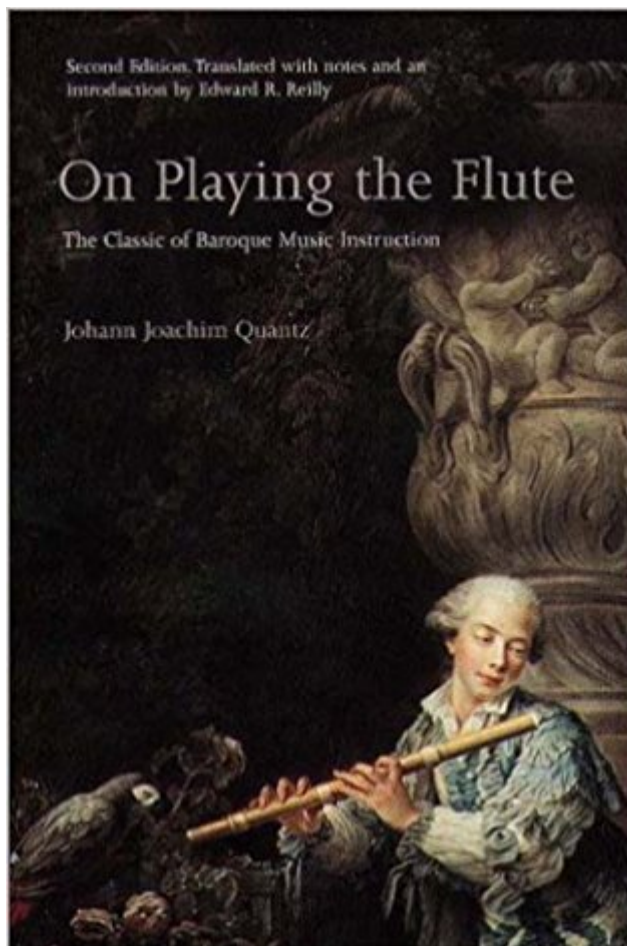


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# On Playing The Flute



## Synopsis

Johann Joachim Quantz's *On Playing Flute* has long been recognized as one of the most significant and in-depth treatises on eighteenth-century musical thought, performance practice, and style. This classic text of Baroque music instruction goes far beyond an introduction to flute methods by offering a comprehensive program of studies that is equally applicable to other instruments and singers. The work is comprised of three interrelated essays that examine the education of the solo musician, the art of accompaniment, and forms and style. Quantz provides detailed treatment of a wide range of subjects, including phrasing, ornamentation, accent, intensity, tuning, cadenzas, the role of the concertmaster, stage deportment, and techniques for playing dance movements. Of special interest is a table that relates various tempos to the speed of the pulse, which will help today's musicians solve the challenge of playing authentic performance tempos in Baroque music. This edition includes 224 musical examples from Quantz's original text and features a new introduction by translator Edward R. Reilly that considers recent scholarship on Quantz's significant role in eighteenth-century musical activity. *On Playing the Flute* vividly conveys the constancy of musical life over time and remains a valuable guide for contemporary musicians.

## Book Information

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## Customer Reviews

Text: English, German (translation) --This text refers to an out of print or unavailable edition of this title.

Johann Joachim Quantz (1697-1773), son of a blacksmith, enjoyed a long and successful career as a virtuoso soloist and orchestral performer on a variety of instruments. He was also a composer, an exceptional teacher and writer, and a flute maker. Tutor and Royal Prussian Chamber Musician to Frederick the Great, Quantz studied in Dresden and traveled throughout Europe to refine his musical skills and knowledge. Edward R. Reilly is Professor of Music, Emeritus, at Vassar College. He is the author of *Quantz and His Versuch: Three Studies*.

The title is "On Playing the Flute" but fewer than 60 pages are devoted to that instrument specifically. The rest of the book is an invaluable guide to Baroque performance practice no matter what instrument you play. I'm a singer and have used "On Playing..." as a guide for performances and in writing about the Baroque. If you perform music of the Baroque, or need an authoritative source for research, you can't do better than Quantz. Sharon Goldstein

I've been playing flute for over 30 years, this book is one of the best. A classic. If you're serious about music and playing the flute, this book is for you.

Lowest price I could find for a brand new book. Much bigger and a longer read than I had anticipated. Bought for my child who is a flute band student.

One of the must haves if you are a musician.

FOR MY OLDER SON HE WANTED IT FOR RESEARCH AND HE USES IT ALL THE TIME. IN HIS RESEARCH FOR SCHOOL PHD

Great book

A quaint flute classic written in 18th century germanic verse and convention containing advice on how one should play the transverse flute. It's literally ye olde flute bible - an old Kings James Version equivalent which is harder to read but nevertheless deemed a worthy classic still relevant for today's flutist and baroque musician...a DRY methodical text but. Some may prefer the New King James version ie a more contemporary edition as I've found it tedious to read. Dry text. However - one can expect to glean some conventional wisdom and insights into the history and culture of the baroque music world within which the author operated and flourished under the patronage of the

then King Frederick. Quantz wrote this treatise in dedication to him... one gets a treat of ye olde german royal salutations to 18th century career guidance for the aspirational musician, to more specifically, detailed technical guidance on the intricacies of flute playing, musical approach to baroque, as well as musicianship at large..., one can begin to understand why this book is a classic that has endured through the ages though it is oh so quaint. Books tend to come and go through history, latter issues superceding earlier books, however this one remains a classic simply because it's written by the revered JJ Quantz and is considered pioneering material. Bit of an old elitist goat. BONE TO PICK THOUGH: Quantz has dogged bias/ opinion about what type of physical attributes in a person would make him/her a superior flutist - eg thin over fuller lips, big versus smaller lungs etc. It goes as far as making judgement calls on the extent of success a person can expect to achieve as a professional flutist based on the physiological makeup of the person and proceeds to describe the ideal make up (health, lungs, lips, etc etc!) Perhaps a form of reality check, but I prefer to subscribe to Marcel Moyse's softer ideology that one can expect to achieve a good level of success through intelligent methodical practice - if one already has the interest. Having said that, 1.5 yrs on, I've just dusted this book of the bookshelf and am starting to appreciate some of the gems contained in the book about flute and flute playing. It is indeed a classic and demands a well deserved spot on a flutist's bookshelf. At first, this book would seem to read like a dry text. Takes some effort and perseverance to distill and absorb the contents and putting the knowledge to good use. Initially, I gave it three stars, having gained some perspective 1.5 years, I concede it's a 5ver.

To the reviewer referring to this as being like a KJV of the Bible, what did you expect? It is a product of its time. Being an old book now does not negate the gold mine of information from a living person that we have in this book. It is consistently cited as "the book" on baroque performance practice. As with any reading of historical text, it takes a bit of work. The more work and application applied to and derived from this book, the less guessing at musical challenges and the more intelligent performance. There is no need to take such a high-handed approach to this work of Quantz. I'm sure he didn't write it for any other reason but to educate and we would be all that much more ignorant if we didn't have this treasure.

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