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**PATTERNS OF ACCENTUATION IN THE CLASSICAL STYLE AS SUPPORTED
BY PRIMARY SOURCES AND AS ILLUSTRATED IN THE LATE MASSES OF
FRANZ JOSEPH HAYDN**

The University of Oklahoma

D.M.A. 1984

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THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

PATTERNS OF ACCENTUATION IN THE CLASSICAL STYLE AS
SUPPORTED BY PRIMARY SOURCES AND AS ILLUSTRATED
IN THE LATE MASSES OF FRANZ JOSEPH HAYDN

A DOCUMENT
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF MUSICAL ARTS

By
DONALD LEE TROTT
Norman, Oklahoma

1984

PATTERNS OF ACCENTUATION IN THE CLASSICAL STYLE AS
SUPPORTED BY PRIMARY SOURCES AND AS ILLUSTRATED
IN THE LATE MASSES OF FRANZ JOSEPH HAYDN
A DOCUMENT
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ABSTRACT

PATTERNS OF ACCENTUATION IN THE CLASSICAL STYLE AS

SUPPORTED BY PRIMARY SOURCES AND AS ILLUSTRATED

IN THE LATE MASSES OF FRANZ JOSEPH HAYDN

BY: DONALD TROTT

MAJOR PROFESSOR: DR. DENNIS SHROCK

This document concerns itself with aspects of late eighteenth-century performance practice, most notably, accentuation. The aspect of eighteenth-century style that is often neglected in twentieth-century performances is the use of proper accentuation, which should be an integral part of eighteenth-century performances.

In Chapter One an introduction to the development of accentuation up to the late Baroque period is given. This history is traced using two elements which have affected accentuation since the ancient Greek period, namely, the arsis-thesis concept and the principles of poetic meters.

Chapter Two presents primary source descriptions of accentuation by thirty-six eighteenth-century theorists. From these descriptions the reader will gain an understanding of the importance placed upon the proper realization of accentuation in eighteenth-century performance.

In Chapter Three situations of accentuation and various circumstances which affect accentuation are given. The six late Masses of Franz Joseph Haydn are used as explicit examples.

The last chapter provides a conclusion as to why certain aspects of eighteenth-century performance practice are no longer adhered to in twentieth-century performances. This chapter further states the need for twentieth-century performers and scholars alike to read the treatises of the Eighteenth Century in order to obtain the information necessary to perform eighteenth-century music in a historically correct manner.

PREFACE

Chapter I will be devoted to a survey of the history of accentuation from the ancient Greek period to the early Baroque. In order to keep chronological sequence, the Romantic and Contemporary periods will be presented in Chapter IV. The information presented is based upon primary sources and will be traced primarily through the concepts of arsis-thesis and poetic rhythms, since throughout history these were the major influences on the implementation of accentuation.

For the purposes of this paper, the time periods in Chapter I are grouped as follows:

- | | |
|--|-------------|
| 1. Pre-Medieval | (-1100) |
| 2. Medieval | (1100-1400) |
| 3. Renaissance | (1400-1600) |
| 4. Early Baroque | (1600-1700) |
| 5. Late Baroque, Style Galant, Classical | (1700-1840) |
| 6. Romantic | (1840-1900) |
| 7. Contemporary | (1900-) |

From Chapter I the reader will gain an understanding of what the essential qualities of accentuation were to the musicians from the ancient Greek period to the early Baroque, and how they developed. Chapter I will begin with a comparison of the meanings of accent as found in two dictionaries, one from the Eighteenth Century and one from the Twenti-

eth Century. From this, the reader will see that the eighteenth-century meaning of metric accent is no longer standard in the Twentieth Century.

In Chapter II, an indepth study of eighteenth-century accentuation will be presented with an emphasis on the Classical period. Chapter III will be concerned with the implementation of accentuation as it occurs in the late Masses of Haydn.

Chapter IV is a conclusion to the document presenting the reasons why the practice of eighteenth-century accentuation was no longer adhered to in the Romantic and Contemporary periods.

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PATTERNS OF ACCENTUATION IN THE CLASSICAL STYLE AS
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CHAPTER I

THE EVOLUTION OF ACCENTUATION

Definition

Accentuation...is...that aspect of musical execution and expression which, whether by stress (quality) or duration (quantity), contributes (together with Phrasing, Articulation, Dynamics, etc.) shape and meaning to a succession of notes, and which, if words are present, has the further responsibility of conforming as exactly and expressively as possible to the natural accent of those words.

Musical accentuation will characteristically rise to and fall away from the point of prominence at the peak note, which is often also the highest note, of a phrase; at the moment of greatest dissonance, whether unprepared or prepared, including the dissonant moment of a suspension when the moving part strikes the sustained part(s); at moments of verbal stress (if words are present); and at emphatic moments in rhythmic patterns, and especially when these are typical of a dance have been established as a deliberate Ostinato. But on the other hand, the mere implication of an 'accented beat' or 'down-beat' in the metre is not necessarily to be rendered literally by an Accent. On the contrary, true musical accentuation frequently introduces a kind of counterpoint of rhythms between the regular accents which the metre schematically implies (so that they are subliminally present in the listener's expectations), and the far from regular accents which the performer actually makes (so that the listener distinctly hears them). This is a situation comparable to that found in all but the simplest poetry; and it is for the performer to bring it out both subtly and clearly in his interpretation of the music, as a good reader will in declaiming poetry.¹

¹ Stanley Sadie, The New Grove Dictionary of Music and Musicians (London: MacMillan Publishers Limited, 1980), 1:33.

In the first paragraph of the preceding definition, we find that accentuation is implemented through stress and duration. Through such accents, shape is given to a phrase or succession of notes. In paragraph two, we read that accentuation progresses to the "point of prominence" at certain peak notes and situations. We also read that the use of proper accentuation in music should ultimately compare to that found in poetic declamation.

Now, if the same procedure is applied to the Eighteenth Century, a major difference is found, namely, the use of metric accentuation. In the 1740 edition of James Grassineau's A Musical Dictionary, two definitions of the term "accent" are found. The first describes the French ornament given the name "accent"; the second describes the eighteenth-century definition of accentuation.

Accent-...Every bar or measure is divided into accented and unaccented parts; being those chiefly intended to move and affect: 'tis on these the spirit of the music depends....

The beginning and middle, or beginning of the first half of the bar, and the beginning of the latter half thereof in common time, and the beginning, or first of three notes in triple time, are always the accented parts of the measure....

Again, in common time the first and third crotchet of the bar, are on the accented parts of the measure. In triple time, where notes go always by three and three, that which is in the middle of every three is unaccented, the first and last accented, but the accent of the first is so much stronger, that in many cases the last is accounted as if it had no accent....

This accented and unaccented part of a measure answers to what the Italians call tempo buono and cativo....²

We find from this definition that metric accentuation was the primary and most important concept of accent. No mention is made of peak notes or situation of peak accents, only an underlying metric sense which

²James Grassineau, A Musical Dictionary (London: 1740; fac. reprint ed., New York: Broude Brothers, 1966), p. 1.

was implemented by the same two accents mentioned in the first definition, stress and duration.

In summary then, the crucial difference between eighteenth-century accentuation and today's understanding is the assumption of metric accents.

Pre-Medieval Period (-1100)

The use of accentuation in music can be found in works of all periods and in all genres. The beginning of every aspect of accentuation can be traced to two fundamental concepts. One is the concept of arsis-thesis and the other is the use of poetic meters and poetic declamation.

The terms arsis and thesis translate from the Greek as "raising" and "lowering".

In measured music, the terms...are...used respectively for unstressed and stressed beats or other equidistant subdivisions of the bar. Originally they referred to raising and lowering the foot in ancient Greek dance. Later they were applied to the unaccented and accented parts of a poetic foot, and hence acquired their association with weak and strong beats. For music since the seventeenth century they mean much the same as Upbeat (or Off-beat) and Downbeat; the directions 'up' and 'down' remain associated with them by their respective functions in conducting.³

There were two physical gestures associated with arsis-thesis, foot tapping and arm conducting. Both were implemented through two movements. The tapping of the foot produces an arsis on the upward movement and thesis on the contact with the ground; conducting produces an arsis with the raising of the arm and a thesis with the downward motion of the arm. According to Curt Sachs, a twentieth-century musicologist:

A metrical foot [the measurement used in poetic verse]...was understood to be composed of two, and only two, sections, even when it had three or more notes or syllables....

³Sadie, The New Grove Dictionary, 1:639.

Of the two sections in every metrical foot, one had a strong and one a weaker weight, however such weight may have been realized or simply suggested.

The Greeks called the stronger of these weights the thesis or basis, 'downtread,' or simply kato, 'down,' because the chorus conductors marked it with a stamp of the foot. The weaker weight, coinciding with the lift of the stamping foot, was called arsis, 'lifting,' or simply ano, 'up.'⁴

According to the twentieth-century author, Ruth Rowen, a change in the concept of arsis-thesis occurred in pre-medieval times.

The beats of the meter (ictus metrici) were marked by the musician striking the ground with his foot. The shortest metrical feet were the iamb (short-long, 1:2) and the trochee (long-short, 2:1). As the musician lowered his foot, the actor raised his voice. Therefore, the accented or raised syllable was called the arsis, and the unaccented syllable was called the thesis. Now that musicians associated the accented beat with a lowering of the hand rather than a rise in intensity, and an unaccented beat with a raising of the hand, the downbeat is the thesis and the upbeat is the arsis.⁵

Throughout the history of music the association of arsis-thesis or weak-strong has served as the fundamental aspect of rhythm and accentuation, since it continued to be tied to the concept of poetic metrical feet.

Musical rhythms can be traced back to poetic feet which all contain accented or stressed syllables and unaccented or unstressed syllables. The poetic meters from which musicians developed rhythms were the:

1. Trochaic	Long-Short	↓ ↓ - u
2. Iambic	Short-Long	↓ ↓ u -
3. Dactylic	Long-Short-Short	↓ ↓ ↓ - u u
4. Anapaestic	Short-Short-Long	↓ ↓ ↓ u u -

⁴Curt Sachs, Rhythm and Tempo (New York: W.W. Norton and Company, Inc., 1953), p. 128.

⁵Ruth Rowen, Music Through Sources and Documents (Englewood Cliffs, New Jersey: Prentice Hall, 1979), p. 31.

5. Spondaic	Long-Long	⏏ ⏏ — —	6
6. Tribrachic	Short-Short-Short	⏏ ⏏ ⏏ ⏏ ⏏ ⏏	
7. Pyrrhic	Short-Short	⏏ ⏏ ⏏ ⏏	

Did the Greeks accent the first note of a foot whether or not it was long, or did they stress the long wherever it stood in the foot? The dozen relics of Greek music convey the following information:

Dactyls, as in the fragment from Euripides' *Orestes* and in the Second Berlin Fragment, stress the long and start on the downbeat.

Anapaests, as in the hymns to helios and to Nemesis, stress the long, too, and start on the upbeat (although there are exceptions).

Cretics, as in the two Delphic hymns, stress the first long and start on the downbeat.

Trochees must have started on the downbeat. Otherwise they would have become iambs.

Iambs, however, were ambiguous: the stress is on the long in Mesomedes' hymn to the Muse, but on the breve in the Skolion of Seikilos.⁷

Single feet (and the aforementioned iambic, trochaic, and anapaestic double feet) were nothing but the building element of poetic or musical composition without a life of their own. They needed crystallization into larger organizations, for which the Greeks had, above all, three concepts and names:

1. syzygia, a dipody or pair of feet;
2. Kolon, a longer unit containing less than three complete dipodes;
3. periodos, a complete line, composed of several Kola.⁸

These Greek meters were derived from the poetic verse rhythms.

Rhythm and accent were taken from poetic declamation. The short and long syllables made up the rhythm, with the emphasis on certain syllables receiving the accent.

Marcus Tullius Cicero (106-143 BC), in his work On Oratory and Orators described the early relationship between poetry and music.⁹

⁶Ibid., p. 63.

⁷Sachs, Rhythm and Tempo, p. 140.

⁸Ibid., p. 139.

The ancients imagined in prose a harmony almost like that of poetry. That is, they thought that we ought to adopt a sort of numbers. Musicians, who were also the poets of former ages, contrived verse and song as the ministers of pleasure, so that they might fill the sense of hearing with gratification arising from the numbers of language and the modulation of notes. These two things, therefore (I mean the musical management of the voice, and the harmonious structure of the words) should be transferred, they thought, as far as the strictness of prose will admit, from poetry to oratory.⁹

"The Institutiones Grammaticae (n.d.) by Priscianus Caesariensis (fl. AD 500) is a Latin grammar steeped in the teachings of Homer, Plato, and Cicero.... Priscian's grammar shows the relationship between musical notation and the accents of speech."¹⁰ In a section of his treatise entitled "Concerning Accents," Priscian states:

Accent is the certain law and rule for raising and lowering the syllable of each and every part of oration. This makes for the similarity of the elements of letters and syllables, which may also be divided into three parts, acute, grave, and circumflex. The acute accent is therefore divided in order to sharpen or raise the syllable, while the grave is that which depresses or lowers it, and the circumflex is therefore that which lowers and raises.... The accent acutus virgula is directed up from the left to the right, thus: . The gravis descends from the top to the right, thus: . The circumflex note is made from the acutus and the gravis, written thus: . The longus is an extended virgula [virgula iacens], thus: . The brevis virgula is the lower part of an extended circle, thus: . The dasis, which is explained as an aspiration where the letter "h" ought to be placed, is notated with this figure . The psile, which is explained as "dryness," should be used either where there is not enough sound, or where the letter "h" is lacking; this symbol is written: .¹¹

These symbols were above the notes causing variations in pitch, and were designated as pitch accents. The acute accent marked a heightened pitch (accent), the grave a lowered pitch (accent) and the circumflex, both a raised and lowered pitch (accent).

⁹Rowen, Music Through Sources, p. 31.

¹⁰Ibid., p. 35.

¹¹Ibid., p. 37.

Medieval Period (1100-1300)

In the early Medieval period, one of the most important musical genres was Gregorian Chant. Accentuation in chant is seemingly based primarily on textual emphasis. Other forms of accent employed were agogic, tonic, dynamic, initial and pitch.

Guido of Arezzo (c991-c1033), in chapter fifteen of his Micrologus (1025-26) described in depth the application of poetic rhythms to chant.

Just as in verse there are syllables, "parts" and feet and lines, so in music there are phthongi, that is, sounds, of which one, two, or three are grouped in "syllables"; one or two of the latter make a neume, which is the "part" of music; and one or more "parts" make a "distinction," that is, a suitable place to breathe. Regarding these units it must be noted that every "part" should be written and performed connectedly, and a musical "syllable" even more so.¹²

He further stated:

It is good to beat time to a song as though by metrical feet. Some notes have separating them from others a brief delay [morula] twice as long or twice as short, or a trembling [tremula], that is, a "hold" of varying length, which sometimes is shown to be long by a horizontal dash added to a letter.¹³

Regarding chant specifically he stated:

I speak of chants as metrical because we often sing in such a way that we appear almost to scan verses by feet, as happens when we sing actual meters--in which one must take care lest neumes of two syllables persist excessively without an admixture of some of three or four syllables. For just as lyric poets join now one kind of foot, now another, so composers reasonably juxtapose different and various neumes.¹⁴

¹²Claude V. Palisca, ed., Hucbald, Guido, and John on Music: Three Medieval Treatises (New Haven and London: Yale University Press, 1978), p. 70.

¹³*Ibid.*, p. 70.

¹⁴*Ibid.*, p. 72.

The parallel between verse and chant is no slight one, since neumes correspond to feet and phrases to lines of verse. Thus one neume proceeds like a dactyl, another like a spondee, and a third in iambic manner; and you see a phrase now like a tetrameter, now like a pentameter, and again like a hexameter, and many other such parallels.¹⁵

Guido, in Chapter Sixteen, entitled "On the manifold variety of sounds and neumes," gave a description of arsis-thesis in the sense of acute and grave accentuation.

Now melodic motion--which, we said, was made of six intervals--consists of arsis and thesis, that is, ascent and descent. Of this twofold motion, arsis and thesis, every neume is composed, except for repeated notes and single notes. Next, arsis and thesis are combined, either with themselves, as arsis to arsis and thesis to thesis, or each with the other, as arsis to thesis and thesis to arsis; and this combination is made now of like, now of unlike [elements].¹⁶

In Chapter Seventeen, entitled "That anything that is spoken can be made into music," Guido stated:

Consider, then, that just as everything that is spoken can be written, so everything that is written can be made into song. Thus, everything that is spoken can be sung,....¹⁷

From this quotation, we find that Guido supported the assumption that musical rhythm was based on poetic rhythms.

Finally, in Chapter Fifteen, we find a statement which is frequently found in treatises throughout history, the urging of musicians to use good taste, not only in accentuation, but in all musical performance.

Do everything that we have said neither too rarely nor too unremittingly, but with taste.¹⁸

¹⁵Ibid.

¹⁶Ibid., p. 73.

¹⁷Ibid., p. 74.

¹⁸Ibid., p. 73.

Another early treatise writer, Hermannus Contractus (1013-1054), gave a similar explanation of arsis-thesis to that of Guido. In a discussion of melody he stated:

...a melody is sectioned in the same way a sentence is: for the human breath rests in its course at cola and commata. But the body of the melody continues in arsis and thesis, that is, rise and fall of the notes, until it is brought to an end with the periodus, that is the clausula or curcuitus divided into its members.¹⁹

Hucbald, (c.840-930), a Gregorian-era author of the ninth and tenth centuries stated:

To sing rhythmically means to measure out the fixed durations to long and short notes.... A rhythmical proportion, determined by fixed laws should exist between the long and shorts.²⁰ Every melody must be carefully measured off like a metrical text.

Berno of Reichenau (d.1048), a writer on church music, stated a similar view:

In the neumes it is necessary to pay attention where a determined short duration is to be measured out of the notes, where, on the contrary, a longer duration must be given them.... A chant is composed by means of a fitting and harmonious union of long and short notes.²¹

The apparent basis of Gregorian rhythm was metrical text. The rise and fall of pitches, the accents, and duration of notes were all taken from the textual metric patterns. From this we can surmise that the agogic accent, pitch accent, dynamic accent, initial accent, and tonic accent all were employed in chant.

¹⁹F. Crane, "A Study of Theoretical Writings on Musical Form to ca. 1460" (Ph.D. dissertation, State University of Iowa, 1960), p. 40.

²⁰Ludwig Bonvin, "The 'Measure' in Gregorian Music," Musical Quarterly 15 (1929): 19.

²¹Ibid.

The twentieth-century author, Richard Hoppin, in his book entitled Medieval Music, states in a discussion of word accent and melodic line that, "It is commonly said that Gregorian Chant is 'oratorical' melody based on the grammatical accent of its text."²² He then discusses the historical change of accent in chant.

In classical Latin of the period from the second century B.C. to the fourth century A.D., accent was primarily a matter of quantity--that is, of long and short syllables. In addition, however, accent was a matter of quality or stress and rise in pitch. After the classical period, Latin gradually lost its accents of quantity, and only the accents of stress and pitch inflection remained. This change in accentuation took place during the formative years of Gregorian Chant and was essentially completed by the time the chants as we know them began to be notated.²³

As a result, problems of correlating musical textual accents become more problematic in passages of neumatic and melismatic chant.

The Notre Dame school made an important contribution to the development of measured music. It incorporated the use of more regular "recurrent patterns of long and short notes."²⁴ These patterns eventually developed into the stable rhythmic modes. These modes can be seen in relation to their poetic meters on page four, supra.

Renaissance (1400-1600)

In the Renaissance, the text was still one of the primary governing elements determining accentuation. The basis of all music was of course the tactus, the steady underlying pulse which was measured by the raising and lowering of the hand, and which evolved from the old concept

²²Richard Hoppin, Medieval Music (New York: W.W. Norton and Co., 1978), p. 85.

²³Ibid., p. 85.

²⁴Ibid., p. 221.

of arsis-thesis. "Each motion was equal in duple time (tempus imperfectum); in triple time (tempus perfectum) the downbeat was twice as long as the upbeat."²⁵

Franchinus Gafurius (1451-1511), in 1496, described the tactus as equalling the pulse of a man breathing normally which was approximately M.M.60-70. Giovanni Maria Lanfranco (1490-1545), in his treatise Scintille di musica, of 1533, described tactus as "...nothing but the raising and lowering equally made, the end of which beat is the beginning of the next."²⁶ In the Renaissance the tactus provided a steady tempo, and the text was the primary rhythmic determinant. Gafurius in his treatise Practica Musica of 1496, discussed the combination of tactus based on arsis-thesis and textual rhythm. He stated:

Physicians agree that the correct measure of a short unit of time ought to be matched to the even beat of the pulse, establishing arsis and thesis as equal to that which they call diastole (expansion) and systole (contraction) in the measurement of each pulse.... Poets, moreover, have arsis and thesis, that is, rise and fall in their metrical feet. Arsis and thesis, provide the basis for the existence of these metrical feet.... Even though it is possible to find arsis and thesis whenever poetry is composed, nevertheless it is the apt and smooth conjunction of words which makes them exceedingly clear and assists in graceful articulation. An interweaving of words suitable to the various kinds of verse, is made, so that the very texture of the verses reveals the feet, which run swiftly, as races are run, and with a fixed order of the verbal connections, unveils the smooth, spontaneously flowing rhythm.²⁷

We read in Ladovico Zacconi's (1555-1627), Parttica di Musica of

²⁵ Sadie, The New Grove Dictionary 18:518.

²⁶ Barbara Lee, "Giovanni Maria Lanfranco's 'Scintille di Musica' and its Relation to 16th C. Music Theory" (Ph.D. dissertation, Cornell University, 1961), p. 149.

²⁷ Rowen, Music Through Sources, p. 107.

1592, a statement concerning accentuation of the beginnings of phrases. He stated that "entries should be emphasized a little so as to be instantly and clearly perceived by the hearer."²⁸ Thomas Morley (1557-1602) and William Byrd (1543-1623) both stressed the necessity of having the musical rhythm based on textual inflections. Morley, in his treatise A Plaine and Easie Introduction to Practical Musicke of 1597, stated:

He must also have a care so to applie the notes to the wordes as in singing there be no barbarisme committed: that is, that we cause no syllable that is by nature short, to be expressed by many notes, or one long note, nor so long a syllable to be expressed with a short note.²⁹

Byrd in his Psalms, Songs and Sonnets of 1611, states that music should be "...framed to the life of the words."³⁰

Gioseffeo Zarlino (1517-1590) warned performers against the "barbarious practice of shamefully misplacing the accents of words, as is done every day in innumerable compositions."³¹

Giovanni Palestrina (1525-1595) was an extremely important figure in the treatment and balance of stress. This balance of stress was a major aspect of the style of Palestrina and the late Renaissance. Palestrina's treatment of dissonance directly related to accent.

The treatment of dissonance was chosen...due to...the fact that the dissonance forms one of the most important "accentrousing"

²⁸Robert Donington, The Interpretation of Early Music (London: Faber and Faber Limited, 1963), p. 426.

²⁹Thomas Morley, A Plain and Easy Introduction to Practical Music. Edited by R. Alec Harmon (New York: W.W. Norton and Company, Inc., 1953), p. 291.

³⁰Sachs, Rhythm and Tempo, p. 256.

³¹Ibid., p. 255.

factors giving it a place among the most expressive and, from a historical point of view, most decisively fateful elements of style.³²

The primary rhythmic and accentual element in Palestrina's style was still the text. In fact, Palestrina brought this concept to a height of expression.

...analysis makes it clear that the accentuated minims in Palestrina style are treated quite otherwise than the unaccented. This fact becomes still more obvious when we examine the treatment of the dissonance. If we count the minims from the beginning of some mensurated choral composition of the 15th and 16th century, it is apparent more strikingly so the nearer we approach the culmination of the Palestrina period--that the dissonance as an almost invariable rule falls upon the even numbers of the minims, or on what we call the "weak" part of the measure. The only exceptions are syncope dissonances, which fall with equally as great regularity on the odd numbered minims.

It is also evident with regard to crotchets that the dissonance was only employed on the weak beats, and that moreover the third crotchet received a less forcible accent than the first about like this:



The attitude of Palestrina towards the accent is characterized by the strictest self-control and the most exquisite refinement. Musically and technically this is shown by the subtle discrimination with which everything is avoided that might make too strong a claim upon the attention, and consequently create the impression of too great activity.³³

It is a well-known fact that minims were employed mainly as time units in the middle of the 16th century. Usually there were four of these minims in the bar, of which the first and third were stressed, while the second and fourth were unaccented. It often happens that the melodic culmination points fall upon the stressed parts of the of the measure, thus causing a descending movement from the heavy to the light minims. But it also happens very often that there is a

³²Knud Jeppesen, The Style of Palestrina and the Dissonance (London: Oxford University Press, 1946), p. 9.

³³Ibid., p. 51.

gradual movement upward from the accented beat; likewise it is quite usual,...that an upward leap from the dynamically accentuated beat occurs.³⁴

Early Baroque (1600-1700)

With the use of proportional signatures, the development of metric stress began to be incorporated regularly, as meter cannot exist without suggestion of stress. The Renaissance already used the terms "good beats" indicating strong metric placement. These "...accents were quite certainly not always the ones that the treacherous time signatures suggest to the reader. They were, rather, the delicate stresses that the grouping by twos and threes within or against the tactus necessitated."³⁵

With the use of proportional signatures came the question of the bar line and its effect on accentuation.

The early vertical lines were actually orientation marks only, but not yet bars to delineate the accentual patterns; they would quite arbitrarily separate sections of different length. In a timid way, however, the 16th c. began to connect the originally unrelated concepts of bar and tactus.³⁶

The early Baroque theorists were still averse to the use of the bar line and its metric accentual implications, although some theorists such as Michael Praetorius (1571-1621)..."adopted at least short vertical dashes outside the staff as orientation marks."³⁷

Orazio Benevoli was one such composer who in 1628 used bar lines in his large Inauguration Mass. The existing manuscript is an early example of the use of bar lines in composition. But it was not until the

³⁴ Ibid., p. 60.

³⁵ Sachs, Rhythm and Tempo, p. 257.

³⁶ Ibid., p. 257.

³⁷ Ibid., p. 258.

later half of the Seventeenth Century that the bar line and metric accentuation became a standard practice based on time signatures in compositions.

Textual declamation was still of prime importance in contriving musical rhythm and stress. The new styles of the early Baroque (stile recitativo e rappresentativo) reflect this textual importance. Giulio Caccini (1545-1618) in his Le nuove musiche of 1602 describes the practice of the new monodic style which takes its basis of rhythm totally from textual accentuation. In the preface, Caccini discussed the priority that poetic rhythm takes over musical counterpoint. He stated:

...and with the most lucid reasoning convinced me, not to esteem that sort of music, which, preventing any clear understanding of the words, shatters both their form and content, now lengthening and now shortening syllables to accommodate the counterpoint (a laceration of the poetry!)....³⁸

Francesco Gasparini (1668-1727), in his treatise The Practical Harmonist at the Keyboard of 1708, discusses the use of the bar line.

To Gasparini:

...bar lines presented the greatest problem: Gasparini used the single bar to mark off separate instances of the progression in question; but the single bar is also used in those examples that have, or imply, a time signature, hence a regular measure.³⁹

In the Baroque, the accentuation was primarily governed by textual declamation which placed emphasis on the phrase and not merely the bar.

The following is a description of the relationship between pulse and accent in the late Renaissance and early Baroque.

³⁸ Giulio Caccini, Le Nuove Musiche, Edited by H. Wiley Hitchcock (Madison, A-R Editions, Inc., 1970), p. 44.

³⁹ Francesco Gasparini, Introduction to the Practical Harmonist at the Keyboard, trans. by Frank Stillings (New Haven: Yale University Press, 1963), p. xi.

Pulse is not the same as accent, though the two often coincide. In Renaissance polyphony, the accentuation follows only the natural shape of the phrase, not the underlying pulse. The accents in the different parts seldom come together, and there is no such thing as a regular accented beat. Follow the rhythm of the words, not the barring' is usually good practical advice. Yet the pulse, though not made audible, is somehow present at the back of one's mind as the ground work against which the irregular accentuation takes its meaning. This is very like what happens so frequently in poetry: the regular stresses of metre, once established, are present in one's mind; the actual stresses of the words partly conflict with them; and in this tacit counterpoint' lies much of the beauty.⁴⁰

During the latter half of the Seventeenth Century, time signatures replaced the old proportional and mensural systems of notation. These new signs determined the meter and called for a metric stress following each bar line. The development of this stress (and circumstances affecting this stress) will be explained in Chapter II.

⁴⁰Donington, The Interpretation of Early Music, p. 354.

CHAPTER II

EXPLANATION AND DESCRIPTIONS OF ACCENTUATION ACCORDING TO PRIMARY SOURCES

Introduction

The treatises quoted in this chapter are presented in two ways. First, only the works which illustrate most prominently the explanation, execution and development of eighteenth-century accentuation have been selected. Second, the works have been arranged in chronological order to show the evolutionary trends in accentuation from the late Seventeenth Century to the late Eighteenth Century. It is important to include the Baroque and Style Galant treatises in order to show the evolution of accentuation in the Eighteenth Century and because classical composers such as Mozart and Haydn read and studied these works.

This chronological order includes three style periods. The treatises from Printz to Antoniotto are representative of the late Baroque. The treatises from Quantz to Steele offer quotes from the the Style Galant period, while the remaining treatises of Wolf to Calcott represent the late Classical style.

The result of this chapter will be a collection of quotations on accentuation from thirty-eight theorists of the Eighteenth Century.. From these the reader will gain a knowledge of the meaning of accentuation and its affect on performance as well as an understanding of elements

associated with the accentuation such as quantitas intrinseca, inner length hierarchy, the change in stress of beats one and three from the Baroque to the late Classical style, and the hierarchy of stress within the beat, the measure, the phrase, and the section.

Quantitas intrinseca (inner quality) is a term which describes the lengthening of the notated beats. This lengthening of beats is implemented on several rhythmic levels or hierarchies. According to the theorists, the beat could be divided into subdivisions of strong and weak pulses with a lengthened duration on the strong pulses.

By reading the treatises in chronological order, one finds certain patterns of accentuation which changed from the Baroque to the Classical periods. For example, in common time, the Baroque accentuation called for a stress on beats one and three, while beats two and four were weak. In the Classical style, beats one and three were stressed, with beat one receiving the greatest accent of the beats. Beats two and four were weak.

Accentuation can occur on any rhythmic level, such as the beat, measure, phrase, period, and section. For example, in a phrase of four measures, the first and third are given an added weight or accent while measures two and four are weak and unaccented.

Some of the theorists such as Grassineau, Antoniotto, Rameau, Bernier, North, Adlung, Steele, Wolf, Burney, Jones, and Altenberg have been discussed very little, while theorists such as Leopold Mozart, Quantz, and Türk have been discussed a great deal. The quotes which have been selected best illustrate the meaning and description of accentuation. Of these, Türk will receive the most attention because of

his importance in this area.

Eighteenth Century accentuation was discussed by many theorists and practicing musicians of the period. By reading their various observations and instructions one realizes that late eighteenth-century musical style as heard in the works of Haydn and Mozart, after 1760, was a culmination of evolutionary developments from the Baroque (itself a development from the Renaissance).

The transition to the "galant" style and to Classicism was, as are most important artistic transitions, a gradual one. We have seen that important musicians, such as Quantz and L. Mozart, were thoroughly trained in the Baroque traditions, but they began the transition to a new style.

There are two basic differences between Baroque and Classical style. The first is that in Baroque music the alternations of strong and weak measures are often irregular while in Classical music, they are for the most part regular. One notices this especially in the music of W.A. Mozart.

The second important difference is, that in the new style the music is dominated by the treble line.¹

As already discussed in Chapter I, the use of alternating stressed (good) beats and unstressed (weak) beats has existed since the beginning of organized music. The alternation of good and bad existed on large and small rhythmic levels. Curt Sachs in his book Rhythm and Tempo discusses this very idea.

At least from the sixteenth century on, equal time values in groups of shorter notes-eighths or sixteenths were avoided as far as possible. Sequences of such notes could be written in uniform symbols; but they were expected to be performed as alternately 'good' and 'bad' notes, the good ones being somewhat lengthened out and accented at the cost of the bad ones.²

¹Anthony Newman, "Strong and Weak Alternation in Baroque and Early Classical Music," Journal of Performance Practice 1 (January 1983): 41.

²Sachs, Rhythm and Tempo, p. 296.

The metric accentuation of the Eighteenth Century was a "taken for granted" practice. Most composers never wrote accent marks to display the stressed beats. "The only explanation for the casual manner in which eighteenth-century writers treated so important a subject is that no one thought it necessary to explain at length an all-prevailing convention so well known that it was taken for granted."³

"Historically, then, strong and weak measure theory or description starts at the end of the 17th century and terminates about 1850 with Lizst's objection to downbeat accentuation."⁴

With such a wealth of eighteenth-century style information available, performers and conductors alike can come to a rather clear conception of performance practice. Modern performances can then be historically guided. Sol Babitz in his work with the Early Music Laboratory strongly urged performers to become scholars of the early styles. In respect to accentuation and general style study he states:

The need today is for more performers who are not afraid to use audible accents in good taste and unambiguous phrasing; and who are furthermore not afraid of the hard work necessary for the preparation of this kind of performance.⁵

Babitz further states that performers and conductors who are knowledgeable in nineteenth and twentieth-century literature and style often think this... "qualifies one to wade into the Eighteenth Century without adequate knowledge of performance practice."⁶ Babitz also points

³Sol Babitz, "A Problem of Rhythm in Baroque Music," Musical Quarterly 38 (1952): 536.

⁴A. Newmann, "Strong and Weak Alternation," p. 24.

⁵Sol Babitz, "Views and Reviews," The Violin (1959): 48.

⁶Ibid., p. 22.

out that the critics of modern performances of early music will not be of value unless they too are aware of the correct style.

There are few complaints from the critics and ordinary listeners who do not know more than the performers, and so the situation can be improved only by the voluntary efforts of the musicians themselves to improve their knowledge in this important field. To be sure, everyone will not learn at the same rate of speed. A violinist who has been reading the articles in this column for example, is likely to know more about eighteenth century bowing and phrasing than the average orchestra conductor. However he cannot apply this knowledge in an orchestral performance because he would be disobeying the wishes of the director. In solo work and chamber music he may try to use authentic ideas, and hope that some will eventually penetrate even to conductors.

Charles Mackerras also points out, in agreement with Babitz, that..."It is unfortunate that with all the primary sources available to us, so much about 18th-century violin playing still remains obscure."⁸

In order to obtain the knowledge necessary for the application of metrical accentuation, one has to begin with a study of time signatures, arsis-thesis groupings, and tempo. Accentuation was the end result of these factors and was the integral part of seventeenth and eighteenth-century style.

The modern performer of eighteenth-century music must study treatises and let the knowledge gained from them guide his musical instinct. Modern performers need to release inherited twentieth-century practices and strive to approach music as an eighteenth-century performer would.

First and foremost, the treatises deal with accentuation in the measure. A hierarchy of stress is used for the number of beats in the

⁷Ibid.

⁸Joan Mackerras, "Some Problems of Violin Bowing in the Performance of Eighteenth Century Music," Canon XVII/3 (1965): 30.

measure in relation to the time signature. Other levels of hierarchy found in treatises are, namely, accentuation of phrases, and accentuation of large sections. With each level of accentuation certain factors are to be taken into consideration, such as, the degree of stress or accent, the degree of weight, and the length and duration of each beat.

Peter Sozio, in his dissertation entitled, "Accentuation as an Expressive Element in Music," defines accent in relation to hierarchical levels and describes the various types of accent.

Accent: The fundamental property of rhythm, giving it shape and organization. Accent, the element which gives prominence to one tone over others, operates on all levels of stratified musical texture. That is, perceptible binary or ternary units are possible on any architechtonic level.

Though usually operating severally together whether in agreement or opposition, here listed for identification purposes are the individual accent factors:

- Metric accent (by recurrent grouping)
- Agogic accent (by note of longest duration)
- Dynamic accent (Harmonic Rhythm)
- Weight accent (by texture and orchestration)
- Tonic accent (by higher pitch)
- Decorative accent (by appoggiatura etc.)
- Word accent (by language rhythm)⁹

Accentuation is emphasis which requires several types of accent.

The two most important are agogic and weight. Paul Creston in his Principles of Rhythm describes eight types of accent. All of these individual types of accent are affected by metric accentuation.

Accent, therefore, is that element of rhythm which makes prominent or emphasizes a pulse or beat. There are eight types of accent accomplishing this emphasis, which may be employed individually or in combination, namely: 1. Dynamic, 2. Agogic, 3. Metric, 4. Harmonic, 5. Weight, 6. Pitch, 7. Pattern, and 8. Embellished. Of these

⁹Peter Sozio, "Accentuation as an Expressive Element in Music," (Ph.D. dissertation, Teachers College, Columbia University, 1976), p. 6.

eight types, the metric accent is often implied or felt rather than heard.¹⁰

Throughout the Eighteenth Century various terms were used to describe metric accentuation.

Not only quantitas intrinseca and "superior regard," but such terms as "good and bad" notes, and "heavy and light" notes were used to describe the perception of note relationships. We shall attempt to show that all these terms referred to the same phenomenon, which will be called "arsis-thesis grouping"....¹¹

The proper application of this accentuation was dependent on the hierarchical order of stress, weight and length of each beat within the measure. This aspect of style was discussed in treatises, instruction books, dictionaries, lexicons, and journals from Caccini to Turk and Hummel.

The following list covers most of the terms used to describe the strong and weak beat alternation:

STRONG

Good

Accented

Thetic

Long

Struck

Notae Virtualiter Longue

Quantitas intrinseca

WEAK

Bad

Unaccented

Arsic

Short

Passing

Notae Virtualiter Breves

Quantitas extrinseca

¹⁰ Paul Creston, Principles of Rhythm (Melville: Belwin Mills Publishing Company, 1961), p. 28.

¹¹ George Houle, "The Musical Measure as discussed by Theorists from 1650-1800," (Ph.D. dissertation, Stanford University, 1960), p. 2.

Stressed	Unstressed
<u>Nota buona</u>	<u>Nota cattiva</u>
Emphasized	Unemphasized
<u>Innere Wert</u>	<u>Ausserliche Wert</u>
Principle	Non-principle
Heavy	Light
Forte	Piano
Initial	

The notes which are to be emphasized and accented (strong beats) must be played with a stronger weight and intensity and often lengthened duration. The term Quantitas intrinseca is most associated with this lengthening of strong beats; it was used by many theorists throughout the Eighteenth Century.

The term *quantitas intrinseca* designated an intensity perceived in certain notes according to the rhythmic flow of the music. Some writers considered this intensity to be a quality of the note itself, while others considered it to be a "superior regard" bestowed on the note by the listener. Whether the *quantitas intrinseca* was considered to be inherent in the note or in the listener, however, the particular notes that were heard as more intense might be entirely equal in duration and dynamic force to other notes. The bar line was placed before each note characterized by the *quantitas intrinseca*, establishing a relationship between the visual symbols of measure and the musical sensibilities of the composer.... The eighteenth-century terms *quantitas intrinseca* did not designate a new theory of measure organization, but was rather a later explanation of ideas that must have been current when time signatures were generally accepted.¹²

The use of intrinsic lengthening of stressed beats "was generally accepted in the Eighteenth Century and formed the consistent placement of

¹²Ibid., p. 173.

bar lines."¹³

The length of stressed beats was longer than the length of unstressed beats. This was done at the expense of the weak beats which were shortened to keep the quantity of beats in the measure steady. Fritz Rothschild, a twentieth-century author, describes this uneven playing in the following excerpt:

If we hold stressed notes, or the rests which replace them, for longer than their written value, we must do so at the expense of passing notes, and this inevitably results in uneven playing. To the musician of the past, such uneven playing was natural as is an even rendering to-day. Since it was taken for granted, it was never marked; on the contrary if a composer wanted an even rendering he had to indicate it by special marks....

If a crotchet (time-unit) consisted of two quavers, the first was held longer than its written value and consequently the second was shortened. Still more pronounced was the uneven playing if a crotchet consisted of four semiquavers; in this case the first semiquaver was shortened, though less so than the third and fourth.¹⁴

The question that arises from this description of Quantitas Intrinseca concerns the actual length of the strong beats. This author has come to the conclusion that in works for solo instrument or voice, the lengthening of the strong beat could last beyond the notated value. This could be accomplished through the use of eighteenth-century tempo rubato. (For a discussion of rubato, see Turk, page 88.) In works that

¹³Ibid., p. 5.

¹⁴Fritz Rothschild, A Handbook to the Performance of the 48 Preludes and Fugues of J.S. Bach According to the Rules of the Old Tradition (London: A & C Black, 1955), p. 16.

have several parts vertically aligned, and where tempo rubato is not a technique to be used, the length of the strong beat in reality can only be as long as the notated length. The weak beats are cut short of their notated length thus giving the strong beats a ratio of longer values.

In addition, if the performer begins with the concept of "normal touch" (discussed later in this introduction), which calls for a separation between notes, the strong beats in a measure of

C $\left| \text{J} \text{J} \text{J} \text{J} \right|$ will be performed approximately as $\left| \text{J}..7 \text{J}7 \text{J}..7 \text{J}7 \right|$

If one uses this "normal touch" concept as a starting point and then adheres to the principle of quantitas intrinseca, the performance will

be approximately: $\left| \text{J} \text{J} \text{J}7 \text{J}..7 \text{J}7 \right|$

The principle of strong and weak alternation is applied to all hierarchical levels of accentuation. The lower level, or the dividing of the beat in subdivisions is treated with strong and weak alternation also. In a conventional situation, the first note of a subdivision is considered strong and given emphasis, while the second note is considered weak and played unemphasized with a shorter duration. Within the time division of the beat, Rothschild, describes the following terminology. The beat is called a "time-unit," the first division of the beat is called a "time-member," and the second division is called a "time-note."

The symbols which determined the amount of accent within the measure changed as the centuries progressed.

The measure was not considered to be a balanced compound of three equal elements, consisting of one-third time signatures, one-third arsis-thesis groups, and one-third articulation. At times one or another of these three aspects outweighed the others in importance in the view of the theorists. The late seventeenth-century writers concentrated on the graphic symbols of measure; to them time signatures were most important. The early eighteenth-century theorists concentrated less on time signatures and paid considerably more attention to arsis-thesis grouping. Finally, the late eighteenth-century writers became concerned with articulation and went so far as to equate accent with measure.¹⁵

The change in meanings of the time signatures from the Seventeenth Century to the late Eighteenth Century contributed much to the development of metric accentuation.

"New signs," which we call "Time signatures," were first defined by Italian theorists in the middle of the seventeenth century. Their use marked an important change from the mensural signs of the sixteenth and early seventeenth centuries. The date 1650 fixes approximately the chronological landmark of this definition of "new signs." Similarly, the date 1800 marks the approximate end of a period during which aural groupings of notes and their physical articulation were considered different things; for in the early nineteenth century theorists came to equate the measure with accent. Both dates are imprecise, but they serve to specify the period to which closest attention has been paid in studying theorists' ideas of the measure.¹⁶

It is impossible to discuss meters, tempos, accents, fingering, rubato, or almost any other specific performance problem without being aware of the constant presence of alternation between strong and weak, also called "good/bad" or whether we are talking about individual notes as subdivisions of the measure, or about measures and larger structural units within the piece.¹⁷

In order to determine proper accentuation, one has to look at tempo, time signature, note the content, and measure organization. In the Seventeenth Century, the time signatures and note-content were the most important factors in determining tempo and accentuation. In the late

¹⁵Houle, "The Musical Measure," p. 285.

¹⁶Ibid., p. 2.

¹⁷A. Newmann, "Strong and Weak Beat Alternation," p. 19.

Eighteenth Century, the Italian tempo terms and time signatures became the most important factors in determining tempo and the accentuation. (A detailed discussion of tempo and accentuation can be found later in this chapter.)

The most important facet of articulation in this period was the convention that the articulation of a certain note was determined by its position in the measure.¹⁸

There were several articulation markings which influenced accentuation, namely, slurs, ties, wedges, dashes, dots, and tenuto marks. The use of slurs played a particularly important role in the Eighteenth Century. Slurs were generally used on smaller groupings of notes which helped determine the accentuation on a smaller level. The slurring of a group of notes always indicated an accent on the first of the group with a slight lengthening of the initial note. Babitz discussed the performance of slurs in his article "Differences Between 18th Century and Modern Violin Bowing."

In slurring a group of notes on one bow the initial crescendo usually occurred on the first note of the group, which was invariably held longer.

The lengthening of the first of a group of slurred notes is a natural convention of performance which has prevailed in varying degrees throughout musical history...Internal musical evidence shows that composers took this phrasing for granted. Quantz...shows a group of six slurred demisemiquavers, the first of which must be played with a crescendo, obviously impossible unless it is held to some extent; and J.S. Bach often gives the first of a large group of demisemiquavers a separate bow whilst the remainder are slurred, thus implying a quantitative accent on the first note. Geminiani in his book on the violin...objects to the stressing of the first note of the bar in playing the detached notes..., but does not say anything about slurred notes. His statement that composers 'always' marked the place where they wanted notes stressed, is as untrue of himself as it is of his contemporaries, but nevertheless consistent

¹⁸Houle, "The Musical Measure," p. 5.

with Muffat's description of Italian bowing about 60 years earlier.... In the era of Expressive Rhythm the need for a down-bow on the 'good notes' of the bar was generally taken for granted.¹⁹

The "normal touch" or common style of playing in the Eighteenth Century called for a detached articulation. Dorothy Swainson in her article entitled "Phrasing and Articulation," states,...."in the eighteenth century....the notes were generally understood to be detached, or at any rate what C.P.E. Bach calls semi-detached unless they were appoggiaturas or specifically marked tenuto or slurred."²⁰

Badura-Skoda describes "normal touch" as meaning non-legato and further states:

Normal onward movement is the opposite of both slurring and detaching: it consists of lifting the finger nimbly from the preceding key just before one touches the next note. This normal onward movement is always taken for granted, is never indicated.²¹

Performers of eighteenth-century music also use an articulation known as "silence d'articulation," which was part of the "normal touch." Notes were separated slightly from one another especially at ends of phrases or sections. The correct fingering and quality of articulation make possible the audible recognition of phrase separation.

The 'breathing-space' before the bar-line, as suggested, must be so short that there is no question of holding up the even flow of the metre. Such hesitation, 'pausing for breath', is very important throughout Mozart's music, which is so strongly influenced by vocal writing. This kind of 'breathing-space', a slight caesura, is often in place before the entry of a new subject....²²

¹⁹Sol Babitz, "Differences Between 18th Century and Modern Violin Bowing," The Score 19 (March 1957): 43.

²⁰Dorothy Swainson, "Phrasing and Articulation," Consort 5-12 (April 1948-1955): 10.

²¹Badura-Skoda, Interpretating Mozart on the Keyboard, p. 54.

²²*Ibid.*, p. 167.

Slight separation, such as rests of short duration are not always indicated by the composer. The player must therefore provide them, when he sees that it is necessary, by letting the last note of the phrase die away. Indeed, in certain cases he must even let it end shortly before the completion of its normal duration.²³

The question of melody, phrasing, melodic curve and continuity often comes up in discussion of eighteenth-century music. Babitz answers this question in his article, "Modern Errors in Mozart Performance."

When the articulation silence and the metric accent, the two factors which destroy the flow of the modern line, are combined, they create, paradoxically, an effort of melodic continuity. The regular metric accents serve to give poetic flow to a line fragmented by articulation silences, while these silences serve to shorten the notes sufficiently to prevent the meter from being felt too obviously.

...the 18th century singing style...aimed to convey...the effect of declamation through skillful use of such devices as articulation silences and varying gradations of accents.²⁴

The eighteenth-century singing style was performed in the same manner as the instrumental style. "Normal touch" and accentuation were characteristics of the eighteenth-century "declamatory style" of singing. The text usually coincided with the metric accentuation, and the notation was usually based on syllable strength and length.

Mozart and his contemporaries relied heavily on treatises for instruction in articulation as these works were readily available.

The rules and conventions observed by W.A. Mozart and his contemporaries were described not only by Leopold Mozart but also in many other books written between 1750 and the end of the century. Best known were the writings of Joachim Quantz, Friedrich Wilhelm Marpurg, C.P.E. Bach, Johann George Sulzer, and Daniel Gottlieb Türk.

²³Frederick Dorian, The History of Music in Performance (New York: W.W. Norton, 1942), p. 163.

²⁴Sol Babitz, "Modern Errors in Mozart Performance," Mozart Yearbook (1967): 78.

D.G. Türk's *Klavierschule für Lehrer und Lernende* was first published in 1789 and appeared in a revised and greatly enlarged edition in 1802. It was a very comprehensive work on the interpretation of 18th century keyboard music, with several references to Mozart's pianoforte sonatas: and being on most of the important writings of Türk's predecessors, it reads almost like a compendium of musical interpretation in the second half of the 18th century.²⁵

The classical treatises on theory and counterpoint, from Zarlino to Piston, arrive at many of their rules because of the underlying consideration of rhythm and accent. Instructional manuals, such as those by Leopold Mozart, Quantz, and C.P.E. Bach, reveal the inextricability of accent to the technique of playing the instrument.²⁶

For instance, Babitz in his research presented the hypothesis that accentuation and articulation could be determined from fingerings.

If style is based on technique, an essential key to the understanding of the performance styles of Bach and Mozart can be found in studying their keyboard fingerings. Despite the historical importance of fingerings they remain neglected, probably because the subject is considered menial.²⁷

Though the regular practice of metric accentuation called for the accented note to receive a longer duration than its written value, there were circumstances where the accented note received a shorter value. This is known as lombardian style.

During the second half of the 18th century, the custom of shortening applied to an initial note began to wane. The numerous exceptions to the practice made by C.P.E. Bach already foreshadow this change in attitude; and Türk, towards the end of the century finds it necessary to warn against playing the first note as short as formerly.²⁸

²⁵ Rothschild, "Mozart's Pianoforte Music Some Aspects of Interpretation," The Score (September 1954), p. 4.

²⁶ Sozio, "Accentuation as an Expressive Element," p. 6.

²⁷ Sol Babitz, "On Using Early Keyboard Fingerings," Diapason 60 (March & April 1969): 1.

²⁸ Houle, "The Musical Measure," p. 154.

Composers such as Mozart and Haydn would explicitly write accents on weak beats when such non-conventional accents were desired. In regards to conventional accentuation, D.G. Türk stated that, "...if the composer does not desire this rendering in certain places the fact must be specifically indicated."²⁹

The use of uneven playing was an evolutionary development of the Eighteenth Century. The practice of lengthening and shortening notes went from extreme to more moderate, whereas the application of accentuation went from moderate to extreme usage. The uneven playing became more rigid as the Eighteenth Century matured. The standardization of the double dotted notated length was one indication of this more accurate style, which is to say that dotted notes of the Eighteenth Century were basically not in actual value as long as double dotted ones. The standardization of the double dot is accredited to Leopold Mozart. "Not until the end of the 18th century, when rhythmic alteration had already gone out of style, could the double dot...take its proper place in notation."³⁰

Treatise writers of the Eighteenth Century, nevertheless, put as a priority, before discussing the various articulations and uneven playing, the importance of the individual performer to rely on personal good taste and musicianship. Performers were urged to use sound musical instinct in implementing accentuation, uneven playing, etc. When determining the length of stressed beats one has to also use good instinct.

²⁹Daniel Gottlieb Türk, School of Clavier Playing, trans. by Raymond Haggh (Lincoln and London: Oxford University Press, 1982), p. 325.

³⁰Babitz, "A Problem of Rhythm in Baroque Music," p. 541.

"In most instances, the length was undoubtedly left to the performer's discretion and good taste."³¹

Included in this urge to use good taste in performance is a warning. Geminiani warns players not to crudely accent the first of every bar, nor play in a mechanical manner.

In order to have proper execution, a performer must use good taste.

Whoever performs a composition so that the affect (character, etc.), even in every single passage, is most faithfully expressed (made perceptible) and that the tones become at the same time a language of feelings, of this person it is said that he is a good executant. Good execution, therefore, is the most important, but at the same time, the most difficult task of making music.³²

Treatises of the Late Baroque

Wolfgang Casper Printz

Wolfgang Casper Printz (1641-1717) was an important late seventeenth-century German theorist whose twenty-two treatises contain valuable documentation of seventeenth-century style and theory. Printz was responsible for original and influential concepts of rhythm and metre in the late Baroque. In his early work entitled Compendium musicae of 1668, "he developed the concept of intrinsic values of stress within metres, i.e. quantitas intrinsica. According to this familiar doctrine, which replaces the old concept of tactus, beats within a bar have intrinsic strong and weak stresses that not only determine the correct placing

³¹Thomas Warner, "Indications of Performance Practice in Woodwind Instruction Books of the Seventeenth and Eighteenth Centuries," (Ph.D. dissertation, New York University, 1964), p. 149.

³²Türk, School of Clavier Playing, p. 321.

of texts according to their poetic metre but also provide the principle by which dissonances are prepared and resolved."³³

Phynis Mitilenaesus oder Satyrischer Componiet of 1696 was considered his most important work because it contains..."the most extensive summaries of music theory written in the 17th century."³⁴

Printz may justifiably be considered the first German theorist to attempt a codification and encyclopedic presentation of musical knowledge, and as such he is a true professor of eighteenth century German writers, such as Mattheson and Walther, whom he influenced considerably.³⁵

"Printz is best known for his Historische Beschreibung the first major German history of music. It clearly reveals his extensive knowledge of literature of previous periods,...."³⁶

Printz used the terms "long" and "short" to indicate the stressed and unstressed beats or portions of the beat.

Further, the number (position in the measure) has a peculiar power and virtue. Some numbers cause notes or sounds of the same duration, according to the time (Zeit) to seem longer or shorter. This should be especially noted as such because of the text as because of consonance and dissonance.

The different lengths of notes apparently equal, according to their time or value, is called Quantitas Temporalis Intrinseca, or the inner duration.

It can be easily seen that this has its basis in reipsa, when a text is set to notes of like duration...the first and ³⁷third syllables are long and the second and fourth are short.

³³Sadie, The New Grove Dictionary, 15: 274.

³⁴Ibid.

³⁵Ibid.

³⁶Ibid.

³⁷Houle, "The Musical Measure," p. 177.

Printz goes on to discuss the inner quality of the subdivisions of a note, a hierarchy of accentuation.

To know these quantities correctly, one must know that every note is divided either into two or three parts.

If the subdivisions of notes are duple, all odd numbered notes 1,3,5,7,etc. are considered long and all even numbered notes 2,4,6,8, etc. are short.

Also, each and every syncopated note is long because the odd and even numbers are mingled together and agree in it.

If the subdivisions (of a note) are three in number, the first is long and the second and third are short.

When the first part is silent, the second is long and the third is short.³⁸

As suggested in the preface, accentuation can be applied to a larger hierarchy other than the beat. Printz advocates this larger accentual hierarchy. He..."suggested that the first and third measure is inwardly long-something which can be conveyed on the organ and harpsichord by making the first notes of these measures a little longer than the other initial notes."³⁹

George Muffat

George Muffat (1653-1704) was a German composer who was influential in introducing Italian and French style into German music. Muffat contributed detailed information about Lully's and Corelli's practices to the German performances. His best known writings are Florilegium Primum and Florilegium Secundum, both containing forwards giving important performance conventions, including the appropriate attack of the first notes of a measure.

In Muffat's preface to Florilegium Secundum, he states that the

³⁸Ibid., p. 178.

³⁹Sol Babitz, "Modern Errors in Mozart Performance," p. 69.

Lully style of playing observes the rule of down-bow resulting in proper accentuation.

They all observe the same way of playing the principal notes in the measure,....

The first note in each measure, where there is no rest or breath, should be played down-bow, regardless of its value.

In common time, which the theorists call "tempus imperfectum," the measure is divided equally in half. Notes on odd parts of the measure (1,3,5,etc.) are played down-bow.⁴⁰

In rule number three of this same preface, Muffat describes the bowing and accentuation for triple meters.

Since, according to the first rule, the first note in the measure is down-bow, the second of three equal notes (which comprise a complete measure in triple time) is always up-bow, and the third is once again down-bow, at least when one plays rather slowly;....⁴¹

From this statement one sees the Baroque view of accentuation of beat three. In the Baroque, the last beat of a measure leads back to the first beat of the succeeding measure. This provides movement especially characterized in the technique of "fortspinnung." This characteristic is not found in later eighteenth-century style.

In the same treatise of 1698, Muffat discussed the unequal treatment of notes that appear with equal notation. He discussed notes inegales by stating:

Diminutions of the first rank such as sixteenth notes in four-beat measures, eighth notes in two-beat or alla breve measures or notes that divide a beat in half in slightly quick triple meters and their proportions are when used successively, not played each equal to the next, as they are written: for that would have something of the sluggish, the crude, and the dull. But they are altered in the French style, by lengthening each odd-numbered note the value of a

⁴⁰Kenneth Cooper and Julius Zsako, "George Muffat's Observations on the Lully Style of Performance," Musical Quarterly 53 (April 1967): 224.

⁴¹Ibid.

dot, rendering the following note shorter to the same extent....⁴²

Muffat considered "notes inegales" in relation to "good" and "bad" notes according to their inner length. He also determined that other notes within the measure were "good" and "bad" according to their metric position.

Of all notes found in any composition, some are good, noble or principles and the others are chetives or viles. Good notes are those which seem naturally permitted to the ear as small reposes. These are those notes which are a little long, those which begin an essential part of the measure, or which have a dot after them and between their equals; which dot diminishes those notes which are on the odd part of the beat. Most good notes are played on the down-bow.

The chetives are the others, such as passing notes, which do not satisfy₄₃ the ear and leave after themselves the desire to pass on....

According to Houle:

"Good and Bad" notes were not new terms but had been long accepted in Italian treatises. Muffat's use of them may have reflected his Italian training. These terms were used by Diruta (Il transylvano, 1625) and Penna (Li Primi Albbori Musicali, 1672) to explain fingering rules for keyboard performance. Diruta said good notes were to be played by good fingers, which were the second and fourth, and bad notes by the bad fingers, the first, third, and fifth. The good notes were the first notes of groups of two and bad notes the second in such groups.⁴⁴

Johann Mattheson

Johann Mattheson (1681-1764) "was a German composer, critic, journalist, lexicographer and theorist."⁴⁵ He was a singer and dealt

⁴²Houle, "The Musical Measure," p. 14.

⁴³Ibid., p. 175.

⁴⁴Ibid., p. 175-176.

⁴⁵Sadie, The New Grove Dictionary, 11: 833.

primarily with vocal works, mainly opera.

"In 1722, Mattheson began publication of Critica Musica, (Critical Music), the first German music periodical. It appeared in twenty-two numbers from 1722-1725...."⁴⁶ Der Vollkommene Capellmeister (The Complete Choirmaster) of 1739 was his most important book. It was an encyclopedia of knowledge Mattheson thought necessary for every kapellmeister.

Mattheson and several other treatise writers of the Eighteenth Century identified accent and quantitas intrinseca with the same definition. "We read in Walther, Adlung, Scheibe, Kirnberger, and Koch that accent, 'inner length,' and the quantitas intrinseca were different terms for the same thing."⁴⁷ Mattheson describes accent as:

An accent in notes is the inner content (innerliche gehalt) and emphasis itself, which is so placed that thereby a note stands out from another, without consideration of its ⁴⁸apparent (ausserlichen) size and its ordinary value in a certain time.

Mattheson attempted to explain a rhythmic system which he called rhythmopoeia.

This is a...curious and largely unsuccessful attempt to use Greek and Latin poetic meters in musical translation as the basis for a theory of rhythmic organization. Rhythmopoeia was discussed by a sufficient number of theorists to indicate that it was considered of great importance, and it clearly demonstrates the great interest of musicians in finding some explanation of measure groups.⁴⁹

⁴⁶Ibid.

⁴⁷Houle, "The Musical Measure," p. 182.

⁴⁸Ibid.

⁴⁹Ibid., p. 4.

Rhythmopoeia was basically an attempt to go back to the primary roots of rhythm which were the poetic meters. These meters became the basis of all rhythm in a composition. This was done to better understand measure and rhythmic groupings.

Jacques Hotteterre

Jacques Hottererre (1674-1763)...

...was one of many of the Hotteterre family musicians. He was a wind and recorder instrument maker and musician at the French court during the seventeenth century. His first published work was Principes di la Flute traversiere of 1707. It was the first flute treatise to appear in any country. This book is a significant source of information about early woodwind practice. His second treatise, L'art de preluder sur la flute traversiere of 1719 is the only important work about improvisation of preludes to appear in French and it contains an informative discussion of metres and rhythmic alteration.⁵⁰

Hotteterre was one of several Baroque treatise writers dealing with the recorder who attempted to explain stressed and unstressed beats with the proper application of certain syllables.

The articulation syllables used by the French wind players were closely related to the notes inegales. The basis is the little word *turu*. The *tu* must be pronounced sharply with the tongue close to, or actually touching the teeth. This gives a very characteristic sharpness to the articulation. The *ru* is pronounced with the tongue, near to the teeth, as outlined in the evidence quoted above. The letter *u* is more like the German *u* than an English *u*, but the vowel sound does not seem to matter. The *ru* syllable should be accented-in length especially. This is why it is pronounced on the first of a (long-short) unequal pair of notes in the French style. The actual inequality in the French music was left very much to the taste of the performer. Sometimes it was only a slight stress given to the first note of the pair, and at other times the first note was played over-dotted. It depended upon the context. The articulation was always considered as *turu*, i.e. with *tu* first, and so at the start of any series of unequal pairs, the articulation would go *tuturuturu*.

⁵⁰ Sadie, The New Grove Dictionary, 8: 735-736.

This little word has been called a tongued-slur, which is appropriate, for the tu is bound to the ru across the beat.

Another articulation word was in use viz. (sic) tu ru. This is normally very slightly short-long, but loud-soft. It gives the impression of the normal stressing given to strong and weak notes in the bar. It was used for some equal notes, and also as a sort of early double-tonguing for use in very fast passages.⁵¹

Jean-Phillipe Rameau

Jean-Phillipe Rameau (1683-1764) was a "French composer and theorist.... A close contemporary of J.S. Bach and Handel, D. Scarlatti, and Telemann,"....he was the leading French composer of his time and... "an important innovator in harmonic theory."⁵²

His most important treatise was Traité de l'harmonie reduite a ses principes naturels (Principles of Harmony) of 1722. Rameau highly influenced later writers such as Marpurg and Riemann.

In his treatise Principles of Harmony, he describes the beats of a measure in terms of strong and weak positions.

Measures are separated by lines drawn perpendicularly which are called barlines. Each meter contains only two, three, or four beats (to a measure), and these beats are usually indicated by a movement of the hand or of the foot. The first beat is indicated by striking or lowering the hand, the last by raising it, and those in the middle by moving it to the right or left.

The first beat is called strong or principal, and the others weak, except in a quadruple meter, where the first and third beats are equally strong.⁵³

Nicolas Bernier

Nicolas Bernier (1665-1734) "was a French composer, organist, and

⁵¹ Jacques Hotteterre, Principles of the Flute, Recorder and Oboe, trans. by David Lasoeki (New York: Fiederrick A. Praeger, Pubs., 1968), p. 22.

⁵² Sadie, The New Grove Dictionary, 15: 559.

⁵³ Jean Phillipe Rameau, Treatise on Harmony, trans. by Phillip Gossett (New York: Dover Publications, 1971), p. 198-199.

theorist. His most important work was his treatise entitled, Principes de composition de Mr Bernier, N.D. "...(Principles of Composition by Mr. Bernier).⁵⁴ Contained in this work is a section concerning strong and weak beats, which states:

As these terms are often used in this treatise, I have thought it best to explain their meaning here at the outset.

Therefore, one must know that in each measure of music there are both strong and weak beats. These serve not only in the "scansion" of the melody and the cadences, that is to say to join faithfully words and musical meter, but also to prepare, to form, and to make acceptable the imperfect harmonies, called dissonances. This is the reason the student should know and retain that which follows.

1. In a measure having two beats, the first is strong and the second is weak.
2. In a measure having three beats, the first is strong, the second is less strong, and the third is weak.
3. In a measure having four beats, the first is strong, the second weak, the third strong, and the fourth weak.⁵⁵

Roger North

Roger North (1651-1734) was an..."English lawyer, author and amateur musician.... Two important treatises written by North were The Muscicall Grammarian of 1726 and "A Dissertation of Time."⁵⁶ In the second work, North describes the notes in a measure which should receive a strong emphasis, and which in turn determine meter.

It may be doubted whether in truth the tripla measures of time in reality differ at all from duple, or whether the seeming differences be not the result of emphasis more than of proportion, for all the pulses are supposed to be equal. As, a series of these sounds... may be common time or tripla according to emphasis; for if, with duo's, the stroke falls a little fiercer upon the first and lighter

⁵⁴Sadie, The New Grove Dictionary, 13: 286.

⁵⁵Nicolas Bernier, Principles of Composition, trans. by Phillip Gossett (New York: Dover Publications, 1971), p. 198-199.

⁵⁶Sadie, The New Grove Dictionary, 13: 286.

upon the 2nd (as they say of a foreward and backward bow), it is common time; but if it falls hard upon the first, and slighter upon the second and third, it is tripla.⁵⁷

Johann David Heinichen

Johann David Heinichen (1603-1729) was a well educated musician who advocated a mixture of style, national idioms of German, French and Italian. As such, his music was more galant or pre-classical in character than north German Baroque.

His most important work was Der General-Bass in der Composition (The General-Bass in Composition) of 1728. This treatise was influential to writers such as Scheibe and Mattheson. In this treatise, Heinichen discussed the use of strong and weak beats using the terminology of note virtualiter (strong) and notae breves (weak). Heinichen states that the first, third, etc. beats are inherently longer than beats two, four, etc. due to their metric position.

...that just as is well known with notes of the same value, the first, third, fifth, etc., are called Notae virtualiter longue or long notes (according to their inner value) while, in contrast, the second, fourth, sixth, etc., are called Notae virtualiter breves or short notes (according to their inner value), so too the same occurs with the transitus; and the first and third notes of like duration are always inherently (virtualiter) long, the middle one, however, inherently short.⁵⁸

In a discussion of quantitas intrinseca in relation to triple meters, Heinichen stated:

The notes from which each triple meter takes its name, have this characteristic ratione quantitatis intrinsecae: that each time the

⁵⁷ John Wilson, ed., Roger North on Music. (London: Novello and Co., Ltd., 1959), p. 102.

⁵⁸ George Buelow, Thorough-Bass Accompaniment According to Johann David Heinichen (Berkeley: University of California Press, 1966), p. 91.

first (note) is inherently long while the second and third are inherently short, so that sometimes the second, sometimes the third passes through freely and sometimes both together....⁵⁹

Johann Gottfreid Walther

Johann Gottfreid Walther (1684-1748) was a..."German organist, composer, theorist, and lexicographer."⁶⁰ Walther collected a large quantity of music and had an enormous library which gave him the material necessary for his Musicalisches Lexicon of 1732. This work was the first major German dictionary which included terms and biographies of musicians from the past and present.

In his Musicalisches Lexicon, Walther defines the terms quantitas intrinseca and extrinseca.

Quantitas notarum extrinseca, and intrinseca (lat.). The apparent (or outward) and inner value of the notes. According to the former (extrinseca) every note is in performance of the same length as other notes of the same value, but according to the latter intrinseca the notes are of unequal length: since, to be specific the uneven parts of the beat are long and the even ones short.⁶¹

Walther defines "good" and "bad" notes using the Italian equivalents, Tempo di buona and Tempo di cattiva.

Tempo di buona (ital.) The good part of the beat. In Tactu aequali or beat with equal strokes, the first of two minims, or the first half of the beat is good; also the first and third of four-quarters, the first, third, fifth and seventh of eight-eighths and so forth, because these tempi or odd-numbered parts of the beat are alike. They are used for a caesura, a cadence, a long syllable, a syncopated dissonance, and above all for a consonance (from which its name--di buona--comes).

⁵⁹ Ibid., p. 114.

⁶⁰ Sadie, The New Grove Dictionary, 20: 191.

⁶¹ Houle, "The Musical Measure," p. 179.

Tempo di cattiva, order di mala (ital.) the bad part of the beat. In Tactu aequali or beat with two equal strokes, the second of two minims or the second half of the beat is bad; also the second and fourth, sixth and eighth of eight-eighths, because these tempi or even-numbered parts of the beat are all different from the above-mentioned parts, and are their opposites.⁶²

James Grassineau

James Grassineau (d. 1767) was famous as a dictionary compiler. Grassineau... "was fluent in French, understood Latin and knew 'a little' music."⁶³ His most important and well known work was entitled A Musical Dictionary of 1740. This was an excellent and important dictionary, although Burney criticized it stating it was a mere translation of Brossard's dictionary which was written in 1703.

In his Musical Dictionary, Grassineau uses the Italian terms associated with "good" and "bad" notes to define the term "accent."

Accent, a certain modulation; or warbling of the sounds, to express the passions either naturally by the voice, or artificially by instruments... this accented and unaccented part of a measure answers to what the Italians call tempo buono and cattivo....⁶⁴

Johann Adolf Scheibe

Johann Adolf Scheibe (1708-1766) was a German composer, theorist and organist, as well as a music critic. Among his closest friends was Telemann. "In 1737...Scheibe...initiated the publication, fortnightly throughout 1738 (26 issues), of his Critischer Musikus..., which after a one-year pause was continued as a weekly in 1739-40 (in 78 issues)."⁶⁵

⁶² Ibid.

⁶³ Sadie, The New Grove Dictionary, 7: 642.

⁶⁴ Grassineau, A Musical Dictionary, p. 1.

⁶⁵ Sadie, The New Grove Dictionary, 16: 599-600.

Scheibe's works have been largely ignored due to his criticism of J.S. Bach's playing style.

In his work entitled, Critischer Musikus Neue Vermehrte Auflage of 1745, two different terms are found which indicate the meaning of "good" and "bad" notes. Scheibe uses the term "struck" (anschlagende) for "long" or "good" notes, and "passing" (durchgehende) for "short" or "bad."

A description of Quantitatem Intrinsecam can be found in an article entitled, "Über die musicalische..." from Scheibe's treatise Critischer Musikus. He states:

When we play, sing, or only listen to music our own feeling tells us that when the notes of the same outward appearance or outward size are considered or weighed one against another, though they seem to be of equal duration, they are, or they give the impression of being, either long or short, even though they are two notes of entirely equal value or content. We must therefore examine this circumstance and unequal intrinsic size, this so-called Quantitatem intrinsecam which has a great influence, especially on melody, and through it on harmony. It is particularly in vocal music that it is important that we learn to weigh the notes one against another.⁶⁶

In the following paragraphs Scheibe describes arsis-thesis.

Now (to consider) what the downbeat (Niederschlag) or thesis and the upbeat (Aufschlag) or arsis signifies. We must know that every measure (Taktart), whether containing two, three, or four principal parts, whether duple or triple, or whether simple or compound, is always noticeably divided in two parts called downbeat and upbeat.

We note that when the measure is duple the upbeat and downbeat are entirely equal, one as long as the other. The first half of the measure, whether it is composed of one or two parts or whether it belongs to the simple or compound varieties of measures, is called thesis or the downbeat, probably because to illustrate the beginning of the measure the hand stroke moves down.

⁶⁶Houle, "The Musical Measure," p. 184.

The second half of this measure is called *arsis* or the upbeat, probably because of the upward stroke of the hand.

When the measure is triple, whether simple or compound, the upbeat and downbeat are of unequal length. Since every triple measure, of whatever kind it may be, always contains three principal parts; the first two parts are figured together in the downbeat and the third and last part the upbeat.

...I have given the general rule that the downbeat of a measure should be long, that is struck (*anschlagend*), and the upbeat short, that is passing (*durchgehende*). But I have also shown that this rule is not without exception, or at least it is not so in all cases and measures because the first part of the upbeat is sometimes as long as (the first part) of the downbeat and the second parts of both are short.

These two principal parts are further divided into more varieties of smaller notes, some of equal size to each other and some of different sizes.

All notes of externally equal size, or of one value compare to each other as the parts of the downbeat and upbeat compare to each other. That is, they behave the same when divided into two like parts.

When each half note in 2/2 measure is divided into two quarter notes, the first quarter note of each half note (*Halben Taktnote*) is "struck" and therefore *innerliche* long, and second quarter note of the same half note is "passing" and therefore *innerliche* short, because the accent or the *ton* comes on the first note and is lacking on the second note. Therefore two notes of the same value cannot both have accent or *ton*.

If this subdivision is carried further into eighth notes the same proportion is kept in their natures; therefore one note and the next always are struck and passing or *innerliche* long and short even though they are all of the same value according to their apparent size or worth, or according to the time signature.⁶⁷

William Tans'ur

William Tans'ur (1700-1783) was an English theorist and psalmody who spent much of his time travelling about England teaching psalmody. His principal work of theory, *A New Musical Grammar* (1746) went into sever-

⁶⁷

Ibid., pp. 184-185.

al editions, and appeared in revised forms as The Elements of Musick Displayed (1772).

In the treatise, A New Musical Grammar, Tans'ur describes the application of proper accentuation.

...This is what is called the Accented, and Unaccented parts of the Measure; which the Italians call Tempo Buono, or Time-Good; and Tempo-Cattivo, or Time or Measure-Bad; that is to say, the good, and bad, parts of the Measure, etc.

In Common Time, the first Notes of the beginning of a Bar, and the first Notes of the last half of the Bar is the Accented Part; that is, the first and third Crotchet of every Bar, the rest being the Unaccented Parts; but in Tripla-Time (where Notes go by three and three) the first of the three is the accented part, and the rest the unaccented.

The accented Parts should be always as full of Harmony as possible, and as void of Discords as may be, in order to render the Composition the more affecting; but the unaccented parts may consist of Discords, and the like, without any great offense to the Ear, etc. This being a part of music, that few or no Authors have very rarely mentioned (sic!): although it is the whole Ornament and the Spirit of every Composition, especially when any person performs alone.

In common time, remember well by heart,
The first and third is the accented part;
And if your music Tripla-Time should be,⁶⁸
Your accent is the first of ev'ry three.

Francesco Geminiani

Francesco Geminiani (1687-1762) was an "Italian violinist, composer, and theorist," who, as a composer, was "overshadowed by his teacher Corelli and contemporaries such as Vivaldi and Handel. Therefore, he is best remembered for his virtuoso playing and treatises rather than his compositions."⁶⁹

The last period of Geminiani's life was marked by the writing of several treatises. Some of his most important contributions dealt with

⁶⁸ Ibid., p. 265.

⁶⁹ Sadie, The New Musical Dictionary, 7: 223.

the art of good taste. Two such works were, Rules for Playing in a True Taste (1748), and A Treatise of Good Taste in the Art of Musik (1749). Two other important works were, The Art of Playing on the Violin (1751), and The Art of Accompaniment (1754).

Geminiani in his Art of Playing on the Violin, warns the performer against crudely accenting the first beat of every bar. This statement must be taken by the performer as a warning to play and implement accentuation with good taste and sensitivity.

Geminiani was so intense about the use of good taste and musical sensitivity that he developed an elaborate set of symbols to interpret articulation. He did not want accentuation and articulation left solely to interpretation and speculation of the performer.

This sensitivity to musical nuances became more and more typical of Geminiani as time went on, and he became ever more concerned with showing the performer exactly how to play each movement, each phrase, and each note. In order to do this he developed a whole battery of special signs and symbols, most carefully thought out and extremely precise in their significance, and all this paraphernalia was in order to force the performer to play in accordance with "The Rule of Taste."⁷⁰

Charles Avison writes about Geminiani and his good taste:

...whose Elegance and Spirit of composition ought to have been much more our Pattern; and from whom the public Taste might have received the highest Improvement, had we thought proper to lay hold of those Opportunities which his long Residence in this Kingdom has given us.⁷¹

Michel Corrette

Michel Corrette (1709-1795) was a French organist who was also the

⁷⁰Thurston Dart, "Francesco Geminiani and the Rule of Taste," Consort No. 19-22 (July, 1962-1965): p. 123.

⁷¹Ibid.

author of seventeen methods dealing with performance practice. His writings span some seventy-five years and, therefore, show a broad view of eighteenth-century French conventions. Corrette was the leading eighteenth-century writer on flute and recorder instructions. In his Methode pour apprendre aisement a jouer de la flute transversiere (Method for Easily Learning to Play on the Transverse Flute), of 1742, he discusses accentuation and intrinsic values of certain notes.

Corrette described stressed and unstressed beats through the use of proper flute tonguing syllables. Corrette and Hotteterre advocated the use of "tu ru," the "tu" lending itself to a more pronounced articulation. Quantz uses the syllable "did'll", while Tromlitz suggests tad'll. "In all of these methods, the second syllable is decidedly weaker than the first and cannot be attacked with the same clarity as the first."⁷²

In the method book mentioned earlier, (Method for Easily Learning to Play on the Transverse Flute), Corrette describes in Chapter Five the various time signatures and their respective accentuation. For example:

The meter 4/4 time contains twice the number of beats as 2/4 time. Also, the accents of the two ways differ. Observe that in allegros there is one beat, and in adagios or other slow parts, two beats if necessary. In 4/4 and 12/8 time, one can have two accents.⁷³

2 marks the beat in 2/4 time. This meter is used in Rigaudons, Gavottes, Bourees, and Cotillons in French music. The Italians hardly use these at all. It must be pointed out that to play the eighth notes in pairs, one makes the first one long and the second one short (sometimes).⁷⁴

⁷²Carol Farrar, Michel Corrette and Flute Playing in the 18th Century (New York: Institute of Medieval Music, Ltd., 1970), p. 8.

⁷³Ibid., p. 22.

⁷⁴Ibid.

Giorgio Antoniotto

Giorgio Antoniotto (1692-1776) was an Italian theorist and composer for the cello. During a two week stay in London, he wrote his most important treatise entitled L'arte armonica (A Treatise on the Composition of Musick), published in 1760.

Within this treatise Antoniotto discussed accentuation:

The measures which may be divided into two equal parts, have their first part accented, and the second part unaccented; when the same measures are divided in four parts, by four equal notes, the first note and the third are accented, and the second and fourth unaccented,...,but when the second note, which is unaccented, being compacted in two notes, the first of the two becomes accented, the second unaccented; and the first part of the measure being divided by four equal notes, the first and the third are accented, the second and fourth notes not accented,...and the general rule is this, that all notes of whatsoever but like value, computing in the same manner the following notes, so far as they continue composed by the same value; but the principal accents are always two, the first is in the first note of the measure, which may be considered as the very first principal, and the second accent which also may be considered as the second principal, is in the first note of the second part of the same measure. In triple time the accent falls somewhat different into the notes of their relative measures. In the times divided by the signs of equality before spoken, being the accent principally considered in the first note of the measure, and also in the first note of the second part of the same measure; consequently all the middle and final cadences may be alternately in both of the same two principal accents, but in time of triples, the first accent, when the measure is divided by three equal notes, is in the first note, and the second accent is the last; the middle note being consequently unaccented,...⁷⁵

Treatises of the Style Galant

Johann Joachim Quantz

Up to this point in the chapter, all the treatises have discussed accentuation of the Baroque style. With Quantz, a new emerging

⁷⁵Houle, "The Musical Measure," p. 275-276.

style appears known as the "style galant." Although Quantz is influenced by the late Baroque and explains many articulations in the Baroque tradition, he shows the transition to the late classical style. Quantz is very important in that he was widely read by late classical theorists and composers. Johann Joachim Quantz (1697-1773) was a "German flautist composer, writer on music, and flute maker."⁷⁶ He was one of the most important theorists of the Eighteenth Century, contributing a great deal to the recorded history of eighteenth-century performance practice. His most important contribution was his Versuch einer Anweisung die Flöte traversiere zu spielen (Essay on the Art of Playing the Transverse Flute) of 1752. This work is written in three parts. The first is devoted to technique, from rudiments to advanced matters such as ornamentation and style. The second part deals with the art of accompaniment and the duties of the accompanist. The last part surveys the characteristics of Italian, French, and German styles, and principal types of vocal and instrumental music. This detailed work influenced writers from C.P.E. Bach to D.G. Türk.

In his Essay..., Quantz discusses accentuation to a great degree using the terms "principal" for "good" notes and "non-principal" for "bad" notes.

In performance, one must distinguish between the principal notes (which are also called attacking or, in the Italian Way, good notes) and the passing notes, which are called bad notes, by some foreigners. Whenever possible, the principal note must be more accented than the passing notes, be it moderate tempo or in adagio, must be played a

⁷⁶ Sadie, The New Grove Dictionary, 15: 495.

bit unevenly although they look alike; so that the attacking notes of every figure—the first, third, fifth, and seventh—are held somewhat longer than the second, fourth, sixth, or eighth. But this lengthening should not amount to a dot. By 'fastest notes' I understand quarters in 3/2; eighths in 3/4; sixteenths in 3/8; eighths in alla breve; sixteenths or thirty-seconds in 2/4 or common 4/4; but only as long as there are no figures of notes still faster or twice as fast. For in this case it is the latter ones that must be performed in the way just described.... Excepted from this rule are, first, very fast passages in a very fast tempo that leaves no time but to lengthen and stress the first of every four notes. Also expected are all fast passages that the singing voice has to perform, unless they are meant to glide. Unevenness is out of place, since every note in such a singing passage must be detached and marked off by a gentle exhalation. Excepted are also notes with dashes or dots above or those which repeat the same tone; slurred groups of more than two notes, that is, of four or six or eight; and finally the eighths in gigue. All these notes must be played evenly in equal lengths.⁷⁷

Quantz, as did most treatise writers, associated the delivery of music to that of poetic declamation.

Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely, to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that. Thus it is advantageous to both, if each has some knowledge of the duties of the other.

As to delivery, we demand that an orator have an audible clear, and true voice; that he have distinct and perfectly true pronunciation, not confusing some letters with others, or swallowing them; that he aim at a pleasing variety in voice and language; that he avoid monotony in the discourse rather allowing the tone of the syllables and words to be heard now loudly, now softly, now quickly, now slowly; and that he raise his voice in words requiring emphasis, subdue it in others. He must express each sentiment with an appropriate vocal inflexion, and in general adapt himself to the place where he speaks, to the listeners before him, and to the content of the discourse he delivers. Thus he must know, for example, how to make the proper distinction between a funeral oration, a panegyric, a jocular discourse, etc. Finally, he must assume a good outward bearing.⁷⁸

⁷⁷ Johann J. Quantz, Essay on the Art of Playing the Transverse Flute, trans. by Edward Reilly (London: Faber and Faber, 1966), p. 123.

⁷⁸ *Ibid.*, p. 119.

Quantz discussed the use of accentuation primarily in the sense of agogic accent. The "good" notes were always held slightly longer than the passing or weak notes. Thomas Warner, a twentieth-century musicologist states:

Modern harmony has deprived the word passing (durchgehend) of its metric significance,... In Quantz's day, however, the passing note usually had a simultaneous metric and harmonic meaning: it was not only the "bad" (dissonant) note through which one passed between two "good" (consonant) notes, but one also passed it by more quickly. It was for this reason that it was called "intrinsically short" (virtualiter kurz, innerlich kurz).⁷⁹

Quantz made an important point concerning rests and proper accentuation. He stated that where rests occur on a stressed beat, the accentuation must not be lost. The note which follows the rest must not be played too soon or unduely stressed as this will upset the conventional metric accentuation.

In allegro where short rests appear instead of accented notes, one must take great care not to begin the note which follows the rest too soon.⁸⁰

As seen before in flute and recorder treatises of the Baroque, accentuation can be executed by the use of proper syllables and tonguing. Through the use of these proper syllables, which is the manner of articulation and expressing accentuation on the flute and recorder, accentuation can be achieved. Quantz recommends the use of "di" for the stressed beats and "d'll" for the weak beats.

You must be very careful that the tongue does not anticipate the fingers, as frequently happens in the beginning. You must rather seek always to hold on to the first note with "di" a little, and to

⁷⁹Thomas Warner, "Indications of Performance Practice in Woodwind Instruction Books of the 17th and 18th Centuries," p. 144.

⁸⁰Sol Babitz, "A Problem of Rhythm in Baroque Music," p. 545.

make the second, with "d'll," slightly shorter. For through the quick withdrawl of the tongue, the d'll receives a sharper stroke.⁸¹

When the passage-work continues with notes of the same value, and without large leaps, the first note on the downbeat always receives di, and the second d'll....⁸²

Quantz continues with a comparison of "did'll" and "tiri."

In its use did'll is the opposite of tiri. In tiri the accent lies on the second syllable, in did'll it falls on the first, and⁸³ always comes on the note on the downbeat, the so-called good note.

In slow tempos, the stressing of the good beats is easier to perform and make distinct. In fast tempos, the stress is much more difficult to perform.

In the Allegro the quick passage-work must be played above all roundly, correctly, and distinctly, and with liveliness and articulation. The liveliness of the tonguing, and the action of the chest and lips are of considerable help in this regard on wind instruments, and on bowed instruments, the bow-stroke. On the flute the tongue must tip firmly at one time, gently at another, as the species of notes require; and the movements of the tongue and fingers must always be simultaneous, so that several notes are not omitted here and there in the passages. Thus all the fingers must be raised equally and not too high.⁸⁴

Quantz goes further to warn the performer that...

Pains must be taken to play each note with its proper value, and to avoid carefully either hurrying or dragging. To this end, the player should keep the tempo in mind at each crotchet, and should not believe it sufficient to be in accord with the other parts only at the beginning and end of the bar. Hurrying of passage-work may occur, particularly in ascending notes, if the fingers are raised too quickly. To avoid this, the first note of quick figures must be stressed and held slightly..., especially since the principal notes

⁸¹Fritz Rothschild, Musical Performance in the Times of Mozart and Beethoven (New York: Oxford University Press, 1961), p. 64.

⁸²Quantz, Essay, p. 80-81.

⁸³Ibid., p. 81.

⁸⁴Ibid., p. 129.

should always be heard a little longer than the passing ones. To this end, the principal notes which form the fundamental melody may also be stressed from time to time through chest action.⁸⁵

In chapter twelve of Quantz's flute treatise, a discussion of the execution of triplets occurs.

You must take care to make the triplets quite round and equal, and must not hurry the first two notes in them, lest they sound as though they have yet another crook; for in this fashion they would no longer remain triplets. Thus the first note of a triplet, since it is a principal note in the chord, may be held slightly, so that the tempo is not forced, and the execution in consequence distorted.⁸⁶

Quantz's discussion of slurs agrees with most of the treatise writers of the time. When two notes were slurred together, the first was lengthened slightly longer than the second.

Quantz also describes the importance and proper execution of a theme.

If in an allegro the principal subject (theme) frequently recurs it must always be clearly differentiated in its execution from the auxiliary ideas. Whether majestic or flattering, gay or bold, the subject can always be made sensible to the ear in a different manner by the liveliness or moderation of the movements of the tongue, chest, and lips, and also by the Piano and Forte. In repetitions generally, the alteration of Piano and Forte does good service.

Principal ideas must be clearly distinguished from these interspersed with them; they are, indeed the best guide to the expression. If there are more gay than majestic or flattering ideas in an Allegro, it must be played happily and quickly for the most part. But if majesty is the character of the principal ideas, in general the piece must be played more seriously. If the principal sentiment is flattery, greater composure must prevail.⁸⁷

⁸⁵Ibid., p. 130.

⁸⁶Edward Shay, "Notes Inegales and Francois Couperin's Messe A L'Usage des Paroisses (Mass for the Parishes)," (D.M.A. dissertation, University of Cincinnati, 1969), p. 37.

⁸⁷Quantz, Essay, p. 131.

Charles Avison

Charles Avison (1709-1770) was an "English composer, conductor, writer on music, and organist...."⁸⁸ He was very influential in his writings on music with his most important work being An Essay on Musical Expression written in 1752. The work is in three parts: Part One deals with the effect of music on emotions, and character-analysis between painting and music. Part Two critiques some composers and styles. Part Three remarks on instrumental performance, especially concertos.

In his Essay on Musical Expression, a discussion of accentuation occurs explaining the proper emphasis certain notes should receive especially at the beginning of a section.

When Concertos are performed with three or four Instruments only, it may not be amiss to play the Solo Parts Messo Piano; and to know more accurately where to find them, the first and last Note of every Chorus should be distinguished thus...and to prevent all Mistakes of pointing the Forte at a wrong Place, that also ought to have the same Mark: By this Means the Performer will be directed to give the first Note of every Chorus and Forte its Proper Emphasis, and not suffer the latter to hang upon the Ear, which is extremely disagreeable.⁸⁹

Leopold Mozart

Leopold Mozart (1719-1787) wrote his famous Versuch Einer Grundleichen Violinschule (A Treatise on the Fundamental Principles of Violin Playing), in 1756, and it stands with Quantz's Essay..., in importance. It basically demonstrates the Italian method of playing, and is very

⁸⁸Sadie, The New Grove Dictionary, 1: 748.

⁸⁹Charles Avison, An Essay on Musical Expression (London, 1753); reprint ed., (New York: Broude Brothers, 1967), p. 141-142.

valuable in its information about performance practice and musical taste. This late Baroque treatise contains a great deal of information on eighteenth-century articulation and style.

George Houle describes Mozart as an eighteenth-century writer who specified accent as an articulation imposed by the performer, extrinsically. It was much easier for a violin method to explain accentuation than it was a keyboard treatise. Houle translates Mozart's writing on accent as follows:

Generally the accent (footnote: I mean here by the word 'accent' by no means le port de voix of the French, of which (jean) Rousseau gives an explanation in his Methode pour apprendre a chanter p. 56; but an expression, accent, or emphasis, from the Greek)...of the expression or the stress of tone falls on the ruling or strong beat which the Italians call Nota buona. These strong beats, however, differ perceptibly from each other. The specially strong beats are as follows: in every bar, the first note of the first quarter, the first note of the half-bar or third quarter in 4/4; the first note of the first and fourth quarters in 6/4 time and 6/8 time; and the first note of the first, fourth, seventh and tenth quarters in 12/8 time. These may be called the strong beats on which the chief stress of the tone always falls if the composer has indicated no other expression. In the ordinary accompaniment to an aria or a concert piece, where for the most part only eighths or sixteenths occur, they are now usually written detached, or at the least, a few bars at the beginning are marked with a small stroke. For example:



One must therefore continue to accent the first note strongly in the same manner until a change occurs.

The other good notes are those which, it is true, are at all times distinguished from the remainder by a small accent, but on which the stress must be applied with great moderation. They are, namely, quarters and eighths in allabreve time, and quarters in the so-called minim-triplet; further, there are eighths and sixteenths in common time and also in 2/4 and 3/4 time: and finally, sixteenths in 3/8 and 6/8 time, and so on. Now if several notes of this kind follow each other, over which, two by two a slur be placed, then the accent falls on the first of two, and it is not only played somewhat louder, but it is also sustained rather longer; while the second is slurred on to it quite smoothly and quietly and somewhat late. An example hereof can be seen in the first section of the seventh chapter, para. 3; but read particularly para. 5 of the second section of Chapter VII and study the examples. But often three, four and even

more notes are bound together by such a slur and half circle. In such a case, the first thereof must be somewhat more strongly accented and sustained longer; the others on the contrary, being slurred on to it in the same stroke with a diminishing of the tone, even more and more quietly and without the slightest accent. Let the reader remind himself frequently of the seventh chapter, and especially of what has been said in para. 20 of the first section thereof.⁹⁰

In a later paragraph Mozart describes the necessary detachment needed in playing the eighteenth-century style stating that "...one should not sustain the notes but play them separately from one another- thus-

$$\begin{array}{c} | \text{r} \text{b} \text{r} \text{b} | \text{r} \text{b} \text{r} \text{b} | = | \text{b}^7 \text{b} \text{b}^7 \text{b} | \text{b}^7 \text{b} \text{b}^7 \text{b} \\ \text{written} \qquad \qquad \qquad \text{played} \end{array}$$

Mozart described the use of slurs and their affect on performance.

...Now if in a musical composition two, three, four and even more notes be bound together by the half circle (slur), so that one recognizes therefrom that the composer wishes the notes not to be separated but played singingly in one slur, the first of such united notes must be somewhat more strongly stressed but the remainder slurred on to it quite smoothly and more and more quietly. Let it be tried in the foregoing examples. It will be seen that the stress falls now on the first, now on the second, or third crotchet, yes, frequently even on the second half of the first, second, or third crotchet.⁹²

Sol Babitz translates the same paragraph from Mozart's Essay..., and then provides the following comments.

L. Mozart describes the performance of slurs on three other occasions: In ch. II, #10 he again speaks of the need for sustaining the first note "rather longer", and in Ch. VII. 1, #3, he says that it should be held "slightly longer"; on only one occasion

⁹⁰Houle, "The Musical Measure," p. 262-263.

⁹¹Ibid., p. 66.

⁹²Ibid., p. 264.

does he fail to say that the first note should be held and this is in the case of 8th-notes in 3/4 time, which he says should be played "more strongly", because lengthening here will interfere with possible off-beat accents and hemiolas....⁹³

Babitz further states about L. Mozart that:

L. Mozart, unlike Turk, gives the first and third beats equal strength in 4/4; however his discussion of bar-line emphasis indicates a basically stronger first beat. In discussing *Nota Buona* he considers on an equal plane those notes which are strong by being on the good beat...notes which are performed unequally: , perf. . Quantz and Mozart discuss both recommending unslurred as well as slurred notes for inequality. While Mozart recommends a small accent on the first of 3, 4, or 6 notes Quantz and North, being earlier recommend a small "pause" as well.⁹⁴

Mozart expressed that the responsibility of realizing strong and weak beats was in the hands of the performer.

In performance one must try to find the affections and express them correctly, as the composer meant them to be employed. One must be able to alternate the weak with the strong, even when no instructions are given, and to put them in the right places.⁹⁵

C.P.E. Bach

C.P.E. Bach (1714-1788)...was widely recognized for his keyboard playing and his theoretical writings. He stands as the chief North German *empfindsamer Stil* figure. His Essay on the True Art of Playing the Keyboard Instruments of 1759 is certainly one of the most important treatises of the Eighteenth Century. It is a standard on studying eighteenth-century fingering, ornamentation, continuo playing and improvization.⁹⁶

Bach advocated the conventional stressing of the first beat of a group of notes or measure.

⁹³Babitz, "Modern Errors in Mozart Performance," p. 70.

⁹⁴Ibid., "Modern Errors," p. 64.

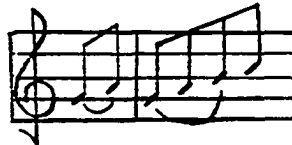
⁹⁵Dorian, The History of Music in Performance, p. 167.

⁹⁶Sadie, The New Grove Dictionary, 1:844.

Bach describes the use of slurs and the accentuation which is inferred by them.

Notes which are to be played legato must be held for their full length. A slur is placed above them in the manner of Figure 167. The slur applies to all of the notes indicated under its trace. Patterns of two and four slurred notes are played with a slight scarcely noticeable increase of pressure on the first and third tones. The same applies to the first tones of groups of three notes. In other cases only the first of the slurred notes is played in this manner. It is convenient to indicate by appropriate marks only the first few of prolonged successions of detached or legato notes, it being self-evident that all of the tones are to be played similarly until another kind of mark intervenes.⁹⁷

Figure 167



He gives another example:

The first notes of Figure 174, being slurred, are not played too rapidly in a moderate or slow tempo. If they are, an excess of unfilled space will follow their execution. The first note is accented by means of gentle pressure, but not by a sharp attack or a rapid release.⁹⁸

Figure 174



Bach shows, in a discussion of accompaniment, evidence that beats one and three were the accented beats (in common time). Bach states that the louder dynamics should occur on the strong beats. On a keyboard instrument this is accomplished by having thicker chords played on the strong beats.

When many repeated slurred notes appear in a slow tempo and the lower octave is to be taken with them, the doubling should occur only on the first and third notes, or in a triplet, only on the

⁹⁷C.P.E. Bach, Essay on the True Art of Playing Keyboard Instruments, trans. by William Mitchell (New York: W.W. Norton and Co., 1949), p. 154.

⁹⁸*Ibid.*, p. 158.

first. Furthermore, these tones in the lower register should be held.⁹⁹

Jacob Adlung

Jacob Adlung (1699-1762) was a German organist and scholar. He studied with Christian Reichardt, and was a close friend to Johann Walther, in Weimar. This friendship enabled Adlung to study numerous books as Walther possessed an enormous music library. Adlung wrote much on theory and aesthetics as did Mattheson. Adlung's two largest works were Musical mechanica organoedi of 1768 and Anleitung zu der musikalischen Gelahrtheit of 1758.

In his Anleitung..., Adlung described accentuation in the terms of arsis and thesis.

The first word is from thesi, I use neider; the second from arsi, I use the word auf. Nowadays there is much talk of accented notes, by which the long notes, or those in the thesis, are understood. This subject is called Quantitas notarum intrinseca and has much to it.¹⁰⁰

Frederich Wilhelm Marpurg

Frederich Wilhelm Marpurg (1718-1795) was a German critic, journalist, theorist and composer. From 1749 to 1763 Marpurg wrote and edited books and periodicals concerning music. Marpurg had three important periodicals:

1. "Der critische Musicus an der Spree" (1749-1750)

⁹⁹Ibid., p. 373.

¹⁰⁰Houle, "The Musical Measure," p. 252.

2. "Historisch-Kritische Beytrage zur Aufnahme der Musik" (1754-1762, 1778)
3. "Kritische Briefe uber die Tonkunst" (1760-1764).

His most important treatise was Anleitung zum Clavierschule der schonen Ausubung der heutigen Zeit gemass of 1755.

In an article entitled "Von den Verschiedenen Taktarten," from the periodical "Kritische Briefe", Marpurg explains what the duration of a stressed beat should be.

We know from experience that of two successive notes of equal nature and following the same time signature, for example two crotchets, one is audibly slightly longer than the other. If the first is the longer one the next is short, and vice versa. In order to distinguish between the appearance of a note and its actual duration, the time-value is called the outer value (ausserliche Wert), and the actual duration the inner value (innere Wert)....¹⁰¹

Marpurg discussed the hierarchy of accent and the divisions of meter in sub-categories: beats (Tachtheil) and pulses (Tactglieder).

Marpurg uses the terms stressed and unstressed when indicating strong and weak beats in a meter.

There are in every type of meter "good" and "bad" beats. That which is termed "good" is longer intrinsically and is a beat capable of concluding a caesura or section or cadence in the music. A beat which is termed "bad" is shorter intrinsically and is not capable of concluding a caesura in the usual manner.¹⁰²

The term quantitas intrinseca

...was employed mainly by German theorists of the late 17th and 18th centuries to refer to the particular "inner quality" which notes assume in performance...depending on whether they occupy thetic or arsic positions in the measure. This concept was placed

¹⁰¹Rothschild, Musical Performance, p. 16.

¹⁰²Elizabeth L. Hays, "F.W. Marpurg's Anleitung zum Clavierspielen (Berlin, 1756): Translation and Commentary," (Ph.D. dissertation, Stanford University, 1977), p. v-9.

in contradiction to the outward, notated values of the notes or their quantitas extrinseca.¹⁰³

In Marpurg's discussion of good and bad beats, he uses the older arsis and thesis concept in which the downstroke is thought of as one motion of the hand incorporating two beats and the upstroke is also one motion of the hand incorporating two beats.

The good beats of the measure occur on the first parts of each Downstroke and Upstroke. The bad beats are contained in the last parts of the Downstroke and Upstroke. Consequently, there are in both of these duple meters of four beats two good beats (namely, the first and third half-notes in the first species; the first and third quarter-notes in the second species), and two bad beats (namely, the second and fourth half-notes in the first species, and the second and fourth quarter-notes in the second).¹⁰⁴

Marpurg, as did most treatise writers, made the connection between music and poetry. He discussed the need for poetic stress to correspond to musical accent.

How does it happen that (some) music which is set to words in verse, in spite of possessing good melody and beautiful harmony, nevertheless revolts the ear? It is because the intrinsic quantity (la quantite intrinseque) of the beats is not observed, because there is no relationship between the quality (la qualite) of the beats and that of the syllables, and because the short syllables fall on good beats and the long on bad. It is true that this is not always the fault of the musician. The poet is often at fault. Ought he to be content with (merely) counting the number of syllables? (The implication here is that consistent patterns of verse-feet should be employed.) Without a doubt, there is a difference between composing verse and a composing verse to be set to music. However, the musician could remedy this disparity. He should take the poetry reduced to the foot as prose; it would remain only to follow the rules for setting a piece of prose to music (i.e., each separate verse-foot could be analyzed so that the proper equivalent sound-foot might be applied to each). I am reminded at this time of many parody airs. Their original is regular both in the poetry and in the music. But is the copy? It would be necessary for the organs

¹⁰³Ibid., p. v-10.

¹⁰⁴Ibid., p. v-13.

of the ear to be in very poor condition, or at least disturbed in order not to be shocked. In the original, the (intrinsic quantity of the syllables is observed; in the copy they are ignored. Should not another melody be required, then, for the parody? The same melody would not be capable of being good for two poetries of different meter, not to mention the sense of the poetry, which is not under question here. If anyone feels that I have extended myself further in this article than I should have, it is because I have found that in the books wherein it should have been treated it has not been dealt with sufficiently, and because it is, nevertheless, a point of music important enough to merit attention.¹⁰⁵

Marpurg's desire that the poetic meter coincide with the musical meter is stressed throughout his works. Elizabeth Hays, a twentieth-century musicologist, states that:

Even in composing music without a text, Marpurg appears to have been ever conscious of underlying metrical forces and their implications (manifested in the doctrine of quantitas intrinseca in which he expressed interest throughout the entire span of his writings), and apparently did not like to deviate therefrom. Like composers earlier in the century, he projected expressivity based upon the fundamental rhythmic and metric foundations.¹⁰⁶

Marpurg discussed the relationship between articulation silences and metric accentuation.

It seems that the Allegros must have been written with the harpsichord uppermost in mind as well-not just for the reasons that most of the passages are much more effective when played on two manuels and that piano and forte and such markings are absent, but mainly because of the fact that a remarkable number of articulation silences are present in them. These are produced through a striking number of means and, in turn, lead to a pronounced and unmistakable play on metric accentuation.¹⁰⁷

...Capitalizing on articulation silences in order to produce the effect of dynamic accentuation would seem to be the first resource of a composer trained well in French clavecin traditions and with an abiding interest in the subject of quantitas intrinseca, who also

¹⁰⁵ Ibid., p. v-15.

¹⁰⁶ Ibid., p. 198.

¹⁰⁷ Ibid., p. 219.

greatly admired the instruments capable of producing dynamic accents, but who nevertheless elected to continue writing for the harpsichord.¹⁰⁸

John Holden

John Holden (d.1771) was an important writer on theory even though he remained a very obscure figure in music history. In 1770 he published a treatise on music entitled, An Essay Towards a Rational System of Music. This treatise is a rare example of a systematic theory of music found upon the Scottish school of commonsense philosophy. It was an influential work in the late Eighteenth Century in Britain.

In this treatise, Holden discusses accentuation in the context of note relationship.

For acquiring a proper idea of the natural subdivision of the measure in common time (listen to a watch clicking), we find them (the clicks) proceeding by pairs...which is owing to the pulses being alternately a little stronger and weaker: 1 2, 1 2, 1 2; each single pulse...may represent the time of a semiquaver. We can also...place our regard on the alternate stronger pulses and disregard the weaker ones, so as to apply the same way of counting 1; 2; 1; 2; in a slower manner to the successive pairs...considering each pair as constituting one pulse...answering the time of a quaver.

In the performance of music, there is a certain emphasis or accent laid on the beginning of every measure, which plainly distinguishes one species of time from another; so that a hearer is naturally led to distribute a tune into its proper measure, though he should take no notice of the manner of beating time; nay though he should know nothing at all of the rules....

The emphasis always falls upon the number 1, in the method of counting a watch...and accompanies the putting down of the hand, or toe, in beating time.

There is no occasion to make the beginning, or emphatic part, of the measure always stronger, or louder than the rest, though it is sometimes best to do so; for, it is not so much the superior loudness of the sound, as the superior regard which a hearer is led to bestow upon it that distinguishes one part of the measure from

¹⁰⁸Ibid., p. 222.

another. This is a truth of great importance as will hereafter appear, and deserve to be well fixed in mind, before we proceed. For illustration of this, it may be observed, in the method of counting a watch represented that although the alternate stronger pulses, represented by the longer lines (l'l'l'l') be undoubtedly all equal, yet when we count one, and pass over the next, and count the next, and pass over the next, and so on; we imagine the pulses which we count, to be really stronger than the intermediate ones, which we pass over. The superior regard which we bestow on the counted pulses is, here, the sole cause of these imaginary accents.¹⁰⁹

Johann Adam Hiller

Johann Adam Hiller (1728-1804) was a "German composer and writer on music."¹¹⁰ His works range from periodical reviews to aesthetics, theoretical discussions, the art of vocal composition and historical matters.

Three of his most important works were:

1. Anweisung zur Singekunst in der deutschen und italienischen Sprache (1773)
2. Anweisung zum musikalisch-richtigen Gesange (1774)
3. Anweisung zum musikalish-ziersichen (178).

In his Anweisung zum musikalish-richtigen Gesange, Hiller discusses his use of accentuation and stress on a series of notes of like external duration.

...of two successive notes of equal appearance and time-value,... one will always be long and the other short according to their inner value. This condition originates from the natural feelings of human beings and is present even in speech....¹¹¹

Hiller discusses the use of stressed and unstressed notes in the

¹⁰⁹Houle, "The Musical Measure," p. 186.

¹¹⁰Sadie, The New Grove Dictionary, 8:564.

¹¹¹Rothschild, Musical Performance, p. 16.

terminology of innerlichen Quantitat and ausserlich Quantitat. In his discussion of arsis and thesis, Hiller explains metric accentuation.

I cannot put off the following remark any longer as a preparation to singing metrically organized music. Between two notes, side by side, of the same kind and value, and in a duple or equal division of the beat, one will always be long and the other short, according to their inner quantity (innerlichen Quantitat). (The outward or apparent (ausserliche Quantitat) quantity deals with the change in the kind and value of notes, we are concerned with whole and half notes, with quarters, eights, etc., of which there is more in the fifth Section). This fact has its basis in the natural feelings of man, which is also found in speech. Two syllables cannot be spoken together without it appearing that one is shorter than the other, prosody may take exception to this if it desires. The division of the measure determines which of the two is long and short. This is made apparent on paper by means of a bar line (what is included between two bar lines, whether one, two, three or twenty notes is called a measure), and in the performance by up and down beat of the hand.

These two technical terms, which we have borrowed from the Greek, must be explained, for although I like to say everything in German that German can say, in this work I will be forced sometimes to use them. The downstroke of the hand is called thesis and the upstroke, or as is sometimes said, the upbeat, is called arsis. These two words are found in several books used for the parts of the measure, others translate this to "good part" and "bad part" of the measure, after the Italian words nota buona, nota cattiva. If this translation were to be generally undertaken or if it should be I would rather not have (these terms), as I disagree with them. Therefore allow me to say "longer part" instead of "good part" and "shorter part" instead of "bad part". Schlimm bad, in contrast to good is the same as bose (bad). This is speaking unkindly of the poor measure parts. All other meanings that can be given schlimm such as arg (bad-wicked, cross) gefährlich (dangerous), tückisch (malicious), krumm (crooked) seem to be as little to the point. Above all, we gain little by translating technical words borrowed from a foreign language into our own. Someone who understands an art learns also to understand its language, and the person who understands neither, negates the pure expression of his mother tongue; he must first learn to me that if a single well-known translation of a foreign technical term is to be used without intending to displace the word, most of them can be made to be like German through a German ending. The last term (aufheben) stands for the short, the first term for the long note if there are no more than two notes in a measure. The bar line, which means the same as downbeat, always comes directly before the long note.¹¹²

¹¹²Houle, "The Musical Measure," p. 257-258.

Johann P. Kirnberger

Johann P. Kirnberger (1721-1783) was a German theorist and composer. Most of his life is known through Marpurg's biographical sketch and letters to Forkel. Kirnberger, along with [Quantz, C.P.E. Bach, and Marpurg], were among the most prominent theorists of the day. He was associated with C.P.E. Bach, Agricola, and Sulzer for whom he contributed many articles. His most important work was Die Kunst des reinen Satzes (The Art of Strict Musical Composition) of 1771-1779 which was a treatise containing the rules for composition. Another well known work of his is the Anleitung zur Singcomposition (Essay on Vocal Composition) of 1782, which contains a lengthy discussion of poetic meter and its relationship to vocal composition.

In his treatise The Art of Strict Musical Composition, Kirnberger discusses the proper accentuation necessary for good musical composition. In Chapter Four he discusses the relationship between speech and musical delivery.

It is immediately apparent to everyone that the most moving melody would be completely stripped of all its power and expression if one note after another were performed without precise regulation of speed, without accents, and without rest points, even if performed with the strictest observance of pitch. Even common speech would become partly incomprehensible and completely disagreeable if a proper measure of speed were not observed in the delivery, if the words were not separated from one another by the accents associated with the length and brevity of the syllables, and finally if the phrases and sentences were not differentiated by rest points. Such a lifeless delivery would make the most beautiful speech sound no better than the letter-by-letter reading of children.¹¹³

¹¹³ Johann P. Kirnberger, The Art of Strict Musical Composition, trans. by David Beech and Jurgen Thym (New Haven: Yale University Press, 1982), p. 375.

Kirnberger also discusses melody and phrase as did L. Mozart. Kirnberger states that a melody is the result of articulation with accented notes and unaccented notes just as a sentence has stressed and unstressed parts. This is another defense for the necessary declamatory style needed in eighteenth-century music.

This transformation of a mere stream of notes into a melody resembling speech is accomplished in part by accents that are given to a few notes, and partly by the difference of their durations. It is just the same as with common speech, where we distinguish words and sentences only by means of the accents and duration of syllables.¹¹⁴

His definition of meter shows a reliance on accents to determine measure organization.

Meter actually consists of the precise uniformity of accents that are given to a few notes and of the completely regular distribution of long and short syllables. That is, when these heavier or lighter accents recur at regular intervals, the melody acquires a meter or a measure. If these accents were not distributed regularly, so that no precise periodic recurrence occurred, the melody would be similar only to common prosaic speech; but with this periodic return it is comparable to poetic speech, which has its precise meter.¹¹⁵

According to Kirnberger, a succession of notes of equal duration is played so that the first note of the group receives an accent due to its initiating accent and first of a group accent.

If one hears a succession of equal pulses that are repeated at the same time interval,...experience teaches us that we immediately divide them metrically in our minds by arranging them in groups containing an equal number of pulses; and we do this in such a way that we put an accent on the first pulse of each group or imagine hearing it stronger than the others.¹¹⁶

¹¹⁴ Ibid., p. 382.

¹¹⁵ Ibid.

¹¹⁶ Ibid., p. 383.

Kirnberger in his discussion on meter and time-signatures discusses the use of heavy and light articulation. He states that in general long notes are used with heavy articulation and short notes receive light articulation.

....longer note values are always performed with more weight and emphasis than shorter ones; consequently, a composition that is to be performed with weight and emphasis can only be notated with long note values, and another that is to be performed in a light and playful manner can only be notated with short note values.¹¹⁷

Kirnberger states that end notes of phrases must fall on a downbeat and receive strong beat accentuation.

The concluding note must always fall on the downbeat of the measure. If this does not happen, it indicates that somewhere in the melody there is an extra or missing half measure. The concluding note in music is always accented; therefore, it is a mistake if the poet provides the composer with verses in which the last syllable is feminine, that is, ends with a short syllable.¹¹⁸

The following states Kirnberger's view of eighteenth-century accentuation.

In quadruple meter, the first and third beats are accented, but the second and fourth unaccented. The former are also called strong and the latter weak beats. Of the accented beats, the first is in turn stressed more than the third,...Therefore the principal notes of the melody must always fall on the first beat; the other notes receive more or less weight depending on the intrinsic stress of the other beats.¹¹⁹

He goes further to say:

...suspensions or nonessential dissonances, principle notes, and cadences can fall only on accented beats.¹²⁰

¹¹⁷ Ibid., p. 384.

¹¹⁸ Ibid., p. 390.

¹¹⁹ Ibid., p. 392.

¹²⁰ Ibid., p. 398.

Kirnberger discusses further about principal notes in relation to meter and poetry.

It is now to be noted in particular about these duple meters that each measure amounts to one foot of two parts, the first of which is accented and the second unaccented, and that each main note of a melodic phrase must fall on the first beat of the measure, or, as is said on the downbeat. To clarify this for the aspiring composer, let us divide the words Dank und Lob und Preis und Macht musically and metrically. They cannot be divided naturally.... It would be most clumsy and unnatural if the nouns of this example were to be placed on the unaccented beats,.... The same applies to melody without words. All principal notes must fall on the downbeat, because the first beat of the measure has the greatest weight and is accented. What I mean by the principal notes here are those at which even a crude peasant nods his head or stamps his foot when expressing the feeling of the meter. Therefore the inexperienced composer is advised first to sing or play the melody that he has in his head and wants to write down, and to beat the time with his hand or foot. In this way he will not miss the principal notes that fall on the downbeat, provided that the melody is metric. And he will not write down the idea...¹²¹ so that the weight of the first beat falls on the second beat,...

Johann Georg Sulzer

Johann Georg Sulzer (1720-1779) was a "swiss aesthetician and lexicographer." During a stay as professor of mathematics at the Joachimsthal Gymnasium in Berlin, "he wrote articles on philosophy and aesthetics and then embarked on his most important work, the Allgemeine Theorie der Schönen Künste," (Encyclopedia on the Art of Theory) written in 1771-1774. "The work is an encyclopedia containing articles on both general and specific topics of art."¹²² The work is contained in four volumes.

In this work, a description of eighteenth-century accentuation

¹²¹ Ibid., p. 390-391.

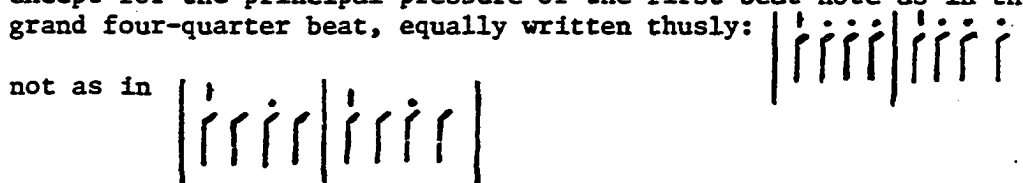
¹²² Sadie, The New Grove Dictionary, 18:365.

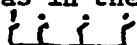
is found. Sulzer states that according to the time signature, the first beat of every measure is always stressed and receives a slightly lengthened duration. The following is a translation of the article on time signatures and accentuation.

1. The grand four-quarter beat meter consist of four quarter notes, and which is indicated either with C, or better yet 4/4 to distinguish it from the following C. Its fastest notes are eighths which, as well as the quarters and the other longer notes, are presented on the violin with the full heaviness of the bow without the slightest nuance of piano and forte, except for the principal pressure on each first beat (time-unit) note, which is necessary in all types of beats. Consequently, it is because of its somber and pathetic flow, appropriate only for church pieces and particularly for multi-voiced choirs and fugues for a magnificent and majestic execution; secretly it is also called the Grave so as to avoid confusion in execution and movement with the Allabreve or with the following four-quarter beat. Instead of this beat some use the four-half note beat, 4/2, and the two-whole note beat, 2/1, instead of the Allabreve to emphasize the heavy execution indicated by notes twice as long, even more. However, the unnaturalness of these types of beats, where two whole notes yield only one beat, causes especially in the pauses, because the same pause, for example, has to represent now a half and then a quarter part of the beat, such an unorderliness that the other notation is not only preferred but also more frequently used.

2. The small four-quarter or the common straight beat. It is always indicated with C and differs from the previous beats through the lighter execution and through the barely once again as fast movement. Quarters are its main notes, which in execution are, except for the principal pressure of the first beat note as in the grand four-quarter beat, equally written thusly:

not as in



3. The four-eight beat, 4/8. Couperin used this beat now and then in his splendid pieces for harpsichord; note that the eighths are to be presented not as in the 3/4 thusly  but rather of the same value, thus . The movement of this beat is not as slow as the previous beat, but not as fast as the 3/4 can be, either.

If each of the four time signatures of the last two beat types is divided into three parts, then the following two will result:

1. The twelve-eight, 12/8 and
2. The twelve-sixteen, 12/16, whose execution, natural movement, and character can easily be recognized from the previous.

The uneven or triple beats work the same as do the even ones. Execution and movement are determined through longer or shorter categories (classes) of notes, which is a part of each type of beat; that is to say, heavy and slow with the ones and lighter and livelier with the others. Overall, the uneven beat types achieve, because of its tri-partite progression of its main meters, more liveliness in each expression and is for this reason more appropriate for the description of lively mood movements than the even types of beat. It consists of the following beats:

1. the three-half beat, 3/2
2. the three-quarter beat, 3/4
3. the three-eighth beat, 3/8

4. The three-sixteenth meter, 3/16, is the only one that would indicate most correctly the lightest and fastest of the English dances, which are usually written in 3/8. With the natural movement of the 3/8 or of a Passpieds, one can still feel quite clearly besides the main weight of the first beat note, the weight of the rest of the beats; in addition, this meter can also take sixteenths; on the other hand, the three beats of the 3/16 are united entirely in one motion and one can count only one, not three, with each descent; this is the case in the already mentioned English dances and in the many other pieces which are written in 3/8 and which because of their flighty execution cannot contain sixteenths.

If one divides the main beats into thirds, as in the even beats above, the following triple meters will result:

1. the nine-quarter meter, 9/4, from the 3/2; and
2. the nine-eighth meter, 9/8, from the 3/4; and
3. the nine-sixteen, 9/16, from the 3/8 which in character are all livelier than their sub-meters (Nebentaktes) and are for this very reason splendidly appropriate for gay expression but the 6/4 maintains its staid pace because of its larger classes of notes and its heavy execution and is thus more suited to the church. The 9/8 on the other hand has a much more jumping nature and is used mainly in gigue-like pieces; the 9/16 is most playful and lively.

All the beat types treated so far share the same character in that each of the beats is only of one foot, which consists of parts that differ from one another in internal length and brevity (shortness). Each straight meter has really two main parts whose first part is long and the second short. For example:

$\overline{\text{P}}$ HERR,	$\overline{\text{P}}$ MEIN	$\overline{\text{P}}$ GOTT
---	--	--

If, however, the notes are divided into smaller types, for instance into quarters in the Allabreve beat, then the first note of the second beat part does receive a greater weight and the quarters relate to one another as do the beat parts.

Example:



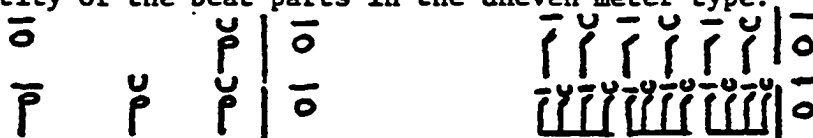
If the beat consists of still smaller parts, even eights, then even these are by their internal quantity clearly distinguishable.

Example:



This last illustration demonstrates the differences between the longer and the shorter parts of a straight meter. The first note carries the larger weight because each type of note above it (the first note) appears long and is felt as such. Because the final note of a piece or of a period must always be an important note, it can only fall...on the first note of the beat, and can last through the entire beat if the ending is to be perfect. The main accents of a phrase must indeed always fall on the first note of the beat; and on the remaining parts depending on the characteristic of their internal length or shortness the notes without accents.... This then illuminates that the parts or syllables of the musical feet are of considerably more diverse character in their internal quantity than the poetic ones; and this shows too that a poet who wants to write musical verses must not only consider the length and shortness of the syllables but also the accents of the nouns so that they appear in the right place in each verse.

The following illustration shows the difference in the internal quantity of the beat parts in the uneven meter type:



The application of the treatment of these beat parts with respect to its different weight and the accents to be placed upon it is, after what has been said about the straight meter types, easily done. When speaking of the triple meter, however, it must be noted that the second beat can also be used long, but only in the case when the caesura falls on the first beat, as here



But if the movement is fast or if the beat consists of tripled divisions, as the 12/8, the 6/4, and the others generated in this manner, then the triple always has the first quantity, that is to say - u u, and the other meters behave in relation to one another depending on whether they are even or uneven, for example:



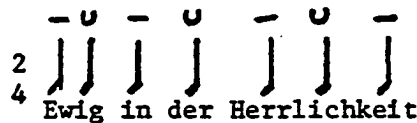
After what has been demonstrated about the internal quantity of the beat parts, it is hardly necessary to prove that the 6/4 differs immensely from the 3/2, or the 6/8 from the 3/4 through the different weight of the beat, even though both beats contain the same number of one type of note. The following illustration shows this clearly:



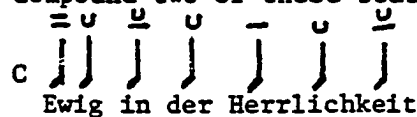
All we need to show yet is:

1. how two beats can be compounded to become one,
2. of which necessity the compounded beat types are, and
3. how they are different from one another.

To get a clear conception, one has but to try to put notes of appropriate length and shortness with consideration of the accents and of the beat weight above the words: *Ewig in der Herrlichkeit!* Because they are all spondees, a meter of two beats, the 2/4 meter for instance, seems most appropriate consequently the notes would be:



This would consider the long and short syllables of the poetic feet; the final note would fall on the first beat note; and the rhythm would be completely correct. But one must notice that the word *in* and the last syllable of *Herrlichkeit*, which are of no importance when spoken, now receive the greatest weight because they fall on the first note of the measure. To avoid this, no other possibility exists, than to compound two of these beats to make only one, thusly:



By doing this, the two syllables are brought to the middle of the beat, that is to say on the weak or short beat thereof, where they still maintain an accent, but one that is not so long and heavy as the first and necessary with the latter as final syllable. An opposite example will clarify this more. If one puts this sentence: 2 into the compound

4 Er ist | mein und ich bin | sein

even beat, then the words *mein* and *sein* lose all emphasis because they do not receive enough beat weight. Just as one can place the noun at the beginning, in the middle, or at the end in two verses, which by the way consist of the same feet, so can two melodic sentences which consist of the same type of notes, the same measure of beat and tempo, have their accent in different places. While this circumstance does not alter the type of verse in poetry, it does so in music; in music the beat is determined by the place of the accent and its weight, which then remain constant so long as the piece continues in the same beat. Therefore, if the song has the division of the 2/4 meter, but the main accent does not lie with the first beat note, but tolerates only two by two beats, then it must be written in the straight beat compound of two 2/4, for example:



If this melodic sentence were written in 2/4, the notes marked with + would receive a heavy beat and at the same time a wrong declamation in the execution.¹²³

Joshua Steele

Joshua Steele (1700-1791) was a "British inventor and writer on many subjects." He lived in London where he developed an interpretation of music "...which..." arose from his readings in physics." He divided music into three domains; pitch, time and force, and made a clear distinction between the concepts of 'metre and 'rhythm'. The essence of rhythm was 'the instinctive sense and idea of dividing the duration of all sounds and motions, by an equal periodical pulsation, like the oscillations or swings of a pendulum.' Bar lines were graphic representations of these pulsations and were analogous to the concept 'cadence' in language."¹²⁴

¹²³ Johann Georg Sulzer, Allgemeine Theorie der Schönen Künste (1771-1774), trans. by Johanna Littleton, 1984, p. 496-500.

¹²⁴ Sadie, The New Grove Dictionary, 18:90.

His best known work was his "An Essay Towards Establishing the Melody and Measure of Speech to be Expressed and Perpetuated by Particular Symbols," written in 1775.

Steele relates measure organization to speech and aims his comments toward the non-musician.

Treatises of the Late Eighteenth Century

Ernest Wilhelm Wolf

Ernest Wilhelm Wolf (1735-1792) was an organist and composer who associated with J.A. Hiller in Leipzig in 1758. He studied the thoroughbass, and was most remembered for his treatise entitled, Musikalisches Unterricht für Liebhaber und diejenigen, welche die Musik treiben und lehren wollen of 1788.

In this treatise, Wolf discussed the duration of two successive notes of identical value. He uses the terms intrinsic and extrinsic in describing the length of the beats.

One says two notes that have the same length, such as $\text{♩} \text{♩}$ that the heavy note, designated with a ♩ , is intrinsically and extrinsically long...the lighter note, however, designated here with a ♪ , is only extrinsically long, and intrinsically short.¹²⁵

Daniel Gottlieb Türk

Daniel Gottlieb Türk (1750-1813) was a German theorist and composer who studied under J.A. Hiller and took keyboard lessons from Hassler using C.P.E. Bach's Essay as a guide.

In 1787 Türk was appointed organist and musical director of the

¹²⁵ Leonard Ratner, Classic Music Expression, Form, and Style (New York: Schirmer Books, 1980), p. 71.

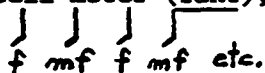
Marktkirche (Liebfrouenkirche), in Halle. This appointment allowed him to give up his private teaching and devote himself to writing. In 1789, his most important work, Klavierschule (School of Clavier Playing) appeared in its first edition.

Türk wrote several works concerning the art of playing various instruments, the most important being his Klavierschule. Turk describes the performances of late eighteenth-century accentuation when metric emphasis was at its height of expression.

The use and application of conventional accentuation was so taken for granted as an integral part of the eighteenth-century style that composers had to specifically mark any instance where this metrical stress was not desired. "If the composer does not desire this rendering in certain places the fact must be specifically indicated."¹²⁶

Accentuation. Türk explains accentuation in relation to rhythm. The parameters of rhythm coincide with other aspects of music to form structural units. The grouping of the rhythm which determined meter also determined the patterning of the emphasis in accentuation. Turk explains accent of the first of a group of notes much the same as the treatise writers before him.

When in a succession of several tones of apparently the same duration, some of these are given more emphasis than others in a certain maintained (uniform) order, there then arises through these accents the sensation we call meter (Takt), for example:



 $f \quad mf \quad f \quad mf \quad \text{etc.}$

But since in most compositions there are many notes of various values, then, besides the above-mentioned accents, longer or shorter note values and rests must each receive their specific durations. When this happens, one is playing according to the meter (Takt).

¹²⁶Rothschild, Musical Performance, p. 66.

Meter, insofar as practice is concerned, is generally understood as the correct arrangement of a certain number of notes, etc., which are to be played within certain periods of time.¹²⁷

Every measure (Taktart) has good and bad parts (Taktheile). This means although all quarter notes are equal according to their outer value or duration, as in the following example, there is more emphasis on one (inner value) than upon another. For everyone feels that in (a) between two, and in (b) between three quarter notes it is the first that is always more important than the second, etc.



On this basis the good parts of the bar are otherwise called inwardly long (innerliche), heavy, strong, struck or accented. In time beating they come in the downbeat (in thesis). The bad parts of the bar are called inwardly short, light, weak, passing, unaccented, and so forth. In time beating they come in the upbeat or in technical language in arsin.

In any two-part measure only one part is good and that is the first, but the four-part measures have two good beats, the first and third, and of which the first has great inner value. In three-part measures only the first is good, although sometimes the second has emphasis. If the second is long in any particular case, the third will be short. Since in their inner value we consider that divisions of the measure are not alike, in all two part patterns, the first, third, fifth, etc. and in all three-part patterns, the first, fourth, seventh, etc. parts are good or struck. The others are called bad or passing. It is the same with smaller note values.¹²⁸

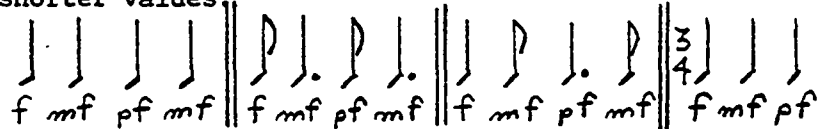
Each treatise writer uses a different symbol to represent the appropriate accentuation. Türk uses dynamic symbols to represent the varying degrees of stress.

Whoever would read a poem and the like in such a way that it becomes comprehensible to the listener must place a marked emphasis on certain words or syllables. The very same resource is also at the disposal of the practicing musician. The question which then arises is: what tones are to receive a special emphasis (accent)? It would be difficult to specify every one, but those which are especially to be so treated are: (1) those tones which fall on a strong beat or on an important part of the measure and (2) the beginning tones of sections of a composition and phrase members.

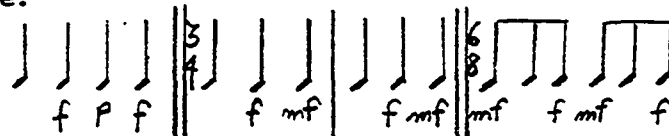
¹²⁷ Türk, School of Clavier Playing, p. 87.

¹²⁸ Ibid., p. 89-90.

Besides these, there are (3) various tones to be stressed in performance which will be discussed...in more detail. What strong and weak beats mean has been explained on p. 90ff. In addition, I would like to remark at this point that for a fine performance, aside from the first most important note in a measure, the second strong beat is also played with emphasis, although not as noticeable as the first beat which is always more important. Consequently, the following notes are to be played approximately... at the indicated degrees of strength, without regard for their longer or shorter values



If the composer does not wish this kind of realization in certain places, then he must expressly specify the opposite. For example:



In general, the above rule is only valid for as long as no indication of forte and piano, etc., appears, or until an exception becomes necessary for other reasons.¹²⁹

Türk also used a (+) sign to indicate stress and a multiple use of (+) signs to indicate the degree or intensity of stress.

Türk, in *Klavierschule*...brings the concept of somewhat strong into prominence with his markings +++=S, ++= somewhat S and +=W. This theory is clearer if we remember the influence of word accents and the importance of poetry and the spoken word as a model for music during the Baroque era.¹³⁰

Complementing the convention of alternate strong and weak measures, which conformed with the usually symmetrical melodies. Türk uses crosses to indicate the relative strength of the measures—three crosses being given to the strongest first measure, two for the next strongest third measure and one each for the weak second

¹²⁹ Ibid., p. 324-325.

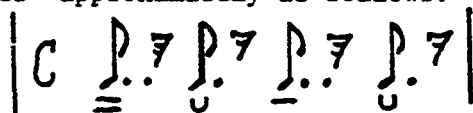
¹³⁰ Newman, "Strong and Weak Alteration," p. 29.

and fourth measures. This repeats in augmented form the relative strength of the beats within a measure....¹³¹

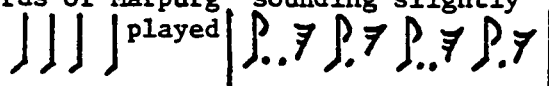
Türk describes accentuation in terms of agogic stress as well as in terms of intensity weight. The accent is manifested not only by strong weight, but also by a lengthening, known as an agogic accent.

Babitz states:

Türk...directs that those notes which are to be accented are usually to be lengthened.... Lengthening is also implicit in the fact that he recommends that the strong beats be given markedly more pressure (Nachdruck), a term which he explains has more to do with duration than with strength. Marpurg and Koch also mention that accented notes are played a little longer than written. This lengthening is also to be found in the actual mechanics of the performance. When one plays the F mf pf mf of Ex. 1A with short articulation silences between the notes as Türk suggests, one will inevitably find that the first and third beats emerge not only stronger but also very slightly longer than the weaker second and fourth beats--approximately as follows:



This natural lengthening of the accented note is entirely in keeping with the earlier tradition in which strong, or good notes, were called "intrinsically long" because they were actually so played. In a piece in which 8th notes were played long-short, somewhat unequally:  played:  the quarter-notes which were not played unequally were nonetheless played alternately strong and weak, the good ones being in the words of Marpurg "sounding slightly longer than the others" thus:  played   



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Türk nevertheless permits the lengthening of  to  in certain cases just "as a speaker will distinguish a word or syllable... not only through strengthening of the tone." Since the final edition of his book appeared in 1805 this is perhaps the last sign of the "spoken" phrasing of expressive rhythm.¹³³

¹³¹Babitz, "Modern Errors in Mozart Performance," p. 69.

¹³²Ibid., p. 66-67.

¹³³Babitz, "A Problem of Rhythm," p. 565.

Türk goes further to discuss lengthening:

Another means of accent, which is to be used much less often and with great care, is lingering on certain tones. The orator not only lays more emphasis on important syllables and the like, but he also lingers upon them a little. But this kind of lingering, when it occurs in music, cannot, of course, always be of the same duration, for it appears to me to depend primarily upon (1) the greater or lesser importance of the note, (2) its length and relationship to other notes, and (3) the harmony which is basic to them.

Because it is recognized by everyone, I do not have to provide evidence for the possibility of lingering somewhat longer on a very important note than on one less important. Therefore the question is simply: what are the more important notes and how long can they be held out? I have sought to make known the many notes which can be accented...and these are mainly the ones which, depending on the circumstances, can be lengthened. The other tones on which a brief hesitation may take place must be felt by the player himself, for who is able to demonstrate every possible case? As far as how long a note should be held is concerned, I would like to establish the rule that it should at the most not be lengthened more than half of its value. Usually the holding of a note should be only scarcely perceptible, for example, when a note becoming important enough to receive an accidental is already marked by the height of its pitch, or by an unexpected change in harmony, etc. That the following note loses as much of its value as has been given to the accentuated note goes without saying.

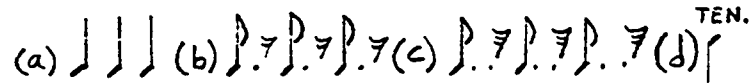
Holding a note for a longer or shorter time depends also on the length of the note and its relationship to the other, for it should be easy enough to understand that one can linger longer on a quarter note than on a sixteenth. If shorter note values follow an accented note then a hold may be dispensed with, because in this case the longer note accents itself without assistance.¹³⁴

Articulation. Türk describes the use of the "normal touch" in his treatise much the same as his predecessors. The detached playing called for a slight separation of notes, shortening slightly the true notated value of each beat. Türk describes the "normal" play as those notes which are neither staccato nor legato.

For tones which are to be played in customary fashion (that is, neither detached nor slurred) the finger is lifted a little earlier

¹³⁴ Türk, School of Clavier Playing, p. 327-328.

from the key than is required by the duration of the note. Consequently, the notes in "a" are played approximately as in "b" or "c", depending on the circumstances. If there are some notes intermingled which should not be held out for their full value, then ten, or tenuto is written over them "d".



Türk then comments on the words used by C.P.E. Bach on the subject of detached playing.

Bach says...The notes which are neither detached nor slurred nor to be sustained are held down as long as one half of their value. But taken in general, this kind of playing does not seem to me to be the best. For (1) the character of a composition necessitates a variety of restrictions in this respect; (2) the distinction between the tone which is actually detached and that which is to be played in the customary manner is practically abolished and (3) the execution would probably become too short (choppy) if every note not slurred was held only half of its value, and consequently the second half would be a rest,....¹³⁵

Meter. Türk describes the metric position of strong and weak beats using the terms "good" and "bad". In duple meter there is an accent on beat one or beats one and three. In triple meter there is an accent on beat one only. The strong beats receive a lengthened value which is known as internally long. The weak beats on the other hand are shortened. According to Türk, the accents are determined by the time signature.

In every two-part meter, only one is a strong beat, namely, the first; the four-part meters have two strong beats, namely, the first and third, of which the first gets the greater emphasis. In three-part meters, the first one is really the strong beat, nevertheless, in some cases the third is given emphasis, just as in a few cases the second is internally long and thereby the third is short. Beat divisions are also not regarded as having the same internal value, for in duple figures the first, third, fifth, and seventh, and triple figures the first, fourth, seventh, and tenth members are strong or accented, the others weak or transitory. The same is true for smaller note values.

¹³⁵ Ibid., p. 345.

Raymond Haggh comments on Türk's statements:

Innerlich lange...and innerlich kurze...are translated literally as "internally long" and "internally short". These references could be construed to refer to one of the most complex problems of eighteenth-century musical practice, namely that of unequal note values. It is the translator's opinion that Türk is using these words to mean emphasis rather than duration. Throughout the Klavierschule there is a stress and exactitude that occasionally verges on the pedantic, and the text and examples give no reason to believe that the practice of notes inegales is implied here.¹³⁶

Dynamics. When a player is to add emphasis to certain notes, he must consider the basic dynamic level that is established. This is important due to the fact that the emphasized notes need to be brought out yet not exaggerated and distorted.

Even with the most painstaking markings, it is not possible to specify every degree of loudness and softness of tone. The many words we have for this purpose are by far not sufficient for the indication of all possible gradations. The player must himself feel and learn to judge what degree of loudness and softness of tone is required by the character of the music to be expressed in any given case. The adding of forte and piano specifies the expression only approximately and in general: to what excess would these words have to be added if every note which required a special shading would be so indicated.¹³⁷

Heavy and Light Execution. Proper execution of a composition was partly dependent on the choice of a heavy or light manner of performance.

Heavy and light execution were determined by the character and mood of the piece and to some extent by the time signature.

Heavy and light execution also contribute a great deal to the expression of the prevailing character. But it is just as difficult each time to specify exactly the requisite heavy or light execution for individual passages or tones as it is to indicate every degree of loudness or softness exactly. It is chiefly a matter of the proper application of detached, sustained, slurred, and tied notes.

¹³⁶ "Türk, School of Clavier Playing, p. 90-91.

¹³⁷ Ibid., p. 338.

We will first concern ourselves with these in particular and then discuss their appropriate application in general.¹³⁸

The choice of heavy or light execution is determined by several factors.

The particular ways in which a heavy or light execution can be brought about have been described.... For a heavy execution every tone must be played firmly (with emphasis) and held out until the very end of the prescribed duration of the note. Light execution is that in which every tone is played with less firmness (emphasis), and the finger lifted from the key somewhat sooner than the actual prescribed duration. In order that the terms heavy and light in general refer more to the sustaining or detaching of a tone rather than to the softness or loudness of the same. For in certain cases, for example in an allegro vivo, scherzando, vivace con allegrezza, etc., the execution must be rather light (short) but at the same time more or less loud, whereas pieces of a melancholy character, for example an adagio mesto, con affilzione, etc., although played slurred and consequently with a certain heaviness, must nevertheless not be executed too loudly. In most cases, however, heavy and loud are indeed to be combined.

Whether the execution is to be heavy or light may be determined (1) from the character and the purpose of a composition...; (2) from the designated tempo; (3) from the meter; (4) from the note values used; and (5) from the manner in which the notes progress, etc. Besides national taste, the style of the composer and the instrument for which the composition is written must be taken into consideration.

Compositions of an exalted, serious, solemn, pathetic and similar character must be given a heavy execution with fullness and force, strongly accented and the like. To these types of composition belong those which are headed grave, pomposo, patetico, maestoso, sostenuto, and the like. A somewhat lighter and markedly softer execution is required by compositions of a pleasant, gentle, agreeable character, consequently those which are customarily marked compiacevole, con dolcezza, cossicato, lusingando, pastroale, piacevole, and the like. Compositions in which lively, humorous, and joyous feelings are predominant for example, allegro scherzando, burlesco, giocoso, con allegrezza, risvegliato, etc., must be played quite lightly whereas melancholy and similar affects particularly call for the slurring of tones and portato (Tragen der Tone). Compositions of the latter type are designated by the words con affezione, con amarezza, doloroso, lagrimoso, languido, and mesto

¹³⁸ Ibid., p. 342.

among others.

It is understood that in all of the aforementioned cases, various degrees of heavy and light execution must be applied.¹³⁹

The execution of the light or heavy style will also be determined by the tempo.

Whether a heavy or light execution is to be chosen may also be determined from the tempo. A presto must be played more lightly than an allegro: this in turn must be played more lightly than an andante, etc. In general, the heaviest execution is called for by compositions in slow tempos.¹⁴⁰

As note content and time signatures were combined to determine tempos, certain signatures called for heavy execution.

That meter has very marked influence on heavy or light execution, or certainly should have, has already been mentioned.... The following should be noted in this connection. The larger the values of the main beats of a measure, the heavier must be the execution. Therefore, a composition in 3/2 for example, is played more heavily than it would be if it were 3/4...or even in 3/8....¹⁴¹

Next Türk discusses the importance of clarity of execution.

The clarity of execution is chiefly dependent upon (1) the mechanical execution itself, (2) the emphasis which certain tones receive, and (3) the proper connection and separation of musical periods.¹⁴²

Other factors causing accentuation. As the metric placement of notes was the basic determination for accentuation, other factors caused a note to receive emphasis.

There are still a variety of single tones which must be played with emphasis. To these, other than appoggiaturas, belong especially those intervals which are dissonant with the bass..., or through which (by means of a tie) dissonant intervals may be prepared,... further, syncopated notes..., intervals which do not belong to the diatonic scale of that key, by means of which are distinguished

¹³⁹Ibid., p. 347-348.

¹⁴⁰Ibid., p. 348.

¹⁴¹Ibid., p. 349.

¹⁴²Ibid., p. 324.

by their length, highness, and lowness,...the intervals which become important because of the basic harmony..., and so forth.

For what reasons dissonances...are to be played with more emphasis than consonant intervals will be explained further below. That syncopated notes should be stressed immediately upon their entrance, consequently on a weak part of the measure, has already been called to attention.... This species of note is employed, among other reasons, to interrupt for a while an all too great uniformity, and to effect as it were, a shifting of the normal placement of beats. This goal would not be reached if the first half of these notes we have been discussing were played weakly and the second half given emphasis.¹⁴³

Other notes were accented:

Besides the notes which have been specified here, there are still a variety of others which should be accented and for which it would be difficult to establish rules. Moreover, since it is not probable that every keyboard player will always correctly apply the cited rules, I have already made use of the sign  in my easy and short sonatas as an indication of such a stress or accent. For I still believe that the accent which is so essential for good execution, in certain cases can be as little left up to the discretion of the performer as can for example, the extempore use of forte and piano or of one of the essential ornaments. Various composers have in the meantime also made use of the same sign over notes which are to be accented; I conclude from this that they are of the same opinion as I in this regard and that they sanction the sign shown above.

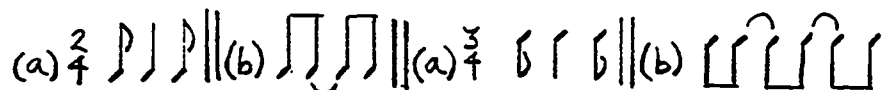
If the word accent were still used today with the same meaning it formerly had...then I would have chosen a word for this sign with a similar meaning.¹⁴⁴

Türk states that the accented strong beats are the most important notes within the measure and that all other notes are performed in relation to these strong beats. Such is the case with "shifted notes".

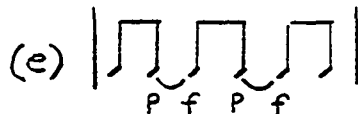
Syncopated (shifted, intersected) notes are those which must be mentally divided in the counting of the rhythm or those notes in which one half of the note belongs to the former beat and the other half to the following beat. Such syncopated notes are shown in "a" and they must be divided when counting as in "b".

¹⁴³Ibid., p. 326-327.

¹⁴⁴Ibid., p. 327.



The term shifted notes (*Rückungen*) refers to the shifting of the beats (beat divisions) from the position actually appropriate to them; as a result the strong beat is included (displaced) in the duration of the preceding weak beat.



At this point, it should be noted that it is, after all, incorrect to perform the syncopated notes as shown in "e", for the strong part of the beat should not be emphasized by a reinforcement of the tone. More concerning this in the chapter on performance.¹⁴⁵

Rubato. Another factor which influences accentuation is the concept of eighteenth-century tempo rubato. Tempo rubato was understood in three ways in the Eighteenth Century. First, it meant having inverted accents within the measure; this entailed putting sforzandos on weak beats. Second, rubato was similar to metric alteration in that the bass line and tempo remained steady while the upper line was delayed or shifted by an eighth or sixteenth note; it is the most closely related meaning of the word rubato—"stolen time or robbed time". The last meaning of rubato was the accelerating and delaying of entire lines of music; this became the primary form of rubato in the Nineteenth Century. "What we would today term a syncopation, the Eighteenth Century called tempo rubato."¹⁴⁶

Türk describes rubato in this way:

Besides the indicated meaning of tempo rubato, this term is sometimes also understood to mean only a special kind of execution in which the accent that should fall on the strong notes is placed on the weak ones, or in other words when the notes which fall on the weak beats are played louder than those which fall on the

¹⁴⁵Ibid., p. 102.

¹⁴⁶Houle, "The Musical Measure," p. 123.

strong beats, as in the following example.¹⁴⁷



The bass line remained steady and observed the metric placement of emphasis, while the upper parts were played in a manner which shifted the accentuation and displaced the accent.

This use of shifted accent implies how steady the use of conventional accentuation was in the Eighteenth Century. To place a strong beat in a weak position caused a greater accent on the ensuing measures.

As discussed in the introduction to this chapter, accentuation could be implemented on various hierarchical levels of the metric structure. Just as the measure accent was proportionally implemented so was the period and phrase.

The beginning tone of every period and the like must be given an even more marked emphasis than an ordinary strong beat. Strictly speaking, these beginning tones are themselves stressed to a greater or lesser degree according to whether they begin a larger or smaller part of the whole, that is, after a full cadence, the beginning tone (of the following section) must be more strongly marked than after a half cadence, or merely after a phrase division, etc. Here is an example which serves to illustrate these points in concise fashion.



As necessary as it is to place an emphasis on the first tone of a section or phrase member, it is also important to keep the following limitation in mind: only the first tone that falls on a strong beat must be stressed. The a marked with an o in the sixth measure should therefore be struck as loudly as the following b, although that section as a whole should be played more strongly than the preceding one. Violations of this are often committed, for a first time which is only transitory in its importance and marked forte is often played as loudly as the following note on a strong beat.¹⁴⁸

¹⁴⁷Türk, School of Clavier Playing, p. 364.

¹⁴⁸Ibid., p. 325-326.

As the accents can be combined in a hierarchy, they can also be applied to units smaller than a measure. Such is the case, for instance, with triplets. In most cases the first of a three group should receive a slight emphasis. The second and third pulses are given less weight and importance. The first note is emphasized and the other beats or pulses are unemphasized much in the same respect as is accentuation in the measure.

There are also many mistakes made in playing triplets and three-note groups. The first of a group of three notes of equal value should receive only a gentle emphasis....¹⁴⁹

A warning is given by Türk to be very musical and sensitive to the use of any accent. He warns the performer not to heavily accent the downbeat after lifting the finger on the previous note. The accent is an agogic one. By shortening the weak beat, an illusion of an agogic accent occurs on the strong beats.

As necessary as it is to raise the finger from the key at the end of a period, the execution would be just as wrong if the raising of the finger were accompanied by a violent stroke,....

One hears this incorrect kind of playing very often, when the phrase division is indicated by the usual sign for a detached tone,.... For many players have the mistaken idea that a detached tone-as one is accustomed to call it in musical phraseology-is to be played with a certain violence. In order to prevent this incorrect kind of performance wherever possible and at the same time to make the smaller and less perceptible phrase members recognizable, I have made use of a new sign in my short sonatas, giving the necessary explanation in the Preface to the first part. This sign which I simply call the Einschnitte (phrase division, phrase member, etc.) is shown above.... It is to be hoped that more composers will soon indicate Einschnitte, especially in compositions for beginners, if they are at all concerned about the clear execution of their works and the promagation of musical knowledge. For no matter how much can be said about individual feeling, the beginner does not possess it (as well as many teachers) even if he

¹⁴⁹ Ibid., p. 100.

desires very much to apply everything that belongs to a clear and excellent execution. One must therefore call his attention to them (phrase members) at every opportunity and come to the aid of the weaker ones as much as it is possible to do. To be sure, the sign itself is of little value, but in teaching one should not forget that the sign is always a reminder of the thing itself.

If it is assumed that the lifting of the fingers from the keys on the last note of a period is not incorrect but even a necessity, it then follows that, according to circumstances a necessary liberty in fingering can be used. It is therefore not inappropriate in such cases to strike two keys, one after the other, with the same finger, etc.¹⁵⁰

Johann Albrechtsberger

Johann Albrechtsberger (1736-1809) was an "...Austrian composer, theorist, and organist."¹⁵¹ He was an excellent organist as witnessed and described by Burney and Mozart. Through his theoretical writings he exerted his strongest influences on contemporaries. Beethoven studied under Albrechtsberger.

His principle achievement in the area of theory was to formulate eighteenth-century theory in a language and format which were practical and suitable to the needs of contemporary instruction. He tried to perpetuate the counterpoint found in the works of C.P.E. Bach and Kirnberger.

In his treatise Gründliche Anweisung zur Komposition of 1790, he describes the relationship of strong and weak beats according to the time signatures. In his terminology the time-unit refers to the beat.

...The Time-units are usually denoted by the upper figure of the time signature; for example 2/4 has two time-units. The downbeat or the first crotchet is called the good time-unit; the upbeat or the second crotchet is called the bad time-unit. Ordinary Alla breve time also has only two time-units; the downbeat or the first minim is the good time-unit; the up-beat or the second minim is the bad time-unit.

3/4 time has one good time-unit and two bad ones; the down-beat or the first crotchet is called the good time-unit; the second and

¹⁵⁰ Ibid., p. 331-332.

¹⁵¹ Sadie, The New Grove Dictionary, 1:224.

third beats or the second and third crotchets are called the bad time-units. The same applies to 3/2 time.... Common or so-called 4/4 time, though it has four time-units, is actually double 2/4 time; the down-beat or the first crotchet is the good time-unit; the second beat or the second crotchet is the first bad time-unit; the third beat or third crotchet contains the second good time-unit and the fourth beat or the fourth crotchet the second bad time-unit.

In times with six time-units the first note-if the bar contains only six equal notes-is the good time-unit; the second and third are bad time-units; the fourth note is the second good time-unit; the fifth and sixth are bad; the seventh note is again a good time-unit, the eighth and ninth are bad time-units. In times with twelve time-units the first, fourth, seventh and tenth notes are good time-units and the remaining notes-the second, third, fifth, sixth, eighth, ninth, eleventh and twelfth-are bad time-units....¹⁵²

Johann Tromlitz

Johann Tromlitz (1725-1805) was a "...German flautist, teacher and instrumental designer."¹⁵³ He contributed a great deal of information on the late eighteenth-century style. His most important flute treatise was Ausführlicher und gründlicher Unterricht die Flöte zu spielen (A Treatise of the Fundamental Principles of Flute Playing) written in 1791.

Tromlitz like Quantz years before, described accentuation through the articulating of the tongue. Tromlitz uses the syllables of "Ta-a-ra-a" to distinguish the basic strong-weak alternation.

The late date of Tromlitz's book indicates that the more gradual post-Mannheim dynamics were not entirely triumphant; and his scale tongueings which are more modern than those of Quantz are worth studying for Mozart performance. A comparison of their tongueings shows significant changes occurring during forty years. In the following example Quantz uses the same tongueing throughout the measure thus leaving some possibilities for baroque metric ambiguity.

¹⁵² Rothschild, Musical Performance, p. 20-21.

¹⁵³ Sadie, The New Grove Dictionary, 19:170.

Tromlitz on the other hand, resembles Turk inasmuch as alternate pairs are differently articulated.

Quantz	ti ti ti ti ti ti ti ti
	di di di di di di di di
	
Tromlitz	ta a-ra a da a-ra a

Modern performers may find this system of alternating strong and weak syllables a bit cumbersome at first, especially if they are in the habit of articulating each note with a more or less uniform stroke of the tongue.¹⁵⁴

Through Tromlitz's examples, one can deduce that the first beat of the bar is held longer than the other beats. Beat three (if there are four beats to a bar) is also lengthened, but not quite as long as beat one. Beats two and four are weak and shortened to compensate for the strong beats.

In this treatise, Tromlitz gives rules for playing in the proper style. In the second rule, he states the necessity of stressing the first of two beat groupings and the first of four beat groupings.

When two notes of equal duration, the first of which is a good note and the second a bad note, follow each other on different degrees of the scale, they are articulated clearly; the first one gets ta and the second a, so that you pronounce the word taa....

When four notes of equal duration are grouped together, they are articulated with the word taaraa; the first note receives ta, the second a, the third ra, and the fourth a....

As it is necessary to have an accurate knowledge of long and short or good and bad notes, as already mentioned in order to use ta, da and ra properly, we will first attempt to acquire this still before going on.

With two notes of equal duration, the first by virtue of its intrinsic value, is longer than the second: it is called a long note, because the weight of stress, or as we say, the accent falls on this note. The second note is shorter. The long notes always get ta, da; or ra, according to the circumstances, for ta occurs by itself, whereas da and ra are grouped together, as I have already shown.

¹⁵⁴Babitz, "Modern Errors," p. 80.

If I have four notes of equal duration, the first is long, the second short, the third long and the fourth short. The first gets Ta (here ta is grouped with the others, but is only used in the beginning), the second a, the third ra and the fourth a again. Whether the notes are halves, quarters, eighths or sixteenths, they get the same treatment. In these groupings the short note stands alone, it gets ta, whether it occurs in the beginning or in the middle of a phrase, and the following good note gets ra,....

You can therefore see that Ta can be long and short, whereas ra and da are always long.¹⁵⁵

Tromlitz in his sixth rule discusses the flow of the melody and its proper execution.

On the flute, the sound is a continuous phrase and must not be broken except where the phrase ends, or there is a rest, or where the composer has put dashes or dots to lengthen or shorten the notes. The tone should always flow and remain connected, and you articulate it always within the flow. Look upon the sound as a thread on which you string together your notes through articulation.¹⁵⁶

Johann Altenberg

Johann Altenberg (1734-1801) was a "...German trumpeter, organist and theorist...."¹⁵⁷ He is best known for his valuable treatise entitled Versuch einer Anleitung zur heroisch-musikalischen Trompeter-und-Pauker-Kunst (Essay on the Heroic and Musical Trumpeters' and Kettledrummers' Art), of 1795. In this treatise Altenberg discusses the importance of bringing out and stressing the principal notes.

Make a distinction between principle and passing notes, so that the former are played somewhat louder than the others. In simple meter, the principle notes to which I am referring are ordinarily

¹⁵⁵Eileen Hadidian, "Johann George Tromlitz's Flute Treatise: Evidence of Late Eighteenth Century Performance Practice." (D.M.A. dissertation, Stanford University, 1979), p. 22-27.

¹⁵⁶Ibid., p. 30.

¹⁵⁷Sadie, The New Grove Dictionary, 1:293.

the first, third, fifth, etc., and the passing notes (are) generally the second, fourth, sixth, etc., which can be played with somewhat less stress, comparatively speaking.¹⁵⁸

Augustus Frederick Christopher Kollman

Augustus Kollman (1756-1829) "...sought to 'rescue the science of music from the mysterious darkness in which it was wrapped' by providing a simple, natural explanatory system that accounts for each note in a 'regular' musical composition by 'as positive a rule, as it denotes a positive sound.'"¹⁵⁹

His Essay on Musical Harmony of 1796 was his first major work toward this goal. In this work he describes the accented and unaccented parts of measures which are determined by the time signatures.

In all these, the first part of the bar is accented and the second part unaccented. In triple: "In all these, the first note is the accented, and the other two the unaccented ones. If any one of them is divided, the first note of every division also is accented a little." Of the measure of 4: "All these measures of four equal times in a bar, are accented on the first note of the bar only, being the first of every four times, in which the first half of every bar is accented."¹⁶⁰

William Jones

William Jones (1726-1800) was another English writer and composer. "The basis for his music theories were theological and scientific. He attributed the origin of music to God who revealed to Man the 'heavenly ideals' of musical 'invention,' a facet of composition

¹⁵⁸ Johann Altenberg, Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art, trans. by Edward H. Tarr (Nashville, The Brass Press, 1974), p. 96.

¹⁵⁹ Sadie, The New Grove Dictionary, 10:163.

¹⁶⁰ Houle, "The Musical Measure," p. 260.

that was innate and couldn't be reduced to rules."¹⁶¹

He is famous for his treatise written and published in England in 1784 entitled A Treatise on the Art of Music; in which the Elements of harmony and Air are practically considered.

Jones discusses accentuation in relation to verse explaining that certain notes receive accent.

Measure as it related to the time or Quantity of Notes, is analogous to the quantity of syllables and feet in verses: and as verses may be scanned upon the fingers without any regard to their sense, so may the quantity of notes, to which melody is attached, be expressed by the beating of a drum: insomuch that some tunes of a particular accent, may even be distinguished independent of their melody.¹⁶²

Charles Burney

Charles Burney (1726-1814), the famous continental traveler and observer of eighteenth-century musical life explained accent as:

Accent, in music. In the mechanism of melody, or measured musical tones, musicians have long agreed to regard the first and third notes of a bar, in common time, whether vocal or instrumental, as accented, and the second and fourth notes are unaccented. In triple time, divided into 3 positions, the first note and last are accented, the second unaccented. But these accents are variously modified, often to produce some comic effect, as wantonly limping, to ridicule lameness. If the third note in triple time is accented in serious music, it is always less forcibly marked than the first.¹⁶³

Burney in 1770 while visiting a cathedral in England remarked on a performance he heard. In regard to accentuation he stated...

...there were some trifling and some heavy movements; in the former of which there was no other novelty than that of throwing the accent

¹⁶¹ Sadie, The New Grove Dictionary, 9:705.

¹⁶² Houle, "The Musical Measure," p. 260.

¹⁶³ Ibid., p. 259-260.

upon the wrong note; for instance upon the second instead of the first....¹⁶⁴

Heinrich Christoph Koch

Heinrich Christoph Koch (1749-1816) was a "German theorist and violinist."¹⁶⁵ In 1792 he gave up a post as court musician at Rudolstadt to begin writing. His two most famous works were Versuch einer Anleitung zur Composition (Essay on the Art of Composition) written in 1782 and revised in 1793, and the more famous Musikalisches Lexikon of 1802. The Lexikon is a valuable source on theory and aesthetics with much information drawn from the Versuch of Quantz, and from the Allgemeine by Sulzer.

In the Musikalisches Lexikon, Koch included a discussion of Tact. In this article he discussed the duration of notes and his meaning of accent. His meaning of stress and accent was mostly associated with quantitas intrinseca.

Experience teaches us that when two notes of the same duration are sung or played one after another, one of these will be called longer (or more accented), and therefore this note has greater intrinsic worth than the other. If the first of these two tones contains this inner value, the length lacks it, and vice versa. This inner length of the note does not change under the division of the beat without affronting our feeling. For example, when one sings the following phrase, in which the first, third, fifth, and seventh notes have this intrinsic length:



a change of the accent to the second, fourth and sixth notes would affront our feeling.

¹⁶⁴ Charles Burney, The Present State of Music in France and Italy (London: T. Becket and Co., 1773; reprint ed., New York: Broude Brothers, 1969), p. 306.

¹⁶⁵ Sadie, The New Grove Dictionary, 10:132.

Where then does the intrinsic length or shortness or notes originate, and with it the first sign of rhythmic division?

When the composer wishes to make a group (Anzahl) of notes of equal duration noticable, that is, when he wants to make a certain number of notes equal duration heard in the same rhythm (Bewegung), he is forced to combine these notes with a certain stress (Nachdruck), to give a definite weight, through which a distinct relationship results. I say the composer is forced to do this because he is not in the position to sing or play without causing a distinct relationship of a group of notes of equal duration. The prime reason why this cannot be accomplished even by design, is not so much the sensibility of the composer, trained to rhythm (Tact bewegung), but principally the nature of our sense and our power of imagination to comprehend.¹⁶⁶

Koch stressed that the terms weight, emphasis, and accent be played with sensitivity and moderation.

Don't misunderstand this expression "weight" or "emphasis" and believe that I would apply the word to that bad kind of string playing which gives a very strong emphasis with the bow in spite of the fact that the notes themselves contain the actual division of beats (implied by emphasis), and plays the other notes, lacking this inner accent, so lightly that the consequent performance proceeds by a kind of hobble.¹⁶⁷

Koch and other composers such as L. Mozart advocated to use rhetorical and pathetic accents to work along the normal "grammatical accents." Koch suggested the use of rhetorical accents to create ambiguity; the underlying metric accentuation was always revived after such an accent. In his article entitled 'Accent,' from the treatise Musikalisches Lexikon, he describes rhetorical and pathetic accents.

...By rhetorical (oratorisch) and pathetic accents, the latter being a more pronounced degree of the former..., one understands those which truly lend the melody its individual expression.

...They are distinguished from grammatical accents not only by the fact that they are not restricted to any particular part of the

¹⁶⁶Houle, "The Musical Measure," p. 253-254.

¹⁶⁷Ibid., p. 254.

bar, but are created by the composer's fantasy, which he conveys by notes, and they must be discovered by the sensibility of the performer.¹⁶⁸

John Wall Callcott

John Wall Callcott (1766-1821) was an "English composer and theorist."¹⁶⁹ He was a popular glee composer and authority on music theory. His Musical Grammer of 1806 was a good instruction book although it broke no new ground. It was reprinted many times during the Nineteenth Century. He founded his musical thought on an earlier period. There is little in his musical style, or in his writings to suggest that he was in sympathy with the idiom of Mozart or his teacher Haydn.

Callcott, in his Musical Grammer, provides an illustration of the change in definition of measure.

The Bars of Music are not only useful for dividing the Movement into equal Measures, but also for shewing the notes upon which the Accent is to be held.

The Measures of Common Time are divided into four parts; of these, the first and third are accented; the second and fourth unaccented. In the course of this work the accented will be termed strong parts and the unaccented weak parts of the measure.

The Measures of Triple Time consist of three parts; the first strong, the two others weak: although the last part is rather strong in comparison of the Middle part.¹⁷⁰

Callcott also discussed the meanings of strong and weak beats.

These inferior Accents which belong to the Times of the Measure, do not, by any means, destroy that great and predominant Accent that belongs to the first Note which follows the Bar, and which is

¹⁶⁸Rothschild, Musical Performance, p. 27.

¹⁶⁹Sadie, The New Grove Dictionary, 3:626.

¹⁷⁰Houle, "The Musical Measure," p. 246.

accompanied by the Thesis (The Niederschlag of the Germans) or depression of the hand in beating Time. The Arsis (The Aufschlag of the Germans) or elevation of the hand, always follows on the weak part of the measure.¹⁷¹

Callcott uses Rameau to support his ideas on good and bad notes.

Of the different beats of a measure, there are some more prominent, more marked than the others though of equal duration: The beat that is more marked is called strong beat: that which is marked less is called weak beat. These are what M. Rameau in his treatise on harmony calls good beats and bad beats. The strong beats are the first in two-beat measures, the first and third in three- and four-beat measures. The second beat is always weak in all measures, and it is the same with the fourth in the four-beat measure.¹⁷²

Callcott, in 1817, wrote about the difference in accent and emphasis.

In performing on the Piano Forte, a great difference seems to exist between them (accent and emphasis); since Accent always requires pressure immediately after the Note is struck, and emphasis requires force at the very time of striking the Note.¹⁷³

Tempo in the Eighteenth Century

This section of Chapter Two will deal with a discussion of tempo in the Eighteenth Century as understood and contrasted in the Baroque, Style Galant, and late Eighteenth Century styles. Tempo indicators will be defined for each of these styles. The organization will show the transition of tempo indication from the early Baroque usage of chronometers to the use of Italian terms in the Classical period. The format will again be as previous, by composers in chronological sequence.

¹⁷¹Ibid., p. 247.

¹⁷²Ibid., p. 259.

¹⁷³Ibid., p. 248.

St. Lambert, Brossard, L'Affillard and Heinichen have been chosen to represent the Baroque view, while Quantz, Marpurg, Leopold Mozart, C.P.E. Bach and Kirnberger represent the transition to the Style Galant. Türk, Tromlitz and Koch serve for classical description.

Tempos were determined by different words, symbols, and circumstances in a variety of manners during the period 1600-1800. Italian theorists of the early Seventeenth Century were the first to employ tempo indications as determinants of standardized, calculated metronomic speed. Widespread usage by composers was not to happen until the second half of the Eighteenth Century.

Many treatises of the Baroque state that tempo was indicated by the time signature in conjunction with the note content of the piece. Italian terms such as allegro, allegretto, etc. were used sparingly, and indicated a mood or character of the music. It was not until the later half of the Eighteenth Century that these time words became the main tempo indicators. A good example of the change in meanings of the Italian terms can be seen in Johann Adam Hiller's treatises. If one looks at the term allegro in the treatise entitled Anweisung zum musikalisch-richtigen Gesange of 1774, the definition reads "gay". Later in Anweisung zum Violinspielen of 1795 the term allegro is defined as "fast".

The Baroque tempo was based on tempo ordinario or tempo guisto. This was a determined tempo based on human pulse, crude chronometers or pendulums. The accepted speed of tempo ordinario, [based on seventeenth and eighteenth-century chronometer calculations] was set at M.M. 60-80. The following shows the attempts of writers through the centuries to set

a speed for "normal tempo".

<u>SOURCE</u>	<u>CRITERIA USED</u>	<u>MEASUREMENT</u>	<u>DATE</u>
de Parcia	human pulse	ca. 72	1492
Garfurius	human pulse	ca. 72	1496
Gerle	rate of counting	ca. 64	1532
Lanfranco	human pulse	ca. 64	1536
Neusiedler	rate of counting	ca. 64	1536
Praetorius	church timing	85	1619
Mersenne	a second in time	60	1636
Purcell	rate of counting	ca. 64	1696
Simpson	ticking of watch	75	1714
Quantz	human pulse	80	1752
Billings	pendulum	60-80	1794
Choralebook	appropriateness	60	19th c. ¹⁷⁴

Many twentieth-century authors have discussed the tempos of the Baroque and Classical periods and have tried to classify the signatures in relation to them. This has caused much discussion and confusion. Although fixed definite tempos were set and designated by the time-signatures and later by the Italian terms, the actual speed varied according to the environment, situation, taste, and note content. Donington states that note content has little to do with tempo determination. He states that the mood or character of the music is the tempo indicator and not the notation. Speaking of the performer Donington states:

He must take this responsibility regardless of whether or not he has been able to glean some assistance from the time-signatures, and even, on occasion, in contradiction to what the time-signatures misleadingly assert. He must, admittedly, give them every consideration, and the more odd the more he will consider them before dismissing them from his mind. But in the last resort he will need the courage and confidence to take his cue not from this or any other detail of the notation, but from what the music is telling him

¹⁷⁴Thomas Earl Hoekstra, "Tempo Considerations in the Choral Music of J.S. Bach," (D.M.A. dissertation, University of Iowa, 1974), p. 21.

as a whole. It is never the notation which is decisive in baroque music--that music is far too casual and dependent on the performer's initiative for so simple a solution.¹⁷⁵

Donington further states:

Time-signatures, in spite of their name, do very little indeed towards establishing the tempo, and only a certain amount towards establishing the rhythm. There is, however, a system of verbal indication, or words of tempo, which first came into prominence in the course of the seventeenth century, after the proportional system of notation had substantially fallen obsolete.

The origin of these words of tempo is a most striking confirmation of the fact that what governs tempo is primarily the mood and character of the music itself; for the majority of them do not literally refer to speed at all, but to atmosphere. Adagio means "at ease"; Grave means "gravely"; Allegro means "cheerfully"; and so with many others. But it is their tempo meaning which prevailed, regardless of whether they are appropriate to the atmosphere or otherwise. There are many very tense adagios and melancholy allegros.¹⁷⁶

The conflict with Donington's statement is that metronome markings were given in several treatises of the Eighteenth Century, (Quantz being the most notable). These metronomic indications, (if we follow the statements in the treatises), were seemingly calculated from the time-signatures and their respective note content. The early Baroque Italian terms expressed mood which was then reflected in the tempo. In the late Eighteenth Century, the Italian terms became the indicator of tempo and mood. If we look at the treatises of the Eighteenth Century we can find clear indications.

St. Lambert in his Principes du clavecin (Principles of the Clavichord) of 1702, sums up the vagarities of musicians concerning tempo.

¹⁷⁵Robert Donington, Tempo and Rhythm in Bach's Organ Music (London: Hinrichsen Edition, Ltd., 1960), p. 25-26.

¹⁷⁶Ibid., p. 30.

These are the rules established in Music concerning the tempo of Pieces; but of all the rules of this Art, these are the least observed by those who profess it. What is commonly said about Painters and Poets taking liberties, can also be said about Musicians. They transgress the rules of Music as do the others those of Painting and Poetry. But it is particularly in respect to the tempo of Pieces, that Musicians take liberties against their Principles. Anyone of the Profession who plays a Piece composed by another, does not devote himself so much to giving by the sign placed at the beginning, as to give it one which satisfies his own taste. What brings him to that is that he is convinced that no matter how much care he takes he will never be able, except by chance, to meet the true intention of the composer. For he well notices whether the Composer means by Gravely or Gaily, because one person can understand it in one way, and another in another. To understand the real meaning of the Signs for tempo, it would be necessary to have all the Musicians assembled, and in general concert through a demonstration brought to the eyes or rather ears of all, to make them agree of the Major sign, by the Minor, and the others. After that, there would be no more ambiguity, at least for those who would fix definite indications of the tempo of Pieces.¹⁷⁷

Brossard's Dictionnaire de musique (Dictionary of Music) published in 1703 lists tempo words and their representative mood followed by a corresponding speed associated with the mood.

Adagio	Comfortably, at your ease, without pressing on, thus almost always slow and dragging the speed a little.
Allegro	Always gay, and decidedly lively; very often quick and light, but also at times with a moderate speed, yet gay, and lively.
Andante	To stroll with even steps, means above all that notes in the Basso Continuo must be made equal and the sound well separated (Walther adds that it should be faster than Adagio).
Largo	Very slow, as if enlarging the measure and making the main beats often unequal (Walther adds that sometimes composers mean this to be faster than adagio).
Vivace	Lively.

These time words indicate modifications of a normal tempo, rather

¹⁷⁷ Ralph Kirkpatrick, "Eighteenth-Century Metronomic Indications," AMS Papers, 1938, p. 47.

than the establishment of a new tempo. Without the tempo ordinario there would be no concept of fast or slow tempo.¹⁷⁸

L'Affiliard in his Principes tresfaciles pour bien apprendre la musique (Principles for Composing Music) of 1717 was the most important early theorist to provide tempo indications by the use of a chronometer.

L'Affiliard's table (quoted in facsimile from the 1705 edition...) explains the pendulum and these indications and that the figures giving the length of the vibrations were accompanied by signs indicating the number of vibrations per measure. Here is what he says (omitting his musical examples):

When the figure is not accompanied by a sign, there is only one vibration to a measure.

The sign, $\frown$ placed thus, indicates that there are two vibrations to this measure.

The sign, $\textcircled{C}$ placed thus, indicates that there are three vibrations to this measure.

The signs, $\textcircled{C}$ placed thus, indicate that there are four vibrations to this measure.

The signs, $\textcircled{C}$ placed thus, indicate that there are six vibrations to this measure.

L'Affiliard was important in his attempt to standardize and explain Baroque tempo indicators.

	Time	#beats/meas.	Sign	M.M. (#beats/min.)
Bouree	2	2	$\widehat{30}$	$\text{♩} = 120$
Chaconne	3	3	$(23$	$\text{♩} = 160$
Courante	3/2	3	$(40$	$\text{♩} = 90$
Gavotte	2	2	$\widehat{30}$	$\text{♩} = 120$
Gigue	6/8	2	$\widehat{36}$	$\text{♩} = 100$
	3/8	1	31	$\text{♩} = 116$
Menuet	3	1	51	$\text{♩} = 71$
Passepied	3/8	1	42	$\text{♩} = 88$

¹⁷⁸Hoekstra, "Tempo Considerations," p. 66-67.

	Time	#beats/meas.	Sign	M.M. (#beats/min.)
Rigaudon	2	2	$\widehat{30}$	$\text{♩} = 120$
Sarabande	3/2	3	(40	$\text{♩} = 90$
	6/4	6	(27)	$\text{♩} = 133$

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Many Baroque theorists noted that certain time signatures contained a specified note content. Heinichen remarked on this subject in his treatise Der Generalbass in der Musik of 1728.

Of fast notes...

In order to examine the fastest notes in all the measures which are in use, we shall begin with Common or C time, which will serve as a pattern for all other times in music. In this C time the eighth notes and sixteenth notes are always treated as fast notes. ...it is not only those notes which by their nature are fast, as for instance the sixteenth, etc., that enjoy this freedom, but those notes, too, which are turned into fast notes, so to speak by force, be it by signatures or additional words, as for instance the quarter in 3/2 time, in Alla Breve, in Common time with the signature C, in Presto, etc.¹⁸⁰

Concerning triple meters we read the following:

Under the title of fast notes are included the eighths and sixteenths in slow time: in Triple time, however, the half and quarter may be included as well, depending upon the measure.¹⁸¹

In 1746, William Tans'ur in his treatise A New Musical Grammar, states that a student once asked him what the length of a pendulum must be in order to beat the true time.

Scholar, Sir, of what Length must I make a Pendulum, in order to beat the true Time of the several Notes of Musick; as the Semi-

¹⁷⁹Kirkpatrick, "Metronomic Indications," p. 40-41, and Warner, "Indications of Performance Practice," p. 108.

¹⁸⁰Hoekstra, "Tempo Considerations," p. 34.

¹⁸¹Ibid., p. 34.

breve, the Minim, the Crotchet, etc.?

Now, I say, suppose a 30 inch Pendulum should vibrate as the length of a Crotchet, then will one of 120 inches be required to beat one Minim; and one of 7 inches and a half to the Time of one Quaver; and 480 Inches to compleat the Time of one Semibreve, etc. Always observing, that a Double length of Time requires a Pendulum four times as long; and a half of Time but one fourth so long: This being the true Proportion by which all Pendulums are regulated.¹⁸²

William Turner presented evidence that note content was a crucial factor in determining tempo. He states:

I will not be so Ill-natur'd as to dispute the Reasonableness of this Mood, where it is as Jiggs, etc. but why it should be made use of in slow (sometimes very slow) Movements, I cannot conceive since the Mood of $\frac{3}{8}$ (which takes in but one of these four Measures) may do much better, especially for the convenience of Scholars, or rather the Mood of $\frac{3}{4}$, or that of $\frac{3}{2}$; which barrs in three Minims, they seeming to me, to be much more Proper than Quavers, to denote slow Movements: For if such a Method were put in Practice there would be no manner of Occasion to write (at the beginning of Lessons) the Italian words, Adagio, Grave, Largo etc. (which are put before slow Movements) or Allegro, Presto, vivace, etc. (which are applied to swift Movement): and which they do in all the Moods hitherto spoken of, without Exception) there being Variety sufficient in the different Species of the Notes themselves, to show what movement is slow, and what brisk; without putting out Pupils or ourselves, to the trouble of learning Foreign Languages.¹⁸³

Johann J. Quantz in his Essay on Playing the Flute of 1752 describes tempo in relation to the human pulse beat. This mid-eighteenth century treatise was the basis for future writers such as Türk and Tromlitz to develop their tempo theories. The Essay..., stands as a monumental effort to establish fixed tempos before the metronome became standardized (in the late Eighteenth Century and early Nineteenth Century).

Quantz establishes the human pulse per minute as the basis for the determination of tempo. He selected eighty as the normal pace of the

¹⁸²Dorian, The History of Music in Performance, p. 197.

¹⁸³Houle, "The Musical Measure," p. 94.

heart of a healthy man. He then states that ♩ = 80MM is the tempo for allegretto. His full suggestions are as follows:

MM 80 to the Half Note

Allegro assai
Allegro molto
Presto

MM 80 to the Quarter Note

Allegretto	Allegro presto
Allegro ma non troppo	Moderato
Allegro ma non tanto	

MM 80 to the Eighth Note

Adagio cantabile	Poco andante
Cantabile	Affettuoso
Arioso	Pomposo
Larghetto	Maestoso
Soave	Siciliana
Dolce	Adagio spiritoso

MM 80 to the Sixteenth Note

Adagio assai	Largo assai
Pensante	Mesto
Lento	Grave

Quantz readily admits some exceptions to his tempo suggestions. Stating that one must consider not only the tempo words at the beginning of the music but the character of the passage-work as well, he recommends that no more than eight very fast notes be executed on one pulse beat.¹⁸⁴

Quantz divided pace into two main divisions, namely, slow and fast. He then subdivided each division into two more categories; 1) very fast, 2) moderately fast, 3) moderately slow, 4) very slow. The specific tempo words fit into these categories as follows:

VERY FAST:	Allegro assai
	Allegro di molto
	Presto

¹⁸⁴ Thomas Warner, "Indications of Performance Practice in Woodwind Instruction Books of the 17th and 18th Centuries," p. 113.

MODERATELY FAST:	Allegretto Allegro moderato Allegro ma non tanto Allegro ma non presto
MODERATELY SLOW:	Adagio cantabile Poco andante Larghetto Affettuoso
VERY SLOW:	Adagio assai Largo assai Mesto Grave

Quantz does not say why the two Italian terms Allegro and Vivace are excluded from both fast groups; the reason may have been that both markings could belong to either group since the accentuation could be that of Allegro assai or Allegretto.

From the different degrees of tempo, impossible to describe separately, Quantz selects four basic types in 4/4 time. ... (1) The Allegro assai, (2) the Allegretto, (3) the Adagio cantabile, (4) the Adagio assai. In the first class I include: the Allegro di moto, the Presto, &c. In the second: the Allegro ma non tanto, non troppo, non presto, moderato, &c. In the third: the Cantabile, Arioso, Larghetto, Soave, Dolce, Poco Andante, Affettuoso, Pomposo, Maestoso, alla Siciliana, Adagio spiritoso, and so on. In the fourth: Adagio pesante, Lento, Largo assai, Mesto, Grave, &c. These terms themselves, each of them, have slight modifications, but these concern more the expression of the feelings which predominate in each piece than the tempo itself. Once one has thoroughly understood the four principal kinds of tempo mentioned above, the easier it becomes in time to hit upon the others, as the difference is but small. ... Just as the Allegro in even time consists of two principal types (C and alla breve), namely, a fast and a moderate, so it is the same with triple time, for example, 3/4, 3/8, 6/8, 12/8. When in a 3/4 there are only eighth notes, in a 3/8 only sixteenths, or in a 6/8 or 12/8 only eighth notes, it is a proof that the quickest tempo is intended. But, if there are sixteenths or eighth-note triplets in a 3/4; thirty-seconds or sixteenth-note triplets in a 3/8; or sixteenth in 6/8 or 12/8:—then a moderate movement should be taken as slow as that mentioned before....

To come to the main point, namely, how each of the above-mentioned types of measure can be played in its proper tempo by means of the pulse: It should be pointed out that first of all one has to look both at the quickest notes of which the passage consist. As it is not really possible to perform more than eight quite quick notes, be it

with double-tonguing or with bowing within the period of one pulsation, there is:

In ordinary common time:

In an Allegro assai, for every half bar one pulsation.

In an Allegretto, one pulsation to every quarter-note.

In an Adagio cantabile, one pulsation on every eighth-note.

And in an Adagio assai, on every eighth-note two pulsations.

In Alla breve time there is:

In an Allegro, for each bar one pulsation.

In an Allegretto, for every half bar one pulsation.

In an Adagio cantabile, for every quarter-note one pulsation.

In an Adagio assai, for every quarter-note two pulsations.

There is, especially in ordinary common time, a kind of moderate Allegro, which is halfway between the Allegro assai and the Allegretto. It occurs frequently in vocal pieces, also in pieces for such instruments as cannot perform very quick passages and is generally indicated by an Allegro alone. Here for three eighth-notes there is one pulsation and the second pulsation falls on the fourth eighth-note.

In 2/4 time or quick 6/8 time, in an Allegro there is one pulsation for every bar.

In an Allegro, in 12/8 time, if there are no sixteenth-notes there are two pulsations for every bar.

In 3/4 time if the piece goes Allegro and the passages therein consist of sixteenth-notes or eighth-note triplets, one cannot accurately determine the tempo from the pulse for one bar. But if one wishes to take two bars together then it is possible, and then one pulsation falls respectively to the first and third quarter note of the first bar, and to the second quarter-note of the other bar, consequently three pulsations to six quarters. The same applies to 9/8 time.

In very fast 3/4 time, as well as 3/8 time, if in the passages there are only six quick notes to one bar, there is one pulsation for every bar. But it must not be a piece which should be a Presto, otherwise the bar would be too slow by two quick notes. But if one wishes to know how fast these three quarters or eighths should go in a Presto one must take the tempo of the quick 2/4 time, where four eighth-notes come to one pulsation, and must play these three quarters or eighths just as quickly as the eighths in the 2/4 time already referred to, so that the fast notes in both the above-mentioned bars will be given their proper tempo.

In an Adagio cantabile, in 3/4 time when the movement of the fundamental voice consists of eighth notes, there is one pulsation for every eighth. But if the movement consists only of quarter-notes and the song is more Arioso than sad, then there is one pulsation for every quarter-note. But here too one must adjust oneself to the key as well as the written word. For, if it is an Adagio assai, Mesto, or Lento, then there are two pulsations for every quarter-note.

In an Arioso in 3/8 tempo there is one pulsation for every eighth-note.

An Alla Siciliana in 12/8 time would be too slow if one were to count a pulsation to every eighth-note. But if one divides two pulsations into three parts, one pulsation comes on the first and the

third eighth-notes respectively. If now one has divided these three notes then one need not trouble any further about the movement of the pulse, otherwise the third eighth-note would become too long.

When in a fast piece the passages are composed of triplets only, without admixture of ordinary sixteenth- or thirty-second-notes, the piece might be played, as desirable, a little faster than the pulse beat. This is especially to be observed in the case of rapid 6/8, 9/8 and 12/8.¹⁸⁵

Concerning the tempo of the pulse beat Quantz states:

...Take as a guide a pulse approximately eighty times a minute. Eighty pulse beats in the fastest tempo of ordinary common time amount to forty bars. A few pulsations more or less make no difference. For example, five pulsations more in one minute, or five less, lengthen or shorten in forty bars very bar by 1/16th. But this is so insignificant as to pass unnoticed. Now the person whose pulse beats many times more or less than 80 to the minute knows what he must do regarding the decrease or increase of speed. But even if my proposals, in spite of everything, could not be applied generally (although I have tried to prove this, partly with my own pulse beat and partly with many other tests which I applied for my own and other compositions, with different people), nevertheless it will ensure that no one, who from the method explained above has got an idea of the four main kinds of true tempo of any piece.¹⁸⁶

Quantz makes a further observation concerning note content and its affect on determining the tempo.

No attempt ought to be made to play the Allegro more quickly than the passage-work can be played with uniform quickness, lest you be forced to play some passages, perhaps more difficult than others, more slowly, which causes a disagreeable alteration of the tempo. Thus the tempo must be set in accordance with the most difficult passagework.

If in an Allegro passage-work in semiquavers or demisemiquavers is interspersed with quaver or semiquaver triplets you must regulate your speed by the passage-work rather than by the triplets; for otherwise you will find yourself short of time, since sixteen equal notes in one measure require more time than four triplets. Hence the latter must be moderated.¹⁸⁷

¹⁸⁵ Kirkpatrick, "Metronomic Indications," p. 34-36.

¹⁸⁶ Ibid., p. 37

¹⁸⁷ Quantz, Essay on the Art of Playing the Transverse Flute, p.

Fritz Rothschild in his article "Mozart's Pianoforte Music," comments on Quantz's use of note content as an important element in determining tempo.

In the style galant the approach to tempo stood midway between that of the Old Tradition and that of to-day; though the time-signatures had lost much of their significance the note content was still important; the fast notes (as the smallest note values used to be called) together with the Italian terms indicated the tempo.¹⁸⁸

Quantz...gives us valuable information on what he considers to be the correct tempi for the music of his own time; but the interpreter must remember that this information cannot in general be taken as applying to the music of the earlier part of the century (in particular, to the music of J.S. Bach)....¹⁸⁹

...in his impressive attempts to achieve objectivity by settling the tempo question, Quantz belongs to the classical era of interpretative thought.¹⁹⁰

The exact tempo for each piece of music is of course not always the same in each performance. Treatise writers of all periods were well aware of this fact, it is one more reason for the extensive writings on the use of good taste.

Quantz wrote that the human moods played a vital part in determining a tempo.

It would be too long and at times impossible, to give demonstrative proofs on matters which nearly always look only to taste... Some like what is majestic and lively, and others what is tender and gay... one is not always in the same mood.

As the mood varies, so does the tempo which is right for that given occasion. Indeed, the limits within which the right tempo for any particular piece of music may vary are surprisingly wide. Yet

¹⁸⁸ Fritz Rothschild, "Mozart's Pianoforte Music," p. 7.

¹⁸⁹ Thurston Dart, The Interpretation of Music, 4th ed. (London: Hutchinson & Co., Ltd., 1960), p. 90.

¹⁹⁰ Dorian, The History of Music, p. 182.

the limits within which it can vary in the circumstances of any given occasion are narrow in the extreme. A small deviation will give the listner a sense of discomfort. The reason is not that there is an absolute tempo which is right under all circumstances and which is being departed from--there is no such thing as an absolute right tempo; the reason is that the tempo no longer fits the given circumstances.¹⁹¹

Frederick Marpurg, in his treatise Anleitung Zum Clavierspielen of 1765, gives the following list of tempo categories. Where Quantz used two main divisions of tempo divided into four categories, Marpurg added two more to form six categories of tempo, namely, (1) very fast, (2) fast, (3) moderately fast, (4) very slow, (5) slow, (6) moderately slow.

VERY FAST, RAPID	FAST, RAPID
Presto, It. Prestissimo	Allegro
Allegro assai	Veloce
Allegro di molto	Vivace
Velocissimo	Poco presto
Vivacissimo	
MODERATELY FAST, LESS RAPID	VERY SLOW
Allegretto	Adagio assai
Poco Allegro	Adagio di molto
Poco Vivace	Largo assai or di molto
Poco Veloce	Lento assai or di molto
Moderato	
Allegro ma non troppo (non tanto, non presto)	

¹⁹¹Donington, Tempo and Rhythm, p. 13.

SLOW	MODERATELY SLOW
Adagio	Andante
Largo	Andantino
Lento	Larghetto
	Poco Adagio
	Poco Largo
	Poco Lento

Leopold Mozart in his Violinschule of 1756 discussed the problem of tempo determination and stated:

...One must also be able to define from the piece itself whether it requires a slow or a somewhat quicker speed. It is true that at the beginning of every piece special words are written which are designated to characterize it, such as 'Allegro' (merry), 'Adagio' (slow) and so on. But both slow and quick have their degrees.... So one has to deduce it (the tempo) from the piece itself, and it is this by which the true worth of a musician can be recognized without fail. Every melodious piece has at least one phrase from which one can recognize quite surely what sort of speed the piece demands. Often, if other points be carefully observed, the phrase is forced into its natural speed. Remember this, but know also that for such perception long experience and good judgement are required. Who will contradict me if I count this among the chiefest perfections in the art of music?¹⁹³

C.P.E. Bach in his treatise Essay on the True Art of Playing Keyboard Instruments, described the relationship of "affect" to time words and note values as:

The tempo of a piece, which is usually indicated by a variety of

¹⁹²Hays, "F.W. Marpurg's Anleitung Zum Clavierspieln (Berlin, 1756): Translation and Commentary," p. v-2.

¹⁹³Badura and Skoda, Interpretating Mozart at the Keyboard, p. 27.

familiar Italian terms, is derived from its general mood together with the fastest notes and passages which it includes. Proper attention to these considerations will prevent an allegro from being hurried and an adagio from being dragged.

Bach is stating that:

...in summary...the tempo is "derived" from both affect and note values and then "indicated" (if at all) by a suitable Italian time word.

It seems obvious that eighteenth-century documents, in spite of their progressive tendencies reveal the existence of a tradition that brought time signatures and note values, and consequently time words and affect, into a relation with the normal rate of movement inherited from the Renaissance. This relationship was doubtless the aftermath of the old methods of notation that were only gradually abandoned during the seventeenth century.¹⁹⁴

Johann Kirnberger in his treatise The Art of Strict Musical Composition of 1776, describes thoroughly the use of tempo giusto. He describes the "normal tempo" as determined by the time signature and note content and then modified by the Italian term.

Tempo giusto is determined by the time signatures and by the longest or the shortest note values contained in a piece. Once a young composer has grasped this fact he will soon understand to what extent the added terms Largo, Adagio, Andante, Allegro and Presto with their qualifications such as Larghetto, Andantino, Allegretto, Prestissimo will increase or reduce the speed or slowness of the natural flow of pace....¹⁹⁵

Daniel G. Türk in his School of Clavier Playing of 1796, defines tempo as playing in time and subsequently lists several of the Italian terms which indicate certain speeds.

To play in time...means to play a certain number of notes etc. according to their value in a certain space of time; but how long this space of time ought to last or how fast one bar ought to be played is shown more accurately by the tempo indication.... Since a

¹⁹⁴ Hoekstra, "Tempo Considerations," p. 76.

¹⁹⁵ Rothschild, Musical Performance, p. 1.

slower or faster pace contributes greatly to the expression of the various emotions and feelings with all their modifications, there are several degrees of tempo for which a number of terms have been chosen, mostly Italian.

The most important of these terms are: Presto, fast; Allegro, swift; i.e. not quite so fast as Presto; Veloce, rapid; Vivace, lively; Commodo (Comodo), comfortable, placid, not fast; Moderato; Tempo guisto, at the right speed; Maestoso, majestic, lofty, as regards pace which is neither altogether slow nor fast; Grave, serious, consequently more or less slow; Adagio, slow; Lento, extended, thus slow (almost slower, and as a rule more serious than Adagio). In addition to these terms indicating tempo one must also mention Alla breve, each note to be played twice as fast as usual.

From some of these principal tempo directions others are derived to indicate (1) a very high degree of speed or slowness, as, for example:

Prestissimo..., Allegrissimo, Velocissimo, Vivacissimo, Adagissimo, etc.,...

(2) to indicate a lesser degree of pace...as for example: Allegretto, Commodetto..., Larghetto..., Andantion, a little, that is not strong, walking, thus somewhat slower than Andante. In most instruction books Andantino is translated as slightly faster than andante; but if one considers that Molto andante (strong walking) requires a higher degree of motion than does Andante, my above-mentioned interpretation of the term Andantino indicating nothing but a less pronounced degree of walking or of motion, will perhaps be accepted as appropriate.¹⁹⁶

Türk discusses the various groupings of tempo by the theorists as follows:

Some music teachers divide all the above degrees of pace into four groups (Quantz). The first group includes all very fast movements: Presto, Allegro assai, etc., the second group the moderately fast movements, like Allegro moderato, Allegretto, etc., the third all moderately slow movements, such as Un poco Adagio, Larghetto, Poco Andante, etc., and the fourth all very slow movements: Largo, Adagio molto, etc.

Others (Haydn) allow only three groups, namely: (1) the fast, as for example Prestissimo, Presto, Allegro assai, Allegro, Allegretto, etc., (2) the moderate, including Andante, Andantino, etc., (3) the slow, such as Largo, Adagio, etc.¹⁹⁷

¹⁹⁶ Rothschild, Musical Performance, p. 4-5.

¹⁹⁷ Idem., "Mozart's Pianoforte Music," p. 9.

Türk interprets the speed of an allegro and allegretto as:

If one knew only that, for example, an Allegro ought to be played faster than a Largo, one would have but a vague idea of tempo. Therefore the question arises: how fast is the pace of an Allegro assai and how fast that of other tempo directions in relation to it? This question cannot be answered with absolute certainty, as some circumstances necessitate many deviations from the normal rule. Thus, for example, the pace of an Allegro with intermixed demisemiquavers must not be so fast as that of an Allegro containing only quavers. An Allegro for the church or in ecclesiastical cantatas and in compositions of three or four parts (gearbeite Trios, Quartette, etc.) must be given a far more moderate tempo than an Allegro for the theatre or in the so-called chamber style, as for example symphonies, divertimenti and the like. An Allegro which contains solemn, lofty and great thoughts requires a slower and more expressive motion than one with the same marking but whose character is predominantly that of light-hearted joy etc.

A far more moderate tempo is taken for granted for an Allegro composed fifty years or more ago than that employed for a more recent composition with the same superscription.

...In an Allegretto each crotchet, and in an Adagio cantabile (Larghetto) each quaver, would receive one pulse-beat, but in Adagio assai two pulse-beats would be equivalent to one quaver. Compositions in Alla breve or the so-called Tempo maggiore would be played twice as fast, so that one whole bar (of four crotchets) in an allegro assai would not last longer than one pulse-beat etc.

But even though these measurements are by no means infallible—as Quantz himself admitted—and the gap between Allegro assai and Adagio molto is perhaps slightly overestimated, I am still inclined to recommend his rules to beginners, for they will at least teach them that an Allegro assai should be approximately twice as fast as an Allegretto, etc....¹⁹⁸

After Türk had listed his tempos and gave indications of appropriate speeds for each group, (which were now determined by the Italian words), he then gave instances when the tempo could be modified or altered.

Even when a composer specifies the sentiment as well as he is able, for the entire piece and for individual passages and the performer applies all the techniques discussed in the preceding sections... still there remain special situations in which the expression can

¹⁹⁸ Rothschild, Musical Performance, p. 7-8.

be heightened by extraordinary means. Among these I include especially (1) performance without ordinary measure (*ad libitum*), (2) quickening and holding back, (3) the so-called *tempo rubato*. These are three means which can have great effect when employed seldom at the proper time.

Passages marked *Recitativo*, as well as free fantasias, *cadenzas*, *fermatas*, etc., must be played more according to one's feelings than according to regular meter. Here and there we find such passages in sonatas, concertos, etc., as for example in the *Andante* of the first sonata dedicated to the King of Prussia by C.P.E. Bach. Such places would have a poor effect if the exact note values were to be observed. The most important notes thus should be played slowly and stronger and the lesser notes quickly and lighter, as though a sensitive singer or a good orator were declaiming.

Places where quickening or holding back of the tempo may be used are difficult to specify.... These should be restricted to solo performance or when those who accompany are very careful.

The most powerful passages in pieces whose character expresses vigor, anger, fury, madness, etc. can be somewhat hurried (*accelerando*). Also some ideas that are repeated louder (generally higher) can be somewhat quickened. When a gentle sentiment is interrupted by a lively passage, the latter may be played a bit faster. Also, an unexpected vigorous idea may be so played.

Usually sweet, languishing, sad passages...can be made much more effective by an increasing *ritard* of the tempo.... Toward the end of a piece, where *diminuendo*, *diluendo*, *smorzando*, etc. are indicated, one may hold back the tempo slightly....¹⁹⁹

Johann Tromlitz's treatises are important mainly because they confirm the usage of the information contained in the writings by theorists such as Quantz, L. Mozart, and C.P.E. Bach.

However, a number of important instances of differing opinions arise between Quantz and Tromlitz. For this reason the Unterricht serves as a valuable gauge to check the validity of Quantz's statements as they pertain to the late Classic period.²⁰⁰

Tromlitz asserts that the final determination of a tempo is governed by a study of the individual composition.

¹⁹⁹Ratner, Classic Music Expression, Form, Style, p. 186.

²⁰⁰Thomas Warner, "Tromlitz's Flute Treatise: A Neglected Source of Eighteenth Century Performance Practice," A Musical Offering Essays in Honor of Martin Bernstein (New York: Pendragon Press, 1970), p. 264.

Tromlitz holds that correct tempo, even though subject to considerable interpretation according to an individual's temperament, may be determined through a thorough study of the composition. In Chapter V a number of musical examples serves to support this assertion. He maintains that by dividing the individual beats in each measure and then considering the note groupings within, the performer will arrive at a basis for sound judgement about the proper tempo. If this advice does not prove overly helpful to modern performers, it recognizes at least that the means for determining a correct tempo do not readily submit to rigid regulation.²⁰¹

Heinrich Koch in his treatise Musikalisches Lexikon of 1802 describes five classes of tempo.

...It must be observed that we are now in the habit of arranging the various degrees of pace...into five principal categories which range from the slowest to the fastest degree in the order (1) Largo, slow, (2) Adagio, moderately slow, (3) Andante, (walking) indicates a quiet measured step, which keeps the mean between fast and slow, (4) Allegro, swift, (5) Presto, fast.²⁰²

Conclusion

From the information just presented, the reader should be able to determine an appropriate tempo for an eighteenth-century work. The ability to determine proper tempo is essential if one is going to apply correct accentuation. Although tempo determination is a difficult style area to comprehend, the use of treatise descriptions together with good musical instinct should enable the performer to arrive at an appropriate tempo.

Time Signatures in the Eighteenth Century

This section will be devoted to an explanation of time signatures in the Eighteenth Century. The material in this section will also be taken from treatises of various theorists presented in chronological

²⁰¹Thomas Warner, "Tromlitz's Flute Treatise: A Neglected Source of Eighteenth-Century Performance Practice," p. 265.

²⁰²Rothschild, Musical Performance, p. 7.

order. The composers St. Lambert, Sperling, Poncein and Brossard will represent the Baroque; while L. Mozart, Corrette, Marpurg and Kirnberger the Style Galant; and Hummel will represent the late Eighteenth Century view.

Time signatures developed in the Seventeenth Century as an outgrowth of the proportional and mensural systems of the Sixteenth Century. The old proportional system of circles, half-circles, and crossed circles was in essence obsolete by the beginning of the Eighteenth Century. (For an explanation of the proportional system see Thomas Morley's Plaine and Essay Introduction to Practicall Musiche of 1597.)

The repetitive usage of duple and triple groupings of notes brought stability to the rhythmic structure of the music. In the late Baroque and late Eighteenth Century, further connotations such as tempo indication and expression were associated with time signatures. "The system of time-signatures changed over the years (1600-1800) and eventually in the late eighteenth century was defined as measure organization delineated by accent."²⁰³

Once time signatures were established in the Seventeenth Century, discrepancies developed concerning their classifications. Several classifications of time signatures as well as tempos appeared among the writings of the various theorists in different countries. Even with these discrepancies in the meanings of these signatures, the bar line became a standardized part of the structure of music. Time signatures, formed a representation of a set number of note values enclosed between bar lines.

²⁰³Houle, "The Musical Measure," p. 4.

As theorists discussed and defined time-signatures, several other aspects of music became associated, such as "...new techniques of beating the measure, tempo connotations of time signatures, and the relationship of time signatures to..." mood.^{20.4}

The question arises then, what exactly the time-signatures mean? In the Baroque, the signatures provided information on tempo and note content. In the Style Galant, time signatures gave an indication of the accentuation and tempo. By the late Eighteenth Century, time signatures indicated measure organization and accentuation, but not the tempo.

The C and C signatures were interchangeable in the Baroque, yet C tended to represent a faster tempo than C and usually indicated two beats in a bar. (Rothschild calls these structural beats.) Most of the treatises indicated that C represented a tempo, usually twice as fast as C. The problem or confusion here is with the varying MM indications given by theorists. In the Eighteenth Century the note content was used to determine this discrepancy in speed. The fastest notes were used to determine this deviance in conjunction with the mood of the particular piece.

The time signatures also indicated the number of stresses in a bar. This was most important in the late Eighteenth Century when the accentuation of the measure was the essence of meter.

One of the first discussions of time signatures was by Michel St. Lambert. In his treatise Principes du clavicin of 1702, he listed nine types of time signatures and their respective tempos.

²⁰⁴Ibid., p. 80.

1. C Grave and slow, its four (crotchet) beats (to a measure) like the steps of a man walking, even quite slowly.
2. $\frac{1}{2}$ Grave and slow, its two (minim) beats (to a measure) moving at the same speed as the (crotchet) beats of C; therefore (minim=crotchet) of C, each beat containing two quarter-notes which move like the steps of a man walking a league and a quarter in an hour.
3. 2 Gay and light, its two (minim) beats (to a measure) moving twice as fast as the (minim) beats of C; therefore minim=crotchet of C.
4. $\frac{4}{8}$ Very fast, its two (crotchet) beats (to a measure) moving twice as fast as the (minim) beats of 2; therefore crotchet=crotchet of 2.
5. $\frac{3}{2}$ Slow (fort grave), its three (minim) beats (to a measure) like the beats of C.
6. 3 Gay and light, its three (crotchet) beats (to a measure) moving twice as fast as the (minim) beats of $\frac{3}{2}$; therefore (crotchet=crotchet) of $\frac{3}{2}$, these quarter-notes being as long as the steps of a man walking a league and a quarter in an hour; therefore (crotchet=crotchet) of C.
7. $\frac{3}{8}$ Very fast, its three (quaver) beats (to a measure) moving twice as fast as the (crotchet) beats of 3; therefore (quaver=quaver) of 3.
8. $\frac{6}{4}$ First way. "Fort gay", beaten in two (dotted minim) groups (to a measure), each at least as fast as the (minim) beats of 2.
 $\frac{6}{4}$ Second way. "Gay", divided into two groups of three (crotchet) beats, not slow like the (minim) beats of $\frac{3}{2}$, which each contain two quarter notes, but in three faster beats like those of 2; therefore (crotchets=minim) of 2, and consequently (crotchet=crotchet) of C or (crotchet) of 3, equaling the steps of the man walking league and a quarter in an hour.
 Thus the first way is faster, (crotchet) about equalled by (dotted minim) of the second way.
9. $\frac{6}{8}$ Very fast, beaten in two (dotted crotchet) groups moving twice as fast as the (dotted minim groups of $\frac{6}{4}$, first way; therefore dotted (crotchet tied to dotted crotchet)=(dotted minim).²⁰⁵

Johann Peter Sperling in his treatise Principia Musicae, das ist
Grundliche anweisung zur Musik... of 1705, relates the number of beats
 in a tact (measure) and gave them new names such as half-beat note in-
 stead of minim.

To know (about the general principles of time signatures) when
 an unknown figure, not one explained...is encountered, there are two

²⁰⁵ Kirkpatrick, "Eighteenth Century Metronomic Indications,"
 p. 32-33.

numbers written one above the other to be considered. First, the upper number shows the quantity, how many of a given note go to a tact (or measure). Next the bottom number shows the quality, what kind of note it is, in the requisite number, that go to a measure. If this bottom number is 1, then so many one part notes, that is whole notes, go to a Tact. If the number is 2, then so many two-part notes, that is half notes, go to a tact....²⁰⁶

Spearling discussed the signs C, C , and 2, giving a generally agreed upon description of these signatures.

Between the first and second, many make this difference, saying the first means a slow measure and the second a fast measure. Such a difference is not observed by many composers, but the quickness or slowness of the measure is indicated by particular terms such as *tardo*, *resto*, *alla breve*, etc. The third indicates common time with four quarters to a measure, but it is beaten so quickly that two of such measures are nearly of the same length of one. This third kind of measure comes to us from the French and is used by them in overtures and bourees, etc.²⁰⁷

Jean-Pierre Freillon Poncein in his La Veritable Maniere d'apprendre a jour en perfection du hautbois of 1700 refers to a persistent practice in which time signatures indicate tempo. It is the first woodwind treatise to explain this relationship. In his rules for tempo he states:

- 1) C (signe majeur): Beat in four grave beats. Each beat falls on a quarter note. The four beats are as follows: down on the first, to the left on the second, to the right on the third and up on the fourth.
- 2) 2 (signe binaire): Beat in two slow beats with a downbeat on the first two quarters and an upbeat on the last two.
- 3) C (signe mineur): Also beat in two but a bit faster...²⁰⁸

Brossard, in his Dictionary of Music of 1703, revealed that the time signatures indicated a relative speed.

²⁰⁶Houle, "The Musical Measure," p. 81.

²⁰⁷Ibid., p. 83.

²⁰⁸Ibid., p. 97.

Common or double Time is of two species, the first is where every measure is equal to a semibreve, or its value in any combination of notes of less quality.

The second is where every bar or measure is equal to a minim, or its value in less notes.

The movements of this kind of measure are various, but there are three common distinctions; the first slow, signified by the mark C, called semi-circle, at the beginning; the second brisk, signified by ♩ . The third very quick, signified by ♩ , this 2, or this $\frac{2}{4}$: but when it has the last, there are but two crotchets in a bar.

But then what that slow, brisk, and quick is is very uncertain, and only to be learned by practice; the nearest measure we know of it, is to make a quaver the length of a pulse of a good match; then a crotchet will be equal to two pulses, a minim four, and the whole bar or measure eight; this may be reputed the measure of brisk Time, for slow 'tis as long again, and for the quick only half as long.²⁰⁹

Jacob Adlung, Franz Maichelbeck, J.P. Eisel, and Joseph Munster, all presented the two classes of time signatures as: duple meters - 2, $\frac{2}{4}$, C, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{4}$, $\frac{12}{8}$; triple meters - $\frac{3}{1}$, $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, and $\frac{9}{8}$. These same classifications were kept by Quantz and L. Mozart in their respective treatises [with few changes].

Leopold Mozart simplified these signatures and left out $\frac{12}{24}$ (which was included on Mattheson's list of duple meters); and several other signatures he felt were useless.

Mozart stated:

Let not our friends the critics be startled if I omit the times $\frac{4}{8}$, $\frac{12}{8}$, $\frac{9}{8}$, $\frac{9}{16}$, $\frac{12}{16}$, $\frac{12}{24}$, and $\frac{12}{4}$. In my eyes they are worthless stuff. One finds them seldom or not at all in the newer pieces; and there really are enough variations of times for expressing everything, to be able to do without these last. He who likes them, let him grasp them with might and main. Yea I would even generously present him with $\frac{3}{1}$ time, were it not that it still gazes defiantly at me out of a few old church pieces.²¹⁰

Michel Corrette described time signatures in Chapter five of his

²⁰⁹Ibid., p. 84.

²¹⁰Ibid., p. 89.

treatise Method for Easy Learning to Play on the Transverse Flute. He discusses a Baroque view when he wrote that speed may be indicated by the signatures. He also indicated that proper accentuation may be also deduced from the signatures.

The movement of a piece is marked by numbers except 4/4 time which is marked by C or C . All the different ways of indicating the meter in music may be reduced to two or three time signatures. The others have only been thought of for marking more precisely the degree of speed or slowness.

The meter 4/4 time contains twice the number of beats as 2/4 time. Also, the accents of the two ways differ. Observe that in allegros there is only one beat, and in adagios or other slow parts, two beats if necessary. In 4/4 and 12/8 time, one can have two accents.

4/4 time, C or C , is often found in Italian music, such as in the Allemande, Adagio, Allegro, and Presto of sonatas and concertos.

One must play eighth notes equal and play the sixteenth notes unequal in pairs. One can also play them equal in Allegros and Prestos of sonatas and concertos.

2 marks the beat in 2/4 time. This meter is used in Rigaudons, Gavottes, Bourees, and Cotillons in French music. The Italians hardly use these at all. It must be pointed out that to play the eighth notes in pairs, one makes the first one long and the second one short (sometimes).

3 marks the measure in three beats. This meter is used for Minuets, Sarabands, Courants, Chaconnes, etc. The Italians always mark this meter 3/4 as in the composite signs.

Meters in two beats	Meters in three beats
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2/4 2/8 2/6	3/4 3/2 3/8 3/9
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Meters in two unequal beats	Meter in four beats
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6/4	12/8
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2/4 or 2/8 is duple for the Italians. This meter is often used in Allegros and Prestos of sonatas and concertos. The eighth notes must be played equal and the sixteenth notes unequal. One sometimes also plays them equally in sonatas.

6/8 is used in the French and Italian Giges. One plays the eighth notes unequal. One often slurs the first two and sometimes three.

3/2 indicates a slow movement. This meter is often used in the Saraband.

It must be pointed out that the quarter notes in pairs are sometimes played equal according to the character of the piece,...

3/8 is used in the French Passepieds. This meter in three beats is very often found in the Affetuosos, Minuets, and Allegros of sonatas. One must play the eighth and sixteenth notes equal.

9/8 is rarely found in French music but quite often in Italian music, such as in the Gigue, Allegro, and Presto. The eighth notes

are played equal, but the sixteenth notes must be played unequal.

6/4 is a meter of two uneven beats. This is used for the Loure in French music. The English compose many Vaudevilles and Country Dances in the meter....

These airs are to be played in a noble manner, showing well the quarter notes and dotting the eighth notes in pairs. This meter is found very little in Italian music.

12/8 is found in Italian, German, French, and English music. One must play the eighth notes equal and the sixteenth notes unequal.

Quite often one takes the first two and sometimes three eighth notes in one attack of the tongue.

Those who wish to know the duration of a rest or a note held can see the chronometer of Mr. Loulie.²¹¹

F.W. Marpurg in his treatise Anleitung zum Clavierspielen of 1765 described time signatures and their respective accentuation. Marpurg discussed the subdivisions of measures and the hierarchy of accent in these measures according to the time signatures. He referred to the stressed divisions of the beat as "good" and the unstressed as "bad".

...in the first species of meter...the 4/2, one divides the half notes (thereby dividing the beats into pulses), then, among the eight resulting quarter-notes the first, third, fifth, and seventh are good pulses; the second, fourth, sixth, and eighth are bad pulses. The good notes are also termed "long" and the bad ones "short", in reference to their intrinsic quantity.

In making the same application to the 4/4 meter, when one divides it into eight eighth-notes, or pulses, then the first, third, fifth, and seventh are good, the second, fourth, sixth, and eighth are bad. There is the following difference, pertaining in particular to tempo, between the greater allabreve meter and the 4/4 meter: the half notes in the first should be held only as long as the quarter-notes in the latter, and so on with the other note-values accordingly.

With regard to the signature, an error often arises whereby the plain, large "C" is confused with the "C". In such a case one must judge the nature of the piece from the (value of the) most rapid notes....

If one divides the two beats into pulses, then in the 2/2 meter, the first and third among the quarter-notes are good pulses; the second and fourth are bad pulses. In the 2/4 meter, if one divides

²¹¹Corrette, Method for Easy Learning to Play on the Transverse Flute, p. 22-23.

both beats into four eighth notes, the good pulses fall on the first and third eighth-notes, and the bad pulses on the second and fourth eighth-notes.

With regard to tempo, there is generally this difference between $2/2$ and $2/4$ meter: that half-notes in the former are held only as long as quarter-notes in the latter, and so on with the other note-values accordingly.

In triple meter by the way, the good beat falls on the first division and the other two divisions constitute bad beats. If one divides the three beats into six pulses, the good pulses are the first, third, fifth; the bad pulses are the second, fourth, and sixth.

The $12/4$ meter, which is derived from that of $4/2$ when each half-note therein is lengthened by half with a dot, dividing them into three pulses.... It is the same as a "combined" $6/4$ meter.

The $12/8$ meter, which is derived from that of $4/4$ when each quarter-note therein is augmented with a dot, dividing them into three eighth-notes, as pulses.... It is a "combined" $6/8$ meter.

Thus, both of these meters have four divisions (beats). In regard both (sic) the manner of beating these quaternary meters and to the quality of their beats, they are like the meters from which they derive; the first and third (beats) are good, and the second and fourth are bad. The nature of the three pulses into which each beat is divided is the same as that of (the beats in) the triple meters. The first pulse is always good and the other two pulses are always bad. Accordingly, among the twelve pulses, the good are the first, fourth, seventh, and tenth; the bad are all the rest.

The $6/8$ meter which is none other than a "halved" $12/8$ meter, is formed when each half-note in $2/4$ is lengthened by half with a dot.

Both of these meters therefore have only two divisions (beats) just like those (meters) from which they derive; the good falls on the downstroke, and the bad falls on the upstroke. Among the six pulses, the first and fourth are good, the rest are bad.

The $9/4$ meter, which arises from that of $3/2$ when each half-note is lengthened with a dot.

The $9/8$ meter, which arises from that of $3/4$ when each quarter-note is lengthened with a dot.

These meters have three divisions (beats). In regard both to the manner of beating and to the quality of their beats, they are just like the simple meters from which they derive; the first (beat) is good, and the second and third are bad. Of the three pulses, every first is good, and the remaining two are bad. Consequently, the good pulses are the first, fourth, and seventh; the rest are bad.²¹²

Johann Kirnberger in his treatise The Art of Strict Musical Composition of 1776, described time signatures in relation to tempo.

²¹²Ibid., p. v-18-24.

He states that:

For solemn and pathetic pieces, alla breve is especially appropriate and is therefore used in motets and other solemn church pieces. Large 4/4 meter has a very emphatic and serious motion and is suited to stately choruses, to fugues in church pieces, and generally to pieces where pomp and gravity is required.

Observations about Simple Even Meters of Two Beats

A 2/1 meter, which is also called the large alla breve by some, consists of two whole notes or semibreves (per measure). However, as is the case with the 6/2 meter of two triple beats that is derived from it, it is no longer used because of the confusion caused by the rests, since the same rest has a value of half a measure at one time and a whole measure at another. In place of these, it is better to use 2/2 and 6/4 with the adjective grave to indicate the emphatic and weighty performance required by these meters.

2/2 meter, or rather alla breve, which is always designated by C or C , is most often used in church pieces, fugues, and elaborate choruses. It is to be noted about this meter that it is very serious and emphatic, yet is performed twice as fast as its note values indicate, unless a slower tempo is specified by the adjectives grave, adagio, etc. The same is true of the 6/4 meter of two triple beats that is derived from 2/2 meter, but the tempo giusto of this meter is somewhat more moderate. Both meters tolerate no shorter note values than eighths.

2/4 meter has the same tempo as alla breve but is performed much more lightly. The difference in performance between the two meters is too noticeable for anyone to believe that it makes no difference whether a piece is written in C or in 2/4.

2/4 meter as well as 6/8 meter that is derived from it are most often used in chamber and theater pieces. In their natural tempi, sixteenth notes and a few thirty-second notes in succession are their shortest note values. But if the tempo is modified by the adjectives andante, largo, allegro, etc., more or none of these note values can be used, depending on the rate of speed.

2/8 meter would be appropriate only for short amusing dance pieces because of its fast tempo and its fast tempo and its all too great lightness of execution.

4/4 meter, which is designated by C, is of two types: either it is used with the adjective grave in place of the 4/2 meter just mentioned, in which case it is called large 4/4 time; or it is the so-called common even meter, which is also called small 4/4 time.

Large 4/4 time is of extremely weighty tempo and execution and, because of its emphatic nature, is suited primarily to church piece, choruses, and fugues. Eighth and a few sixteenth notes in succession are its fastest note values. To distinguish it from small 4/4 time, it should be designated by 4/4 instead of C. The two meters have nothing in common except for their signatures.

Small 4/4 time has a more lively tempo and a far lighter execution. It tolerates all note values up to sixteenth notes and is used very

often in all styles.

Because of its lighter execution, $3/4$ meter is not as common in the church style as $3/2$; but it is used very often in the chamber and theatrical styles.

The $9/8$ meter of three triple beats that is derived from $3/4$ has the same tempo as $3/4$, but the eighth notes are performed more lightly than in $3/4$.

It is a mistake to consider this meter as a $3/4$ meter whose beats consist of triplets. He who has only a moderate command of performance knows that triplets in $3/4$ meter are played differently from eighths in $9/8$ meter. The former are played very lightly and without the slightest pressure on the last note, but the latter heavier and with some weight on the last note.

$3/8$ meter has the lively tempo of a *passepied*; it is performed in a light but not an entirely playful manner and is widely used in chamber and theatrical music.

$9/16$ meter of triple beats that is derived from $3/8$ was used in many ways by the older composers for *gigue*-like pieces that are to be performed extremely quickly and lightly. But it no longer occurs in contemporary music; $9/8$ meter appears in its place.

$3/16$ meter, which indicates the truly light performance of hasty pieces and dances that are commonly written in $3/8$, where only one beat can be heard for each measure because of the very fast tempo, has been used rarely.

$9/32$ meter of three triple beats that is derived from $3/16$ is of no use at all and, furthermore, has never been used.

These triple meters have the common element that, in each, three beats are felt per measure, the first of which is always accented, the third unaccented. The second can be accented or unaccented, depending on the nature of the piece. That is, it is usually accented in ponderous meters and in serious pieces, as in *chaconnes* and many *sarabandes*; but in light meters this second beat is weak.²¹³

Kirnberger made an additional comment concerning meter and vocal music.

How is one to approach vocal pieces with regard to meter? First of all, one must pay attention to the sentiment contained in the words, and, depending upon its nature, select one of the more serious or lively types of meter. Everything that is sung in *alla breve* time, for example, can also be sung in $2/4$ meter, but in performance such a piece would sound far more serious in the first meter and far more lively in the second.

Second, one must investigate whether the text requires a meter of two, three, or four beats. That is, each long syllable must fall on an accented beat, and each short syllable on an unaccented beat.

²¹³ Kirnberger, The Art of Strict Musical Composition, p. 386-397.

The key word of a verse must fall on the first beat.²¹⁴

Johann Nepomuk Hummel in his treatise entitled, The Theoretical and Practical Course of Instruction on the Art of Playing the Piano Forte, of 1829, gave a description of the relationship of time signatures and conventional accentuation of the late Eighteenth Century.

....(1) Four-crotchet time (4/4) usually called common time and marked by a C...(is) divisible by the number 2 into twice 2 parts, of which the former is always accented and the second unaccented; consequently each bar of four crotchet time contains 2 accented and 2 unaccented parts as:

a-accented
u-unaccented



(2) The less Alla breve, or 2 minim time 2/2, generally indicated by C , contains two parts or beats, each of which is a minim.

Ex. C

Example of 2/2 time: a single C-clef followed by two minims (half notes). The first minim is accented (marked with a vertical line) and the second is unaccented. Below the minims are the labels 'a.' and 'u.' respectively.

(3) Two-crotchet time 2/4 differs from the less Alla breve only in this, that in the latter the parts of the bar are minims, in this crotchets.

Ex. $\frac{2}{4}$

Example of 2/4 time: a 2/4 time signature followed by two crotchets (quarter notes). The first crotchet is accented (marked with a vertical line) and the second is unaccented. Below the crotchets are the labels 'a.' and 'u.' respectively.

II. Triple times are those of which the bars may be divided into 3 equal parts, of which the first is accented and the other two unaccented.

To triple times belongs:

(1) three-minim time (3/2)

the bar of which consists of 3 minims...

$\frac{3}{2}$

Example of 3/2 time: a 3/2 time signature followed by three minims (half notes). The first minim is accented (marked with a vertical line) and the other two are unaccented. Below the minims are the labels 'a.', 'u.', and 'u.' respectively.

(2) three-crotchet time (3/4) as well as three-quaver time (3/8), differing from the foregoing only by the alteration in the kind of notes;

$\frac{3}{4}$

Example of 3/4 time: a 3/4 time signature followed by three crotchets (quarter notes). The first crotchet is accented (marked with a vertical line) and the other two are unaccented. Below the crotchets are the labels 'a.', 'u.', and 'u.' respectively.

$\frac{3}{8}$

Example of 3/8 time: a 3/8 time signature followed by three quavers (eighth notes). The first quaver is accented (marked with a vertical line) and the other two are unaccented. Below the quavers are the labels 'a.', 'u.', and 'u.' respectively.

²¹⁴ Ibid., p. 400-401.

6/4 is a doubled 3/4
 6/8 is a doubled 3/8
 9/4 is a tripled 3/4
 9/8 is a tripled 3/8
 12/8 is a quadrupled 3/8

Although these compound meters may be divided into three parts, yet on account of their multitude nature they always admit of being divided by the numbers 2, 3, or 4 into 2, 3, or 4 principal divisions or aggregates of parts, and thereby, with regard to their accent, possess a certain resemblance to the simple common and triple time.

(1) 6/4 time may be divided into twice 3 crotchets of each of which the first part is accented and the other two unaccented.

Now since this time is a duplication of these 3 parts of a bar, the three crotchets together make up one capital division; and since the six crotchets appear as 2 capital divisions, we readily perceive the resemblance to the common time of 2 minims in a bar;...²¹⁵

Understanding the meaning of time signatures in the Eighteenth Century is essential in determining correct accentuation. The information concerning time signatures, along with the information on tempo in the previous section, will enable the reader to determine where the placement of strong and weak beats should occur for each meter.

²¹⁵ Rothschild, Musical Performance, p. 21-24.

CHAPTER III

ACCENTUATION AS APPLIED TO THE SIX LATE MASSES OF HAYDN

The first part of this Chapter illustrates the basic accentuation patterns for each movement of the following six Masses by Haydn.

- | | |
|----------------------------------|--------|
| 1. <u>Heiligmesse</u> | (1796) |
| 2. <u>Missa in Tempori belli</u> | (1796) |
| 3. <u>Missa in Angustiis</u> | (1798) |
| 4. <u>Theresienmesse</u> | (1799) |
| 5. <u>Schöpfungsmesse</u> | (1801) |
| 6. <u>Harmoniemesse</u> | (1802) |

The determination of each accentual pattern is based on tempo considerations, namely, the Italian tempo terms, time signatures and the value of note content. The accentuation patterns are illustrated on Chart One on pages 134-136, while the tempo considerations are given in Chart Two on pages 137-139.

The second part of the Chapter presents illustrative examples of specific circumstances affecting accentuation. These examples are presented at various hierarchical levels in conjunction with other considerations such as time signatures, messa di voce, articulation, textual accents, dynamic accents, and pitch accents.

On page 197, a graph presenting a numerically weighted hierarchy of accentual factors based on structural accentual criteria is shown. This information will be used to determine the proper strength of a given accent. The first twenty measures of the "Kyrie" from the Heiligmesse have been chosen as representative to illustrate this

analytical system and are not meant to be inclusive. The reader will be able to apply what is found in this passage to other similar circumstances in the Masses and to other works of the Classical period.

Accentuation and Tempo Patterns

In Chart One, found on pages 134-136, the basic accentuation within each measure has been given. The pattern shown would be the steady, underlying accentuation for the entire section or movement. Variations and alterations of this pattern will occur due to the circumstances discussed later in this Chapter. The following key shows the strong and weak accentuation symbols used in this chapter.

 = strong
 = weak
 = between strong and weak

In Chart Two found on pages 137-139, the Italian tempo term, the time signature and note-value content have been charted for each movement. From this information and from reading the tempo descriptions as discussed by eighteenth-century theorists (see Chapter Two, "Tempo"), a metronome marking has been given.

METRIC PATTERNS OF ACCENTUATION IN EACH MOVEMENT

	KYRIE		GLORIA			
			Gratias		Qui Tollis	Quoniam
HEILIGMESSE	Adagio 3 4	Allegro Moderato 3 4	Vivace c	Allegretto 3 4	Piu Allegro 3 4	Vivace c
MISSA IN TEMPORE BELLI	Largo c	Allegro Moderato c	Vivace 3 4	Adagio t	Allegro 3 4	Piu Stretto 3 4
MISSA IN ANGUSTIIS	Allegro Moderato 3 4		Allegro c	Adagio 3 4	Allegro c	
THERESIENMESSE	Adagio t	Allegro c	Allegro 3 4	Moderato t	Piu Animato c	Vivace c
SCHOPFUNGSMESSE	Adagio 3 4	Allegro Moderato 6 8	Allegro t	Adagio 3 4	Molto Vivace c	Presto c
HARMONIEMESSE	Poco Adagio 3 4		Vivace Assai c	Allegretto 3 8	Allegro Spiritoso c	

CREDO

SANCTUS

	Et incarnatus est		Et Resurrexit		Et Vitam	
HEILIGMESSE	Allegro ♩ $\overline{\text{P}} \text{P}$	Adagio ♩ $\overline{\text{P}} \text{P}$	Allegro ♩ $\overline{\text{P}} \text{P}$	Vivace Assai ♩ $\overline{\text{P}} \text{P}$	Adagio ♩ $\overline{\text{P}} \text{P}$	Allegro ♩ $\overline{\text{P}} \text{P}$
MISSA IN TEMPORE BELLI	Allegro ♩ $\overline{\text{P}} \text{P}$	Adagio ♩ $\overline{\text{P}} \text{P}$	Allegro ♩ $\overline{\text{P}} \text{P}$	Vivace ♩ $\overline{\text{P}} \text{P}$	Adagio ♩ $\overline{\text{P}} \text{P}$	Allegro con Spirito ♩ $\overline{\text{P}} \text{P}$
MISSA IN ANGUSTIIS	Allegro con spirito ♩ $\overline{\text{P}} \text{P}$	Largo ♩ $\overline{\text{P}} \text{P}$	Vivace ♩ $\overline{\text{P}} \text{P}$		Adagio ♩ $\overline{\text{P}} \text{P}$	Allegro ♩ $\overline{\text{P}} \text{P}$
THERESIENMESSE	Allegro ♩ $\overline{\text{P}} \text{P}$	Adagio ♩ $\overline{\text{P}} \text{P}$	Allegro ♩ $\overline{\text{P}} \text{P}$	Allegro ♩ $\overline{\text{P}} \text{P}$	Andante ♩ $\overline{\text{P}} \text{P}$	Allegro ♩ $\overline{\text{P}} \text{P}$
SCHNPFUNGSMESSE	Vivace ♩ $\overline{\text{P}} \text{P}$	Adagio ♩ $\overline{\text{P}} \text{P}$	Allegro ♩ $\overline{\text{P}} \text{P}$	Piu Allegro ♩ $\overline{\text{P}} \text{P}$	Adagio ♩ $\overline{\text{P}} \text{P}$	Allegro ♩ $\overline{\text{P}} \text{P}$
HARMONIEMESSE	Vivace ♩ $\overline{\text{P}} \text{P}$	Adagio ♩ $\overline{\text{P}} \text{P}$	Vivace ♩ $\overline{\text{P}} \text{P}$	Vivace ♩ $\overline{\text{P}} \text{P}$	Adagio ♩ $\overline{\text{P}} \text{P}$	Allegro ♩ $\overline{\text{P}} \text{P}$

BENEDICTUS

AGNUS DEI

	Dona Nobis			
HEILIGMESSE	Moderato 2 $\overline{\text{u}}$ $\overline{\text{u}}$ 4 $\overline{\text{u}}$ $\overline{\text{u}}$		Adagio 3 $\overline{\text{u}}$ $\overline{\text{u}}$ 4 $\overline{\text{u}}$ $\overline{\text{u}}$	Allegro 3 $\overline{\text{u}}$ $\overline{\text{u}}$ 4 $\overline{\text{u}}$ $\overline{\text{u}}$
MISSA IN TEMPORE BELLI	Andante 6 $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ 8 $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$		Adagio 3 $\overline{\text{u}}$ $\overline{\text{u}}$ 4 $\overline{\text{u}}$ $\overline{\text{u}}$	Allegro con Spirito 3 $\overline{\text{u}}$ $\overline{\text{u}}$ 4 $\overline{\text{u}}$ $\overline{\text{u}}$
MISSA IN ANGUSTIIS	Allegretto 2 $\overline{\text{u}}$ $\overline{\text{u}}$ 4 $\overline{\text{u}}$ $\overline{\text{u}}$	Allegro 3 $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ 4 $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$	Adagio 3 $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ 4 $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$	Vivace C $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$
THERESIENMESSE	Moderato C $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$		Adagio C $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$	Allegro 3 $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ 4 $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$
SCHOPFUNGSMESSE	Allegretto 6 $\overline{\text{u}}$ $\overline{\text{u}}$ 8 $\overline{\text{u}}$ $\overline{\text{u}}$		Adagio 3 $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ 4 $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$	Allegro Molto C $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$
HÄRMONIEMESSE	Molto Allegro C $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$	Allegro 3 $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ 4 $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$	Adagio 3 $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ 4 $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$	Allegro con Spirito C $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$ $\overline{\text{u}}$

TEMPO CONSIDERATIONS OF EACH MOVEMENT

	KYRIE				GLORIA		
					Gratias	Qui Tollis	Quoniam
HEILIGMESSE	$\text{♩} = 60$ Adagio $\frac{3}{4}$	$\text{♩} = 92$ Allegro Moderato $\frac{3}{4}$	$\text{♩} = 120$ Vivace $\frac{3}{4}$	$\text{♩} = 80$ Allegretto $\frac{3}{4}$	$\text{♩} = 92$ Piu Allegro $\frac{3}{4}$	$\text{♩} = 120$ Vivace $\frac{3}{4}$	
MISSA IN TEMPORE BELLI	$\text{♩} = 80$ Largo $\frac{3}{4}$	$\text{♩} = 92$ Allegro Moderato $\frac{3}{4}$	$\text{♩} = 120$ Vivace $\frac{3}{4}$		$\text{♩} = 80$ Adagio $\frac{3}{4}$	$\text{♩} = 120$ Allegro $\frac{3}{4}$	$\text{♩} = 120$ Piu Stretto $\frac{3}{4}$
MISSA IN ANGUSTIIS	$\text{♩} = 92$ Allegro Moderato $\frac{3}{4}$		$\text{♩} = 120$ Allegro $\frac{3}{4}$		$\text{♩} = 60$ Adagio $\frac{3}{4}$	$\text{♩} = 120$ Allegro $\frac{3}{4}$	
THERESIENMESSE	$\text{♩} = 60$ Adagio $\frac{3}{4}$	$\text{♩} = 92$ Allegro $\frac{3}{4}$	$\text{♩} = 120$ Allegro $\frac{3}{4}$	$\text{♩} = 80$ Moderato $\frac{3}{4}$	$\text{♩} = 80$ Piu Animato $\frac{3}{4}$	$\text{♩} = 120$ Vivace $\frac{3}{4}$	
SCHOPFUNGSMESSE	$\text{♩} = 60$ Adagio $\frac{3}{4}$	$\text{♩} = 72$ Allegro Moderato $\frac{6}{8}$	$\text{♩} = 88$ Allegro $\frac{3}{4}$		$\text{♩} = 60$ Adagio $\frac{3}{4}$	$\text{♩} = 120$ Molto Vivace $\frac{3}{4}$	$\text{♩} = 140$ Presto $\frac{3}{4}$
HARMONIEMESSE	$\text{♩} = 60$ Poco Adagio $\frac{3}{4}$		$\text{♩} = 126$ Vivace Assai $\frac{3}{4}$	$\text{♩} = 80$ Allegretto $\frac{3}{4}$		$\text{♩} = 120$ Allegro Spirituoso $\frac{3}{4}$	

BENEDICTUS

AGNUS DEI

HEILIGMESSE	$\text{♩} = 72$ Moderato $\frac{2}{4}$		$\text{♩} = 40$ Adagio $\frac{3}{4}$	$\text{♩} = 120$ Allegro $\frac{3}{4}$
MISSA IN TEMPORE BELLI	$\text{♩} = 60$ Andante $\frac{6}{8}$		$\text{♩} = 60$ Adagio $\frac{3}{4}$	$\text{♩} = 120$ Allegro con Spirito $\frac{3}{4}$
MISSA IN ANGUSTIIS	$\text{♩} = 80$ Allegretto $\frac{2}{4}$	$\text{♩} = 92$ Allegro $\frac{3}{4}$	$\text{♩} = 60$ Adagio $\frac{3}{4}$	$\text{♩} = 120$ Allegro Vivace c
THERESIENMESSE	$\text{♩} = 60$ Moderato c		$\text{♩} = 60$ Adagio c	$\text{♩} = 120$ Allegro $\frac{3}{4}$
SCHOPFUNGSMESSE	$\text{♩} = 80$ Allegretto $\frac{6}{8}$		$\text{♩} = 60$ Adagio $\frac{3}{4}$	$\text{♩} = 92$ Allegro c
HARMONIEMESSE	$\text{♩} = 100$ Molto Allegro c	$\text{♩} = 120$ Allegro $\frac{3}{4}$	$\text{♩} = 80$ Adagio $\frac{3}{4}$	$\text{♩} = 92$ Allegro con Spirito $\frac{4}{4}$

Determinants of Metric AccentuationTime Signatures

Each time signature has a specific pattern of accentuation which is affected by tempo, note content and musical character. The signatures and their respective accent patterns are illustrated in Chart One on pages 134-136. The musical examples used in this Chapter were chosen due to their illustrative nature and represent general occurrences and situations found in the Masses.

TIME SIGNATURES FOUND IN THE HAYDN MASSESACCENTUAL PATTERN

C

♩

2/4

3/4

3/8

6/8

ACCENTUATION KEY:

— = strong

u = weak

Musical Example: (C common time) In the following examples the accentuation of the measure and beat have been given.

12

Measure

Beat

De - o. et in ter - ra pax, pax ho - mi - ni - bus

De - o. et in ter - ra pax, pax ho - mi - ni - bus

De - o. et in ter - ra pax, pax ho - mi - ni - bus

De - o. et in ter - ra pax, pax ho - mi - ni - bus

HEILIGMESSE - GLORIA - MEASURES 21-27

[illegible]

HEILIGMESSE - GLORIA - MEASURES 17-20

178

Beat

Beat

in - tis. bo - nae vo - lun - ta - tis. Lau-da-mus te, be-ne-di-ci-mus te.
 vo - lun - ta - tis. vo - lun - ta - tis. Lau-da-mus te, be-ne-di-ci-mus te.
 in - tis. bo - nae vo - lun - ta - tis. Lau-da-mus te, be-ne-di-ci-mus te.
 vo - lun - ta - tis. vo - lun - ta - tis. Lau-da-mus te, be-ne-di-ci-mus te.

(6) (6) (6)

HEILIGMESSE - GLORIA - MEASURES 30-38

Measure

Beat

a - do-re-mus te, glo - ri - fi - ca - mus
 a - do-re-mus te, glo - ri - fi -
 a - do-re-mus te, glo - ri - fi -
 a - do-re-mus te, glo - ri - fi -
 (Tasto Solo)
 a - do-re-mus te, glo - ri - fi -

HEILIGMESSE - GLORIA - MEASURES 39-45

Musical Example (♩ - C stroked) In this example, the measure accentuation coincides with the beat accent in measure one. In the succeeding measures, the beat accentuation can be seen in relation to the measure accent, which is to say that accentuation occurs simultaneously on various hierarchical levels. This example shows two levels, the measure and the beat.

196

Measure
Beat

Allegro (♩ = u - u) - Credo - (u - u) - u - (u - u)

2 Oboi
Clarineti tacent

2 Fagotti

2 Clarini in B

Timpani in B-F

Violino I

Violino II

Viola

Soprano
[Tutti] Cre-do, cre-do, cre-do in u-num De-us pa-trem o-mni-po-ten-tem, fa-

Alto
[Tutti] Cre-do, cre-do, cre-do in u-num De-us pa-trem o-mni-po-ten-tem, fa-

Tenore
[Tutti] Cre-do, cre-do, cre-do in u-num De-us pa-trem o-mni-po-ten-tem, fa-

Basso
Cre-do, cre-do, cre-do in u-num De-us pa-trem o-mni-po-ten-tem, fa-

Organo
Allegro

Violoncello
e Basso

HEILIGESSE - CREDO - MEASURES 1-6

In this example, measures 50, 51 and 53 have coinciding accentuation at both the measure and beat levels. The other measures can be viewed at the beat level in relation to the measure level.

Measure: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Beat

194

5

11

17

23

29

35

41

47

53

59

65

71

77

83

89

95

101

107

113

119

125

131

137

143

149

155

161

167

173

179

185

191

197

203

209

215

221

227

233

239

245

251

257

263

269

275

281

287

293

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413

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1001

1007

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1073

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1085

1091

1097

1103

1109

1115

1121

1127

1133

1139

1145

1151

1157

1163

1169

1175

1181

1187

1193

1199

1205

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1631

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1661

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1673

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1907

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1925

1931

1937

1943

1949

1955

1961

1967

1973

1979

1985

1991

1997

2003

2009

2015

2021

2027

2033

2039

2045

2051

2057

2063

2069

2075

2081

2087

2093

2099

2105

2111

2117

2123

2129

2135

2141

2147

2153

2159

2165

2171

2177

2183

2189

2195

2201

2207

2213

2219

2225

2231

2237

2243

2249

2255

2261

2267

2273

2279

2285

2291

2297

2303

2309

2315

2321

2327

2333

2339

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2489

2495

2501

2507

2513

2519

2525

2531

2537

2543

2549

2

HARMONIEMESSE - DONA NOBIS - MEASURES 50-55

Musical Example: (2/4) In the following excerpt, the accentuation of the violins is determined by the note content and tempo. Due to an allegretto tempo, the thirty-second notes can only be accented in groups of four (). The choice of tempo here is determined by the fast notes found in the violins.



Musical Example: (3/4). In this example of triple meter, the metric accentuation coincides with the beat accentuation, which is a very common occurrence in the Masses. For example, in the "Ossana" sections of the six Masses, four are written in 3/4 with coinciding beat and measure accentuation. Measures 19-27 of this example are found on the next page.

Measure 16 — U U — U U — U U — U U — U U — U U — U U — U U

11 Allegro

Beat

Pleni sunt coeli et terra, sunt coeli et terra gloria tua. gloria tua.

Pleni sunt coeli et terra, sunt coeli et terra gloria tua. gloria tua.

Pleni sunt coeli et terra, sunt coeli et terra gloria tua. gloria tua.

Pleni sunt coeli et terra, sunt coeli et terra gloria tua. gloria tua.

Allegro

Org 7 16 — 7 6 (16) (3) 6 6 6

HEILIGMESSE - SANCTUS - MEASURES 11-18

(Vol. & Cb.)

HEILIGMESSE - SANCTUS - MEASURES 19-27

Musical Example: (3/8)

Accentuation Key:

| = strong
 |C| = weak
 |C| = between strong and weak

The violins in measures 143, 145, 146 and 149 receive the symbol C on the second beat. This is due to the fact that the two eighth notes begin a grouping, but on a weak beat. For this reason, the second beat should be played stronger than a normal weak beat, yet not as heavy as a strong beat.

Measure 140

Beat

Beat

De - mi-ne De-us, A-gnus De-i, Fi-li-us Pa-tris, Fi-li-us, Fi-li-us

Musical Example: (6/8) In this example of 6/8 time, the measure and beat accentuation are the same. In this type of meter there are two strong beats. The first is stronger than the second. Each strong beat is followed by two weak pulses.

Measure 23 = $\text{UU} - \text{UU} = \text{UU} - \text{UU} = \text{UU} - \text{UU} = \text{UU} - \text{UU} = \text{UU} - \text{UU} = \text{UU} - \text{UU} = \text{UU} - \text{UU} = \text{UU} - \text{UU}$

Beat

Beat

Be - ne - dic - tus qui ve - nit, be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

Solo Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

Benedictus Solo Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

MISSA IN TEMPORE BELLI - BENEDICTUS - MEASURES 23-29

Procedure for Performance: The proper performance of accentuation determined by time signatures is essential to eighteenth-century music. In each instance, the first beat of a measure is strong and is followed by a number of weak beats and possibly more strong beats. If there is more than one strong beat in a measure, the first is always given the most emphasis. For example, in a measure of four quarter notes in common time, the first quarter note is the strongest beat. Beat 3 is

considered strong but not as strong as beat 1. Both beats 2 and 4 are considered weak. In triple meters or meters of similar construction, the first beat is strong and is followed by two weak beats.

Once the metric accentuation has been determined, the performer has to give the designated strong beats their proper emphasis and duration; weak beats are unemphasized and given a duration less than strong beats.

Strongest Accent

The strongest accent occurs when a strong beat has an aggregation of several accentuation factors; for example, an active strong beat may be strengthened further when it is also the beginning of a section, a phrase, a measure or a grouping, usually in heavy execution and possibly accompanied by a dynamic accent such as "fz," "f," or "fp." The accumulation of a number of these factors creates a heavier emphasis of accentuation.

Musical Example: In the example on the following page, the accentuation is greatest at the very beginning of the piece due to the accumulation of accentual factors. (The criteria for the determination of strongest accent are found in the text of Chapter Two and listed on page 197.)

„Heiligmesse“

Kyrie

Joseph Haydn
1796

Kyrie

Joseph Haydn
1796

I

Adagio

2 Oboi
(2 Clannetti)^{*)}
2 Fagotti
2 Clarini in B
Timpani in B-F
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Organo
Violocello
e Basso

[Tutti] Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e -
[Tutti] Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -
[Tutti] Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -
Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e -

II

Allegro moderato

let - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
let - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
let - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
let - son, Ky - ri - e, Ky - ri - e e - lei - son, (s)

Allegro moderato

p (Vcl.) (Tutti)

^{*)} Sucht nach

* Siehe Leheng

HEILIGMESSE - KYRIE - MEASURES 1-20

Other Illustrative Examples: (All of the examples listed below occur on beat one of the measure.)

<u>MASS</u>	<u>MOVEMENT</u>	<u>MEASURE</u>
Heiligmesse	Kyrie	35
Heiligmesse	Gloria	1
Missa in Tempore belli	Kyrie	26
Missa in Tempore belli	Gloria	1
Missa in Tempore belli	Sanctus	6
Missa in Angustiis	Kyrie	16
Missa in Angustiis	Kyrie	3
Missa in Angustiis	Gloria	71
Theresienmesse	Kyrie	29
Theresienmesse	Gloria	1
Theresienmesse	Gloria	169
Theresienmesse	Gloria	249
Theresienmesse	Credo	1
Theresienmesse	Agnus Dei	1
Theresienmesse	Dona Nobis	44
Schopfungsmesse	Kyrie	13
Schopfungsmesse	Gloria	1
Schopfungsmesse	Gloria	3
Schopfungsmesse	Dona Nobis	48
Harmoniemesse	Gloria	9
Harmoniemesse	Credo	211

Procedure for Performance: In order to apply the strongest emphasis, the accentuation for the entire composition must first be determined. The accents must be put in a ratio of heavy to light. This can be done by using the criteria found on page 197 of this Chapter. Once this has been accomplished, the performer can apply the strongest accentuation using sound, musical judgement. The beats determined as having strongest accent should be performed with the heaviest, most weighted emphasis.

Accentuation of the Phrase

Just as in the measure where there are strong and weak beats, the phrase contains strong and weak measures.¹ In a measure of four beats, the first and third are strong while the second and fourth are weak. The strong beats are given added emphasis and longer durations than the weak beats. Beat 1 is given more emphasis than beat 3. The same concept of strong and weak performance was applied to the phrase, but instead of considering strong and weak beats, the performer considered strong and weak measures. The first and third measures were considered strong (just as the first and third beats were in the measure) with the first measure receiving the strongest emphasis. Measures 2 and 4 were considered weak (just as were beats 2 and 4 in the measure) and given less emphasis than the strong measures. Strong measures were given an added emphasis, which meant that beat 1 of measures 1 and 3 was heavily accented, while beat 1 of measures 2 and 4 was given less emphasis than measures 1 and 3. Accentuation of a phrase was considered to be on a hierarchical level above the measure. The performer must

¹ See Printz, Chapter Two, Page 35.

keep all levels in mind as the accentuation is additive.

Musical Example: The following example shows three levels of accentuation: within the phrase, within the measure and within the beat.

Accentuation Key:

— = strong

U = weak

Phrase	==	U	—	U	—	—
Measure	— U U	— U U	— U U	— U U	— U U	—
Beat	== U - U	= U - U	= U U	= U - U - U	= U - U - U	=

2

Ky - ri - e e - lei - son, e - lei - son, e - lei - son,

HEILIGMESSE - KYRIE - MEASURES 35-40

In the example on the following page, the measures alternate strong-weak on the measure level and on a higher two-measure semi-phrase level.

²See Kirnberger, Chapter Two, Page 70; "end-note accentuation."

Missa in Tempore Belli

„Paukenmesse“

Kyrie

Semi-Phrase S W S W S

Measure Joseph Haydn 1796

Largo

2 Oboi
Clarinetto *)

Solo [Tutti]

2 Fagotti

Clarin in C

Pani in C-G

Beat

Violino I

Violino II

Viola

Beat

Soprano

[Tutti] Ky - ri - e - lei - son, Ky - ri - e - lei - son, Ky - ri - e - lei - son, Ky - ri - e.

Alto

[Tutti] Ky - ri - e - lei - son, Ky - ri - e - lei - son, Ky - ri - e - lei - son, Ky - ri - e.

Tenore

[Tutti] Ky - ri - e - lei - son, Ky - ri - e - lei - son, Ky - ri - e - lei - son, Ky - ri - e.

Basso

[Tutti] Ky - ri - e - lei - son, Ky - ri - e - lei - son, Ky - ri - e - lei - son, Ky - ri - e.

Largo

Organo

Solo Tutti

Violoncello
e Basso

*) Siehe Anhang nach Krit. Bericht

Procedure for Performance: In order to perform the accentuation on combined hierarchies such as the phrase, the measure and the beat, the performer has to determine what level takes priority at certain instances in certain situations. For example, on strong beats, the performer should be emphasizing the phrase or measure, while on weak beats he or she should be emphasizing beat level accentuation. The conductor/performer has to keep all levels in mind to bring out the nuances of accentuation.

Triplets

The accentuation of triplets may be likened to normal accentuation of the measure in triple meter, but on a lower hierarchical level. The first note of the triplet is emphasized and is followed by two weaker pulses.

Musical Example: In the example on the following page, the accentuation of the triplets in the strings can be seen at the beat level in comparison to the measure accentuation.

187

HEILIGMESSE - GLORIA - MEASURES 190-195

Other Illustrative Examples:

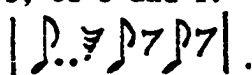
<u>MASS</u>	<u>MOVEMENT</u>	<u>MEASURE</u>
Missa in Tempori belli	Agnus Dei	25
Missa in Augustiis	Credo (Et vitam)	208
Theresienmesse	Gloria (Qui tollis)	ALL
Schöpfungsmesse	Kyrie	125-128; 130-137
Harmoniemesse	Credo (Et incarnatus)	ALL

Procedure for Performance: The procedure for implementing the proper accentuation of triplets is the same as that applied to triple meters, but on a lower level. The first note of the triplet is given emphasis and is followed by two weak notes.

Articulation and Its Effect on Accentuation

"Normal" or "Ordinary" Touch

"Normal" or "ordinary" touch as explained by the theorists of the Eighteenth Century (described in Chapter Two), called for a detached manner of playing and singing. The amount of separation is dependent on the metric position and articulation of each note. In a situation where there are no musical markings which would affect the separation, such as wedges, dots, sforzatos; etc., strong beats are held longer than weak beats. The separation between a strong beat followed by a weak beat will be less than the separation between a weak beat followed by a strong beat. Musical Example: In the following example, the application of "normal" touch and accentuation would result in a heavier stroke on beat 1 of measures 1 and 2 and with a longer duration on these same beats. The separation would be less between beats 1 and 2, than between beats 2 and 3, or 3 and 1. The actual performance would sound approximately as:



Agnus Dei

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo
Violoncello
e Basso

Adagio

[Tutti]

A - gnus De - i, qui tol - lis pec -

A - gnus De - i, qui tol - lis pec -

A - gnus De - i, qui tol - lis pec -

A - gnus De - i, qui tol - lis pec -

A - gnus De - i, qui tol - lis pec -

HEILIGMESSE - AGNUS DEI - MEASURES 1-6

The example below shows instances when normal separation will not occur due to a tie. When a tie occurs, the sound should swell to the tied note before separation occurs. The first note of the tie, which occurs on beat 3, should be accented because it begins the tie and a small grouping. The accent should be stronger than normally given to a weak beat. The sound should crescendo to beat 1 of the next measure. This beat should receive a strong accent due to its metric position and because of the result of the "messa di voce" caused by the tie. (For descriptions of accentuation of slurs and tied notes, see Mozart, p. 58; C.P.E. Bach, p. 60; and Türk, p. 82-83.)

The places where this treatment of tied notes should occur are marked in brackets.

292 213

HEILIGMESSE - CREDO - MEASURES 293-302

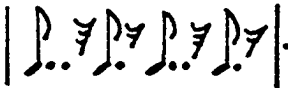
In the following excerpt, a consistency of slurs marked on strong beats occurs. The strong beats, due to the added slurs, would be held longer than would be the case if the slurs were not present.

[illegible]

HEILIGMESSE - SANCTUS - MEASURES 19-26

Procedure for Performance: The application of eighteenth-century "normal" touch calls for a separation between notes, except when a slur or tie is present. Also, articulation marks will alter the normal separation. The most important consideration when applying separation to notes is not to lose a sense of phrase shape and line. The question of phrase continuity with separation is a frequently considered performance aspect. Sol Babitz explained this practice in his article entitled, "Modern Errors in Mozart Performance." (See Chapter Two, page 30.)

The separation ("normal" touch) with metric accentuation forms a "melodic continuity."

In a measure without articulative markings, slurs or ties, the separation is greater between weak beats followed by strong beats than between strong beats followed by weak beats. For example, in a measure of common time containing the rhythm of four quarter notes, such as , the application of "normal" touch would result in a performance sounding approximately as: .

Slurs

The first beat of a slur is emphasized while the remaining note or notes are unemphasized and are treated much like weak beats in a measure, that is, given a duration less than the printed notation. The length of the notes is of course dependent on the tempo. In fast tempos, the weak note or end note of a slur must be performed very short in order to allow a noticable separation before the next note. In slower tempos, the weak note can be played a little longer since noticable separation is not a problem.

The slur may occur in any metric position and should receive the accent due.

Musical Example: In the excerpt following, the slur begins on a strong beat and provides an added accent to the existing conventional metric accentuation. Beat 2 is weaker due to its metric placement and because it is the end of a slur grouping. Beat 2 should be given less length than what a normal weak note would receive.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo/mood is indicated as "Moderato".

Vocal Parts:

- Soprano:** O - san - na in ex - cel - sis, in ex -
- Alto:** O - san - na in ex - cel - sis, in ex - cel -
- Tenor:** O - san - na in ex - cel - sis, in ex - cel - sis, in ex -
- Bass:** O - san - na in ex - cel - sis, in ex - cel - sis, in ex -

Piano Accompaniment:

- The left hand plays a steady eighth-note bass line.
- The right hand features flowing sixteenth-note patterns, often with grace notes.
- A double bar line with repeat dots appears after the first measure of each system.
- Fingering numbers (1-5) are present below several notes in the piano part.

Lyrics:

The lyrics are in Latin/Greek: "O - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis".

HEILIGMESSE - SANCTUS - MEASURES 19-27

In the next example, the slurs in the alto, measures 141 and 142 begin on beat 2 and end on beat 1. The second beat should be given emphasis while the strong beat, which is the end of the slur (beat 1) should receive less than its normal accent. This notational occurrence, found throughout the Masses, serves to displace the accent. In the tenor, the slur in measure 139 begins on beat 2 and ends on beat 3. Beat 2 is given greater than normal emphasis while beat 3 is especially weak. The soprano slur in measure 146 indicates an emphasis greater than the normal accentuation.

HEILIGMESSE - GLORIA - MEASURES 135-146

The third example shows a variation in articulation which is indicated by a change in slurring. The violins in measure 48 show the alternation of strong and weak emphasis on every two sixteenth-notes. In measure 49, the slurs are marked over groups of four sixteenth-notes, making the scheme strong-weak-less strong-weak, instead of strong-weak-strong-weak. -

The musical score consists of 12 staves. The first four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The next four staves are for woodwinds (Flutes, Oboes, Clarinets, and Bassoons). The final four staves are for brass and voices (Trumpets, Trombones, and a vocal soloist). The score is in 4/4 time. Measures 48 and 49 are marked with a '48' and a '49' respectively. Measure 50 is marked with a '50'. The vocal soloist part in measure 50 is labeled 'Solo' and 'Kyrie'. The woodwind soloist part in measure 50 is labeled 'Solo'.

MISSA IN TEMPO BELLI - KYRIE - MEASURES 48-50

The slurs in the example on the next page are placed to provide a feeling of accentual displacement. The beginning of each slur should be emphasized.

[illegible]

THERESIENMESSE - GLORIA - MEASURES 72-75

Wedges and Dots

The wedge ($\blacktriangledown$) and the dot (•) are articulation symbols which when placed above or below a note indicate a degree of staccato. The note should receive a sharp attack and be given clear separation from the succeeding note. The wedge calls for a heavier emphasis and weight than the dot. The dot is usually associated with lighter passages. The degree of staccato and sharp articulation is determined in comparison to the "normal" touch.

Musical Example: In the following example, the notes marked with wedges require weightier accents, and cause weak beats 2 and 3 in measures 156 and 157 to receive a greater emphasis than is normally given to weak beats. These marks are often found at cadential points such as in the example. (Notice that the last note is not given a wedge. Without the wedge the note is a strong, lengthened end note with a "messa di voce" applied.)

149

son. e - lei - son. e - lei - son.

son. Ky - ri - e - lei - son. e - lei - son. e - lei - son.

son. Ky - ri - e. Ky - ri - e - lei - son. e - lei - son.

son. e - lei - son. e - lei - son.

Tasto Solo

ky [Org]

HEILIGESSE - KYRIE - MEASURES 156-158

Other Illustrative Examples: (Wedges)

<u>MASS</u>	<u>MOVEMENT</u>	<u>MEASURE</u>	<u>BEAT(S)</u>
Heiligmesse	Kyrie	32	2,3
Heiligmesse	Kyrie	33	1,2,3
Heiligmesse	Kyrie	34	1
Missa in Tempori belli	Kyrie	26	1,2
Missa in Tempori belli	Gloria	182-185	ALL
Missa in Augustiis	Kyrie	2	ALL
Missa in Augustiis	Kyrie	135-136	ALL
Schopfungsmesse	Sanctus	1-8	ALL
Schopfungsmesse	Benedictus	1	ALL
Schopfungsmesse	Dona Nobis	155-158	ALL
Harmoniemesse	Sanctus		

Musical Examples: (Dots)

The notes marked with dots should be articulated more lightly than as is performed with "normal" touch. These notes should be given less length than is normally given to strong beats.

11 **Allegro moderato**

let - son. Ky - ri - e e - let - son. Ky - ri - e e - let - son.

let - son. Ky - ri - e e - let - son. Ky - ri - e e - let - son.

let - son. Ky - ri - e e - let - son. Ky - ri - e e - let - son.

let - son. Ky - ri - e, Ky - ri - e e - let - son.

Allegro moderato

(Vet.) (Tutti)

HEILIGMESSE - KYRIE - MEASURES 12-19

The notes with wedges in the example below should be accented heavily, with sharp attacks and clear separation.

Missa in Angustiis

„Nelsonmesse“

(Kyrie)

Allegro moderato 1798

Flauto

Oboe I

Oboe II

Fagotto

3 Clarini in D

Timpano (in D-A)

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo (Violoncello e Basso)

MISSA IN ANGUSTIIS - KYRIE - MEASURES 1-5

The notes marked with dots in this example should be played very detached with a sharp, but light staccato. As indicated by the accentuation marks, the first beat of each measure should be given the most emphasis.

157

mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis

Org. Solo

HEILIGMESSE - GLORIA - MEASURES 161-164

Other Illustrative Examples: (dots)

<u>MASS</u>	<u>MOVEMENT</u>	<u>MEASURES</u>
Heiligmesse	Gloria	252-254
Heiligmesse	Credo	152-155
Heiligmesse	Dona Nobis	47,49,51
Missa in Tempori belli	Kyrie	69,70
Missa in Tempori belli	Gloria	28,29,30
Missa in Tempori belli	Credo	185

Missa in Augustiis	Credo	60
Missa in Augustiis	Benedictus	263

Portamento

Portamento markings call for an accent on the first note of the slur; the remaining notes should be unemphasized. Due to the dots, the notes should be clearly separated. This separation is greater than that which "normal" touch would imply, or than that found under a simple slur.

Musical Example: The slur with dots is articulated as a simple slur, with the first note receiving the most emphasis and the remaining notes played in a weak manner. With the presence of dots, all the notes are separated even more than would normally be the case. The example is found on the following page.

Missa in Tempore Belli

„Paukenmesse“

Kyrie

Joseph Haydn
1796

1.90

Largo

2 Oboi
(2 Clarinetti) *p* *[Tutti]*

2 Fagotti *p* *[Tutti]*

2 Clarini in C *f*

Timpani in C-G *p* *f*

Violino I *f*

Violino II *f*

Viola *f*

Soprano *[Tutti]* *p* *f*

Alto *[Tutti]* *p* *f*

Tenore *[Tutti]* *p* *f*

Basso *[Tutti]* *p* *f*

Largo
Solo *p* *f* *[Tutti]*

Organo *p* *f*

Violoncello e Basso *p* *f*

*) Siehe Anhang und Krit. Berichte

MISSA IN TEMPORE BELLI - KYRIE - MEASURES 1-5

Other Illustrative Examples:

<u>MASS</u>	<u>MOVEMENT</u>	<u>MEASURE(S)</u>
Missa in Tempori belli	Gloria	153,156
Missa in Augustiis	Kyrie	151,152
Missa in Augustiis	Credo	124
Missa in Augustiis	Sanctus	7,8,9
Missa in Augustiis	Benedictus	56,58
Thereesienemesse	Kyrie	19,20,21
Schöpfungsmesse	Kyrie	17,22
Harmoniemesse	Kyrie	8,9,10,11,27

Procedure for Performance:

See definition/description of portamento found on page 171.

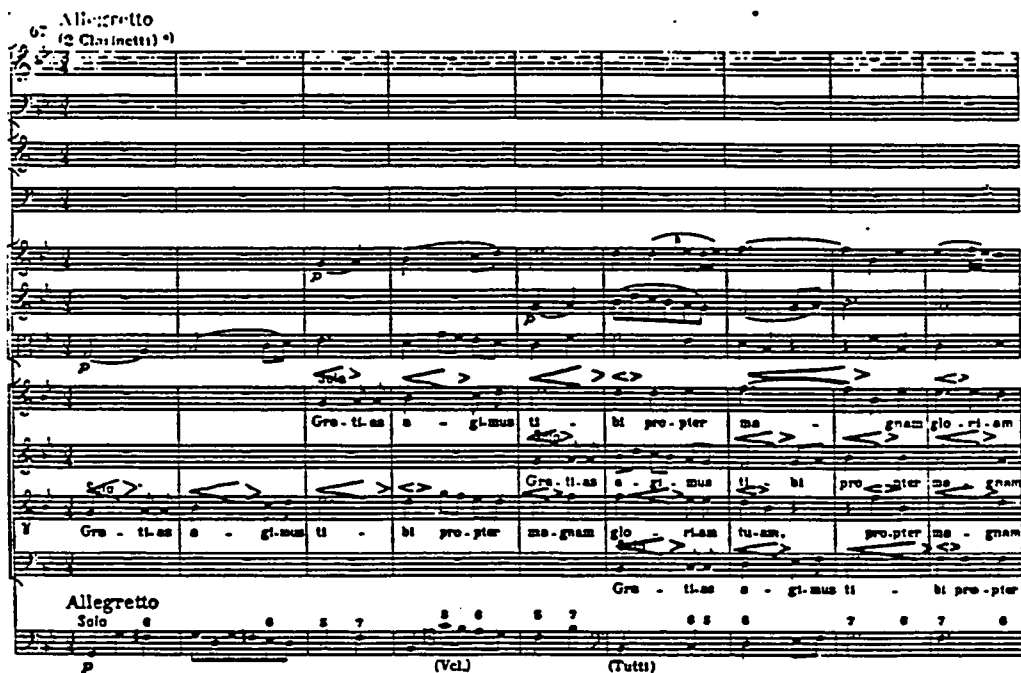
Other Influecens Effecting AccentuationMessa di voce

On any note of sufficient length, a dynamic swell and decay should occur. When this swell culminates on a strong beat, the accentuation of that beat is enhanced. The notes which can be given messa di voce treatment are determined by tempo. Messa di voce was considered by eighteenth-century musicians to be the most essential ornament.

Musical Example: In the following example, messa di voce is applied to all notes of sufficient length, such as the half notes. The smaller units such as the eighths in the figure  should only receive an accent on the first eighth. In an allegretto tempo, there would not be enough time to perform any messa di voce on the first eighth note. But, in measure 72 of the soprano, the rhythm  in allegretto will allow for a slight messa di voce on the first quarter note which is a strong

beat.

In measure 73, a tie occurs across the bar line which would indicate that the swell should continue into the downbeat. Normally, when no tie occurs, the swell should decay with slight separation before the downbeat if the rhythm is, for example:  or of a similar rhythmic configuration. The messia di voce has been marked in all of the vocal parts.



67 Allegretto
(2 Clarinetti) 4)

Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am, pro-pter ma-gnam

Allegretto
Solo

(Vcl.) (Tutti)

HEILIGMESSE - GLORIA - MEASURES 67-75

In the next example, the sustained g' in the alto should be performed as a gradual crescendo to the downbeat of measure 82 followed by an appropriate diminuendo. The same applies to the soprano g² in measures 82-83.

On shorter values, such as the half notes in the oboes and

trumpets, the swells should occur more quickly and have a more abrupt decay.

79

son, e - le - i - son, e - lei - son, e - lei - son, e - lei

son, e - le - i - son, e - lei - son, e - lei

son, e - le - i - son, Ky - ri - e e - lei - son, e - lei son, e - lei

son, e - le - i - son, e - lei - son, e - lei

(Vel.) (Tutti)

MISSA IN TEMPORE BELLI - KYRIE - MEASURES 79-83

In the next example, the tie becomes an important expressive element governed by the consonance-to-dissonance-to-consonance progression. In measure 88, the alto enters on beat three on the word "Christe" in consonance with the bass. This third beat (alto) due to the tie (which causes a syncope), swells to the downbeat of measure 89 and enhances the metric accent. The seventh of the chord in the alto against the bass creates a sharper accent in retrospect due to the resolution on weak beat two. This occurs again in measure 90 in the same voice and also in the tenor in measures 89-91.

The musical score consists of several staves. The top staves show instrumental parts, likely for oboe and strings, with dynamic markings like 'f' and 'f(12)'. Below these are vocal staves with lyrics. The lyrics are: 'Christe eleison, eleison, Kyrie eleison, Kyrie eleison.' The music is in a 2/4 time signature and features a mix of half notes and quarter notes. The vocal parts are written in a way that emphasizes the 'messa di voce' technique, with notes separated by small gaps.

HEILIGMESSE - KYRIE - MEASURES 83-92

In the following example, a presentation of contrasting messa di voce is seen. The oboe I crescendos to the strong beat while the soprano incorporates messa di voce on the half notes with separation between each note. This contrast or overlapping of messa di voce placement serves as a technique for motion dependent on metric accentuation.

MISSA IN ANGUSTIIS - GLORIA - MEASURES 63-67

Procedure for performance: The use of messa di voce should be applied to as many notes as possible. The amount of swell and decay should be determined by the tempo and duration of the note. Notes of less duration should have a quicker crescendo than notes of long duration. Notes that are tied should have gradual swells without emphasis on the downbeat if one occurs across a bar line.

Dynamic Accent

1. "fz" - In the Haydn Masses, the dynamic mark "fz" is often found to give a dynamic accent to the note, or beat, over which it is placed.
2. "fp" - This marking is also found in the Masses to indicate stress followed by the prominent dynamic level which is "piano." This

stress is not as sharp or as long an attack as the "fz."

The "fz" dynamic accent should be performed at a level which is in comparison to the existing overall level. If the general level is "forte," the note or chord given the "fz" should be noticeably louder than "forte." If the overall dynamic level is "piano," then the note or chord marked with an "fz" should be played approximately "forte." ³

Usually, a dynamic accent is present to bring out some other musical occurrence.

If the musical structure is more complex so will be the dynamic structure. The principle throughout is to bring in these decisive changes of loudness not merely in order to make a contrast for its own sake, but in order to make a contrast already latent in the music. ⁴

Musical Example: In measure 199 of the following example, an "fp" is marked on beat 1, indicating a dynamic accent on the strong beat followed by a clear separation. In the following measure, an "fz" is found, indicating a stronger dynamic accent to the strong beat. (This also coincides with the textual accents.) The same pattern occurs in the strings in measures 201 and 202.

³See Türk, Chapter Two, Page 84.

⁴Robert Donington, Baroque Music: Style and Performance (New York and London: W.W. Norton and Company, 1982), p. 33.

The image shows a musical score for measures 199-202 of a Gloria. The score is written for multiple staves, including vocal parts and piano accompaniment. The dynamics are marked with 'f' (forte) and 'p' (piano) in a terraced fashion. The vocal parts have lyrics in Latin: 'mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis, mi - se - re'. The piano part features a 'Tasto Solo' section. The score is numbered 199 at the beginning.

HEILIGMESSE - GLORIA - MEASURES 199-202

The Baroque principle of terraced dynamics was still incorporated in the Masses of Haydn. Haydn desired the terraced effect as well as other dynamic markings adhered to exactly. This is evident in a letter written by Haydn concerning the performance of his Applausus Cantata. In the letter Haydn stated:

The fortes and pianos are written accurately throughout, and they should be reckoned exactly, for there is a very great difference between piano and pianissimo, forte and fortissimo, between crescendo and forzando and the like. Also notice that when a forte or piano is not written down for each part in the score, the copyist should make up for this deficiency when copying the parts.⁵

⁵Rowen, Music Through Sources and Documents, p. 224.

In the example below, the change in dynamic levels from "piano" in measures 79 and 80 to "forte" in measures 81 and 82 should occur instantly.

The musical score is for measures 79-82 of the Heiligmesse - Kyrie. It features a choir and organ. The score is divided into two systems. The first system (measures 79-80) is marked 'p' (piano). The second system (measures 81-82) is marked 'f' (forte). The lyrics are 'e - lei - son. Chri - ste e - lei - son.' The organ part is marked 'Tasto Solo' and 'Org.'.

HEILIGMESSE - KYRIE - MEASURES 79-82

In the next example found on the following page, the performer confronts the dynamic marking "fz" on weak beats. This usually is preceded and followed by very conventional metric accents coinciding with textual accents. This dynamic accent on weak beats is one form of eighteenth-century tempo rubato which will be discussed in the following section of this Chapter.

(Tw11)

instruments were not capable of the volume levels which are obtainable by modern instruments, especially the strings. Modern stringed instruments are capable of sustaining greater pressure from hard strokes with the bow. The eighteenth-century violin player preferred a softer more gentle tone.

The violin of the Amatis have a tone of astonishing sweetness and inimitable softness. The beauty of their voice was regarded as unsurpassable in the seventeenth and eighteenth centuries, and it was not until the nineteenth century that a preference was shown for the more powerful instruments....⁶

Tempo Rubato

In the Eighteenth Century, there were three types of tempo rubato. The first meant having inverted accents within the measure. This usually occurred when dynamic accents such as sforzatos accompanied strong textual syllables on weak beats. The second instance of rubato was similar to metric alteration. As the bass line was played steadily, the upper parts were shifted, being delayed by an eighth or sixteenth note. This form of rubato can also be termed syncopation. The third type of rubato found in the Eighteenth Century became the dominant type of the Nineteenth Century. This form occurred when entire lines or sections of music were accelerated and delayed depending on the mood and character of the music.

Musical Examples:

1. Type One - See example of dynamic accent on page 181.
2. Type Two - See example of syncopation on page 186.

⁶Karl Geiringer, Musical Instruments, ed. W.F.H. Blandford, trans. Bernard Miall (London: George Allen and Unwin Ltd., 1943), p. 154.

3. Type Three - In the following excerpt the third type of tempo rubato can be employed. A change in the tempo is indicated by a change of mood and character in the music. Following the "Crucifixus" in measure 92, a more quiet, contemplative character is developed. This change in mood and character calls for a slightly slower tempo. The same pattern occurs again in measures 101 to 119.

102
87

The musical score excerpt shows measures 101 through 119. It includes staves for strings (coll'arco), vocal soloists (Sopr. and Alto), and a choir (Tutti). The lyrics are in Latin, and the tempo is marked 'Tutti ma piano'.

coll'arco

coll'arco

Sopr. Tutti p

Alto (Tutti) p

Pas-sus. pas - sus.

Pas-sus. pas - sus.

(Tutti) p

e - ti - am pro no - bis. sub Pon-ti-o Pi - la - to, sub Pon-ti-o Pi - la - to, pas - sus.

e - ti - am pro no - bis. sub Pon-ti-o Pi - la - to, sub Pon-ti-o Pi - la - to, pas - sus.

e - ti - am pro no - bis. sub Pon-ti-o Pi - la - to, sub Pon-ti-o Pi - la - to.

Tutti ma piano

p

93

pas - sus, et se - pul - tus, se - pul - tus est.
 pas - sus, et se - pul - tus, se - pul - tus est. Solo
 pas - sus, et se - pul - tus, se - pul - tus est. Basso I Solo Cru - ci - fi - xus e - ti - am pro
 pas - sus, et se - pul - tus, se - pul - tus est. Basso II (Solo) Cru - ci - fi - xus e - ti - am pro

Org. Solo

104

[Tutti] p
 Tutti e piano
 (Tutti) Pas - sus, pas - sus et se - pul - tus est, pas - sus.
 (Tutti) Pas - sus, pas - sus et se - pul - tus est, pas - sus.
 no - bis, sub Pon - ti - o Pi - la - to. Tutti Pas - sus, pas - sus et se - pul - tus est, pas - sus.
 no - bis, sub Pon - ti - o Pi - la - to. Pas - sus, pas - sus et se - pul - tus est, pas - sus.
 no - bis, sub Pon - ti - o Pi - la - to. Tutti ma piano
 Org. Solo

Procedure for Performance: In the first type of rubato, the notes which are marked with dynamic and/or textual emphasis should be given proper accents, that is notes on weak beats marked with "fz." In the second type, the notes which become syncopated should receive their necessary accents. In the third type, the performer must use interpretation to discern when the mood calls for a change in musical character and tempo.

When a note is displaced from the normal metric pulse, it is thought of as a syncope. This form of writing in the late Eighteenth Century was thought of as one form of tempo rubato. (For a description of the three forms of tempo rubato in the Eighteenth Century, see Turk, page 88.) When sycopation occurs, the note should receive an accent.

Musical Examples: In the following example, the notes circled should be treated as syncopated and given an accent. Both the metric and textual accents have been displaced. This is an example of the second type of tempo rubato as found in the Eighteenth Century.

[illegible]

HEILIGMESSE - DONA NOBIS - MEASURES 69-74

Measures 226 and 227 of the example below represent a situation where syncopation is a result of tempo rubato. The notes of the first violin, viola, soprano and alto are treated as syncopated against the steady, underlying bass lines.

MISSA IN ANGUSTIIS - GLORIA - MEASURES 226-230

Other illustrative examples:

<u>MASS</u>	<u>MOVEMENT</u>	<u>MEASURE(S)</u>	<u>BEAT</u>	<u>MEDIUM</u>
Heiligmesse	Credo	249	3	Tenor
Heiligmesse	Credo	250	3	Tenor
Heiligmesse	Credo	251	3	Tenor
Heiligmesse	Credo	268	3	Soprano
Heiligmesse	Credo	269	3	Soprano

Heiligmesse	Credo	270	3	Soprano
Heiligmesse	Ossana	33	2	Soprano
Heiligmesse	Dona Nobis	123-125		
Missa in Angustiis	Credo	235-236		
Harmoniemesse	Kyrie	58	1	SATB
Harmoniemesse	Kyrie	78	1	Soprano
Harmoniemesse	Kyrie	79	1	Alto

Procedure for Performance: As stated by Türk and other theorists of the Eighteenth Century, a syncopated note should receive an accent. When a syncopation occurs in a succession of notes, the first one should receive the strongest accent. The accent given in a fast tempo will be sharper than one given in a slow tempo.

Textual and Metric Accentuation

Metric stress takes priority over textual inflection, although the two usually coincide. There are, however, instances when weak syllables are stressed due to their metric placement. The text fragments during which this most frequently occurs in the Masses is "Laudamus te," "benedicimus te," "adoramus te," and "glorificamus te." In each instance the "te" becomes an accented syllable on a strong beat.

178

HEILIGMESSE - GLORIA - MEASURES 30-38

Other Illustrative Examples:

<u>MASS</u>	<u>MOVEMENT</u>	<u>MEASURE(S)</u>
Heiligmesse	Gloria	44-66
Missa in Tempori belli	Gloria	31,35,39,41-42
Missa in Angustiis	Gloria	61-70,85-89
Schopfungsmesse	Gloria	57,59,65,70,90,95
Harmoniemesse	Gloria	42-60

Procedure for Performance: When a weak syllable occurs on a strong beat, such as the text example given in the definition/description, the syllable is given emphasis. This emphasis should not be as much as when a strong syllable occurs on a strong beat. This is stated in many treatises

(see Türk, Chapter Two, page 79). To the theorists, the emphasis given syllables should be as that given in spoken oratory. Accents in speech should be transferred to music. Therefore, a strong syllable on a strong beat should be emphasized more than when a weak syllable occurs on a strong beat. Also, good taste should determine the amount of emphasis given certain syllables. In most cases strong syllables on strong beats will be accompanied by messa di voce.

Pitch Accent Considerations

In looking at the Masses, the performer will notice that Haydn often writes the high notes (those above the staff and especially the b flat ² for the sopranos and the g¹ for the tenors) on weak beats. This would indicate that these notes are not to be given any special accent, only what is due them caused by their height.

Musical Examples: In the following example, the e³ in the first violin in measure 68 should be given a normal weak beat or unaccented attack. The height, length, doubling by the tenor, and messa di voce will provide considerable prominence to this note. An added attack of articulation would pull this note out of context.

The musical score is divided into two systems. The first system contains three staves: a top staff with a treble clef and a key signature of one flat, featuring a melodic line with a downward arrow above it; a middle staff with a treble clef and a key signature of one flat, containing the lyrics "celi aro" and "fz"; and a bottom staff with a bass clef and a key signature of one flat, containing the lyrics "celi aro" and "f". The second system contains five staves: a top staff with a treble clef and a key signature of one flat, containing the lyrics "cem."; a second staff with a treble clef and a key signature of one flat, containing the lyrics "cem." and "Do -"; a third staff with a treble clef and a key signature of one flat, containing the lyrics "cem." and "Do - - - sa no - bis pa - cem."; a fourth staff with a bass clef and a key signature of one flat, containing the lyrics "cem." and "Do - - - sa"; and a bottom staff with a bass clef and a key signature of one flat, containing the lyrics "cem." and "Org.".

MISSA IN ANGUSTIIS - DONA NOBIS - MEASURES 66-69

150

[illegible]

son, e - lei - son, Ky - ri - e - lei - son, e - lei - son, e - lei - son, e - lei -

lei - son, Ky - ri - e

lei - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - son, e - lei -

son, Ky - ri - e e - lei - son, e - lei - son, e -

6 6 10 7 10 10 10 8 2 5 Tasto solo

THERESIENEMESSE - KYRIE - MEASURES - 81-84

This example demonstrates an instance when the high note on a weak beat is accented. In the violin I part, the b flat² in measures 288 and 289 would be accented due to the dynamic mark "fz" and because it is the first note of a slur.

But, the b flat² found in the soprano in the same measures is unaccented because it is not accompanied by a dynamic accent and it is a weak note of a slur in weak metric position.

The musical score displays measures 285 through 289. The top system contains the Violin I and Violin II parts, with measure 285 marked at the beginning. The second system includes the Viola, Cello, and Double Bass parts. The third system features the Piano accompaniment with intricate arpeggiated patterns. The bottom system consists of four vocal staves (Soprano, Alto, Tenor, and Bass) with the lyrics "men, a - men, a - men, a - men, a -". The vocal parts show various melodic lines and rests. The score is marked with measure numbers 285, 286, 287, 288, and 289.

HEILIGMESSE - GLORIA - MEASURES 285-289

Other Illustrative Examples: (Examples of high notes on weak beats that should be performed unaccented.)

<u>MASS</u>	<u>MOVEMENT</u>	<u>MEASURE</u>	<u>BEAT</u>	<u>MEDIUM</u>
Heiligmesse	Gloria	125	3	Violin I
Heiligmesse	Gloria	211	2	Soprano
Heiligmesse	Gloria	226	2	Soprano/Tenor
Missa in Angustiis	Gloria	75	1,4	Violin I
Missa in Angustiis	Gloria	76	2	Soprano
Theresienmesse	Kyrie	3	2	Violin I
Theresienmesse	Kyrie	24	2	Violin I
Theresienmesse	Kyrie	29	4	Tenor
Theresienmesse	Kyrie	34	4	Soprano
Theresienmesse	Kyrie	36	3&	Clarinet I Violin I Soprano
Theresienmesse	Kyrie	68	4	Violin I Soprano
Theresienmesse	Kyrie	81	2	Soprano
Theresienmesse	Kyrie	82	2	Soprano

Procedure for Performance: When the notes of high tessitura, such as those explained in the definition/description, are not accompanied by any other accent such as "fz," then they are unaccented notes. If an "fz" symbol or other dynamic marking is placed above or below the note, then an accent is necessary. This case often occurs in fugues where subject entries are on weak beats.

Accentuation Criteria

In this part of the Chapter, a system for the application of accentual criteria is set forth. These criteria have been determined from information contained in primary source descriptions which are contained in Chapter Two of this document. The assigned numerical weight is based on the assumption that all accentual criteria are equal except for the metric accents, which, according to the treatises, should always dominate the musical structure. Therefore, the strong beat of a measure has been given twice the accentual value as the other accents. The first twenty measures of the Heiligmesse (Kyrie) were chosen as an extended and representative example.

A combined, numerical rating for each first beat of a measure was determined by comparing the contents of each beat with the list of criteria. This produced a composite weight for each beat. These findings are reflected in the chart on page 198.

The numbers at the top of the chart correspond to the numbered criteria found on the "Accentuation Criteria" page. The numbers down the left column are the first beats of measures 1-20 of the Kyrie.

The musical example can be seen on page 199 with the assigned numerical accent weight above the first beat in each measure.

Accentuation Criteria

<u>CRITERIA</u>	<u>STRENGTH OF ACCENT</u>
1. First of a grouping	1
2. First strong position in a measure	2
3. Second strong position in a measure	1
4. First of a phrase	1
5. First of a period	1
6. First of a section	1
7. Heavy Execution	1
8. Dynamic accent	1
9. Syncopated note	1
10. Appoggiatura	1
11. Dissonant interval with bass on strong beat	1
12. Suspensions on strong beats	1
13. Declamatory accent	1
14. First of a slur	1
15. First of a tie	1
16. End note accent	1

	CRITERIA																TOTAL
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
1	✓	✓		✓	✓	✓	✓	✓					✓				9
2		✓					✓									✓	4
3	✓	✓		✓			✓				✓		✓				7
4		✓					✓							✓			4
5		✓					✓	✓			✓		✓	✓			7
6		✓					✓									✓	4
7		✓					✓						✓	✓			5
8		✓					✓			✓	✓	✓	✓				7
9		✓					✓	✓			✓		✓				7
10		✓					✓										3
11		✓					✓	✓					✓				5
12		✓					✓									✓	4
13	✓	✓		✓	✓	✓							✓				7
14		✓															2
15		✓											✓	✓			4
16		✓														✓	3
17	✓	✓		✓									✓	✓			6
18		✓															2
19		✓															3
20	✓	✓		✓				✓								✓	6

M
E
A
S
U
R
E
S

Missa Stⁱ Bernardi von Offida

„Heiligmesse“

Joseph Haydn
1796

Kyrie

Adagio 4 7 4 7 4 5 7 7

2 Oboi
(2 Clarinetti)^{*)}
2 Fagotti
2 Clarini in B
Timpani in B-F
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Organo
Violoncello
e Basso

Adagio 4 7 4 7 4 5 7 7

Allegro moderato 4 3 6 2 3 6

let - son. Ky - ri - e - lei - son. Ky - ri - e - lei - son.
let - son. Ky - ri - e - lei - son. Ky - ri - e - lei - son.
let - son. Ky - ri - e - lei - son. Ky - ri - e - lei - son.
let - son. Ky - ri - e - lei - son. Ky - ri - e - lei - son.

Allegro moderato 4 3 6 2 3 6

(Vet.) (Tutti)

*) Nachdruck

CHAPTER IV

METRIC ACCENTUATION IN THE NINETEENTH AND TWENTIETH CENTURIES

A CONCLUSION

Romantic Period

The Romantic period still was under the influences of the late classical metric accentuation. This accentuation was of primary concern even to composers as late as Wagner. Surprisingly enough, one finds Wagner demanding adherence to the metric accentuation much like that of the Eighteenth Century. We find numerous instances of this statement in a book entitled Wagner Rehearsing the Ring written by Heinrich Porges. In discussing Scene Two of "Das Rheingold", Porges states that Wagner wanted his singers to..."try all the harder to bring out the flexible melodic and thematic contours as concisely as possible, by means of clearcut phrasing and precise metric and rhythmic accents."¹

One finds that metric accentuation has not lost its definition in the Romantic period. In W. Ludden's Pronouncing Musical Dictionary of 1875, the following definitions are found:

Accent - a stress or emphasis upon a certain note or passage to mark its position in the bar, or its relative importance in regard to the composition.

Accented notes - in common time, the first and third parts, and in

¹Heinrich Porges, Wagner Rehearsing the Ring, trans. by Robert L. Jacobs (Cambridge: Cambridge University Press, 1983), p. 13.

triple time the first note in a measure; notes upon which emphasis is placed.

Accent, false - an accent removed from the first note of the measure to the second or fourth.

Accent, grammatical - the stress laid on the accented part of a measure.

Accent; measured - a regular alternation of strong and weak parts in a measure.

Accentuation - the act of accenting; the giving to the several notes of a piece their proper emphasis or expression; the art of placing accents.²

Another Nineteenth Century treatise, entitled The Flute, written in 1889 by William Rockstro (1823-1895) has the following definition of accent:

...accent is made by slightly increasing the length of the accented note, if legato or otherwise sustained, or by increasing the length of the silence which necessarily follows a staccato note...but these notes are not shortened appreciably.... An accent occurs at the beginning of every bar, and of every subdivision.... It should be the musician's aim to prevent his audience from being able to imagine the accents out of their correct places, and the only way in which their end can be achieved is by careful and sufficient marking.³

The decline in practicing metric accentuation came with the nineteenth-century desire for a long, sustained line. The performing of notes in a succession with a sustained, legato articulation also contributed to the decline of eighteenth-century practice. Without allowance for separation between tones, the "normal touch" of the Eighteenth Century was forgotten.

Historically, then, strong and weak measure theory or description starts at the end of the 17th century and terminates about 1850 with Litz's objection to downbeat accentuation. Metrical emphasis deterior-

²W. Ludden, Pronouncing Musical Dictionary (New York: Oliver Ditson Co., 1875), p. 9.

³William Rockstro, The Flute, 2nd ed. (New York: Musica Rara, 1967), p. 493.

ated with the romantic desire for long lines and a reaction against what the romanticists felt to be metrical exaggeration. Liszt stated the romantic view of the meaning of the bar line in a letter written in 1856:

I may perhaps be allowed to remark that I wish to see an end to mechanical, fragmented, up and down playing, tied to the bar-line, which is still the rule in many cases; I can only concede real value to playing that is periodic, that allows important accents to stand out and brings out the melodic and rhythmic nuances.⁴

Another aspect of performance which changed accentual nuances was the change in dynamics. In the Nineteenth-Century there was an increased desire for long, surging phrases accompanied by increased dynamic contrasts. Nineteenth-century dynamics played a greater role in the shape and construction of the phrase. With an intensity build-up and crescendo in a phrase, the metric stability often was blurred.

The increased use of rubato in the Nineteenth Century caused a breakdown of steady, unchanging metric accentuation. Of the three forms of tempo rubato found in the Eighteenth Century, the nineteenth-century performers developed one type to greatest degree. The use of acceleration of entire lines with subsequent relaxation became a principal element of the style in performance. This, of course, changed the equal durations of measures causing further metric instability.

Contemporary Period

An important characteristic of twentieth-century performance which caused a decline in the practice of accentuation is the "as written" performance custom. Twentieth-century performers are trained

⁴Badura-Skoda, Eva and Paul, Interpreting Mozart on the Keyboard, trans. by Leo Black (New York: St. Martin's Press, 1962), p. 493.

to play exactly what is notated on the score, and twentieth-century composers notated their scores with this in mind. The problem lies in that this "as written" practice, although very accurate for twentieth-century works, is mistakenly transferred to works of earlier centuries. This, of course, destroys the eighteenth-century performance practice of "normal playing" and accentuation.

With the advent of mixed meters (and often no meter), accentuation has become ambiguous. Certainly the development of aleatoric styles has been, in part, a reaction against the stable structure of metrical music such as that found in the Eighteenth Century.

The initiation of polymeters has been another important twentieth-century compositional device which has reacted against metric stability. Gardner Read, a twentieth-century theorist, states this in the following excerpt:

Now that the specialized techniques and related notational procedures of additive, mixed, fractional, and decimal meters have been discussed and illuminated..., we are concerned here with the symbolological techniques of simultaneous time signatures, more usually referred to as polymeters. Conceptually, polymeters represent one of the more advanced manifestations of modern rhythmic practice. When combined with the technique of simultaneous tempi, polymeters can extend the boundaries of metrical and rhythmic structure almost to the vanishing point. Such a conceptualization unmistakably approaches the realm of analogical rhythm and time notation.... Nonetheless, when employed discriminatively polymeters can serve as powerful psychological agents in the composer's technical repository. By means of the opposition of two or more conflicting metrical schemata, a rhythmic autonomy of singular complexity can be achieved. Polymetric designs are thus direct parallels to polytonal harmonic fabrics, both techniques creating unity in contrast and agreement through opposition.

A polymetric ambience may be achieved in two ways: by implication, and in actuality. Multiple time signatures may be implied within single all-inclusive meter by means of consistent cross-accenting or patterned irregular phrasing in one or more musical strands of a given composition. Polymeters may also, of course,

be created by the employment of several differing time signatures used concurrently.⁵

The articulative accent itself has become expanded with several new signs for degrees of stress and attack.

EXAMPLE 15-3. TABLE OF ACCENTS

strong	Λ $\underline{\Lambda}$ $\overset{\cdot}{\Lambda}$ $\overset{\cdot}{\underline{\Lambda}}$ or V $\bar{V}$ $\dot{V}$ $\dot{\bar{V}}$
medium	$>$ $\geq$ $\gtrsim$ $\gtrsim$ - $\cdot$ or $\bar{>}$ $\bar{\geq}$ $\bar{\gtrsim}$ $\bar{\gtrsim}$
light	$\cdot$ $\cdot$ $\cdot$

EXAMPLE 15-5. TABLE OF COMBINED ACCENTS

$\overset{\cdot}{\Lambda}$ $\dot{V}$	very percussive, but short
$\gtrsim$ $\bar{\gtrsim}$	moderately percussive and short, equal to $\cdot$
$\underline{\Lambda}$ $\bar{V}$	very percussive, but receiving full value
$\geq$ $\bar{\geq}$	moderately percussive with full value
$\cdot$ $\underline{\cdot}$	stressed, but quite short
$\cdot$ $\bar{\cdot}$	stressed and moderately short, separated from next note

6

The following chart illustrates the twentieth-century practices of slurs combined with accents. From the charts, it is obvious that added slurs to accents results in longer durations of individual notes.

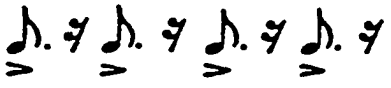
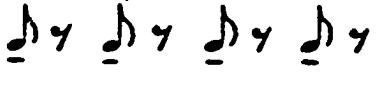
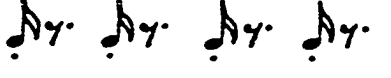
EXAMPLE 15-21. TABLE OF ACCENTS PLUS SLURS

WRITTEN	PLAYED

⁵Gardner Read, Modern Rhythmic Notation (Bloomington: Indiana University Press, 1978), p. 123.

⁶Idem., Music Notation, 2nd ed. (Boston: Crescendo Publishers, 1969), p. 256.

EXAMPLE 15-22. TABLE OF ACCENTS WITHOUT SLURS

WRITTEN	PLAYED
	
	
	

7

The performance of twentieth-century notation varies drastically from that of the eighteenth-century practice. As discussed in Chapters Two and Three, the length of strong beats was longer than that of weak beats in the Eighteenth Century. According to example 15-21, above, all beats are given the same duration. The same is true with example 15-22. If these examples were from an eighteenth-century excerpt, the first and third beats would be played longer than the second and fourth beats. The strong beats (one and three) would also receive greater emphasis than the weak beats (two and four).

Conclusion

The changes in performance practice concerning accentuation in the Nineteenth and Twentieth Centuries altered the eighteenth-century practice of metric accentuation. The prominent role metric accents had in the Eighteenth Century declined to become simply one type of articulative accent in the Twentieth Century.

We, as twentieth-century musicians, are accustomed to performing all notes as they appear. Any alteration of rhythm and any variation of

⁷ Ibid., p. 263-264.

accentuation, are considered subjective interpretations. The eighteenth-century musician knew that notes in various configurations meant various manners of performance.

Twentieth-century performers need to perform eighteenth-century works with historically correct conventions. To obtain realizations of ideal performances, scholars and performers need to strive to gain accurate knowledge of performance practices. In order to achieve an ideal performance, one has to turn to the documented primary sources which contain the information necessary for a stylistically correct presentation. By reading the treatises of the Eighteenth Century, correct realization of eighteenth-century accentuation and other style elements can be achieved. Modern performers of eighteenth-century music must let the knowledge gained from the treatises guide his/her musical instinct, releasing inherited twentieth-century practices and strive to approach music as an eighteenth-century performer would.

Sol Babitz in his work with the Early Music Laboratory summed up the need for performers to become scholars of the early styles. In respect to accentuation and general style study, he stated:

The need today is for more performers who are not afraid to use audible accents in good taste and unambiguous phrasing; and who are furthermore not afraid of the hard work necessary for the preparation of this kind of performance.⁸

⁸ Babitz, "Views and Reviews," p. 48.

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