



Universiteit
Leiden
The Netherlands

An improvisatory approach to nineteenth-century music

Mooiman, A.

Citation

Mooiman, A. (2021, December 14). *An improvisatory approach to nineteenth-century music*. Retrieved from <https://hdl.handle.net/1887/3247235>

Version: Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/3247235>

Note: To cite this publication please use the final published version (if applicable).

Appendix

1. Alexis de Garaudé: Examples of ornamentation

Garaudé, A. de: Méthode complète de chant. Paris, 1854; 267-268

The image displays two pages of musical notation from a 19th-century vocal method book. The top page, labeled 'EXEMPLE. Phrase simple' and 'ISEMPIO. Frase semplice', shows a single melodic line on five staves. The music is in common time, with a key signature of one sharp. The notes are primarily eighth and sixteenth notes, connected by various slurs and grace notes. Measure numbers are indicated above the staff. The bottom page continues the musical example, starting at measure 56 and ending at measure 60. The notation remains consistent with the first page, featuring a single melodic line on five staves in common time with one sharp.

2. Louis Drouët: examples of ornamentation

Drouët, L.: Méthode pour la flute. Paris, n.d.; 60-63

EXAMPLE .

Adagio .

CHANT SIMPLE.....

1^{re} BRODERIE

2^e

3^e

4^e

5^e

6^e

7^e

ACCOMPAGNEMENT

f977, A .

2. Louis Drouët: examples of ornamentation

61

8e

9e

10e

11e

12e

13e

14e

15e

16e

17e

Accord

1977, A.

62 Mais je ne finirais pas si je voulais mettre sur ces trois Notes toutes les fadaises dont on pourrait les orner. Si l'on peut broder ces trois Notes à l'infini, on peut aussi les accompagner de mille manières.

La première opération que la pensée doive faire lorsqu'on veut broder quelques Notes, c'est de reconnaître l'Accord auquel elles appartiennent. Les trois Notes que je viens de broder sont accompagnées de cette manière.



Les deux premières Notes appartiennent à l'Accord d'Ut et la troisième à l'Accord de dominante d'Ut. Presqu'aucune des Broderies que j'ai faites ne pourraient s'appliquer à ces trois Notes si elles étaient accompagnées d'autres Accords.

Par Exemple. 1.



2.	5.	8.
3.	6.	9.
4.	7.	10.

Les trois Notes dont il s'agit, accompagnées d'une de ces manières, demanderaient⁶⁵ des ornementz bien différens de ceux qui leur conviennent lorsqu'elles sont des apanages de l'Accord d'Ut et de celui de dominante .

EXEMPLE .

TRÈME

A.

BRODERIE

Accompagnement avec l'Accord d'Ut et celui de dominante .

Même genre de Broderie, mais composé d'autres Notes qui sont en Harmonie avec l'Accord ci-dessous nommé

TRÈME

B.

BRODERIE

Accord parfait Mineur de La avec la Quinte alterée au derniern tems de la Mesure .

MÈME OBSERVATION .

TRÈME

C.

BRODERIE

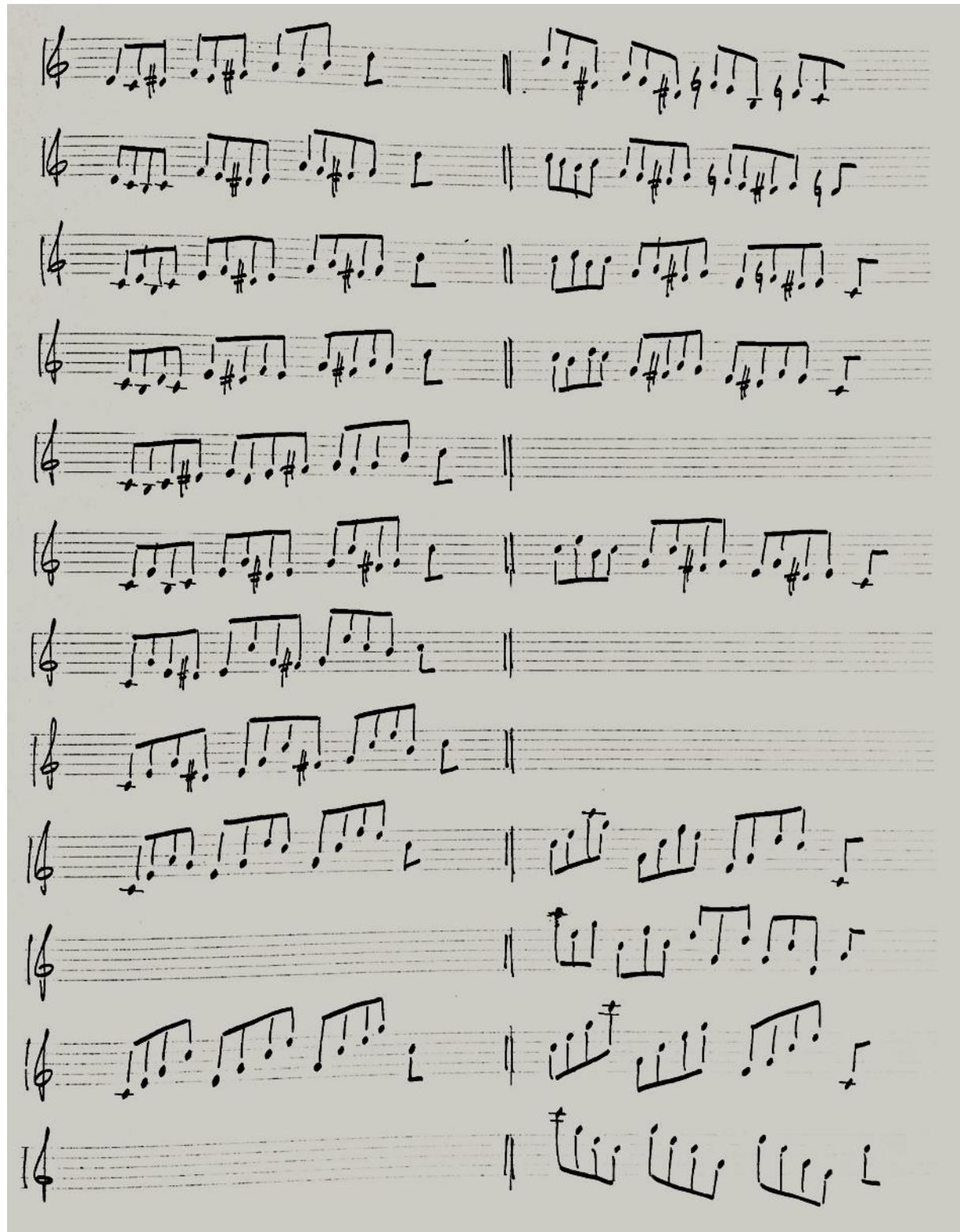
Accord de septième de sensible pendant les trois premiers tems de la mesure; sur le quatrième tems c'est l'Accord de dominante de Re .

1977. A.

3. Dictionary of ornamental patterns

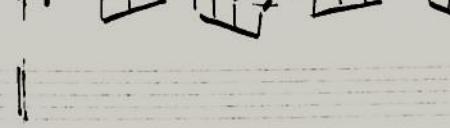
The image displays 12 staves of handwritten musical notation, likely for a string instrument. Each staff consists of five horizontal lines. The notation uses sixteenth-note figures, primarily grace notes and slurs, to create various ornamental patterns. The staves are numbered 1 through 12 from top to bottom. Each staff begins with a clef (either F or C) and a '16' indicating sixteenth-note time. Measures are separated by vertical bar lines, and double bar lines with repeat dots are used to group the patterns. The patterns are as follows:

- Staff 1: A series of grace notes above the main notes.
- Staff 2: Grace notes on the first and third beats of each measure.
- Staff 3: Grace notes on the second and fourth beats of each measure.
- Staff 4: Grace notes on the first, third, and fifth beats of each measure.
- Staff 5: Grace notes on the second, fourth, and sixth beats of each measure.
- Staff 6: Grace notes on the first, second, and third beats of each measure.
- Staff 7: Grace notes on the second, third, and fourth beats of each measure.
- Staff 8: Grace notes on the first, fourth, and fifth beats of each measure.
- Staff 9: Grace notes on the second, fifth, and sixth beats of each measure.
- Staff 10: Grace notes on the first, second, and fourth beats of each measure.
- Staff 11: Grace notes on the second, third, and fifth beats of each measure.
- Staff 12: Grace notes on the first, third, and fourth beats of each measure.

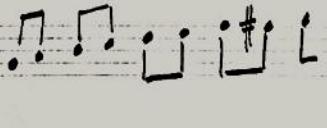


A handwritten musical score consisting of ten staves of 16th-note exercises. The exercises are organized into two groups separated by a double bar line. The first group contains five staves, and the second group contains five staves. Each staff begins with a '16' indicating the note value. The music consists primarily of eighth-note patterns grouped into pairs or sets of four, with various slurs and grace notes added. The tempo is indicated as eighth note = 16.

12: 

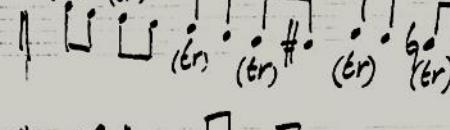
14: 

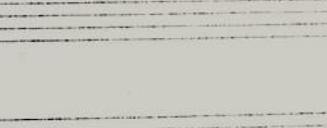
14: 

16: 

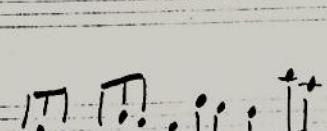
16: 

16: 

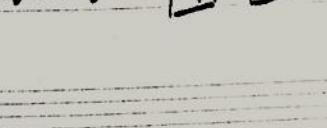
16: 

16: 

16: 

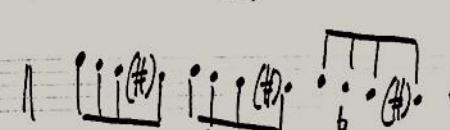
16: 

16: 

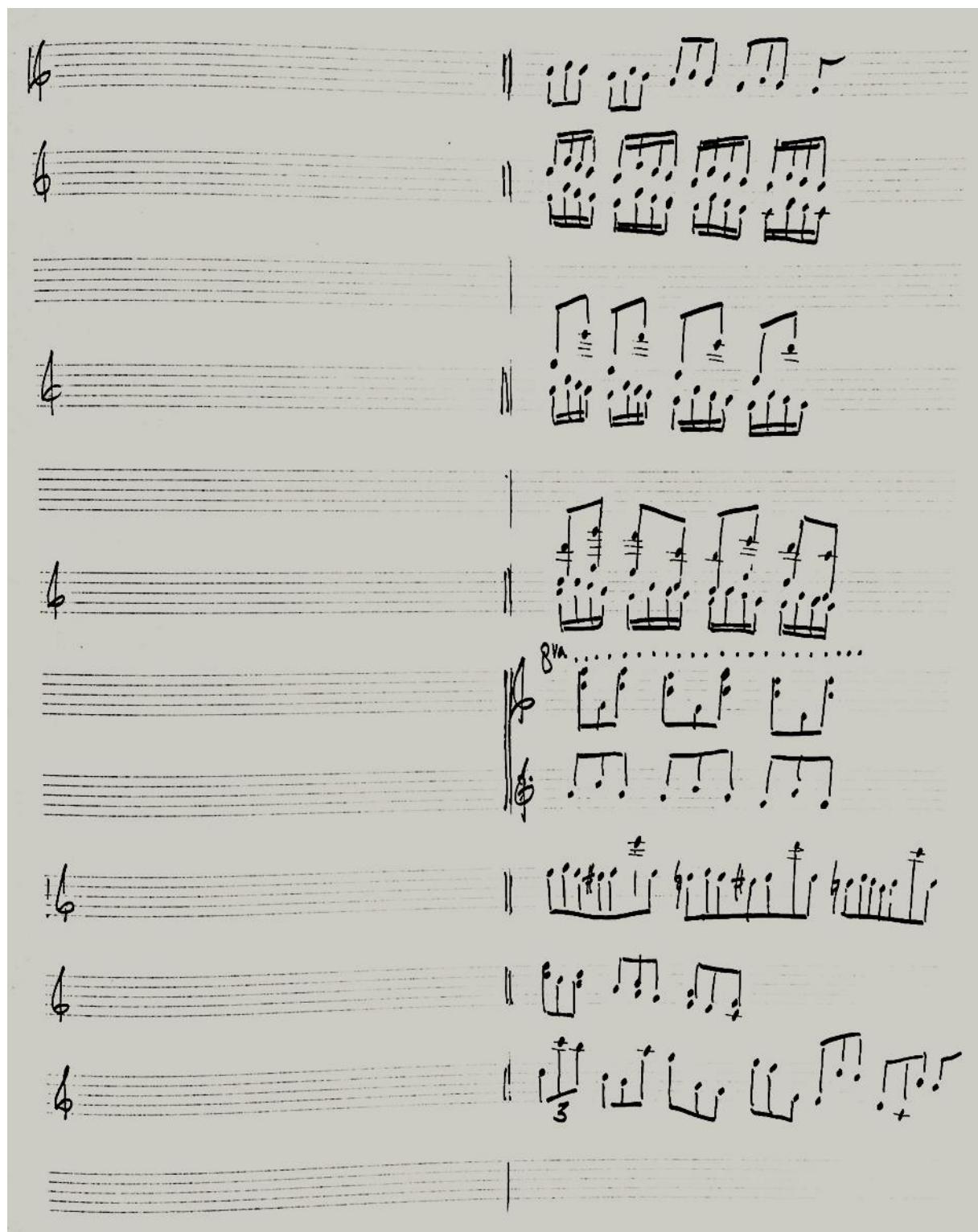
16: 

16: 

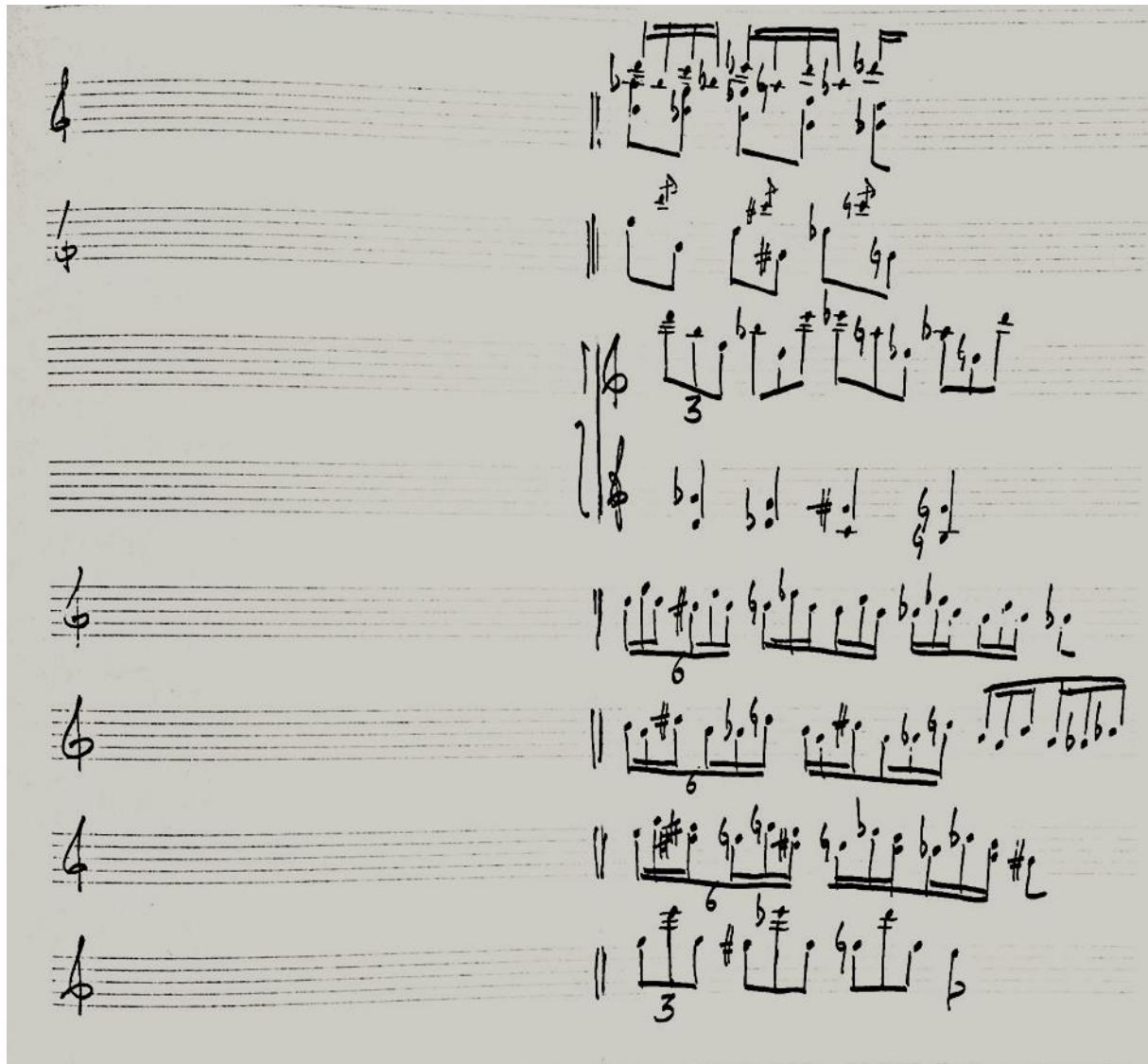
16: 

16: 

A handwritten musical score for a string quartet, consisting of four staves. The top two staves are for violins, the third for cello, and the bottom staff for double bass. The music is written in common time (indicated by '16'). The score includes various rhythmic patterns, including sixteenth-note figures, eighth-note pairs, and sixteenth-note chords. Measures are separated by vertical bar lines, and repeat signs with endings are present. The handwriting is in black ink on white paper.



A handwritten musical score consisting of ten staves of 16th-note exercises. The score is organized into two columns separated by a vertical bar. Each staff begins with a clef (F or C), a key signature, and a tempo marking (e.g., 16, 12, 14). The music consists of various patterns of sixteenth notes, some grouped by vertical stems and others by horizontal beams. The score concludes with a large, curved brace under the last staff.



4. Alexis de Garaudé: Exercise pieces for ornamenting

Garaudé, A. de: Méthode complète de chant. Paris, 1854; 269-285

269

Metri: 3/4 - 5/4.

Cantabile.

LECON XXI.

LEZIONE
XXI.

PIANO.

dol.

cresc.

decresc.

(50-60)

4. Alexis de Garaudé: Exercise pieces for ornamenting

270

(151. R)

271

Andantino Siciliano.

LECON XXII

LIZIONE Metri: 92.

XXII.

PIANO

(151. B)

mezzo-forte

4. Alexis de Garaudé: Exercise pieces for ornamenting

272

(151. n.)

270

CON XXIII.

LEZIONE

Andante con moto.
Metri: 112.

XXIII.

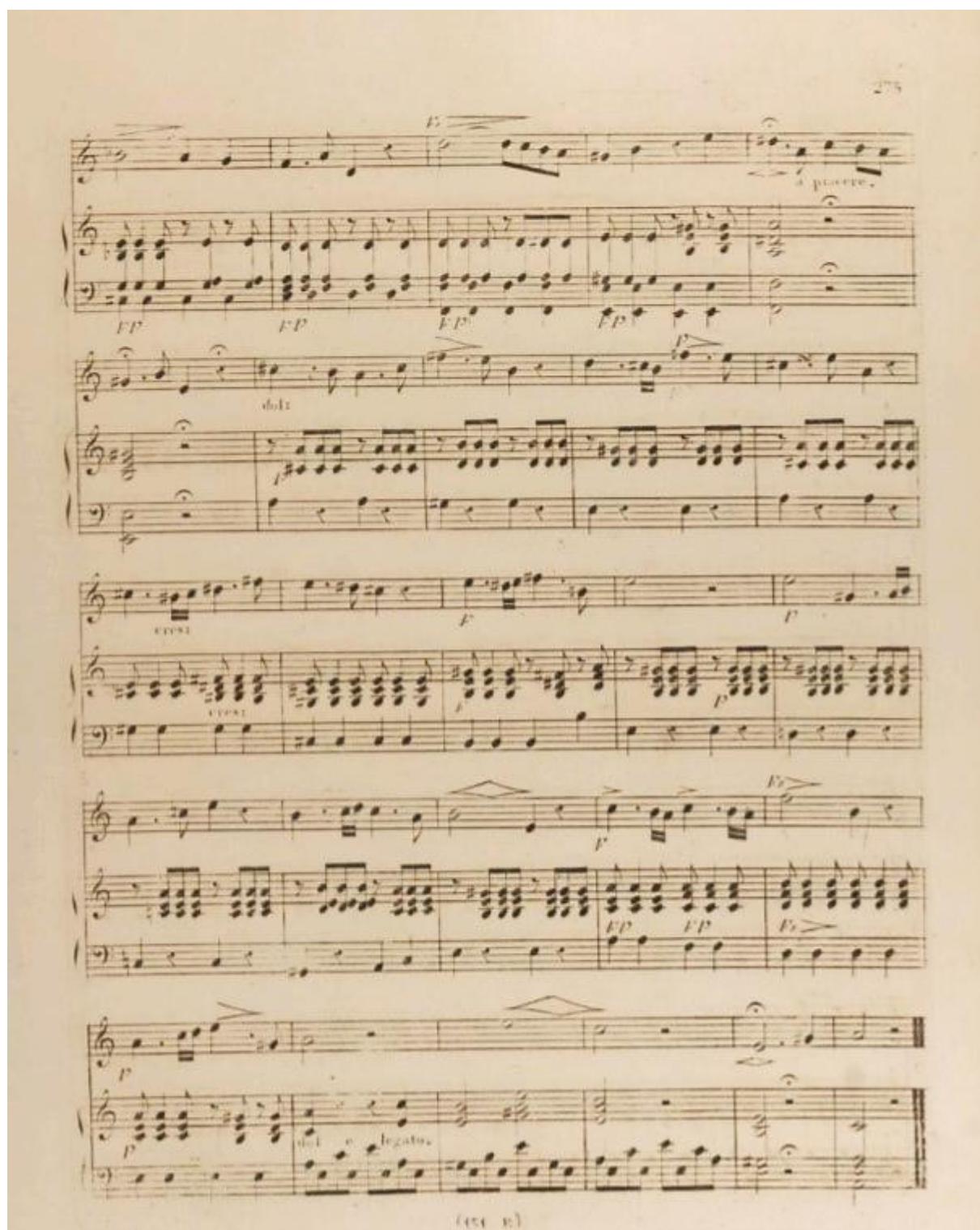
PIANO.

(151-B)

4. Alexis de Garaudé: Exercise pieces for ornamenting

274

(151 R)



4. Alexis de Garaudé: Exercise pieces for ornamenting

276

Andante grazioso.

LECON XXIV.

LEZIONE XXIV.

PIANO.

p Metr: 88.

(151. B)

Appendix

(51. B.)

278

(151. B)

Andante cantabile. CAVATINA.

LECON XXV. LEZIONE! Metri: 50.

XXV. PIANO.

(154. R)

4. Alexis de Garaudé: Exercise pieces for ornamenting

280

1 2 3 4 5 6 7 8 9 10

284

Allegretto.

Meter: - - ss.

dol:

dol:

(1st. n)

This is a page of handwritten musical notation from a score. It features three staves, each with a different clef: treble, alto, and bass. The notation is primarily composed of eighth and sixteenth notes. The tempo is marked as 'Allegretto' and the meter as 'ss.' (likely 2/2). Several dynamics are indicated, such as 'dol:' (dolcissimo) and 'dol'. Measure numbers 284 and 285 are written at the top right. The page is numbered '1st. n' at the bottom right.

4. Alexis de Garaudé: Exercise pieces for ornamenting

282

p f dol.

(tat. n)

(151-ii)

4. Alexis de Garaudé: Exercise pieces for ornamenting

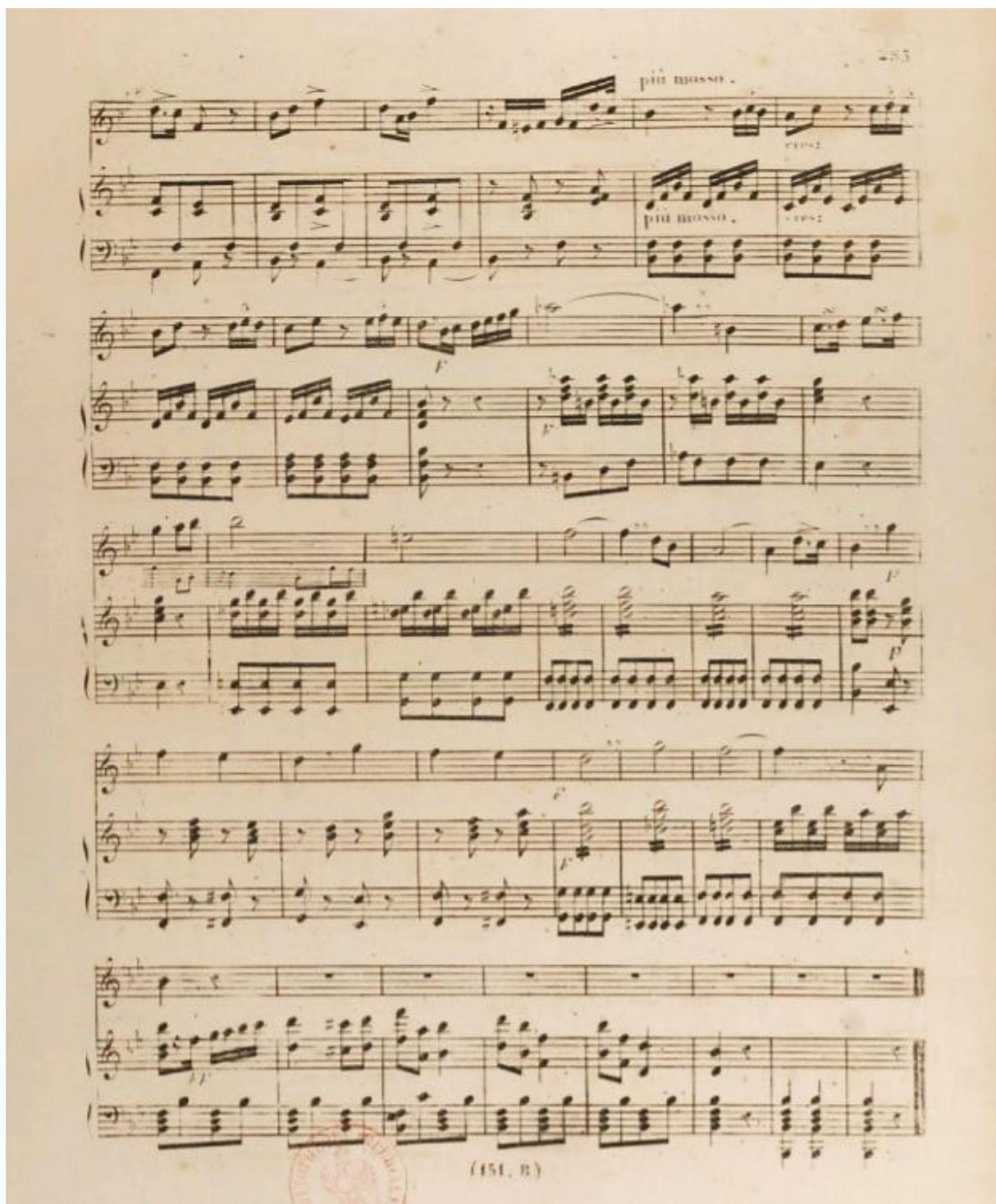
28.

dol.

cadenza dol.
a piacere.

(51 - B)

Appendix



5. Harmonic reductions of Schubert dances

Recorded realisations of the reductions:

[App #1]

Recorded harmonic loci:

[App #2]

From cp. 9 / D 365:

(2) | 2: b b b 3 | . : . | 9. | . : . | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. |

| 9. | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 |

| 2: b b b 6 0. | 6 0. | 6 0. | 9. | 9. | 9. | 0. :||

| 5# | 5# | 5# | 5# | 5# | 5# | 5# | 5# | 5# | 5# | 5# | 5# |

(3) | 2: b b b 3 | d. | 9. | 0. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. |

| 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |

| 2: b b b 6 0. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. |

| 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |

(2) | 2: b b b 3 | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. |

| 4 | 3 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |

| 2: b b b 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. |

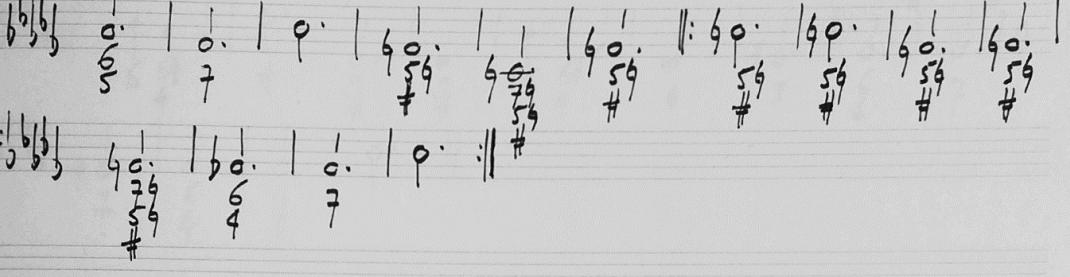
| 4 | 4 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |

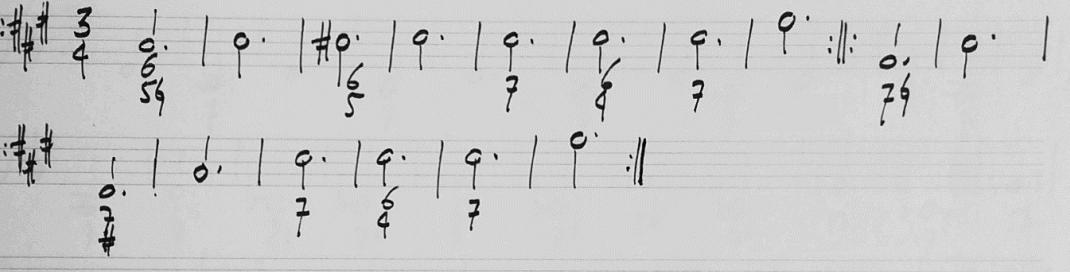
(3) | 2: b b b 3 | 0 | 0 | 0. | 0. | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

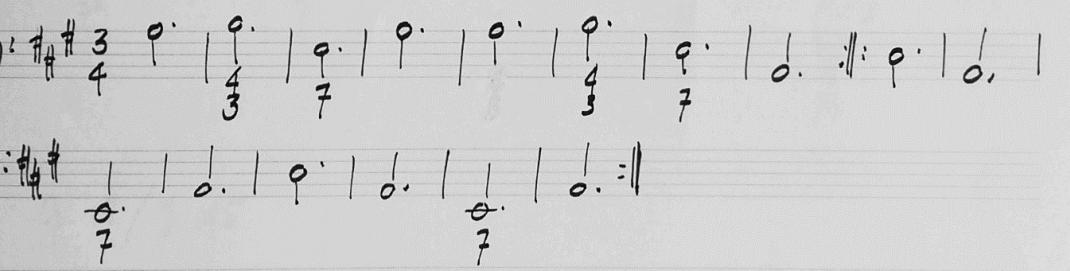
| 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |

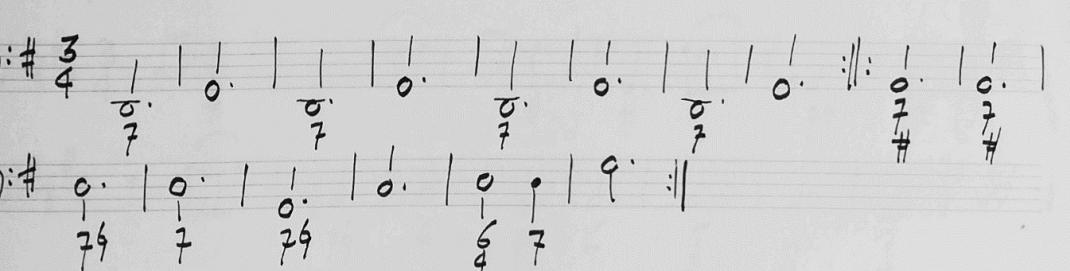
| 2: b b b 9. | 0. | 0. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. |

| 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |

(14) 

(16) 

(17) 

(21) 

A handwritten musical score consisting of three staves. The top staff starts with a key signature of one sharp, a time signature of common time, and a 3/4 measure. It contains ten measures of music with various note heads and stems. The middle staff begins with a key signature of one flat, a time signature of common time, and a 2/4 measure. It contains eight measures of music. The bottom staff begins with a key signature of one sharp, a time signature of common time, and a 2/4 measure. It contains six measures of music.

Q.B. 18 / 3 145

A handwritten musical score consisting of three staves. The top staff starts with a treble clef, a key signature of two sharps, and a common time signature. It contains 12 measures of music. The middle staff starts with a bass clef, a key signature of one sharp, and a common time signature. It contains 12 measures of music. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. It contains 12 measures of music.

Ecossaises

Qb. 33 / D 783

Appendix

Op. 67 / D 734

Handwritten musical score for Exercise 13, page 79. The score consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains eight measures, each ending with a vertical bar line. The notes are mostly quarter notes, with some eighth notes and sixteenth notes. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains seven measures, ending with a double bar line. The notes are mostly quarter notes, with some eighth notes and sixteenth notes.

Op. 77/5 g6g

Handwritten musical score for Exercise 11, measures 11-12. The score is in 2/4 time. Measure 11 starts with a bass note followed by a series of eighth notes: B, A, G, F, E, D, C. Measure 12 starts with a bass note followed by a series of eighth notes: B, A, G, F, E, D, C.

D 366

6. Carl Czerny: Examples of variation technique

Czerny, C.: School of Practical Composition op. 600, vol. I. London, 1848; 22-28.

22

Allegretto moderato.

THEME.

FIRST CLASS. Strict preservation of the melody, with a varied accompaniment.

Var. I.

Var. 2.

Var. 3.

Var. 4.

SECOND CLASS. Variations of the theme by means of adjunctive notes.

Var. 5.

6116

23

Var. 6. { 23

Var. 7. { 23

Var. 8. { 23

THIRD CLASS. Passages, skips, and other figures formed on the harmony of the theme, with a retention of the leading idea of the melody.

Var. 9. { 23

Var. 10. { 23

Var. 11. { 23

6118

24

The musical score consists of six staves of piano music, labeled Var. 12 through Var. 16. The score is in common time, with a key signature of one sharp. The first two staves (Var. 12) are in G major, indicated by a treble clef and a sharp sign. The subsequent four staves (Var. 13 through Var. 16) are in F major, indicated by a bass clef and a sharp sign.

- Var. 12:** Dynamics include *f*, *p*, and *Loco*. The music features eighth-note patterns in the treble and bass staves.
- Var. 13:** Dynamics include *p*, *pp leggieri*, and *Loco*. The music includes sixteenth-note patterns.
- Var. 14:** Dynamics include *f*, *pp*, and *Loco*. The music features eighth-note patterns.
- Var. 15:** Dynamics include *f*. The music features sixteenth-note patterns.
- Var. 16:** Dynamics include *f*. The music features eighth-note patterns.

F. 116

FOURTH CLASS. New melodies and embellishments on the harmony of the theme.

Var. 17. *p dolc.*

Var. 18. *p*

Var. 19. *un poco sostenuto.
p dolc. con grazia.*

Var. 20. *p*

Var. 21. *pp*

FIFTH CLASS. The theme with other harmony, with new modulations, or with a strict conduct of the parts.

Var. 22. *p*

611

26

Vari.

23. *Canon.*

24. *Imitation.*

25. *legato.*

26.

SIXTH CLASS. Variations in other keys, times, and degrees of movement.

Adagio maestoso.

Var. 27.

Andante grazioso.

Var. 28.

27

Minore. Andante.

Var. 29. 

Minore. Andante.

Var. 30. 

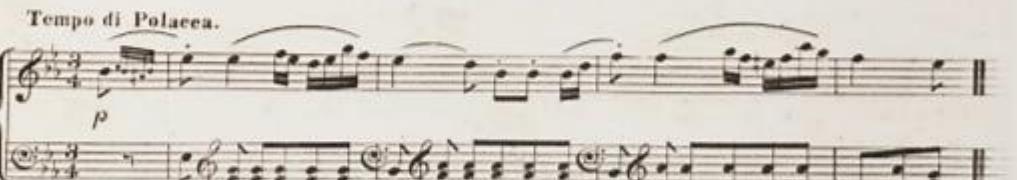
Tempo di Menuetto.

Var. 31. 

Tempo di Marcia.

Var. 32. 

Tempo di Polacca.

Var. 33. 

Allegretto.

Var. 34. 

28

Allegro molto. Tempo di Galoppo.

Var: 35. 

Allegretto vivace. Tempo di Walze.

Var: 36. 

References

[Anonymous]: Review of ‘Versuch, aus der harten und weichen Tonart jeder Tonstufe der diatonisch-chromatischen Leiter vermittels des enharmonischen Tonwechsels in die Dur- und Molltonart der übrigen Stufen auszuweichen’. In: *Allgemeine musikalische Zeitung* (14 October, 1812, no. 42).

Adam, L.: *Méthode de piano du Conservatoire*. Paris, 1804.

Adorno, T.W.: ‘Fragment über Musik und Sprache’. In: *Gesammelte Schriften, Band 16*. Frankfurt am Main, 1978; 251-256.

Adorno, T.W.: *Prismen (Gesammelte Schriften, Bd. 10.1)*. Frankfurt am Main, 1977.

Adorno, T.W.: *Prisms* (S. and S. Weber, trans.). Cambridge, Mass., 1981.

Agawu, K.: *Music as Discourse*. New York, 2009.

Agricola, J.Fr.: *Anleitung zur Singkunst*. Berlin, 1757.

Agustoni, L.: ‘Gregorianischer Choral.’ In: Musch, H. (ed.): *Musik im Gottesdienst, Band 1*. Regensburg, 1983; 203-374.

AHRC Research Centre for the History and Analysis of Recorded Music: website (2009)
<https://www.charm.rhul.ac.uk/>

Albéniz, I. (transcription: Milton R. Laufer): *Drei Improvisationen 1903*. München, 2009.

Allgemeine musikalische Zeitung vol. 40, issue 48 (28 November). Leipzig, 1838.

Amato, J.: *On Foot: A History of Walking*. New York, 2004.

Assis, P. de: ‘Beyond Urtext: A Dynamic Conception of Musical Editing’. In: Assis, P. de & Kanno, M. & Parra Cancino, J.: *Dynamics of Constraints*. Gent, 2009.
<https://orpheusinstituut.be/assets/files/publications/1386522394-Beyond-Urtext-Paulo-de-Assis.pdf>

Auber, D.F.E.: *Le Serment* (piano score). Paris, [1832].

- Babbe, A.: *Clara Schumann und ihre SchülerInnen am Hoch'schen Konservatorium in Frankfurt a. M.* Oldenburg, 2015.
- Bacciagaluppi, C.: ‘Die Kunst des Präludierens’. In: Bacciagaluppi, Cl. & Brotbeck, R. & Gerhard, A. (eds.): *Zwischen schöpferischer Individualität und künstlerischer Selbstverleugnung. Zur musikalischen Aufführungspraxis im 19. Jahrhundert*. Schliengen / Markgräflerland, 2009; 169-188.
- Bach, C.Ph.E.: *Essay on the True Art of Playing Keyboard Instruments* (W.J. Mitchell, trans.). New York, 1948.
- Bach, C.Ph.E.: *Versuch über die wahre Art das Clavier zu spielen*. (Berlin, 1753/1762). Facsimile reprint: Wiesbaden, 1986.
- Bach, C.Ph.E.: *Versuch über die wahre Art das Klavier zu spielen* (ed. W. Niemann). Leipzig, 1925.
- Bach, J.S.: *Inventionen und Sinfonien* (U. Leisinger, ed.); Wien, 2007.
- Badura Skoda, P. & Drabkin, W.: entry ‘Cadenza’ in: *Oxford Music Online*,
<https://doi.org/10.1093/gmo/9781561592630.article.43023>
- Badura-Skoda, E. and P.: *Mozart-Interpretation*. Wien, 1957. (L. Black, trans.): ‘Interpreting Mozart on the Keyboard’. New York, 1962.
- Bailey, D.: *Improvisation: its Nature and Practice in Music* (revised ed.). Boston, 1993.
- Baillot, P.: *L'Art du violon*. Mainz, [1835].
- Baillot, P.: *L'Art du violon*. Paris, [1834].
- Bania, M: ‘The Preluding on Melody Instruments in the 18th Century’. *The Consort*, vol. 70 (2014); 67-92.
- Baragwanath, N.: *The Solfeggio Tradition: A Forgotten Art of Melody in the Long Eighteenth Century*. Oxford, 2020.
- Bartel, D.: *Handbuch der musikalischen Figurenlehre*. Laaber, 1985.
- Bartel, D.: *Musica Poetica*. Lincoln, 1997.

- Bartoli, J.-P. & Roudet, J.: *L'Essor du romantisme: La fantaisie pour clavier de Carl Philipp Emanuel Bach à Franz Liszt*. Paris, 2013.
- Beci, V.: *Musikalische Salons: Blütezeit einer Frauenkultur*. Düsseldorf, 2000.
- Beck, H.: ‘Kritischer Bericht’. In: *Neue Mozart Ausgabe*, Serie V, Band 7. Kassel, 1964.
- Beethoven, L. van: *Kadenzen und Eingänge zu Klavierkonzerten* (Edited by Fr. Loesti). München, 2012.
- Beets, N.: *Camera Obscura*. Haarlem, 1871.
- Benelli, A.: *Regole per il canto figurato / Regeln für den figurirten Gesang*. Dresden, [1814].
- Benson, B.E.: ‘In the Beginning, There Was Improvisation.’ In: *Improvisation: musicological, musical and philosophical aspects* (Orgelpark Research Report 3/1). Amsterdam, 2013; §§ 23-55.
- Benson, B.E.: *The Improvisation of Musical Dialogue: A Phenomenology of Music*. Cambridge, 2003.
- Berkowitz, A.: *The Improvising Mind: Cognition and Creativity in the Musical Moment*. Oxford, 2010.
- Berliner, P.: *Thinking in Jazz: the Infinite Art of Improvisation*. Chicago, 1994.
- Berne, P.: *Bel canto. Historische Aufführungspraxis in der italienischen Oper von Rossini bis Verdi*. Worms, 2008.
- Bernsdorf, E.: *Neues Universal-Lexikon der Tonkunst*, vol. 1. Dresden, 1856.
- Biba, O. & Fuchs, I.: »*Mehr Respekt vor dem tüchtigen Mann*«. Kassel, 2009.
- Biba, O.: ‘Carl Czerny – Januskopf?’ In: Loesch, H. von (ed.): *Carl Czerny: Komponist, Pianist, Pädagoge*. Mainz, [2009]; 1-31.
- Bochsa, N.: *The harp preludist*. London, [1840].
- Boorman, S.: ‘Urtext’. In: *New Grove Online*
(<https://doi.org/10.1093/gmo/9781561592630.article.28851>)

- Boquet, P. & Rebours, G.: *50 Renaissance & Baroque Standards*. Courlay, 2007.
- Borer, Ph.: ‘Paganini’s Virtuosity and Improvisatory Style’. In: Rasch, R. (ed.): *Beyond Notes: Improvisation in Western Music of the Eighteenth and Nineteenth Centuries*. Turnhout, 2009; 191-216.
- Börner, D.: ‘Carl Czerny – oder: Was würde passieren, wenn wir ihn wirklich ernst nähmen?’ In: Bacciagaluppi, Cl. & Brotbeck, R. & Gerhard, A. (eds.): *Zwischen schöpferischer Individualität und künstlerischer Selbstverleugnung. Zur musikalischen Aufführungspraxis im 19. Jahrhundert*. Schliengen / Markgräflerland, 2009; 26-36.
- Brahms, J: *51 Übungen für das Pianoforte*. Wien, 2002.
- Brendel, A.: ‘A Mozart player gives himself advice.’ In: *Music, Sense and Nonsense: Collected Essays and Lectures*. German edition: *Über Musik*. München, 2005.
- Brinckmann, E.: *Filosofische wandelingen*. Zeist, 2015.
- Burney, C.: ‘Adagio’. In: *The new Cyclopaedia, or, Universal Dictionary of the Arts and Sciences*, vol. 1 (A. Rees, ed.). London, 1802.
- Burney, Ch.: ‘Improvisatore’. In: *The Cyclopædia*, vol. 18 (A. Rees, ed.). London, 1819.
- Busby, Th.: *A complete dictionary of music*. London, 1811.
- ‘C.K.’: ‘Bitte an Beethoven.’ In: *Berliner allgemeine musikalische Zeitung*, Issue 27 (5 July 1826).
- Caplin, W.E.: *Classical Form*. New York, 1998.
- Carlton, K.M.: *Improvised Ornamentation in the Opera Arias of Mozart: A Singer’s Guide* (diss., unpublished). Norman (OK), 2001.
- Caswell, A.: ‘Mme Cinti-Damoreau and the Embellishment of Italian Opera in Paris: 1820-1845’. *Journal of the American Musicological Society*, Vol. 28, No. 3 (Autumn, 1975); 459-492.
- CD box *Edvard Grieg’s vocal music in historic interpretations: acoustical recordings 1888-1924*. Simax PSC 1810.
- CD box *The Dawn of Recording: The Julius Block Cylinders*. Marston 53011-2.

- CD box *The Elgar edition : The complete electrical recordings of Sir Edward Elgar* (EMI 0 95694 2; 2011)
- CD box *The Pupils of Clara Schumann*. Pearl Gemm CDS 99049.
- CD *Die Welte-Philharmonie-Orgel im Museum für mechanische Musikinstrumente in Linz*. Intercord 860.857, 1986.
- CD *Mozart piano concertos KV 456 and 459* (Levin / Hogwood). L'Oiseau-Lyre – 452 051-2 [1996].
- CD *Pierre Cochereau: Improvisations Ursina Motette* / CD 12611 (1999)
- CD *The Catalan Piano Tradition*, VAI/IPA 1001, 1992.
- Chatwin, B.: *The Songlines*. London, 1987.
- Cherubini, L.: *Cours de Contre-point et de Fugue* (French / German edition). Leipzig, [1835].
- Chopin, F.: *2 Nocturnes* op. 27. Paris, [1836?].
- Chopin, F.: *Complete works for the piano* (K. Mikuli, ed.), vol. 2. New York, 1895.
- Chopin, F.: *Nocturnes* (Complete works, vol. VII. Ed.: I. Paderewski). Warsaw, 1949.
- Chopin, F.: *Studies* (Complete works, vol. II. Ed.: I. Paderewski). Warsaw, 1949.
- Christensen, Th.: *The Cambridge History of Western Music Theory*. Cambridge, 2002.
- Cinti-Damoreau, L.: *Méthode de chant, composée pour ses classes du Conservatoire*. Paris, 1849.
- Clementi, M.: *Musical characteristics* op. 19. London, [1787].
- Cobussen, M.: *The Field of Musical Improvisation*. Leiden, 2017.
- Coenen, H.G.: ‘Locus communis’. In: Ueding, G. (ed.): *Historisches Wörterbuch der Rhetorik*, Band 5. Tübingen, 2001; column 398-411.
- Conservatory report Edvard Grieg, 1858; Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ Leipzig, Bibliothek/Archiv, A, I.3, 720.

Cook, N.: ‘Analysing Performance and Performing Analysis’. In: Cook, N., Everist, M. (eds.): *Rethinking Music*. Oxford, 1999; 239–261.

Cook, N.: *Beyond the Score*. Oxford, 2013.

Coppola, C.: ‘Didacticism and display in the capriccio and prelude for violin, 1785–1840.’ In: Borio, G. & Carone, A. (eds.): *Musical Improvisation and Open Forms in the Age of Beethoven*. London, 2018; 149–160.

Corri, D.: *The Singers Preceptor*. London, [1810].

Corri, P.A.: *An Original Treatise upon Piano Forte Playing*. London, [1810].

Couperin, F.: *L’Art de toucher le Clavecin*. Paris, 1716.

Coverley, M.: *The Art of Wandering*. Harpenden, 2012.

Cressman, D.: *Building Musical Culture in Nineteenth-Century Amsterdam*. Amsterdam, 2016.

Crivelli, D.: *L’Arte del Canto* [1841]. (NN, trans.): *Instructions and progressive exercises in the art of singing*. Boston, n.d.

Cumming, J.E.: ‘Renaissance Improvisation and Musicology’. *Music Theory Online*, Volume 19, No. 2 (June 2013).

Czerny, C.: *Systematische Anleitung zum Fantasieren auf dem Pianoforte* op. 200 [Wien, 1829]; facsimile reprint: Wiesbaden, 1993.

Czerny, C.: *A Systematic Introduction to Improvisation on the Pianoforte* op. 200 (A.L. Mitchell, trans.). New York, 1983.

Czerny, C.: *Die Kunst des Präludierens* op. 300. Wien, [1833].

Czerny, C.: *Vollständige theoretisch-practische Pianoforte-Schule* op. 500. Wien, [1839].

Czerny, C.: *Vollständige theoretisch-practische Pianoforte-Schule* op. 500; part III: *Von dem Vortrage*. Wien, 1839; facsimile reprint: Wiesbaden, 1991.

Czerny, C.: *Die Kunst des Vortrags. Supplement zur grossen Pianoforteschule* op. 500. Wien, n.d..

Czerny, C.: *Briefe über den Unterricht auf dem Pianoforte, vom Anfange bis zur Ausbildung, als Anhang zu jeder Clavierschule*. Wien, [ca. 1830].

- Czerny, C.: *Cadenzen zu Ludwig van Beethovens Concerten für das Piano-Forte op. 315*, erstes Heft. Wien, [1833].
- Czerny, C.: *Erinnerungen aus meinem Leben* (W. Kolneder, ed.). Strasbourg, 1968.
- Danuser, H.: *Musikalische Interpretation* (Handbuch der Musikwissenschaft, Band 11). Laaber, 1997.
- Davies, F. & Corder, F.: ‘Robert Schumann. About Schumann’s Pianoforte Music (Continued).’ *The Musical Times*, Vol. 51, No. 810 (Aug. 1, 1910), 493-496.
- Derry, S.R.: *Beethoven’s Experimental Figurations and Exercises for Piano* (unpublished diss.). University of Manchester, 2012.
- Deutsch, O.E.: *Schubert: Die Erinnerungen seiner Freunde*. Wiesbaden, 1957.
- Deutsch, W.: ‘Der Deutsche’. In: Schusser, E. (ed.): *Tanzmelodien aus München um 1800*. Bruckmühl, 1988; 22-46.
- Dietrich, A.: *Erinnerungen an Johannes Brahms in Briefen besonders aus seiner Jugendzeit*. Leipzig, 1898.
- Dionysius of Halicarnassus: *On literary composition* (W. Rhys Roberts, trans.). London, 1910.
- Dolan, D. & Jensen, H. J. & Mediano, P.A.M. & Molina-Solana, M. & Rajpal, H. & Rosas, F. & Sloboda, J.: The Improvisational State of Mind: A Multidisciplinary Study of an Improvisatory Approach to Classical Music Repertoire Performance’. *Frontiers in Psychology*, Vol. 9 (September, 2018). doi: 10.3389/fpsyg.2018.01341.
- Dolan, D. & Sloboda, J. & Jensen, H.J. & Crüts, B. & Feygelson, E.: ‘The improvisatory approach to classical music performance: An empirical investigation into its characteristics and impact.’ *Music Performance Research*, Vol. 6 (2013); 1-38.
- Donnington, R.: *Baroque Music: Style and Performance*. London, 1982.
- Draayer, S.R.: *Art Song composers of Spain*. Lanham, 2009.
- Drabkin, W.: ‘An interpretation of musical dreams: towards a theory of the Mozart piano concerto cadenza’. In: *Wolfgang Amadè Mozart: Essays on his Life and his Music* (ed. S. Sadie). New York, 1996; 161-177.

- Drouët, L.: *Méthode pour la flute*. Paris, [1828].
- Dupré, M.: *Exercices préparatoires à l'improvisation libre*. Paris, 1937.
- Dupré, M.: *Traité d'Improvisation à l'Orgue*. Paris, 1925.
- Duprez, G.: *L'Art du chant / Die Kunst des Gesanges*. Berlin, [1846].
- Durand, E.: *Traité d'Accompagnement au piano*. Paris, 1884.
- Dürr, W. & Krause, A. (eds.): *Schubert Handbuch*. Kassel, 1997.
- Eckermann, J.P.: *Gespräche mit Goethe*. Weimar, 1913.
- Eckermann, J.P.: *Conversations of Goethe with Eckermann and Soret*, vol. 1 (J. Oxenford, trans.). London, 1850.
- Edin, M.: ‘Cadenza Improvisation in Nineteenth-Century Solo Piano Music According to Czerny, Liszt and Their Contemporaries’. In: *Beyond Notes: Improvisation in Western Music of the Eighteenth and Nineteenth Centuries* (R. Rasch, ed.). Turnhout, 2011; 163-183.
- Eibenschütz, I.: ‘Reminiscences of Brahms’. Recording on: *Pupils of Clara Schumann*, Pearl: GEMM CDS 99049, disc 6.
- Eigeldinger, J.-J.: *Chopin vu par ses élèves* (nouvelle édition mise à jour). Paris, 2006.
- Emmanuel, M. (ed.): *In memoriam Louis Vierne*. Paris, 1939; 197-201.
- Erasmus: *De Utraque verborum ac rerum copia*. (‘On copia of words and ideas’); (D.B. King & H.D. Rix, trans.). Milwaukee, 1963.
- Erens, F.: *Vertelling en mijmering*. Roermond, 1922.
- Erhardt, M.: *Upon a ground*. Magdeburg, 2013.
- Esterhammer, A.: *Romanticism and Improvisation, 1750-1850*. Cambridge, 2008.
- Evans, A.: ‘At the piano with Ignaz Friedman.’
<https://web.archive.org/web/20050309170826/http://www.arbiterrerecords.com/musicresourcecenter/friedtch.html>
- Farrenc, A.: ‘Observations générales sur l’exécution’. In: *Le trésor des pianistes*, vol. 1; Paris, 1861.

- Farrington, I. (transcriptions): *Edward Elgar: Five Piano Improvisations*. London, 2006.
- Faure, J.: *La voix et le chant*. Paris, [1886].
- Fekadu, S.: ‘Variation’. In: Ueding, G. (ed.): *Historisches Wörterbuch der Rhetorik*, Band 9. Darmstadt, 2009; col. 1006-1015.
- Fellinger, I. (ed.): *Klänge um Brahms: Erinnerungen von Richard Fellinger*. Mürzzuschlag, 1997.
- Ferand, E.: *Die Improvisation in Beispielen aus neun Jahrhunderten abendländischer Musik*. Köln, 1956.
- Ferand, E.: *Die Improvisation in der Musik*. Zürich, 1938.
- Fidom, H.: *Diversity in Unity: Discussions on Organ Building in Germany between 1880 and 1918* [diss.]. Dieren, 2002.
- Fidom, H. (ed.): *Improvisation: Musicological, musical and philosophical aspects* (Orgelpark Research Reports, volume 3). Amsterdam, 2013.
- Fidom, H.: ‘Improvisation: the emancipation of an ancient musical skill.’ In: Peeters, P. (ed.): *The Haarlem Essays*. Bonn, 2014; 351-364.
- Fidom, H.: ‘Listening as a Musicological Tool: Real Time Analysis.’ In: *Improvisation* (Orgelpark Research Reports vol. 3, part 1). Amsterdam, 2013; §§ 231-321.
- Fidom, H.: *Miskend, verguisd & afgedankt: Nederlandse orgels uit de vroege 20^e eeuw*. Zaltbommel, 2005.
- Fidom, H.: *Muziek als installatiekunst* (Orgelpark Research Reports, vol. 2). Amsterdam, 2012.
- Fink, G.W.: review of ‘Systematische Anleitung zum Fantasieren op. 200’. In: *Allgemeine musikalische Zeitung*, (2 September 1829, no. 35).
- Fitzgerald, W.: *Variety: The Life of a Roman Concept*. Chicago, 2016.
- Flothuis, M.: “...exprimer l'inexprimable...”: *essai sur la mélodie française depuis Duparc*. Amsterdam, 1996.
- Flotzinger, R.: ‘Ländler’. In: *Oesterreichisches Musiklexikon. Online-Ausgabe*. Wien, 2002. (https://www.musiklexikon.ac.at/ml/musik_L/Laendlert.xml).

- Frisius, R.: ‘Improvisation – zur Terminologie’. In: *Musik in Geschichte und Gegenwart*, Sachteil 4. Kassel, 1996; col. 569-593.
- Gadamer, H.G.: ‘Stimme und Sprache’. In: *Gesammelte Werke*, Band 8 (Ästhetik und Poetik). Tübingen, 1993; 258-270.
- Gadamer, H.-G.: *Wahrheit und Methode* (*Gesammelte Werke*, Band 1). Tübingen, 1990.
- Ganassi, S.: *La Fontegara* (Venice, 1535). (H. Peter, trans.). Berlin, 1956.
- Garaudé, A. de: *Méthode complète de chant*. Deuxième édition: Paris, 1854.
- García, M. del Pópulo: *Exercises pour la voix*. Paris, [1835].
- García, M.: *École de García*. French / German edition: Mainz, n.d.
- García, M.: *École de García*: García’s New Treatise on the Art of Singing; revised edition (NN, trans.). Boston, n.d.
- Geiger, L. (ed.): *Briefwechsel zwischen Goethe und Zelter*, Band 3. Leipzig, 1902.
- Gerbrandy, P.: ‘Inleiding’. In: Quintilian: *De opleiding tot redenaar* (P. Gerbrandy, trans.). Groningen, 2011.
- Gjerdingen, R.: *Music in the Galant Style*. New York, 2007.
- Goertzen, V.W.: ‘By Way of Introduction: Preluding by 18th- and Early 19th-Century Pianists.’ *The Journal of Musicology*, Vol. 14, No. 3 (Summer, 1996); 299-337.
- Goertzen, V.W.: ‘Clara Wieck Schumann’s Improvisations and her ‘Mosaics’ of Small Forms’. In: Rasch, R. (ed.): *Beyond Notes: Improvisation is Western Music of the Eighteenth and Nineteenth Centuries*. Lucca, 2011; 153-162.
- Goethe, J.W. von: *Goethes Gedichte in zeitlicher Folge* (H. Nicolai, ed.). Frankfurt am Main, 1982.
- Gooley, D.: *Fantasies of Improvisation*. New York, 2018.
- Gossett, Ph.: *Divas and Scholars*. Chicago, 2006.
- Graf, M.: *From Beethoven to Shostakovich*. New York, 1947.
- Granados, E.: *Integral para Piano*, vol. 3 (A. de Larrocha, ed.). Barcelona, 2001.

- Grétry, A.E.M.: *Méthode simple pour apprendre à préluder en peu de temps, avec toutes les ressources de l'Harmonie*. Paris, 1802.
- Griesinger, G.A.: *Biographische Notizen über Joseph Haydn*. Leipzig, 1810.
- Grimm H.: ‘Hermann Kretzschmar: Restitution der Affektenlehre als wissenschaftliche Grundlegung musikalischer Hermeneutik’. In: Gerhard, A. (ed.): *Musikwissenschaft — eine verspätete Disziplin?*. Stuttgart, 2000; 87–97.
- Gros, F.: *A Philosophy of Walking* (J. Howe, trans.). London, 2014.
- Grosse, W.L.: *Grosse's Instruction in Singing*. London, n.d.
- Grove, Sir G.: *Grove's Dictionary of Music and Musicians*. London, 1879–1889.
- Hanslick, E.: *Aus meinem Leben* (Peter Wapnewski, ed.). Kassel, 1987.
- Hanslick, E.: *Geschichte des Concertwesens in Wien; zweiter Teil: Aus dem Concertsaal*. Wien, 1870.
- Hanson, A.: *Musical life in Biedermeier Vienna*. Cambridge, 1985.
- Harnoncourt, N.: *Musik als Klangrede*. München, 1985.
- Harris, R.: *The music salon of Pauline Viardot: featuring her salon opera Cendrillon* (diss., unpublished). Louisiana State University, 2005.
- Haspels, J.J. (ed.): *Haydn herboren: 12 originele opnamen uit 1793*. Utrecht, 2004.
- Hauptmann, M.: *Die Natur der Harmonik und der Metrik*. Leipzig, 1853.
- Häuser, J.E.: *Musikalisches Lexikon*. Meissen, 1833.
- Haynes, B.: *The Story of 'A'*. Lanham, Maryland, 2002.
- Heimgartner, M.: *Maria – Cecilia Bartoli*. Liner notes to Decca 4759077 (2007).
- Heinichen, J.D.: *Der Generalbaß in der Composition*. Dresden, 1728.
- Heller, S.: *L'Art de phraser. Morceaux de salon. Études mélodiques*. Berlin, 1843.
- Heller, S.: *Lettres d'un musicien romantique à Paris* (ed. J.-J. Eigeldinger). Paris, 1981.
- Heller, S.: *Schule des Vortrags*. Mainz, n.d.

Hering, C.G.: *Praktische Präludierschule oder Anweisung in der Kunst, Vorspiele und Fantasien selbst zu bilden*. Leipzig, [1812].

Hering, C.G. : *Praktische Präludierschule*, vol. 2. Leipzig, [1814].

Herz, H.: *Méthode complète de piano* ; Mainz, [1838].

Hess, C.A.: *Enrique Granados: A Bio-Bibliography*. New York, 1991.

Hiller, J.A.: *Anweisung zum musikalisch-zierlichen Gesange*. Leipzig, 1780.

Hiller, J.A.: *Sechs italiänische Arien verschiedener Componisten mit der Art sie zu singen und zu verändern*. Leipzig, 1778.

Hind O'Malley, P.: 'Cellist Pablo Casals on expressive intonation.' In: *The Strad*, October 1983.
<https://www.thestrad.com/1434.article>.

Hoek, K.: *Formgebende Verwendung von Klang und Dynamik*. Orgelpark Research Reports, Vol. 6. Amsterdam, 2021.

Holtmeier, L.: 'Feindliche Übernahme: Gottfried Weber, Adolf Bernhard Marx und die bürgerliche Harmonielehre des 19. Jahrhunderts'. *Musik und Ästhetik*, Jahrgang 16, Heft 63 (2012); 5-25.

Holtmeier, L.: 'Nicht Kunst? Nicht Wissenschaft? Zur Lage der Musiktheorie'. *Musik und Ästhetik*, vol. 1, no. 1/2 (1997); 119-136.

Horace: 'Epistulae I'. In: *Verzamelde gedichten* (P. Schrijvers, trans.). Groningen, 2003; 394-455.

Hotteterre, J.: *L'Art de préluder sur la flûte traversière, sur la flûte-à-bec, sur haubois, et autres instruments de dessus*. Paris, 1719.

Hudson, R.: *Stolen Time. The History of Tempo Rubato*. Oxford, 1994.

Hummel, J.N.: *Ausführliche theoretisch-practische Anweisung zum Pianoforte-Spiel*, zweite Auflage. Wien, [1830].

Hummel, J.N.: *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte*. Weimar, 1827.

Huron, D.: *Sweet Anticipation*. Cambridge (MA), 2006.

- IJzerman, J.: *Harmony, Counterpoint, Partimento: A New Method inspired by Old Masters*. New York, 2018.
- Viardot, P.: *12 Mazurkas* (J. Rose, ed.). New York, n.d.
- Indorf, G.: *Beethovens Streichquartette. Kulturgeschichtliche Aspekte und Werkinterpretation*. Freiburg i. Br., 2004.
- Intelligenzblatt zur Allgemeinen musikalischen Zeitung* (January 1813, no. 1).
- Irving, J.: *Mozart's Piano Concertos*. London, 2017.
- Jerold, B.: 'Johann Philipp Kirnberger and Authorship'. *Notes* vol. 69 no. 4 (2013); 688-705.
- Kalkbrenner, F.: *Traité d'Harmonie du pianiste*. Leipzig, 1849. Facsimile edition Amsterdam, 1970.
- Kawabata, M.: *Paganini: The 'Demonic' Virtuoso*. Woodbridge, 2013.
- Kentner, L.: *Piano*. London, 1991.
- Klassen, J.: *Clara Schumann: Musik und Öffentlichkeit*. Köln, 2009.
- Kleczynski, J.: *Frédéric Chopin*. Paris, 1880.
- Koch, H.C.: *Musikalisches Lexikon*. Frankfurt am Main, 1802.
- Koechlin, Ch.: *Précis des Règles du Contrepoint*. Paris, 1926.
- Kollmann, A.F.: *An Introduction to the Art of Preluding and Extemporizing in Six Lessons for the Harpsichord or Harp*. London, [1792].
- Krones, H.: 'Musik und Rhetorik'. In: *Die Musik in Geschichte und Gegenwart*, Band A6. Kassel, 1997; col. 841-846.
- Krones, H.: 'Musikalische Figurenlehre'. In: Ueding, G. (ed.): *Historisches Wörterbuch der Rhetorik*, Band 5. Tübingen, 2001; col. 1567-1590.
- Kühn, C.: 'Musiktheorie lehren. Zu einer Umfrage an den deutschen Musikhochschulen.' *ZGMTH* 7/1 (2010); 11-60.

- Kundera, M.: ‘Les testaments trahis’ (P. Meeuse, trans.). In: *Over de romankunst* (M. de Haan, ed.). Amsterdam, 2012; 123-322.
- Kürzinger, I.F.X.: *Getreuer Unterricht zum Singen mit Manieren, und die Violin zu spielen.* Augsburg, 1763.
- Lablache, L.: *Méthode complète de chant ou analyse raisonnée des principes d'après lesquels on doit diriger les études pour développer la voix, la rendre légère et pour former le goût.* [Paris, 1840.] (NN, trans.): *Metodo completo di canto / complete singing method.* Milano, 1841 / reprint 1997.
- Lambiotte, R.P., Franck, C.: *Chant grégorien, restauré par le R. P. Lambillotte de la compagnie de Jésus; accompagnements d'orgue par C. Franck.* Paris, 1857.
- Lasocki, D. / Mather, B.B.: *The Classical Woodwind Cadenza: a Workbook.* New York, 1976.
- Ledbetter, G.D. & Ferguson, H.: entry ‘Prelude’ in *Grove Music Online.*
<https://doi.org/10.1093/gmo/9781561592630.article.43302>
- Ledebur, C.F.H.W.Ph.J., Freiherr von: *Tonkünstler-Lexicon Berlin's von den ältesten Zeiten bis auf die Gegenwart.* Berlin, 1861.
- Leech-Wilkinson, D.: ‘Moral judgement in response to performances of Western art music’. In: Aguilar, A., Cole, R. & Pritchard, M. & Clarke, E. (eds.): *Remixing Music Studies: Essays in honour of Nicholas Cook.* New York, 2020; 90-111.
- Legouvé, E. *Soixante ans de souvenirs.* Paris, 1886.
- Lehrdahl, F. & Jackendoff, R.: *A Generative Theory of Tonal Music.* Cambridge, MA, 1983.
- Lennep, J. van: *De zomer van 1823* (ed. M. Mathijzen, G. Mak). Zwolle, 2010.
- Lenz, W. von: ‘Übersichtliche Beurteilung der Pianoforte-Kompositionen von Chopin.’ In: *Neue Berliner Musikzeitung*, 26. Jahrgang, Nr. 36. Berlin, 1872.
- Levesque, S.: ‘Functions and Performance Practice of Improvised Nineteenth-Century Piano Preludes.’ *Dutch Journal of Music Theory*, Vol. 13, No. 1 (2008); 109-116.
- Levinson, J.: *Music in the Moment.* Ithaca, 1997.
- Lewin, D.: ‘Music Theory, Phenomenology, and Modes of Perception.’ In: *Music Perception*, vol. 3, no. 4 (Summer 1986); 327-392.

- Lewis, J.: *Reification and the Aesthetics of Music*. New York, 2016.
- Liszt, F.: *Symphonische Dichtungen für grosses Orchester*, Bd. 3. Leipzig, [1885].
- Lohr, N.J.: *Preluding on the harpsichord and pianoforte, circa 1770 to circa 1850* (Dissertation, unpublished). The University of Iowa, 1993.
- Long, M.: *Au piano avec Gabriel Fauré*. Paris, 1963.
- Long, M.: *Le piano*. Paris, 1959.
- Luko, A. : ‘Tinctoris on Varietas’. *Early Music History*, vol. 27 (2008); 99-136.
- Mak, G. & Mathijsen, M.: *Lopen met Van Lennep*. Zwolle, 2000.
- Mancini, G.B.: *Pensieri e riflessioni pratiche sopra il canto figurato* [1774]. (NN, trans.): *Practical reflections on the figurative art of singing*. Boston, 1912.
- Marcello, B.: ‘Il teatro alla moda – part I’ (R.G. Pauly, trans.). In: *The Musical Quarterly*, Vol. 34, No. 3 (Jul., 1948); 371-403.
- Markovska, N.: *Varietas: a Stylistic Virtue* (2013).
<https://sotonmusic18c.wordpress.com/2013/06/14/varietas-as-a-stylistic-virtue-in-rhetoric/>.
- Martínez, A.M. (transcriptions): *Improvisaciones*. Barcelona, 2006.
- Marx, A.B.: *Die Lehre von der musikalischen Komposition*, 4 Bände. Leipzig, 1837-1847.
- Mather, B.B. & Lasocki, D.: *The Art of Preluding, 1700-1830*. New York, 1982.
- Mathijsen, M.: *De gemaskerde eeuw*. Amsterdam, 2007.
- Mathijsen, M.: *Historiezucht*. Nijmegen, 2013.
- Mattheson, J.: *Der vollkommene Capellmeister*. Hamburg, 1739.
- McKay, N.: ‘On Topics Today’. *Zeitschrift der Gesellschaft für Musiktheorie*, 4. Jahrgang (2007). Hildesheim, 2009; 159-183.
- Mendel, H. & Reissmann, A.: *Musikalisches Conversations-Lexikon*. Berlin, 1870-1883.
- Mendelssohn Bartholdy, F.: *Briefe aus den Jahren 1830 bis 1847* (zweiter Band). Leipzig, 1863.

- Mendelssohn Bartholdy, F.: *Briefe einer Reise*. Zürich, 1958.
- Mendelssohn Bartholdy, F.: *Mendelssohn's Letters from 1833 to 1847* (Lady Wallace, trans.). London, 1863.
- Mengozzi, B.: *Gesanglehre des Conservatoriums der Musik in Paris*. Leipzig, 1804.
- Menke, J.: *Kontrapunkt II: die Musik des Barock*. Laaber, 2017.
- Merlin, María de las Mercedes Santa Cruz y Montalvo, comtesse de: *Madame Malibran*. Bruxelles, 1838.
- Meyer, L.B.: *Emotion and Meaning in Music*. Chicago, 1956.
- Meyer, T.: ‘Über das Verfertigen von Präludien: eine Gebrauchskunst zwischen Komposition und Improvisation.’ *Neue Zeitschrift für Musik*, Vol. 160, No. 4 (1999); 24-28.
- Moeckli, L.: ‘Abbellimenti o fioriture: Further Evidence of Creative Embellishment in and beyond the Rossinian Repertoire.’ In: *Beyond Notes: Improvisation in Western Music in the 18th and 19th centuries*, ed. Rudolf Rasch. Turnhout, 2011; 277-294.
- Momigny, J.-J. de: *Cours complet d'harmonie et de composition* (Paris, 1803 / 1805).
- Mooiman, B.: ‘Commonplacing: on historically inspired improvisation and music theory’. In: Aydintan, M. & Edler, F. & Graybill, R. & Krämer, L. (eds.): *Gegliederte Zeit. 15. Jahrestagung der Gesellschaft für Musiktheorie Berlin 2015*. Hildesheim, 2020; 500-510.
- Mooiman, B.: ‘Olivier Messiaen en de Franse harmonie’. *Tijdschrift voor Muziektheorie*, Vol. 9, No. 4 (2004); 19-43.
- Mooiman, B.: ‘Schuberts walsen als model voor improvisaties’. *Piano Bulletin*, Jaargang 35, no. 2 (2017); 7-19.
- Mooiman, B.: *Sporen in het zand. Visie op het theorieonderwijs aan het Koninklijk Conservatorium te Den Haag*. Unpublished, 2003.
- Mooiman, B.: ‘Theorie en praktijk – of andersom? Een persoonlijke visie.’ *Dutch Journal of Music Theory*, vol. 14, no. 1 (2009); 17-24.
- Moore, R.: ‘The Decline of Improvisation in Western Art Music: an Interpretation of Change’. *International Review of the Aesthetics and Sociology of Music*, Vol. 23, No. 1 (June, 1992), 61-84.

Moseley, R.: ‘Entextualization and the Improvised Past.’ *Music Theory Online*, Volume 19, No. 2 (June 2013).

Mosley, K.J.: *The Cadenzas to Beethoven’s Piano Concertos: Compositional Processes and Early Performance Traditions* (diss., unpublished). Goldsmiths, University of London, 2016.

Mozart, L.: *Versuch einer gründlichen Violinschule*. Augsburg, 1757.

Mozart, W.A.: *Briefe und Dokumente* (Online Edition). Stiftung Mozarteum Salzburg.
<https://dme.mozarteum.at/briefe-dokumente/#>

Mozart, W.A.: *Neue Ausgabe sämtlicher Werke* (Neue Mozart-Ausgabe). Kassel, 1955-1991.

Müller, C.F. (ed.): *Musikalisches Angebinde zum neuen Jahre*. Wien, [1824].

Müller, S.O.: *Das Publikum macht die Musik*. Göttingen, 2014.

Neumann, F.: *Ornamentation and Improvisation in Mozart*. Princeton, 1986.

Neumeyer, D.: *Schubert, Dance, and Dancing in Vienna, 1815-1840*. 2012 / 2015.

https://repositories.lib.utexas.edu/bitstream/handle/2152/29532/Neumeyer_Schubert--dance_and_dancing.pdf?sequence=3.

Niedt, F.E.: *Musicalische Handleitung zur Variation des General-Basses, samt einer Anweisung, wie man aus einem schlechten General-Bass allerley Sachen, als Praeludia, Ciaconen, Allemanden, etc erfinden könne*. Hamburg, 1721 (part 2, 2nd edition by Johann Mattheson).

Noske, F.: *The Signifier and the Signified*. The Hague, 1977.

Öberg, F.: *Acoustical and perceptual influence of Duplex stringing*. (Master Thesis in Music Acoustics, Royal Institute of Technology, unpublished.) Stockholm, 2009.

Ochse, O.: *Organists and Organ Playing in Nineteenth-Century France and Belgium*. Bloomington, 1994.

Ott, K. and E.: *Handbuch der Verzierungskunst in der Musik*, Vol. 3. München, 1998.

Pasler, J.: *Composing the Citizen: Music As Public Utility in Third Republic France*. Berkeley, 2009.

Paul, O.: *Handlexikon der Tonkunst*. Leipzig, 1873.

Peres da Costa, N.: *Off the Record*. New York, 2012.

- Philip, R.: *Early Recordings and Musical Style*. Cambridge, 1992.
- Philip, R.: *Performing Music in the Age of Recording*. New Haven, 2004.
- Piertot's, B.: 'Treatises about Improvisation on the Organ in France from 1900 to 2009'. In: *Orgelpark Research Report no. 3*. Amsterdam, 2013; §355-356.
- Plato: Gorgias (W.R.M. Lamb, trans.). Cambridge (MA), 1967.
- Portowitz, A.: 'The J.C. Bach – Mozart connection'. In: *Musicology Online*, Vol. 6/II (2006); http://www.biu.ac.il/hu/mu/min-ad/o6-2/8_Bach-Mozart89-104.pdf.
- Powell, B.: 'How to Speak Latin: A Beginner's Guide to Living Latin'.
<https://www.fluentin3months.com/speak-latin/>
- Prospectus: *Das Conservatorium der Musik in Leipzig*. Leipzig, [1843].
- Quantz, J.J.: *Versuch einer Anweisung die Flöte traversière zu spielen*. Berlin, 1752; facsimile reprint Kassel, 1997.
- Quintilian: *Institutio oratoria / De opleiding tot redenaar* (P. Gerbrandy, trans.). Groningen, 2001.
- Quintilian: *The Orator's Education* (D. Russell, trans.). Cambridge, MA, 2001.
- Radomski, J.: *Manuel García (1775-1832)*. Oxford, 2000.
- Ramann, L.: *Liszt-Pädagogium* (Leipzig, 1902). Facsimile reprint Wiesbaden, 1986.
- Rathey, M.: 'Buxtehude and the Dance of Death: the Chorale Partita Auf meinen lieben Gott (BuxWV 179) and the Ars Moriendi in the Seventeenth Century'. *Early Music History* Vol. 29 (2010), 161-188.
- Ratner, L. G.: *Classic Music: Expression, Form, and Style*. New York, 1980.
- Rees, A.: *The Cyclopaedia*. London, 1819.
- Reicha, A.: *Traité de haute composition musicale* (C. Czerny, trans.). Wien, 1832.
- Reicha, A.: *Traité de mélodie: abstraction faite de ses rapports avec l'harmonie; suivi d'un supplément sur l'art d'accompagner la mélodie par l'harmonie, lorsque la première doit être prédominante*. Paris, 1814.

- Ricci, L.: *Variazioni – Cadenze – Tradizioni* (vol. 2). Milano, 1993.
- Riemann, H.: *Musik-Lexikon*. Leipzig, 1882.
- Riemann, L.: *Das Wesen des Klavierklanges*. Leipzig, 1911.
- Ritzel, F.: ‘«Dieser freche Blödsinn wird seit Jahren in den Schulen geduldet»: Über Improvisation in der Musikpädagogik.’ In: Brinkmann, R. (ed.): *Improvisation und neue Musik*. Mainz, 1979; 66-95.
- Rogniono, R.: *Passaggi per potersi essercitare nel diminuire terminatamente. Part 2: Il vero modo di diminuere*. Venice, 1594.
- Rossini, G.: *Il barbiere di Siviglia*. Critical edition, edited by P.B. Brauner. Kassel, 2008.
- Rostand, E. : *La Samaritaine*. Paris, 1901.
- Rousseau, J.J.: *Dictionnaire de musique*. Paris, 1768. Facsimile reprint: Arles, 2007.
- Rousseau, J.-J.: *A Complete Dictionary of Music* (W. Waring, trans.). London, 1779.
- Rowland, D.: ‘Piano music and keyboard compass in the 1790s’. *Early Music* vol. 27 no. 2 (1999); 283-288 + 290-293.
- Rummenhöller, P.: ‘Harmonielehre’. In: *Musik in Geschichte und Gegenwart*, Sachteil 4. Kassel / Stuttgart, 1996.
- Sachs, K.-J.: ‘Tinctoris’. In: Sachs, K.-J. & Dahlhaus, C.: entry ‘Counterpoint’ in *Grove Music Online*. (<https://doi.org/10.1093/gmo/9781561592630.article.o6690>)
- Sadie, J.A.: *Companion to Baroque Music*. Oxford, 1998.
- Sanguinetti, G.: *The Art of Partimento*. Oxford, 2012.
- Saslaw, J.: Entry ‘Modulation’ in *Oxford Music Online* (<https://doi.org/10.1093/gmo/9781561592630.article.18843>)
- Sawyer, F.J.: *Extemporization*. London, 1896.
- Scheideler, U. & Wörner, F. (eds.): *Lexikon Schriften über Musik; Band 1: Musiktheorie von der Antike bis zur Gegenwart*. Kassel, 2017.

- Schenker, H.: ‘Die Kunst der Improvisation’. In: *Das Meisterwerk in der Musik* (München 1925). Reprint: Hildesheim, 1974; 9-40.
- Schenker, H.: *Ein Beitrag zu Ornamentik*. Wien, 1904.
- Schilling, G.: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst*. Stuttgart, 1835-1841.
- Schließmann, H.: *Wiener Schattenbilder*. Wien, 1892.
- Schmalfeldt, J.: *In the Process of Becoming: Analytical and Philosophical Perspectives on Form in Early Nineteenth-Century Music*. New York, 2011.
- Schmoll, A.: *300 Préludes dans tous les tons majeurs et mineurs*. Paris, [1898].
- Schönberg, A.: ‘Gesinnung oder Erkenntnis’ [1925]. In: *Stil und Gedanke*. Frankfurt, 1976.
- Schönberg, A.: *Harmonielehre*. Wien, 1911.
- Schonberg, Harold C.: *The Great Pianists* (Revised updated ed.). New York, 1987.
- Schoot, A. van der: ‘Klinkt muziek zoals emoties voelen?’ In: Heijerman, E. & Schoot, A. van der (eds.): *Welke taal spreekt de muziek?* Budel, 2005; 53-66.
- Schubert, F.: *Franz Schubert’s Werke*, Serie XII, Nr. 1 (J. Epstein, ed.). Leipzig, 1889.
- Schuberth, J.: *Kleines musikalisches Conversations-Lexikon*. Leipzig and New York, 1865^{VI}.
- Schuijer, M.: ‘Music Theorists and Societies’. *Music Theory & Analysis*, vol. 2, no. 2 (2015); 129-155.
- Schumann, C. & Brahms, J.: *Briefe aus den Jahren 1853-1896*, vol. 2 (Berthold Litzmann, ed.). Leipzig, 1927.
- Schumann-Wieck, Cl. (ed.): *Fingerübungen und Studien aus Carl Czernys grosser Pianoforteschule op. 500*. Hamburg, 1880.
- Schumann-Wieck, Cl.: *Preludes, Exercises and Fugues for piano* (V.W. Goertzen, ed.). Bryn Mawr, 2001.
- Schumann, E.: *Erinnerungen von Eugenie Schumann*. Stuttgart, 1927.

- Schumann, R.: *Gesammelte Schriften über Musik und Musiker*. Leipzig, 1854.
- Schwenkreis, M. (ed.): *Compendium Improvisation*. Basel, 2018
- Scott, A.: *Romanticizing Brahms* (diss., unpublished). Leiden, 2014.
- Sechter, S.: ‘Von Kammermusik’. In: *Allgemeine Wiener Musikzeitung*, Jhrg. 1841, no. 63 (27 May).
- Shuster, C.: ‘Six Mazurkas de Frédéric Chopin transcrives pour chant et piano par Pauline Viardot’. In: *Revue de Musicologie*, T. 75, No. 2 (1989); 265-283.
- Slættebrekk, S. & Harrison, T.: *Chasing the Butterfly* (2010) www.chasingthebutterfly.no
- Small, Chr.: *Musicking*. Middletown, 1998.
- Smith, R.: *Louis Vierne: Organist of Notre Dame Cathedral*. Hillsdale, 1999.
- Smith, R.: *Playing the Organ Works of César Franck*. Stuyvesant, 1997.
- Smith, R.: *Toward an Authentic Interpretation of the Organ Works of César Franck*. New York, 1983.
- Spoehr, L.: *Selbstbiographie*. Kassel, 1860-1861.
- Spoehr, L.: *Selbstbiographie*. (NN, trans.): *Louis Spohr's Autobiography*, vol. I. London, 1865.
- Spoehr, L.: *Violinschule*. Wien, 1832.
- Sprick, J.Ph.: ‘Musikwissenschaft und Musiktheorie’. In: Calella, M. & Urbanek, N. (eds.): *Historische Musikwissenschaft: Grundlagen und Perspektiven*. Stuttgart, 2013; 130-146.
- Stam, E.: *In Search of a Lost Language: Performing in Early-Recorded Style in Viola and String Quartet Repertoires* (diss., unpublished). Leiden, 2019.
- Stark, J.: *Bel Canto: a History of Vocal Pedagogy*. Toronto, 2003.
- Stroh, W.: *Latein ist tot, es lebe Latein!* Berlin, 2008.
- Sulzer, J.G.: *Allgemeine Theorie der Schönen Künste in einzeln, nach alphabetischer Ordnung der Kunstmärter auf einander folgenden Artikeln abgehandelt*. Leipzig, 1771 / 1774.

- Swafford, Jan: *Johannes Brahms: A Biography*. London, 1997.
- Swenson, E. E.: *The History of Musical Pitch in Tuning the Pianoforte*.
<http://www.mozartpiano.com/articles/pitch.php>
- Tadday, U. (ed.): *Schumann Handbuch*. Stuttgart, 2006.
- Talbot, M.: ‘The Work-Concept and Composer-Centredness’. In: Talbot, M. (ed.): *The Musical work: Reality or Invention?* Liverpool, 2000; 168-186.
- Tandberg, S.E.: *Imagination, Form, Movement and Sound: Studies in Musical Improvisation* (diss.). Gotheburg, 2008.
- Taruskin, R.: *Oxford History of Western Music*, Vol. 3. Oxford, 2005.
- Taruskin, R.: *Text and Act*. New York, 1995.
- Telemann, G.Ph.: *Sonate metodiche*. Hamburg, [1728].
- Thalberg, S.: *L’Art du chant appliqué au piano*. Leipzig, [1853].
- Tienson, J.: ‘Linguistic Competence’. *Transactions of the Nebraska Academy of Sciences*, vol. XI (1983); 99-194.
- Tilanus, R.: *Vrij spel: de zeven facetten van improvisatie*. Amsterdam, 2013.
- Tolstoy, L.N.: *Opstanding* (H. Leerink, trans.). Amsterdam, 1972.
- Türk, D.G.: *Clavierschule oder Anweisung zum Clavierspielen für Lehrer und Lernende*. Leipzig, 1789.
- Türk, D.G.: *School of Clavier Playing* (R.H. Haggh, trans.). Lincoln, 1982.
- Ueding, G. & Steinbrink, B.: *Grundriss der Rhetorik*. Stuttgart, 1986.
- Valero, J.: ‘Jota valenciana’. In: *Obras escogidas de varios autores*. Madrid, [1910]; 5.
- Vanderhagen, A.: *Nouvelle méthode de flute*. Paris, [1799].
- Veen, A. van (ed.): *G.H. Breitner, fotograaf van het Amsterdamse stadsgezicht*. Bussum, 1997.

- Vervoorn, A.J.: ‘Kleine frontberichten uit een verdwenen taalstrijd.’ In: *Ons Erfdeel*, vol. 24, no. 1 (1981); 454-457.
- Viardot, P.: *12 Mazurkas* (J. Rose, ed.). New York, n.d.
- Vierne, L.: ‘Souvenirs’. In: Emmanuel, M. (ed.): *In memoriam Louis Vierne*. Paris, 1939; 28-30.
- Vogel, M.: ‘Nachvollzug und die Erfahrung musikalischen Sinns’. In: Becker, A. & Vogel, M. (eds.): *Musikalischer Sinn: Beiträge zu einer Philosophie der Musik*. Frankfurt am Main, 2007. 314-368.
- Volckmar, W.: *Orgelschule* op. 50, Band 3. Leipzig, 1858.
- Wachs, P.: *L’Organiste improvisateur: Traité d’improvisation*. Paris, 1878.
- Wagner, R.: *Über das Dirigieren*. Leipzig, 1914.
- Walker, A.: *Franz Liszt*, vol. 3: *The final years, 1861-1886*. Ithaca (New York), 1996.
- Wangermée, R.: ‘L’Improvisation pianistique au début du XIXe siècle.’ In: *Miscellanea musicologica Floris van der Mueren*. Ghent, 1950; 227-253.
- Wehle, G.F.: *Die Kunst der Improvisation*. Münster, 1925.
- Wentz, J.: ‘An Annotated Livret of Lully’s *Roland* as a Source for Seventeenth-Century Declamation’. *Cambridge Opera Journal*, Vol. 25, Issue 1 (March 2013), 1-36.
- Wentz, J.: ‘‘Mechanical rules’ versus ‘abnormis gratia’: revaluing Gilbert Austin’s Chironomia as a source for historical acting techniques’. In: Forment, B. & Stalpaert, Chr. (eds.): *Theatrical heritage: challenges and opportunities*. Leuven, 2015; 41-57.
- Wieck, Fr.: *Clavier und Gesang*. Leipzig, 1853.
- Williams, S.: *Quality Practice: A Musician’s Guide*. Bremen, 2017.
- Winter, P. von: *Vollstaendige Singschule*. Mainz, [1825].
- Wolf, G.F.: *Kurzgefaßtes musikalisches Lexikon*. Halle, 1792 (2nd ed.).
- Zehnder, J.-Cl.: ‘Das einfache Präludium – Improvisationsmodelle um 1700.’ In: Schwenkreis, M. (red.): *Compendium Improvisation*. Basel, 2018; 297-303.

References

Zimmerman, P.-J.-G.: *Encyclopédie du pianiste compositeur*. Paris, [ca. 1840].