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From J. J. Quantz's Seventeen Characteristics of a Flute Concerto

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When comparing the semiotic charts to Quantz's 1752 description of first movement characteristics, it can be seen that most composers conformed to a rather strict definition of the Flute Concerto genre. Still, the semiotic charts unveil the creativity and originality of all the composers in this study.

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From Quantz's Seventeen Characteristics of a Flute Concerto

"A *serious* concerto *for a single solo instrument* with *a large accompanying body* requires the following characteristics in its first movement.

1. The best ideas of the ritornello must be dismembered, and intermingled during or between the solo passages.

2. [a] The ritornello must be of suitable length. It must have at least two principal sections. [b]The second, since it is repeated at the end of the movement, and concludes it, must be provided with the most beautiful and majestic ideas.

3. If the opening idea of the ritornello is not sufficiently singing or is not appropriate for the solo, a new idea quite unlike it must be introduced, and must be joined to the opening materials in such a way that it is not apparent whether it appears of necessity or with due deliberation.

4. [a] At times the solo sections must be singing, and at times these flattering sections must be interspersed with brilliant melodic and harmonic passage work appropriate to the instrument; [b]these sections must also alternate with short, lively, and majestic tutti sections, in order to sustain the fire [of the piece] from beginning to end.

5. The *concertante* or solo sections must not be too short, and the tutti sections between them must not be too long.

6. Transpositions of passage-work must not be tediously continued in the same way; the passage-work must be broken off and shortened imperceptibly at the proper time.

The points that seem to vary most over this fifty-year period are:

- (Point 1). The style or "Majesty" of a movement was only one of a number of styles exemplified by our study.

- "suitable length" for ritornello and solo sections. (Point 11) As we compare the semiotic charts, it is clear that the earlier concerti had much longer ritornello sections.

- "hurrying or cutting short" the end of a piece. Point 17 above indicates a clear preference for playing the last half of the first ritornello at the end of the movement. In some of the many Quantz Flute Concerti manuscripts that survive, a dark line divided the first ritornello in two parts. It was then indicated that the orchestra would simply return to play the second half of the ritornello in order to end the work. Vivaldi repeats the entire *tutti* exposition, and Naudot chooses to repeat the *first* half of the *tutti* exposition.
- Naudot seems to "tediously" continue passagework in the "B" or development sections of his Op. 11 flute concerti, contributing to his rather formulaic style. Of course it should be noted that this kind of "circle of fifths" passagework was still a fairly new invention that enabled composers more freedom to modulate.