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in collaboration with the  
Department of Music, Faculty of Arts, University of Alberta**

**Tartini Symposium 2022  
University of Alberta, Edmonton, Alberta  
October 21-23, 2022**

**In Celebration of the 330th Anniversary of the Birth of Giuseppe Tartini**

**In the presence of**

**His Excellency Mr. Andrej Gregor Rode  
Ambassador of the Republic of Slovenia to Canada**

**The Government of Slovenia has declared 2022 the Year of Composer Giuseppe Tartini**

**Friday, October 21, 2022, 5:45 p.m.  
Arts & Convocation Hall, University of Alberta**

**Keynote Address**

**Giuseppe Tartini as Advocate of the Ancient Music-Theoretical Tradition:  
The Concept of *Natura* as Key to His Music-Theoretical and Practical Discourse**

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**Illustration on page 1:** Giuseppe Tartini; from an engraving, dated 1745 by Carlo Calcinoto (flourished mid-eighteenth century), as reproduced in David D. Boyden, “The Missing Italian Manuscript of Tartini’s *Traité des agréments*,” in: *The Musical Quarterly* 46/3 (July 1960), pp. 315-328, Plate 1 (after p. 326).

**Text in the Engraving:**

Hic fidibus scriptis claris hic magnus alumnis  
Cui par nemo fuit forte nec ullus est.

Tartini haud potuit veracious exprimi imago  
Sive lyram target seu meditetur is est.

This is great for alumni/ae who have faith in their clear writing  
To whom presumably no one was equal [and] no one will be  
Tartini’s image could not have been expressed more truthfully  
either holding a lyre or meditating.

**Abstract:** Next to the contemplation of the origin of music, ancient music-theoretical thought beginning with the examination of the *systema teleion*, also known as the Greater Perfect System or the Perfect Immutable System, of the Greeks, is often framed within the broader overarching concept of the *natura*. Embedded within this concept is the discussion of the *disciplina musicae* according to various classifications, such as, on the one hand, *musica mundana* (the orderly revolution of the world expressed in mathematics), *musica humana* (the natural relationship of the human soul with *harmonia*), and *musica instrumentalis* (the timbral classification of *musica* according to the object responsible for the emission of sound, either by natural instruments, such as the voice, or by artificial instruments of the *musica organica*); and, on the other hand, Saint Augustine’s threefold division of the living being according to *musicus* (knowledgeable in theory and practice) *cantor* (conversant only in the practice of music) and *animal* and its correlation in the terms *scientia* (including *musica theoreticae*) *ars* (that is, *musica practica*, including compositional practice and performance practice) and *natura*. The latter three concepts circumscribe the contributions of Giuseppe Tartini, author of four treatises, that is, the *Scienza platonica pudata sul chercio* (manuscript), *Trattato di musica seconda la vera scienza dell’armonia* (published Padua, 1754), *De’ principij dell’armonica musicale contenuta nel diatonico genere* (published Padua, 1767) and the *Regole per arrivare a saper ben suonar il Violino* (manuscript, compiled by G. Francesco Nicolai), which also survives in a number of variants, including the *Libro de regole, ed esempi necessari per ben suonare*, (manuscript fragment, discovered by David Boyden of the University of California at Berkeley in 1966), *Il trattato degli abbellimenti* and the *Traité des agréments de la musique* (published Paris, 1771). For Tartini, the underlying precept of both treatises is the *musica disciplina* firmly rooted in the *imitatio* of *natura*, with *natura* reduced to specific mathematical formulas, which in turn account for the intrinsic workings of the various parameters of *musica* within the confines of *natura*, such as the *terzo tuono*, as opposed to the overtone series of Giuseppe Zarlino, and the *mezzo geometrico*, the latter with reference to the mathematical means, discussed in Franchino Gaffurio’s *Theorica musice* (Milan, 1492) and Zarlino’s *Institutioni harmoniche* (Venice, 1558), with this knowledge of physical/mathematical concepts gleaned from theorists of Greek Antiquity in their examination of the *systema teleion*, serving as the basis for the evolution of the musical system firmly grounded in *natura*, as confirmed in the projection in the planetary orders. Fully conversant in the Greek *systema teleion*, Tartini explains the derivation of the system of diatonic scales from the Greek *genera tetrachordum* — both of which are anchored in the physical/mathematical concepts and thus within *natura*, and that as a source of the *harmonia perfecta* as an expression of the genuine *ars musicae*, the topic of Tartini’s music-theoretical deliberations in his two treatises. With his detailed observations, Tartini, as *musicus* in his profound understanding of both *theorica musicae* and *practica musicae*, links the two facets of the *disciplina musicae* in a most elegant manner in his scholarship, with his detailed comments on performance practices, especially on the *diminutiones*, trills, cadenza, and articulation as an enhancement of the *compositio*, paving the way for the music theoretical discourse of Leopold Mozart, who adopted much of the comments of Tartini on *theorica musicae* and *practica musicae* in his *Versuch einer Gründlichen Violinschule* (Augsburg, 1756).

**An Overview of the Keynote Address**

Part I: Introduction

Part II: The Concept of *natura*

Part III: The Aristotelian Tradition in Padua and Tartini’s Contact with Musical Humanism

Part IV: *Natura* in the Context of the Humanist Tradition, 1400-1600

Part V: *Natura* in Tartini's Music Theoretical Discourse: The *Trattato di musica* and Related Documents  
Part VI: *Natura* in Tartini's Music Practical Discourse: The *Traité des agréments de la musique* and Related Documents  
Part VII: Tartini as the Embodiment of the *musicus*: The fusion of *practica musicae* and *theorica musicae*  
Part VIII: Tartini's *philosophiae naturae* in a Broader Context: From the Sixteenth to the Early Nineteenth Centuries

**Table 1: The Principal Performance Practice Treatises of the 1750s: An Overview**

Johann Joachim Quantz (1697-1773), *Versuch einer Anweisung die Flöte traversière zu spielen* (Berlin, 1752)

Carl Philipp Emanuel Bach (1714-1788), *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753-1762)

Leopold Mozart (1719-1787), *Versuch einer gründlichen Violinschule* (Augsburg, 1756)

Pier Francesco Tosi (1653-1732) / Johann Friedrich Agricola (1720-1774), *Anleitung zur Singkunst* (Berlin, 1757).

**Excerpt 1:** “Meanwhile, let us praise our Giuseppe [Tartini], who, with the acute subtlety of his rare talents and with untiring study succeeded not only in copying Nature but in improving on her.”

**From:** Francesco Fanzago, *Elogi di Giuseppe Tartini, primo violinista nella Cappella del Santo di Padova, e del P. Francesco Antonio Vallotti, maestro della medesima* (Padua: C. Conzatti, 1792), pp. 18-19; English translation by Cuthbert Girdlestone, in: Giuseppe Tartini, *Traité des agréments de la musique / Abhandlung über die Verzierung in der Musik / Treatise on Ornaments in Music*, ed. by Erwin R. Jacobi (Celle: Hermann Moeck Verlag, 1961), p. 51.

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**Excerpts 2-14:** Galilei, Vincenzo. *Dialogo della musica antica et della moderna*.

Claude V. Palisca, translated with introduction and notes. *Vincenzo Galilei: Dialogue on Ancient and Modern Music*, part of *Music Theory Translation Series*, ed. by Claude V. Palisca (New Haven, Connecticut: Yale University Press, 2003).

**Excerpt 2:** Someone might doubt whether we sing the intervals of vocal compositions according to their true ratios or according to the temperament I demonstrated. To this I reply that we sing according to the first and we play according to the second. For nature, as we said, tends in all things to follow not only the good but the better and best [...] and if we sang as we play, the consonances in their true form would never be put in operation but would exist only potentially. This potential would be of no use in nature, which never happens. [...]. (p. XXIV)

**Excerpt 3:** [...] the inclination nature has given me for these liberal studies and the continuous diligence I have applied over many years to study them should constitute a good foundation for my speaking about it. But I leave this to the judgment of the learned. (p. 8)

**Excerpt 4:** Strozzi; Why did Pythagoras constitute the fifth rather than the octave between three and two – assigned as the terms for the diapente [interval of the perfect fifth] – or rather than between four and three, in which he constituted the diatessaron [interval of the perfect fourth]?

Bardi: This was not a human operation or invention, but nature's, although it is true that Pythagoras, as I said, was the first to consider this matter. (p. 14)

**Excerpt 5:** The reason why in his *Introductorio* he [Guido of Arezzo] assigned the same ratios as Plato did in his *Timaeus*, and previously Pythagoras, followed then by Boethius, is that (as far as I can tell) he was induced by desiring the weight of authority. So he chose not only the most ancient and famous distribution of steps ever known but also the one nature gave to morals. (p. 92)

**Excerpt 6:** [...] For the intervals that most closely approach perfection are so little distant from their essence. It did not occur to nature to have as much respect for those that are more distant from perfection, and least of all for the imperfect and dissonant, since they are less evident to the sense. (p. 113)

**Excerpt 7:** Bardi: Of the three principal tonoi – the Dorian, Phrygian and Lydian – nature was the inventor, because when this or that nation naturally utters words, singing and talking, or speaking in song, there is a difference in height and lowness of pitch that you have heard. But this was not exactly the way art later gave and taught them. (p. 171)

**Excerpt 8:** [...] It is not surprising that the difference in pitch level, in the movement, and the interval should generate a variety of melody [*harmonia*] and affection, since nature does not ordinarily produce similar effects with contrary things, nor contrary effects with means of the same quality, but rather the opposite. [...] (p. 185)

**Excerpt 9:** [...] But humans who have been endowed by nature with all their beautiful, noble, and excellent parts, seek with their means not only to delight, but, as imitators of the good ancients, also to benefit, because they are fit to do this and if they did otherwise they would be acting against nature and the ministry of God. (p. 215)

**Excerpt 10:** The very ancient ditonic diatonic, whose author was nature, taken up by Pythagoras, Plato, Eratosthenes, and Ptolemy, who calls it “ditonic” was later expoused by Boethius, Guido of Arezzo, Franchino [Gaffurio], Glarean, Faber [Jacques Lefèvre d’Etaples], and others. (p. 267)

**Excerpt 11:** [...] A learned orator may know a lot but be little endowed by nature with grace for demonstrating his learning in orating *viva voce*, a defect for which he compensates well by frequent writing, revealing his true worth by its excellence. (p. 342)

**Excerpt 12:** [...] They [Claudio Merulo (1533-1604), Giuseppe Guarni (ca. 1540-1611), and Luzzasco Luzzaschi (ca. 1545-1607)] have been gifted by nature with a most beautiful genius, fine judgment, felicitous memory, and a forceful and graceful disposition of the hands [...]. (p. 343)

**Excerpt 13:** [...] They [the contrapuntists] are gifted by nature with the most beautiful and gracious passages, the newest and more ingenious inventions imaginable, and they use them so appropriately and at the right times with such elegance that for the delight of the hearing more cannot be desired in this genre. (p. 347)

**Excerpt 14:** In their foolishness, common people believe that the gods more willingly listen to the artful noise of blown pipes of bone, wood, and metal than to simple voices, words, and human ideas, given to humanity principally to praise, honor, and give thanks to the gods. You never hear such instruments in the private chambers of enlightened gentlemen, lords, and princes of taste, where people who have judgment, taste, and cultivated hearing gather. For these instruments are totally excluded, something that does not happen to the viola d’arco because of the suitability and proportion that its sound has with the human voice and nature. (p. 354)

<b>Table 2: The Treatises on Giuseppe Tartini: An Overview</b>
<b>Tartini’s Treatises on <i>Theorica musicae</i></b>
<i>Trattato di musica seconda la vera scienza dell’armonia</i> Padua: Giovanni Manfrè, 1754
<i>De’ principj dell’armonia musicale contenuta nel diatonico genere dissertazione di Giuseppe Tartini.</i> Padua: Stamperia dell Seminario, 1767
<i>Scienza platonica fondata nel cerchio</i> [manuscript, unpublished, completed 1767-1770]
<b>Tartini’s Treatises on <i>Practica musicae</i></b>

<i>Regole per arrivare a saper ben suonare il violin, col vero fondamento di saper sicuramente tutto quello, che si fa; buono ancora a tutti quelli, ch'esercitano la Musica siano cantanti, o suonatoridate in luce dal celebre Sig.<sup>r</sup> Giuseppe Tartini per uso di chi avrà volontà di studiare copiate da Giovanni Francesco Nicolai suo Scolaro</i> [manuscript, ca. 1750; unpublished]
<i>Libro de regole, ed esempi necessary per ben suonare</i> [manuscript, fragment]
<i>Regole per arrivare a saper ben suonar bene il violino</i> [manuscript, unpublished, variant of <i>Regole</i> ]
<i>Scuola del buon gusto per il violino</i> [manuscript, unpublished, variant of <i>Regole</i> ]
<i>Trattato degli abbellimenti</i> , dated Padua, February 26, 1770
<i>Traité des agréments de la musique</i> (Paris: , 1771)

**Table 3: The Music-Theoretical Discourse of Giuseppe Tartini  
The Significance of the *philosophia naturae* in His *Trattato di musica***

Greek Antiquity	Latin Antiquity and Early Middle Ages			Era of Musical Humanism
	<i>philosophia naturae</i>			
<i>systema teleion</i>	number	<i>nomoi</i>	<i>ethos</i>	<i>affectus</i> (passions)
	<i>scientia</i>			<i>ars</i>
<i>arithmetica</i>	<i>geometria</i>	<i>cosmologia</i>	<i>physica</i>	<i>intuitio</i>
				<i>musica</i> <i>poetry</i>
<i>intervalla</i>	<i>consonantia</i>	<i>harmonia</i>	<i>rhythmos</i>	
				<i>cadentia</i> <i>cantilena</i>

**Excerpt 15-35: Giuseppe Tartini, *Trattato di musica*** [excerpts]

The English translations have been adopted from Fredric Bolan Johnson, “Tartini’s *Trattato di musica seconda la vera scienza dell’armonia: An Annotated Translation with Commentary*” (Ph.D. Dissertation, Indiana University, Bloomington, Indiana, 1985)

**Excerpt 15:** [...] Nature will have more force than human judgment; and the adaptation of calculus will certainly fail when it is not precisely what is desired by nature. [...] (p. 60; Chapter 2)

**Excerpt 16:** If one inquires what the nature of these intervals is, one replies that they are of the nature of the whole of which they are integrant parts. If one inquires what the nature of the whole is, one replies that it is of harmonic nature – that is, the nature of unity, and thus identical with the nature – never well conceived, because never well understood – of most perfect consonance. [...] (pp. 162-163, Chapter 3)

**Excerpt 17:** [...] Of these three kinds [of cantilena], the Diatonic [e f g a] is the simplest, and according to nature; and just as it was in universal possession among the ancient Greeks, so it is after thousands of years among us moderns, and so will it always be. [...] (p. 241, Chapter 4)

**Excerpt 18:** [...] For myself, I leave it [Pythagorean comma, 80:81] in its place, where nature put it, and do not think about dividing it; and I only observe (because I have the opportunity) that in the aforesaid scal, this imperfection is not found in the major-third harmony. (p. 257, Chapter 4)

**Excerpt 19:** [...] From these meanings determined by the cadences, there is formed the entire period of four bars to tempo alla breve, as is seen in the aforesaid example, and this is the exemplar of nature, to which I add nothing of my own, except for observation. [...] (p. 293, Chapter 4)

**Excerpt 20:** [...] Simultaneous harmony (and consequently, successive harmony) is desired by nature; the minimum intervals proceed from the maximums, and are demonstrated propositions. Therefore, the two kinds chromatic [tetrachordal genus] and enharmonic [tetrachordal genus], were deduced by the ancient Greeks in such a way, and in such a place, either by arbitrary judgment or by false supposition, because the chromatic [tetrachordal genus] does not answer to the nature of its principle, and this has been seen; the same will be seen regarding the enharmonic [tetrachordal genus]. (p. 320, Chapter 4)

**Excerpt 21:** [...] In the final cadences, it is the nearly general usage of the organic accompaniment to add the seventh to the note which proposes the final cadence. There is no rule – indeed, it is against the rule, because a seventh like this is not prepared for. But nature has more force than art. [...] (p. 328, Chapter 4)

**Excerpt 22:** Hence the diversity of the cantilena with regard to low and high, and the diversity of the cadence. I reply that this is proper with regard to desire and arbitrary judgment; but it is not proper as regards nature and reason. Either one wants intrinsic diversity in the cantilenas and in the cadences, or not. [...] (p. 348, Chapter 5)

**Excerpt 23:** [...] If they [the Greeks] were true imitators of nature, and if with poetry joined to music they excited and calmed the passions, they must have been aware of what happens in human discourse. When this discourse is joined to passion, the natural effect is (in accordance with the passion) greater and lesser inflection of voice; greater and lesser sharpness and force of tone; greater and lesser prolongation of words and syllables, etc. [...] Since the poet-musician (if a true philosopher) had to conform to nature, he had to encounter infinite cases in which the long syllables had to be prolonged and the short ones abbreviated far more than their strict natural value, in order to express the passion well [...] Hence infinite convenience for the poet-musician for imitating nature with the highest facility (pp. 357-359), Chapter 5)

**Excerpt 24:** [...] Still, the famous dispute about whether the ancients knew and dealt with harmony in our sense is known to me, by good fortune; but the decision is not known to me. In such case, it is necessary to turn to the common source, which is nature. [...] (p. 360, Chapter 5)

**Excerpt 25:** If the intention of the Greeks was to excite not just emotion in general, but a particular passion, it is certain by the certainty of nature that each passion has its particular motions and its particular tone of voice. It takes as an example the two most universal opposite passions, joy and sadness. Joy has its fast motion, and the intense and high-pitched tone of voice. Sadness has its slow motion, and the retarded, heavy tone of voice – this in general. Likewise with the lesser or greater degree of the respective passion (as long as it stays within its limits, and in its nature), the motion and voice alter relatively. This is what happens in nature, and each of us knows this truth in himself from experience, when he reflects on it. Now I say, how can it ever be (according to nature) that with four-voice harmony, the extremes of which are the bass as the low and the soprano as the high, one succeeds in exciting entirely to joy, when there is intrinsic opposition in the joining of the high with the low—the latter proper to sadness, the former to joy? [...] (pp. 360-361, Chapter 5)

**Excerpt 26:** [...] Indeed, since they [the Greeks], with regard to us, were the first institutors [of music], it is necessary that they began from this idea of simplicity, because insofar as man is capable of art and refinement, in the first invention and institution of things, one knows that nature can do all, and art nothing – indeed, that it [art] does not occur unless it is given by nature. In this universality of musical idea, I hold it for certain that the ancient modes of the Greeks accorded with our ancient Italian modes, which I must here begin to distinguish from our truly modern ones. [...] (p. 371, Chapter 5)

**Excerpt 27:** [...] Let it be further added that among the Greeks, the musician was joined with the poet, the poet with the philosopher; and a single man, as musician, poet, and philosopher, dealt with things of nature according to nature, in a natural alert, cultivated, and interested in the things themselves. [...] (p. 372, Chapter 5)

**Excerpt 28:** [...] I repeat what I have said elsewhere: that nature has more force than art; and I add frankly that the major and best kind is the diatonic, but it is very difficult to treat well, precisely because it is of extreme simplicity, as being the closest to nature. [...] (p. 380, Chapter 5)

**Excerpt 29:** From what is sung and played, nature itself, independently of art, has made marvellous products heard, in every time and in every nation; and it continues and will continue in this occupation as long as the human species lasts with the world. Hence it is derived art, and relative to the times and to musical modes, I am more than certain that there has been and must be good taste as a substantial part of performed music. Therefore, my proposition – which, however, is particular—refers to our times and to our musical modes. If our mode of music is different from the ancient Italian modes, likewise must our good taste be different from that of our ancients. If it were otherwise, one could not deny a serious and supreme error in one of the two modes – it being an entirely impossible thing, not only according to nature but also according to art, that given two different species of music, the same expression and modification could be appropriate to each of them. This is so clear in itself and I consider it useless to prove it. But on good taste depend expression and modification; and these must be different. Therefore, good taste differs. I do not say that its first and general principles do not have to be uniform in any mode of music whatsoever. A voice excellent by nature, and excellently regulated by art, is a universal principle; and when nature is lacking, the supplement of art is necessary in this, because in my feeling, the universality and greatest perfection of good taste is in the voice, and in expression. This I call good taste according to nature, precisely because it is appropriate to any mode of music. [...] (pp. 380-382, Chapter 5)

**Excerpt 30:** The need is for the single principal tone; for a bond with prosody regarding the long and short syllables, and much more, with regard to the metrical feet suited to the passion (a consideration as difficult as it is true), to which feet the cantilena must correspond identically; for precision of intervals chosen by analogy of nature with the passion (something equally true and difficult); [...] (p. 384, Chapter 5)

**Excerpt 31:** [...] My propositions are deduced from the observations of nature, common to the Greeks and to us; and thus they are observations deduced from the maximum of all the kinds. [...] (p. 385, Chapter 5)

**Excerpt 32:** [...] The seed of the passions is generally the same in all men. Its specific difference is in education and manners. In our case, not the kind is necessary, but rather the difference. Therefore, for that reason, we should with far greater reason seek in the universal source of nature for homogeneity and our convenience relative to our present circumstances, rather than the discovery of that which, even if one succeeded in discovering it, is an easy thing, which serves us not at all. [...] (p. 387, Chapter 5)

**Excerpt 33:** [...] If there is music in the nations (and there is music in some form everywhere), it will never be found disconnected from dance. This is the key for discovering and deducing the respective motions and ruptures in the different nations; nor is there danger of error, because the language is of nature. [...] (pp. 395-396, Chapter 5)

**Excerpt 34:** [...] Nor is there place for addition of accidentals of # or b, because the second law must be the unalterability of the scale, both in the harmony and in the cantilena; otherwise, nature would be changed. [...] (p. 408, Chapter 6)

**Excerpt 35:** [...] Would we, perhaps, dare to assert as being our designation the sounds which result from the string stretched on the monochord? The third sound, which results from two or more given sounds? The consensus sounds, which result from the given figures of sonorous bodies, etc.? These are laws of nature, entirely independent of our judgment and our designations. [...] (pp. 441-442, Chapter 6)

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**Excerpt 36:** [...] God wishes that one looks at nature, into which he has pressed certain traces, so that he be recognized: He has given [us] the sciences, not only for them to be of assistance in life, but more so that they remind us of the creator of this order which is perceived in the numbers, [specifically] the motion of the heavens, the [spherical] shapes as well as the eternal and immutable barrier which is anchored in the human mind, and for instance separates good and evil. Indeed true is the wonderful expression of Plato, that God's welcome glory lies disseminated in the sciences.

From: Dieter Wuttke, "Beobachtungen zum Verhältnis von Humanismus und Naturwissenschaftim deutschsprachigen Raum," in *Der Weg der Naturwissenschaft von Johannes von Gmunden zu Johannes Kepler*, ed.

by Günther Hamann and Helmuth Grössing as Vol. 497 of *Österreichische Akademie der Wissenschaften: Philosophisch-Historische Klasse — Sitzungsberichte* and Vol. 46 of *Veröffentlichungen der Kommission für Geschichte der Mathematik, Naturwissenschaften und Medizin* (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 1988); 119-138, especially 138; English translation by Walter Kurt Kreyszig

<b>Table 4: The Practical Discourse of Giuseppe Tartini</b> <b>The <i>natura-ars</i> Dichotomy in His <i>Traité des agréments de la musique</i></b>	
[ <i>terzo suono</i> ] <i>Natura</i>	<i>Ars</i>
Premier Partie [First Part]	
<p style="text-align: center;">[natural ornamental figure] <i>petit note</i> [grâce note] <i>De la Poggiatura descendant</i> [descending appoggiatura] [65] <i>les petites notes breves ou de passage en descendant</i> [short or passing descending grace notes] [69] ... <i>de la petite note breve</i> [short passing grace note] [70] <i>agrément naturel</i> [natural ornamental figure] [75] <i>[du trillo naturel]</i> [natural trill] [74-83] <i>Du tremolo (tremblement)</i> [tremolo (vibrato)] [84-87] [preferable on instruments] <i>Du mordant descendant</i> [descending turn] [88-91] [pertaining to vocal and instrumental music] <i>Du mordant descendant</i> [mordent] [91]</p>	<p style="text-align: center;">[artificial ornamental figure]  <i>De la Poggiatura montant</i> [ascending appoggiatura] [65] <i>Des petits notes simples et montant</i> [single Grace notes ascending] [71]  <i>agrément artificiel</i> [artificial ornamental figure] [75]  <i>[du trillo artificiel]</i> [artificial trill] [74-83]  <i>Du mordant montant</i> [ascending turn] [88-91] [pertaining to vocal and instrumental music]</p>
Deuxième Partie [Second Part]	
<p style="text-align: center;"><i>modes naturels</i> [natural figures] [94-105] [pertaining to cadences and placement of ornaments]  <i>cadences naturelles</i> [natural cadences] [109-116]</p>	<p style="text-align: center;"><i>modes artificielles</i> [artificial figures] [106-108]  <i>cadences artificielles</i> [artificial cadences] [117-125]</p>



**Example 1: Giuseppe Tartini, *Traité des agréments***

From: Erwin R. Jacobi, ed, *Giuseppe Tartini (1692-1770) : Traité des agréments de la musique / Abhandlung über die Verzierungen in der Musik / Treatise on Ornaments in Music*, with English translation by Cuthbert Girdlestone. (Celle: Hermann Moeck Verlag, 1961). [Edition Moeck, No. 4002], p. 101.

**Example 2: Georg Philipp Telemann, Siciliano from the *Sonate No. 7 in D-Major for Flute and Basso continuo*, with the ornamented melody in the top line, line the plain melody in the middle line and the figured *basso continuo* at the bottom bottom**

From: Georg Philipp Telemann, *Zwölf Methodische Sonaten – einer Anweisung, 1-6 für Violine oder Querflöte und Basso continuo / 7-12 für Querflöte oder Violine und Basso continuo, Hamburg 1728 und 1732*, ed. by Max Seiffert as Vol. 1 of *Anmerkungen Georg Philipp Telemann: Musikalische Werke*, Auftrag der [on behalf of the] Gesellschaft für Musikforschung Voß, 1752), p. Kassel: Bärenreiter, 1955 [BA 2951].

**Example 3: Johann Joachim Quantz, Adagio for Flute and Bass continuo (QV 1:7), with the ornamented melody in the top**

**the plain melody in the middle line, and the figured basso continuo at the**

From: Johann Joachim Quantz, *Versuch die Flöte traversière zu spielen. mit zur Beförderung des guten Geschmacks in der praktischen Musik dienlichen begleitet, und mit Exempeln erläutert*, ed. im *Nebst XXIV. Kupfertafeln* (Berlin:

## **Selected Bibliography with References to Authors and Treatises Mentioned in the Keynote Address**

**Note:** The bold headings are arranged in the order in which the individual authorities and their respective treatises are mentioned in the keynote address.

### **General Literature on Musical Humanism**

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**Part VI: *Natura* in Tartini's Music Practical Discourse:**

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**Part VIII: Tartini's *philosophia naturae* in a Broader Context:  
From the Sixteenth to the Early Nineteenth Centuries**

**Johann Mattheson (1681-1764), *Das neu-eröffnete Orchestre* (Hamburg, 1713)**

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See under Johann Mattheson

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Dr. Kreyszig, a graduate with distinction in flute performance of the University Windsor and the 1977 recipient of the Board of Governor's Medal in Music of the University of Windsor, also studied flute at the Akademie für Musik und Darstellende Kunst in Graz, Austria (1967-1966) with Prof. Hans Florey (Graz Philharmonic Orchestra) and at the Robert Schumann Konservatorium in Düsseldorf, Germany (1968-1971) with Prof. Richard Vogel (Principal Flutist, Düsseldorf Symphony Orchestra). as well as with flutists of European and North American orchestras, including, Wilm Coolen (Badische Staatskapelle, Karlsruhe and Salzburg Easter Festival Orchestra, under Herbert von Karajan), Mark Densmore (Windsor Symphony), Shaul Ben-Meir (Detroit Symphony), Nicholas Fiore (Toronto Symphony), Per Oien (Oslo Philharmonic), and Julius Baker (New York Philharmonic). He has appeared in concerts in Canada, the United States, Germany, Austria, Slovakia, and Japan

In addition to his fulltime appointment at the University of Saskatchewan, Dr. Kreyszig taught musicology at the Master's and Doctoral levels at the University of Vienna from 1990 until 1997. In 1998, Dr. Kreyszig was invited to present a paper at the opening of the Center for Canadian Studies, a collaboration between the Governments of Canada and Austria, at the University of Vienna. As the former chair of the Fine Arts Research Lecture Series in Music at the University of Saskatchewan, Dr. Kreyszig, often in association with the Embassies of Austria, Germany, and Italy, has organized numerous lectures by prominent music scholars, including Eva Badura-Skoda, Howard Mayer Brown, David J. Elliott, Edwin Gordon, John Koster, Gordana Lazarevich, Lawrence Libin, Alfred Mann, Eduard Melkus, James Pruett, Richard Rephann, Bennet Reimer, David Rosen, R. Murray Schafer, Christian Speck, Friedrich von Huene, Alan Walker, and Christian Wolff. Dr. Kreyszig's paper entitled "Giuseppe Tartini, the *philosophia naturae* and the *natura-ars* Dichotomy: In Defence of *natura* as the Key to His *Traité des agréments de la musique*" will be released shortly in a three-volume publication entitled *Giuseppe Tartini and the Musical Culture of Enlightenment* (Berlin: Peter Lang, 2022), ed. by Nejc Sukljan (University of Ljubljana) for presentation at the inauguration of the Exhibition on Giuseppe Tartini in the European Parliament in Strasbourg in December 2022.

As a resident of Canada and a citizen of Austria and Germany, Dr. Kreyszig is honoured to present the keynote address for the Tartini Symposium sponsored by the Wirth Institute for Austrian and Central European Studies and he wishes to thank Prof. Dr. Alexander Carpenter (Professor of Music, Augustana University, Camrose, Alberta, and Director of the Wirth Institute for Austrian and Central European Studies, University of Alberta) for extending the invitation to him to speak on this auspicious occasion.

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