1

**Appendices 1-14: Recording Units Reported by Style Category
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Appendix 13: SC13 Tuning and Pitch Recording Units

9	Medieval	General	Leech-Wilkinson 2002	119	tuning has to change according to the repertory	tuning must vary according to the repertory	1	1	1	1
10	Medieval	General	Leech-Wilkinson 2002	126	fine tuning was so important to theorists	finely tuned	1	1	1	1
11	Medieval	General	Leech-Wilkinson 2002	127	accuracy of tuning and ensemble	accurate	1	1	1	1
12	Medieval	General	Leech-Wilkinson 2002	136	musical subtleties are lost when parts are taken by instruments with little control of timbre and intonation	controlled	1	1	1	1
17	Medieval	Choral	Summerly 2012	248	tune chords from the lowest voice upwards	tune from the lowest voice	1	1	1	1
18	Medieval	Choral	Summerly 2012	256	a singer with a strong, straight tone who is able to go directly to the centre of the note... without any thickening from vibrato	immediately centred	1	1	1	1
19	Medieval	Choral	Summerly 2012	258	since it is not possible to sing in harmony without consideration (consciously or not) of temperament, some temperamental solution(s) must be adopted	choose an appropriate temperament	1	1	1	1

**Appendices 1-14: Recording Units Reported by Style Category
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Appendix 13: SC13 Tuning and Pitch Recording Units

20	Medieval	Choral	Summerly 2012	258	The visceral joy that performers can experience when, for instance, placing major or minor thirds in their just ratios of 5:4 and 6:5 respectively is tempered by the reality of a medieval system based, as it was, on the systems of pythagorean tuning	pythagorean tuning	1	1	1	1
21	Medieval	Choral	Summerly 2012	259	tune perfect fourths and perfect fifths accurately, and by tuning major thirds almost 8 cents wider than in equal temperament (over 21 cents wider than their justly tuned relations)	accurate fourths and fifths	1	1	1	1
22	Medieval	Choral	Summerly 2012	259	tune perfect fourths and perfect fifths accurately, and by tuning major thirds almost 8 cents wider than in equal temperament (over 21 cents wider than their justly tuned relations)	wide thirds	1	1	1	1
23	Medieval	Choral	Summerly 2012	260	tune chords carefully	careful	1	1	1	1
24	Renaissance	Song	Brown 1973	6	inner voices are often very effective at 4-foot pitch, even though they sound above the written top voice	inner voices effective at 4-foot pitch	1	1	1	1

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Appendix 13: SC13 Tuning and Pitch Recording Units

25	Renaissance	Song	Brown 1973	6	performers must take care that written bass notes always stay below the others, lest incorrect chord positions and other barbarisms result	written bass notes must always sound below others	1	1	1	1
26	Renaissance	Song	Brown 1973	6	The composition can be transposed to a key high enough for the wind instrument to sound at 8-foot pitch, for example, or the Tenor can be sung by a baritone and the top voice played on flute or recorder	upward transposition	1	1	1	1
27	Renaissance	General	Dyer 1978	211	on festivities the singing, in order to display abundant gladness, ought to be higher and more joyful than on ferial days	higher pitch for feast days	1	1	1	1
28	Renaissance	General	Dyer 1978	211	higher pitches for Lauds, lower ones for Matins	higher pitch for Lauds	1	1	1	1
29	Renaissance	General	Dyer 1978	211	on festivities the singing, in order to display abundant gladness, ought to be higher and more joyful than on ferial days	higher pitch for projecting gladness	1	1	1	1
30	Renaissance	General	Dyer 1978	211	on festivities the singing, in order to display abundant gladness, ought to be higher and more joyful than on ferial days	higher pitch for projecting joy	1	1	1	1
31	Renaissance	General	Dyer 1978	211	higher pitches for Lauds, lower ones for Matins	lower pitch for Matins	1	1	1	1

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33	Renaissance	General	Dyer 1978	211	Within this general guideline a piece may be pitched higher or lower according to the feast or liturgical occasion	transpose according to feast or liturgical occasion	1	1	1	1
34	Renaissance	General	Dyer 1978	211	The time of day could also make a difference: higher pitches for Lauds, lower ones for Matins	transpose according to time of day	1	1	1	1
35	Renaissance	General	Dyer 1978	213	nasal, out-of-tune and forced singing	not out of tune	1	1	1	1
36	Renaissance	General	Dyer 1978	215	a lack of uniformity in ascending and descending pitches	tune ascending and descending intervals uniformly	1	1	1	1
42	Renaissance	Choral	Phillips 1978	195	There is no reason to suppose that even between two adjacent cities pitch always maintained the same standard	no fixed pitch standard	1	1	1	1
43	Renaissance	Choral	Phillips 1978	197	There are often many ways of scoring a piece and several different transpositions to choose from	several possible transpositions	1	1	1	1
44	Renaissance	Choral	Phillips 1978	198	Transposition up by a tone or minor third aids the lighter voice	transposition up a tone	1	1	1	1
45	Renaissance	Choral	Phillips 1978	198	Transposition up by a tone or minor third aids the lighter voice	transposition up a third	1	1	1	1

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46	Renaissance	General	Kreitner 1998	328	most choirs today hew fairly close to a'=440, and a few transpose up or down for their own purposes: probably this more or less mirrors the situation in the Renaissance	pitch standard close to a'=440	1	1	1	1
47	Renaissance	General	Kreitner 1998	328	I have already gone on record as opposing a whimsically flexible pitch standard for vocal music	pitch standard should not be too flexible	1	1	1	1
48	Renaissance	General	Kreitner 1998	328	most choirs today hew fairly close to a'=440, and a few transpose up or down for their own purposes: probably this more or less mirrors the situation in the Renaissance	transpose up or down as required	1	1	1	1
49	Renaissance	General	Kreitner 1998	329	some sort of effective downward transposition was at work	chiavette indicates a downward transposition	1	1	1	1
50	Renaissance	General	Kreitner 1998	329	music in chiavette might have been routinely performed transposed down a 3rd or so	chiavette indicates a downward transposition of a 3rd	1	1	1	1
51	Renaissance	General	Kreitner 1998	328-9	let me declare that a half-step one way or the other is not going to make much difference to me	transposition up or down by a half step	1	1	1	1
52	Renaissance	Choral	Aamot 2000	25	clarity of pitch is important	clear	1	1	1	1

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Appendix 13: SC13 Tuning and Pitch Recording Units

53	Renaissance	Song	Hargis 2007	3	If we give primaty consideration to flexibility, ability to control vibrato, sense of intonation, and intellectual curiosity about the issues of ornamentation and text, we have a much more accurate set of criteria for determining the singer's ability to perform early music convincingly	sense of intonation	1	1	1	1
54	Renaissance	Song	Hargis 2007	4	The somewhat narrow melodic range of much Renaissance music, together with the option of transposition, allows nearly all singers of appropriate ability to participate as soloists in an early music ensemble	transposition an option	1	1	1	1
55	Renaissance	Song	Hargis 2007	6	Nobody benefits from nonvibrato singing that results in harsh sound, straining, poor tuning, or vocal discomfort	not poor	1	1	1	1
56	Renaissance	Song	Hargis 2007	6	tuning at cadences is vastly improved when the vibration is reduced or eliminated	reducing vibrato aids tuning	1	1	1	1
57	Renaissance	Song	Hargis 2007	6	tuning at cadences is vastly improved when the vibration is reduced or eliminated	eliminating vibrato aids tuning	1	1	1	1

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Appendix 13: SC13 Tuning and Pitch Recording Units

58	Renaissance	Song	Hargis 2007	9	When deciding on a transposition of a particular piece, the technical aspects of the music must be considered first	transposition determined by technical aspects of music	1	1	1	1
59	Renaissance	Song	Hargis 2007	10	The easiest place to start learning a temperament is at the beginning, before the rehearsal of the piece actually begins	learn temperament	1	1	1	1
60	Renaissance	Song	Hargis 2007	10	Next one can learn to sing carefully tempered fifths and truly pure major thirds	tempered fifths	1	1	1	1
61	Renaissance	Song	Hargis 2007	10	Next one can learn to sing carefully tempered fifths and truly pure major thirds	pure major thirds	1	1	1	1
62	Renaissance	Song	Hargis 2007	10	Singers must learn to be highly attentive and flexible about their tuning	attentive to tuning	1	1	1	1
63	Renaissance	Song	Hargis 2007	10	Singers must learn to be highly attentive and flexible about their tuning	flexible with tuning	1	1	1	1
64	Renaissance	Song	Hargis 2007	10	I have found that encouraging the singer to develop a physical sense of tuning is very successful	physical sense of tuning	1	1	1	1

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Appendix 13: SC13 Tuning and Pitch Recording Units

65	Renaissance	Song	Hargis 2007	10	If we continue to think of tuning as another of our expressive devices, learning to tune can be a welcome challenge	tuning is an expressive device	1	1	1	1
66	Baroque	Opera	Cyr 1980	319	her voice is still in tune	in tune	1	1	1	1
69	Classical & Romantic	Song	Miller 1999	18	They sometimes fail to discriminate between those Lieder that can support transposition and those that are not well served by it	distinguish between lieder that can be transposed and those that can't	1	1	1	1
70	Classical & Romantic	Song	Miller 1999	18	Transposing upward or downward often distorts the intended coloration	don't transpose if it distorts coloration	1	1	1	1
71	Classical & Romantic	Song	Miller 1999	18	Serious performers should examine carefully what would happen to both vocal and keyboard sound before opting to sing Lieder in transposition	examine sound implications before transposing	1	1	1	1
72	Classical & Romantic	Song	Miller 1999	18	If Dichterliebe is to be sung in keys lower than the original, then all of the Lieder in the cycle must be correspondingly transposed	maintain key relationships in transposition	1	1	1	1
73	Classical & Romantic	General	Elliott 2006	106	He recommends transposing music to suit the natural range of the voice, sacrificing low notes in favour of relaxed high notes	transpose to natural range	1	1	1	1

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Appendix 13: SC13 Tuning and Pitch Recording Units

74	Classical & Romantic	General	Elliott 2006	106	Transposition was still a common practice, so voices with in-between ranges could sing comfortably	transposition common	1	1	1	1
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**Appendices 1-14: Recording Units Reported by Style Category
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Appendix 14: SC14 Body and Physicality Recording Units

Record	Period	Genre	Author & Year	Page	Quotation	Recording Unit	Occurrences	by Author	by Genre	by Period
1	Medieval	Choral	Summerly 2012	252	the church authorities were offended by the degrading corporeal movements made by certain performers of secular song	do not make degrading movements	1	1	1	1
2	Medieval	General	Giuliano 2014	19	the timing is lengthened, the vocal sounds are clean, the bodies do not sweat, the voices blend, losing the perception of a physical performance	body not present	1	1	1	1
3	Medieval	General	Giuliano 2014	19	the timing is lengthened, the vocal sounds are clean, the bodies do not sweat, the voices blend, losing the perception of a physical performance	not physical	1	1	1	1
4	Renaissance	General	Dyer 1978	221	The last error to be mentioned at this time is singing with inappropriate deportment	appropriate deportment	1	1	1	1
5	Renaissance	General	Dyer 1978	221	and either distorting the mouth or opening it too widely	don't distort the mouth	1	1	1	1
6	Renaissance	General	Dyer 1978	221	holding the head up too high or noticeably to one side	don't hold the head up to one side	1	1	1	1
7	Renaissance	General	Dyer 1978	221	holding the head up too high or noticeably to one side	don't hold the head up too high	1	1	1	1
8	Renaissance	General	Dyer 1978	221	not standing straight but moving back and forth	don't move back and forth	1	1	1	1
9	Renaissance	General	Dyer 1978	221	and either distorting the mouth or opening it too widely	don't open the mouth too wide	1	1	1	1

**Appendices 1-14: Recording Units Reported by Style Category
with Counts for Total Occurrences and Occurrences by Author, Genre and Period**

Appendix 14: SC14 Body and Physicality Recording Units

10	Renaissance	General	Dyer 1978	221	resting the head on the hand	don't rest the head on the hand	1	1	1	1
11	Renaissance	General	Dyer 1978	221	not standing straight but moving back and forth	stand up straight	1	1	1	1
12	Renaissance	General	Phillips 1978	196	The voices here must float, without edge or apparent effort but with great precision.	no apparent effort	1	1	1	1
13	Baroque	Choral	Woodhall 1981	5	by the expression of their faces and by their gestures giving meaning to what they are singing, but with moderation and not in excess	meaningful facial expressions	1	1	1	1
14	Baroque	Choral	Woodhall 1981	5	by the expression of their faces and by their gestures giving meaning to what they are singing, but with moderation and not in excess	meaningful gestures	1	1	1	1
15	Baroque	Choral	Woodhall 1981	5	by the expression of their faces and by their gestures giving meaning to what they are singing, but with moderation and not in excess	not excessive facial expressions	1	1	1	1
16	Baroque	Choral	Woodhall 1981	5	by the expression of their faces and by their gestures giving meaning to what they are singing, but with moderation and not in excess	not excessive gestures	1	1	1	1
17	Baroque	Choral	Woodhall 1981	5	they accompanied the music with appropriate facial expressions,... [in order to] express the feeling of the song	appropriate facial expressions	1	1	1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 15: SC1 Recording Units Count By Author

Appendix 15: SC1 Recording Units Count by Author																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
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Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author

Appendix 15: SC1 Recording Units Count By Author

not strained				2	2			4
express passions							4	4
adapt tone to text							4	4
controlled		1		1		1		3
resonant					2	1		3
not raucous	3							3
dark							3	3
not trembling							3	3
strong		1	1		1			3
firm					1		2	3
round						1	2	3
instrumental		3						3
adapt tone to emotions							3	3
choked with emotion							3	3
pathetic						1	1	2
sombre							2	2
distorted							2	2
avoid "straightening" a modern operatic sound						2		2
not wavering							2	2
euphonic		2						2
airy							2	2
colourful		1			1			2
smooth		2						2
true to the voice							2	2
expressive					1		1	2
not guttural						1	1	2
Oberlin's voice not "medieval"			2					2
not harsh			1		1			2
piercing							2	2

Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author

Appendix 15: SC1 Recording Units Count By Author

not monotonous				2	2
harsh				2	2
balanced		2			2
intimate			2		2
frenzied				2	2
unvarying	2				2
delicate		1	1		2
sonorous	1			1	2
hard		1		1	2
coloured		1		1	2
sustained	1			1	2
natural trembling				1	1
tremulous				2	2
not clouded		2			2
artificial				2	2
not forced		2			2
vary colour according to key			2		2
vary colour according to mood of text			2		2
vibrant			1	1	2
lively			1	1	2
metallic				2	2
feeble				1	1
range of expression			1		1
not trumpet-like		1			1
folksy			1		1
spare in untexted melismas			1		1
free			1		1
not thin			1		1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 15: SC1 Recording Units Count By Author

freedom of resonance			1		1
operatic		1			1
charming			1		1
shadow				1	1
fresh	1				1
sustain intensity through voiced consonants				1	1
adapt tone colour for modern instruments				1	1
characterful	1				1
good				1	1
not too rich	1				1
gorgeous		1			1
not wiggling				1	1
clarion			1		1
pleasant			1		1
harmonic design integrated with timbre				1	1
rich	1				1
attractive				1	1
don't howl		1			1
harsh sounds for cruel words		1			1
adapt to genre			1		1
hauteur				1	1
appropriate				1	1
healthy		1			1
float high notes		1			1
heart rending				1	1
not tense				1	1
heavy			1		1
not too full			1		1

Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author

Appendix 15: SC1 Recording Units Count By Author

higher level of sound for later lieder				1	1
blended resonances			1		1
hoarse					1
not unpleasant		1			1
hollow					1
different tone colours for different registers					1
authoritative				1	1
blooming			1		1
intense				1	1
precise	1				1
intensify meaning through vocal colour					1
relaxed high notes				1	1
adaptable		1			1
don't compromise timbre				1	1
large			1		1
don't exaggerate colouration				1	1
larghetto, adagio, andante: well disposed voice				1	1
easy high notes			1		1
affectionate					1
stifled			1		1
lighter tone with period instruments				1	1
subtly varied			1		1
linguistic emphases integrated with timbre				1	1
express feelings					1
compelling		1			1
uniform					1
lofty					1
changes of tone				1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 15: SC1 Recording Units Count By Author

maintain intensity				1	1
vital	1				1
warm colour communicates grief			1		1
delay nasalization				1	1
warm colour communicates passion			1		1
not thick		1			1
adapt intensity for modern instruments				1	1
not too brilliant			1		1
more sustained with modern instruments				1	1
not too powerful			1		1
consistent				1	1
not too strong					1
consistent across range			1		1
delicious				1	1
no edge			1		1
not uniform		1			1
no fixed idea of beautiful tone				1	1
different			1		1
not "straight-tone"			1		1
nuanced				1	1
not 16th-century			1		1
open					1
not a moan		1			1
different tones				1	1
not brash	1				1
plaintive				1	1
contrasting		1			1
powerful			1		1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 15: SC1 Recording Units Count By Author

not distorted				1	1
do not allow physicality to degrade vocal quality	1				1
not flat		1			1
relaxed				1	1
agreeable			1		1
do not bellow		1			1
not full			1		1
do not shout		1			1
not garotted			1		1
secure	1				1
not goofy			1		1
shrill				1	1
blended	1				1
smothered			1		1
dark colour communicates grief			1		1
dull				1	1
not heroic		1			1
sopranos: float high notes			1		1
not homogeneous		1			1
steady				1	1
not infirm				1	1
enriched			1		1
not like Swingle Singers		1			1
subdued				1	1
not maudlin				1	1
sustain intensity through doubled voiced consonants				1	1
not melodious for violent passions				1	1
anguished				1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

dark colour communicates passion													1													1	
trembling																										1	1
dark colour communicates tenderness													1														1
cantabile: well disposed voice																										1	1
not quivering																										1	1
faltering																										1	1
deep																										1	1
feigned																										1	1
not resonant													1														1
versatile																										1	1
not rough																										1	1
virile													1														1
not sausage																										1	1
voice not spared													1														1
not shrill																										1	1
not straight																										1	1
warm colour communicates tenderness													1														1
more powerful with modern instruments																										1	1
more relaxed tone with period instruments																										1	1
Grand Total By Author	2	6	7	41	5	9	5	4	17	20	9	2	35	17	27	4	8	12	2	19	16	126	393				

Appendix 15: SC1 Recording Units Count By Author

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 16: SC2 Recording Units Count By Author

SC2 Recording Units Count by Author																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																				
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Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author

Appendix 16: SC2 Recording Units Count By Author

flexible	1	2		1					4
not careless					4				4
rhetorical							4		4
simple	1			1		2			4
perfect				2			2		4
light						2	1		3
smooth				2	1				3
pure								3	3
expression determined by text							3		3
fluid		1			1	1			3
restrained							3		3
elegant					1	1			3
lively	1				1			1	3
not crude									3
with affection					2			1	3
vital			2						3
joyful									2
tasteful								1	2
emotional				2					2
dignified									2
natural							2		2
discriminating						2			2
colourful							1	1	2
not excessive									2
virile									2
not self indulgent								2	2
contrasting	1			1					2

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

not speech-like
 intelligent
 charming
 skillful
 don't scoop
 speech mode
 performance practice hugely varied
 style determined by affect
 held
 vary expression
 inexpressive
 touching
 recitative: not sung
 unvarying
 inflected
 expression through sound
 instrumental
 majestic
 rustic
 passionate
 variety of lieder styles
 cantare/chant
 done
 expression through vowels
 style determined by mood
 careful
 not tasteless

Appendix 16: SC2 Recording Units Count By Author

			2	2
1	1	1		2
		1		2
	1		1	2
			1	2
			2	2
			2	2
		2		2
	2			2
		2		2
				2
		1	1	2
			1	2
		2		2
		1		2
		1		2
	1			1
				1
			1	1
				1
				1
				1
		1		1
			1	1
				1

Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author

Appendix 16: SC2 Recording Units Count By Author

expressive use of tempo				1		1
play with speech inflection					1	1
extravagant accompaniments			1			1
recitative: recited					1	1
fantastical		1				1
special way		1				1
fine			1			1
tenir		1				1
caressing			1			1
not sleepily				1		1
floating				1		1
not vocally uncomfortable				1		1
chamber					1	1
broad		1				1
free flowing	1					1
cantabile					1	1
French: expressive demands of the language					1	1
recitative: between sung and spoken					1	1
French: virtuosic display less important					1	1
dramatic expression					1	1
fresh			1			1
easter not lugubrious				1		1
fundamentals of style apply from Purcell to Mozart					1	1
speech-like recitatives				1		1
german music more restrained					1	1
suddenness for cruel subjects				1		1
german music more specific					1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 16: SC2 Recording Units Count By Author

express passions			1		1
glorious	1				1
not overly sentimental				1	1
goes to the heart				1	1
different to modern usage		1			1
good			1		1
not too perfect		1			1
chanter/sung	1				1
Oberlin's style not "medieval"			1		1
grand		1			1
peaceful style for peaceful subjects		1			1
grave	1				1
plain	1				1
grieving style for sad subjects		1			1
pleasant	1				1
Handel in England: virtuosic display less important			1		1
pronounced		1			1
happy style for joyful subjects		1			1
recitative not mannered			1		1
harmonically expansive lieder require less adherence to language inflection				1	1
recitative: different delivery for church, chamber and theatre				1	1
affecting				1	1
dramatic			1		1
incite	1				1
rhetorical breath for emotive words			1		1
individual		1			1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 16: SC2 Recording Units Count By Author

secure			1		1
church				1	1
educated	1				1
civilized		1			1
cantabile: majestic				1	1
clean	1				1
stunning	1				1
agile in untexted melismas			1		1
style unified with technique				1	1
interpretation determined by text				1	1
excited	1				1
intoned				1	1
express honest feelings					1
jovial	1				1
express the meaning of the song				1	1
analytical	1				1
vibrant			1		1
languid				1	1
admirable				1	1
larghetto, adagio, andante: expressive					1
not sloppy					1
larghetto, adagio, andante: supple					1
not spoken					1
later c. 18th more projected					1
not thoughtless		1			1
less sung					1
not uninteresting	1				1

Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author

Appendix 16: SC2 Recording Units Count By Author

common sense determines appropriate style			1		1
begin an aria with a messa di voce				1	1
confident		1			1
observe expression marks				1	1
lyrical			1		1
peaceful	1				1
made		1			1
dire/spoken	1				1
magnificent			1		1
personailty		1			1
animated			1		1
play with consonants				1	1
virtuosic				1	1
play with word accentuation				1	1
controlled			1		1
pleasing				1	1
convey meaning of text				1	1
pretty	1				1
without declamation				1	1
punctuated				1	1
wondrous				1	1
raucous			1		1
not sung		1			1
recitative: accompagnato - more sung				1	1
style determined by mood of text				1	1
recitative: church - more serious				1	1
convey mood of text					1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 16: SC2 Recording Units Count By Author

cantabile: expressive				1	1
noble				1	1
recitative: speech-like delivery of					1
not artificial		1			1
respond to the passions				1	1
not austere			1		1
dramatic intensity				1	1
not boring	1				1
romantic					1
attractive				1	1
said		1			1
not cloying					1
sensitive					1
not cloyingly sweet					1
easy				1	1
deliberate					1
sophisticated			1		1
not contrasting		1			1
spectacular			1		1
authoritative			1		1
cantabile: simple					1
not disparate		1			1
streamlined			1		1
not distorted				1	1
energetic					1
not empty technical display					1
style determined by verbal meaning				1	1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 16: SC2 Recording Units Count By Author

not exaggerated				1	1
even	1				1
dicere/dire	1				1
supple				1	1
not excessive affectation			1		1
express feelings				1	1
not false				1	1
three basic styles				1	1
not fatiguing					1
understated		1			1
not inattentive		1			1
express simple feelings				1	1
not 'interpreted'		1			1
varied emotional intensity			1		1
not lifelessly		1			1
cantabile: supple				1	1
not monotonous			1		1
expression through consonants				1	1
not operatic		1			1
virtuosity				1	1
melodies should be sustained		1			1
vocal style should match emotions of text		1			1
moderate				1	1
without brilliance			1		1
more than one correct style		1			1
without elaboration			1		1
multifaceted			1		1

**Appendices 15-28: Recording Units for Each Style Category
 Reported by Count for Each Author**

clanness	1																	1				
music must live	1																	1				
style determined by meaning of text	1																	1				
musical	1																	1				
accurate	1																	1				
must be sung	1																	1				
Grand Total	17	9	11	5	44	8	9	28	5	52	15	8	19	54	16	13	43	22	21	23	9	431

Appendix 16: SC2 Recording Units Count By Author

Appendix 17: SC3 Recording Units Count By Author

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**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 17: SC3 Recording Units Count By Author

perfect	1		1		2
bel canto			2		2
breath control through messa di voce				2	2
different techniques for French and Italian music			2		2
messa di voce: gradual				2	2
instruction begins with solfeggi				2	2
perform from memory	2				2
Italian: variable air stream			2		2
relaxed vocal tract			2		2
vocalise on [i]	2				2
vocalisation		2			2
difficult runs			2		2
facility			1		2
clear differentiation between vowel sounds		2			2
Italian: varied air pressure				2	2
vocalise to [e]	2				2
throat articulation				1	1
relaxed tongue	1				1
vocalise on [e]	1				1
counting		1			1
son filé = messa di voce				1	1
French: even air flow			1		1
expel air in the same fashion as when speaking			1		1
French: small air flow			1		1
avoid wrong notes		1			1
French: steady air flow			1		1
right technique			1		1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 17: SC3 Recording Units Count By Author

big lungs		1			1
technique founded on ability to ornament			1		1
French: virtually constant air pressure				1	1
unfold the voice					1
French: virtually constant air speed				1	1
vocalisation to [y] less appropriate for German song		1			1
French: virtually constant air volume				1	1
operatic				1	1
fundamentals of technique apply from Purcell to Mozart					1
raised soft palate	1				1
accustomed to higher register		1			1
release of air not forceful				1	1
good technique			1		1
runs					1
descant	1			1	1
syncopation		1			1
imperceptible breathing				1	1
technique unified with style				1	1
improvise			1		1
trained singers improvise embellishments			1		1
improvise harmony	1				1
vary breath according to size of space				1	1
diaphragmatic breathing					1
extend the voice					1
Italian: abdominal flexibility				1	1
vocalisation should adopt an appropriate harmonic spectrum	1				1
Italian: ebb and flow				1	1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 17: SC3 Recording Units Count By Author

controlled air flow			1	1
Italian: less air pressure than modern operatic singing			1	1
do not use a constricted vocal tract			1	1
different breathing techniques for French and Italian music			1	1
quick runs		1		1
cantabile: attention to breathing				1
drone	1			1
Italian: varied air speed			1	1
effortless				1
Italian: varied air volume			1	1
reserves of volume			1	1
largo, adagio, andante: attention to breathing				1
rounded lips	1			1
different vocal techniques			1	1
sing 'unvocal' parts	1			1
capable of wide variations in colour			1	1
stamina	1			1
vocalise with consonants		1		1
technical				1
vowel exercises				1
technique serves music before voice			1	1
vocalise on varied vowels	1			1
the best vowel for embellishments is "O"		1		1
vocalise to [I]	1			1
expand the voice				1
breath control			1	1
unconstricted larynx			1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 17: SC3 Recording Units Count By Author

messa di voce on every note				1	1
unforced high notes		1			1
messa di voce: fundamental technique				1	1
vocal understanding of plainchant		1			1
breathing technique				1	1
vocalisation less appropriate for sacred music			1		1
messa di voce: helps with tuning				1	1
vocalisation should not exhaust singers	1				1
messa di voce: in one breath				1	1
vocalisation to [y] less appropriate for Spanish song			1		1
modern operatic technique inappropriate				1	1
breathe after exclamations			1		1
not modern technique			1		1
faburden	1				1
not projected		1			1
flexibility			1		1
only slight cheek tension	1				1
wide range				1	1
breathe at the end of sentences				1	1
master plainchant				1	1
vocalise to varied vowels		1			1
little effort in vocal production				1	1
volume				1	1
long lines			1		1
well formed vowels			1		1
low larynx	1				1
ability to vary vocal colour			1		1

Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author

Appendix 17: SC3 Recording Units Count By Author

lower air pressure than modern singing											1						1	
Grand Total	3	3	36	12	2	5	5	6	7	4	10	8	14	46	43	2	3	209

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 18: SC4 Recording Units Count By Author

SC4 Recording Units Count by Author											
Recording Unit	Leech-Wilkinson 2002	Summerly 2012	Phillips 1978	Aamot 2000	Hargis 2007	Ransome 1978	Cyr 1980	Sanford 1995	Elliott 2006	Toft 2013	Grand Total
no vibrato	4	1	1	1							7
controlled					3						3
not excessive					3						3
occasional vibrato							1		1		2
not the constant vibrato of modern technique								2			2
vibrato at singers discretion								2			2
selectively introduced										2	2
vibrato not ruled out						1					1
throat vibrato								1			1
not wide pitch variation					1						1
avoid supressing modern operatic vibrato								1			1
vibrato directed to one note, not two										1	1
breath pressure that enables discrete use of vibrato								1			1
4. Vibrazione, voce vibrata, or vibrated note										1	1
breath pressure vibrato								1			1
amplified tremulousness expressive of sorrow										1	1
communicates grief					1						1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 18: SC4 Recording Units Count By Author

varied			1	1
communicates passion	1			1
vibrato imparts intensity of passion			1	1
communicates tenderness	1			1
vibrazione reserved for exclamatory passages			1	1
2. Tremelo			1	1
not too much pitch obfuscation	1			1
eliminate vibrato to focus on tuning	1			1
quick repetition of an emphasis upon the same note			1	1
eliminated at cadences for tuning	1			1
smoothing out vibrato creates a poignant sound	1			1
employ sparingly			1	1
throat vibrato more difficult		1		1
execute vibrato without trembling			1	1
a tool of style	1			1
flexible in use	1			1
vibrato for poignant emotions			1	1
four kinds of tremulousness			1	1
vibrato not a natural by-product of the voice production		1		1
French: throat vibrato		1		1
vibratoless	1			1
French: vibrato similar to trill technique		1		1
vibrazione used on accented parts of measures			1	1
gentle	1			1
adding vibrato can work like a crescendo	1			1
graceful			1	1
not too much pressure	1			1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 18: SC4 Recording Units Count By Author

imaginative in use		1			1
adds direction to long notes		1			1
reduced at cadences for tuning		1			1
reduce vibrato to focus on tuning		1			1
shapes long notes		1			1
small vibrato				1	1
in moderation				1	1
should be used only occasionally				1	1
Italian: breath-produced vibrato			1		1
smoothing out vibrato creates a plaintive sound		1			1
Italian: throat vibrato reserved for special effects			1		1
tasteful				1	1
less vibrato	1				1
throat vibrato less common			1		1
minimal vibrato		1			1
undulations expressive of sorrow				1	1
natural			1		1
vibrato as an occasional ornament	1				1
natural trembling constant				1	1
vibrato built into technique			1		1
natural trembling in special circumstances				1	1
vibrato expressive of deep feeling				1	1
natural vibrato				1	1
vibrato imparts great fervour				1	1
3. Vibration				1	1
vibrato more appropriate in Classical period				1	1
no vibrato for rapid diminutions		1			1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 18: SC4 Recording Units Count By Author

vibrato not constant								1			1
not as continuous as modern vibrato									1		1
vibrato produced similarly to a trill										1	1
not as wide as modern vibrato									1		1
vibrazione reserved for energetic passages										1	1
not exaggerated										1	1
vibrazione reserved for impassioned passages										1	1
vibrazione: note begins forcibly and diminishes to a pianissimo										1	1
vibrazione used on stressed syllables										1	1
warms tone					1						1
not the basis of all style					1						1
1. A waving or undulating motion										1	1
not modern					1						1
Grand Total	6	1	1	2	30	3	1	16	8	30	98

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 19: SC5 Recording Units Count By Author

SC5 Recording Units Count by Author												
Row Labels	Summerly 2012	Giuliano 2014	Dyer 1978	Phillips 1978	Kreitner 1998	Hargis 2007	Ransome 1978	Cyr 1980	Potter 2012	Elliott 2006	Toft 2013	Grand Total
imperceptible transition between registers									8			8
avoid extremes of register				5								5
three distinct registers			4									4
delicate upper register			3									3
countertenors use both falsetto and chest voice				3								3
middle register			1	1								2
high tenor	1	1										2
distinct registers									1		1	2
don't force chest beyond natural limits											2	2
basses sing only in chest											2	2
resonant low register			2									2
moderate middle register			2									2
register an expressive device											2	2
falsetto for upper parts					2							2
falsetto feigned											2	2
early c.19th: chest extended upwards											2	2
voce di petto = natural											2	2
trumpet-like low register			1									1
some tenor parts more baritoneal in range										1		1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 19: SC5 Recording Units Count By Author

avoid unnatural transitions
 avoid extremes of range
 tenor with falsetto extension
 don't over use falsetto
 no abrupt transitions into falsetto
 don't use registers inappropriately
 balanced chest and head registers
 blend registers
 switch between head voice and chest voice
 easy ranges
 tenors use head for high
 falsetto
 upper and lower parts of the voice distinct from oneanother
 falsetto a separate register
 perform ornaments in a register which suits the sentiment
 falsetto artificial
 registers not bridged over
 falsetto can't be blended with voce di petto
 sing in natural range
 changes of colour between registers
 sopranos singing higher
 falsetto for notes above petto range
 tenor high register blend of chest and falsetto
 chest voice expressive
 tenors use falsetto
 falsetto formed in throat
 differences in chest and head voice an expressive device

			1	1
	1			1
		1		1
		1		1
			1	1
			1	1
		1		1
			1	1
			1	1
	1			1
		1	1	1
			1	1
			1	1
	1			1
			1	1
		1		1
			1	1
			1	1
			1	1
1				1
			1	1
			1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 19: SC5 Recording Units Count By Author

female voices: high parts more suitable for brilliant effects			1	1
unite registers			1	1
female voices: low parts more touching than high			1	1
modern singers don't use combination of chest and falsetto	1			1
focused upper register	1			1
pass smoothly between registers			1	1
head voice artificial			1	1
register = series of notes possessing a uniform tone			1	1
head voice capable of much agility			1	1
registers distinct			1	1
head voice for ornaments			1	1
registers without strain	1			1
head voice more suited to rapid movements			1	1
should be able to sing in chest voice throughout range			1	1
head voice not suited to impassioned expression			1	1
smooth transition between registers	1			1
chest voice for energetic feelings			1	1
soprano parts in chest voice	1			1
high voices	1			1
sopranos: middle and low ranges		1		1
chest voice for impassioned feelings			1	1
taille = baritone			1	1
voce di petto = chest			1	1
tenor with baritonal lower register			1	1
voce di testa = falsetto			1	1
tenors chest up to high "a"			1	1
voce di testa feigned			1	1

Appendix 19: SC5 Recording Units Count By Author

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Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author

Appendix 20: SC6 Recording Units Count By Author

SC6 Recording Units Count by Author			
Recording Unit	Potter 2012	Kauffman 1992 Elliott 2006	Grand Total
portamento	8		8
expressive		7	7
portamento determined by text		6	6
with anticipation		6	6
without anticipation		5	5
for a climax		3	3
for large intervals		3	3
for cantabile genres		3	3
gradations between anticipated and unanticipated		2	2
second syllable before anticipatory note sometimes when ascending		2	2
passing through intermediary pitches		2	2
don't use lower portamento		2	2
glide		2	2
better suited to slower tempi		2	2
not an ornament		2	2
for all notes of a climactic phrase: exceptional		2	2
portamento an aspect of vocal production		2	2
varied		2	2
don't scoop		2	2

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 20: SC6 Recording Units Count By Author

don't place second syllable on first note of portamento	2	2
joining notes	2	2
portamento for bridging intervals	1	1
flexible	1	1
subtle	1	1
for all notes of a climactic phrase	1	1
portamento a rhetorical effect	1	1
classical portamento different from late c.19th		1
anticipation for emotive words	1	1
connection of breath and tone		1
to be applied by the singer as he or she sees fit	1	1
for expressive words	1	1
port de voix = portamento	1	1
conventional use of portamento on certain words	1	1
portamento connected to genre	1	1
for the highest note of piece	1	1
rapid	1	1
frequent	1	1
sliding from one note to another	1	1
general placement of the voice		1
swell		1
delicate	1	1
understated	1	1
die		1
placed for musical reasons	1	1
helps change syllables on high notes	1	1
anticipatory note of varied length	1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

highlights important musical elements	1	1
beautiful	1	1
anticipatory note before second syllable	1	1
aspect of speech-like delivery	1	1
a continuum of practice	1	1
portamento more important than trilling	1	1
attack note from below	1	1
scoop only on very small intervals	1	1
less frequent in styles other than cantabile	1	1
slide	1	1
light	1	1
smooth	1	1
not an audible slide	1	1
suspicious	1	1
blend	1	1
technical aid	1	1
not as we would understand it today	1	1
unbroken	1	1
not for heightened expressivity	1	1
used in service of the words	1	1
not for vocal show	1	1
careful	1	1
bending from one note to another	1	1
in service of text	1	1
indeterminate pitch glides	1	1
Grand Total	15	89 13 117

Appendix 20: SC6 Recording Units Count By Author

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 21: SC7 Recording Units Count By Author

SC7 Recording Units Count by Author																
Recording Unit	Huot 1989	Tishler 1989	Page 1992	Leech-Wilkinson 2002	Dyer 1978	Phillips 1978	Hargis 2007	Ransome 1978	Cyr 1980	Woodhall 1981	Sanford 1995	Kauffman 1992	Miller 1999	Elliott 2006	Toft 2013	Grand Total
dynamics determined by text									1	4			1			6
vary dynamics										6						6
soft								1		2						3
do not sing loudly in the high register					3											3
diminuendo										3						3
piano										2						2
subtle									2							2
varied		1												1		2
vocalised parts not too loud			2													2
forte										2						2
loud										2						2
Italian: dynamics determined by text											2					2
medium to soft singing with accompanying instruments							1									1
adapt volume for modern instruments														1		1
relate dynamics to hall ambiances													1			1
dynamics determined by phrase shape													1			1
wide range							1									1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 21: SC7 Recording Units Count By Author

dynamics determined by sentiment of text
 nuanced
 balanced
 shape phrases with crescendo and diminuendo
 dynamics regulated by text
 Touch and retreat dynamics must be avoided
 echo
 male high chest notes loud
 equal volume throughout the range
 not excessive volume in upper register
 extremes of dynamic
 quite loud
 be heard
 rise and fall
 French: dynamic shading of vowels not a concern
 short diminuendo
 French: even dynamic shape to vowels
 subdue upper register
 French: smaller dynamic range
 don't change dynamic intensity of each note of a phrase
 gentle
 loud singing for church music
 half swell = crescendo
 male low head notes soft
 head voice soft
 messa di voce
 high notes not unstintingly full

		1		1
		1		1
1				1
			1	1
			1	1
			1	1
		1		1
			1	1
	1			1
		1		1
		1		1
	1			1
		1		1
			1	1
			1	1
			1	1
				1
			1	1
			1	1
			1	1
			1	1
		1		1
		1		1
		1		1
			1	1
			1	1
		1		1
	1			1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 21: SC7 Recording Units Count By Author

not noisy	1				1							1				
high notes not unstintingly powerful					1							1				
controlled								1				1				
instrumental balance								1				1				
range of expression					1							1				
Italian: dynamic emphasis on accented syllables								1				1				
relate dynamics to individual instrument												1				
Italian: dynamics as ornaments								1				1				
shading												1				
Italian: dynamics determined by breath								1				1				
short crescendo								1				1				
abrupt changes of dynamic					1							1				
singer's volume should be tailored to that of accompanying instruments								1				1				
Italian: more varied dynamic shaping of vowels than in modern technique								1				1				
strengthen lower register												1				
Italian: variable airstream gives a chiaroscuro to the vowels								1				1				
diminuendo on the last note of a phrase												1				
Italian: variable airstream gives dynamic shading to the vowels								1				1				
avoid making a diminuendo on every dotted note												1				
larghetto, adagio, andante: crescendo and diminuendo								1				1				
don't sing below a comfortable dynamic	1											1				
cantabile: crescendo and diminuendo								1				1				
dynamics determined by language								1				1				
loud for cruel subjects					1							1				
Grand Total	1	1	3	1	8	2	6	3	9	24	11	3	7	7	5	91

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 22: SC8 Recording Units Count By Author

SC8 Recording Units Count By Author																									
	More 1965 Huot 1989 Tischler 1989 Page 1992 Leech-Wilkinson 2002 Abee 2007 Summerly 2012 Giuliano 2014								Brown 1973 Dyer 1978 Phillips 1978 Cooper 1986 Kreitner 1998 Aamot 2000 Hargis 2007							Ransome 1978 Cyr 1980 Woodhall 1981 Sanford 1995 Potter 2012					Kauffman 1992 Miller 1999 Elliott 2006 Toft 2013				
Recording Unit																									Grand Total
original pronunciation				1	5	2																			8
text determines tempo																		7							7
text determines portamento																				7					7
text determines dynamics																	1	4	1			1			7
text primacy	2			1	1												1			1					6
text must be audible					4																				4
lower voices texted								1				3													4
text must be clear														3				1							4
text all parts					4																				4
historical approach																				3					3
double certain consonants																	3								3
instrumental accompaniment a minstrel practice		3																							3
fiddle a minstrel instrument		3																							3
not expressive of text					3																				3
text determines expression																		3							3
singers not old											3														3
monophonic love songs an aristocratic repertory		3																							3

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 22: SC8 Recording Units Count By Author

natural word stress	2				2
singers should have taste			2		2
react to composer's intention				2	2
church and rhythmic modes interdependant	2				2
text determines timbre					2
clear text		1	1		2
performed with chant		2			2
dancing	2				2
sentiments of text determine timbre					2
distinguish between short and long vowels				2	2
audible text		2			2
affect determines style			2		2
verbal meaning determines style			2		2
emotion determines trills			2		2
performances should parallel the dramatic intent of the composer			2		2
flexible texting		2			2
prolong voiced consonants			2		2
harp an aristocratic instrument	2				2
sacred and secular not different	2				2
instrumental accompaniment a "Lower Style"	2				2
singers should be creative			1	1	2
internationalised original pronunciation		2			2
singers trained in embellishment					2
know affetti			2		2
text determines ornamentation			2		2
look at text separately from music			2		2

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 22: SC8 Recording Units Count By Author

the right mental "software"			2		2
melodic primacy	2				2
vocal colour determined by mood of text			2		2
music as disembodied		2			2
music as pure		2			2
each lied is particular				1	1
singers should have a creative mind			1		1
rebec a peasant instrument		1			1
editions must suit strophic form of songs	1				1
chromatic harmony associated with soulful expression				1	1
educated performers		1			1
personal taste not as valid as tradition			1		1
embody meaning of text				1	1
sentiments of text determine choice of register					1
chromatic harmony associated with tragedy				1	1
syllable stress determines phrasing			1		1
emotional declamation				1	1
understand rhetoric					1
emotional state determines timbre					1
passion determines forcefulness of consonants				1	1
emotionally committed			1		1
prompt		1			1
emotions of text determine phrasing		1			1
rhythmic modes a corrolary to Classical verse meters	1				1
emotions of text determine vocal style		1			1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 22: SC8 Recording Units Count By Author

attention to dramatic detail			1		1
employ consonantal anticipation where appropriate				1	1
small consonants	1				1
enhance the meaning of text			1		1
text declamation				1	1
events in text determine phrasing		1			1
text should be clearly understood			1		1
examine theorist examples		1			1
vary interpretation according to the piece			1		1
express meaning of text			1		1
number-inspired period	1				1
express text		1			1
performances should reflect the practices documented in primary sources				1	1
express the words				1	1
polyphony a professional genre	1				1
feast or liturgical occasion determines appropriate pitch		1			1
pronunciation varies according to context and type of piece			1		1
ferial days require more rapid chanting		1			1
renaissance musicians should be creative			1		1
fiddle a jongleur instrument	1				1
Schumann not an extension of Schubert				1	1
affect determines tempo			1		1

Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author

Appendix 22: SC8 Recording Units Count By Author

Seventeenth-century and modern Italian close to each other				1	1
fiddle a peasant instrument		1			1
singers should be imaginative			1		1
carry consonants over the beat				1	1
distinction between quantitative and qualitative language				1	1
force of vibrazione determined by character of music					1
speech-pattern dictates delivery of recitative			1		1
force of vibrazione determined by sentiments of text					1
text and melody should match	1				1
freedom for performers		1			1
do not neglect the pronunciation of words				1	1
freedom of individuality			1		1
text must be delivered correctly				1	1
French: "sung" consonants				1	1
thought determines ornamentation			1		1
French: consonants sung harder or softer according to the passion to be expressed				1	1
use educated judgement			1		1
French: consonants sung longer and shorter according to the passion to be expressed				1	1
verbal mood determines style			1		1
French: don't double two consonants in succession				1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 22: SC8 Recording Units Count By Author

not lazy		1		1
French: double consonants			1	1
ornamental patterns editorially significant	1			1
French: double consonants of successive monosyllables			1	1
pay attention to pronunciation	1			1
French: double 'f'			1	1
performers must be logical			1	1
French: double initial consonants of every question			1	1
phrases end with a melisma on the penultimate or antipenultimate syllable		1		1
French: double 'j'			1	1
project emotions into hearts of listeners				1
French: double 'm'			1	1
pronunciation			1	1
French: double 's'			1	1
rank of feast determines tempo		1		1
French: double the first set of consonants in a word with more than one set of double consonants			1	1
regional pronunciation				1
French: double the initial consonants of every injurious eptithet			1	1
reverent		1		1
French: double 'v'			1	1

Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author

Appendix 22: SC8 Recording Units Count By Author

differences between French and Italian music					
based on differences in language					
French: doubled consonants					
sensitive artist	1				1
French: each passion has its own characteristics			1		1
differing approaches to musical notation			1		1
French: each passion has its own manner of speech			1		1
sing cantus firmus text	1				1
French: express text			1		1
differing approaches to musical notation for French					
and Italian music			1		1
French: not expressive vowels			1		1
singers should be knowledgeable				1	1
French: preoccupied by only by the feeling to be					
expressed			1		1
disciplined singers		1			1
French: preoccupied by the single thought to be					
expressed			1		1
skillful					1
French: prepare consonants			1		1
solemnity determines tempo		1			1
French: Prepare or double every negation and					
preposition			1		1
swell				1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 22: SC8 Recording Units Count By Author

French: Prepare the initial consonant of every substantive or adjective that gives an agreeable quality or a quality of distinction			1	1
chromatic harmony associated with introspection				1
French: prolong consonants			1	1
text audible	1			1
French: quantitative language			1	1
audience should be moved			1	1
genre affects dynamics		1		1
text determines shape of vocal line			1	1
genre determines portamento				1
bend				1
gladness expressed through higher pitch		1		1
text provides dynamic plan			1	1
glory of god	1			1
the mood of the composition should dictate ornaments		1		1
good diction			1	1
touch the heart				1
hard consonants			1	1
understand the text and its context	1			1
harmonic movement determines tempo				1
variations must be based on study of the music and text			1	1
harmonically expansive lieder require less adherence to language inflection				1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 22: SC8 Recording Units Count By Author

vary trills according to meaning of text			1		1
chant must be intelligible		1			1
dramatic text declamation			1		1
affective projection of text		1			1
not for vocal show				1	1
historical French			1		1
not sleepy		1			1
historical pronunciation			1		1
artistic imagination				1	1
hurdy gurdy a jongleur instrument	1				1
pass the feeling of one mind to another				1	1
identical pronunciation	1				1
passion determines length of consonants			1		1
importance of text			1		1
curious			1		1
in service of text				1	1
chromatic harmony associated with deep emotion				1	1
individual artistic imagination				1	1
performers should not accept meekly what is given to them		1			1
communicate passions of the mind				1	1
phrases begin syllabically		1			1
all vocal a British phenomenon		1			1
plainchant should adhere to ecclesiastical melodies		1			1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 22: SC8 Recording Units Count By Author

instrumental accompaniment a professional practice	1				1
principles of ornamentation should be studied		1			1
instruments indicative of festive occasions		1			1
declaim text				1	1
intellectual			1		1
pronounce words correctly				1	1
intellectual curiosity about text			1		1
pronunciation varied according to mood of text			1		1
connection of breath and tone				1	1
proper vowel sounds		1			1
interpret properly			1		1
deliver texts convincingly				1	1
inventive				1	1
reflect original intent	1				1
Italian: more expressive use of consonants than in modern technique				1	1
renaissance music can benefit from a fresh perspective			1		1
Italian: qualitative language				1	1
respect the choral tradition		1			1
Italian: text primacy				1	1
rhythm of language determines tempo				1	1
Italian: variable airstream supporting declamation of text				1	1
rote a peasant instrument	1				1
Italian: vowels carry expression of text				1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 22: SC8 Recording Units Count By Author

sacred and secular not separate	1				1
consider modern notions of beauty		1			1
secular melodies should not be introduced into sacred music		1			1
language determines dynamics			1		1
sentiment determines dynamics			1		1
language determines phrase shape				1	1
sentiments of text determine species of voice					1
late 13th century French poetry unmetered	1				1
Seventeenth-century and moder French differ significantly			1		1
latin poetry dependent on Classical verse meters	1				1
short consonants			1		1
light consonants		1			1
singer should be aware of stylistic needs of the music			1		1
literary and musical texts interdependent	1				1
singers should be correct				1	1
liturgical context		1			1
singers should be flexible			1		1
consonant duration determines phrasing				1	1
singers should be ingenious				1	1
lower voices both texted and vocalised		1			1
singers should be of good judgement				1	1
lower voices don't need to be texted		1			1
singers should have an inventive mind				1	1
anticipate unvoiced consonants				1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 22: SC8 Recording Units Count By Author

singers trained in appropriate techniques			1		1
lower voices untexted		1			1
singing as passionate communication					1
maintain performance principles			1		1
slide					1
master plainsong text enunciation	1				1
soft consonants				1	1
melodic line determines texting		1			1
speak words first	1				1
convey feeling to the heart					1
study text carefully				1	1
modern singers trained like Renaissance singers			1		1
syllable stress determines ornamentation				1	1
modern singing different from c.19th				1	1
teach singers embellishment			1		1
word meaning directs performance			1		1
text all parts	1				1
word rhythm dictates delivery		1			1
text audibility not required		1			1
young			1		1
text clear in high register				1	1
not expressive		1			1
audience comprehension important				1	1
pay attention to the meaning of the text					1
text determines interpretation				1	1
move the passions				1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 22: SC8 Recording Units Count By Author

be acquainted with the aesthetics of the early baroque			1		1
convey meaning to the mind				1	1
be informed			1		1
music as disembodied	1				1
text key to expressive singing				1	1
whimsical attitude		1			1
Breton lai both aristocratic and professional genre	1				1
bring out affect of text			1		1
Breton lai with instrumental accompaniment	1				1
music more important than voice			1		1
text should be clearly heard				1	1
musical phrase analagous to a sentence				1	1
text should be declaimed			1		1
musical structure should be understood	1				1
double consonants				1	1
narrative songs a professional genre	1				1
time of day determines pitch		1			1
national character		1			1
understand counterpoint			1		1
conviction		1			1
understand the culture	1				1
nature of music determines species of voice				1	1
understand the word and mood painting of the text	1				1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 22: SC8 Recording Units Count By Author

new syllables cannot begin in the middle of a ligature														1														1		
used in service of the words																												1	1	
no French-style doubling of consonants Italian & German																												1	1	
varied performance practice																												1	1	
no sacrosanct version														1															1	
vary trills according to expression of text																												1	1	
not 16th-century																												1	1	
doubled voiced consonants should assist legato																													1	1
not as we would understand it today																													1	1
verbal understanding																												1	1	
not bored																												1	1	
voiced consonants determine phrase shape																													1	1
aristocratic music unaccompanied	1																											1		
not for heightened expressivity																												1	1	
music as rigorous														1															1	
word rhythm directs performance																												1	1	
mood determines style																												1	1	
not individualistic														1															1	
more gladness for feast days																												1	1	
use good judgement																												1	1	
more solemn or important feasts require slower tempi																												1	1	
add text to untexted parts														1															1	
move people																													1	
Grand Total	4	24	14	3	22	11	10	13	15	22	12	6	5	10	21	15	15	38	65	19	9	23	9	16	401					

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 23: SC9 Recording Units Count By Author

SC9 Recording Units Count by Author																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																		
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**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 23: SC9 Recording Units Count By Author

similar tempo for chant and alternatim sections
 plainsong in two to one rhythm
 tactus-based time
 organa borrows rhythmic rules from secular repertories
 rubato: applied within the true motion of the bass
 unmeasured
 steady
 plainsong rhythm dictated by word rhythm
 equal note lengths in plainsong
 portamento better suited to slower tempi
 rapid
 recitative should not drag
 secular repertoire borrows modal theory from sacred
 tempo not as flexible as in Romantic music
 stricter tempo in allegro movements
 long notes not subdivided
 rigorous
 longer pauses in slower tempi
 smaller demoninator = slower tempo
 marked
 italian ornamentation most rhythmically flexible
 measured pace
 less regularity of pulse in recitative
 detailed
 rubato in slower movements
 meter remains constant in tempo rubato
 single tempo throughout

2					2
	2				2
				2	2
		2			2
				2	2
2					2
1		1			2
	2				2
			2		2
				2	2
1				1	2
				2	2
		1			1
					1
					1
		1			1
			1		1
		1			1
					1
				1	1
1					1
					1
			1		1
					1
					1
				1	1
				1	1
					1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 23: SC9 Recording Units Count By Author

divide long notes where necessary	1				1
steady tempo	1				1
mid-eighteenth century recitative performed slower than Lullian recitative				1	1
synchronize vowel occurrence and harmonic digression				1	1
modal rhythm	1				1
tempo determined by rate of harmonic movement					1
moderate	1				1
timing lengthened			1		1
monophonic song more free than polyphony	1				1
rhythm of recitative dictated by speech-pattern				1	1
more flexible tempo in adagio movements					1
dotted rhythms interpreted differently according to style				1	1
more rapid tempo on ferial days		1			1
rubato: similar to swing in jazz				1	1
more regularity of pulse in recitative				1	1
shorter pauses in fasters tempi		1			1
no rubato	1				1
slow tempo for deathly subjects				1	1
not metronomical				1	1
spontaneous					1
not too quickly		1			1
strict rhythm	1				1
occasional rhythmic alterations					1
suitable tempo		1			1
occasionally add dots to equal notes				1	1
tactus remained relatively constant				1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 23: SC9 Recording Units Count By Author

expressive use of acellerando
tempo determined by harmonic movement
overdotting
tempo determined by solemnity
overdotting in French-style music
tempo should remain constant in ornamented passages
pauses for breath
understated
pauses to be protracted on feast days
rhythm can be minimally altered
performance of metrical stress relies on long and short notes
rhythms don't need to be rigidly adhered to
expressive use of tempo
ritardando where it might support the text
fast tempos for c. 18th music
rubato best applied on an occasional basis
plainsong mensurated
crotchets performed both egales and inegales
faster tempos with period instruments
sacred modes not suitable for secular music
cantabile: slow
secular takes rhythm from sacred
don't lengthen high noites
gradually quicken over descending phrases
constant tempo between sides of choir
slow tempo
play in time

1				1
			1	1
			1	1
	1			1
			1	1
		1		1
1				1
		1		1
	1			1
				1
1				1
			1	1
				1
			1	1
	1			1
				1
		1		1
1				1
			1	1
				1
				1
	1			1
				1
				1
				1
1				1
			1	1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 23: SC9 Recording Units Count By Author

slower tempi for more solemn or important feasts		1		1
coordinated	1			1
sophisticated manipulation of tempo			1	1
precise	1			1
gradually slow over rising phrases		1		1
proportional long and short note values		1		1
straight	1			1
varied tempo	1			1
duple meter	1			1
vary tempo according to character of music				1
subtle tempo choices				1
orchestra strict when accompanying in tempo rubato				1
swift tempo for cruel subjects		1		1
fluctuating tempo in polyphony		1		1
tactus might vary from one section of a composition to the next			1	1
recitative quicker			1	1
tactus should be maintained		1		1
use of ritardandi and pauses should be judicious	1			1
tempo determined by affect			1	1
eight and sixteenth notes need not be equal		1		1
tempo determined by ornamentation				1
recitative: not in strict time				1
tempo determined by rhythm of language				1
recitative: syllable length determined by passion				1
duple meter an 'ars nova' phenomenon	1			1
recitative: syllable length determined by word accent				1
tempo not drawn out	1			1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 23: SC9 Recording Units Count By Author

recitative: syllable length down to singer																1	1		
tempo: not too free																1	1		
recitative: theatre - pace determined by dramatic action																1	1		
larger denominator = faster																1	1		
regular	1															1	1		
left hand strict in tempo rubato																1	1		
rehearsed																1	1		
rests only where indicated												1						1	
recitative: church - slower																1	1		
proportional rhythms within tactus																1	1		
vary tempo according to the rank of feast												1						1	
proportional tempo							1										1	1	
bass voice strict in tempo rubato																1	1		
quicker tempo for lively subjects																1	1		
Grand Total	29	52	7	18	2	7	2	18	2	1	3	1	12	23	18	3	3	38	239

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 24: SC10 Recording Units Count By Author

SC10 Recording Units Count by Author																	
Recording Unit	More 1965	Huot 1989	Page 1992	Leech-Wilkinson 2002	Abeele 2007	Summerly 2012	Giuliano 2014	Brown 1973	Dyer 1978	Phillips 1978	Cooper 1986	Kreitner 1998	Aamot 2000	Hargis 2007	Woodhall 1981	Elliott 2006	Grand Total
all vocal			5	31			6	2				15	1				60
fiddle		23															23
instrumental participation		20															20
voices with instruments							7	7			4						18
harp		11						3						1			15
voices and instruments together		13															13
lower voices should be vocalised				9													9
include instruments			1	8													9
lute		3						2						1			6
flute		4						1									5
balanced				1						4							5
use instruments												5					5
organ alternatim	4																4
flexible instrumentation		4															4
blended				1	2		1										4
trombones							1					3					4
organ accompaniment							2				2						4

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 24: SC10 Recording Units Count By Author

antiphonal performance	4						4
rote	4						4
all instrumental		1		3			4
organ participation	3						3
fretel	3						3
organ	2				1		3
boys sing separately					3		3
fiddle a minstrel instrument	3						3
instrumental accompaniment a minstrel practice	3						3
authentic instruments		3					3
psaltery	1			1			2
bowed strings				1	1		2
top heavy ensemble				2			2
flexible					2		2
plucked strings					1	1	2
wind instruments	2						2
solo instrumental	2						2
boys-plus-master(s)					2		2
viols				1	1		2
clear		2					2
percussion	2						2
lyre	2						2
precise		2					2
no organ accompaniment				2			2
boys					2		2
one-to-a-part					2		2
solo voices		2					2

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 24: SC10 Recording Units Count By Author

communication	1	1				2
top heavy voice distribution				2		2
adult falsettists on top line				2		2
unified	1	1				2
countertenors					2	2
instrumentation not excessive					2	2
instrumental accompaniment a "Lower Style"	2					2
instrumental doubling				2		2
listen to other parts					2	2
voices and instruments separately	1					1
soft winds					1	1
practical				1		1
even voice distribution				1		1
distinct ensembles				1		1
experiment with ensemble and space		1				1
perfect			1			1
falsettists				1		1
rote a peasant instrument	1					1
baritone not yet a voice type						1
superius and tenor sung, contratenor on melody instrument			1			1
fiddle a jongleur instrument	1					1
variety of voices with instruments				1		1
bass voice in comic roles						1
ornaments performed by soloists				1		1
bass voice in concert						1
polyphony all vocal	1					1
beautiful				1		1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 24: SC10 Recording Units Count By Author

recorder				1				1
all three voices on soft instruments				1				1
shawm		1						1
flutes							1	1
soloists improvise harmony	1							1
follow the conductor			1					1
tenor sung, accompanied by instruments				1				1
bombards						1		1
trusting			1					1
full adult-male choir						1		1
viola				1				1
girls on top line						1		1
coherent						1		1
greater and lesser degrees of flexibility						1		1
pay attention			1					1
guitar							1	1
plucked string, woodwind, voice trio				1				1
accurate		1						1
portative organ				1				1
harp an aristocratic instrument		1						1
all three voices on loud instruments				1				1
harp more common than lute				1				1
rehearse embellished passages							1	1
harpsichord				1				1
see each other			1					1
high voices				1				1
slide trumpet						1		1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 24: SC10 Recording Units Count By Author

[illegible]

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 24: SC10 Recording Units Count By Author

cornetts				1			1
listen		1					1
polyphony either unaccompanied or accompanied	1						1
aristocratic music unaccompanied	1						1
portative organs				1			1
Breton lai with instrumental accompaniment	1						1
correspond	1						1
women on top line				1			1
rebec						1	1
woodwind accompaniment			1				1
recorders						1	1
vocal soloist and plucked instrument		1					1
countertenors in tenor range						1	1
cantus with lute accompaniment					1		1
sackbut						1	1
capped reeds						1	1
several possible scorings			1				1
cast of thousands				1			1
shawms				1			1
male falsettists in church						1	1
small choir					1		1
mix tenor/baritone and falsettist on contratenor parts			1				1
solo chordal instrument			1				1
modern instruments				1			1
decline of castrato						1	1
monophonic love songs usually unaccompanied	1						1
string accompaniment			1				1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 24: SC10 Recording Units Count By Author

narrative songs with instrumental accompaniment	1					1
Superius and Tenor played or sung and the Contratenor omitted.		1				1
no boys			1			1
superius sung accompanied by instruments		1				1
no one ensemble predominated			1			1
synchronised vowel change	1					1
chamber organ		1				1
tenor voice becomes popular					1	1
no single voice should obtrude			1			1
together				1		1
no trumpets in polyphony				1		1
dulcian				1		1
non coordinated parts			1			1
dulcimer		1				1
not "loud band"					1	1
tympanes	1					1
not bowed strings		1				1
ensembles of like instruments more appropriate for music after 1500		1				1
not confused by individual voices			1			1
various combinations				1		1
not disturbed by individual voices			1			1
viol					1	1
not shawms					1	1
violin					1	1
choir sizes vary			1			1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 24: SC10 Recording Units Count By Author

[illegible]

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 25: SC11 Recording Units Count By Author

SC11 Recording Units Count by Author																	
Recording Units	More 1965	Tischler 1989	Leech-Wilkinson 2002	Summerly 2012	Brown 1973	Dyer 1978	Phillips 1978	Cooper 1986	Hargis 2007	Ransome 1978	Cyr 1980	Sanford 1995	Potter 2012	Kauffman 1992	Miller 1999	Elliott 2006	Grand Total
divide long notes and ligatures where necessary			4														4
maintain legato															3		3
clear articulation											3						3
legato: connecting notes with precise intonation														3			3
articulated																2	2
legato													1	1			2
legato for later 18th c. music																2	2
crisp			1													1	2
detached for early 18th c. music																2	2
inflected																2	2
phrase shape determined by voiced consonants															1		1
legato: like piano														1			1
strong syllables require emphasis										1							1
carried														1			1
melismas as dictated by tradition	1																1
chromatic harmonies require more pointing than diatonic															1		1
range of expression in articulation									1								1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 25: SC11 Recording Units Count By Author

clear				1	1
articulation			1		1
adapt to genre			1		1
light and shade				1	1
connected				1	1
no melismas on unaccented syllables	1				1
appropriate		1			1
phrasing should match emotions of text		1			1
delicate			1		1
slur scalar passages				1	1
detached				1	1
Italian: variable airstream supporting accentuation of text			1		1
articulate arpeggiated passages				1	1
legato: distinct				1	1
distinguish heavy and light				1	1
legato: sudden				1	1
distinguish stressed and unstressed				1	1
maintain legato on short notes				1	1
distinguish strong and weak beats				1	1
more articulated with period instruments				1	1
distinguish strong and weak syllables				1	1
phrase long lines		1			1
articulate text			1		1
phrasing determined by breath			1		1
don't detail every long note				1	1
place accents appropriately		1			1
don't underscore every long note				1	1

Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author

Appendix 25: SC11 Recording Units Count By Author

shape of vocal line determined by text			1		1
elegant				1	1
staccato				1	1
expressive shading			1		1
text points rhythm		1			1
fine phrasing		1			1
accompanying instruments should sustain like a voice					1
fluid	1				1
articulation used to aid audience comprehension			1		1
follow slurring and articulation marks					1
legato: like organ or wind instrument				1	1
French: clear consonant articulation			1		1
legato: spontaneous				1	1
French: dark consonant articulation			1		1
less sustained with period instruments					1
French: evenly weighted syllables			1		1
breathed out				1	1
French: expressive inflection of consonants			1		1
marked				1	1
French: hard consonant articulation			1		1
melismas on accented syllables	1				1
French: inflect consonants			1		1
no instrumental articulation	1				1
French: natural consonant articulation			1		1
phrase as an ensemble		1			1
French: soft consonant articulation			1		1
phrase shape determined by language				1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 25: SC11 Recording Units Count By Author

French: syllables accented quantitatively			1		1
phrased				1	1
French: vary articulation			1		1
phrasing determined by consonant duration				1	1
harmony determines phrase shapes				1	1
phrasing should match events in text		1			1
inflect consonants in French music			1		1
pointed				1	1
inflect vowels in Italian music			1		1
rehearsed				1	1
text should not divide ligatures		1			1
skillful			1		1
treble and mean parts require different phrasing from later soprano parts		1			1
spontaneous				1	1
vocal and instrumental phrasing should be matched			1		1
stress accented syllables in Italian music			1		1
accompanying instruments should 'share' phrasing with the voice		1			1
sustained				1	1
Italian: stress ebbs and flows on breath stream			1		1
cantabile legato not as pronounced as c. 19th legato				1	1
Italian: syllables accented qualitatively			1		1
varied articulation	1				1
instrumental			1		1
words sung with due attention to stress			1		1
instrumental phrasing			1		1
Italian: rhetorical			1		1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 25: SC11 Recording Units Count By Author

Grand Total	3	1	6	2	1	2	6	2	1	5	8	18	7	14	11	25	112
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**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 26: SC12 Recording Units Count By Author

SC12 Recording Unit Count By Author															
Recording Unit	More 1965	Abeele 2007	Brown 1973	Dyer 1978	Cooper 1986	Aamot 2000	Hargis 2007	Ransome 1978	Cyr 1980	Woodhall 1981	Sanford 1995	Potter 2012	Elliott 2006	Toft 2013	Grand Total
notated embellishments can be used						10									10
improvised			2				1			2		1	1		7
trill									3			2			5
not too many ornaments									3			1			4
ornament					1				2			1			4
appoggiaturas									2			2			4
trills										1		3			4
improvised ornamentation					4										4
ornamentation determined by text										2			1		3
all four voices should be embellished						3									3
ornaments performed by soloists						3									3
sing with embellishments						3									3
trills: incorporated into passage-work												2			2
cadenzas: in one breath												2			2
cadenzas: begin with messa di voce												2			2
improvisatory						2									2
experiment with ornaments						2									2
trilli										1	1				2
written ornamentation					2										2

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

appoggiaturas distinguished by stress not length
 embellishments added at singer's discretion
 embellished cantus parts
 esclamazione
 spontaneous
 cadenzas: right and wrong way
 long cadential trill
 swell on long notes
 lower appoggiatura followed by mordent
 eight varieties of trill
 cadenzas: arbitrary
 messa di voce
 ornament at cadences
 sixteenth/thirty-second note = short appoggiatura
 perform appoggiaturas sensitively
 accent with crescendo
 not too many appoggiaturas
 adapt to genre
 ornamentation should reflect the mood of the composition
 cadenzas: end with a trill
 recitative: church - few ornaments
 cadenzas: finish with a trill
 throat articulation for ornaments
 addition of appoggiaturas guided by dramatic intent of words
 only apply after a piece is well learned
 cadenzas: include passages from the aria
 avoid dissonance

Appendix 26: SC12 Recording Units Count By Author

			2	2
			2	2
	2			2
		2		2
		1	1	2
			2	2
			2	2
		2		2
		2		2
			2	2
			2	2
		1	1	2
		1		1
			1	1
		1		1
			1	1
	1			1
			1	1
			1	1
		1		1
			1	1
	1			1
			1	1
			1	1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

cadenzas: not prescribed
 ornaments should be carefully rehearsed
 accent = caressing of upper note
 rapid diminutions sung without vibrato
 cadenzas: singers should choose the material from the aria
 rehearsed
 cascade
 strascino
 continuous movement until end
 not singing appoggiatura can convey anger
 delightful
 occasional interval-filling embellishments outside of cadences
 dependent on taste and ability
 only pieces in four or more parts should be ornamented
 disperse embellishments evenly throughout a piece
 ornament on penultimate syllables
 dissonant appoggiaturas stressed
 ornamentation should be more conservative in earlier repertoire
 divisions
 ornaments in head voice
 divisions at cadence points
 ornaments should not mar melody
 do not embellish initial points of imitation
 practice embellishment
 do not ornament on unstressed syllables
 recitative: add appoggiaturas in body
 don't add too many embellishments

Appendix 26: SC12 Recording Units Count By Author

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

recitative: upper neighbour note appoggiatura at falling fourth cadence
 don't apply embellishments throughout
 roulades
 don't embellish choral parts
 slow trill suitable for sad pieces
 don't embellish the beginning of a piece
 swell
 don't leave all embellishments until the end
 cadences prime point for ornamentation
 dragg: forte to piano
 not singing appoggiatura can convey determination
 dragg: high to low note
 appoggiaturas at feminine endings
 dragg: unequal motion
 octave displacement
 dramatic
 only embellish one part at a time
 dynamic ornaments
 original ornaments
 all vocal lines should be ornamented several times in the course of a composition
 ornament from memory
 eighth note = long/short appoggiatura
 ornament without vibrato
 elaborate ornaments
 ornamentation determines tempo
 embellish choral parts
 ornamentation should maintain the harmonic structure

Appendix 26: SC12 Recording Units Count By Author

			1	1
		1		1
			1	1
		1		1
		1		1
		1		1
		1		1
	1			1
			1	1
			1	1
			1	1
	1			1
		1		1
		1		1
			1	1
1	1			1
			1	1
		1		1
1			1	1
	1			1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

- embellish madrigals
- ornaments based on contemporaneous examples and treatises
- embellish the penultimate syllable of words
- ornaments performed by entire section
- always added with good reason
- ornaments should not alter the tempo
- embellishment should be improvised
- passage-work
- apply embellishments equally in all voices
- perform ornaments in a register which suits the sentiment
- embellishments indicated by signs
- prepare trills
- embellishments should be distinguishable
- recitative: accompagnato - more elaborate ornamentation
- emphasise appoggiaturas
- recitative: chamber - more ornaments
- apply embellishments in all voices
- recitative: repeat penultimate note in falling fourth cadences
- accent expresses sadness
- regional variation
- expression of text determines trills
- rhythmicized port de voix
- expressive
- short trill with an appoggiatura
- fill in intervals
- slow trill executed softly
- fill in thirds

Appendix 26: SC12 Recording Units Count By Author

[illegible]

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 26: SC12 Recording Units Count By Author

specific
filled in thirds
study ornamentation
flatte = vibrato
tasteful
german ornamentation more restrained
trill from upper note
german ornamentation more specific
cadential trill not too long
gorgie
not singing appoggiatura can convey defiance
gorgie at cadences
not singing appoggiatura can convey insistence
graceful
appoggiaturas applied according to meaning of words
graces essential
novel
gruppettos
occasionally add appoggiaturas
gruppi
old-fashioned trilli
gruppi at cadences
only embellish cadences
gruppi for Monteverdi
only one part should be ornamented at any one time
gruppo: modern trill with a mordent
only where indicated by the composer

		1		1
		1		1
			1	1
		1		1
		1		1
			1	1
		1		1
			1	1
			1	1
		1		1
			1	1
		1		1
			1	1
		1		1
			1	1
			1	1
	1			1
			1	1
		1		1
			1	1
		1		1
			1	1
	1			1
		1		1
			1	1
		1		1
			1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

highly ornamented versions
 appoggiaturas can weaken dramatic effect
 if main note a dissonance, appoggiatura unstressed
 ornament cadences
 imitative entries at the beginning of a piece should not be ornamented
 ornament may lead to next melodic note
 accent on stressed syllable
 ornament with minimal vibrato
 appoggiaturas from below create a yearning quality
 ornamental harmony
 improvised affetti
 ornamentation determined by thought
 appoggiaturas from below less common
 ornamentation may begin and end on the written note
 in good taste
 ornamentation should be undertaken by soloists
 inexhaustible supply of divisions
 ornamentation should maintain the imitative nature of the counterpoint
 instrumental
 ornamentation used to show off
 instrumental ornamentation
 ornaments composed into german music
 intellectual
 ornaments may break the rules of counterpoint
 internal cadences
 avoid mere crowd-pleasing effects
 interval-filling

Appendix 26: SC12 Recording Units Count By Author

	1				1
				1	1
				1	1
			1		1
		1			1
		1			1
			1		1
					1
		1			1
1				1	1
					1
			1		1
					1
				1	1
		1			1
		1			1
			1		1
				1	1
		1			1
			1		1
				1	1
			1		1
					1
		1			1
				1	1
					1
			1		1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

ornaments should end on the final syllable of words
investigate ornamentation
ornaments should not interrupt flow
italian ornamentation most elaborate
ornate
jump to upper neighbour note to create appoggiatura
passaggi
large sections perform same embellishment from notation
perform ornaments cleanly
later works use more frequent embellishment
polyphony ornamented
less is more
prepare ornaments in advance
less ornamentation in allegro movements
quarter note = long appoggiatura
limit diminutions to a single syllable of a word
readily singable
lines should be ornamented alternately
recitative: add appoggiaturas at cadences
lines should be ornamented in turn
recitative: appoggiaturas help inflect text
lines should not be embellished simultaneously
recitative: chamber - ornaments at fermatas or final cadences
appoggiaturas indicated with different note values
recitative: descending passing notes between thirds
lower appoggiatura
recitative: theatre - only occasional mordent or trill

Appendix 26: SC12 Recording Units Count By Author

		1		1
	1			1
		1		1
			1	1
	1			1
		1	1	1
				1
	1	1		1
	1			1
		1	1	1
				1
			1	1
				1
			1	1
	1	1		1
		1	1	1
		1		1
		1	1	1
				1
		1	1	1
		1		1
			1	1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

appoggiaturas precisely measured
 reference notated examples
 meaning of text determines trills
 rehearse choral embellishment
 trillo: accelleration "bleat" on a single pitch
 resolve appoggiaturas quickly
 appoggiaturas: long and on the beat
 ribatutte
 trills should not interfere with comprehension
 short trill
 trills: descending from previous note
 beat trills clearly
 trills: don't begin with them
 skillful
 appoggiaturas: short and before the beat
 slow trill for tender
 trills: not too many
 slow trill without appoggiatura
 trills: open
 begin an aria with a trill
 trills: rarely ascending from previous note
 stress of appoggiatura determined by harmonic context
 trills: start on lower note
 successful
 trills: taken from above or below
 begin with cadences
 two basic categories of ornamentation

Appendix 26: SC12 Recording Units Count By Author

			1	1
	1			1
		1		1
			1	1
			1	1
		1		1
				1
			1	1
		1		1
				1
		1		1
			1	1
				1
		1		1
			1	1
				1
			1	1
		1		1
			1	1
				1
			1	1
		1		1
				1
			1	1
	1			1
			1	1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 26: SC12 Recording Units Count By Author

text painting		1		1
varied			1	1
best to make diminutions on the vowel "o"			1	1
appoggiaturas: short and on the beat				1
trill with appoggiatura of 1/2 or 13/3 of note value			1	1
strascino = dragg				1
trilli at cadences			1	1
17th Century 'trillo' inappropriate				1
not indiscriminate			1	1
trills not goat- or horse-like				1
mordents				1
trills varied according to emotion			1	1
more ornamentation in adagio movements				1
trills: distinct				1
more ornaments in mid-eighteenth century repertoire			1	1
trills: equal				1
must not obscure text		1		1
trills: make cadences brilliant				1
natural		1		1
trills: not too near one another				1
nice			1	1
trills: perfect				1
no appoggiatura for masculine endings				1
trills: scope for individuality				1
no improvised descant		1		1
trills: start on upper note				1
no melodic ornamentation		1		1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 26: SC12 Recording Units Count By Author

trills: whole or semi-tones								1							1	
no more than five embellishments in each part	1														1	
use material from one part to embellish another								1							1	
no more than four or five diminutions per part per piece								1							1	
varied notation indicates length of appoggiaturas															1	
no ornaments in recitative								1							1	
don't always place ornaments on final notes								1							1	
no simultaneous embellishments	1														1	
final notes should not be ornamented	1														1	
no trills															1	
not a free-for-all															1	
Grand Total	2	1	5	2	28	46	11	3	50	49	10	71	54	2	334	

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 27: SC13 Recording Units Count By Author

SC13 Recording Units Count by Author									
Recording Units	Leech-Wilkinson 2002	Abeele 2007	Summerly 2012	Brown 1973	Dyer 1978	Phillips 1978	Kreitner 1998	Aamot 2000	Hargis 2007
melodies of consecutive chants should have a pitch relationship					5				
original tuning	4								
precise	4								
perfect tuning								2	
french and italian music requires pythagorean tuning	2								
moderate pitch		1			1				
chiavette indicates a downward transposition of a 3rd							1		
transposition up or down by a half step							1		
transpose according to time of day					1				
clear								1	
chiavette indicates a downward transposition							1		
controlled	1								
sense of intonation									1
distinguish between lieder that can be transposed and those that can't									1
transposition common									1
don't transpose if it distorts coloration									1

Appendices 15-28: Recording Units for Each Style Category Reported by Count for Each Author

Appendix 27: SC13 Recording Units Count By Author

tuning must vary according to the repertory	1				1
eliminating vibrato aids tuning				1	1
pitch standard close to a'=440			1		1
english music requires meantone tuning	1				1
pythagorean tuning		1			1
examine sound implications before transposing					1
tempered fifths				1	1
finely tuned	1				1
transpose up or down as required			1		1
flexible with tuning				1	1
transposition up a third			1		1
accurate fourths and fifths		1			1
tune from the lowest voice		1			1
higher pitch for feast days			1		1
careful		1			1
higher pitch for Lauds			1		1
physical sense of tuning				1	1
higher pitch for projecting gladness			1		1
pitch standard should not be too flexible				1	1
higher pitch for projecting joy			1		1
pure major thirds				1	1
immediately centred		1			1
reducing vibrato aids tuning				1	1
in tune					1
several possible transpositions			1		1
inner voices effective at 4-foot pitch		1			1
transpose according to feast or liturgical occasion			1		1

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 27: SC13 Recording Units Count By Author

learn temperament										1							1
transpose to natural range																1	1
lower pitch for Matins						1											1
transposition an option										1							1
maintain key relationships in transposition														1			1
transposition determined by technical aspects of music										1							1
attentive to tuning										1							1
transposition up a tone									1								1
upward transposition						1											1
tune ascending and descending intervals uniformly							1										1
wide thirds								1									1
tuning is an expressive device										1							1
accurate		1															1
choose an appropriate temperament				1													1
not poor										1							1
written bass notes must always sound below others						1											1
no fixed pitch standard											1						1
not out of tune							1										1
Grand Total	15	1	7	3	15	4	6	1	13	1	2	4	2	74			

**Appendices 15-28: Recording Units for Each Style Category
Reported by Count for Each Author**

Appendix 28: SC14 Recording Units Count By Author

SC14 Recording Units Count by Author						
Recording Unit	Summerly 2012	Giuliano 2014	Dyer 1978	Phillips 1978	Woodhall 1981	Grand Total
appropriate deportment			1			1
appropriate facial expressions					1	1
body not present		1				1
do not make degrading movements	1					1
don't distort the mouth			1			1
don't hold the head up to one side			1			1
don't hold the head up too high			1			1
don't move back and forth			1			1
don't open the mouth too wide			1			1
don't rest the head on the hand			1			1
meaningful facial expressions					1	1
meaningful gestures					1	1
no apparent effort				1		1
not excessive facial expressions					1	1
not excessive gestures					1	1
not physical		1				1
stand up straight			1			1
Grand Total	1	2	8	1	5	17

Appendix 29: Style Category Richness Reliability Scores and Rankings

Style Category Richness and Reliability Scores and Rankings

Style Category	Unit Count		Deviation from Ideal Diversity Percentage		Representation by Author		Period H/L Difference		Genre H/L Difference		R&R Score	R&R Ranking
	Score	Rank	Score	Rank	Score	Rank	Score	Rank	Score	Rank		
2	431	1	5.2	2	21	3	16.2	1	7.2	1	8	1
1	393	4	2.7	1	22	2	24.2	3	27.4	3	13	2
8	401	3	27.8	9	24	1	23.7	2	26.9	2	17	3
9	239	6	7.7	4	18	4	37.2	6	31.8	5	25	4
10	430	2	-5.8	3	16	6	58.6	13	44.4	9	33	5
3	209	7	10.3	5	17	5	50.7	9	57.9	12	38	6
7	91	12	24.7	7	15	8	45.0	7	35.2	6	40	7
5	121	8	25.2	8	11	11	45.5	8	39.7	8	43	8
12	335	5	31.4	10	14	9	53.7	12	37.3	7	43	8
4	98	11	35.7	12	10	12	31.7	4	29.6	4	43	8
11	112	10	36.7	13	16	6	33.9	5	44.7	10	44	11
13	74	13	32.4	11	13	10	52.7	10	52.7	11	55	12
6	117	9	10.7	6	3	14	87.2	14	76.1	14	57	13
14	17	14	50.0	14	5	13	52.9	11	64.7	13	65	14
Mean	219		21.1		15		43.7		41.1		37	

Appendix 30: Heather Edwards Interview Transcription

Information and Consent Form
Joseph Bolger – King's College London
Research Ethics Number: MR/16/17-481

Interviewee: [REDACTED]

Location: Berlin

Date: 25.04.2017

Dear [REDACTED]

Thank you for agreeing to an interview for my Ph.D. research into singing early music. This information sheet explains the focus of my research and also asks for your formal consent to interview you.

Contact Details

You will find my full contact details and those of my supervisor Professor Daniel Leech-Wilkinson below. Should you wish to follow up on anything discussed in the interview with myself please feel free to do so. If you wish to register a complaint about either the process of the interview or the manner in which data from it is used, please contact Professor Leech-Wilkinson in the first instance.

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My Research

My study is concerned with how early music singing style is described and discussed by singers and performance practice researchers. Through this interview I hope to understand how you as a professional singer describe and understand early music performance. I also would like to know about your experiences of the professional environments in which you rehearse, perform and teach early music singing; this includes topics such as your working relationships with colleagues and also the types of language and verbal expression you encounter in your professional life. I will use this information to support an analysis of the patterns of language used in performance practice research and the way in which these patterns relate to broader social issues such as gender and cultural norms.

Anonymity

Overleaf are three options for how the data from your interview will appear in my thesis. Please consider these options carefully and choose the one with which you feel most comfortable. If you wish to change your choice after the interview please do not hesitate to contact me.

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Information and Consent Form
Joseph Bolger – King's College London
Research Ethics Number: MR/16/17-481

Please tick the appropriate box:

- ☒ I wish for both my own anonymity and that of anyone discussed in the interview to be preserved.
- ☐ I consent to my own name appearing in the transcript but wish for the anonymity of anyone discussed in the interview to be preserved.
- ☐ I consent to both my own name and those of anyone discussed in the interview appearing in the transcript.

In certain circumstances there may be a research benefit to providing isolated quotations from your transcript un-anonymised. Were such a situation to arise, I will seek your consent via email fully stating the quotations to be used and the reasons for presenting them in this manner. You are, of course, fully entitled to refuse your consent in such an instance.

Consent

To acknowledge that you have read the information on this sheet and grant your formal consent for this interview, please sign, date and print your name in the appropriate spaces below:

Sign:



Print Name:



Date:

26.4.2017

Please keep a copy of this information sheet for your own records.

Many thanks for your participation.

Joseph Bolger

JB

Thanks for agreeing to let me interview you. To start with, a very general one. How did you get into early music?

HE

How did I get into singing early music? It's really funny, I don't know when I... I don't know how I define early music even.

JB

Great. Tell me why?

HE

OK so, I started singing... well, maybe I should go right back, because I really don't know where, it's not a decision that you say 'right I'm gonna sing early music now', it just sort of... I found myself being considered an early music specialist before... d'you know what I mean? It was just something that was put on top of me retrospectively rather than a decision I made 'I'm gonna be an early music singer and that's a choice'. Erm. So. And I grew up surrounded by music of all sorts. So... my dad was playing the piano at home as a doctor. And he was a fantastic pianist. And he was playing the piano a lot. And so I heard him playing everything from Rachmaninov, Debussy, Jazz. And he had a nice eclectic record collection so Ella Fitzgerald, Beatles, Symphonies, *bel canto* repertoire. One of his colleagues was into *bel canto* opera and my Dad didn't know anything about it so he lent him some records and he got him interested in it and he was playing it a lot. Things by Callas¹ and Galli-Curci², Victoria de los Angeles³, Things like this, Verdi, Puccini and all this stuff. And err... I obviously was absorbing all this and you don't at any one point think 'This is early music, this is old music' it's just all music. And it's all coming out of a record player anyway so everything's sort of levelled off, it's

¹ Maria Callas, American-born Greek Soprano, 1923-1977

² Amelita Galli-Curci, Italian Soprano, 1882-1963

³ Spanish Soprano, 1923-2005

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coming from that one source. You don't see... Yeah it's just push a button and you get that, push a button and you get that and apart from the other stuff that he was playing. And I was just... apparently I vocalised, I sang all the time anyway. And I think I was singing, copying what I was listening to. The first thing he heard me singing was some *bel canto* stuff when I was really little. You know like little kids just do [*sings*] 'da, da, da, da...!' You know and he was aware that I had a good ear and I was mimicking it really well and he was quite shocked. And he wanted to support it without me realising and so we just played... we would go every six months to York, to the music shop, and come back with a stash of music and I would sing it over his shoulder and he would play. And at the age of nine he wanted support so we found a singing teacher who taught me to breathe properly but didn't really, and gave me basic exercises, but just let us explore what what we wanted. So there was absolutely no question of 'this is early, this is not early'. So I was doing erm... what's the word... I mean, I was singing Purcell, is that 'early music'? With piano... and Victoria de los Angeles, quite interestingly, so she was singing *bel canto* repertoire, but she also did, we found she had a book of Renaissance Spanish songs so I started singing those as well 'cause there was a book... and then there's the um, so that's Renaissance stuff. And Fauré...

JB

So it was just very eclectic really.

HE

Completely. A complete and utter mix. Erm... and actually when I did hear so called 'early music' recordings on the radio, I didn't like them.

JB

What didn't you like about them?

HE

I think I'd been brought up listening to these really Italianate singers, *bel canto* Italian. And then suddenly I heard, I think it was Consort of Early Musicke⁴ with Emma Kirkby⁵ doing some sort of Monteverdi madrigals and I sat there and I thought 'That's not right. That's not right. It doesn't sound Italian. It sounds *so* English.' Because I'd been exposed to all this Italian singing on the records of early stuff. And the vowels were all wrong. I remember listening to this programme and they were saying 'Isn't it wonderful to listen, isn't it wonderful to hear how everything's so in tune,' and I thought 'But's it's out of tune. It's actually out of tune for my ears.' Because there were some harmonics missing, or it was a different set of harmonics. And I just didn't find it in tune and I just found it grating, and not very expressive and actually that was quite a shock. And it was something I remembered and it actually motivated me to try and be a singer because I thought, 'Well, they're obviously doing all right. So if they're doing that then I can have a go.' Because I'd been told by my singing teacher – I moved to a singing teacher when I was sixteen to another teacher who had had a more operatic career – and she told me that she didn't think I'd got a big enough voice to be a singer. And I remember thinking 'Well, Emma Kirkby's not got a big voice and she's got a career. I don't like it but, at least, you know she's got a career.' And I sort of positioned myself sort of between these two extremes, I suppose and I thought 'Well there's a market there, there's a hole there for me that doesn't exist yet.'

JB

So was it really that early, at sixteen that you were starting to think in those terms?

HE

Well, I applied to read music at [redacted] University I decided to read musicology, not to go to music college erm, and erm... Because I did the auditions for the colleges and the feedback from the [redacted] was 'You're too clever to go to music

⁴ British Early Music ensemble, founded in 1969 by Anthony Rooley

⁵ Dame Carolyn Emma Kirkby, English soprano, b. 1949

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college, go and do a degree.' That's what they said. 'Go and do a degree. If you can do one do one. And if you still want to sing when you've finished come back.' That was the Royal Academy, [name redacted]... told me that. And I thought 'Well that's quite interesting, quite sensible.' And my Dad thought that was sensible. And I'd obviously not got this huge massive voice that's gonna knock the world for six you know. So... that's obvious. So I just thought 'Well, y'know, let's see how it goes.' And so you... But at the same time I took myself seriously as a singer but I didn't really know where it was going. It wasn't like 'I'm gonna be an early music...' But, I didn't like singing in choirs.

JB

You didn't like that?

HE

No, that wasn't an option for me. So if I was gonna sing it had to be on me own cause that's what I'd been doing since I was a kid with my Dad. And I was doing it a lot. And it was in me. So that desire to sing was there. Actually how it would manifest itself, whether I would do that for a living or not was another matter.

JB

So when you start having your professional career, what do you think it is about your voice and your singing that make it particularly suited to singing early music? What is it about that that makes you successful?

HE

I think the thing that for me was interesting about... I was trying to find my voice. And a way of using it that I thought was good. And felt good, felt comfortable. You're looking for repertoire that suits you, for example, Schubert lieder, great things but I just... no, my voice needs to move even when I was young I thought 'my voice, it needs to move, it needs agility cause that's it's nature somehow.' And

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strophic songs just didn't do it for me and... cause all the instrument... from my point of view, for my voice, all the interest was in the piano and I wanted some of the interesting bits. And I was a percussionist as well, so rhythm was really important. And I wanted to sing music where I wasn't just carrying a line and lots of things were going on around me. I wanted, I wanted to do those busy bits, that's what interested me as a musician, as a percussionist. And with my, and I just sort of put all those little bits of me together and found music that let me do as much of the music as I could. And that ended up being, well I think I found that with Bach for example and I found it with Handel, coloratura, sort of 'oo, God! I can understand my voice, I can understand my range I can understand where the breaks are.' I started to develop an instrument through singing that music, which I hadn't done before. I was always sort of crashing and burning with songs, 'cause I didn't really develop the right technique with them.

JB

So do you think there is a distinction between technique appropriate to early music and then I guess technique more suited to more general classical singing, sort of more mainstream?

HE

I don't know. I mean, it depends what you mean by mainstream.

JB

I guess what I mean is, whether you accept the distinction or not, people talk about an 'early music voice', don't they, an early music singer as a specific thing.

HE

Yeah, I don't accept that distinction. And I never did. So for me it was just a personal choice that fitted me at that point. I was still singing songs, but songs that

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suited me, so, Brahms rather than Schubert, and erm, Barber, Copeland, what else? What else was I singing? Stravinsky.

JB

So you're not really into the idea of a label of an early music singer being a thing?

HE

No, no I always felt against it. And I always, and I made a specific sort of commitment to myself to try and do as much as possible. That I would do some opera, and some concerts, some consort singing, lots of solo singing, singing small roles in big places and big roles in small places. So this whole mix, this mixed package, it was more interesting for me as a musician. And that was my aim, really, to be an interesting musician, curious musician, using my voice in the way that I think my voice can work.

JB

So would you say that curiosity is kind of the foundation of your approach to, I mean it's a clunky phrase but, performance practice. Would you say that comes through that experience or were there other aspects that got you onto the kind of notion of performance practice as we understand it?

HE

Well I just started singing with... the other thing that I found was erm... it did, it became, it was quite obvious to me that there was a huge difference singing this repertoire, I was, I was looking for the key to singing things well and the pitch issue was very interesting. So for example, when I was at the university I was with [name redacted] in the lunch hour singing Ciconia⁶ and all those wacky, sort of really early things and I really loved it because it was very rhythmical, which was, sort of

⁶ Johannes Ciconia, Flemish composer, c.1370-142

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mathematical, puzzle-y thing, and he wasn't bothered about, he didn't have a concept that it has to sound like, he was actually quite curious to see how we did it and, yeah without listening to recordings, it was through the eye to the voice. We didn't listen to it. We did it. Which was important to me.

JB

So rather than...

HE

I wasn't copying anybody.

JB

So you weren't copying anybody...

HE

I was reading. It was eye, through my, coming out. And then I thought this is fantastic but it is too low for me. The range, it's not my, the voice doesn't really speak. Well, it does speak, but it's not the interesting part of my voice. And then I said, 'so was this sung by men,' and he said 'yes, this would have been done by men,' and all the groups were low at that time. And so I thought 'Wa, God, that's a pity,' because I really, y'know, I'd be rocking doing something like that but it's the wrong range so forget it. So I was then looking for the next thing that would fit and I think that was when I discovered the more Handel, late baroque. It sort of fitted my voice better, so eye to voice through this playing around it, I thought 'Yeah, I understand that.' And then, the pitch question was interesting and I really, found it really helpful that I could sing it down a semitone and when it was up a semitone I found it difficult. And things that suddenly are difficult for a soprano singing in her tessitura. 'Aus liebe' for example, and it's hanging on a certain note and then you go down a semitone and suddenly it feels 'oh my god that feels really,' suddenly it goes

from Bach the torturer to Bach the great writer for singing, for singers. D'you know what I mean?

JB

Yes, absolutely.

HE

And so that, that was quite, I got quite addicted to that. So then I wanted to try different pieces and see if it worked, this attitude worked to other things. And also, the softer sounds of the instruments allowed you to be vocally a little more relaxed, not so tight strung sound. If a violin is playing with really high harmonics and you feel you have to produce a lot of high harmonics it's a very different thing when you've got something very gut strings, slightly lower and a bit more relaxed. And you're allowed to be more relaxed with your phonation it's not the same. So I found that interesting, the relationship between playing and making sound. But I still don't think it made me an early music singer, it was just like, just the things that I found interesting, and that was my music that... I could feel I could suddenly swim in it so I did a lot of it. And at that particular point in time, erm... when I was at university I was doing everything I was doing new music as well. And then I went to the [redacted] for a year and I went on the postgraduate vocal training course which was not an early music course, so I was singing songs all the time. Art song. German, French. English, extended vocal techniques for contemporary stuff. But I wasn't very satisfied with that repertoire really. And I still felt I was looking for my technique. And I needed, I felt I needed to sing lots of scales. And singing baroque music allowed me to sing scales and make music at the same time. Which is sort of, that's sort of how I ended up doing it. And plus, this was, if I was at the [redacted] eighty-seven to eighty-eight and there was a separate early music course and the singers on it weren't particularly good. And there weren't many of them. There were loads of singers on the opera course which I wouldn't have got on because my voice wasn't big enough. The song course was sort of interesting but didn't really light my fire. And I just thought 'God I can sing, I really want to sing this.' It was the nearest thing to the *bel canto* thing I'd been singing as a kid.

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JB

I see, so you see a connection there between...

HE

Very much. For me. It clicked. I felt I understood how to do it.

JB

So you speak about it quite intuitively, like, that you found what you wanted to sing through the singing of it, that there wasn't necessarily a lot of, that is wasn't a set of considered decisions, that it was more exploration. Would that be fair to say? What do you think?

HE

Yeah but that also involves considered decisions. And I was having lessons about it all the time. I've had lessons since I was nine. There was never a period when I didn't have singing lessons. So I was obviously being guided as well. There was obviously a feedback from my singing teacher. My singing teacher that I found at the Guildhall that worked for me was an Italian. And she had very instinctive, she had all this early *bel canto* repertoire in her head because she experienced it live at La Scala she was from that generation. She grew up in Trieste. So I think she had this certain sound quality that she was after that I could relate to and she got it out of me that I knew I couldn't sing that particular repertoire because I didn't relate to it as repertoire, musically. I could not see myself singing Puccini, I would have laughed. I found it embarrassing. I just couldn't imagine being the grand heroine, d'you know what I mean?

JB

I know what you mean, yeah.

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HE

So it was just too far away from my aesthetic to imagine singing it and yet, at the same time, it still informed the way I sing. So it's a bit weird. It sort of...

JB

It's clear.

HE

Is it clear to you?

JB

Yes, absolutely clear. Erm... I just wondered whether, slightly boring question maybe, but were you reading a lot of performance practice research at this time?

HE

No, not at all. It didn't interest me. I mean, yes it did a little bit. A book I found really interesting was Tosi. And actually I read Tosi every year I keep going back to Tosi and just seeing what I missed. I read Robert Donnington and I thought, yeah that's a bit, well it's all a bit academic. And I wasn't doing that really, really early stuff anyway. Erm.. And I'd done a lot of intellectual stuff at university.

JB

So you kind of felt you'd done that bit?

HE

Well, I wasn't doing that really early stuff I was starting to do Monteverdi and late baroque. I latched onto the late baroque and I just felt that I understood it so I didn't really need to read very much about it. Do you know what I mean? It sounds really

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arrogant! No, I was desperately trying to learn to just blooming well sing it... and lift it off the page... with language and clean... vowels. Basic *bel canto* principles of clean vowels easy limpid production and expressive text with a legato line.

JB

Could you talk to me about if there's a specific performance that you've got a memory of where... of something early, maybe some late baroque... when it went really well and you just you loved the singing you were making and you felt really comfortable with it and you really enjoyed that process.

HE

Yeah, OK, so probably, I did a *Resurrezzione*, Handel, so I was the Angel and [name redacted] was Lucifer in the Queen Elizabeth Hall with the Gabrielli Consort and... ah it was just... actually I had been going to [name redacted] for a couple of years I think and I'd really discovered the top of my voice and it was lots of fiery coloratura and I just had that feeling of nailing it. And really just relishing it, just relishing this coloratura, this chara[cter]... it was just great.

JB

How would you, thinking back on it, it's probably a bit of a difficult thing to do, how would you describe your singing? I mean you might talk in terms of how it feels, how it sounded to you or whatever, but just some sort of description of that singing as you remember it now.

HE

Really *bel canto*, really bell-like coloratura lots of shape in the phrasing and just really sparkly! I remember I was wearing a really sparkly dress and I think I sang like my dress! I was, you know, I looked like I sounded, just sunny and happy, joyful, joyful really.

JB

And in terms of your...

HE

And cheeky.

JB

Cheeky? Why do you say cheeky?

HE

Because the character is quite cheeky. And it's really a dual between the angel and the devil and the devil was [name redacted] he was very cheeky as well as the devil. And it's like a sparring match between the two of them. You really have to act, you know and it was really...

JB

If you had to describe your body and your sensation of singing, you know, how it felt do you have any kind of recollection of that at all?

HE

Probably erm... strong. In German I say 'souverän'. How do you say that in English? Sovereign, on top of it. Just like it's all just, like a halo around you. You're in the centre of it and its all working and it's all happening. Like a glow around you. That sort of feeling.

JB

OK, that's very helpful.

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HE

And athletic. Very athletic. But athleticism delivered with grace. This combination of the two things, so it's not just sport for sports sake, you know, it has meaning to it. There's an elegance to it.

JB

Yeah. Fantastic. When it's not quite working that good...

HE

Yeah horrible...

JB

How does that feel?

HE

Crap. [*Laughs*] Desperate. Desperate. Err...yeah depressing. It's like you're fighting through some sort of barrier you can't get through. Horrible actually, stressful. Yeah... nerve wracking, probably.

JB

And in terms of your body and the sensations that you feel?

HE

Well absolutely the opposite of everything I said about earlier. So, you know, fight or flight... but you have to fight because you're not fighting. You're there doing it. But it's a fight. Erm, so all the things that go with that, with the heart rate, the sweaty palms and the feeling of hanging on for dear life and getting to the end of it super, super concentrated but not in a good way. Not so that you are aware of the things

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around you. Which is what you're like when you're really on top of it. You're concentrated but it's like yeah... it's like this feeling of being surrounded, it's a halo of awareness and when you're not happy you're like, your focus becomes very, very limited and very one dimensional. It's like you're hanging on to this line and you're making sure it just doesn't stop basically. Do you...?

JB

Yes I can relate to that feeling.

HE

[*Laughs*] Coz we're a wind instrument you know. That I suppose yeah.

JB

Thinking about situations when it goes well and situations when it doesn't. Erm... what sort of factors come into play in terms of what makes a good performance a good performance and a bad performance a bad performance. Bad... you know, that's not a good term. But... that you're less happy with.

HE

It all depends on your preparation before-hand. If you're happy, you're on form and you're well prepared and then you go into a situation where you accept[ed], you feel loved you feel want for you as you are at that point. Erm, and supported by musicians who are equally prepared and equally interesting and who have somehow the same goal then everybody ups their game. And it's just a win-win situation it's just yeah you get on with the job and you do it and there's not much talking actually in a good rehearsal in my experience. It's more like you just do it and it works.

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JB

Thinking then about those sorts of environments, those sorts of professional environments that you encountered, that you encounter still as a singer, erm, do you think as somebody who doing such a wide range of repertoire and works in a lot of different situations, do you see differences in the kinds of personalities that are attracted to careers in early music compared with wider classical repertoire? Do you think there's any sort of patterns in the people that you see, that you would acknowledge, observe.

HE

Well, there's the... there are different groups, are there in the, in the so-called early music world. I started off singing with the English ensembles. They were very much Oxbridge based. So, we're talking about Steve Vickery, who has basically lots of ex-choristers hasn't he and choral scholars. Erm... are you talking about singing, singers, or are you talking about instrumentalists?

JB

Erm... well let's start maybe with I guess...

HE

...the singers themselves

JB

...the singers themselves we'll start with and I want to talk a little bit about conductors and instrumentalists

HE

...so the singers from the [ensemble name redacted] for example, they were all... for me coming outside that environment I found it very inspiring because they were so

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professional. They just got on with it. There wasn't much fiddling around, not much talking, just doing it which suited me fine. So I was always really well prepared and anyway I could sight read really well. And I just loved swimming at that, just getting on with it just doing repertoire, and it always worked. Yeah, it functioned and I really enjoyed that. Getting through a lot of things. Erm... but it had its limitations as well because I felt as though I should be going deeper into things and when I was doing opera of course there's six weeks preparation and rehearsal and you get really under the skin of things. I was doing that at the same time and wishing there was a bit more time to go a bit more into it in the consort stuff and there never was. And I think that was one of the motivations for going abroad and trying to work with ensembles on the continent so I worked a lot with Georgi Clijsters and at the beginning Georges Munaron and err... [ensemble name redacted], [ensemble name redacted], various things on the continent where they did work, there was more rehearsal before and it just seemed a bit more carefully crafted somehow and I found it interesting to compare all these different ways of going about it, different soundworlds, you sort of enter into a different sound-world, and then how that affects how you change yourself, you know, that's quite interesting, that was fascinating.

JB

How did you change yourself do you think? How did you adapt?

HE

Yeah, interesting, I think I adapted too much. Yeah I think I, I think I probably should have been more... I think I was still influenced by my time at university where it was all, where it was all a bit playful. 'Oh I wonder what they sang like, I wonder how they did this stuff? Maybe it was a bit more like pop singing, maybe it was a bit more of a pop voice.' I was actually a bit kami[kaze]... I took risks with my voice sometimes, I changed my instrument just out of interest in a way that I shouldn't have, I should have been much more guided maybe by... by what though? By what though? I realised there was a pay-off often. You could do early with a straight voice and you try and do... for example, Bach. I tried to sing Bach like a

boy. It's crazy. Why did I do that? It's just because I thought it was interesting!
[Laughs] And I listened to some boys in Dresden singing and they sounded like little kamikaze pilots jumping off, you know, with their coloratura! And just had a sort of abandon and I thought, 'oh yeah, I'll try it like that' and ended up trying, sounded a bit brittle probably? Losing a bit of quality, but thinking 'that was alright, par for the course, yeah, try things out'. And then it's on a recording, you know and I just, you know, I wasn't really thinking about sounding super beautiful for posterity, always, and maybe I should've! But I was, you know... yeah, it's always a balance between the sounds that are going on around you and what, the aesthetic that is around you and what you think is vocally healthy, at any one time.

JB

And when you experimented like that, how did your colleagues react. Was there any reaction to it or was there a professional barrier.

HE

Yeah I think there was a professional barrier in that I thought I could do those things and... You see I always thought people understood that if you sing one way one day that you can do it differently the next. For example, you could take some vibrato out, doesn't mean you always sing like that. You could sing with it in. What I didn't realise was that as soon as you do that, people say 'Oh that's how she sings, that's how she sings everything.' And then you actually cut yourself off from a huge chunk of work because they think you're gonna sing Brahms like Bach, which of course, I wouldn't, but you're never given the chance to show that you would do it differently. And that was, that's something that annoyed me, it still annoys me actually, that you're not allowed to be very, actually... Have you come across the Lucy Manén book *Bel Canto*?⁷ She was an important teacher, well after the war in London, and she'd come from Berlin. Sounds like she had an interesting . She was exposed to everything going on on the continent before the war, she brought all that to London.

⁷ Lucie Manén, *Bel Canto: The Teaching of the Classical Italian Song-Schools—Its Decline and Restoration* (Oxford: Oxford University Press, 1987).

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And then she taught, she actually taught Janice [Chapman]⁸ as well, she taught Laura Sarti,⁹ she taught Rudolf Piernay,¹⁰ they all at some point went through her. And she was all about... she says, and I read her book the other day, and at the very last chapter, she says 'People misunderstand, people these days – and she was talking about 50s and 60s I think, I'll have to check, I'll have to check in the book – People these days think that you have to have a voice and you have one colour and it's always the same, and actually that's not true.' And she was one, I think she was one of the first people to sing the *Tales of Hoffman*, the three roles and she said 'I could do that because I had light phonation for the young girl and I had the middle sort of balance for the middle girl and then I had the heavier phonation for the final older woman. And I could do all these things and when you sing you have to do all these things.' 'And these days,' she writes, 'we don't do that any more'. And I think that's, and I read that the other day and I thought 'gosh that's really interesting because that's actually where we are now'. These days you have a voice and you use it fully all the time. And if you want to... and I remember for example not getting a Pamina because I'd been singing something early for this conductor, some Handel, and he... that's right! I'd sung some Handel for erm... what's he called, [name redacted]? Not [name redacted], no. [name redacted]. [name redacted]. Yeah, and he was working in Cologne, he works out in Germany and I sang for him Handel. And then a few years later I sang for him Mozart and I used much more voice and he said 'gosh, you can use, you really can use a lot of voice. Why didn't you do that before' and I said 'I didn't think it was necessary for the other stuff.' And that was it, that was the conversation. It made me think 'Bloody hell!' – a) they never say 'do you fancy trying that with a bit more voice' or, you know... they don't feel that they can ask for what's obviously missing. Or, maybe it was he thought it was great but yeah that wouldn't be good for anything later. And you don't know that you're not gonna be booked for anything later...

JB

Because they don't tell you they're not booking you.

⁸ Australian-born soprano, researcher and voice coach, b. 1938

⁹ Italian mezzo-soprano and singing teacher, b.

¹⁰ German vocal teacher, b. 1943

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HE

Because they don't tell you they're not booking you. Or they would have booked you earlier if they had known you could sing also with a heavier voice for later repertoire. And you only find out after the event. You've already not had those jobs because you've sort of sung yourself, by being so called, what I think is spot on, for example singing boy's roles, not sounding too womanly to sing a boys role, I think that was par... sort of required for the job. But you're sort of stabbing yourself... you know in the foot... no?

JB

Back?

HE

You're sort of stabbing yourself in the back by doing it too faithfully because they then only hear you as a boy and then you're not allowed to develop. And I think that's what happened to me. That actually did happen to me that, it became almost like 'oh, she does boys things' and you're not allowed to be the woman anymore so you don't get the roles in which you would develop the womanly quality of the sound that you want, that is you actually. And that's frustrating. And then you hear, people who come along, women who come along and sing the boys roles very voluptuously and don't sound like boys at all and you think 'oh god, that doesn't really...' But then they get the next job, to do something because 'oh well she sounds like a woman'. So you see to actually get on in the profession you have to sing certain repertoire as if you are singing later repertoire. If you wanna sing later repertoire you have to sing early repertoire as if it was late. To show that you can do that.

JB

So there's kind of a professional incentivisation to...

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HE

So there's a professional incentivisation to sing early music with vibrato to show that you've got vibrato, or a bigger, warmer whatever, full on. If you're gonna sing Wagner you're going to show that you've got this big voice. You have to show your voice, you shouldn't actually sing with less. Because they won't believe you've got more unless you show them.

JB

Yeah. Do you think that's a one-way street in that people mostly struggle to go from small to big rather than the other way round?

HE

I think it probably works both ways. I think people aren't expected to be able to change. I think.

JB

Why do you think that is? On a broad scale what do you think it is about the profession that...

HE

Maybe because of that idea that there is an early music voice. Maybe it starts when you start singing, you start your *bel canto arie antiche*. And you learn all that and when you can sing those, you move onto grown up things. You move forward through time. And I do think that moving, I do think that there's a development through time, through repertoire that develops the instrument. And you actually should learn in that order. So when I'm teaching students I'm gonna start with Grandi, Scarlatti, you know early and then slowly move, Handel, Purcell, folk songs. Slowly form a basis of repertoire and then move into heavy repertoire as the voice develops and, possibility, and all those things and the orchestra gets bigger and... you don't start with that stuff. You start with the early stuff and move... if that voice

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is gonna grow that's the progression. Then there's the question. An interesting question. All right then, so, not everyone was singing professionally in Venice. They had professional singers. They chose good singers. So they chose people with instinctively good instruments who sang, so the best singers sang that repertoire. So that means for me, probably they had a bigger, they had warmer, bigger, richer fully developed voices anyway. You know so you're not, which is not the case these days, you get people because it's so called 'easy music' you get people who are less talented starting with Baroque music and staying there because they can't move on. But it doesn't mean that that's what it used to be like. But because the repertoire has developed and now we can sing Wagner, they didn't go to Wagner then. So they stopped there, they did what they did there, so didn't have the idea of 'I'm going to go on developing my voice and do something else.' So they did everything they could with that repertoire then at that time with the best musicians and voices that they've got. Which makes me think what did they sound like? What were they looking for? What was considered talent? And there is an instinct to singing I think. And there is a freedom of production that some people just have and others don't. And, I don't know, I find, it is interesting isn't it? That it doesn't go backwards very often. Do you think it does?

JB

Do I think it goes backwards? I mean, it's difficult for me to say as a countertenor as I spent, by the nature of my instrument and the particular way that the industry has decided to use that I'm pretty prescribed in terms of what I do. I guess I don't get a lot of feedback about whether the voice sounds too this way or that way for this particular music. Y'know, I don't think I change much from singing something which is sung in, you know when I'm singing a lute song to when I'm singing Bach. I might respond to the space...

HE

I think the space makes a huge difference. And they're all, they're all variables that I do... when you say do I read treatises and things actually, it's not so much that, but I think about these things rather than... How does this space affect what I am doing?

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Would it have affected what they did originally and did they do it in this size space or were they doing it in somewhere smaller or bigger? And things like that. That actually does preoccupy me a lot. You know, so for example, if I'm singing in a room I just don't like it when people shout at me when it's in a small space. I don't see the point of it. And, on the other hand, why not? 'cause it's beautiful and it can be loud. There's something in me that responds to the space quite intuitively and I see other singers not doing that. They sing exactly the same regardless of the space and I'm not sure, I don't really have a fast rule about. I don't really know what's right. It's a question mark for me that.

JB

So, when you have these sort of question marks, when you're preparing your role or when you're working with a conductor how do you, like for example when you are working with a conductor, how do these sorts of negotiations go in terms of what they want, what you want, how you respond to a space, those sorts of things? How does that relationship work for you generally?

HE

Having said that, going on tour with the same piece, and you're going on tour, for example Matthew Passion and you're going all round the world, all round Europe, and sometimes we go into a tiny little theatre which is really dry, a really old one and then you're in a big concert hall which is surround sound like the Philharmonie and it's huge differences. The only way I could deal with it in the end was to be always the same, deliberately the same and just not get phased by it. Just, just, because what you're doing, you're a sound source and you have you're resonators, but then the room is also a resonator, you can't change that, the, you just do the sound source basically and let the room do the rest. Or not do the rest. In the extreme cases when it's really dry, I had the feeling I had to give more resonance, maybe vary tempi so that they're a bit slower or faster, so that things work in the space. But that's extreme situations, and that's my decision and it usually is not talked about.

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JB

So what do conductors talk with you about?

HE

Not very much. Not a lot really. What do they talk about? I remember working with Clijsters on Bach and he was, I learnt very, very much from his players, they knew each other so well and it was all about text, so he was all about text and about word stress. I learnt a lot from him. That was his approach. With other conductors who aren't that talented, with conductors it's all about getting it together. Because they're not very good at getting it together. So for them it's all about getting the verticals lined up and then you have to sort of survive that obsession. It's coming out of their inability to conduct really. Which is not interesting. And you don't enter into conversation with them about it, you just have to deal with it. And then, you have to be careful because you're treading on egos and things. They don't want clever clogs telling them all sorts of stuff. Usually the more controlling they are, the more insecure they are so the less time there is to talk. And then the really good ones you don't talk at again because you're just making music and they respond musically. In the moment. So it's not pre-judged, it's not pre-organised.

JB

So does that affect how you feel as a performer, depending on the kind of conductor you're working with? Y'know if you're working with someone really instinctive, is that different from working with someone who is a bit insecure and controlling?

HE

Yeah of course.

JB

What are the differences?

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HE

So the controlling ones you just, you just, you are controlled. You're not as free so you... I don't sing as well, actually. It affects how you sing. I feel my breath tends to not flow. I don't feel relaxed in the same... I don't feel, yeah you're constantly having to deal with this, second guessing somebody. Maybe tempi aren't right, maybe it's... they don't allow you to breathe. They don't give you the freedom that a really good conductor would give.

JB

Do you find that that's more common in early repertoire than other repertoire?

HE

Err...

JB

Or do you think that's a more generalised thing?

HE

Let me think.

JB

Maybe it's easier a more direct comparison. Maybe if you're working in an opera house with an opera staff type situation is that different from working on a concert tour with an early music group and which of those would you find that, do you think there's a difference in when you've encountered that kind of negative controlling conductor more often in one of those environments than the other?

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HE

Let me think. Let me think. Let me think. Well I've done early music operas with controlling conductors, that bit... it doesn't really matter if it's opera or concert. If it's a controlling conductor it's a controlling conductor. If it's an inadequate conductor it's an inadequate conductor. If it's a good one it's a good one whether it's opera or concert. Georges Munaron for example, he's a bloody nightmare.

JB

OK.

HE

And he does loads of opera. And it's all controlled, and beat out and all the ornaments he writes out. I mean. But I, for example in... I just, maybe I was just young and arrogant, I just never did his ornaments that he wrote out. I just considered it a complete affront to my... to my professional pride in my own craft! But I just threw them away. I remember getting a fax of ornaments from Norman... no wait, who was it? One of these old guys, for a prom.

JB

Johnson?

HE

Yes, Johnson. And this fax came out and it was a load of ornaments written out and I remember thinking 'how dare you sand me my ornaments?!' and just put it in the bin. Didn't think twice about it, turned up to my prom and was sitting in the can[teen], went for my rehearsal with him. Did my ornaments, nothing was said. Went to the canteen and the other singers were sitting around going 'have you learnt your ornaments?' And I said 'No. I've written my own.' 'What you didn't do his ornaments?! [*gasps*]' Apparently that was like sacrilege. It was a sacking offence. But I got away with it, y'know I didn't realise it was an issue so obviously got away

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with that one. Same with Georges Munaron, the same happened there. Just didn't. I just pretended I hadn't had any given, and just did mine. And they were obviously all right! So they weren't changed, and nothing was said!

JB

Is that a general theme, just nothing is said?

HE

Nothing was said. Nothing was said.

JB

I don't want to say I'm surprised by that, it's just that when so much is said in other places. In sleeve notes, in reviews, in... err performance practice books and all this. So much energy and ink is spent on saying what it should be like. And then you're saying to me that in environments where it's actually happening...

HE

Not very much is said. No.

JB

Right. That's really useful.

HE

'Cause either they're happy with you in which case they booked you because they think you're gonna turn up knowing what you're doing. They've booked you because they think. Ah! For example, do you know Angelos Kapsis this [nationality redacted]? There's a [nationality] guy in [country redacted] who's going around being a bit of a guru. He booked me 'cause he thought I sang straight. Then I turned

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up and sang with a lot of vibrato and he almost throttled me! And he said 'But you're singing with vibrato!' and I said 'Yeah that's how I sing these days.' 'But you never used to.' 'No because I did what I was told and, y'know, I want to sing how I want to sing. This is how I want to sing it.' And he was furious. Absolutely furious. I never worked with him ever again.

JB

How did that make you feel?

HE

Awful. Awful because I felt between two stones. I, I couldn't... He went away, his dad died, so the whole rehearsal period he wasn't there so I worked very nicely with his assistant who didn't say anything. Everyone was happy. And he arrived just in time for the rehearsal on the day and then the concert. And the rehearsal on the day he heard what he'd got and he didn't like it. 'Cause he thought he'd booked something else. And I said, 'I'm not a can of beans. You know you can't just say 'I've booked you!' And it was this [*bangs fist on table*] I think he said something quite hurtful but under the radar. And I was upset. And he was upset. And he couldn't look at me and I couldn't look at him and we performed and I just couldn't do either of the things really well. I couldn't do the straight and I couldn't do my where I was because I wasn't relaxed. So I felt, well I performed but I was very uncomfortable. Because I didn't feel accepted y'know it was, it had been rejected, what I'd done, because he'd got a very specific idea of what he wanted and we hadn't got time to work on it or change it or come to a compromise or anything. He, yeah. That was not nice. So that was a not very nice experience.

JB

Do you find that in situations where there is dialogue, where there is chat about the way things should be or how they can be adapted or changed, do you find that in general the conductors that you are working with in early music that they are quite

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sort of compromising and engaged with what you think? Or do you find generally that they just ask for what they want and expect you to do it?

HE

Oh they just ask what they want and expect you to do it.

JB

So there's no real dialogue or engagement?

HE

No. No. I think maybe, I mean I work, I started for that reason to, maybe it's my generation. Maybe younger conductors who I don't really work with are different and more interested in these issues. Erm. I started as a result of all this to do a lot of work without a conductor. With ensemble. Because most of the repertoire doesn't need a conductor. So, we just, I just got to the point where I was just like 'let's do things without a conductor.' So a lot of ensembles have got to the same point. So I got, started to get invited because I could do that, because I didn't need a conductor. 'Cause I was a good enough musician to be interesting to work with. I didn't need to be told what to do, I had something to offer and it's interesting. 'Cause you're not this middle-man in the middle getting in the way. Also from the orchestra's point of view or the ensemble's point of view.

JB

Is that how you think it works out most of the time?

HE

That's how it was for me.

JB

That's how it was for you.

HE

Yeah. So I do mainly stuff without conductor, now. And in fact I've just started doing things with my own ensemble improvising, which is taking the even, one step further. So you're free but you're also... rather than discussing things in advance erm, I like to work with people when you don't need to discuss it, it just works. You have the feeling of same wavelength when you start so you don't need to talk about it so much.

JB

Those relationships are obviously hugely important.

HE

Yeah. And that you have the discussion whilst making music. That's my ideal. That you are allowed to change or do things, and that somebody is a sensitive enough musician to respond. So if you're taking time, or you're making a warm sound. That will affect the way they play chords on the harpsichord for example.

JB

So it's less a verbal thing than a musical...

HE

It's a non-verbal, it's a musical conversation which is going on, is actually the most important part of performance practice for me. That these, all these issues are dealt with during the music making not before or after. And that's really exciting.

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JB

Do you think that, there's something about the way we talk about music in academic situations that misses that?

HE

Yeah. 'Cause you're talking about it already. You're translating it. It's already lost, it's already gone. So the conversation has, I liken it to jazz, and I've just put together, I'm just about to do a concert for the organ week in Nurenberg and organists are all about improvising. And I've got a fantastic harpsichord player who is an organist, who improvises brilliantly and, I asked him '[name redacted] how do you improvise? Teach me how to improvise.' And he said 'All right then.' And I found this cornetto player who also improvised. Because they improvise a lot on cornetto in early baroque stuff. 'How do you do that. What do you do? How are you learning? What do you practice?' So I brought those two people together and we started to work on some old repertoire and then [name] the organist said, 'Well you know this is interesting, but it's not actually as improvising, let's just improvise off-piste, let's just free improvise,' and I'm like, coz that was the idea, which brought them here, to do it, to try it, the idea of free improvising together, so I found some poems and we chose some poems that sort of sparked us, something in us and then we just, they just set off, started playing and I started singing. It was absolutely awesome! And then responding to each other in the moment, very scary, but very inspiring and then going from that back into baroque music where you're really, you get the feeling you're really listening, really creative, really in the moment, and it's not all pre-planned. It's not all worked out in advance. Do you know what I mean?

JB

Yes, absolutely.

HE

That anything can happen and it's alright if anything happens, because you're there for each other somehow, so pushing the boundaries a bit. So how could you do that

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with a conductor? It couldn't possibly work. Because actually what's happening mainly with baroque ensembles is, that to a large degree is going on anyway. And the conductor in the middle is often very much ignored, during this process of music making. When it's going well, they're not really relevant and when it's going badly they're not really relevant either! [*Laughs*]

JB

So why do you think the industry lionises them to such a degree, why is it all about their interpretations, their model...

HE

Well I don't really know if it is anymore, I'm a bit out of touch with the industry, I'm not reading the reviews, I'm not buying the CDs. I don't know, you tell me. Tell me what the latest is, because I'm really out of it. I mean my own little improvising... to be honest I've not got this starry career anymore that I had for a while because I didn't really want to play that sort of game, and also for other reasons, and I find it interesting now to do this sort of stuff, a bit like your lecturer who's doing things half speed, sounds fantastic! I mean, to me.

JB

I think the um, I guess that, I mean I would see it this way because I have a particular set of goggles that I've got on, which is my own bias that I have. But there's still Martin Greenwood on the front of [magazine title redacted].

HE

Because it's Monteverdi Year next year, and he's telling everybody how Monteverdi should be.

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JB

Yeah, and there's still, regardless of the fact that I think there is certainly a generation of people more my age coming through making early music, perhaps in ways that have slightly different professional models for how they go about it, there still is that... your generation of those conductors still has, in my estimation anyway, this kind of mythic hold or status over not necessarily the people they work with but the people who listen to the records, the people who go to the concerts, the people who...

HE

Isn't that to do with marketing? Because it's his ensemble, usually these people have an ensemble of their own or choir of their own, they have to market it they have to earn money with it and people need to... if you're gonna talk to someone about it, you're gonna talk to the person you think is in charge of the gig. And that tends to be the conductor. Erm, nobody ever asked a singer what they thought. They never interview singers on these gigs. On these CDs. If they did, well...! For example, if you're singing on a disk which is with big ensembles, you're doing it the way they want and not necessarily... Maybe you are completely in agreement and think it's fantastic, but maybe you've been told to do something you really don't like doing. Like, completely the wrong speed from your point of view. Or... you're employed by that person you have to do it like that, that's the deal. And then you get reviews saying 'She did blah blah blah' as if it was her choice. I'm not thinking of anything in particular but that's, the assumption is that everybody's in agreement and that's not the case, is it?

JB

Certainly not in my experience, no.

HE

But it's your, your name's also on there. So, yeah, you're right, they're the focal point, they're disseminating information and making decisions and I feel in that

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situation you're a bit like a rent-a-voice. Unless you are incredibly famous and they really need you.

JB

Just, maybe changing tack a little bit, I guess bringing all these sorts of things into a particular angle that I want to just have a look at the end of this interview, do you think that, as a woman, these kinds of challenges and these experiences and the difficulties of working in these environments is different for you, or that there are specific challenges that being a woman in this environment presents.

HE

Erm... I suppose two things spring to mind, one is a particular perception of... male conductors in my experience feel entitled to interfere in the way a woman sings, particularly a soprano much more than they do with men. I don't what it's like for gay men, I don't know if there's a special issue with that, I'm not sure. But in my experience, maybe it's to do with us being on the top line, with the top line you hear a lot of things, with the bass you can get away with a lot and so... For example, Clijsters was obsessed about not having too much vibrato in the soprano line and it had to be immaculate. And I knew damn well that the bass was getting away with bloody murder and he just was booked for decades being not very interesting. I mean it wasn't bad, but it was just boring and it wasn't ever worked on. It was almost like he'd got a... he focused all his time on the top line. Whether that was because I was a woman and he thought that he could get away with it or whether it's just because of the nature of the voice, I don't know. But I think it's a mixture of both. And then, I know from opera that often, if a conductor is feeling frustrated about something they'll pick on the weakest link, and the weakest link is usually a young soprano. In order to show everybody that he knows, flex his muscles a bit. Especially the young soprano gets a lot of flak. In general, in all these environments. And then there's sexually predatory behaviour which as a woman you have to deal with. And it's annoying. And I think it's the same for men with a female conductor, I'm not sure, I think it happens as well. But this position of power that they have can be abused. So you have to... yeah, you have to field a lot of crap! [*Laughs*] To be honest.

JB

And, do you think that that, I mean obviously that would affect your singing.

HE

Yeah, when you feel compromised like that, when somebody is being too predatory, you close up. It's a natural reaction. You're not gonna be standing on stage luxuriating in sensual sound if you've got somebody stood next to you that you feel uncomfortable with it. And so that definitely affects me. If I'm with somebody who is just there's no issue, there's no agenda or anything, you can be really relaxed, you can anything that is demanded of you by the music. Because you're doing a job. And there are a lot of conductors like that too. Yeah, there are two sorts, there are some who take advantage of that situation.

JB

Have you encountered that a lot, do you think?

HE

To be honest I send off really good vibes, I send off really good 'fuck off' vibes. I don't know how you write that in a thesis but...

JB

I'm allowed to write that, that's OK!

HE

No but yeah, I've never actually been in an uncompromising position ever. Because I've given off the signals that that's not gonna ever be, it's not ever gonna get that near. I think they...

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JB

Do you feel you have to give those vibes a lot?

HE

I'm giving those vibes, I'm giving those vibes in certain situations which means I'm in a certain state. I'm not as free as I am when I don't have to give those vibes, for example. When you have to play a very fragile, loving or sensual, or whatever role and you could do it without anybody, it's playing, it's an act, you're on stage, it's your job. It's not gonna you know, endanger your life for the next two hours!

JB

Do you think that's a regardless of repertoire?

HE

Yeah, it's regardless of repertoire. It's about being, it's about respecting boundaries. It's about knowing where a line... it's about respect.

JB

And if you were to think on the types of personality that you've encountered and the types of conductors that have worked that, it doesn't matter what they're conducting or what they are doing they will be like that. Or do you think that there's a certain sort of predatory-ness that goes with a certain sort of mentality that goes with a certain sort of repertoire. Is there a connection there in your mind?

HE

Well, I'm speaking very, my experience is only limited to what I've experienced and I've met predators only in the early music business, but not in the rest.

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JB

Really? If you had to think about why that might be, or offer an opinion about why that might be, what would you say?

HE

Well, erm... let me just think about these people. One, two, three, four... They are all in charge of their own ensembles. It takes a certain character who wants to, is a controlling character who wants to... I dunno, ambitious. Erm... I can tell you who they are so you don't need to write them. So, Steve Vickery, ex public school, ex boys only school, boys only education. He wasn't predatory towards me, but I felt there was something very... mmm... he was actually quite enab[ling], it wasn't an issue for me but there were issues in his ensemble that made me uncomfortable but didn't affect me personally. But, I didn't really want to be associated with. And then, err Clijsters and Martin Greenwood both have choirs. William Wilkinson, choral conductor. That's three choral guys. Controlling a mass of singers. And Angelos. The [nationality] guy I was talking about also very controlling. Also has his own choir. I don't know whether it's the choir thing, more than the early music thing. And I think it's guru control over a mass of people who are singing. There's nothing between you, it's just bodies singing, producing sound, after their image. And as soloists you're sort of, they treat you in a way that is sort of the bit of the same. They want to do the same with you that they're doing with this mass of people, but they're not... Clijsters didn't do it in the same way. No he did. He did. Exactly the same way. Who have I mentioned?

JB

There was Martin Greenwood, Clijsters, William Wilkinson.

HE

William Wilkinson, god. There was Benjamin Tindall as well. His wasn't a choir thing. He's not a choir guy. He's just really a very, very controlling person. And er, yeah so, anyone that was in his orbit was part of his... and, y'know, people sort of

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give in to these people. And sort of do what they want. A bit like my [personal information redacted]. They sort of manipulate to the point that you've sort of lost... and it's sold as 'Oh, y'know, you've got to loosen up, come on, let it all hang out', y'know. And if you don't you're frigid. You're not a performer. You're cold. You're not up to the job. All that sort of stuff. Isn't it? Do you know what I mean?

JB

You tell me...

HE

It's that sort of... you've got to be, yeah. You got to basically striptease in public, as a soloist, that's what they're wanting from you.

JB

Do you find it strange then that - this is going on from the research that I've done already which is looking particularly at Anglo-American research and how they write about early music singing – that you talk about coldness and frigidity as being something they don't want, and yet some of things, and again this is my bias talking, but the sounds that they seem to endorse strike me, anyway as cold and frigid. Do you feel...

HE

Yeah, I agree, I absolutely agree. It's a weird thing. So let's go one of them at a time. Clijsters, in Bach he wants the sopranos to be boys. But boys aren't good enough so he employs women who are very clever and can sort of simulate the boys sound, what he thinks is a boys' sound as well as they can. And as soon as you starts to sound womanly... you stand on stage and before you start your solo and he's doing this to you (*gestures*), putting your hand across your neck which means straight. It means straight, but it looks like [*makes choking noise*].

JB

It means executing...

HE

It's like, get out my face, I'm trying to sing! They don't want, he didn't want a warm, sensual sound, and yet he wants to have sex with all the women in his chorus. Martin Greenwood does want a sensual sound I think, from his soloists, and yet not. It's sort of, I don't quite know what he wants. And he also wants to sleep with all the women in his chorus, and the soloists if he can get away with it. And then there's Tindall who wants the most tight arsed sound you could possibly imagine, absolutely brutally frigid, I mean Bach like it's done on a computer with no give, no love, no nothing at all, and he's sex mad, absolute, a controlling rapist basically. And then there's William Wilkinson, who's music making is, I don't know, it was such a long time ago, I was sixteen in the choir. And I found it, I didn't like him. I thought he was creepy, he gave me the creeps. Because he wanted to control everybody and it was all very [*exclaims*]. And in that environment, my reaction is to become frigid so maybe they're giving off vibes that make you want to, I don't know, I don't want any sensuality in that, I don't want to show them any sensuality at all. I, personally. I'm not saying anybody else.

JB

You feel it might be misinterpreted by them.

HE

Yeah, absolutely it would be. I was on stage, I was waiting to go on stage for a concert with Greenwood, singing a Schubert mass for God's sake, which is about as, you know, it's not sens[ual], it's not a sexy role. It's a soprano in a Schubert mass! And just before we're about to go on stag he puts his arms sort of slinkily around my waist and says [*whispers in deep voice*] 'Don't hold back!' And I just went [*makes choked squeal sound*] I'm just about to sing a Schubert Mass and you're saying

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‘Don’t hold back’?! You know what’s that all about, and singing... not free, not sensual, not happy.

JB

So I’m assuming the complete opposite result.

HE

Completely the opposite...

JB

...of what he said.

HE

Yeah.

JB

Right.

HE

Yeah, but isn’t that... I still think though that if he got that result... I don’t know, I don’t know, I don’t even want to second guess these guys. They just, they’re just not enablers really. They’re absolutely the opposite. Control freaks. Georges Munaron is a control freak, he’s not at all interested in sex I don’t think.

JB

[Laughs]

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HE

He's just a control freak and not very good at conducting. That's something completely different. And actually his singers in general sing well, very free. Except he does limit them and he wants a particularly sort of [*nasal twang tone*] 'i, i, i, i!' sort of sound from countertenors so I know he's terrorised a few countertenors in his time.

JB

I've certainly heard a few things.

HE

Taking out the vibrato and sensuality. So it has become in the early... it is obviously the case that they want this straight sound and I don't know why. I think it's because they can control it. What do you think?

JB

I think that's it. That's, that's what I would... theorise.

HE

And even though there's sex, there's a sexual thing involved it's not about, we're talking about predators we're not talking about normal sex, we're talking about predatory which is more about power than sex, isn't it? So, using sex to control. And using sexual innuendo to control. Using sexually predatory behaviour to control. Or to, or to just, just, just take advantage of a powerful situation, y'know of their situation. So, I don't think it's anything to do with sex I think it's to do with power. And straight sound, and demanding it is to do with power and control, rather.

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JB

So just to really understand. You see that there is a connection between the need to control sound and the need to control your performers...

HE

...people.

JB

...as people.

HE

Yeah.

JB

And to take advantage of that situation.

HE

Yeah. I'm thinking, I'm thinking out loud now. I've never really sat down and seriously thought about it and, I mean I've thought about it but not in this sort of global sort of, this seems like a huge coincidence that I've come across four... are they convicted can I say that?

JB

Benjamin Tindall is and Steve Vickery

HE

... and William Wilkinson, so three.

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JB

Three of them convicted.

HE

I've come across three of them.

JB

So that's not libellous, that's fine.

HE

That's not libellous. And two who are definitely predatory. I mean we're talking about so called consenting adults. I don't know whether it's consenting or not. I've no idea but they're obviously, predatory behaviour going on, with adults, not with children or anything, and not necessarily violent. For all I know. I just find that a bit... and the loveliest musicians I've worked with that's just not been anywhere near an issue at all. There's so much more to them as musicians and as people. And you're not seen as a woman or as a personification of their fantasies or god knows what. And they know where to draw the line and... you're enjoyed and respected in equal measure. Y'know that's...

JB

It sounds as though, y'know the way you're talking about it sounds to me like just the kind of narrative that people are trying to get into normal workplaces or any kind of discipline...

HE

Yeah, yeah

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JB

... that women are respected for their work that they do, they're respected because they're a human being same as anybody else and that it just reflects society's broader issues...

HE

Yes, I think so.

JB

...and it's just a locus for that. Does anyone talk about that in the industry? Do you think that's a thing that's spoken about or discussed?

HE

Maybe it's talked about now with, people talk about 'Oh why aren't there any women conductors?' Erm... I suppose that, that is talked about in that arena.

JB

But that's sort of like saying 'Why do women earn twelve percent less than [men]?' It's sort of, a very clerical issue compared with the more personal issues of how women feel in these...

HE

I get asked at every interview. I had to do a talk in... [institution name redacted] and you always get asked, 'so what was it like working with blah blah blah?' and they all want you to say 'Oh it was marvellous!' and 'He was wonderful!' and I just said to this whole room full of people 'Well, they're all control freaks [*Laughs*]... everybody goes... all the young sopranos go 'I'm so glad you said this, so interesting! So interesting! It was so nice when you said that!' They titter. It's like, it's almost like, it's like rebellion. And the older people are like [*inaudible*

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whispers]... they don't want to hear it really. 'Cause they're sort of they're heroes. Y'know they've spent their money on their CDs and stuff. And I don't want to give, I don't wanna be churlish and give away, sound like I'm, got an axe to grind. But I also don't wanna sort of make it all sound like having a, a sort of, bed of roses, 'cause it's not. And it's not all about them. At all. So... But the wonderful ones are the people like Van Persie who I sang with when I was really young, I did Barbarina at Covent Garden and he just conducted the first entrance to 'lo perduta... me meschina' and looked at me on the stage and just stood like that, stopped conducting and just handed it over. And then they just carried on. Y'know just do it. Just listen to her, accompany. Full, complete respect for, not controlling, and it's just to do with a complete different class of musician in my experience. Balotelli is another god of a conductor. Who just, didn't do, the first rehearsal I had with him, I had a piano rehearsal, just a sing through. And he said, the first thing he said was 'Am I a little bit fast for you?'.

JB

[*Laughs*]

HE

And here's me like thinking, am I now going to say now, 'yes, Mr. Balotelli, god of the universe, conductor, you've got the wrong tempo!' [*Laughs*] Y'know. A baroque conductor, a less good, because they're just not such good, they're not on that level, you get into this tussle of 'You're schlepping!' y'know or 'My tempo!' or y'know this sort of stuff. No, he was big enough to say, firstly to hear, and then to ask 'Am I too fast?' and he was really curi[ous], he really was thinking 'Am I too fast?' And I said, and then handing the ball back into my court, and I said 'Well, it depends what you want, I mean I can do it this fast but, with me, you lose at that speed,' and I sort of made it specific to me, it's not like an absolute thing, 'it's just that you will lose with me then a bit of diction. Because, or a bit, I'll have to gabble a bit to get through it. And you want it in English rather than German, I presume because you like the English, so I just need a little more time to let it speak.' So we did I again a bit... and he said 'yeah I think I was a little bit fast' and he did it a bit slower and he did it my

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tempo. That was it. We discussed it, but in that way. Y'know, in a search, give and take, you're doing that and we're finding it together. Not you're all the extension of my vision, you've got to do it like this or you'll spoil my vision. That's the thing. And I think that in the Baroque world it tends to be with these people who've got their own ensembles and they've made their name. And because they are famous, and because they are setting the agenda, it is their vision and you have to fit the vision otherwise you're out, they don't book, they get someone else who will play the game. So that's the game for them. They are not interested in that exchange at that level, it's not music making of that high level.

JB

Thanks a lot.

HE

Is that enough?

JB

Yeah that's perfect.