Distinguishing Between Artificial and Natural Vibrato in Premodern Music

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TODAY, SPECIALISTS IN EARLY MUSIC sing with a light, flutey tone in which the singer's natural vibrato is suppressed to a degree. The basis for this may be summarized by a passage from *The New Grove Dictionary of Music and Musicians.*

One of the distinct changes resulting from the cultivation of the heavier voice [in the nineteenth century] was the increase in vibrato. At first considered an ornament in the expression of passion, vibrato was not generally considered acceptable as a constant part of vocal production before the end of the 19th century. A particularly clear early injunction against it was given by Christoph Bernhard (*Von der Singe-Kunst, oder Maniera,* c.1649):

> *Fermo,* or the maintenance of a steady voice, is required on all notes, except where a *trillo* or *ardire* [a form of tremolo] is applied. It is regarded as a refinement mainly because the *tremulo* is a defect . . . Elderly singers feature the *tremulo,* but not as an artifice. Rather it creeps in by itself, as they no longer are able to hold their voices steady. If anyone would demand further evidence of the undesirability of the *tremulo,* let him listen to such an old man employing it while singing alone. Then he will be able to judge why the *tremulo* is not used by the most polished singers, except in *ardire.*[1]

But Bernhard is not describing normal singing, for he calls the *tremulo* form of vibrato an "artifice," comparing it to the tremulous voice of an elderly person. It is not the natural vibrato found in every singing voice, but an exaggeration of it. Therefore it had to be restricted to occasional ornamental usage. Today, no one would consider such a sound acceptable, but earlier centuries had values that sometimes differed from ours. Let us consider some additional early writers who confirm that this ornamental vibrato was indeed different from natural vocal vibrato.

ARTIFICIALLY PRODUCED VIBRATO

The modern disaffection with vibrato, whether vocal or instrumental, seems to stem principally from a passage written by Robert Bremner, who in 1777 explained that the term "tremolo" refers to "that quivering sound made by the trembling of the instrument-hand, the finger at the same time not departing from the string."

Many gentlemen players on bow instruments are so exceeding fond of the tremolo, that they apply it wherever they possibly can. This grace has a resemblance to that

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wavering sound given by two of the unisons of an organ, a little out of tune; or to the voice of one who is paralytic; a song from whom would be one continued tremolo from beginning to end.[2]

What degree of tremolo is Bremner arguing against? One that sounds out of tune and resembles the unsteady voice of a paralytic. In 1783, Carl Friedrich Cramer published a German translation of Bremner's passage, together with his own reaction, which indicates that this tremolo (*Bebung*) is an artificial device.

The author of these remarks appears to me to be certainly much too opposed to the *Bebung*. At least, the instance he relates about the singer is not suitable. To be sure, a generally tremulous and unsteady voice is counted as the first among errors . . . There is a world of difference between the beginning singer, who cannot keep to a pitch but always wavers to and fro on the edges of the neighboring ones, and the discerning singer, who applies the *Bebung* sparingly in the right places. Arias and recitative often have sections of powerful emotion, where, if declamation and imitation of each emotion's specific expression is an essential requirement in singing, the *Bebung* is even obligatory for the singer; I boldly maintain that he has sung poorly and missed truth and beauty if he does not use it.[3]

Now Cramer quotes from Johann Adam Hiller's 1780 vocal treatise:

[With the *Bebung*] one does not hold a long sustained tone completely steady, but lets it waver and float, without its becoming thereby higher or lower [in pitch]. On string instruments, it is most easily made by rocking the fingers back and forth on the string. For the singer who wants to produce it simply with the larynx, it is more difficult; some facilitate it by moving the lower jaw. [The castrato Giovanni] Carestini did it often and always with very good results.[4]

Thus Hiller describes not a natural vibrato, but a synthetic one. A reference to this type of jaw movement is found in Georg Nikolaus von Nissen's biography of Wolfgang Amadeus Mozart, written with assistance from his wife Constanze (the composer's widow):

By the essence of his style, Mozart is therefore an implacable foe of the *Gurgeleyen* [a pejorative term for singers' additions] and trimmings; in short, all the great profusion of ornaments, which disfigure the musical phrase and cripple the expression . . . To touch the heart, arias such as "Voi che sapete" need neither trills nor leaps, neither jaw contortions nor even those chromatic so-called runs up and down.[5]

The jaw contortions which around 1780 had been viewed as acceptable in moderation came to be seen as offensive—and Mozart may have played a significant role in changing taste.

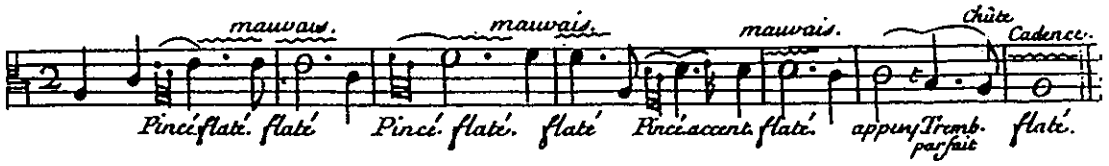
Because this ornamental *Bebung* requires effort, Johann Friedrich Agricola's 1757 vocal treatise compares it to string vibrato, which likewise must be produced artificially by rocking the fingertip back and forth on one note without making it higher or lower in pitch. He calls the vocal *Bebung* most effective when done near the end of a long sustained note, adding, "Not all voices are capable of executing it."[6] This statement automatically excludes any connection with the normal vibrato found in every singing voice.

While evidence for the artificial form of vocal vibrato is widespread, it was not necessarily practiced everywhere. In the 1750s, for example, Giuseppe Tartini tells us that the ornamental tremolo generally is not associated with the voice: "This kind of ornament is by its very nature more suitable for instruments than for voices. If we meet it sometimes in a voice, it is because of the nature of that particular voice." Noting that the sound produced by harpsichord strings, large bells, and the like, leaves behind a wave motion in the air, he says that this effect can be imitated on string instruments by using wrist movement to make a finger pressed on the string vibrate. It can be done slowly or quickly, or can increase gradually in speed, and is suited to the long final note of a phrase.[7] For this ornament, the violinist imitates not the natural vibrato of the human voice, but the wave motion of a vibrating object.

The contrast between normal and artificial vibrato is made vivid in a letter that Mozart wrote in 1778.

Meissner, as you know, has the bad habit of making his voice tremble at times, turning a note that should be sustained into distinct quarter notes or even eighth notes—and this I never could endure in him. And really it is a detestable habit and quite contrary to nature. The human voice trembles naturally—but in its own way—and only to such a degree that the effect is beautiful. Such is the nature of the voice; and people imitate it not only on wind instruments, but also on stringed instruments and even the clavichord. But the moment the proper limit is overstepped, it is no longer beautiful—because it is contrary to nature. It reminds me of jolting the organ bellows.[8]

By turning a long note into distinct divisions, Meissner was trying to imitate the artificial vocal *Bebung* described



Example 1. Montéclair, poor and acceptable usage of the *flaté*.

above by Hiller. We, too, would share Mozart's opinion of this device. But it is unrelated to the natural vibrato of the singing voice, which Mozart admires and cites as worthy of being emulated by instrumentalists. Thus, this passage does not support today's view that it arises from a "conservative position" on normal vocal vibrato.[9]

In France, artificially produced vibrato was called *balancement* or *flaté*. For the latter, Michel Pignolet de Montéclair (1736) says that the voice makes several small, delicate aspirations on a note of long duration without raising or lowering the pitch; he compares it to the vibration made on a taut string shaken with the finger. If used on all the longer notes, he warns, "it would become intolerable, for the singing would be tremulous."[10] His illustration shows that the *flaté* can be applied acceptably on the final note, but should not be used in the five previous instances. As here, some composers indicated artificial vibrato with a long wavy line (Example 1).

NORMAL VIBRATO AS HIGHLY DESIRABLE

Nothing in the early sources suggests that singers should suppress their normal vibrato unless it is a defective wobble.[11] In fact, as Mozart had indicated, the human voice is always the model for the instrumentalist. For example, Johann Georg Sulzer's widely read encyclopedia of the fine arts (1771) considers a light vibrato essential for instrumentalists—"Each somewhat longer note becomes rigid and hard if not given a gentler nature by vibrato"—and recommends that instruments imitate the voice.

> Because of the gentle vibrato it gives all sustained notes, the human voice has an obvious advantage over all other instruments. A fundamental part of good singing and playing requires holding out every note with such vibrato. It is easiest in singing, because Nature herself has constructed the vocal instrument so that it does not remain on any sustained tone with the same rigid tension.[12]

But on instruments, he adds, vibrato requires more effort, such as the finger vibrato that violinists practice. Brief remarks scattered throughout early writings, too, indicate the value placed on a beautiful natural vocal vibrato. In 1619, Michael Praetorius writes about "... those who are endowed by God and nature with an especially lovely quivering, wavering or trembling voice." Somewhat later, M. Daniel Friderici (1649) asserts, "From the beginning, the boys should form the voice in a naturally beautiful manner and, where possible, with a delicate trembling, wavering or quivering in the throat."[13]

In considering the question of why the singing voice carries a vibrato while the speaking voice does not, Denis Dodart, medical adviser to King Louis XIV, observes the difference between the natural vibrato of the fine singing voice, of which the listener is unaware, and the offensive one of the poor singer.

> The trembling caused by an involuntary weakness in the tremulous-by-nature singing voice is the very same thing as the intentional and supported waver in the singing of those with a lovely voice. In tremulous singing it is a cumbersome and frequent downfall, but in lovely singing it is like a type of flight—comfortable, restrained, and supported.[14]

Neither Dodart nor anyone else would have wanted to suppress the latter form of beneficial vibrato. Describing the action of the larynx in producing this effect, Dodart adds, "Something similar is seen in the organ tremulant, which changes nothing in the pitch of each note, and can only have been invented to imitate the singing voice—which, however, it does only very imperfectly."[15] The organ tremulant is an imperfect imitation because it contains no microtonal nuances. All singing voices vibrate, but the listener is aware of it only with displeasing voices. From this it follows that the vocal tone so many early writers advise instrumentalists to imitate is the unnoticeable vibrato of the fine singer.

Commenting on Dodart's views in 1768, Jean-Jacques Rousseau finds the voice's natural vibrato to be highly

desirable as long as it does not exceed the boundary beyond which it becomes a wobble. The violin and other instruments, says Rousseau, imitate the voice's undulation not by any wavering similar to the larynx's supposed movement, but by vibrating the finger on the string, which, in being alternately shortened and lengthened nearly imperceptibly, produces two tones alternating as the finger draws back or advances. Thus, he concludes, the undulation of which M. Dodart speaks does not consist of a very light wavering of the same tone, but the more or less frequent alternation of two tones that are very close together. When the tones are too far apart and the alternating blows are too coarse, the undulation then becomes tremulous ["chevrottement"—like a billy goat].[16]

A POWERFUL TONE

The idea that eighteenth century singing was pure, light, and nearly vibrato free is a myth that seems to derive from our belief that natural vibrato was an ornament. On the contrary, singers had to have powerful voices to compete with orchestral tone that was loud and coarse. Our period instruments substitute an improved mechanism for the defective one in the originals.[17] The vocal and instrumental volume employed may be gauged from Florido Tomeoni's 1799 vocal method.

> The extraordinary physical effort the French method requires uses up their voice even before they can appear in the theater. Then the continual orchestral noise makes them sing so strongly and loudly that often the vocal instrument is altered perceptibly in a few years, and they are vulnerable to serious accidents, such as blood vessels bursting in the chest. This is one of the reasons why good singers are so rare in this country.[18]

Trained in Naples, Tomeoni in 1783 settled in Paris, where he spent the remainder of his life teaching singing and accompaniment. While the Italians sang with less forcing than did the French, they still needed a hefty tone to fill immense theaters such as the San Carlo in Naples (seating capacity 2400, mostly in loges).

Spitting blood from strenuous singing was a serious problem also in Germany, according to Dr. Friedrich August Weber (1800).

> Singing practice that lasts too long and is done with all-too-much exertion produces a screeching voice, leads to singing out of tune, and not seldom is an eventual cause of bleeding and lung disease.[19]

Like other writers, he indicates that most vocal teachers knew little about the voice. Not only do they consider blood spitting an insignificant trifle, says Weber, but they even believe it beneficial for forming the voice. Some think that they are communicating gratifying news when telling him that a pupil has coughed up blood: "Now the pupil will learn to sing correctly, his lungs will expand, the blood circulation in the blood vessels of the vocal organ will become freer, and the voice will also execute difficult passages with less exertion."[20] As Weber warns, this abuse often led to the inability to sing at all. It must be added that the Italians seem to have had the most success in training the voice, which is why their singers were in demand all over Europe during the eighteenth century (except the Paris Opéra, where foreigners were not permitted to perform).

Singers in the theater often had to put up with a distracting amount of noise emanating from an audience inclined to pay little attention to what was happening on stage. According to the composer and violinist Francesco Maria Veracini (c. 1760), members of the orchestra added still more din by tuning during singing. With a career spent in locations such as Florence, Venice, London, Düsseldorf, and Dresden, he knew the state of music throughout Europe, and hoped to improve conditions when he advised music directors:

> Tuning the orchestra should be done *quickly, softly* and correctly before beginning the opera overture. We should abandon our predecessors' perfidious custom of beginning untuned and then making a continuous buzzing while a recitative is being sung. This confounded *zun zun zun zun* of loud string tuning throughout up until the last chorus (without ever being in tune) disturbs the singers and tortures the listeners terribly.[21]

To make themselves heard under conditions that are unimaginable to the modern mind, singers needed large voices.

When the emphasis is on training large, powerful voices, there can be no suppression of natural vibrato. Today's performances of early music are so delicate because it is impossible to repress normal vibrato when singing loudly. Further documentation about the power used by early singers can be found in this author's other writings.[22] Because these articles also show the level of

vocal technique to have been greatly below ours, few singers could have mastered the control needed to suppress vibrato.

ARTIFICIAL VIBRATO IN THE NINETEENTH CENTURY

That performers continued to use the exaggerated, artificial form of vibrato well into the nineteenth century is indicated by Frédéric Chopin's assessment of the famed tenor Giovanni Battista Rubini: "... he embroiders too long and makes his voice vibrate intentionally."[23] Since large voices like Rubini's cannot escape having a significant vibrato, what Chopin observed had to have been an artificial intensification. Moreover, he calls it intentional. The difference between intentional and natural vibrato is verified by a definition in Gustavo Carulli's vocal method (c. 1838, dedicated to the acclaimed tenor Gilbert-Louis Duprez): "Vibrato: making the voice vibrate on a sustained note."[24] Because all singing voices vibrate naturally, it is not necessary to "make" them vibrate. Composers such as Gaetano Donizetti, Fromental Halévy, and Giacomo Meyerbeer specified this artificial vibrato at certain points in their scores.

In Manuel Garcia's 1847 vocal method, it is clear that the *trémolo* is an artificial trembling. Calling it appropriate only in the most extreme situations of emotion, he adds that it must be carefully regulated: "As soon as one exaggerates the expression or duration, it becomes tiresome and disagreeable." He further cautions that its overuse will cause the voice to become tremulous.

> The artist who has contracted this intolerable defect becomes incapable of singing any type of sustained line. In this way, beautiful voices have been lost to the art... Some singers wrongly believe that trembling makes the voice more resonant, and seek ... to augment the strength of their instrument by undulating the tone. The voice is able to vibrate [correctly] only by the luster of the timbre and the force of the air emission, not by the effect of trembling."[25]

Garcia is probably right when saying that singers used artificial vibrato to enhance their voice's power. While we value high refinement, their audiences loved effects of overwhelming volume. To their ears, artificial vibrato intensified the volume.

By not placing ourselves in an historical setting completely different from our technological society, we seem to have started from the wrong premise. Postulating that early singers had very light, nearly vibrato free voices (because to our ears it sounds so right for this music), we then equated today's natural vocal vibrato with what now has been shown to be artificially produced vibrato. In a sense, singing almost continually with a "straight" tone is just as artificial as the exaggerated vibrato they applied as an ornament. Today, large voices with normal vibrato have every reason to perform this repertoire with perfect confidence.

NOTES

1. Owen Jander and Ellen T. Harris, "Singing," in Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 2nd ed., Vol. 23 (London: Macmillan, 2001), 432.
2. Bremner's remarks were published as a preface to J. G. C. Schetky, *Six Quartettos for Two Violins, a Tenor, & Violoncello*, Op. 6 (London, 1777). Reprinted in Gwilym Beechey, "Robert Bremner and his *Thoughts on the Performance of Concert Music*," *Musical Quarterly* 69, no. 2 (Spring 1983): 245ff.
3. C. F. Cramer, ed., *Magazin der Musik*, 1.2 (Hamburg, 1 December 1783), 1216–1217. Portions of Cramer's text (and Sulzer's below) appeared originally in my article "Good Vibrations," *The Strad* 116 (March 2005): 44–49.
4. J. A. Hiller, *Anweisung zum musikalisch-zierlichen Gesange* (Leipzig, 1780; repr., Leipzig: Peters, 1976), 75ff. "Nun noch ein Wort von der Bebung, die darinne besteht, dass man einen lange aushaltenden Ton nicht ganz fest stehen, sondern etwas schwanken und schweben lässt, ohne dass er dadurch höher oder tiefer wird. Auf besaiteten Instrumenten ist es am leichtesten durch das Hin- und Herwanken des Fingers, der auf der Saite steht, zu machen. Für den Sänger, wenn er es blos mit der Kehle hervorbringen will, hat es mehr Schwierigkeit; einige erleichtern sich dasselbe mit der Bewegung des untern Kinnbackens. Carestini that es oft, und immer mit sehr gutem Erfolge."
5. Georg Nikolaus von Nissen, *Biographie W. A. Mozarts*, edited by Constanze Wittwe von Nissen (Leipzig, 1828/R 1964), 640. "... Mozart ist daher durch das Wesen seines Styls ein unversöhnlicher Feind der Gurgeleyen und der Verbrämungen, kurz aller der Verschwendung von Zierrathen, welche die musikalische Phrase entstellen und den Ausdruck lähmen ... Arien, wie *Voi che sapete*, bedürfen, um an das Herz zu dringen, weder Triller, noch Tonsprünge, weder Verdrehung des Kiefers, noch auch jene sogenannten chromatischen auf- und absteigenden Leitern."
6. J. F. Agricola, *Anleitung zur Singkunst*, trans. of P. F. Tosi's *Opinioni de' cantori* with commentary (Berlin, 1757; repr.

Celle: H. Moeck, 1966), 121–122. "Die Bebung auf einem und eben demselben Tone, welche man auf Bogeninstrumenten durch das Hin- und Herwanken eines Fingers, dessen Spitze aber doch auf dem gegebenen Tone liegen bleibt, und die den Ton weder höher noch tiefer, sondern nur etwas schwebend machet, ist auch eine Manier, die im Singen, besonders auf Haltung langer Noten, zumal wenn man sie erst gegen das Ende dieser Noten anbringt, ihre gute Wirkung thut . . . Doch sind nicht alle Hälse zu Ausführung derselben geschickt."

7. G. Tartini, *Traité des agréments de la musique,* ed. Erwin R. Jacobi (Celle: H. Moeck, 1961), 84–87.
8. Mozart's letter of 12 June 1778 to his father, adapted from Emily Anderson, trans., *The Letters of Mozart and his Family* (New York: Norton, 1985).
9. The misreading of Mozart's text is discussed by Frederick Neumann, "The Vibrato Controversy," *Performance Practice Review* 4, no. 1 (Spring 1991): 19.
10. M.-P. de Montéclair, *Principes de musique* (Paris, 1736; repr. Geneva: Minkoff, 1972), 85. "Le flaté est une espece de balancement que la voix fait par plusieurs petittes aspirations douces, sur une note de longue durée, ou sur une note de repos, sans en hausser ni baisser le son. Cet agrément produit le même effet que la vibration d'une corde tendüe qu'on ebranle avec le doigt . . . Si l'on pratiquoit le flatté sur touttes les notes fortes, il deviendroit insupportable, en ce qu'il rendroit le chant tremblant."
11. Like Bernhard above, early writers such as Pier Francesco Tosi, *Opinioni de cantori . . . sopra il canto figurato* (Bologna, 1723), 16–17, do not argue against natural vocal vibrato, but against the artificial form that creates intonation problems (discussed in Neumann, 1991).
12. J. G. Sulzer, *Allgemeine Theorie der schönen Künste,* 2nd ed. (Leipzig, 1794; repr. Hildesheim: G. Olms, 1967), "Bebung." ". . . Jeder etwas anhaltende Ton wird stief und hart, wenn ihm nicht die Bebung ein sanfteres Wesen giebt . . . Die menschliche Stimme hat den Vorzug, den sie so offenbar vor allen andern Instrumenten hat, grösstentheils den sanften Bebungen zu danken, die sie allen anhaltenden Tönen giebt. Es ist ein wesentliches Stük des guten Singens und Spielens, dass man lerne jeden Ton mit solcher Bebung aushalten. Im Singen ist es am leichtesten, weil die Natur selbst die Werkzeuge der Stimme so gebildet hat, dass sie bey keinem anhaltenden Ton in derselben stiefen Spannung bleiben . . ." The term *Bebung* serves a double purpose in eighteenth century German sources—besides defining the artificially produced vibrato, it can also, as here, refer to the light vibrato of the normal singing voice.
13. M. Praetorius, *Syntagma musicum* (Wolfenbüttel, 1619; repr. Kassel: Bärenreiter, 1958), 3:229. ". . . die jenigen . . . welche von Gott und der Natur / mit einer sonderbahren lieblichen zitterten und schwebenden oder bebenden Stimm . . ." M. D. Friderici, *Musica figuralis oder Neue / . . . Unterweisung der Singkunst* (Rostock, 1649), unnumbered 39. "Die Knaben sollen vom Anfange . . . die Stimmen fein natürlich / unnd [*sic*] wo möglich fein zitterend / schwebend oder bebend / in gutture . . . zu formiren." The largest compilation of early source material is by Greta Moens-Haenen, *Das Vibrato in der Musik des Barock: ein Handbuch zur Aufführungspraxis für Vokalisten und Instrumentalisten* (Graz: Akademische Druck, *c.* 1988). See also Ulrich Bartels, *Vokale und instrumentale Aspekte im musiktheoretischen Schrifttum der 1. Hälfte des 17. Jahrhunderts* (Regensburg: Gustav Bosse, 1989), 54ff.; and Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 498ff.
14. D. Dodart, *Supplément au Mémoire sur la voix et sur les tons* in *Histoire et mémoires de l'Académie Royale des Sciences, Année 1706* (Paris, 1731), 144–146. Cited by Moens-Haenen, *Das Vibrato,* 19–21.
15. Ibid.
16. J.-J. Rousseau, *Dictionnaire de musique* (Paris, 1768), "Voix," 542. ". . . sur le Violon & sur d'autres Instrumens, on imite cette ondulation . . . par un balancement du doigt sur la Corde, laquelle, ainsi racourcie & ralongée alternativement & presque imperceptiblement, rend deux Sons alternatifs à mesure que le doigt se recule ou s'avance . . ."
17. For the condition of early instruments, see two articles by Beverly Jerold: "Bach's Lament about Leipzig's Professional Instrumentalists," *BACH: The Journal of the Riemenschneider Bach Institute* 36, no. 1 (2005): 67–96 at 81–89; and "Clarinets in Beethoven's Day Had Faulty Keys, Reeds on Top," *The Instrumentalist* 58, no. 10 (May 2004): 16–20.
18. F. Tomeoni, *Théorie de la musique vocale* (Paris, c. 1799), 39. The volume of the Paris Opéra orchestra is treated by Beverly Jerold, "Fontenelle's Famous Question and Performance Standards of the Day," *College Music Symposium* 43 (2003): 150–160.
19. F. A. Weber, *Allgemeine musikalische Zeitung* 2 (Leipzig, 23 July 1800): 741. "Zu lange daurende und mit allzuviel Anstrengung verbundene Singübungen machen die Stimme kreischend, geben Gelegenheit zum Distoniren, und sind nicht selten eine entfernte Ursache des Bluthusten und der Lungensucht."
20. Ibid. (20 August 1800): 809ff.
21. Quoted from Veracini's "Il trionfo della pratica musicale" by Jesper B. Christensen, "'Del modo di guidare colla battuta e

senza.' Francesco Maria Veracini über das Dirigieren," in *Basler Jahrbuch für historische Musikpraxis* 24 (2000): 58.

22. Beverly Jerold, "Fasch and the Beginning of Modern Artistic Choral Singing," *BACH: The Journal of the Riemenschneider Bach Institute* 35, no. 1 (2004): 61–86; "Why Most *a cappella* Music Could Not Have Been Sung Unaccompanied," *Choral Journal* 40, no. 7 (February 2000): 21–27; and "Mystery in Paris, the German Connection, and More: The Bérard-Blanchet Controversy Revisited," *Eighteenth-Century Music* 2, no. 1 (2005): 91–112.
23. B. E. Sydow, ed., *Correspondance de Frédéric Chopin* (Saint-Herblain, France: Editions Richard Masse, 1993), 2:45.
24. G. Carulli, *Méthode de chant* (Paris, c. 1838), 6. "Vibrato, faire vibrer la voix sur une tenue . . ."
25. M. Garcia, *Traité complet de l'art du chant* (Paris, 1847; repr. Geneva: Minkoff, 1985), 54.

Beverly Jerold's articles have appeared recently in, among others, *Eighteenth-Century Music, BACH: The Journal of the Riemenschneider Bach Institute, Early Music, The Strad, International Piano, The Musical Times* (Summer 2006), and *The Journal of the American Musicological Society* 59, no. 2. Another is forthcoming in *Early Music.* The latter three contain material of interest to those in the field of voice.

April is in my mistress' face,
And July in her eyes hath place,
Within her bosom is September,
But in her heart a cold December.

From Thomas Morley,
Madrigals to Four Voices (1594)

November's sky is chill and drear,
November's leaf is red and sear.

Sir Walter Scott (1771–1832)
Marmion (1808)