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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

# BAROQUE AND CLASSICAL INTERPRETATION FOR SECONDARY SCHOOL CHORAL MUSIC CONDUCTORS: A GUIDE FOR PERFORMANCE

A DISSERTATION

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BAROQUE AND CLASSICAL INTERPRETATION

FOR SECONDARY SCHOOL CHORAL MUSIC CONDUCTORS:

A GUIDE FOR PERFORMANCE

A DISSERTATION APPROVED FOR THE SCHOOL OF MUSIC

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Permission by G. Schirmer and Hinshaw Music, Inc. to reprint portions of the motet *Ave Verum corpus* by W.A. Mozart is gratefully acknowledged.

This study is dedicated with love and admiration to Mr. Palmer L. Poulson. Thank you, Bud, for having a heart big enough for two families.

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## ABSTRACT

This document presents pertinent ideas for the interpretation of selected secondary-school level choral repertoire from the seventeenth and eighteenth centuries. Primary source material is used as the basis for the interpretive advice.

Chapter One reviews published material that discusses seventeenth- and eighteenth-century repertoire appropriate for secondary school vocal ensembles. The chapter also defines categories of performance practice in literature dedicated to Baroque and Classical score interpretation. Information is gathered from professional journal articles, choral methods textbooks, choral anthologies, and interpretive guides. Music representing a balance between genres, national styles, and texts of the seventeenth and eighteenth centuries is then identified in order to demonstrate various performance principles in the final chapter. Categories of performance practice common to the chosen Baroque and Classical interpretative guides is also identified.

Chapter Two investigates the way editors change scores for publication and compares different editions of one of the representative pieces in order to demonstrate and evaluate how useful each edition is to the performer. This evaluation is based on consistency with the intentions of the composer as indicated in the original score.

Chapter Three contains an overview of important seventeenth- and eighteenth-century performance practice concepts along with pertinent ideas for introducing those concepts to secondary level performers. Using primary source quotations, the chapter seeks to give basic and direct solutions to common problems of interpreting early music. This chapter is

not a comprehensive discussion to performance practice problems, but is an introductory platform for early music interpretive techniques.

Chapter Four gives performance advice for the chosen repertoire using the information related by primary sources. Excerpts from the scores are included in the body of the chapter, and markings are made in the music so the reader can see the performance suggestions as part of the notation.

# INTRODUCTION

The only truly authoritative information on early music performance practice is found in sources written during the era from which the music comes. In some cases, these sources show how aspects of musical interpretation were implied through notation; composers, theorists, and others wrote documents explaining how the notes, signs, and symbols common to the music of their time were perceived. Other sources discuss performance practices not specifically associated with notation, but implicitly understood by performers of the time. Today these same documents continue to provide performers with a perception of the music as it was intended to be performed. This perception enables modern musicians to recreate some of the unique qualities of earlier musical styles.

The ongoing surge of interest in and study of early music has made widespread the need for information from primary sources. Musicologists and other experts have carefully analyzed period documents to glean performance practice information. These individuals have subsequently submitted material in anthologies, interpretive guides, and articles in professional journals designed for and consulted by performers. Careful study of this material has resulted in a heightened awareness of performance practice for music composed before the invention of sound reproduction equipment. Professional concerts and recordings of this same music have also been profoundly influenced by scholarly investigation.

The influence of primary sources has, however, not yet reached most secondary schools. This is mainly because information given in teacher training classes

traditionally focuses on matters other than performance practice. In addition, the methods textbooks used by students in pedagogy courses contain information that is too general for use with specific repertoire. Also, performance practice advice generally exists in formats unsuited for the skill level and ability of secondary school ensembles. Furthermore, early music performance guides and professional journals used by scholars and performers are too cumbersome for convenient use by secondary school choral directors.

This is not meant to suggest that secondary school choral directors and their ensembles are incapable of performing early music in an historically informed manner. Secondary-level students can very successfully perform period repertoire with appropriate style. Many vocal ensembles of earlier eras, for instance, included persons whose age was relatively the same as today's adolescent; the requirements for the music are well within the grasp of performers in modern secondary school ensembles. What is often lacking, however, is a good understanding of performance practice concepts by the secondary school choral director.

Information from primary sources can improve this situation if furnished in a manner consistent with the needs, abilities, and perceptions of the teacher. This data can be made accessible by illustrating salient points of performance practice with period repertoire commonly known to all music educators. This is the realm in which this study seeks to operate, with emphasis on music representing choral repertoire of the seventeenth and eighteenth centuries.

Professional musical performance has been positively influenced by primary source research; the same influence is possible with school-aged musicians. After all, the fundamental goal of primary source research is to understand the spirit of the era from which the music comes. A greater appreciation of the music and subsequently improved performance is therefore the ultimate aim of this project.

# BAROQUE AND CLASSICAL INTERPRETATION FOR SECONDARY SCHOOL CHORAL MUSIC CONDUCTORS: A GUIDE FOR PERFORMANCE

## CHAPTER I

## SELECTED BAROQUE AND CLASSICAL REPERTOIRE SUITABLE FOR SECONDARY SCHOOL CHORAL ENSEMBLES

A primary goal of this study is to demonstrate important seventeenth- and eighteenth-century performance practices to secondary school choral directors by way of repertoire commonly performed and considered worthy of performance. The exposition of important performance issues and challenges related to performing this music is also a part of the demonstration. This chapter therefore presents information from related literature in order to compile a list of appropriate repertoire.

### Standard Seventeenth- and Eighteenth-Century Repertoire for Secondary-Level Choral Ensembles

Interest in and widespread performance of choral music has given rise to the publication of a fair number of resources that list repertoire considered "standard" by leading music educators. Some of the resources that list the standard choral repertoire include music anthologies, choral methods textbooks, and articles in professional journals. These sources have been compiled and edited mainly by directors and/or academic professionals who are experienced in performing and teaching choral music.

Four anthologies (edited by Margaret Hawkins[1], Ray Robinson[2], Claude V. Palisca[3], and Roger Kamien[4]) have been selected for the purpose of generating a list of representative seventeenth- and eighteenth-century repertoire. These books are familiar to most secondary school music teachers and are frequently used in professional and university-level educational endeavors. The Hawkins book lists choral compositions accessible to most secondary school level directors and contains representative repertoire from different style eras. The Robinson text serves a similar role for university and professional directors. Both the Palisca and Kamien anthologies include repertoire commonly discussed in undergraduate history and performance analysis courses.

In addition to these anthologies, recommendations in four choral methods textbooks (Gordon Lamb[5], Donald W. Roach[6], Robert L. Garretson[7], and Don L. Collins[8]) have also been reviewed. All of these texts are regularly used in university level choral methods courses and serve as references for secondary school choir directors.

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[1]Margaret Hawkins, ed. *Five Centuries of Choral Music* (New York: G. Schirmer, 1963).

[2]Ray Robinson, ed. *Choral Music* (New York: W.W. Norton, 1978).

[3]Claude V. Palisca, ed. *The Norton Anthology of Western Music*, vol. 1 (New York: W.W. Norton, 1980).

[4]Roger Kamien, ed. *The Norton Scores: An Anthology for Listening* (New York: W.W. Norton, 1984).

[5]Gordon H. Lamb, *Choral Techniques*, 3rd. ed. (Englewood Cliffs: Prentice Hall, 1995).

[6]Donald W. Roach, *Complete Secondary Choral Music Guide*. (West Nyack: Parker Publishing Co., 1989.

[7]Robert L. Garretson, *Conducting Choral Music*, 2nd. ed. (Boston: Allyn and Bacon, 1965).

[8]Don L. Collins, *Teaching Choral Music* (Englewood Cliffs: Prentice Hall, 1993).

Two articles that index secondary-level repertoire have also been examined. An article by Bruce Mayhall[9] lists the pieces performed by high school ensembles at American Choral Directors Association national conventions since 1960. In another article, Sandra Chapman[10] compiles pieces appropriate for junior high school choirs.

The following seventeenth- and eighteenth-century choral repertoire appears in anthologies edited by Hawkins (H), Robinson (R), Palisca (P), and Kamien (K):

John Antes, *Christ the Lord, the Lord Most Glorious* (R)
Johann Sebastian Bach, *Jesu meine Freude*, BWV 227 (R)
J.S. Bach, choruses from Mass in B minor, BWV 232 (H, P)
J.S. Bach, *Nach dir, Herr, verlanget mich*, BWV 150 (R)
J.S. Bach, "O Haupt voll Blut und Wunden" from *St. Matthew Passion* (R)
J.S. Bach, *Nun komm, der Heiden Heiland*, BWV 61 (P)
J.S. Bach, choruses from *Ein feste Burg ist unser Gott*, BWV 80 (K)
William Billings, *I Am Come into My Garden* (R)
Dietrich Buxtehude, *In dulci jubilo* (R)
Giacomo Caccini, *Perfidissimo volto* (P)
G. Carissimi, "Plorate filii Israel" from *Jepthe* (R, P)
Marc-Antoine Charpentier, "Kyrie" from *Messe de minuit pour Noël* (R)
John Dowland, *Flow my tears* (P)
Josiah Flagg, *Hallelujah* (R)
Giovanni Gabrieli, *Hodie completi sunt* (P)
Alessandro Grandi, *O quam tu pulchra es* (P)
George Frideric Handel, *Coronation Anthem* No. 1 (H)
G.F. Handel, "And There Came All Manner of Flies" from *Israel in Egypt* (R)
G.F. Handel, "The youth inspir'd by Thee, O Lord" from *Saul* (P)
G.F. Handel, choruses from *Messiah* (K)
Franz Josef Haydn, "The Heavens are Telling" from *The Creation* (H)
F.J. Haydn, "Gloria" from *Missa brevis St. Joannis de Deo* (R)
F.J. Haydn, "Agnus Dei" from Mass in C (*Paukenmesse*) (R)
F.J. Haydn, "Vollendet ist das grosse Werk" from *Die Schöpfung* (R)
Pelham Humfrey, *Hear o heav'ns* (P)
Jeremiah Ingalls, *Northfield* (R)
Claudio Monteverdi, *Laetatus sum* (R)
C. Monteverdi, *Cruda Amarilli* (P)
C. Monteverdi, *Ohimè dov'è il mio ben* (P)
Wolfgang Amadeus Mozart, *Ave verum Corpus*, K. 618 (H, R)
W.A. Mozart, *Requiem*, K. 626 (H, R)
W.A. Mozart, *Vesperae Solennes de confessore*, K. 339 (R)
Michael Praetorius, *Psallite* (R)

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[9]Bruce Mayhall, "The Quest for High Quality Repertoire," *The Choral Journal* 34 (September, 1994): 9-15.

[10]Sandra Chapman, "Selected Choral Literature for Junior High Choirs," *The Choral Journal* 31 (February, 1991): 23-29.

Henry Purcell, *May the God of Wit Inspire* (H)
H. Purcell, *Come, Ye Sons of Art* (R)
Jean-Philippe Rameau, *Laboravi clamans* (R)
Heinrich Schütz, selections from *Musikalische Exequien* (R)
H. Schütz, *O quam tu pulchra es* (P)
Georg Philipp Telemann, *Laudate Jehovam, omnes gentes* (R)
Lodovico Viadana, *O Domine Jesu Christe* (P)
Antonio Vivaldi, choruses from *Gloria* (H)
A. Vivaldi, choruses from *Magnificat* (R)
F.A. Urio, "Sanctum quoque paraclitum" from *Te Deum* (P)

Repertoire common to the above anthologies and choral method textbooks by Lamb (L), Roach (R), Garretson(G), and Collins (C) is as follows:

J.S. Bach, *Ein feste burg is Unser Gott*, BWV 80 (R, G)
J.S. Bach, *Jesu, meine freude*, BWV 227 (R, G)
J.S. Bach, choruses from Mass in B minor, BWV232 (R, G, C)
D. Buxtehud, *In dulci jubilo* (L, R, G, C)
G. Carissimi, "Plorate filii Israel" from *Jepthe* (L, R, G, C)
M.A. Charpentier, *Missa pour la minuit de Noel* (L, R, G, C)
G.F. Handel, choruses from *Messiah* (L, R, G, C)
G.F. Handel, *Coronation Anthem* No. 1 (L, C)
F.J. Haydn, choruses from *The Creation* (L, R, G, C)
F.J. Haydn, *Missa brevis St. Joannis de Deo* (C)
C. Monteverdi, *Laetatus Sum* (Lamb, Garretson, (C)
W.A. Mozart, *Ave verum Corpus*, K. 618 (L, R, G, C)
W.A. Mozart, *Requiem*, K. 626 (L, R, G, C)
W.A. Mozart, *Vesperae Solennes de confessore*, K. 339 (L, R, G, C)
M. Praetorius, *Psallite* (L, R, G, C, )
Purcell, *Come Ye Sons Of Art* (L, R, G, C)
H. Schütz, "Selig Sind die Toten" from *Musikalische Exequien* (R, G)
A. Vivaldi, *Gloria* (L, R, G, C)

Repertoire listed above and also in articles by Mayhall and Chapman includes:

J.S. Bach, *Jesu, meine freude*, BWV 227 (M)
F.J. Haydn, choruses from *The Creation* (M)
W.A. Mozart, *Ave verum Corpus*, K. 618 (M, C)
W.A. Mozart, choruses from *Vesperae Solennes de confessore*, K 339 (M)
M. Praetorius, *In dulce jubilo* (M)
J.P. Rameau, *Laboravi clamans* (M)
H. Schütz, "Selig sind die Toten" from *Musikalische Exequien* (M)
A.Vivaldi, choruses from *Gloria* (M)

A comparison of choral repertoire included in the selected sources yields the following list of standard repertoire suitable for secondary school choirs:

J.S. Bach, choruses from Mass in B minor, BWV 232
J.S. Bach, choruses from *Ein feste Burg ist unser Gott*, BWV 80

J.S. Bach. *Jesu meine freude*, BWV 227
D. Buxtehude, *In dulci jubilo*
G. Carissimi. "Plorate filii Israel" from *Jepthe*
M.A. Charpentier. *Messe de minuit pour Noël*
G.F. Handel, *Coronation Anthem* No. 1
G.F. Handel. choruses from *Messiah*
C. Monteverdi. *Laetatus sum*
W.A. Mozart, *Ave verum Corpus*, K. 618
W.A. Mozart. choruses from *Requiem*, K. 626
W.A. Mozart,*Vesperae Solennes de confessore*, K. 339
F.J. Haydn, choruses from *The Creation*
F.J. Haydn, *Missa brevis St. Joannis de Deo* ("Kleine Orgelmesse")
F.J. Haydn, Mass in C ("Paukenmesse")
M. Praetorius, *Psallite*
H. Purcell, *Come, Ye Sons of Art*
H. Schütz. "Selig sind die Toten" from *Musikalische Exequien*
G.P. Telemann. *Laudate Jehovam omnes gentes*
A. Vivaldi. choruses from *Gloria*

Performance Practice Issues for Secondary-Level Choral Ensembles

Textbooks for the study and interpretation of seventeenth- and eighteenth-century performance issues were selected to provide parameters for the performance practice categories used in the study. Each text was written by an individual considered to be an expert in the field of choral music and/or performance practice. Four performance practice publications (Garretson[11], Robinson/Winold[12], Donnington[13], and Dolmetsch[14]) were reviewed. The Garretson and Robinson/Winold texts are designed for university level score study courses and therefore include categories relating to performance practice familiar to most undergraduate music majors. The Donnington

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[11]Robert L. Garretson. *Choral Music: History, Style and Performance Practice* (Englewood Cliffs: Prentice Hall, 1993).

[12]Ray Robinson and Allen Winold, *The Choral Experience: Literature, Materials, and Methods* (Prospect Heights: Waveland Press, 1976).

[13]Robert Donnington. *The Interpretation of Early Music*, new rev. ed. (New York: W.W. Norton, 1992).

[14]Arnold Dolmetsch, *The Interpretation of Music of the Seventeenth and Eighteenth Centuries* (London:Novello, 1915) reprint with intro. by R. Alec Harman (Seattle: Univ. of Washington Press, 1969).

and Dolmetsch volumes are standard early music references used by music professionals and academics. The categories of performance practice, as they appear in each volume, are as follows:

| | |
|---|---|
| Garretson, | meter and stress<br>metric alteration<br>tempo<br>dynamics<br>tone quality and vibrato<br>pitch<br>texture<br>expressive aspects |
| Robinson/ Winold, | the use of voices and instruments<br>interpretation of pitch notation<br>interpretation of rhythmic notation<br>ornamentation<br>figured bass<br>interpretation of tempo<br>phrasing, articulation, and dynamics |
| Donnington, | embellishment<br>accompaniment<br>tempo<br>rhythm<br>punctuation<br>expression<br>dynamics<br>instruments |
| Dolmetsch, | expression<br>tempo<br>conventional alterations of rhythm<br>ornamentation<br>thorough bass |

The following performance practice issues are common to each of the reviewed texts and are used as major performance practice categories for the study:

sound quality
meter and tempo
phrasing and articulation
rhythm
ornamentation
expression

Other issues listed in the various texts and listed under major categories as subheadings are as follows:

| | |
|---|---|
| sound quality, | sound ideals<br>vocal technique<br>the use of instruments with voices<br>performance pitch |
| meter and tempo, | interpretation of tempo notation<br>interpretation of tempo terms<br>tempo fluctuation |
| phrasing and articulation, | slurs<br>vocal articulations |
| metric accentuation, | the characteristics of the barline<br>*quantitas intrinseca* |
| rhythmic alteration, | note inequality<br>overdotting |
| ornamentation, | the use of ornaments<br>ornaments for secondary-level performance |
| expression, | according to text<br>according to musical characteristics |

## Repertoire Illustrating the Selected Performance Issues

### Sound Quality

Repertoire in this section is used for the discussion of performance practice information relevant to aspects of seventeenth- and eighteenth-century sound quality. Elements of vocal timbre and technique are addressed in the chorus "Hallelujah" from *Messiah* by G.F. Handel and the motet *Ave verum Corpus*, K.618 by W.A. Mozart. These pieces represent diverse styles of composition and expression and also encompass many of the typical problems of vocal production encountered by secondary-level students.

Since voices and instruments were combined in a unique way during the Baroque era, it well serves the discussion of the effects of instrumentation on sound quality to

examine a piece that represents the seventeenth-century ideal of scoring flexibility. The motet "Selig sind die Toten" from H. Schütz's *Musikalische Exequien* provides many opportunities for assembling forces that enhance the aesthetic impact of the music.

The use of *continuo* instruments is standard in all music of the Baroque and Classical periods even though indication of such sometimes does not appear in the score. Two such examples of this are *Jesu meine freude*, BWV 227 by J.S. Bach and *The Creation* by F.J. Haydn. The creative combination of text with music in each provides the analysis section with a number of different ways to show how *continuo* can be used to heighten the dramatic flavor of seventeenth- and eighteenth-century choral music.

## Meter and Tempo

Pieces in this section were selected to discuss issues of meter and tempo in the Baroque and Classical eras. Performance tempos of the chorus "For unto us a Child is born" from *Messiah* and the Mozart *Ave verum Corpus* are profoundly influenced by the interpretation of note values, tempo terms, and time signatures. This is because the note values, tempo terms, and time signatures conveyed significant information affecting the tempo of the music. Since the meaning of certain terms and the notational implications have changed over the years, time signatures and tempo terms in each of the pieces are often misinterpreted by modern directors. Clarifying how the functions of tempo and meter work in each of these two well known choruses demonstrates how period musicians interpreted metric notation.

Tempo fluctuation is addressed in many primary sources and is considered to be a finer point of expression in musical performance. Changes in tempo are meant to correlate with the emotional content of a piece. A composition with clear dramatic elements therefore works best in the discussion of tempo fluctuation. The chorus

"Crucifixus" from the Mass in B minor. BWV 232 by J.S. Bach is used in the analysis section.

One type of tempo fluctuation in the Baroque and Classical eras is found in recitatives. Examples of various styles and performance techniques are necessary for a viable commentary on recitative performance practice; "Thus saith the Lord" from *Messiah* is analyzed for this purpose.

### Phrasing and Articulation

Baroque and Classical primary sources indicate that certain notes and note groupings are subject to specialized treatment. Repertoire demonstrative of this type of performance consideration is used to show how this was accomplished. The choruses "Et in terra pax" from Vivaldi's *Gloria* and "Kyrie" from *Requiem*, K. 626 by W.A. Mozart involve these considerations and are included.

### Rhythmic Alteration

Note inequality and overdotting are common characteristics of seventeenth- and eighteenth-century music. Choruses that call for this element of performance practice are used. The "Gloria" from the *Messe de minuit pour Noël* by M.A. Charpentier contains simple and direct examples of note inequality and is the subject of the discussion of rhythmic alteration. Overdotting is addressed with the "Sinfony" and "Behold the Lamb of God" from *Messiah*, and "Rex Tremendae" from Mozart's *Requiem*. Both compositions involve simple overdotting, but the latter has problems of rhythmic coordination between chorus and orchestra that are addressed.

### Ornamentation

Ornamentation is an integral part of Baroque and Classical performance practice. Many of the embellishments are quite complicated and difficult to learn. Some

ornaments are, however, rather simple and fulfill the stylistic requirement of the period. The analysis section of the study demonstrates simple and easy types of ornamentation accessible to secondary-level singers. "Hallelujah" from *Messiah* and the Mozart's *Ave verum Corpus* can be simply ornamented according to period traditions.

## Expression

The performance practices of some dramatically oriented Baroque and Classical music draw a great deal of influence from the expressive content of the text. The "Now Vanish Before the Holy Beams" from Haydn's *The Creation* exemplifies how words and notes can be performed expressively due to the profound changes in mood that occur as the chorus progresses.

## Summary

Revealing how certain performance practice tenets are indicated and implied to musicians in primary sources can improve the performance of seventeenth and eighteenth century repertoire at the secondary school level. Demonstrating basic elements of Baroque and Classical performance practice (e.g., sound quality, meter and tempo, phrasing and articulation, metric accentuation, rhythmic alteration, ornamentation, and expression) with repertoire well-known to all choral conductors is a viable method for showing secondary school directors how to interpret a Baroque or Classical score. The result should lead to more interesting and satisfactory secondary-level performances of period repertoire.

# CHAPTER II

# SELECTING EDITIONS FOR THE SECONDARY SCHOOL CHOIR

As discussed in the Introduction, some aspects of performance practice revolve around the perception of notation. It is therefore sensible for a director to use scores that most closely resemble the composer's markings. The director should also select editions that do not interfere with the perception of performance practices. Implementing a particular point of performance that conflicts with something in the score can cause confusion among the singers and "unlearning" an edition can be time consuming and difficult. In accordance with these considerations, this chapter explores ways to check the accuracy of an edition and ways an edition can influence performance. In addition, several editions of a well-known eighteenth-century piece are compared to demonstrate how editorial markings sometimes differ from the original notation of the composer.

## Checking the Accuracy of a Score

Editors sometimes insert, delete, obscure, or change the notation of a composer's original manuscript when preparing a version for publication. The performer, who often is unaware of this process, subsequently assumes that he or she is looking at an accurate representation of a composer's work. Comparing an edition with an original score in this situation can be helpful in finding where editor's and composer's markings might conflict. It is, of course, impossible to check editions against authentic manuscripts or first editions on a regular basis, but present day publications of collected works can serve as accurate references. Some publishing companies even market

editions specifically intended for use by directors who want scores with little or no added editorial material.

## How Editors Change Scores

Many editorial insertions are valid. Some markings, however, can conflict with a composer's intentions and lead to performances that seriously alter the intended nature of a musical composition. These changes and insertions can include items relating to sound quality, meter and tempo, phrasing and articulation, ornamentation, text underlay, and general performance advice given in prefaces. For example, a common modification in many editions occurs when an original key signature or clef is changed to alter the pitch level of a piece. This is frequently done to make the music available for more practical use by traditional SATB choirs. In these instances, very low alto and bass parts or very high tenor and soprano parts are adjusted for greater comfort within the normal ranges of those singers. The key of an edition can also reflect an attempt by the editor to place the pitch more or less in the area of it's original performance (see p. 66). The choral director should be aware that these changes can cause a substantial difference in the sound quality of a composition. In addition, key areas are often based on mood; radically changing pitch level can hinder the expressive content of a piece.

Dynamic indicators are included in many scores to enhance the expressive elements of the music. Some editors feel the need to insert extra dynamic indicators into Baroque and Classical repertoire for this reason. The director should be careful in interpreting these indicators because most performers naturally assume that all dynamic markings mean the same thing for all music. This is not the case; seventeenth- and eighteenth-century composers often wove dynamic contrast into their music by changing the number of instruments (i.e. adding winds to the strings). In addition, composers expected that performers would vary volume according to moods expressed

by texts or characteristics implied by rhythmic, tempo, and textual elements of the music. Furthermore, the original dynamic marks imply variances of volume between the markings. Many editorial insertions in this area are helpful since limiting dynamic variation only to markings in the score might deprive the music of its intended expression, but heeding the dynamic markings in some edited scores (especially those marked *ff*) might produce sounds too loud or soft for the fabric of the music.

Articulation and phrase marks are often added to editions of period music. The aim of these markings is to help the director and singer accomplish aspects of expression related to the attack and release of certain notes. Unfortunately, most modern articulation symbols indicate strength of emphasis not appropriate to seventeenth- and eighteenth-century performance ideals. In addition, period composers included both wedges and dots in their manuscripts. These articulations, which mean different things, are often simplified to dots in modern editions. Also, modern performers often interpret all *staccatos* similarly, whereas earlier performers varied the length of notes according to their place in the metric scheme of a measure (see p. 84).

Meter indicators, such as time signatures, are sometimes changed in modern editions of seventeenth and eighteenth century music so that the notation in the score looks like modern music. The time signature 3/2, for example, is sometimes changed to 3/4 since most performers are used to seeing a quarter note receive a pulse. These changes can interfere with the interpretation of tempos and expressive considerations in music because important elements are communicated by the time signature. In addition, editors sometimes attempt to "fix" rhythmic elements of a score by altering barlines. Following these alterations might cause the performer to render these elements in a manner inconsistent with the composer's intent.

Editors of pieces in foreign languages sometime discard the original text for the vernacular. The director should be careful of phrase misrepresentations in such cases

because the trend towards dramatic representation made text underlay important in Baroque and Classical music. Moreover, syllabic elements of the prose often dictated the rhythmic structure of vocal music. Changing the words can alter the original declamatory style of the music.

Important melodic and/or harmonic material is sometimes omitted from accompaniments and/or orchestral reductions in modern editions. A typical example of this occurs when the *continuo* realizations in a *secco* recitative are printed as though they were written by the composer. Most original manuscripts included the bass line with figured bass only. More detailed figured bass realizations can mislead the performer into thinking the printed realization is the only option available.

Preface material in many current early music editions often contain editorial discussions of performance practice pertinent to the composition. These explanations can be helpful, although some are too generalized. Prefaces occasionally mention how an edition was created and which parts of the score have been changed or deleted. More often than not, however, changes and insertions made in the score are not addressed.

## A Comparison of Editions for the Selected Repertoire

A survey and selection of editions for one piece of the selected repertoire listed in Chapter One demonstrates how editions can vary in their representation of a piece. Notated elements of sound, meter and tempo, phrasing and articulation, ornamentation, and text underlay in each edition are compared with the version existing in the collected works of the composer in question. Preface or introductory material, if included, is measured against primary source information and reviewed for accuracy. Each edition addressed here is unique in it's representation of the original work, but it is important to

note that not all of the changes mentioned make a significant or even notable departure from the composer's intent.

The piece that is reviewed, W.A. Mozart's *Ave verum Corpus*, K. 618, was selected for several important reasons: it is a well-known composition and is often performed; it has been published in many different editions (more than seventy in the last few decades[1]); it is short in length but demonstrative of numerous musical elements and performance practice considerations characteristic of eighteenth-century music. Editions published by G. Schirmer (Johann Müller, editor), E.C. Schirmer (Thomas Dunn, editor), Arista Music (no editor listed), Bourne Co. (Walter Ehret, editor), Hinshaw Music (Walter S. Collins, editor), and Theodore Presser (no editor listed) were chosen to represent a wide variety of approaches to presenting the music in octavo format. Each version, including that from the *Neue Mozart Ausgabe*, appears in the Appendix of this paper.

The way elements of sound are communicated in the various editions is consistent in some areas and varied in others. Mozart's original key of D major is preserved in all the versions reviewed, and the notes in each individual part are all reproduced exactly as they appear in the collected works edition. The Hinshaw version includes an incipit which shows the actual clefs Mozart used for the soprano, alto, tenor, and bass parts. The Presser, G. Schirmer, and Bourne editions make no mention of the fact that the work was composed for strings as well as keyboard accompaniment. Only keyboard accompaniment, piano or organ, is listed. The E.C. Schirmer and Arista editions mention that string instruments are included as part of the work. The Arista version notes that the strings are optional and that the portion of the accompaniment in mm. 19-21 may be omitted. None of the editions mention that *continuo* is required, although

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[1]Collins, Walter S., preface to *Ave verum Corpus* by W.A. Mozart (Chapel Hill: Hinshaw Music, Inc., 1981).

the Hinshaw edition does have the *basso continuo* part written out separately from the organ *continuo*, with the indication that the cello and bass should play that part. Figured bass appears only in the Hinshaw version (with the *tasto solo* instructions included), and a verbatim realization is included throughout.

Each of the editions expresses meter in similar and diverse ways. For example, all the editions call for the tempo *adagio* just as it appears in the collected works, but only the Hinshaw, E.C. Schirmer, and Arista publications include the correct *alla breve* time signature (¢). The G. Schirmer, Bourne, and Presser editions change Mozart's signature to common time (C). In addition, the G. Schirmer and Bourne editions include tempo fluctuation indications (*ritards* and *rallentandos*) that never appear in Mozart's original. One additional note: the Hinshaw edition includes a metronome marking with brackets to indicate it as a helpful editorial suggestion.

Phrasings of vocal parts in every edition examined are exactly the same as the original version until the last vocal phrase beginning at m. 38. At that point every edition, excepting the Arista version, departs from Mozart's indications. In the soprano part of the original the notes are grouped together with slurs as follows:

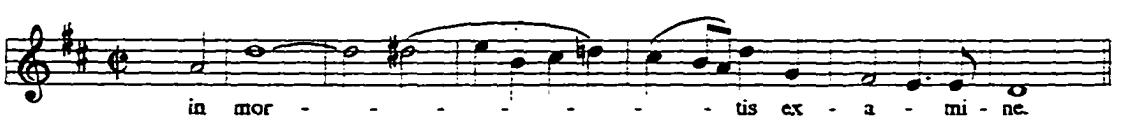


Fig. 1.

Mozart uses these slurs to indicate the way notes under the slur are articulated. The Hinshaw edition notates the soprano part like this:

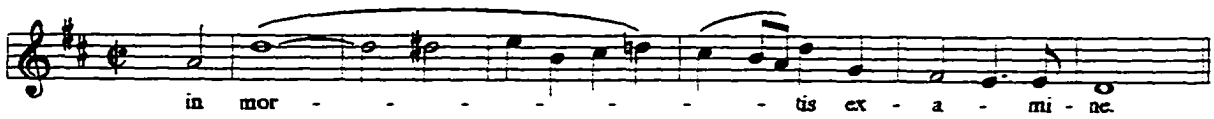


Fig. 2.

The G. Schirmer like this:

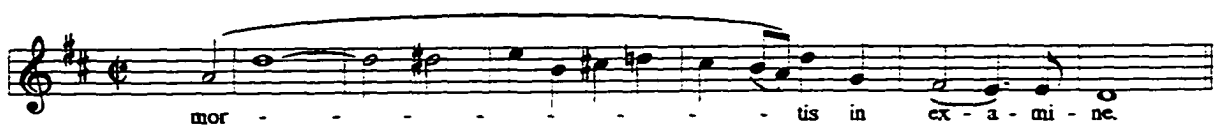


Fig. 3.

The Bourne and Presser versions like this:

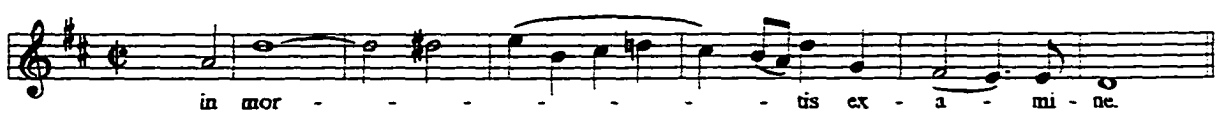


Fig. 4.

And the E.C. Schirmer (with the smallest departure from Mozart) like this:

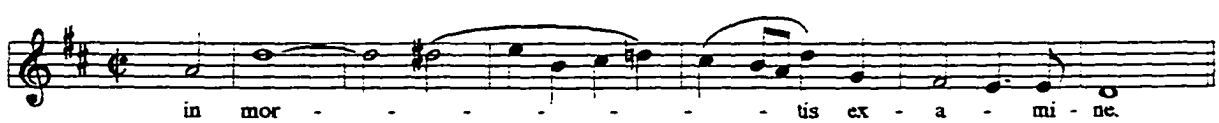


Fig. 5.

Other aspects of phrasing that are editorially inserted include a wealth of breath indications in the G. Schirmer edition.

Phrasings in instrumental parts of the various versions occur differently depending on whether the accompaniment is a keyboard reduction or the actual string instruments version. Three of the editions with reductions, G. Schirmer, Bourne, and

Presser, depart radically from Mozart's indications, presumably because the reductions are for organ. The Hinshaw and E.C. Schirmer editions slur phrases just as the string parts in the collected works edition indicate until the last portion of the piece at mm. 39-40. Mozart's original articulation here occurs as thus:

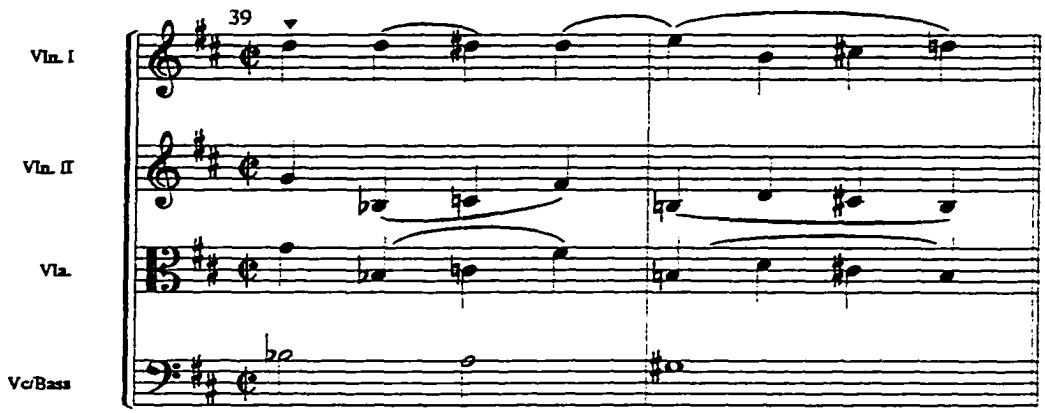


Fig. 6.

The Hinshaw and E.C. Schirmer editions indicate this slurring:

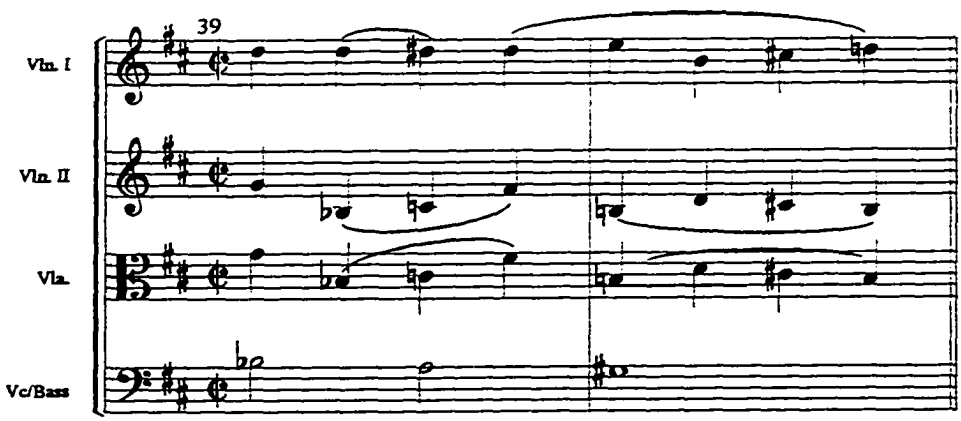


Fig. 7.

The Arista is true to the original throughout. It should be noted that the Hinshaw edition does include some added slurs, but they are clearly marked as editorial insertions.

Articulations denoting levels of volume are not used at all in Mozart's original score. In fact, the only written directions for volume in Mozart's version are at the very beginning of the work. Here the words *sotto voce* (lit. "below the voice") appear to indicate a very soft dynamic level. A large number of dynamic indications do, however, appear in versions by G. Schirmer, Bourne, and Presser. *Crescendos*, *decrescendos*, and levels of volume from *pianissimo* to *forte*--none of which are seen in the collected works edition--are pervasive in each of these editions. The Hinshaw, Arista, and E.C. Schirmer editions do not include any dynamic markings except those in Mozart's original version.

One *staccato* articulation appears in the first violin part at m. 39 of the collected works edition:

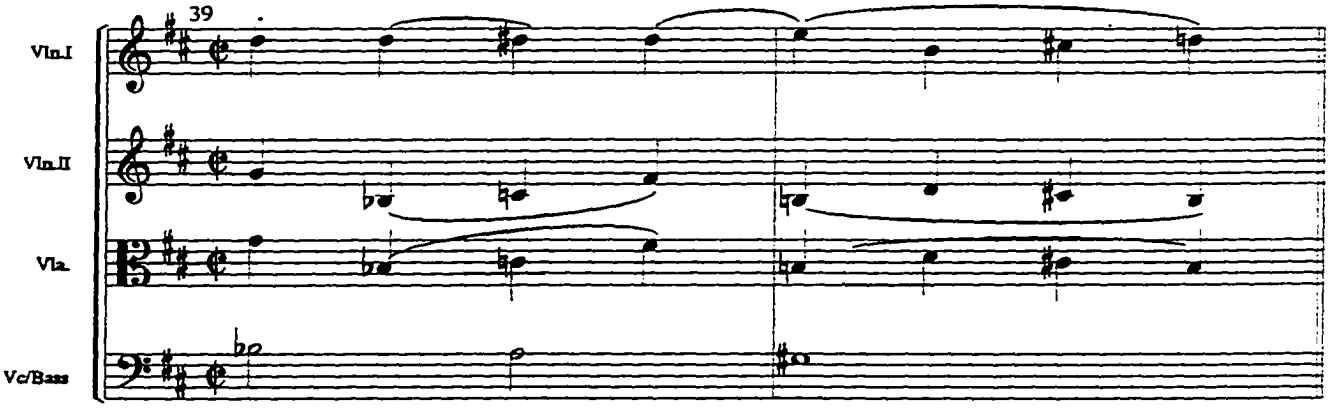


Fig. 8.

This marking does not appear in the one edition (Hinshaw) that includes the string parts.

Ornamentation in Mozart's original includes one trill in the accompaniment in the penultimate measure of the piece.

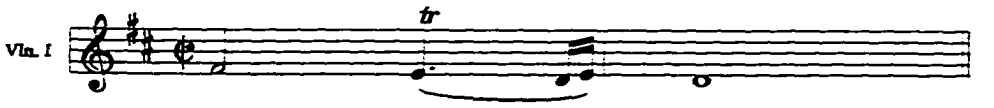


Fig. 9.

This indication is included in the E.C. Schirmer, Hinshaw, and Presser editions but not in the others.

The motet *Ave verum Corpus* was originally written with a Latin text. This text is preserved as Mozart set it in each of the editions except the Presser and G. Schirmer versions. The Presser is in English only, while the G. Schirmer, E.C. Schirmer, Bourne, and Hinshaw editions all include both English and Latin.

Preface material appears in the Hinshaw edition alone. It provides information about the historical background of the piece as well as performance information relating to Mozart's original intentions. The source upon which the edition is based is listed. Information on how the clefs have been changed and what dynamic indications originally appear is also included. Moreover, the preface tells how to identify editorial insertions and how the text underlay was rendered from the soprano--the only part to actually include the text in Mozart's manuscript.

## Evaluating the Various Editions

The evaluation of an edition is based on how helpful the editor is at hindering or clarifying the original intent of the composer with changes, insertions, or deletions. Assigning numerical values to changes (a positive value for helpful changes and a negative value for unhelpful ones) shows which of the above editions of *Ave verum Corpus* are helpful and which ones are not.

In the following comparison,[2] a common value of 120 points is given to each of the editions. The six categories of consideration include aspects of sound (pitches/rhythms, key areas, performing forces, etc.), meter and tempo (time signatures, tempo terms, barline alterations, etc.), phrasing (slurs and breath marks), articulation (dynamics and accent marks or indications), ornamentation, and text (use and underlay of the original text). Each category is worth 20 points. Points are subtracted based on the degree of variance an editorial marking has from Mozart's original intent. Any change that seriously alters musical representation (such as changing notes, rhythms, meter, text, or a pervasive use of indications which can cause problems) is given a -10 point value. Moderate changes (such as improper dynamic insertions, articulations, or phrase markings) incur a -7 point value. Minor alterations (such as leaving out ornamentations) warrant a -4 point value. In addition, any helpful changes or performance information given by the editor (such as source material for the edition, historical information, and how to identify editorial changes) are given a +5 point score. The highest aggregate score is used to set a curved grading scale for the other editions. The scoring for each of the editions is as follows:

| | | |
|---|---|---|
| Hinshaw, | sound; | |
| | no changes in sound elements | 0 |
| | meter/tempo; | |
| | no changes in metric/tempo elements | 0 |
| | phrasing; | |
| | slight change in string slurring at m. 38-40 | -4 |
| | articulation; | |
| | no change in articulations | 0 |
| | ornamentation; | |
| | original ornamentation included | 0 |
| | text; | |
| | text is as in the original | 0 |
| | performance information; | |
| | accurate and helpful preface material | +5 |

[2]The system of comparison used here is one created for the purposes of this study and is based on my personal method of evaluating musical scores.

| | | |
|---|---|---|
| | source for the edition | +5 |
| | editorial marks in brackets | +5 |
| | | 120-4+15=131 |
| G. Schirmer, | sound; | |
| | no mention of strings in the scoring | -7 |
| | meter/tempo; | |
| | meter changed from ¢ to C | -10 |
| | inclusion of *rallentandos* not included in the original | -10 |
| | phrasing; | |
| | alterations in the slurs of the keyboard at m.38-40 | -4 |
| | articulation; | |
| | pervasive use of dynamic markings not in the original | -10 |
| | ornamentation; | |
| | no ornamentation notated | -4 |
| | text; | |
| | original text changed in the last phrase | -10 |
| | performance information; | |
| | none | 0 |
| | | 120-55+0=65 |
| Arista, | sound; | |
| | indicates the piece may be sung *a cappella* | -10 |
| | meter/tempo; | |
| | no changes in metric/tempo elements | 0 |
| | phrasing; | |
| | no changes in phrasing made | 0 |
| | articulation; | |
| | no change in articulations | 0 |
| | ornamentation; | |
| | no ornamentation included | -4 |
| | text; | |
| | original text included | 0 |
| | performance information; | |
| | none | 0 |
| | | 120-14+0=106 |
| E.C. Schirmer, | sound; | |
| | no changes in sound elements | 0 |
| | meter/tempo; | |
| | no changes in meter/tempo elements | 0 |
| | phrasing; | |
| | slight change in string slurring at m. 38-40 | -4 |
| | articulation; | |
| | no change in articulations | 0 |
| | ornamentation; | |
| | original ornamentation included | 0 |
| | text; | |
| | original text included | 0 |

| | | |
|---|---|---|
| | performance information: | |
| | none | 0 |
| | | 120-4+0+116 |
| Bourne, | sound; | |
| | no mention of strings in the scoring | -7 |
| | meter/tempo: | |
| | meter changed from ¢ to C | -10 |
| | inclusion of *rallentandos* not included in the original | -10 |
| | phrasing; | |
| | alterations in the slurs of the keyboard at m.38-40 | -4 |
| | articulation: | |
| | pervasive use of dynamic markings not in the original | -10 |
| | ornamentation: | |
| | no ornamentation notated | -4 |
| | text; | |
| | original text included | 0 |
| | performance information: | |
| | none | 0 |
| | | 120-45+0=75 |
| Presser, | sound; | |
| | no mention of strings in the scoring | -7 |
| | meter/tempo; | |
| | meter changed from ¢ to C | -10 |
| | inclusion of *rallentandos* not included in the original | -10 |
| | phrasing; | |
| | alterations in the slurs of the keyboard at m.38-40 | -4 |
| | articulation: | |
| | pervasive use of dynamic markings not in the original | -10 |
| | ornamentation; | |
| | original ornamentation included | 0 |
| | text: | |
| | original text omitted | -10 |
| | performance information: | |
| | none | 0 |
| | | 120-51+0=69 |

The highest score that sets the curve in this comparison is the Hinshaw edition with 131 points. A strict percentage/letter grading scale (A=excellent, B=good, C=satisfactory, D=below passing, F=unsuitable work) for the comparison yields the following results:

| | |
|---|---|
| Hinshaw-131 points/100% | A+ |
| G. Schirmer-65 points/50% | F |

| | |
|---|---|
| Arista-106 points/81% | C |
| E.C. Schirmer-116 points/88% | B |
| Bourne-75 points/57% | F |
| Presser-69 points/53% | F |

## Summary

A first step to creating a performance practice methodology is to obtain editions that fairly represent original markings. The director should be aware that editors sometimes change and insert notation in published music. These changes can substantially or nominally affect the way elements of sound quality, meter and tempo, phrasing and articulation, ornamentation, and text are rendered in performance. Researching and comparing various editions can help the director to choose published material that best suits an ensemble. Sources containing data helpful to the director can be found in textbooks, the collected editions of certain composers, and internet sites about music and composers.

# CHAPTER III

# BASIC APPROACHES TO SEVENTEENTH AND EIGHTEENTH CENTURY PERFORMANCE PRACTICES AS DICTATED BY PRIMARY SOURCES

Elements of performance practice have changed as music has progressed and developed throughout history. This fact requires today's performer to be familiar with the ideals and perceptions of a composer if the intent of the composer's work is to be understood. Those ideals and perceptions are available today for study and research in the form of primary sources. This chapter isolates, categorizes, defines, and clarifies the different fundamental elements of performance practice discussed in those sources. Special considerations for the secondary school director are included in the discussion where relevant. The general areas of discussion, as qualified in the first chapter of the study, include the areas of sound quality, meter and tempo, phrasing and articulation, metric accentuation, rhythmic alteration, ornamentation, and expression.

## Sound Quality

Sound characterizes the fundamental ideals of a composition; sound is therefore the starting point from which other elements of musical performance stem and interrelate. Primary source authors discuss a great deal about the sounds that contribute to a "good" performance. In addition, information in these sources tell how sound was perceived, how desired timbres were created, and how sound sources, namely voices and instruments, were manipulated to create sounds for successful performances.

## Some General Baroque And Classical Sound Ideals

Composers and writers of the Baroque and Classical eras idealized sounds associated with the human voice. Writers, like Lodovico Cenci (1647), held the voice up as a model:

> The harmony of human voices alone is, in my opinion, much more delicate than a mingling with instrumental ones, the human voice in effect surpassing in sweetness every other sound.[1]

Other sources related similar views, chief among them treatises that discuss the vocal quality of good instruments. Comments like Brossard's (1703) inspired instrument builders to emulate vocal qualities:

> Instruments were invented only to imitate artificially human voices, either to substitute for them when they are missing or to accompany and sustain them.[2]

Baron (1727), likewise, says "all instruments must imitate the well-cultivated human voice,"[3] and Bacilly (1668) lists instruments he believed to possess voice-like qualities:

> The song of instruments is a sound which art has invented for the purpose of imitating the natural voice. Among the various instruments, there are those which imitate the voice very closely such as the organ, the viol, and the violin. This is due to the fact that their sound doesn't disappear as quickly as that of the other instruments, but can be sustained as long as the player pleases.[4]

Conceptualizing ideal seventeenth- and eighteenth-century sound quality begins with the understanding that period instruments did not produce the full-bodied sounds

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[1]Lodovico Cenci, Preface to *Madrigali*, quoted in Gloria Rose, "Polyphonic Italian Madrigals of the Seventeenth Century," *Music and Letters* 47 (1966): 154.

[2]Sébastian de Brossard, *Dictionnaire de Music* (Dictionary of Music), trans. and ed. Albion Gruber, vol. 12, *Musical Theorists in Translation* (Henryville: Institute of Mediaeval Music, 1982), 225.

[3]Ernst Gottlieb Baron, *Historisch-Theoretisch und Pratische Unter suchung des Instruments der Lauten*, trans. Douglas Alton Smith (Redondo Beach: Instrumenta Antiqua Pub., 1976), 140-1, quoted in *Performance Practices in the Baroque Era as related by Primary Sources*, ed. Dennis Shrock (School of Music: University of Oklahoma, photocopy), 80.

[4]Bénigne de Bacilly, *Remarques curieuses sur L'Art de bien Chanter* (Commentary Upon the Art of Proper Singing), trans. and ed. Austin B. Caswell (Brooklyn: The Institute of Mediaeval Music, 1968), 20-23.

of their modern counterparts. The value of unity between voices and instruments meant that instruments of the period adopted a similar quality to the voices. Furthermore, Baroque and Classical craftsmen incorporated vocal characteristics into their instruments. This being the case, sounds valued by Baroque and Classical musicians can be experienced by listening to period instruments that have been preserved, reconstructed, or reproduced. Familiarity with these sounds enables vocalists to emulate qualities of period instruments and incorporate those qualities into present-day performances.

Comparing the construction of modern instruments with their seventeenth- and eighteenth-century counterparts helps one to imagine the sound ideals of the period. For example, the sound of a violin constructed by a seventeenth- or eighteenth-century instrument maker has a noticeable transparency when used with a pre-Tourte bow and gut strings. This fact has interesting implications for imagining how voices of the era sounded since, according to Geminiani (1751), violins and voices were thought to be most closely related:

> The Art of Playing the Violin consists in giving that Instrument a Tune that shall in a manner rival the most perfect human Voice.[5]

Another example involves the wooden flute played by Baroque musicians. There is a dramatic difference between the older instrument and the modern metal flute since the wooden instrument makes a hollow and airy tone while the metal one is focused and bright. Listening to these and other differences in the sound quality between original and modern instruments can help the vocalist to create a sound consistent with that valued during the seventeenth and eighteenth centuries.

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[5]Francesco Geminiani, *The Art of Playing on the Violin*, facsimile ed. David D. Boyden (London: Oxford Univ. Press, 1969), 1, quoted in Robert Russell, "The Best Voice for Mozart," *The Choral Journal* 23 (January 1983): 8.

## Some Specific Baroque and Classical Sound Ideals

Primary source writers used many different words to describe ideal sounds. These words indicate the desire for a certain type of sound. For example, the word "sweet" is common in descriptions of excellent performance to describe sounds of an agreeable nature. Charles Burney (1789) uses this word to describe the sound of castrato Gasparo Pacchierotti:

> If the different degrees of musical tones to the ear might be compared to the effects of different flavours on the palate, it would perhaps convey my idea of its perfection by saying that it is as superior to the generality of vocal sweetness, as that of the pine apple is, not only to other fruits, but to sugar or treacle. Many voices, though clear and well in tune, are yet insipid and uninteresting, for want of piquancy and flavor.[6]

Burney observes a similar ideal in the voice of Cuzzoni:

> She became a most exquisite performer, having been endowed by nature with a voice that was equally clear, sweet, and flexible. . . . Her high notes were unrivalled in clearness and sweetness.[7]

The term "clear" is another term used to describe an ideal sound. Raguenet (1702) relates the following about the clear sounds of French castrati:

> With a voice the most clear [emphasis mine] and at the same time equally soft, [he] pierces the symphony and tops the instruments with an agreeableness which they that hear it may conceive but will never be able to describe.[8]

Another common word, "flexible," refers to the ability to render difficult passages or ornamentation in a relaxed manner. Viéville states that "a perfect voice . . . should be lively [and] flexible."[9]

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[6]Charles Burney, *A General History of Music*, vol. 2 (New York: Dover Publications, 1957), 887.

[7]Ibid., 736-7.

[8]Francois Raguenet, *Parallèle des Italiens et des Francais* (Parallels of the Italians and the French), quoted in Oliver Strunk, *Source Readings in Music History* (New York: W.W. Norton, 1950), 483.

[9]Le Cerf de La Viéville, *Histoire de la Musique*, quoted in Robert Donnington, *The Interpretation of Early Music*, new rev. ed. (New York: W.W. Norton, 1992), 517.

A related sound ideal mentioned in primary sources is "balance." Period musicians were concerned with balance as it pertained to volume and performing forces. In terms of volume, musical sounds of the seventeenth and eighteenth centuries were much softer than what is typical in the twentieth century. Primary source authors, as Raguenet above, discuss volume in the context of soft singing. In fact, displaying extremes of loud volume was considered ungraceful by Baroque and Classical listeners. Most primary sources that do mention volume indicate that performances which are forced and overpowering on the one hand or weak and inaudible on the other are equally undesirable. Bardi (1580) comments that even a singer whose voice is naturally powerful should maintain a balance of volume if performing with softer forces:

> The nice singer will endeavor to deliver his song with all the suavity and sweetness in his power, rejecting the notion that music must be sung boldly, for a man of this mind seems among other singers like a plum among oranges.[10]

Tosi (1742) similarly observes that singers should control volume when singing in ensembles:

> [The singer] is still more to be blam'd, who, when singing in two, three, or four Parts, does so raise his Voice as to drown his Companions: for if it is not Ignorance, it is something worse.[11]

Proper balance between voices and accompaniment is crucial to assure that voices never have to strain and subsequently lose their sweet quality. Instruments should enhance and support the voices, never overpower them. Secondary school directors are advised to consider this carefully when choosing repertoire and assembling accompaniment forces. Monteverdi gave the following performance advice (1616) to Alessandro Striggio for the performance of his opera:

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[10] Giovanni de Bardi, *Discourse on Ancient Music and Good Singing*, quoted in Strunk, 299.

[11] Pier Francesco Tosi, *Opinioni de' cantori antichi e moderni* (Observations on the Florid Song), trans. J.E. Galliard (London: William Reeves, 1926), 150.

> I leave judgment . . . to your refined, impeccable taste: but because of it three *chitarroni* would be needed instead of one, three harps instead of one, and so on: instead of singing elegantly the singer would have to force his tone.[12]

The basic sound ideals of sweetness, clarity, flexibility, and balance should be a relief for the secondary school singer from pressures of certain modern expectations to sound older than is natural. In addition, students and directors should remember that choral performances in the Baroque and Classical eras often featured young singers. Many of the sound qualities cultivated in the seventeenth and eighteenth centuries were therefore different than those characteristic of twentieth-century music.

## Period Vocal Technique

Secondary school directors should find certain seventeenth- and eighteenth-century vocal techniques helpful in teaching students the control and use of intonation, breath support and phrasing, register changes, vocal articulation, diction and placement, and vibrato. Some fundamental precepts, such as intonation, breath support, and proper phrasing, are common to all good singing, while others involve elements that specifically concern music of the Baroque and Classical eras. Appropriate considerations for secondary school students are sometimes necessary with regard to these style-oriented elements.

Intonation. Teaching and maintaining good intonation is an important first step for establishing a sound vocal technique; secondary-level choral directors are well-advised to follow this rudimentary aspect of rehearsal and performance. Caccini (1602), near the onset of the Baroque, states:

> The cheifest foundations and the most important grounds of [singing] are the tuning [intonation] of the voice in all notes.[13]

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[12] Claudio Monteverdi, "Letter to Striggio" in *The Monteverdi Companion*, ed. Denis Arnold and Nigel Fortune (New York: W.W. Norton, 1968), 40.

[13] Giulio Caccini, Foreward of *Le nouve musiche*, quoted in Strunk, 382.

Muffat, near the end of the seventeenth century, says (1698):

> There is no difference among the finest masters of any nation regarding the purity of sound or accuracy of intonation. Only apprentices, ignoramuses, and incompetents in all countries disobey the rules. Nothing is better in avoiding ugly sounds than instruction and correction by an experienced master, from whom, we imagine, the basic principles of this art will already have been learned.[14]

Corri (1810) makes a similar observation:

> The vocal art affords various characters—the sacred, the serious, the comic, anacreontic, *cantabile*, bravura, etc. etc. and though each style requires different gifts and cultivation, yet true intonation, the swelling and dying of the voice, with complete articulation of words, are essential to all.[15]

There are many techniques that can be used to improve intonation problems with adolescent singers, but it is recommended that the director first be sure to insist upon correct pitches at the very outset of teaching a piece. The director should look carefully at the construction of a piece and isolate sections or vocal parts that might be problematic so the singers know where troublesome intonation situations can occur. Since bass parts in the vast majority of Baroque and Classical music provide harmonic support for the other musical textures, it is a good idea to have the other parts tune to those voices and/or instruments.

Breath support. Related to the ideal of intonation discussed above, seventeenth- and eighteenth-century vocalists and voice teachers believed that good intonation was the result of proper breath support. Today, as then, the ability to use the breath correctly is attained after conscientious practice. Mancini (1774) states that "one must acquire through study the art to conserve, hold, save and retake the breath, with perfect ease."[16] Proper breath support was considered important because elements of

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[14] Georg Muffat, *Florilegium secundum*, quoted in *Readings in the History of Music in Performance*, trans. and ed. Carol MacClintock (Bloomington: Indiana University Press, 1979), 298.

[15] Domenico Corri, *The Singer's Preceptor*, quoted in *Performance Practice: Music after 1600*, ed. Howard Mayer Brown and Stanley Sadie (New York: W.W. Norton, 1989), 99.

[16] Giovanni Battissta Mancini, *Pensieri e riflessioni* (Practical Reflections on the Figurative Art of Singing) quoted in Russell, 5.

intonation and phrasing are directly affected by the use of breath support. Bacilly (1668) indicates that singers should be taught to control the breath and pitch with the muscle that operates the lungs:

> [The student] will be able to sing without concern over his pitch, on condition that he sings the notes as much as possible from the diaphragm, which is the sole guide to "correctness" in singing.[17]

Mattheson (1739) instructs that improper use of breath control can result in phrases that conflict with the natural flow of the text:

> The first and most important abuse in singing may well be when through too frequent and untimely breathing the words and thought of the performance are separated, and the flow is interrupted or broken.[18]

Directors can develop good breath support in their ensembles simply by sensitizing the singers to the importance of phrasing; allowing breaths during passages of uninterrupted text should be avoided. Additionally, the use of exercises that strengthen the breath support mechanism over a period of time is helpful with building endurance for repertoire that requires greater breath control. One exercise involves exhaling the breath slowly over elongated time periods: the singer blows on an imaginary candle for thirty seconds with just enough air to put out the flame. The duration of the activity increases five seconds every day until the singer achieves a duration of ninety seconds. A useful variation of the same procedure replaces the blowing with light "panting" and begins with a fifteen second interval. Other exercises that help to increase agility for performing notes quickly can be found in collections by Abt[19], Spicker[20], and Vaccai.[21]

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[17]Bacilly, 28.

[18]Johann Mattheson, *Der volkommene Capellmeister* (The Complete Musical Director), trans. Ernest C. Harriss (Ann Arbor: UMI Reasearch Press), 97, quoted in John Butt, *Music Education and the Art of Performance in the German Baroque* (New York: Cambridge University Press, 1994), 85.

[19]Franz Abt, *Practical Singing Tutor* (New York: G. Schirmer, Inc., 1921).

[20]Max Spicker, *Masterpieces of Vocalization* (New York: G. Schirmer, Inc., 1924).

Using the different vocal registers. Primary sources indicate that singers should maintain a consistent tone quality in all parts of the range. Quantz (1752) and others instruct that a smooth transition from low notes to high notes is necessary to keep an even tone quality throughout the voice:

> The requirements of a good singer are that he have a good clear and pure voice, of uniform quality from top to bottom, a voice which has none of those major defects originating in the nose and the throat, and which is neither hoarse nor muffled.[22]

Baroque and Classical voice teachers encouraged students to negotiate a smooth break between the chest and head voice. In addition, it was recommended to blend attributes of both registers in the break. Mancini states that the success of a voice is contingent upon "the perfect union of registers; . . . The worth of a voice will always depend upon its evenness of quality throughout the whole register and perfect intonation."[23]

Distinct qualities of each register should remain unaltered in the *passaggio*--the location of the voice where the singer shifts from chest voice to head voice. Tosi (1742) writes:

> A diligent Master, knowing that a [male] *Soprano*, without the *Falsetto*, is constrained to sing within the narrow Compass of a few Notes, ought not only to endeavour to help him to it, but also to leave no Means untried, so to unite the feigned and the natural Voice, that they may not be distinguished; for if they do not perfectly unite, the Voice will be of divers Registers, and must consequently lose its Beauty.[24]

Most secondary school vocalists feel the need to sing the upper notes with greater volume because modern singers are often heard rendering higher notes in this way. A

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[21]Nicolo Vaccai, *Practical Italian Vocal Method* (New York: G. Schirmer, Inc., 1917).

[22]Johann Joachim Quantz, *On Playing the Flute*, trans. with notes and intro. by Edward R. Reilly, 2nd ed. (New York: Schirmer Books, 1985), 300.

[23]Mancini, quoted in Russell, 6.

[24]Tosi, 22.

better option is to have the lower notes sung strong and rich and the high ones light and easy. Johann Mattheson (1774) states:

> One simply must be amazed by the clever rule which has already served for two hundred years, that each singing voice, the higher it goes, should be produced increasingly temperately and lightly; however in the low notes, according to the rule, the voice should be strengthened, filled out, and invigorated.[25]

Most primary sources agree that the high and low notes should be sung in the appropriate one of two different singing registers: "chest" and "head" or "*falsetto*." The chest register is the voice quality used in the singer's lower and middle range, although it is often used in the upper range in twentieth-century singing. It appears that in seventeenth-and eighteenth-century singing, head or falsetto register was often used in the upper register. It was characterized by a lighter tone quality that was focused in the upper region of the head. Mancini (1774) explains the division of the voice into these two registers:

> The voice in its natural state is ordinarily divided into two registers, one of which is called the chest, the other the head or *falsetto*. . . . Every [singer], whether he be soprano, contralto, tenor or bass, can ascertain for himself the difference between these two separate registers. Have no doubt that of all the difficulties that one encounters in the art of singing, the greatest by far is the union of the two registers.[26]

Because most seventeenth- and eighteenth-century primary sources emphasize uniform color and balance throughout each register, we know that singing high notes forcefully should be discouraged in favor of a lighter, softer quality--the head voice. This ideal quality is known as the "sweet" sound. Preference for the sweet quality on high notes survived well into the early nineteenth century and is illustrated in this now famous encounter between the composer Gioachino Rossini and the tenor Gilbert-Louis Duprez (1831):

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[25]Johann Mattheson, *Der volkommene Capellmeister* (The Complete Musical Director), trans. Ernest C. Harriss (Ann Arbor: UMI Reasearch Press), 97, quoted in Shrock, 37.

[26]Mancini, *Pensieri*, trans. E. Foreman *Masterworks in Singing* (Champaign, 1967), 20, quoted in Brown and Sadie, 102.

> Duprez was the first one to think of chafing the Parisians' ears by disgorging in *Guillaume Tell* that chest-tone C of which I had never dreamed. Nourrit had been satisfied with a head-tone C, which was what was required. Then, during my stay in Paris in 1837, just after Duprez's resounding debut in *Guillaume Tell*, the impetuous tenor came to see me to invite me to hear him at the Opera. "You come to see me instead," I told him. "You will produce your C for me alone, and I'll be more than flattered." I was staying with my friend Troupenas. Duprez hastened to come. With Troupenas present, he sang for me--the "*Suivez-moi*", I experienced the kind of anxious discomfort that some people feel when they know that a cannon is about to be shot off. Finally, he burst forth with the C! Zounds, what an uproar! I rose from the piano and rushed to a *virtrine* filled with very delicate Venetian glass which decorated Troupenas' salon. "Nothing broken," I explained. "That's wonderful!"
>
> Duprez appeared enchanted by my remark, which he took for a compliment in my style. "Well, then, *Maitre*, tell me sincerely, does my C please you?" "Very sincerely, what pleases me most about your C is that it is over, and that I am no longer in danger of hearing it. I don't like unnatural effects. It strikes my Italian ear as having a strident timbre, like a capon squawking as its throat is slit.
>
> Now comes Tamberlick. That jokester, wanting ardently to demolish Duprez's C, has invented the chest-tone C-sharp and loaded it onto me. In the finale of my *Otello* there is, in fact, an A that I emphasized. I thought that it, by itself, launched with full lungs, would be ferocious enough to satisfy the *amour-propre* of tenors for all time. But look at Tamberlick, who has transformed it into C-sharp, and all the snobs are delirious! Last week, he asked to come to see me. I received him. But, fearing a second, aggravated edition of the Duprez adventure, I cautioned Tamberlick please, when he came to see me, to deposit his C-sharp on the hall tree and pick it up again, guaranteed intact, when he left.[27]

This anecdote clearly indicates the composer's desire for the lighter quality of the head voice in the singer's upper range. This is important for secondary school directors to know since most adolescent singers attempt to use chest voice in the high ranges, particularly in the case of tenor and bass parts. Falsetto and/or head voice should be used to avoid the forced and uncontrolled tone quality most teen singers make using chest voice in the upper ranges. Directors should not hesitate to use this option to create a smoother and clearer sound in the tenor and bass parts. In addition, male falsetto singers can be useful to fill out alto parts and/or unify the sound of inner parts. Male falsettists were common during the Baroque and Classical eras. Bacilly

[27]Gioachino Rossini in *Richard Wagner's Visit to Rossini and an Evening at Rossini's in Beau Sejour*, trans. Weinstock, 97-99.

(1668—with apologies to female readers) believes the falsetto voice should be used extensively:

> Considering the voice according to its musical range, using the musical terminology of Soprano, Contralto, Tenor, Bass, etc., we find that the higher voice ranges are more successful in effective performance. . . . According to these observations, the assumption could be made that the feminine voice would have a great advantage over the masculine. This would be true except for the fact that men have greater vigor and strength in their singing and more talent for performing the accents and passions of music than do women. By the same reasoning, the falsetto voice ought to be more readily accepted than the natural voice [chest voice]. . . . With a little sober reflection, it is soon realized that the vocal art owes everything to this high falsetto voice, because of the fact that it can render *ports de voix* [an ornament], intervals, and other vocal decorations different from that of the normal tenor voice.[28]

Secondary directors who are concerned with the vocal well-being of their male singers should know that the use of head voice in the high register preserves the health of the voice. Teachers in the seventeenth and eighteenth centuries, like their twentieth-century counterparts, were aware of the dangers of using chest voice in high ranges, especially for developing singers. Tosi (1742) informs us that:

> The practice of some few who teach *solfeggio* [singing], obliges the student to sustain the semibreves with a voice forced from the chest to the highest notes, and finally it follows that day by day the [throat] become[s] more inflamed, and if the scholar does not lose his health, he loses the Soprano [range].
>
> Let the Master [teacher] attend with great Care to the Voice of the Scholar [student], which, whether it be *di Petto* [chest voice] or *di Testa* [head voice], should always come forth neat and clear.[29]

The best way to help students create a typical Baroque and Classical vocal sound is for the director to provide models of the unique tone quality of a pure and clear head voice and subsequently have the students imitate it in the higher ranges. After the students feel comfortable with this style of production on the top notes, the director can have them work their way down to lower notes using the same quality. Drawing down

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[28]Bacilly, 20-23.

[29]Tosi, 24.

the ideal quality of the head voice to the lower register will result in a sound quality that matches the period ideal.

Vocal articulation. Rendering quick melismatic passages (i.e., fast groups of notes sung on one syllable) is a common problem secondary school choirs have with seventeenth- and eighteenth-century music. Treatises on vocal technique by several early Baroque theorists state that passages with fast notes should be executed primarily in the throat and never with the breath so that an "h" appears before each note. Marin Mersenne (1636) and other seventeenth-century primary sources make this clear:

> Now, after one has taught the singer to form the tone and adjust the voice to all kinds of sounds, one trains him to make embellishments, which consist of *roulades* of the throat. . . . Those who do not have a throat disposed to the aforesaid cadences and passages use movements of the tongue, which are not so pleasant. . . . As for the shakes made by the lips, they are not attractive, nor permitted any more than those that seem to be drawn from the stomach.[30]

Secondary-level choral directors should be mindful that Mersenne's words and similar statements by other treatise writers deal with the way fast ornaments, such as the *trillo* and *gruppo* heard in early Baroque operas, are executed. This technique requires a good deal of practice and demonstration to perfect. Rendering these ornaments is beyond the ability of most adolescents, but an alternative way period vocalists sang quick successions of notes can help in performing fast passages in the Baroque choruses of Bach, Handel, and others. To begin, it is important to know that Baroque and Classical singers who were not able to articulate notes in the throat, incorporated the secondary (but not necessarily preferred) method of using their tongues. The tongue articulates by touching the tip against the roof of the mouth so that a "d" is inserted between each note. Increased velocity is possible if the tongue articulates both backwards and forwards instead of just one direction (double-tonguing).

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[30]Marin Mersenne, *Harmonie universelle*, quoted in MacClintock, 171.

Extended runs of fast notes can also present problems for secondary-level singers because of the obvious need to take breaths. To rectify this problem, singers can take short rests, provided they are inserted in the most imperceptible way possible. Johann Samuel Petri (1767) gives this instruction for dealing with the situation:

> When in rapid and running passages the short notes proceed uninterruptedly for so long a time that it would be impossible to execute them all with a single breath, then one can at times leave out one or two short notes and feign short rests.[31]

In choral singing, this method can work very well if singers alternate taking rests with each other so the fabric of the melody can continue without interruption.

Diction and placement. According to seventeenth- and eighteenth-century treatises on vocal technique, proper diction in singing is achieved when the articulators of the voice (the tongue, jaw, and lips) are allowed to work without interfering tension. Secondary-level directors can reduce tension in the singer's jaw and throat by having the student place his or her hands flat on the cheeks during vocalization to check for proper relaxation. The image of a "floating jaw" is helpful in this instance. Another exercise for this involves having the singer vocalize on the syllable "ng" (as in the word "sing"). The placement of the tongue for this sound will allow the larynx to relax and assume a proper position. As the tongue drops for open vowels, the resulting sound will be closer to the quality specified by Baroque and Classical voice era teachers. The tongue is also placed forward with the tip on the back of the lower teeth so that the space within the throat is not reduced. The singer should make the tongue lay flat in the mouth for open sounds. Johann Friederick Doles (1769) instructs the singer as follows:

> With these three vowels [a,e,o] he [the singer] must particularly bear in mind that he should continually press the tongue downwards. Make it somewhat flat, and, as far as possible, hold it straight and firmly behind the teeth.[32]

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[31]Johann Samuel Petri, *Anleitung zur practischen Musik*, quoted in Philip A. Duey, *Bel Canto in its Golden Age* (New York: Da Capo Press, 1980), 82.

[32]Johann Friederich Doles, *Anfangsgründe zum Singen*, quoted in John Butt, *Music Education*

If one changes the shape of the vowel, one changes the shape of the sound. The more modern Romantic vocal ideal would have the singer maintain a low positioning of the larynx with a backward and lower positioning of the jaw. This impedes the ability of the tongue to change the sound of the vowels within the space of the mouth.

Avoiding the tendency to force the larynx downward helps with opening the space in the back of the throat. This aids correct articulation and the maintenance of soft volume. Additionally, no unnatural distending of the mouth should occur. According to Ignacio Donati (1636), the jaw remains relaxed and natural as if one were engaging in conversation:

> Hold the head high and look straight ahead, with your mouth half open so as not to lose too much breath; try not to arch the eyebrows, or to move the lips or to make unseemly gestures with your face.[33]

Giovanni Camillo Maffei (1562) adds that "the mouth [is to] be kept open, and properly no more than that which is kept when one reasons with one's friends."[34] Combining these techniques results in a jaw and mouth position observable in paintings and sculptured reliefs depicting singers of the period:

Fig. 1.

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*and the Art of Performance in the German Baroque* (New York: Cambridge University Press, 1994), 93.

[33]Ignacio Donati, *Secondo libro de' Motetti à voce sola*, quoted in Nigel Fortune, "Italian 17th-Century Singing," *Music &Letters* vol. 35 (1954): 214.

[34]Giovanni Camillo Maffei, *Lettre sur le chant* in N. Bridgeman "Giovanni Camillo Maffei et sa lettre sur le chant," *Revue de musicologie* 38 (1956), 28, quoted in Mauro Uberti, "Vocal techniques in Italy in the second half of the 16th century," *Early Music* IX (October, 1981): 492.

As discussed earlier, this position occurs by modifying the size and shape of the throat and mouth and not by directly manipulating the larynx.

The period technique mentioned above also allows the singer to produce pure vowels that, in turn, create pure and clear tone quality. Primary sources recommend these vowel formations throughout the duration of the tone to prevent regional/dialectical distortions of pronunciation; using diphthongs unnecessarily is considered bad technique. John Dowland (1609) reported the opinion of the Baroque singer Vogelsang on this subject:

> The changing of Vowels is a sign of an unlearned singer. Now (though divers people doe diversely offend in this kind) yet doth not the multitude of offenders take away the fault. Here I would have the Franks to take heed they pronounce not *u* for *o*, as they are wont, saying *nuster* for *noster*. The country Churchmen are also to be censured for pronouncing *Aremus* instead of *Oremus*. In like sort, doe all the *Renenses* from *Spyre Confluentia* change the vowel *i* into the dipthong *ei*, saying *Mareia* for *Maria*. The Westphalians for the vowel *a* pronounce *a* and *e* together, to wit: *Aebs te* for *Abs te*. The lower Saxons, and all the *Suevians* [Suabians], for the vowel *e* read *e* and *i*, saying *Deius* for *Deus*. They of lower Germany do all express *u* and *e* instead of the vowel *u*. Which errors, through the German speech do often require, yet doth the Latin tongue, which hath the affinity with ours, exceedingly abhor them.[35]

Quantz (1752) also indicates that maintaining pure vowel formations is crucial for singers:

> The good singer must also have good pronounciation. He must enunciate the words distinctly, and must not pronounce the vowels *a*, *e*, and *o* all in the same way in passagework so that the words become incomprehensible. If he makes a grace [ornament] on a vowel, this vowel and none other must be heard to the very end. In pronouncing the words he must also avoid changing one vowel into another, perhaps substituting *e* for *a* and *o* for *u*; for example, in Italian pronouncing *genitura* instead of *genitore*, and as a result evoking laughter among those who understand the language.[36]

Producing distinct consonants was of great concern to period vocalists since Baroque and Classical musicians felt the clear understanding of poetic and dramatic

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[35]John Dowland, *Andreas Ornithoparcus His Micrologus*, quoted in MacClintock, 161-2.

[36]Quantz, 300.

texts was vital. Mersenne (1636) praises understandable performances but criticizes those who cannot be comprehended:

> One of the great perfections of song consists of good pronounciation of the words and rendering them so distinctly that the auditors do not lose a single syllable. . . . They [that] do not pronounce each syllable sufficiently well . . . are like those who would teach people to write well before they know how to write well themselves.[37]

Quantz (1752) also emphasizes the importance of textual clarity in performing and states that "a good singer must also have good pronunciation. He must enunciate the words distinctly."[38]

Vibrato. It is most important for secondary school singers and directors to know that the ideal vibrato of the Baroque and Classical periods sounds natural and unforced. Moreover, primary sources indicate that twentieth-century vibrato is not the same as seventeenth- and eighteenth-century vibrato.

The seventeenth- and eighteenth-century style of vibrato (called *tremolo* in many primary sources) differs from modern vibrato in that it is not used on every note. The fluctuation of pitch is also not as wide. Leopold Mozart (1756) gives this simple advice:

> The *Tremolo*. . . originates in Nature herself, and can be applied elegantly on a long note not only by good instrumentalists but also by skillful singers. Nature is the preceptress hereof. For if we touch a slack string or a bell vigorously, we hear after the stroke a certain wavelike beat (*ondeggiamento*) of the note that is touched: and this trembling reverberation is called *Tremolo*, or *Tremoleto*.
>
> One would err if one wished to play every note with the *Tremolo*. There are such performers, who continuously shake on each note, as if they had a perpetual fever. One must, then, apply the *Tremolo* only in such places where Nature herself would produce it.[39]

Some Baroque era primary source writers, like Bernhard (1649), discourage vibrato altogether:

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[37]Mersenne, quoted in MacClintock, 173.

[38]Quantz, 300.

[39] Leopold Mozart, quoted in MacClintock, 329.

> The maintenance of a steady voice is required on all notes. . . . The *tremulo* [sic] is a defect. . . . Elderly singers feature the *tremulo*, but not as an artifice, as they are no longer able to hold their voices steady.[40]

Praetorius (1619), on the other hand, supports the use of vibrato with proper restraint. He believed that "a singer must have a pleasantly vibrating voice (not, however, as some are trained to do in schools, but with particular moderation)."[41] Zacconi (1592) states that the "*tremolo* should be short and beautiful; for if it is long and forceful, it tires and bores."[42]

Classical era musicians also thought vibrato should never be forced or purposefully added to the voice. Wolfgang Mozart (1778) comments on the difference between natural and forced vibrato:

> The human voice vibrates by itself, but in a way and to a degree that is beautiful--this is the nature of the voice. . . . As soon as one carries it too far, it ceases to be beautiful, because it is unnatural.[43]

Vibrato is a treatment best used in conjunction with *messa di voce* [a type of articulation] and on notes that benefit from the warmth and beauty of the effect. This usually involves notes of some duration. Quantz (1752) instructs, "if you must hold a long note. . . allow the strength of the tone to swell to the middle of the note, and from there diminish it to the end of the note in the same fashion, making a vibrato."[44]

Secondary school directors should know that the free and youthful sound of many young developing teenagers has the type of vibrato praised and recommended by

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[40]Christoph Bernhard, *Von der Singe-Kunst, oder Maniera*, trans. W. Hilse, "The Treatises of Christoph Bernhard," *The Music Forum* III (1973), 14, quoted in Brown and Sadie, 104.

[41]Michael Praetorius, *Syntagma Musicum*, quoted in MacClintock, 164.

[42]Lodovico Zacconi, *Prattica di musica* (The Practice of Music), 58-61, quoted in MacClintock, 73.

[43]Wolfgang Amadeus Mozart, "Letter to his father 12 June 1778," quoted in Frederick Neumann, *New Essays on Performance Practice* (Rochester: University of Rochester Press, 1989), 172.

[44]Quantz, 165.

seventeenth- and eighteenth-century primary sources. The sweet and natural quality of this tone quality should be encouraged and nurtured in the performance of Baroque and Classical repertoire.

## Using Voices and Instruments

Seventeenth- and early eighteenth-century musicians utilized voices and instruments according to genre. Oratorios and operas, for example, generally required many singers and instrumentalists. Other genres, such as the cantata and motet, only required enough musicians to have one person on every part. However, performance situations and the availability of personnel during that time varied greatly from place to place. Seventeenth-century composers were consequently quite aware that their music had to easily fit the limitations of a typical small town church or court. Baroque compositions therefore allow a great deal of flexibility in terms of scoring. Aspects of performance influenced by the availability of resources--the types of voices to use, the number of personnel, the distribution of forces, the use of instruments with choirs, the placement of ensembles, the incorporation of *continuo* groups, the coordination of instruments for recitatives, and the relative pitch of performance--were left up to the director. This is one of the reasons why certain Baroque compositions are perfect for secondary school ensembles whose personnel and/or resources might be somewhat limited.

Selecting voices. During the Baroque era, most personnel used in performance were male: tenors and basses, falsetto countertenors, castrato sopranos, and boy sopranos and altos. Circumstances differed according to time and place, so the use of vocal resources was flexible. Voices of higher range were interchangeable, although early Baroque choirs used boys or falsettists exclusively in ecclesiastical music. Viadana (1602) suggests "falsettos will have a better effect than natural sopranos [boy

trebles]; because boys, for the most part, sing carelessly and with little grace."[45] Women singers began to be used with males for sacred performances as time and religious dogma progressed. This was a great relief to many church choir directors like Mattheson (1739):

> The female is simply indispensable among these persons [the choir], especially where no castratos are available. I know the toil and trouble it cost me to introduce female singers in the cathedral here. In the beginning it was required that at all costs I should place them so that no man would be able to see them; though finally they could not be heard and seen enough. I remember the time that all priests scolded about wigs; now there is not a one who does not wear or approve of them. Opinions change so. Yet in the other choirs of the city the female sex is not yet permitted.
>
> Youths are of little use. I mean the chapel boys. Before they obtain reasonable skill in singing the soprano voice is gone. And when they think they know a little more or have a better voice than the others, they tend to think so much of themselves that their character is intolerable, and still it does not last.[46]

Fortunately for modern directors, women can be used today with little controversy.

Most directors begin the process of rehearsing a piece of Baroque or Classical repertoire by selecting the voice types to be used. Secondary school directors are advised to place individuals into the section or part where they will produce the most desirable sound in relation to the choir as a whole. This can include adjustments such as using male countertenors on the alto part and having some altos sing with the tenors when the tenor part is in a high register and does not extend too low. The voices of some boys will not yet have changed at the ages of thirteen or fourteen; provided they feel comfortable with the situation, the director can use them in the alto or soprano section until it is necessary to move them to a lower section. In addition, boys can be used to augment high parts; they have the range to sing soprano or alto parts in Baroque repertoire as successfully as females.

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[45]Lodovico Grossi da Viadana, Preface to *Cento Concerti ecclesiastici*, trans. F.T. Arnold in *The Art of Accompaniment from a Thorough-Bass* (London: Oxford Univ. Press, 1931), 3–4, quoted in Strunk, 422.

[46]Mattheson, quoted in Shrock, 22.

The number of performers to use. Numbers in a choir and orchestra should be adjusted to fit the physical situation of a performance. This circumstance is addressed by Guidotti (1600) as follows:

> The instruments also should be well played, and their numbers be more or less according to the place--theater or hall--which, to be proportionate to this recitation in music should not seat more than . . . can be comfortably seated for their greater satisfaction and silence. For if it is presented in very large halls it is not possible to hear all the words; and the singer would have to force his voice, which lessens the emotional effect.[47]

In the preface to his opera *Dafne* (1608), Gagliano instructs "the chorus enters, . . . their number [should be] more or less in conformity with the capacity of the stage."[48]

Some primary sources, such as manuscript prefaces or letters by composers to their colleagues and friends, indicate how many singers and/or instruments were used in actual Baroque and Classical performances. These are not necessarily an indication of ideal performance numbers, but they do show how great a variation was and is possible. In general, the ensembles were small--another feature of the typically soft and light sound ideal. Zoilo (1620) indicates in the preface to his *Madrigali a cinque il primo* that his madrigals and motets "should be sung by five voices alone."[49] Bach (1730) also alludes to limited numbers of singers:

> To each of those musical choirs there must belong at least three trebles, three altos, three tenors, and as many basses; so that if one is ill . . . a motet may still be sung with at least two voices to each part (N.B--How much better it would be if there were four singers available for each part, each choir thus consisting if sixteen persons.)[50]

He discusses a similar aggregate necessary for most instrumental situations:

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[47]Alessandro Guidotti, *Nuovamente posta in Musica del Sig. Emilio del Cavallieri per recitar cantando* (Preface to Cavlieri's *Rappresentazione*), quoted in MacClintock, 183-4.

[48]Marco da Gagliano, Preface to *La Dafne*, quoted in MacClintock, 14.

[49]Cesare Zoilo, Preface to *Madrigali a cinque il primo*, quoted in Rose, 155.

[50]Johann Sebastian Bach, *A Short but most Necessary Draft for a Well-Appointed Church Music* in Hans T. David and Arthur Mendel, *The Bach Reader*, rev. ed. (New York: Norton, 1966), 164.

> The instrumental music consists of the following parts: 2 or even 3 first violins, 2 or 3 second violins, 2 first violas, 2 second violas, 2 violoncellos, 1 double bass, 2 or if needful 3 oboes, 1 or 2 bassoons, 3 trumpets, and 1 kettle-drums. Added to this, church music is often composed for flutes, of which at least two are required.[51]

Thirty was the average size of a choir in the seventeenth and eighteenth centuries, although a large choir might have more than ninety singers.[52] Greater numbers were used if they were available, and members of the accompanying orchestra were increased proportionally. A Westminster Abby performance of *Messiah* in 1784 had 275 in the choir with 248 in the orchestra (95 violins, 26 violas, 21 cellos, 15 double basses, 26 oboes, 6 flutes, 26 bassoons, 12 horns, 12 trumpets, 3 trombones, 4 timpani, and a keyboard),[53] and some sources regarding the premiere of *The Creation* by Haydn document 60-80 singers and even more in the orchestra.[54]

Secondary-level ensembles often have a set number of singers and/or players during a typical academic term, but many avenues for utilizing Baroque and Classical era compositions are possible no matter what the situation. The director has two basic criteria to fulfill when selecting and assigning parts for the music: first, each part must be covered adequately by competent personnel; second, the number of persons on a part must be such that the performance has a balanced sound. For example, if a high school director wishes to perform Vivaldi's *Gloria*, no more than 3 persons on a part are required (provided all members are proficient on their parts), and a total of 12 persons in the choir would therefore be quite satisfactory. In addition, a small

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[51]Ibid.

[52]Brown and Sadie, 114.

[53]Nicholas Kenyon, "Handel's 'Messiah'" linar notes in George Friederic Handel, *Messiah*, (The Monteverdi Choir and English Baroque Soloists, John Eliot Gardiner, Philips compact disc D-215049, London, 1982), 11.

[54]A. Peter Brown, "Options, Authentic, Allowable and Possible in Performing Haydn's The Creation," *The Musical Times* 131 (February, 1990): 74.

orchestra of one player per part (2 violins, 1 viola, 1 cello, 1 oboe, 2 trumpets [playing very quietly], and a keyboard instrument) would provide ample accompaniment. Such an ensemble, according to Bach's aforementioned instructions, could increase in size provided each part would be balanced with the remainder of the ensemble.

The distribution of vocal forces. Some secondary school ensembles perform Baroque repertoire that utilizes multiple choirs. In these instances, the number of singers in a choir is flexible and depends on the number of voices and instruments required for successful performance. For balance, choirs should employ numbers that maintain a logical sense of symmetry between ensembles. This does not necessarily mean that the number of performers in each group needs to be the same, although that is sometimes the case. In selecting performance forces, the director should look at the structure of the composition and compare differences of musical content in each ensemble. If the nature of the writing is such that few differences exist between ensembles and the parts are relatively equal in difficulty and content, the ensembles should probably be more or less equal in number to each other. Parts that contain difficult or complex passages might require an ensemble smaller than those with simpler parts. In some cases, meaning or symbolism in the text will give an indication that a smaller group of performers is to be matched with a larger ensemble. In general, however, the aggregate of an ensemble should never be so large or small that the clarity and balance of the sound is hindered. Praetorius (1619), for example, advises enough singers to provide sufficient numbers in ensembles placed at different areas of the church:

> Four boys must be put in four separate places in the church, opposite each other or wherever it is convenient. Thus the first, placed next to the organ, would start by himself; then the second, after him the third, and at last the fourth . . . each of them singing what is found in his parts. . . .Thereupon the entire vocal and instrumental ensemble and the organ respond.[55]

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[55]Michael Praetorius, *Syntagma Musicum III* trans. Hans Lampl (Los Angeles: Unpublished

For most polychoral sacred choral works of the early Baroque, ensembles of smaller or larger number can alternate or combine to create the *concertato* style. In this style, smaller ensembles of one singer per part are called the *concertists*, *choro favorito*, *petite choeur*, or *chorus pro capella*. These choirs contrast with other ensembles that are either large or small and called *ripieno*, *grande choeur*, or *grosse chor*. J.S. Bach (1730) explains how these ensembles are set up:

> In order that the choruses of church pieces may be performed as is fitting, the vocalists must in turn be divided into 2 sorts, namely, *concertists* and *ripienists*. The *concertists* are ordinarily 4 in number; sometimes 5,6,7, even 8; that is, if one wishes to perform music for two choirs (*per choros*). The *ripienists*, too, must be at least 8, namely, two for each part.[56]

Grassineau (1740) continues with this eighteenth-century definition for the different parts of a concerted piece:

> CANTO *concertante* is the treble of the principal concerting parts; this part generally plays and sings throughout. But being chosen voices or instruments they sometimes rest during the chorus.
>
> CANTO *ripieno*, is the treble of the grand chorus, or that part that plays or sings in the grand chorus only.
>
> FAVORITO, as *Choro Favorito*, is a chorus in which are employed the best voices and instruments to sing the *recitativos*, play the *ritounellos*, etc. this is otherwise called the little chorus, or *choro recitante*.[57]

As stated earlier, most small church choirs in the Baroque had two or three persons on a part, so *ripieno* groups were not much greater in number than solo ensembles. The number of singers in a church or court ensemble usually allowed for the performance of concerted works with the *concertato* choir comprised of one singer on a part and the *ripieno* choir with two on a part. The effect of contrast was achieved

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Doctoral Dissertaion, University of Southern California, 1957, 323.

[56]Bach, quoted in David and Mendel, 121.

[57]James Grassineau, *A Musical Dictionary*, facsimile ed. (New York: Broude Bros., 1966), 20, 74.

by spacing the choirs apart or using instruments to heighten contrariety between the groups.

Operas and oratorios present one special consideration in addition to the aforementioned: solo performers not having major roles should sing with the chorus in opera productions. King Louis XIV (1714) decrees such in the following royal statute:

> All the Actors and Actresses with the exception of those who have the eight leading roles, are obliged to serve in the Choruses and to sing there, even if they may be assigned to some small roles. After they finish performing them, they resume their usual places.[58]

Secondary-level renditions of polychoral repertoire can be successful provided forces are distributed so that each ensemble is in balance with the others. If a Baroque polychoral piece utilizes two ensembles, for example, it is better to put an equal number of strong singers on a part in each group. A substantial knowledge of individual ability is important here since each performer should be placed in the group that will best benefit from his or her particular talents. *Concerted* polychoral repertoire might warrant a smaller group for the *concertist* ensemble, but the strong singers should still be distributed evenly among the different groups. Directors should also keep in mind the type of hall to be used for a performance. The use of space for spatial effect is encouraged provided all the musicians can see the director and hear adequately the *continuo* parts.

The placement of choirs. In the seventeenth and eighteenth centuries, choirs were separated in order to enhance the effect of the concerted style. Praetorius (1619) instructs:

> The *Chorus pro capella*, the whole *choralis vocalis*, or the entire [ensemble], performs entirely separately from the other choirs, yet they likewise sing together, in the same way as the full *Werk* of an organ. This then provides an admirable

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[58]King Louis XIV, *Statute on The Subject of Opera Decreed at Marly November 19 1714, Article 21*, quoted in Shrock, 14.

> ornament, splendor and sparkle in such music; this choir almost always joins in when the other choirs all come together.[59]

If used, instruments should be placed with their corresponding choir. Sources such as Praetorius (1619) prescribe that when only one group of *continuo* instruments is used, all the choirs should be located so the instruments can be heard:

> The director has to check from a distance which voice sounds too soft, which too loud. Then he can advise the one or the other and arrange the ensemble in such a way that one may be able to tell each voice from the other, along with the fundamental [*continuo*] instruments.[60]

The use of instruments with choirs. It is a preferred practice to have instruments playing *colla parte* (i.e., to double the voices) in Baroque choral works composed without specific orchestral accompaniment. Vocal solos, however, are never doubled with instruments. In the case of a Baroque motet, for example, the director can have instruments play with the voices. Grasseneau (1740) makes this clear when he defines the motet as a genre performed "with or without instruments, [and] usually accompanied by a thorough bass."[61]

Using instruments to double the voices in madrigals was objectionable to certain Baroque purists who wished to maintain the *a cappella* practice of the Renaissance. Certain composers like Valentini (1625), however, sometimes included *basso continuo* so madrigals could be performed in the newer style:

> Although it is the intention of the author that this third part of the madrigals for six voices should be sung without the accompaniment of any instrument, I have nevertheless taken this authority to satisfy many by printing the *basso continuo ad libitum*.[62]

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[59]Praetorius, 196.

[60]Praetorius, 324.

[61]Grassineau, 144.

[62]Giovanni Valentini, Preface to *Quinto libro de madrigali*, quoted in Rose, 157.

Instruments can substitute for voice parts in early Baroque music. In fact, words might appear under an individual vocal part even though using a voice on that part is not obligatory. Source writers like Praetorius (1619), however, make it understood that at least one vocal line, preferably a melodic part, should be sung in each choir so the text is expressed:

> In such concerti and the like some [voices] may well be left out. Thus when lutes, regals, and organs are available, one may let *cantus* [soprano] and tenor sing alone with them.[63]

Instruments should be selected based on their ability to enhance the sound and effect of the music; careful consideration of the mood and character of the music in question is necessary. When the composition has emotions that represent individually different affects, instruments appropriate for each section should be used. For example, a festive or grand moment of music is well-served with a brass instrument doubling the tenor part while a pensive mood is better heightened by the sound of a tenor recorder. Praetorius explains that the choice of instruments, when not indicated in the score, is up to the director:

> The word "*instrumento*" [is] employed in its generic form, so that anyone may use *cornett* or violin, trombone or viola, bassoon or *violone*, or other suitable instruments, according to his judgment.[64]

Some pieces leave very little doubt about instrumentation, but most compositions are adaptable to the performer's wishes. The responsibility of using appropriate discrimination is entrusted to the director. In addition to aspects of expression, the limitation of range and appropriate timbre are necessary performance considerations. Schütz relates this attitude in the preface to his *Geistliche Chor-Musik* (1648):

> Some of the compositions [in this collection] are really intended . . . for solo voices; others are for full choir with both vocal and instrumental voice parts. Some of the latter are set so that for a better effect the parts are not doubled, tripled, etc.

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[63]Praetorius, 323.

[64]Ibid.

> but are split into vocal and instrumental divisions, and in this way may be played with good effect on the organ or sung in several choruses . . . . The intelligent musician will be able to examine the pieces at the beginning and then know how to proceed with a suitable arrangement.[65]

Substituting one instrument for another was a common Baroque practice. Churches and theaters often lacked players proficient on all instruments, so directors made do with local resources. Moreover, title pages often lacked references to specific instrumentation, leaving compositions open to some interpretation. Composers such as L'Affillard (1694) even published opera arias with the idea that instruments could substitute for the voice:

> If people who play instruments wish to play the [movements] in this book, they have only to transpose them into the key which best suits the compass of their instruments.[66]

When choosing instrumental substitutions, directors are compelled to consider how the instruments will affect the voices. Recall that instruments should enhance and support the voices and never overpower them. Monteverdi bears this idea out in the following performance advice to Alessandro Striggio (1616):

> I leave judgment . . . to your refined, impeccable taste: but because of it [the size of the chorus and the theater] three *chitarroni* would be needed instead of one, three harps instead of one, and so on; instead of singing elegantly the singer would have to force his tone.[67]

Organists should also consider the voices when choosing registration for their accompaniments. Praetorius (1619) states:

> When in . . . a *concerto* all voices join in together at times--which the Italians call *ripieni concerti*--after a few voices have first sung with organ accompaniment alone, one should indeed use both manual and pedal of the organ simultaneously. But one should not add other stops, for the delicate and soft tone of the singers would otherwise be smothered.[68]

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[65]Heinrich Schütz, Preface to *Geistliche Chor-Musik*, quoted in Gina Spagnoli, *Letters and Documents of Heinrich Schütz* (Ann Arbor: UMI Research Press, 1990), 31.

[66]Michel L'Affillard, *Principes tres-faciles*, quoted in Donnington, 503.

[67]Claudio Monteverdi, *Letter to Striggio*, quoted in Arnold and Fortune, 40.

[68]Praetorius, 253.

Restraint in the volume of the organ is also necessary. Agazzari (1607) writes:

> The voices, when they are in concert with the organ, should be governed by the ear and by good judgment, being careful that one does not overshadow the other but are sung equally, with sweetness and elegance.[69]

The flexible nature of seventeenth-century music enables secondary-level directors with viable instrumental programs at their schools to easily construct ensembles and/or double voices for Baroque repertoire. If instruments are not available, however, the director should not be discouraged from performing the music. Use of instruments *colla parte* was not required, only preferred. However, the use of instruments for *basso continuo*, which will be discussed next, is required for all performances of seventeenth- and eighteenth-century ensemble repertoire.

The necessity of *basso continuo*. *Basso continuo* (the English term "thorough bass" also appears commonly) is a standard part of Baroque music performance except for the aforementioned madrigals and some neo-Renaissance motets; at least one bass instrument and one chord-producing instrument is necessary for all performances. Brossard's (1724) definition of *basso continuo* indicates the importance of this seventeenth-century convention:

> *BASSO CONTINUO* (Lat., *BASSUS CONTINUUS* or *GENERALIS*). One of the most essential parts of modern music, invented or put to use around the year 1600 by an Italian named Ludovico Viadana who first gave it a treatise. It is played on the organ, harpsichord, spinet, *therebo*, or harp and has numerals written above the notes; the Italians also called it *PARTITURA*, *ORGANA*, *TIORBA*, *SPINETTO*, *CLAVECEMBALO* in such cases. It is often played simply and without numerals on the bass viol, double bass, bassoon, serpent, etc.[70]

*Basso continuo* must be used with the aforementioned whether or not a figured bass is included in the score. Schütz (1650) states:

> Above the bass for the organ I have had the signatures entered with all possible care. The Italians are for the most part accustomed today to use no figures in this

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[69]Angostino Agazzari, *Letter on Style in Organ Playing*, quoted in MacClintock, 131.

[70]Brossard, 9.

> connection, objecting that experienced organists do not need them and without them know how to play along according to the counterpoint.[71]

Primary sources such as Brossard indicate that *continuo* should be used with almost all sacred vocal music:

> MOTET; a kind of very figurate musical composition, enriched with everything that is fine in the art of composition for one, two, three, four, five, six, seven, eight, and even more voices or parts, often with instruments but usually and nearly always at least with a *basso-continuo*.[72]

It is possible to use more than one chord producing instrument for the *continuo*. To use harpsichord, organ, or lute to better identify a character and/or disposition for an oratorio, for example, adds to the color and dramatic flair of a performance. If more than one character is used, additional instruments can be added to give a musical identity to each person. The effect of alternating instrumental sonorities gives a unique flavor to the music. For example, a dialogue between a noble character and his or her antagonist could be represented by alternating respectively between bass recorder and bassoon in the *continuo*.

The choice of *basso continuo* instruments, like other instrumentation, depends on the sound quality that best expresses the proper mood of the music. For example, the *continuo* for a small ensemble might have just one lute and/or harpsichord. Pathetic episodes might be played with the lute, whereas a celebratory moment might incorporate the harpsichord or organ. C.P.E. Bach implies this practice in the following advice:

> The organ is indispensable in church music on account of the fugues, loud choruses, and more generally, on account of the binding effect. It adds to the grandness and preserves order. But whenever Recitatives and Arias are used in church, especially those whose inner parts accompany simply, . . . there must be a

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[71]Heinrich Schütz, Preface to *Symphonie Sacrae III* in Strunk, 440.

[72]Brossard, 59.

> harpsichord. . . . The pianoforte and the clavichord make the best accompaniment in a performance associated with the greatest refinements of taste.[73]

In addition, *continuo* instruments are required to provide a foundation for the ensemble without dominating. Sometimes composers like Praetorius (1619) recommend instruments in the prefaces to their compositions:

> It is very good--even necessary--to have this thorough-bass also played on a bass instrument, such as bassoon, *dulcian*, or trombone, or best of all, a bass viol.[74]

Accompanying recitatives. Approaches to accompanying seventeenth- and eighteenth- century recitatives with keyboard instruments differ according to the type of recitative. In *stromentato* (accompanied) recitatives, the keyboard chords should be played and immediately released even though the notation of the *basso continuo*, the only part of the accompaniment actually from the composer's hand, indicates the notes are sustained. This is done to avoid interference with the singer and the orchestra. Lustig (1754) instructs that "the notes in the *continuo*, although consisting primarily of tied and whole notes, must only be treated as quarter notes with rests, above all on organs, positive-organs, and *regals* in order to support the singer and never drown him out."[75] Voight (1742) similarly states that while playing, "I must not let my hands lie down continuously on the keys, droning away like a hurdy-gurdy, for that would not be an accompaniment, but I must lift them properly so that the listeners can well understand the text."[76]

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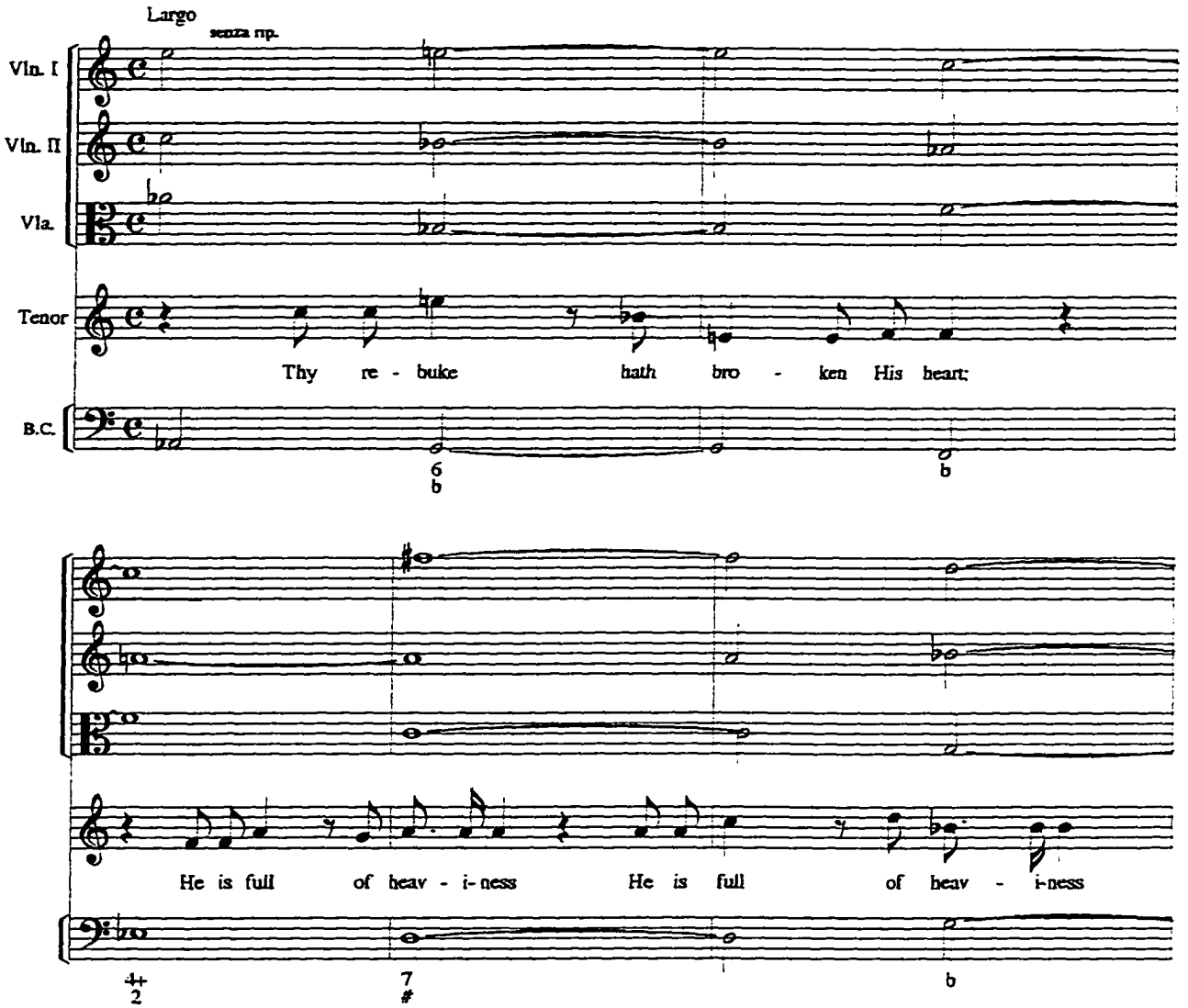
[73]Carl Philipp Emmanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (New York: W. W. Norton, 1949), 422.

[74]Ibid.

[75]Jacob Wilhelm Lustig, *Muzykaale Spraakkonst*, quoted in Lawrence Dreyfus, *Bach's Continuo Group* (Cambridge: Harvard University Press, 1987), 83.

[76]C. Voigt, *Gespräch von der Musik*, quoted in Shrock, 162.

"Thy rebuke hath broken his heart" from Handel's *Messiah* exemplifies a typical situation in that the *continuo* realization occurs in long notation (mostly half and whole notes) to imply the duration of the harmony:



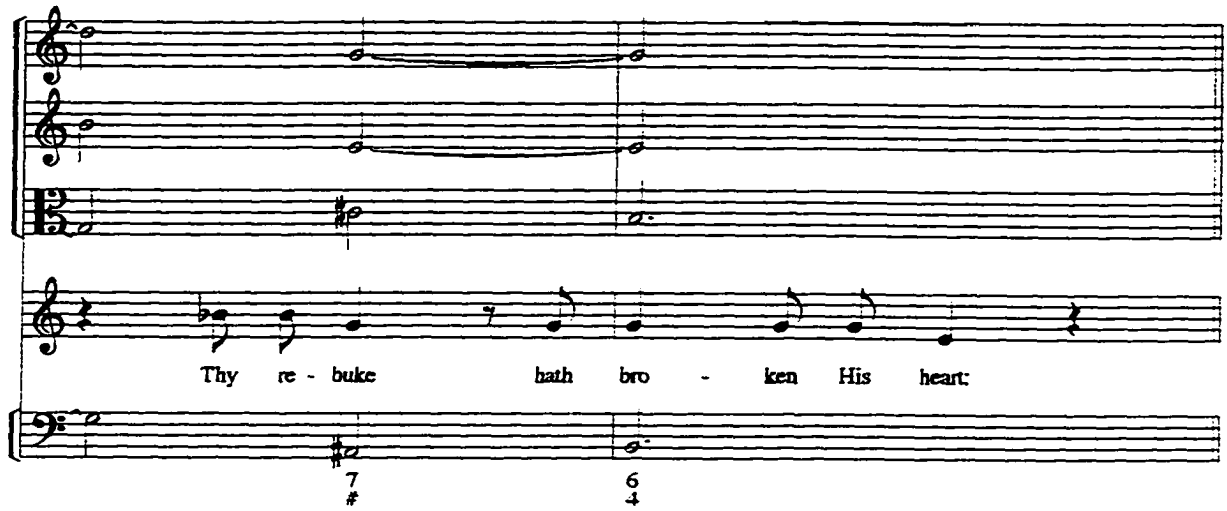
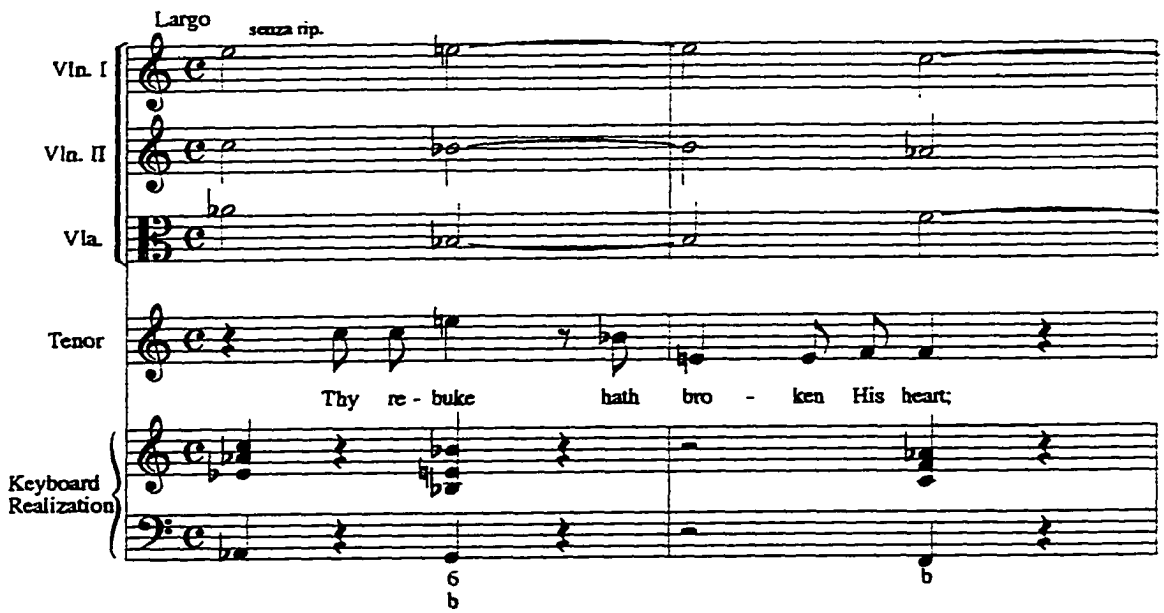



Fig. 11.

The actual playing of the realized chords (included here for demonstration) should be shorter:



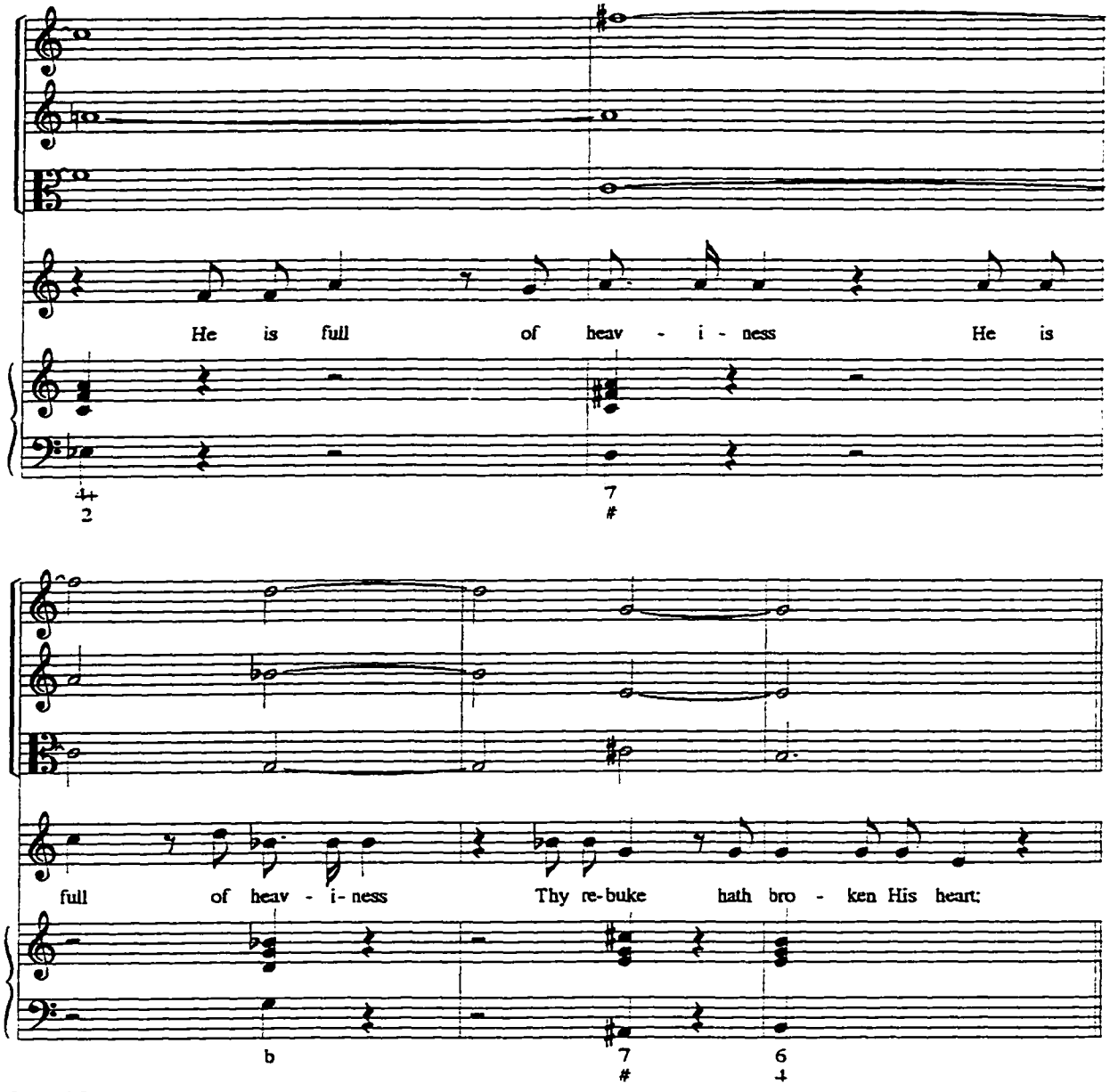



Fig. 12.

*Basso continuo* instruments should also shorten their notes even though the notation indicates otherwise. This practice is known to have been in effect during the period due to the existence of orchestra parts that contain shorter notes even though the full score

utilizes longer rhythmic values. Such is the case in original manuscripts of J.S. Bach's *St. Matthew Passion*, BWV 244.[77]

Chords played on the organ in unaccompanied recitatives are sustained or terminated according to the discernment of the player and/or director. In some cases, the organ should cease playing to avoid interfering with the singer. Heinichen (1711) explains:

> In church recitatives, since organ-pipes that echo and hum are involved, no complications are needed, for one mostly just strikes the notes flat down and the hands remain lying on the keys without further ceremony until another chord follows, which is held out in its turn. . . . But if the hands are lifted from the keys immediately after striking a new chord, so that a rest takes place between the notes, this is done according to the circumstances obtaining, the better to hear and observe the singer. . . . Or else one finds other reasons to lift the hands somewhat; for example, because the bass sometimes remains on one note and chord for three, four, or more measures, and consequently one's ear becomes irked by the constant monotony of the humming organ pipes. All these questions must be settled by the taste and good judgment of the accompanist.[78]

The recitative "Behold a virgin shall conceive," also from *Messiah*, represents how this method might be realized. The music is notated this way:

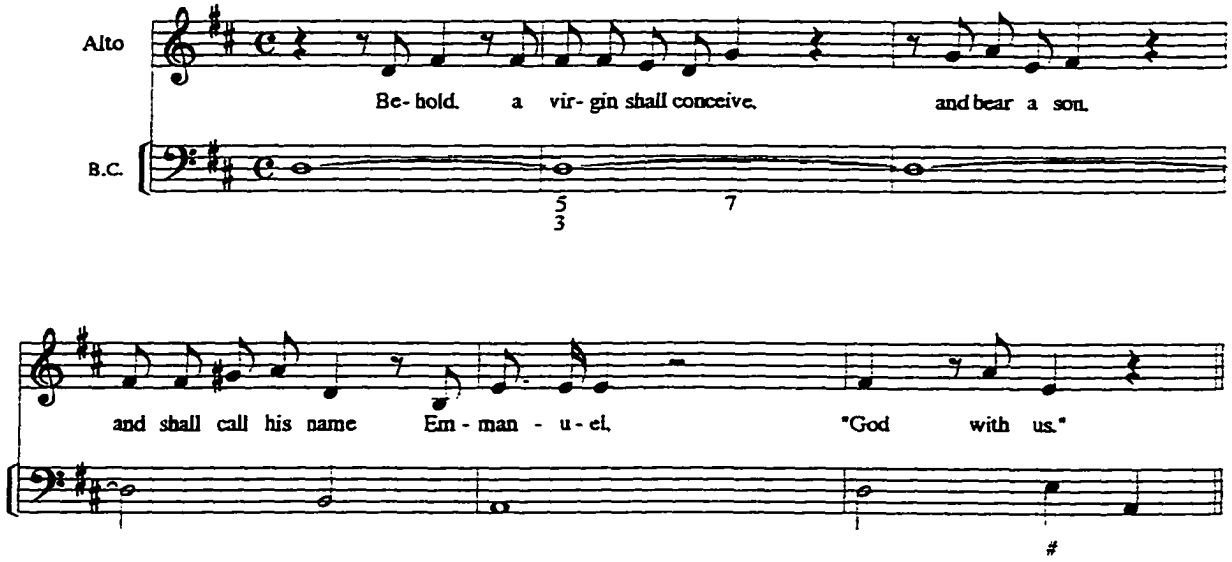



Fig. 13.

[77]Dreyfus, 73.

[78]Johann David Heinichen, *Neuerfundene und Gründliche Answeisung*, quoted in Dreyfus, 76.

In performance, however, the continuo (with the chords realized here) should be rendered this way:

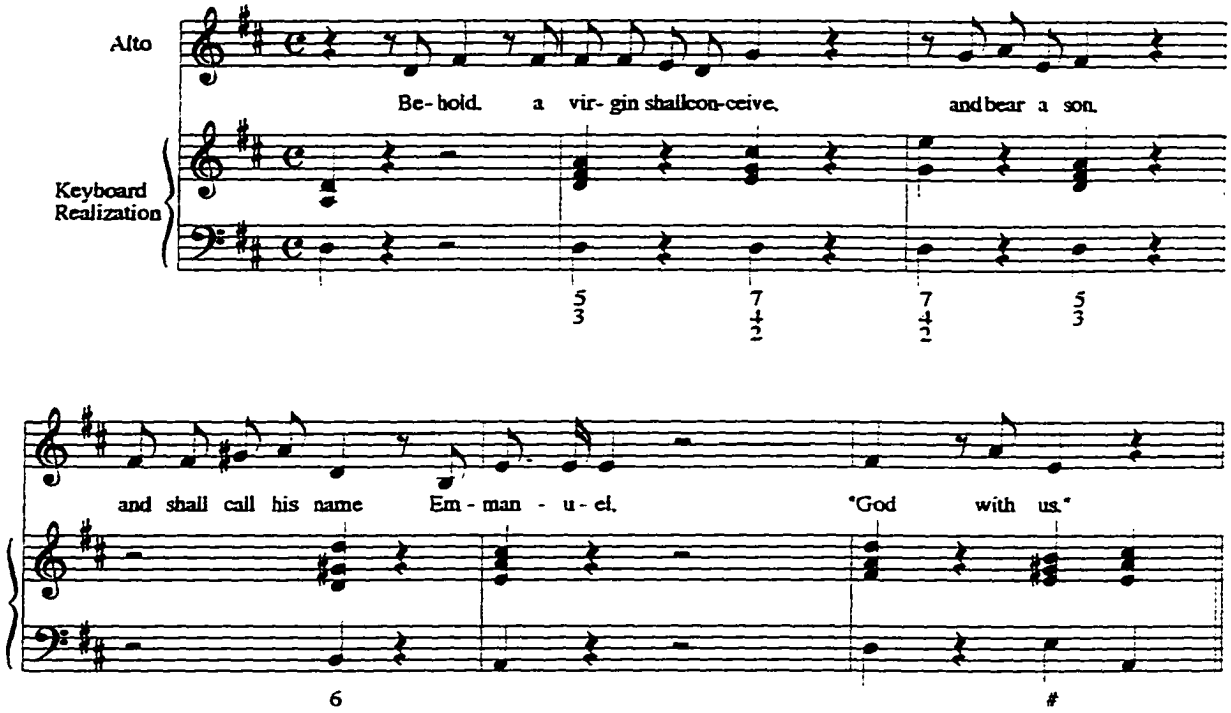



Fig. 14.

Sometimes sections of a recitative are accompanied in the *basso continuo* by rhythmic values shorter than a quarter note. The player should render these notes according to their actual notation. Schröter (1772) instructs that "now and then there are running sixteenths and thirty-seconds before or at the beginning of a new section. These are played metrically."[79]

The speed of an arpeggiation for instruments with no capacity to sustain (i.e. the harpsichord, the lute, etc.) varies according to the dramatic characteristics of the musical material. C.P.E. Bach (1753) instructs the players to speed up, slow down, sustain, or detach an arpeggio according to the mood of the music:

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[79]Christoph Gottlieb Schröter, *Deutlicher Anweisung zum General-Bass*, quoted in Dreyfus, 85.

> The pace with which a chord is arpeggiated depends on the tempo and content of the recitative. The slower and more *affettuoso* the latter is, the slower the arpeggiation. Recitatives with sustained accompanying instruments are well adapted to arpeggiation [except the organ--see below]. But as soon as the accompaniment shifts from sustained to short, detached notes, the accompanist must play detached, resolute chords, unarpeggiated, and fully grasped by both hands. Even if the score expresses tied white notes, the sharply detached execution is retained.[80]

If an organ is used with the *continuo*, one should not arpeggiate; Kellner (1711) advises that "the arpeggio is not much used on organs."[81]

The way cadences are played in recitatives is also subject to some period interpretation. When a complete section of text existing in the recitative style is finished, the player should render the cadence after the text is finished. "Behold, a Virgin shall conceive" above is an example of this. Haydn (1768) states:

> In the accompanied Recitatives, notice that the accompaniment should not enter until after the singer has finished singing the text completely, even though the score often shows the contrary. . . . One must be careful to allow the last syllable of the Recitative to be heard completely and then the accompaniment must come in promptly on the downbeat.[82]

It is possible to play the penultimate chord of an internal cadence during the singer's final pitch when the dialogue is fast and lively. The cadential material is "telescoped" so that the penultimate chord (usually the dominant) is struck simultaneously with the singer's final note; the resolution is played after the final note is sung. This is done to preserve the momentum of a dramatic phrase of text. Heinichen (1728) explains this and gives some examples:

> By nature these recitative cadences ought always, I say always to resolve [when the singer finishes]. Since however this kind of cadence, tedious, and yet occurring at every moment in theatrical music, would sound in the end annoying, yes and quite often the singer concerned seems to linger somewhat pointlessly; therefore it can

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[80]C.P.E. Bach, 422.

[81]David Kellner, *Treulichter Unterricht im General-Bass*, quoted in Dreyfus, 80.

[82]Franz Josef Haydn, *Letter accompanying the manuscript of 'Applausus Cantata,' 1768*, quoted in Ruth Halle Brown, *Music Through Sources and Documents* (Englewood Cliffs: Prentice-Hall, 1979), 223.

happen that one takes occasion to shorten the matter, and [use a telescoped cadence].[83]

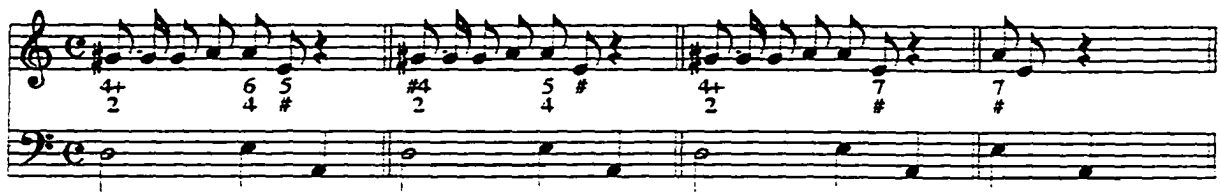

Fig. 15.

One recitative in *Messiah* represents how a situation involving telescoped cadences might work. A section of text at m. 5 in the accompanied recitative "And the angel said unto them" is divided with a cadence:

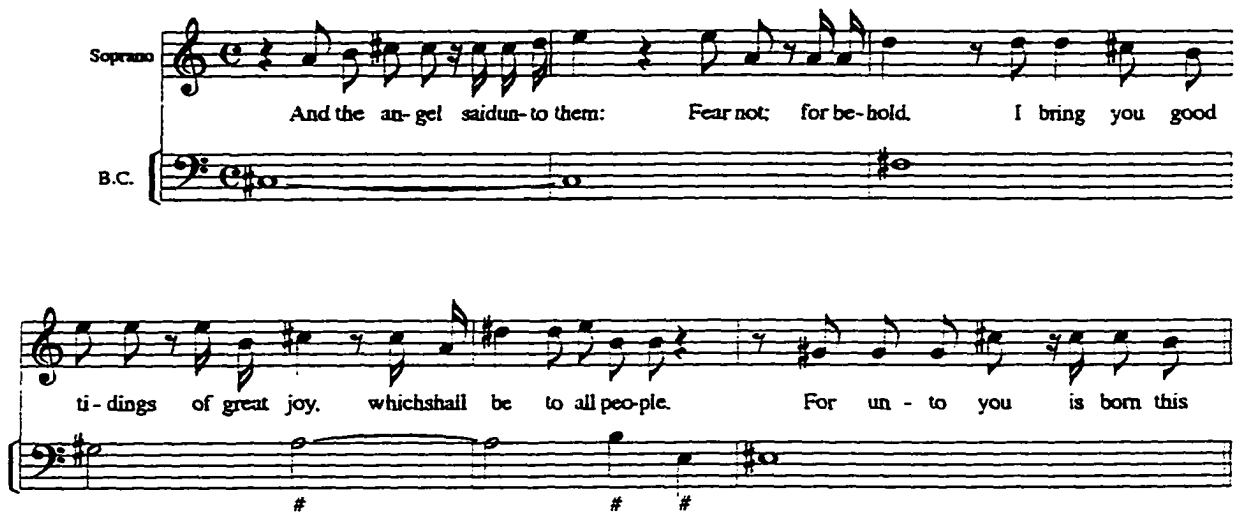


Fig. 16.

The declamation of the words is fairly rapid here, so the cadence would begin on the last syllable of "people" and not afterwards.

[83]Heinichen, *Der General-Bass in der Composition*, quoted in Donnington, 662.

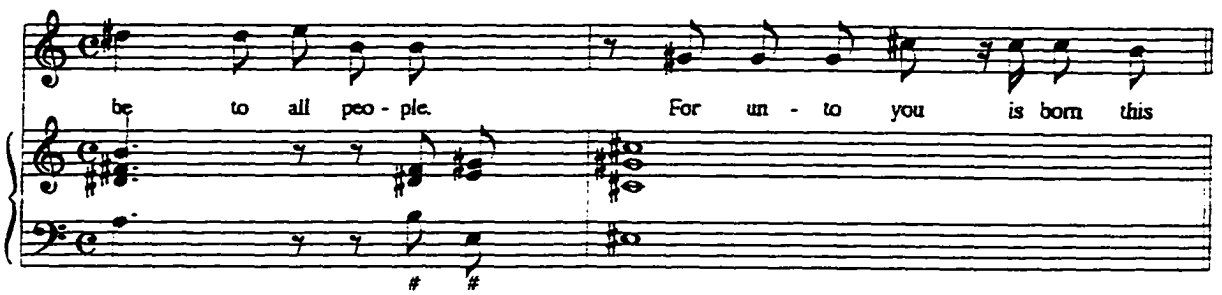


Fig. 17.

In this, as with similar cases, players accompanying *secco* recitatives should be ready to play at the appropriate moment

Most secondary-level players will have little experience with recitatives, so the director should instruct the keyboardist regarding the way each rectitative is to be played. Situations involving arpeggiations and telescoped chords should be carefully indicated to insure the player understands how the recitative is to be rendered.

The pitch of performance. Sound quality in period performances depends somewhat on the level of pitch, and although instruments are generally not seriously affected by changing the pitch level of a piece, a small modification can have a surprising influence on voices. Pitch is therefore an important consideration for the choral director.

According to Quantz (1752), pitch levels in the seventeenth and eighteenth centuries varied considerably depending on location and style of music:

> The pitch regularly used for tuning in an orchestra has always varied considerably according to time and place. . . . At the present time the Venetian pitch is the highest; it is almost the same as our old choir pitch. The Roman pitch of about twenty years ago was low, and was equal to that of Paris. At present, however, the Parisian pitch is beginning almost to equal that of Venice.[84]

[84]Quantz, 267.

Fixed pitch instruments, such as the organ, often differed as much as the interval of a third from place to place. This was because most tuners rarely took into account the use of other instruments with the organ. Praetorius (1619) states :

> At the outset it is to be made clear that the pitch of organs and other musical instruments frequently varies widely. This is because in earlier times it was not the practise to play all kinds of instruments in ensemble, and thus the instrument makers built wind instruments quite differently, tuning some high and others low: for certain instruments, such as the cornet, *shawm*, and *discant* violin, sound fresher and better when constructed at a higher pitch, while instruments like trombones, bassoons, *bassanelli*, *bumbardes* and bass viols sound more grave and splendid the lower they are pitched. Thus considerable difficulty is caused the director of music when organs, positives, harpsichords and wind instruments are not tuned to the same and proper pitch.[85]

Strings and harpsichords, being more flexible, adapt more easily to situations involving changes in pitch. Changes in tuning (dependent upon the flexibility and strength of the strings) can be made without much difficulty. Wind instruments in the Baroque were equipped with extra crooks and joints for pitch changes.

Raising the pitch of arias was as difficult a situation for seventeenth- and eighteenth-century singers as it is for modern singers. In accordance with the desire for the universal use of the proper tone quality, Quantz favored a single, fixed pitch in all geographic areas. He also wanted to set pitch low enough so the vocal quality would remain relaxed and agreeable.

Modern scholars, through experiments with period instruments, tuning forks, and information gathered from primary source materials, have determined that the pitch standard of the seventeenth and eighteenth centuries was anywhere from a'=410 Hz to around 465 Hz--a minor third lower to a semitone higher than the present day standard of a'=440 Hz. Typically, pitch was around a'=415 Hz (roughly equivalent to the modern A-flat) during both periods.[86] Equipped with this information, the modern

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[85]Praetorius, 142.

[86]Brown and Sadie, 165.

director will recognize that most seventeenth- and eighteenth-century repertoire was performed at a lower pitch level. Modern performances given at notated pitch are therefore anywhere from a semi- to a whole-tone higher than period performances. This situation can cause some discomfort for the singers. Secondary school directors may find it helpful to vary pitch levels from rehearsal to rehearsal so a comfortable level can be determined. Since modern pianos are tuned to a higher fixed pitch than seventeenth- and eighteenth-century instruments, changing the pitch of works might seem a somewhat difficult proposition to undertake while students are first learning notes. Most modern electronic keyboards, however, provide an excellent alternative to pianos in that they can often change pitch levels with the simple turn of a knob.

In terms of actual performance, most authentic renditions of Baroque and Classical repertoire are a half-step lower than modern pitch. Secondary school directors are advised to do likewise; the resulting comfort for the singers is surprising relative to the small variation in pitch.

## Meter and Tempo

Meter and tempo are related elements in Baroque and Classical music. This is because the notes and terms on the page of a seventeenth- or eighteenth century piece represent primarily the motion and mood of the music. It is important for today's performers, secondary-level singers in this case, to understand that period time signatures and tempo terms imply more than modern signatures and terms do in today's music. The understanding of how Baroque and Classical time signatures are related to tempo and how tempo terms modify those signatures is therefore crucial for historically informed performance.

## Time Signatures and Meter Symbols

Meter signatures (today also known as time signatures) communicate many ideas to the performer. In Baroque and Classical music, time signatures represent a mood that, in turn, indicates a pulse.[87] Specifically, the speed of this pulse depends on the value of the note represented by the lower number of the time signature. Loulié (1696) states:

> There are in music different characters for indicating pretty nearly the speed or slowness of the beats of the measure. These are the five symbols or numbers, 1, 2, 4, 8, and 16, which, being placed according to the rules of arithmetic under the other symbols or meter signatures 2, 3, 4, 6, 9, and 12, indicate, by the different values of notes that they represent, the different durations of time.[88]

In addition, it is known that larger note values mean slower tempos--the smaller the lower number in the time signature, the slower the speed of the music.

Tempos implied by time signatures are also relatively proportional to one other. For example, 3/4 is faster than 3/2. Loulié continues:

> In every meter signature, whatever it be, the beats should be more or less slow in proportion to the value of each time [unit]. For example, 3/1 should be beated [pulsed] more slowly than 3/4, because the beat in 3/1 has the value of a whole-note, and in 3/4 that only of a quarter-note.[89]

Meter symbols express tempo directions the same way meter signatures do. Most common are symbols used to show duple meters, usually represented by C (common time) and ¢ (also called a "stroked-C"--a stroke through a meter symbol generally means the tempo is faster than the symbol without the stroke). Purcell (1696) describes how these symbols are interpreted:

> There being nothing more difficult in Musick then [sic] playing of true time, 'tis therefore necessary to be observ'd by all practitioners, of which there are two sorts,

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[87]The word "pulse" is also referred to as the "beat," "tactus," or "stroke" in many primary sources.

[88]Etienne Loulié, *Elements ou principes de musique*, trans. and ed. Albert Cohen, *Musical Theorists in Translation* vol. 6 (New York: Inst. of Mediaeval Music, 1965), 84.

[89]Ibid., 29.

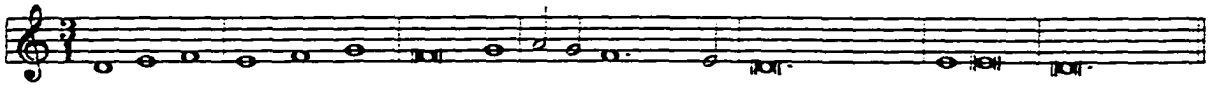
> Common time and Triple time, & is distinguish'd by this C, this ¢, or this ø mark, ye first is a very slow movement, ye next a little faster, and ye last a brisk & airy time.[90]

Quantz (1752) gives the following directions for using meter symbols:

> Four-four time, which is also called common or imperfect time, is indicated with a large C at the beginning of a piece. . . . In four-four time it is important to note that if a stroke goes through the C . . . the notes receive a different value, so to speak, and must be played twice as fast as when the C has no stroke through it.[91]

Triple Meter. Triple meters, which mostly use time signatures rather than symbols comparable to those used for duple (sometimes the simple numeral 3 is used), best show the way pulse is assigned to a specific note value in the Baroque and Classical time signature. Brossard (1703), for example, shows that 3/1 is the slowest triple meter since the whole note is given the pulse:

> [Of the triple meters], the first is that which the Italians call *TRIPOLA MAGGIORE* and the French *TRIPLE MAJEUR*, GRAND TRIPLE, *TRIPLE DE RONDES*, or *DE TROIS POUR UNE*, 3/1; thus named because the breves [double whole notes] and semibreves [whole notes] which predominate are notes of long duration and the measure must be taken slowly and gravely so that each beat is longer than those in the other kinds of triple which follow below. . . . [92]



> *Largo*, or *Adagio Adagio* . . .

Three-two is slightly faster than 3/1--still a very slow pace--and is used for somber and sensitive pieces. Hotteterre (1719) explains:

> 3/2: The bar contains three half notes, which are usually counted in three slow beats. This signature serves for pathetic and tender pieces such as *sommeils*, *plaintes*, cantatas, and grave movements in sonatas and *courantes* meant for dancing.[93]

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[90]Henry Purcell, *A Choice Collection of Lessons* . . . , quoted in Shrock, 114.

[91]Quantz, 64.

[92]Brossard *Dictionnaire*, quoted in Shrock p. 105.

[93]Jacques-Martin Hotteterre, *L'Art de préluder sur la flute traversière*, quoted in Thomas Everett Warner, "Indications of Performance Practice in Woodwind Instruction Books of the 17th anc 18th Centuries," Ph.D Dissertation (New York University, 1964), 99, quoted in Shrock, 109.

Three-four is faster still and played at a moderate tempo. Grassineau (1740) instructs that "when the character 3/4 is used, the air is to be played in a tender affecting manner, of a moderate movement, neither slow nor quick."[94] Three-eight usually means a fast tempo. Hotteterre (1719) states:

> 3/8: The true tempo of this signature is fast, and it should be beaten in one. . . . It is suitable for fast airs such as *canaries* and *passepieds*.[95]

Brossard (1719) lists 3/16 as the fastest triple-meter time signature; the tempo is equivalent to the speed of a regular sixteenth note in common time:

> This triple meter, as is easy to see, is proper for very lively and rapid expressions since each beat of the measure must last only as long as a sixteenth/semiquaver note in ordinary time.[96]

At times a tempo term such as *allegro* or *andante* will appear with the time signature. These terms modify the interpretation of the signature according to the meaning of the word and are discussed in a later section of this chapter.

Duple Meter. Duple meter signatures and symbols indicate the speed of the pulse in the same way as those for triple meter. The symbol C (common time or 4/4), for example, indicates a slow tempo unless modified by some sort of tempo term (such as *allegro* or *andante*). Matteis (1685) defines the symbol C as a "slow Time that is called Common Time."[97] Playford (1674) writes that C was "Common time . . . the first and slowest of all."[98] Purcell (1696) views C as "a very slow movement."[99] Walter (1728)

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[94]Grassineau, 296.

[95]Hotteterre, quoted in Shrock, 109.

[96]Brossard, 281-2.

[97]Nicola Matteis, *Ayres. . . and likewise other passages*, quoted in Mary Cyr "Tempo Gradations in Purcell's Sonatas" *Performance Practice Review* VII (Fall 1994): 186.

[98]John Playford, *An Introduction to the Skill of Musick*, reprint ed. (Ridgewood, Gregg Press, 1966), 30.

[99]Henry Purcell, *A Choice Collection of Lessons for the Harpsichord or Spinet*, quoted in Cyr, 186.

defines C as meaning "a measure consisting of either four fast or four slow time units, according as *Allegro* or *Adagio* is added. If nothing is added, *Adagio* should always be understood and a slow time employed."[100]

The stroked C (¢--also called the *alla breve* sign) means that the pulse of a measure is the half note, with the tempo nearer to twice as fast as it would be if the quarter note received the beat. Türk (1789) believes that *alla breve* means a composition "should be played twice as fast" as it would be played in common time,[101] but he also mentions that one should get a feel for the *alla breve* marking by examining carefully the notation and melodic characteristics of the piece: "the skilled player . . . can find the right tempo from the note values, figures, passages and the like."[102] It should be noted that the period interpretation of the *alla breve* symbol can present some difficulty for secondary school performers since most adolescent musicians are used to seeing a measure containing the equivalent of four quarter notes with the pulse almost always on the quarter note. The director should acclimate the ensemble to the feeling of two in situations where *alla breve* is used when the piece in question is first being learned. It is also helpful for the director to remind students of the meter's characteristics at the onset of each rehearsal or performance so they are aware of what to expect when they observe initial conducting patterns in two. In addition, the director should always conduct in two throughout an *alla breve* piece for the sake of consistency and clarity.

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[100]Johann Gottfried Walther, *Musikalische Bibliothek*, quoted in Fritz Rothschild, *The Lost Tradition in Music: Rhythm and Tempo in J.S. Bach's Time*, reprint ed. (Westport: Hyperion Press, 1979), 137.

[101]Daniel Gottlieb Türk, *Klavierschule*, trans. Raymond H. Haggh (Lincoln: Univ. of Nebraska Press, 1982), 108.

[102]Ibid., 107.

Some duple meters, such as 2/4, 2/2, and 4/8, are notated as time signatures. Two-four to Hotteterre (1719) generally means a fast tempo:

> 2/4: This signature contains two quick beats and is used for quick airs and *airs piqués*. It also serves for cantatas rather than for motets and operas. This meter is simply four quick beats cut in two.[103]

Two-two is therefore twice as slow as 2/4, and in 4/8 the tempo is on the faster side of a stroked-C (¢). Poncein (1700) writes: "4/8: Beat in two but more quickly than C."[104]

Compound Meters. Compound meters are interpreted according to their metric divisions. In 6/4, for example, the measure can be divided into two or three equal sections with the tempo set so that each dotted-quarter or quarter note gets one beat. The tempo of the meter is similar to that of other meters that use the quarter note as the pulse. Saint-Lambert (1702) explains:

> In pieces in 6/4 time, the measure is beaten [pulsed] in two ways. . . . When the notes are distributed in the measure in the manner I called the first way, the measure is beaten in two, on each of which beats three quarter notes or their equivalent are placed. But when these notes are distributed in the manner I call the second way, the measure is beaten in three, not in three slow beats by placing two quarter notes on each beat as in 3/2 time, but in three quick beats like those in triple time [3], by placing only one quarter note on each beat and thus making two measures out of one, since there are six quarter notes per measure.

First way

Second way

[103]Ibid.

[104]Jean-Pierre Freillon Poncein, *La Véritable Manière d'apprendre à jouer en perfection du hautbois*, quoted in Shrock, 100.

> When it is beaten in two, the notes go by much faster, for these two beats must be at least as fast as those in binary time [2/2, 2/4, etc.].[105]

Saint-Lambert (1702) gives a similar interpretation for 6/8 since the note value in the bottom number of the signature is half the value of a quarter note. The tempo is therefore twice as fast as 6/4:

> In pieces in 6/8 time, the measure is also beaten in two, just as is the first way of beating 6/4, except that the beats must go twice as fast as those in 6/4 because the measure is only composed of six eighth notes instead of six quarters. With that exception there is no difference between the two meters.[106]

Tempos for 9/8 and 12/8 are the same as for 6/8, the only difference being the addition of one or more sets of eighth notes to the measure.

## Tempo Terms and Characteristics

The basic pulse of a meter is sometimes modified by one or more tempo terms. These terms give composers a way to reinforce or modify the tempo indicated by the time signature, thus avoiding confusion when similar meter notation is used in different sections of a larger piece to express different speeds. Leopold Mozart (1756) writes that "special words are written at the start of each piece which are supposed to give its character, such as *Allegro* (lively), *Adagio* (slow) and so forth."[107] Brossard (1703) lists tempo terms in the following way:

| | |
|---|---|
| *Adagio* | means smoothly, comfortably, in a leisurely way, without hurrying, consequently almost invariably slowly and drawing out the meter a little |

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[105]Michel de Saint-Lambert, *Les Principes du Clavecin* (Principles of the Harpsichord), trans. and ed. Rebecca Harris-Warrick (Cambridge, England: Cambridge Univ. Press, 1984), quoted in Shrock, 103-4.

[106]Ibid.

[107]Leopold Mozart, *Versuch einer gründlichen Violinschule*, trans. Edward Knocker (London, 1948), 32.

*Affettuoso* lovingly, tenderly etc. and consequently almost invariably (or *affetto*) slowly

*Allegretto* diminutive of *Allegro*, means a little spirited, but in a graceful, pretty, playful etc. way

*Allegro* always means lively and really animated; very often quick and nimble but also sometimes at a moderate speed, bordering on the lively and animated

*Andante* from the verb *andare*: to go, to walk with even paces; means especially for the continuo bass, that all the notes must be made equal and the sounds well separated

*Andantino* a tempo faster than *Affetuoso* but slower than *Andante*

*Grave* means that one must beat time and sing and play gravely, sedately, with majesty, and consequently almost invariably slowly

*Larghetto* a tempo faster that *Largo* but slower than *Grave*

*Largo* means extremely slow, as if broadening the metre and emphasizing main beats that are often unequal

*Presto* means fast, that is to say the metre must be hurried along or its beats made extremely short. This normally indicated liveliness, rapture, frenzy or swiftness, etc.

*Vivace* Italian adjective often taken . . . as an adverb to show that one must sing or play with fire, vivacity, spirit, etc. Often it also means play or sing quickly, or at a bold brisk animated, etc. pace. It is roughly the same as *Allegro*.[108]

The traditional interpretation of a tempo term is sometimes modified to suit the mood or character of a piece. In addition, serious and/or sacred pieces are generally slower than those that are lighter and/or secular in nature. Türk (1789) instructs that "an *allegro* for the church or in ecclesiastical cantatas . . . must be given a far more moderate tempo than an *allegro* for the theater or in the so-called chamber styles.[109]

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[108]Brossard, table compiled by Jean-Claude Veilhan, *The Rules of Musical Interpretation in the Baroque Era* (Paris: Alphonse Leduc, 1979), 62, quoted in Shrock, 134-5.

[109]Türk, 107-8.

## Tempo Fluctuation

According to primary sources, the rate at which a seventeenth- or eighteenth-century piece moves is not necessarily fixed or steady and can be varied to communicate expressive aspects of the music. Certain primary source writers such as Caccini (1601/2) considered the manipulation of tempo within a piece or movement to be one of the finer points of interpretation:

> I call noble that manner of singing, which is used without tying a mans self to the ordinary measure of time, making many times the value of the notes less by half, and sometime more, according to the conceit of the words; whence proceeds the kinds of singing with a graceful neglect, whereof I have spoken before.[110]

Rousseau (1687) adds:

> There are people who imagine that imparting the movement is to follow and keep time; but these are very different matters, for it is possible to keep time without entering into the movement, since time depends on the music, but the movement depends on genius and fine taste.[111]

Some treatises use the term *tempo rubato* (trans. "stolen time") to describe tempo fluctuation. In vocal music, this practice is related to the early Baroque ideal of using natural speech patterns in song: the prosaic outlay of a text overtakes the strict metric pulse of a measure so that slight increases and decreases in tempo occur. Caccini continues:

> *Rubato* is that gracefulness in singing which, if applied in the right place, takes away from the singing a certain constricting stiffness and dryness and makes it pleasing, free, and airy; just as in ordinary speech an eloquent delivery makes the things one says sweet and agreeable.[112]

The use of *rubato* addressed by Caccini can be observed in the motet *Laudate Domino* by Giuseppi Pitoni. The text in mm. 15-23 of this motet is rendered much more easily if a flexible pulse is used according to the natural flow of the text:

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[110]Caccini, quoted in Strunk, 380.

[111]Jean-Jacques Rousseau, *Traité de la Viole*, quoted in Donnington, 425.

[112] Caccini, quoted in Strunk, 380.

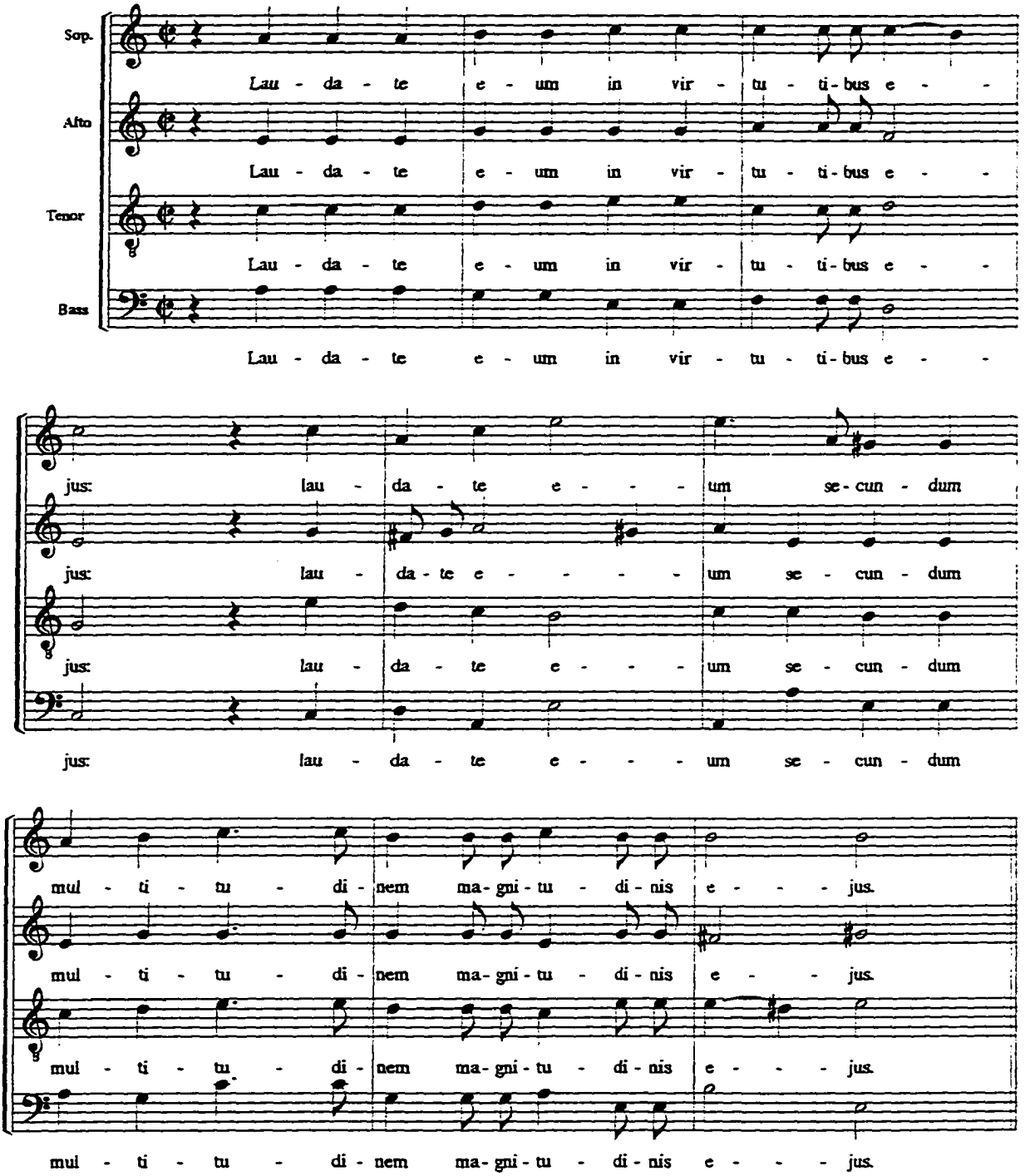


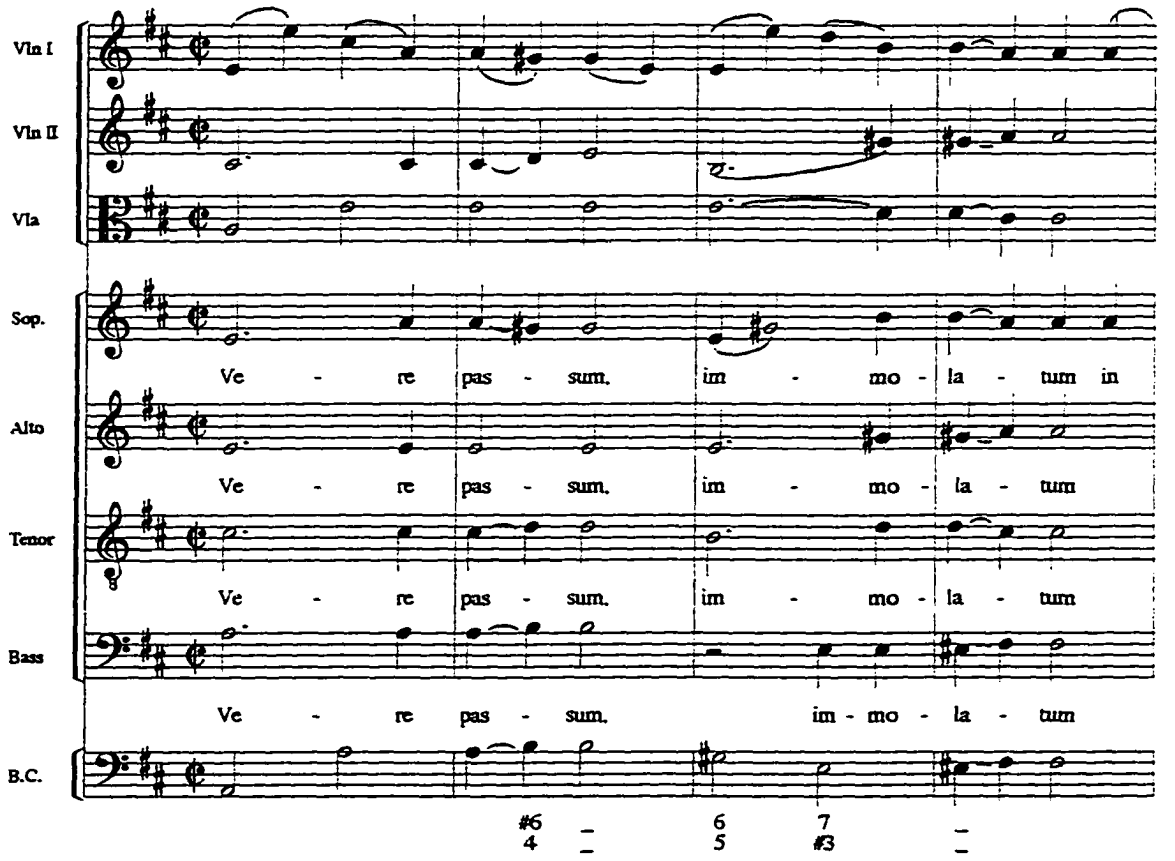

Fig. 18.

To facilitate correct tempo flexibility in this and similar cases, the director should first draw the attention of the singers to spoken patterns of the text.

Another situation that involves *tempo rubato* occurs when a final cadence is reached. In these situations, the performers should slow down before the last note or chord to add a sense of finality to the end of the music. Praetorius states:

> It is not very commendable and pleasant when singers, organists, and other instrumentalists from habit hasten directly from the penultimate note of a composition into the last note without any hesitation. Therefore I believe I should here admonish [those] who have hitherto not observed this [when performed] at princely courts and by other well organized choirs, to linger somewhat on the penultimate note, . . . and only then proceed to the last note.[113]

One piece that lends itself to the cadential retardation described by Praetorius is *Ave verum corpus*, K. 618 by W.A. Mozart. The progression leading to an authentic cadence in m. 17 builds harmonic momentum that is prolonged with the use of a slight *rubato*:




[113] Praetorius, 135-37.

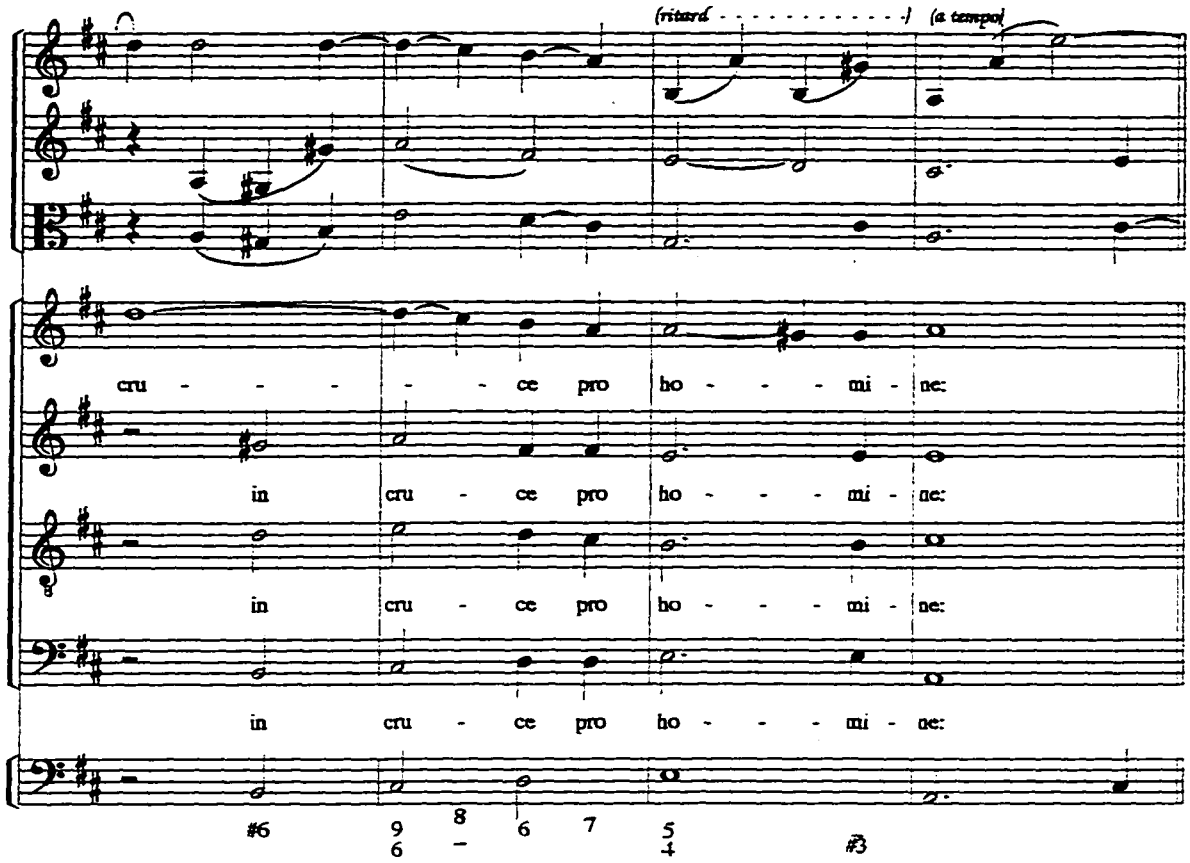
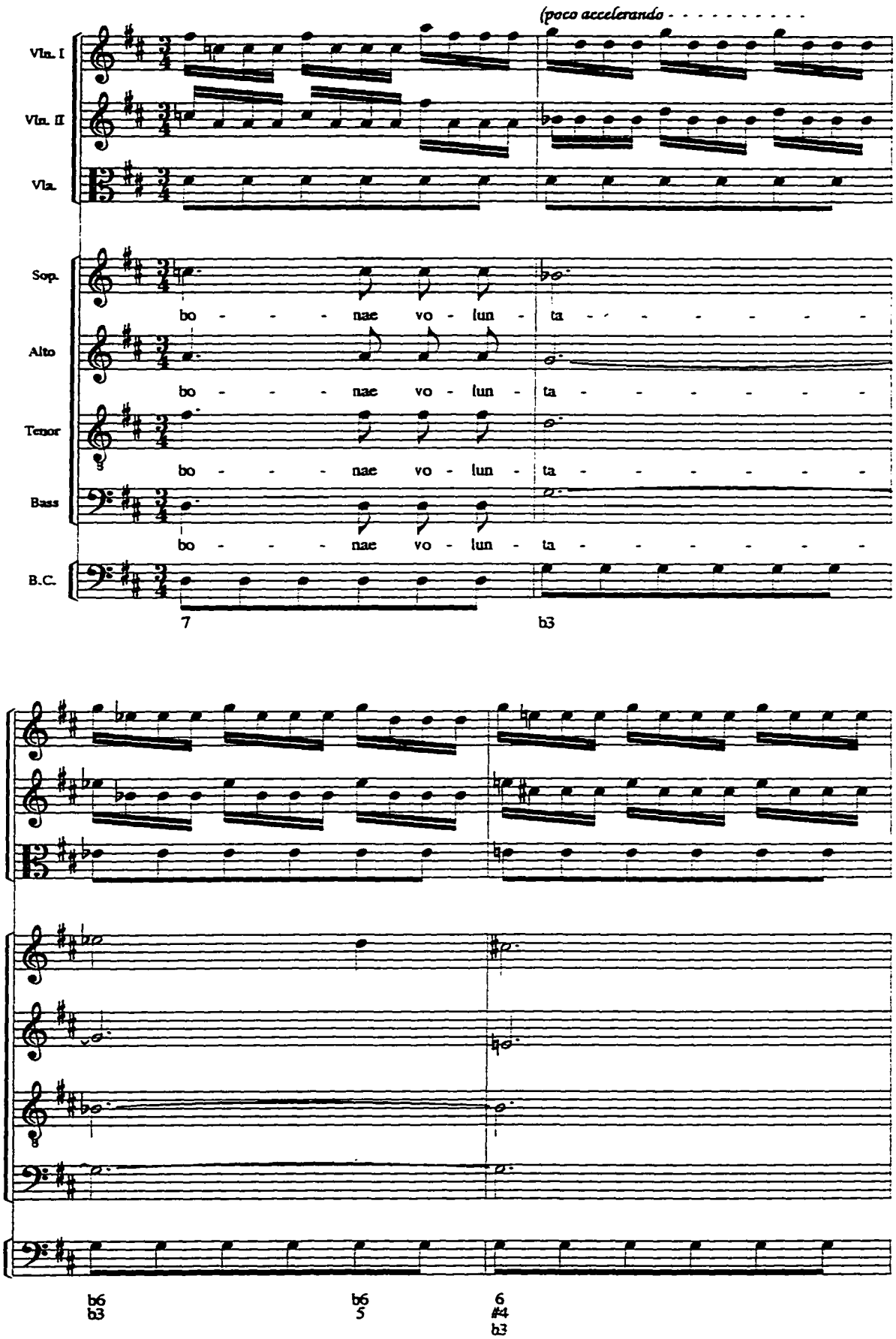
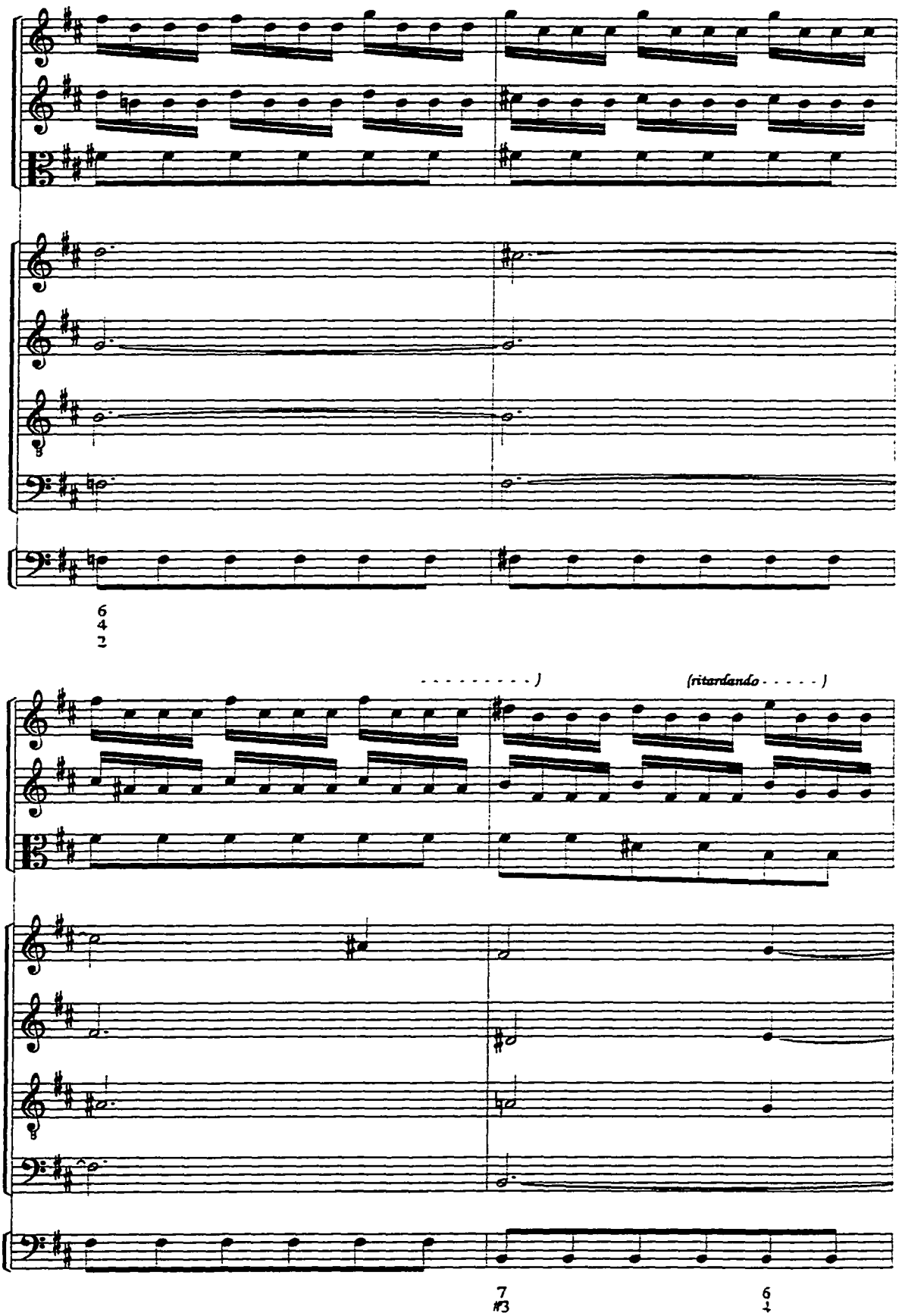



Fig. 19.

Other uses of *tempo rubato* in modern performance involve careful attention to places where changes in speed will enhance the expressive character of a piece. This musical interpretation is generally more successful during cadences within passages that gather a certain degree of rhythmic momentum as they progress. The director should coordinate the ensemble in relevant situations and indicate tempo variations with clear conducting gestures. In the chorus "Qui tollis peccata mundi" from Vivaldi's *Gloria*, mm. 60-69 are indicative of this situation due to the momentum gained in the accompaniment:


(poco accelerando
Vln. I
Vln. II
Vla.
Sop.
Alto
Tenor
Bass
B.C.
bo - - - - nae vo - lun - ta - - - - - - -
bo - - - - nae vo - lun - ta - - - - - - -
bo - - - - nae vo - lun - ta - - - - - - -
bo - - - - nae vo - lun - ta - - - - - - -
7
b3
b6
b3
b6
5
6
#4
b3


6
4
2
(ritardando - - - - - )
7
#3
6
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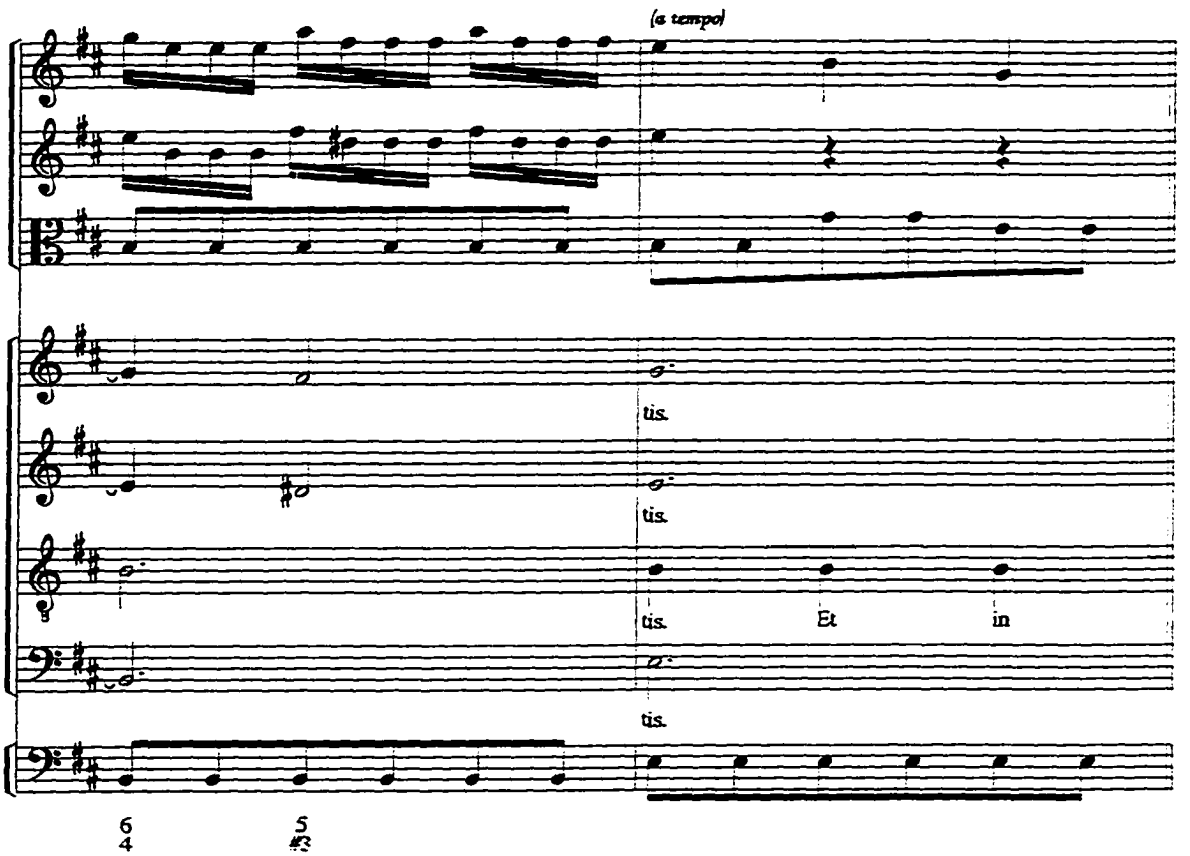


Fig. 20

As the passage unfolds, the conductor can gradually increase the tempo according to the harmonic acceleration inherent in the progression until the second beat in m. 68 where the cadence indicates a relaxation of the pulse. Carefully indicating the exact timing of each downbeat will assure both a unified ensemble and the correct fluctuation of tempo according to the desire of the director.

## Recitative

Due to the need for speech-like expression in performance, unaccompanied (*secco*) recitatives are never rendered exactly as notated. Rhythmic patterns and notes are given only as a guideline for how a speech is to be delivered in performance. Any hint of metric organization is to be avoided; hence *secco* recitatives should be free from

rhythmic regularity and should be completely flexible. All treatise writers direct the performer to sing recitatives according to natural speech patterns. Schütz (1623) instructs as follows:

> The [singer] takes his part as he wishes and recites freely without any strict measure, but he holds the syllables no longer than one ordinarily does in ordinary slow, clear speech.[114]

Brossard (1703) defines the recitative as:

> A way of singing which derives as much from declamation as from singing, as if one speaks while singing or sings while speaking; hence more attention is given to expressing emotions than following a regular measure precisely. This does not prevent this kind of singing from being notated in a regular meter, but one is given liberty to alter the length of the measure and to make some measures longer or shorter than others.[115]

Telemann (1725) states similarly:

> One must remember in the recitative that it need not be sung in the same tempo but rather according to the content of the poetry, here more slowly, there faster. Herewith the singers must be sure that they do not always sing according to how the notes are set but should now and then make use of a so-called accent. . . . And one need not worry about it if occasionally a dissonance seems to run against the bass.[116]

Like most singers, secondary school students will tend to strictly follow written notation in recitatives. Directors should instead focus the singer's attention on the text and on the way it may be phrased according to speech patterns. Once the words can be delivered as an oration, the pitches can be added so that the recitative is rendered with flexibility and greater dramatic content.

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[114]Heinrich Schütz, Preface to *Historia der Auferstehung Jesu Christi*, quoted in Spagnoli, 54.

[115]Brossard, 94.

[116]Telemann, George Philipp. Preface to *Der Harmonische Gottesdienst*, vol. 2, *Musikalische Werke* (Bärenreiter, 1953), quoted in Shrock, 158.

## Phrasing and Articulation

Phrasing and articulation in the seventeenth and eighteenth century involved various methods of controlling the duration and the connection or separation of notes in performance. These methods were based on the tempo, character, and expressive markings in the music. The structure of melodic material in contrapuntal music also affected phrasing and articulation since important harmonic moments influence the degree of emphasis on certain notes. As a general rule, part of every note was filled with sound and part was filled with silence (in contrast to the modern insistence to fill the entire space of a note with sound). Dom Bedos de Celles (1778) states:

> All the notes, in execution, whether ornamented or not, are partly in hold [sound] and partly in silence; which means that they all have a certain length of sound and a certain length of silence, which united make the whole value of the note[117]

Baroque and Classical keyboard players called this way of rendering notes "ordinary" or "normal touch." It did not mean that the notes are short and clipped (*staccato*). Instead, each note is distinctive to preserve the clarity and elegance of the music. Marpurg (1765) remarks that "playing in the ordinary manner . . . means that the notes are held for slightly less than their full value."[118] Degrees of separateness depend on the character and tempo of the music. Tartini (1760) teaches that the general rule is the faster the tempo, the less connected the notes:

> In performance it is important to distinguish between *cantabile* [slower and song-like] and *allegro* music. In *cantabile* passages the transition from one note to the next must be made so no interval of silence is perceptible between them. In *allegro* passages, on the other hand, the notes should be somewhat detached.[119]

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[117]Dom Bedos de Celles, *L'art du facteur d'orgues*, quoted in Dolmetsch, 282.

[118]Friedrich Wilhelm Marpurg, *Anleitung zum Clavierspielen*, quoted in Elizabeth Loretta Hayes, "F.W. Marpurg's Anleitung zum Clavierspielen: Translation and Commentary," (Ph.D Dissertation, Stanford University, 1977), 9-10.

[119]Giuseppe Tartini, "Letter to Signora Maddalena Lombardi, 1760," quoted in Donnington, 538.

To reiterate, "somewhat detached" does not mean *staccato*; each note remains singular and yet connected to the other pitches as a pearl is separate and still connected to other pearls in a necklace. This "string of pearls" approach to articulation also means that the onset of a pitch has a lesser volume than that midway through a note. Likewise, the release of a note involves tapering off the volume before the onset of the next note. The perception is therefore that each note receives a *crescendo* and subsequent *decresendo*.

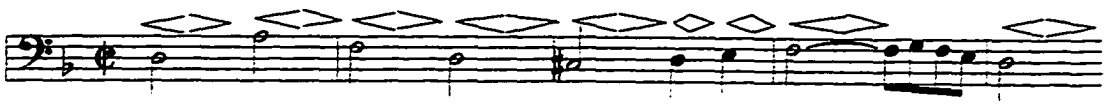


Fig. 21.

This type of articulation will naturally be more noticeable in slower music. The articulation of the chorus "Plorate filii Israel" from Carissimi's *Jepthe* is profoundly

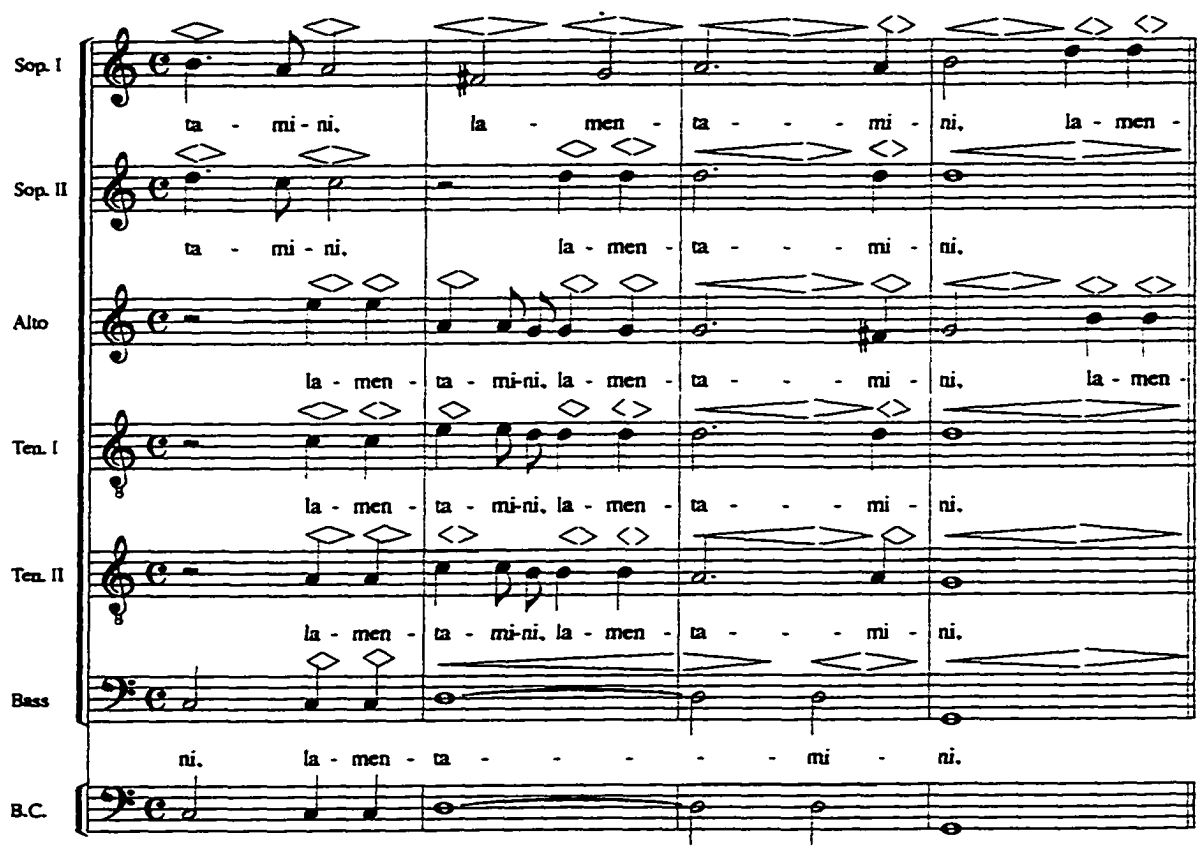



Fig. 22.

The same articulation method would have a lesser but noticeable effect on a faster piece, such as *Psallite* by Praetorius:

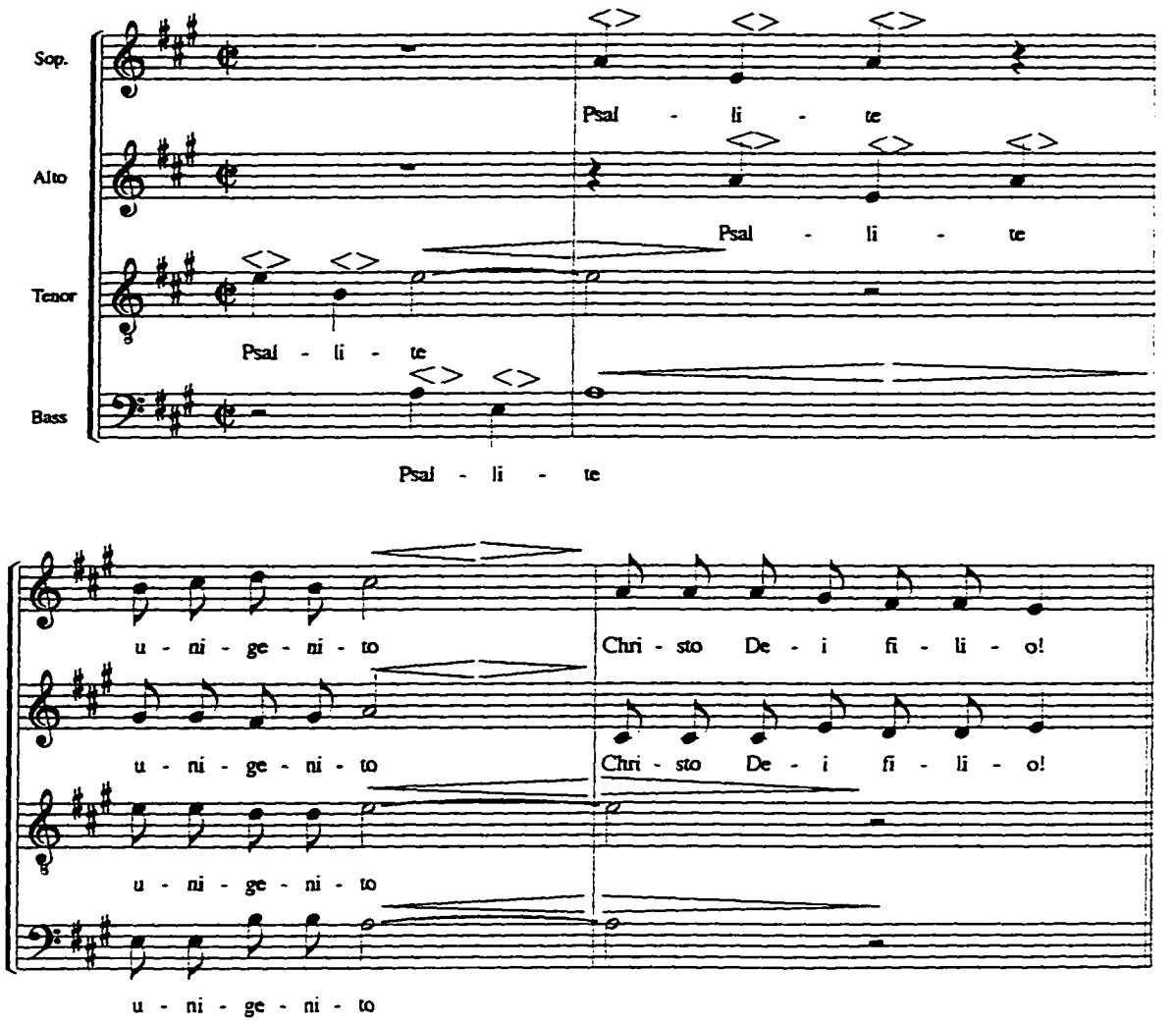



Fig. 23.

One good teaching method for incorporating period articulation involves using the main thematic elements of a piece to train the singers how to render different melodies correctly. The director should familiarize the students with exactly how each theme should be manipulated and then drill the ensemble to insure the articulation is used

correctly. Reinforcing the articulation each time the music is rehearsed will insure the choir learns the musical material with the desired effect. This result can be reinforced additionally by replacing the text with the syllable "doo." This will enable the singers to use a vowel that can be as short or long as is necessary to encompass the length of each note. In addition, a "t" can be added ("doot") for shorter and/or faster notes.

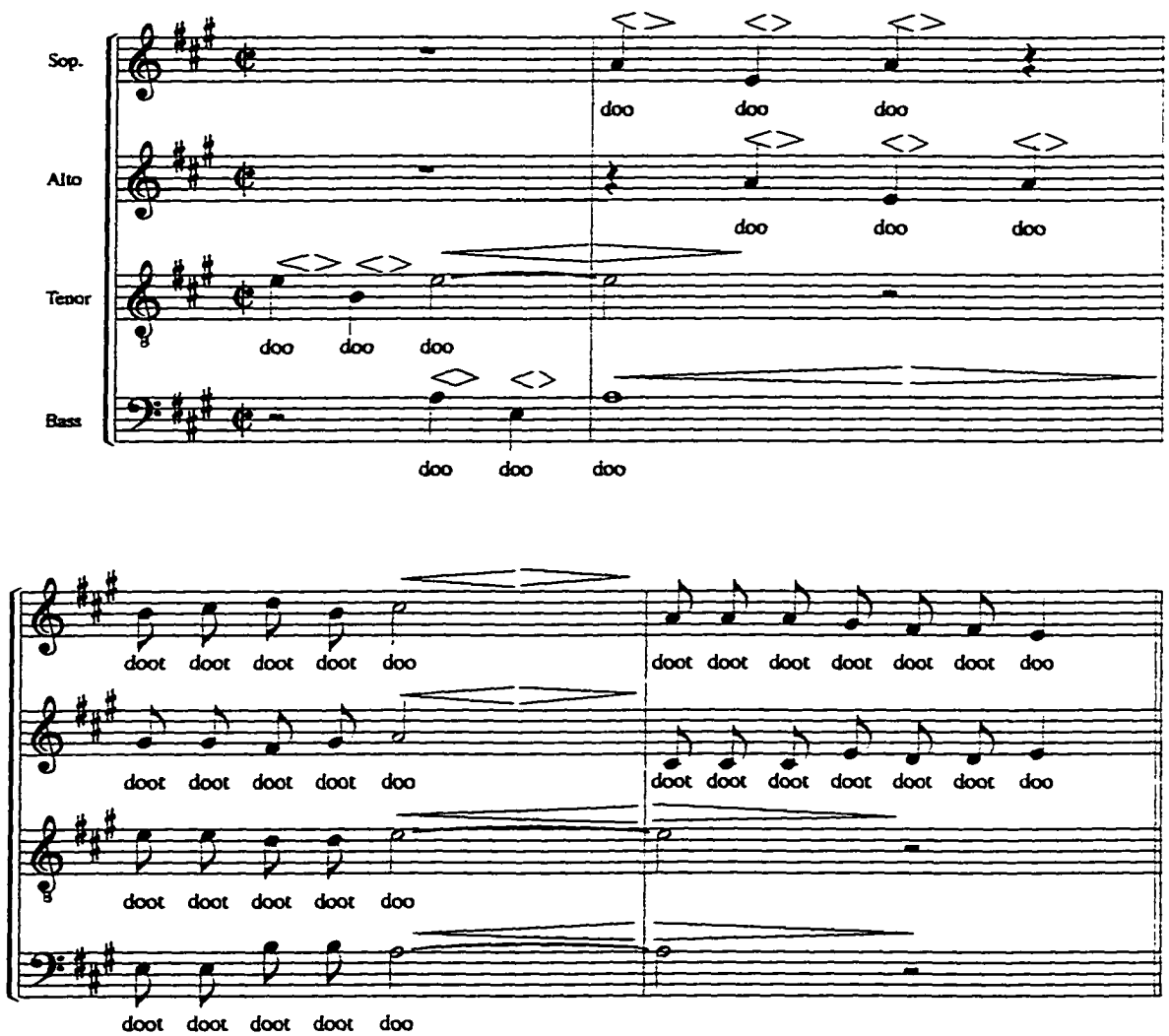
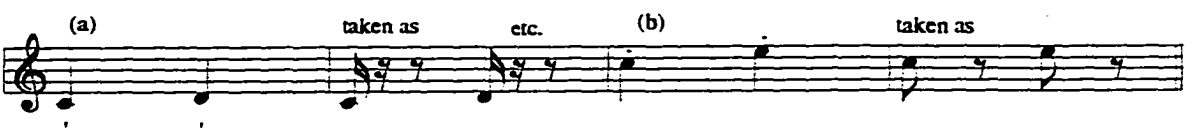



Fig. 24.

By assigning these two syllables to the appropriate notes, the director can effectively communicate to the ensemble the way to articulate most Baroque and Classical repertoire.

Special articulation markings are sometimes used to indicate an added type of treatment. The two most common signs are the wedge or dash (') and the dot (.) which appear over or under a note to be shortened more than usual. C.P.E. Bach (1752) instructs that "when the notes are to be separated one from the other dashes or dots are placed over them."[120] A greater degree of separation is indicated with dashes, as described here by Adam (1804).[121]




A caveat here: in modern performances, articulation usually characterizes both the way to begin a sound and the way to manipulate it once it has begun. Most modern musicians associate this concept with specific terms such as *staccato*, *marcato*, *legato*, and so on. These words were known and used by seventeenth- and eighteenth-century composers, but they indicated a general rule for articulation in one particular movement or section of a piece. For example, if the word *staccato* appears at the beginning of a piece, the music should be rendered with that articulation (an example is the chorus "Surely He hath bourne our griefs" from Messiah). These words are, however, almost always directed towards string and keyboard players; for further information, the reader is here referred to volumes by Donnington[122] and Dart[123].

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[120]C.P.E.Bach, 17.

[121]Louis Adam, *Méthode de piano*, quoted in Donnington, p. 476.

[122]Robert Donnington, *The Interpretation of Early Music*, new rev. ed. (New York: W.W. Norton, 1992).

[123]Thurston R. Dart, *The Interpretation of Music*, (London: Novello, 1954; 4th ed., 1967).

*Messa di voce*

One of the most important aspects of Baroque and Classical era articulation involves *messa di voce*, which is an increase and subsequent decrease of volume on a note of some duration. Fatini (1638) describes *messa di voce* as follows:

> Wherever notes of one, of two, or of four beats length are found, they should be held in a singing fashion (*in modo cantabile*), by starting softly, making a *crescendo* until the middle of the note, and making a *diminuendo* on the second half until the end of the beat, so that it may hardly be heard; and in doing this, one will render harmony.[124]

This type of articulation (actually considered to be a type of ornament) was pervasive during the seventeenth and eighteenth centuries and was used on any and every note of discernible length. Quantz (1752) instructs that "each note, whether it is a crotchet [quarter note], quaver [eighth note], or semi-quaver [sixteenth note], must have its own *Piano* and *Forte*, to the extent that time permits."[125]

*Messa di voce* was considered to be an integral part of singing and playing music. It was used to add beauty and interest to melodies in all styles of music written during the period. Geminiani (1749) states:

> Of Swelling and Falling the Sound. These two Elements may be used after each other; they produce great Beauty and Variety in the Melody, and employ'd alternately, they are proper for any Expression or Measure.[126]

The degree of volume for notes using *messa di voce* is proportional to the length of the note. Shorter notes receive a smaller swell than longer ones, but the volume of the loudest part of any note should never exceed a level appropriate for the passage. Tosi (1742) instructs:

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[124]Girolamo Fantini, *Method for Learning to play the Trumpet*, trans. with commentary Edward H. Tarr, (Nashville: The Brass Press, 1975), 3.

[125]Quantz, 166.

[126]Francesco Geminiani, *A Treatise of Good Taste in the Art of Musick*, reprint ed. (New York: Da Capo Press, 1969), 3.

> Let him teach the Art to put forth the Voice, which consists in letting it swell by Degrees from the softest *Piano* to the loudest *Forte* [for the passage], and from thence with the same Art return from the *Forte* to the *Piano*. A beautiful *Messa di voce*, from a Singer that uses it . . . on the open Vowels, can never fail of having an exquisite Effect.[127]

In addition, it is logical to assume that the swell of the sound is directed towards the last strong beat of a note of substantial duration. When the last strong beat occurs, the sound gathered throughout the duration of the entire note should fall away in a diminution of volume that dissipates evenly until the note ends. Notes tied over a bar to become longer than one bar are also swelled until the last downbeat.

The importance of using *messa di voce* with Baroque and Classical repertoire cannot be over-emphasized. This articulation is a crucial aspect of period performance even though it is generally not understood or used in most secondary-level ensembles. Just as with elements of period music discussed earlier in this section, the director should teach *messa di voce* to the ensemble while notes and rhythms are learned. Special attention should be given to longer notes since the effect is more noticeable with them. After repeated experiences with *messa di voce*, students will become used to treating music with the swell and decrease and use it automatically.

## Slurs

Slurs appear over certain groups of notes to indicate that the pitches underneath have a rhythmic and melodic relationship to each other. This relationship varies depending on the harmonic and metric function of the notes. A simple *appoggiatura* can have a slur over it, but so can an extended passage of sequential notes in a complex melisma. Tromlitz (1791) states that "if the composer wants to have notes articulated

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[127]Tosi, 23.

[played or sung] as a unit, he must put a slur over them."[128] In vocal music, a slur also means that two or more notes are sung on a single syllable. Malcolm (1721) instructs:

> You'll find a mark, like the Arch of a Circle drawn from one Note to another, comprehending Two or Notes in the same or different Degrees; if the Notes are in different degrees, it signifies that they are all to be sung to one Syllable.[129]

Slurs also mean that the first note in the slurred phrase is emphasized more than subsequent notes. Leopold Mozart (1756) states that "the first of two slurred notes should be stressed . . . the second note should be joined to it softly."[130] Slurs also indicate a lesser degree of detachment than ordinary for phrases in slower music. According to C.P.E. Bach (1753), "the briskness of *allegros* is expressed by the detached notes and the tenderness of *adagios* by broad, slurred notes."[131]

The method of using the syllables "doo" and "doot" mentioned above for teaching articulations also works very well for slurs. Directors may have the students sing slurred notes smoothly on "doo-doo" and detached notes on "doot-doot." The opening thematic material in the chorus "Laudate pueri" from W.A. Mozart's *Vespers*, K. 339 is used here to demonstrate how the technique works:

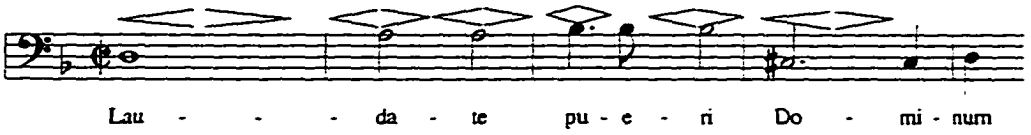


Fig. 25.

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[128]Johann Georg Tromlitz, *Ausfürlicher und gründlicher Unterricht die Flöte zu spielen*, quoted in Eileen Hadidian, "Johann Georg Tromlitz's Flute Treatise: Evidence of Late 18th Century Performance Practice," (Ph.D Dissertation, Stanford University, 1979), 23.

[129]Malcolm, quoted in Shrock, 206.

[130]Leopold Mozart, 43.

[131]C.P.E. Bach, 149.

## Metric Accentuation

Metric accentuation refers to patterns of stress and the comparative duration of certain notes in performance. In the seventeenth and eighteenth centuries, notes in a measure of music or within a subdivided beat were subject to metric accentuation according to their relative degree of importance in the metric scheme. Grassineau (1740) notes that "every bar or measure is divided into accented and unaccented parts: the accented are the principal; being those chiefly intended to move and affect: 'tis on these the spirit of the music depends."[132]

As a general rule, notes on strong beats, "good" notes, receive greater emphasis and duration than notes of lesser import, "bad" notes, which receive no emphasis and shorter duration. The label "good" and "bad" is assigned to certain notes according to what is called *quantitas intrisicas*, or the intrinsic quantity that represents, especially in vocal music, the relative amount of stress and length a note should have. Scheibe (1745) describes *quantitas intrisicas* as the inherent knowledge a musician has of which notes should receive more emphasis:

> 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 weighted 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.[133]

Examples of notes that hold greater emphasis due to their intrinsic quantity include the first note of a couplet (two notes grouped together), the longer note of a dotted couplet,

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[132]Grassineau, 1.

[133]Johann Adolf Scheibe, *Uber die Musikalische Composition*, quoted in Donald Lee Trott, "Patterns of Accentuation in the Classical Style as Supported by Primary Sources and as Illuastrated in the Late Masses of Franz Joseph Haydn," (D.M.A. Dissertation, The University of Oklahoma, 1984), 45-46.

the first note of a measure, the third note of a measure in 4/4, and the subdivision of a beat. Muffat (1698) states:

> Of all the notes found in a composition, there are those that are reputed to be good, noble, or principal notes, and others to be weak or poor notes. The good ones are those that seem to naturally give the ear a little repose. They are those that are a little longer, those that begin subdivisions of measures, those that have a dot after them, and, among equal or diminished note values, those that are odd-numbered. . . . The weak notes are all the others, which, like passing notes, not satisfying the ear so well, leave after them a desire to go on.[134]

Good notes also receive more stress even though they are equal in rhythmic duration to bad notes. Türk (1789) explains:

> Every meter has strong and weak beats, although according to their external value or duration, they are equal to each other. However, more emphasis (internal value) is given to one than to the other. Strong beats are also said to be internally long, or are called struck or accented beats.[135]

Performers are compelled to pay close attention to good and bad notes because important musical events in Baroque and Classical music (i.e., cadences, beginnings of phrases, and the first note of a slur) usually occur on strong beats. Brossard (1703) implies this concept in his definitions of "good" and "bad" notes:

> *BUONO.* Accented, as in *buono tempo*; certain beats of the measure which are accented, that is, more proper for certain things than for others.
>
> *CATTIVO.* Unaccented, as in *CATTIVO TEMPO*; certain beats of the measure on which it is not proper to do certain things. For example, to terminate a *caesura*, a section, a cadence, to place a long syllable, a consonance, etc. . . . The unaccented beat of any given measure is always the second or the last.[136]

Türk (1789) states:

> The beginning tone of every period [phrase] 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 larger or smaller part of the whole, that is, after a full cadence, the beginning tone (of the following section) must be more

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[134]Muffat, quoted in Kenneth Cooper and Julius Zsako, "Georg Muffat's Observations on the Lully Style of Performance," *The Musical Quarterly* 53 (1967): 239.

[135]Türk, 90-91.

[136]Brossard, 10, 13.

> strongly marked than after a half cadence, or merely after a phrase division, etc. . . . 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 so stressed. . . . One must observe a slight stress (hardly noticeable) on the first note under a slur.[137]

In addition to receiving greater emphasis, good notes are also given a greater share of the entire metric value in a measure. This means that stressed notes are held a little longer than unstressed ones. This practice is called *lourer*, and is defined by Brossard as "a manner of singing that consists of giving a little more time and force to the first of two notes, than to the second, without however dotting it."[138] *Lourer* also implies that good and bad notes are related to each other and should be thought of as a unit according to the placement of strong beats within the measure. De la Salle (1728) states:

> *Lourer* is to express the notes slurred in pairs by slurring, caressing, and rolling them in such a way that the notes continuous, joined, and connected . . . while perceptibly marking the first of each pair.[139]

Determining how notes are stressed also depends on the type of meter. In all meters, the downbeat is the strongest beat of a measure. Türk states that "in beating time, they [strong beats] occur as the downbeat. Weak beats are also called internally short, passing or unaccented beats."[140] Descartes (1618) remarks on the fact that musicians naturally accentuate downbeats:

> At the beginning of each measure the sound is produced more distinctly; singers and instrumentalists observe this instinctively, especially in connection with tunes to which we are accustomed to dance and sway. Here we accompany each beat of the music by a corresponding motion of our body; we are quite naturally impelled to

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[137]Türk, 325-6.

[138] Ibid., 47.

[139]Abbe Démoz de la Salle, *Méthode de musique*, quoted in Betty Bang Mather, *Interpretation of French Music from 1675 to 1775: for Woodwind and other Performers* (New York: McGinnis and Marx Music Pub., 1973), 39.

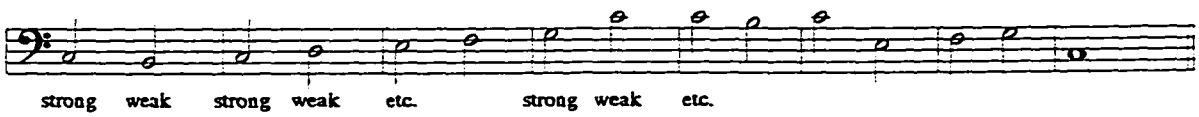
[140]Türk, 91.

do this by the music. The sound is emitted more strongly and clearly at the beginning of each measure.[141]

In duple meter, the first note of a measure is played longer than the second note because the first note is on the downbeat and the second on the upbeat. Charpentier (1692) instructs that "in a measure with two beats, the first is strong and the second is weak."[142] The first beat in quadruple time is strongest, the second weak, the third strong but not so much as the first, and the fourth even more weak than the second. Charpentier continues: "In a measure with four beats, the first and the third beats are strong, the second and the fourth are weak."[143]

In triple meter, the downbeat is strong and the second and third beats successively weaker. Callcott (1806) explains that "The Measures of Triple Time consist of three parts: the first strong, the two others weak."[144] Bernier (1734) concurs with the aforementioned in accentuating duple, triple, and quadruple meter:

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.[145]



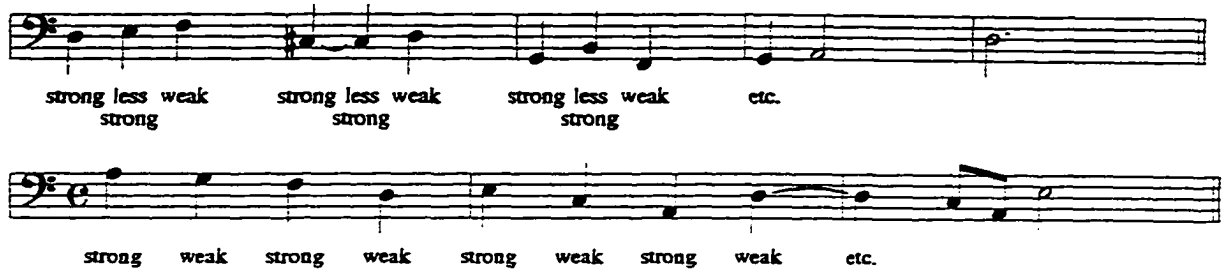

[141]René Descartes, *Compendium Musicae*, trans. Walter Robert (American Institute of Musicology, 1961), 14.

[142]Marc-Antoine Charpentier, *Règales de Composition*, quoted in Anthony, 189.

[143]Ibid.

[144]John Wall Callcott, *A Musical Grammar* (London:1806) 41; quoted in George Houle, "The Musical Measure . . . " (Ph.D Dissertation, Stanford University, 1960), 246.

[145]Nicolas Bernier, *Principes de Composition*, trans. and ed. Philip Nelson, *Musical Theorists in Translation*, vol. 5, (Brooklyn: Institute of Mediaeval Music, 1964), 8.




Tans'ur gives some easy-to-remember general advice in this simple rhyme:

> In Common Time, remember well by Heart,
> The first and third is the accented part;
> And if your Music Tripla-Time should be,
> Your Accent is the first of ev'ry three.[146]

Compound meters are accented similarly to either duple or triple meters as determined by the number of beats in a measure. For example, in 6/8 and 6/4 the stress is on the first and fourth beats. Leopold Mozart (1756) states:

> Generally the accent . . . or the stress of tone falls on the ruling or strong beats [which] 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 time; the first note of the first and fourth quarters in 6/4 and 6/8 time.[147]

Based on Mozart's instruction, it is logical to assume that downbeats in triple-compound meters, such as 9/8 and 9/4, stress every first, fourth, and seventh beat. Türk also instructs that "in 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."[148]

Notes subdividing a beat are also subject to degrees of accentuation. In note groupings with more than one note inclusive on a beat, the first note receives the most emphasis. Kollman (1796) states that "if any one of them [the beats] is divided, the

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[146] William Tans'ur, *A musical grammar and dictionary*, quoted in Shrock, 220.

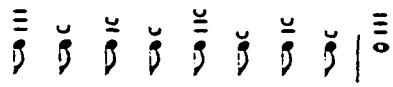
[147] Leopold Mozart, 219-20.

[148] Türk, 90.

first note of every division also is accented a little."[149] Sulzer (1774) explains that other notes receive lesser degrees of stress depending on their place in the metric pattern:

> If, however, these notes [beats] are divided into smaller values, such as quarter notes in *Alla breve* time, for example, the first note of the second time-unit receives more emphasis and the quarter notes themselves behave like time units.

> If the bar is divided into still smaller values such as eighth notes, each of these will have a different degree of emphasis.



> How to play these notes with respect to their different weight and to the accents placed on them will easily be understood from what has been said about duple time. . . . In fast movements, or in time signatures where the number of notes can be divided by three, such as 12/8 or 6/4 and in all similar cases, the first note of three is invariably emphasized, and the emphasis on the other time-units depends on whether they are even or uneven.

> One must observe a slight stress on the first notes under a slur. In example *g* this light stress . . . is on the notes marked: +, even though they are weak notes: in example *h* it is on F-sharp, D, B, etc. The notation on *k* indicates that all notes are slurred but with a gentle stress on the first, third, fifth and seventh notes.[150]

Particular attention needs to be given to teaching metric accentuation in the early stages of rehearsal of seventeenth- and eighteenth-century repertoire so that singers become accustomed to giving correct accentuation to note groupings within a bar. In

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[149]Augustus Frederick Christopher Kollman, *An Essay on Musical Harmony*, quoted in Houle, 260.

[150]Johann Georg Sulzer, *Allegemeine Theorie der schönen Künste*, quoted by Trott in "Patterns . . . ", 5-6.

many cases, the desired effect can be achieved by weakening bad notes instead of putting more stress on good notes. This is because good beats are usually strong enough; less sound on bad notes is a better way to accomplish proper metric accentuation with secondary-level students. One good technique for accomplishing this is to have the students sing strong beats on the word "long" or the syllable "doo" and weak beats on the word "short" or the syllable "doot." The original text should replace the words once the method for treating different types of beats is clear.

## Rhythmic Alteration

Certain rhythmic patterns written during the Baroque and Classical eras were not strictly interpreted according to twentieth-century perceptions of notation. Performers modified these patterns according to either commonly understood but unnotated conventions of the time or expressive musical attributes of a composition. These modifications were an expected part of performance, and composers notated their scores trusting that these rhythmic patterns would be properly interpreted.

A common example of rhythmically altering notation involves the practice of "overdotting" or changing the relative value of a dotted rhythm to better fit the fabric of a musical texture. Overdotting was used during the seventeenth and eighteenth centuries when the effect of elongating dotted notes was desired. The double-dotted notation familiar to twentieth-century musicians was not used for the simple reason that it had not yet been invented.

The exact length of a dotted note is flexible according to the meter and the style of the music. For example, overdotting can be used in vocal music based on speech patterns dictated by the text. A dotted rhythm used with the text *Gloria in excelsis deo* in mm. 28-32 of the first movement of Vivaldi's *Gloria* demonstrates now this process works. The music appears this way:

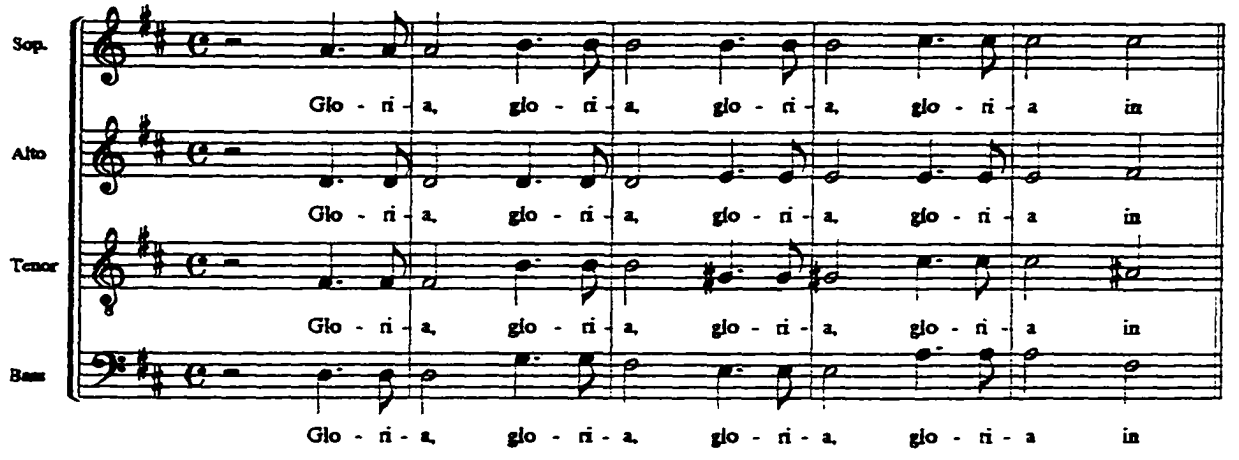


Fig. 26.

The dotted notes should be performed as follows:

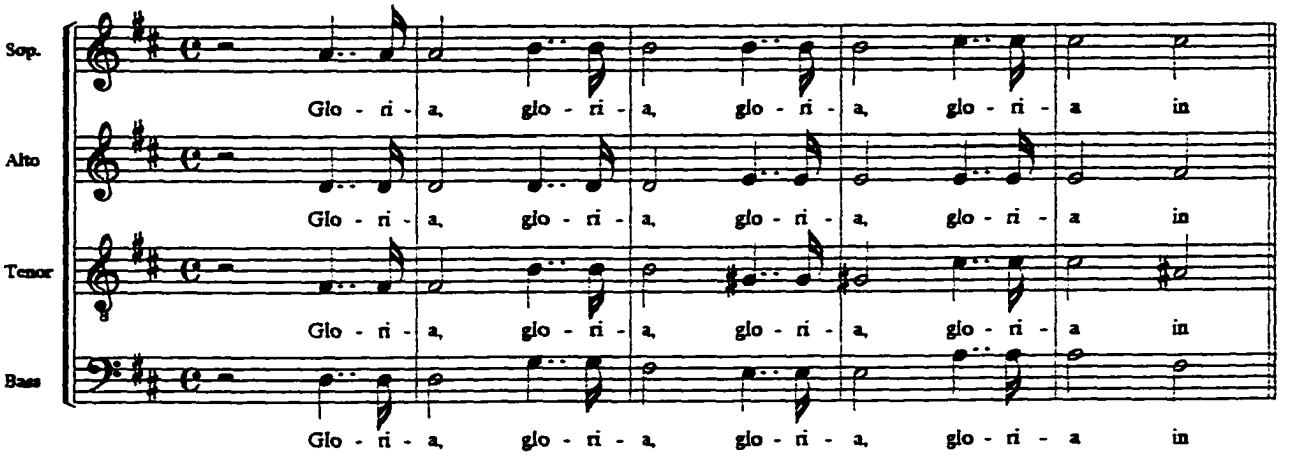


Fig. 27.

As implied in the above example, tempo also affects the length of a dotted note. Leopold Mozart (1756) indicates that dotted notes have a longer duration in slow tempos than in fast tempos:

> Short notes which follow dotted ones are always shorter in execution than their length. Dots after long notes or after short ones in slow tempos . . . are all held. However, in rapid tempos, prolonged succession of dots are performed as rests.[151]

Another type of rhythmic alteration is known as *notes inégales*: a French Baroque practice of changing the duration of paired notes printed with equal notated value. This sort of alteration is limited to notes smaller than the duration of a regular pulse of the meter. Notes subject to *notes inégales* are played so that the first note is elongated beyond its printed value and the second is shortened or vise versa. The length of time that the pair encompasses as a whole are not changed. In common time, for example, the rhythm  is changed to  , but the rhythm  is not be played as . Bacilly (1668) describes this practice as well as the reason why *notes inégales* is not notated:

> I have said that diminutions must be interpreted in an alternatingly dotted rhythm. By this I mean that given two-notes of equal length, one of them is interpreted as being dotted while the other is not. However, the student will also notice that this interpretation is never indicated in the printed notation and for good reason. If this interpretation were written out in dotted rhythms, the probable result would be that the singer would perform them in the jerky or jumping style. . . . This style of vocal interpretation is no longer acceptable; therefore, it is necessary to interpret this dotted rhythm as delicately and subtly as possible so that it doesn't seem overdone.[152]

In vocal music, the length of both the long and short notes of a couplet corresponds to the emphasis each syllable receives in the prose of a text. According to David (1737):

> It is still necessary to point out that in innumerable printed books, notes are often found of which the prolation, or duration in the measure, is too long for a syllable which should be short. It is then necessary to give more value to the first note, the same as if it were dotted, and to change the second to a value appropriate to the short syllable. This is a device absolutely necessary to assure correct prosody.[153]

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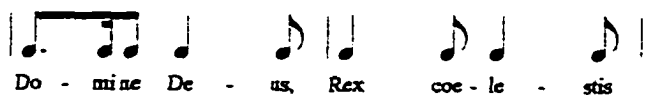
[151]L. Mozart, 41.

[152]Bacilly, 116, 120.

[153]Francois David, *Methode nouvelle*, quoted in Newmann Wilson Powell, "Rhythmic Freedom in the Performance of French Music from 1650 to 1735." (Ph.D Dissertation, Stanford University,

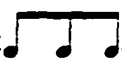
Pairs of notes treated as *notes inégales* in choral repertoire can be detected by examining the alignment of certain syllables with their accompanying notes. If the syllables contain alternating long-short patterns, such as the words *Domine Deus, Rex coelestis*, it is likely the notes are subjected to *notes inégales*. In this case, a rhythm such as


would be actually played as




It was also the practice of the period to conform dotted rhythms to prevailing rhythmic configurations. C.P.E. Bach[154] (1753), for example, instructs:

> with the advent of an increased use of triplets in common or 4/4 time, as well as in 2/4/ and 3/4, many pieces have appeared which might be more conveniently written in 12/8, 9/8, or 6/8. The performance of other lengths against these notes is shown [below]. The unaccented appoggiatura, which is often disagreeable and always difficult, can be avoided in the ways illustrated . . .

Bach's example indicates that rhythmic discrepancies between parts should be rectified by rhythmic alteration. To illustrate, if the rhythm  is played against  , the final note of the two note rhythm is altered to fit the first rhythm. Such is the case in the chorus "Domine filii unigenite" from Vivaldi's *Gloria*. The sixteenth note at the

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1958), 175.

[154]C.P.E. Bach, 160.

end of m. 9 in the soprano part does not rhythmically coincide with the eighth note in the bass part:

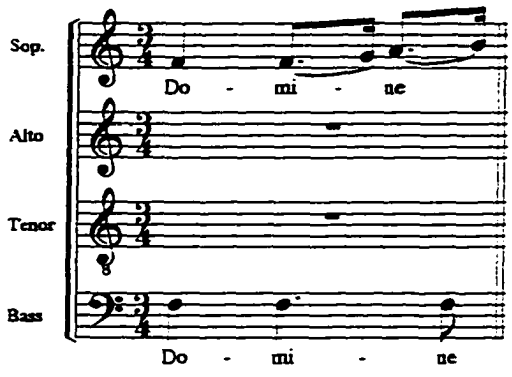


Fig. 28.

The eighth note in the bass should be performed as a sixteenth so the parts are rhythmically unified.

The director must carefully examine scores for places where rhythmic alteration is appropriate. Notation involving rhythmic alteration should be introduced to the students when the music is first being learned.

## Ornamentation

Ornamentation[155], existing as either simple, single pitch decorations (trills, *appoggiaturas*, passing tones, etc.) or complex melodic insertions (called *passaggi*), is a significant and necessary part of performing Baroque and Classical music. Embellishments were widely used during period even though, in most cases, ornaments are never printed in the score; it is assumed that knowledgeable performers simply know to put them in.[156] Bacilly (1668) states:

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[155]The consideration of ornamentation is a limiting factor for this study, as the emphasis of this project is toward performance by secondary school-aged singers. The discussion of ornamentation is therefore restricted to an exploration of the musicians' views on ornamentation during the period and an introduction to the embellishments which are necessary and possible for secondary school level choral music performance.

[156]The most common symbol indicating ornamentation found in Baroque and Classical choral music is *tr*, which can be interpreted in many different ways. For the sake of simplicity, I will merely state that an ornament, most likely a trill, can be inserted where *tr* is observed.

> Without any doubt a piece of music can be beautiful, but at the same time unpleasant. This is usually the result of the omission of the necessary ornaments. The majority of ornaments are never printed in the music, either because they cannot be accurately reduced to print because of a lack of appropriate musical symbols, or because it may be thought that a super-abundance of markings might hinder and obscure the clarity of an air and thus result in musical confusion. Beyond this is the fact that it is useless to print these ornaments if the performer doesn't know how to render them with the proper nuance.[157]

Sources such as Finck (1556) and Tosi (1743) indicate that elaborate embellishment in choral music is not mandatory nor is it to be used in choral performance to the extent it is for vocal solos:

> Let it be enough to say that in a chorus *coloraturae* [ornamentation] cannot be added without poor results, for when one part is assigned to several to sing, the *coloraturae* will become very difficult, whence both the pleasantness and the nature of the sound are obscured.[158]

> All Compositions for more than one Voice ought to be sung strictly as they are written; nor do they require another Art but a noble Simplicity.[159]

While these statements seem to indicate no embellishments are used in polyphonic vocal music, it should be noted that ornaments in the form of trills or *appoggiaturas* at cadences are obligatory and were so commonplace during the period that they were actually considered part of the cadence and did not belong in the same category as the *coloraturae* mentioned above. An example subject to this type of ornamentation is found in the first section of the motet *Laudate Jehovam* by Telemann:

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[157]Bacilly, 24.

[158]Hermann Finck, *Practica musica*, quoted in Donnington, 164.

[159]Tosi, 150.

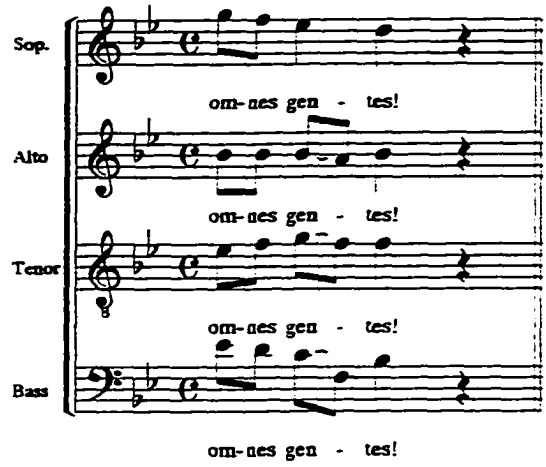


Fig. 29

The soprano part at the cadence might ornament as follows:

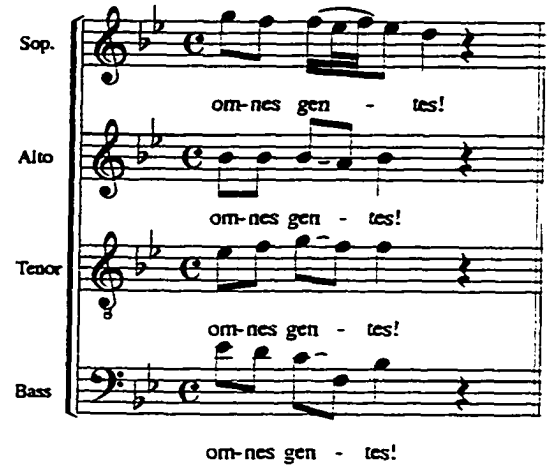


Fig. 30.

The type of ornament to use at a particular place in the music is up to the performer, although Radesca (1617) advises that it is better to sing the music without embellishment if the performer is not unsure about how to use ornamentation:

> Those who do not have the bent [the skill] may sing them [the notes] as they are notated, for which I am sure they will not be ungrateful; and those who do have it

> will be able to add the ornamental passages to their taste, according to their views.[160]

Embellishment should never obscure the melodic line and harmonies of the music.

Doni (1635) instructs:

> Where somewhat delicate music is accustomed to be sung, and in gatherings of people who understand music, they [ornaments] are not required to be used abundantly, but more sparingly.[161]

Rousseau (1687) adds:

> One must omit nothing in one's Playing of tender and well-turned ornaments which could give pleasure to the ear. You must, however, avoid a profusion of divisions such as only disturb the Melody and obscure its beauty.[162]

The performer must be sure that ornamentation is used uniformly throughout the music.

Rousseau (1687) comments:

> The spirit of accompaniment also demands that, if some grace [embellishment] is made on a certain phrase of the Melody and the same phrase is subsequently found on other "levels" in the manner of a Fugue or imitation of the Melody, the same Grace must be repeated as was added to the first phrase.
>
> The spirit of accompaniment requires finally that if one hears the Treble add some grace or ornament to a certain phrase of the melody, the Bass must do likewise when it imitates the same phrase of the Melody, so that the Concert is played in the same spirit.[163]

Ornaments are used in both sacred and secular performances. Schütz (1623) implies this practice in his instructions to organists: "so long as the *Falsobordone* continues, [one] must always play under it beautiful and appropriate runs or *passagi* [ornaments] on the organ or other instrument."[164] For acoustical reasons, however, Doni (1635) advises restraint when ornamenting church works:

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[160]Enrico Radesca, Preface to *Il quinto libro delle canzonetta, madrigali et arie a tre, a una, et a due voci*, quoted in Donnington,180.

[161]Giovanni Battista Doni, *Trattati di musica*, quoted in Donnington, 180.

[162]Jean Rousseau, *Traité de la Viole*, trans. Nathalie Dolmetsch, quoted in *Consort* 36 (1980), 369.

[163]Rousseau, quoted in Shrock, 256.

[164]Schütz, quoted in Spagnoli, 38.

> Ornamentation can be most elaborate in Theaters; in Churches, where above all one should use grave and moderate singing, long ornaments are extremely unsuitable.[165]

Like many musical endeavors of the seventeenth and eighteenth centuries, styles of ornamentation differ according to French, German, and Italian influences. French embellishments mostly consisted of many single note ornaments while German ornamentation was somewhat sparse. Of the French, Mattheson (1739) states:

> One however should not by any means use desonerations excessively. . . . So-called ornaments spoil many a beautiful melody, and I can never pardon the French musicians, as much as I like their instrumental style when they crinkle and disfigure their doubles to the extent that one can hardly perceive anything more of the true beauty of the basic notes.[166]

Quantz (1752) viewed the Germans as austere in their use of embellishment, and believed that in their music "the principle notes, on which the variations are made, are not obscured."[167] The Italians added a great deal of melodic material, or *passaggi*. In a comparison of French and Italian musical styles, Viéville (1704) said:

> The Italians have other tricks. When they have repeated the last two lines of an air once or twice, you believe it is finished. But you are mistaken. On the last syllable of the last word, which often adds nothing to the sense, but where there will be some *a* or *o* sound appropriate for their playful passages, they put in an ornament of five or six measures, taking advantage of it by repeating the last line three or four times with new energy. There is enough for another quarter of an hour.[168]

The skill of applying ornamentation develops in performers after much study and experience. Teachers in the Baroque and Classical eras knew that this process required the performer to study ornament notation and listen to well-executed performances with appropriate embellishment. Peri (1600), for example, describes the singing of one

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[165]Giovanni Battista Doni, "Trattati della musica scenica," in his *Tratti di musica*, quoted in Robert Donington, *Baroque Music: Style and Performance* (New York: W.W. Norton, 1982), 93.

[166]Mattheson, 241.

[167]Quantz, 138.

[168]Viéville *Comparison*, quoted in Shrock, 260.

particular artist as adorned with "those elegances and graces that cannot be written or, if written, cannot be learned from writing."[169]

## Appropriate Ornamentations for Secondary School Choirs

Secondary school directors should make appropriate ornaments a part of all period music performances. Many of the decorations that fulfill the requirements of the music are well within the grasp of young singers provided the director is aware of how and where to insert them. In many cases, the addition of embellishments can help young performers to better understand the conventions of the music they perform and subsequently better enjoy the music and their singing experience.

Embellishments necessary for Baroque and Classical music must be applied after careful consideration of the ensemble's capabilities. An important factor in choosing ornamentation is the development of the vocal mechanism. It is well documented that during adolescence the body undergoes profound changes. This is especially true for middle school aged students. Moreover, males in middle and high school also deal with changing voices--another important consideration. These physical changes can create unstable vocal production in a choral ensemble. The length and velocity of the ornamentation should therefore not be beyond the ability of the singers. In addition, teenagers perceive music and art according to their personal experiences. Most relate serious vocal music to everyday media stereotypes portrayed in movies and on television and radio. For example, when most middle and high school students hear a heavily ornamented *da capo* section of an aria, they naturally find it humorous. That fact combined with the mental maturity of most adolescents makes it easy to see why a secondary-level teacher might find introducing embellishments to a Baroque or Classical composition a formidable challenge. For this reason, it is suggested that

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[169]Jacopo Peri, Foreward to *Euridice*, quoted in Strunk, 375.

ornamentation be used sparingly; students should view it as an ordinary part of a historically-oriented musical experience. This writer can relate from personal experience that a choir will respond well to embellishment when it is introduced reservedly as a simple part of the music-making process.

## Using Ornamentation

The types of seventeenth- and eighteenth-century embellishments accessible to secondary school students are trills and *appoggiaturas*. These ornaments occur at cadences and are a required aspect of performance. In all cases, the ornaments themselves occur on the note immediately preceding the resolution of a phrase. Loulié (1696) states:

> It is customary to give to the *tremblement* the name of *cadence*; there is nevertheless a difference. The *cadence* is a melodic ending. Now, melodies are related to an Air as periods and other parts are related to an address. The endings of these melodies, or sections of which an Air is composed, are related sometimes to periods, sometimes to commas, sometimes to question marks, etc., according to the different manners in which these melodies conclude. The ending or conclusion of each section is called *cadence*, of which there are many types (but here is not the place to discuss them). Since the *tremblement* enters into most of these *cadences*, the name of *cadence* has been given to the *tremblement*.[170]

Two types of cadential embellishment, the *appoggiatura* and the trill, are common and applicable to both choruses and recitatives. The *appoggiatura* is an added or altered note (sometimes notated as a grace note) which implies tension and resolution with stepwise motion.

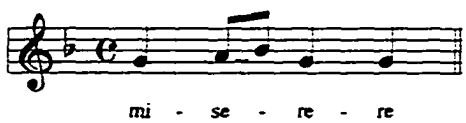


Fig. 31.

[170]Loulié, 75.

The phrase above is performed as follows:

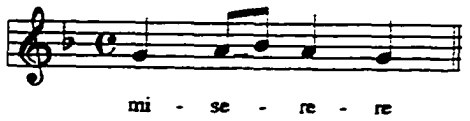


Fig. 32.

If the note of resolution is approached by leap,

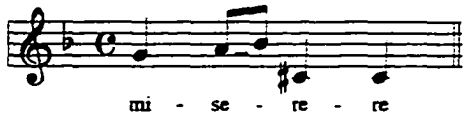


Fig. 33.

the appoggiatura prolongs the resolution.

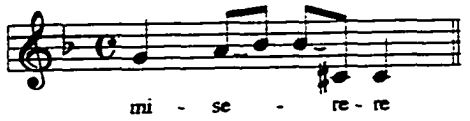


Fig. 34.

*Appoggiaturas* are slurred to the note of resolution and approach that note from above or below. C.P.E. Bach (1753) instructs that the emphasis of the attack is on the note of tension; less emphasis is applied to the resolution:

> *Appoggiaturas* are louder than the following tone, including any additional embellishment, and they are joined to it, in the absence as well as the presence of a slur.[171]

In addition, the *appoggiatura* is as long or longer than the note to which it resolves. Quantz (1752) instructs to hold the *appoggiatura* "for half the value of the following principal note."[172] If the principal note is divisible by three, the *appoggiatura* is held for

[171]C.P.E. Bach, 88.

[172]Quantz, 95.

two-thirds of the value. Both of these situations appear in the soprano part of the chorus "Laudate pueri" in the *Vespers*, K. 339 by W.A. Mozart. The phrase appears as follows:

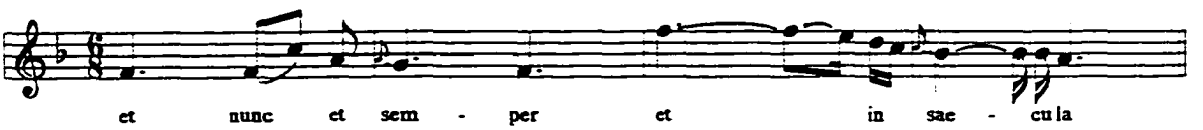


Fig. 35.

and is performed thus:

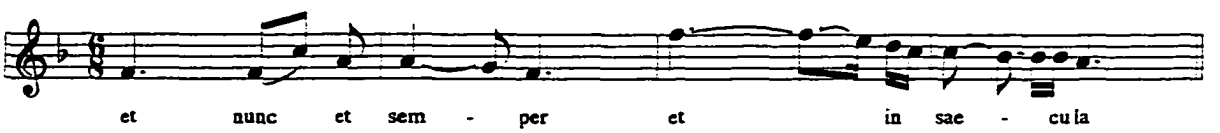


Fig. 36.

In recitatives, the *appoggiatura* is used as a part of the melodic material in a cadence. In some cases the melodies descend the interval of a fourth. Other recitatives end by step. In both cases, the resolution is postponed by the *appoggiatura*. Telemann (1725) gives these examples:[173]

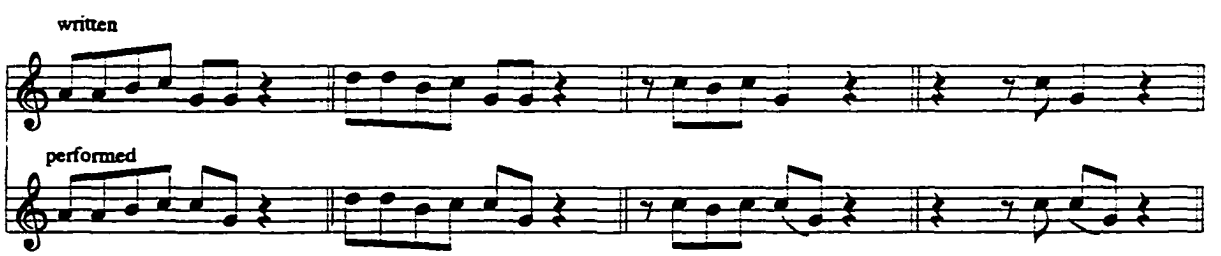


Fig. 37.

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[173]Georg Philipe Telemann, *Cantatas*, quoted in Donnington, *Baroque Music*, 117.

A trill is the rapid alternation of a cadential note with an upper or lower neighbor. In addition, the trill always starts with an upper auxiliary note. Tosi (1743) described trills as a necessary part of the music:

> Whoever has a fine Shake [trill], tho' wanting in every other Grace [ornament], always enjoys the Advantage of conducting himself without giving Distaste to the End or Cadence, where for the most part it is very essential; and who wants it, or has it imperfectly, will never be a great Singer, let his Knowledge be ever so great.[174]

Trills used in choral music should be short, simple, and clear. Tosi continues:

> The Shake then, being of such Consequence, let the Master, by the Means of verbal Instructions, and Examples vocal and instrumental, strive that the Scholar may attain one that is equal, distinctly mark'd, easy, and moderately quick, which are its most beautiful Qualifications.[175]

A trill generally functions much like an *appoggiatura* except that there are one or more alternations with the lower note before the resolution. According to Loulié (1696):

> The trill is an *appoggiatura* repeated two or more times from a little sound [the neighbor note] to the ordinary note [the resolution], one degree lower.[176]

The simple but effective trill described by Loulié above, sometimes called a "half trill" or "*appoggiatura* trill," is accessible to and a good choice for the secondary-level singer. It starts with the upper note, alternates quickly between the upper and principle note, and ends on the resolution. C.P.E. Bach (1753) demonstrates this four-note figure as follows:[177]

Fig. 38.

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[174]Tosi, 38.

[175]Ibid.

[176]Loulié, *Elements*, quoted in Donnington, *Interpretation*, 242.

[177]C.P.E Bach, 110.

One slight variation of the half trill involves restriking the first (upper) note of the trill after the preparation:

Fig. 39.

A trill is placed into melodic material where cadential 9-8, 7-6, 5-4, 4-3, or 2-1 movement above the bass occurs. Figs. 29 and 30 from in *Laudate Jehovam* above are an example of this.

Both the *appoggiatura* and the half trill work satisfactorily in seventeenth- and eighteenth-century repertoire. Directors will find secondary school students can quickly learn to add these ornaments to the music as a matter of course and with very little instruction. To begin, Baroque and Classical scores must be closely examined for places where ornaments should be inserted. This is particularly true for trills and *appoggiaturas* at cadences; parts with 9-8, 7-6, 5-4, 4-3, or 2-1 motion at a cadence are subject to embellishment with trills, and melodic material approaching the resolution by motion up or down a fourth can incorporate *appoggituras*. The director should then familiarize the entire ensemble with the sound of the ornament. Singers should know the beat in the measure on which the ornament begins, the note on which the ornament begins, and the note of termination. Afterwards, individual sections of the ensemble can be taught where to place the ornament in their own part. Lastly, the entire ensemble should rehearse the passage to make the embellishment as consistent as possible every time it is performed.

## Expression

De Rochement (1754) states that "music only makes such a pleasant impression because it awakens the image of the passions."[178] This is an important concept for modern performers to remember, since there is a common and unfortunate contemporary perception that music of early style periods is somehow less passionate than that of today. The same fundamental feelings about love, sorrow, anger, joy, and other emotions are present in art from all historical periods, and it is therefore logical to assume that the music of the seventeenth and eighteenth centuries is infused with the same attributes of feeling as nineteenth- or twentieth-century compositions. Various means of musically representing these emotions occur depending on individual perspective, but what ultimately matters is that there be expression in music. Hooker (1597) states:

> An admirable faculty which music hath to express and represent to the mind, more inwardly falling than any other sensible mean, the very standing, rising, falling, the very steps and inflections every way, the turns and varieties of all passions whereunto the mind is subject; yea so to imitate them, that whether it resemble unto us the same state wherein our minds already are, or a clean contrary, we are not more contentedly by the one confirmed, than changed and led away by the other. In harmony the very image and character even of virtue and vice is perceived, the mind delighted with their resemblances, and brought by having them often iterated into a love of the things themselves.[179]

Marpurg (1749) continues:

> All musical expression has an effect or emotion for its foundation. . . . The musician has therefore a thousand parts to play, a thousand characters to assume at the composer's bidding. . . . Thus to interprete rightly every composition which is put in front of him a musician needs the utmost sensibility and the most felicitous powers of intuition.[180]

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[178]De Rochement, *Réflexions sur l'Opera Francois et sur l'Opera Italien* (Lausanne,1754), 27, quoted in Donnington, *Interpretation*, 115.

[179]R. Hooker, *Lawes* (London, 1597), 146, ibid., 111.

[180]F.W. Marpurg, *Der Critische Musicus an der Spree* (Berlin, 1749), 2, ibid, 113.

Expression in Baroque and Classical music involves the representation of emotion in performance based on written elements discussed earlier in this chapter. These factors differ from one piece to another depending on the inherent emotive aspects of each. Some music is pensive or melancholy, other pieces are joyful or fiery: all of them become expressive by manipulating musical factors such as volume, tempo, articulation, ornamentation, and so forth. Avison (1752) suggests that expression "is nothing else but the proper and adequate use of the elements of force, emphasis, accents, nuances, and tempo, according to the structure of a piece or phrase."[181]

The manipulation of some expressive musical factors is written into the score, but some are determined by intuition and experience. This is a crucial aspect of performance practice since expression is the gauge by which a performer decides how to more completely interpret the notation in a score. Avison (1752) states:

> The energy and grace of Musical Expression is of too delicate a Nature to be fixed by words; it is a matter of taste, rather than of reasoning, and is, therefore, much better understood by example than by precept.[182]

Frescobaldi (1624) instructs that "one must first of all seek the feeling of the passage and the aim of the author concerning the effect on the ear, and the way in which one should try to play them."[183]

Volume is an example of a musical factor that can be changed to better serve expressive perception. Simpson (1659) observes that he and his ensemble "play Loud or Soft, according to our fancy, or the humour of the music."[184] Türk similarly states:

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[181]Charles Avison, *An Essay on Musical Expression* (London:1752; reprint ed., New York: Broude Bros., 1967), 10.

[182]Ibid.

[183]Girolamo Frescobaldi, Preface to *Capricci fatti sopra diversi soggetti*, quoted in MacClintock, 135.

[184]Christopher Simpson, *Division-Violist*, quoted in Donnington *Interpretation*, 485.

> 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 instance. The adding of *forte* and *piano* specifies the expression only approximately and in general. To what an excess would these words have to be added if every note which required a special shading would be so indicated.[185]

Many primary source writers, like Sulzer (1792), advise the performer to carefully think about dynamic markings and go a step beyond the generic interpretation of *piano* and *forte* markings in a phrase of music:

> The signs *f* and *p*, signifying the strong and the weak, do not suffice. Often they are supplied only to prevent gross errors. If they were really to be sufficient, it would be necessary to write them below every note.[186]

C.P.E. Bach (1753) believes "it is not possible to describe the contexts appropriate to the *forte* or *piano* because for every case covered by even the best rule there will be an exception."[187] Türk (1789) notes:

> 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 to indicate all possible gradations.[188]

Gradations of volume and tempo should occur according to the placement and mood of thematic material in a composition. In addition, volume and tempo can be altered to add contrast when melodic material is repeated. Quantz (1752) instructs that "if in an *allegro* the principal subject frequently recurs, it must always be clearly differentiated in its execution from the auxiliary ideas."[189]

Singers should create a tone quality related to the expression of a specific emotion or characterization in period music since a good deal of Baroque and Classical music is

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[185]Türk, 338.

[186]J.G. Sulzer, *Allegemeine Theorie*, quoted in Frederick Dorian, *The History of Music in Performance* (New York: W.W. Norton, 1942), 167.

[187]C.P.E. Bach, 163.

[188]Türk, 338.

[189]Quantz, 133.

dramatic in nature. A singer portraying a witch or evil sorcerer, for example, might use a pinched and nasal tone quality to better express the demented temperament of the role. Accounts of character-oriented performance indicate that singers in a drama went to great lengths to make their characters convincing. Mersenne (1636), in an observation of Italian dramatic music, states:

> In their recitatives they observe many things of which ours are deprived, because they represent as much as they can the passions and affections of the soul and spirit as, for example, anger, furor, disdain, rage, the frailties of the heart, and many other passions, with a violence so strange that one would almost say that they are touched by the same emotions they are representing in the song.[190]

Certain nuances of tempo fluctuation are another important part of expressive seventeenth- and eighteenth-century musical performance. According to primary sources, meter should not restrict motion in music when character dictates changes in tempo. Some mood characteristics, for example, necessitate changes in tempo. Failing to do so would be a sign of poor musicianship. Praetorius (1619) writes that "to use now a slower, now a faster beat adds singular majesty and grace"[191] to musical performance. Rousseau (1710) instructs:

> The measure is a means that has movement as its end. Now, as there is a difference between the means and the end to which it leads, there is also a difference between measure and movement. And just as the voice should be led by the measure, the measure should also be led and animated by the movement. Because of this it happens that under the same time signature, one often conducts the measure differently; because sometimes one animates and sometimes one *ritards*, following the various emotions that the voice should express. That is why, in order to conduct a musical work, it is not enough to know how to beat the measure according to the various time signatures; it is still necessary to enter into the spirit of the composer - that is to say, into the different movements that the expression of the piece demands. And it is for this reason that few people know how to conduct music well.[192]

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[190]Mersenne, quoted in MacClintock, 173.

[191]Praetorius, 135.

[192]Jean Rousseau, *Methods claire, certaine, et facile pour apprendre à chanter la musique*, quoted in Shrock, 326.

There are numerous examples from the standard repertoire that fall subject to the treatment indicated above. One in particular, mm. 63-69 in the chorus "Laudate Dominum" from the Mozart *Verspers*, K. 339, is quite representative of the ritardation Rousseau describes above:

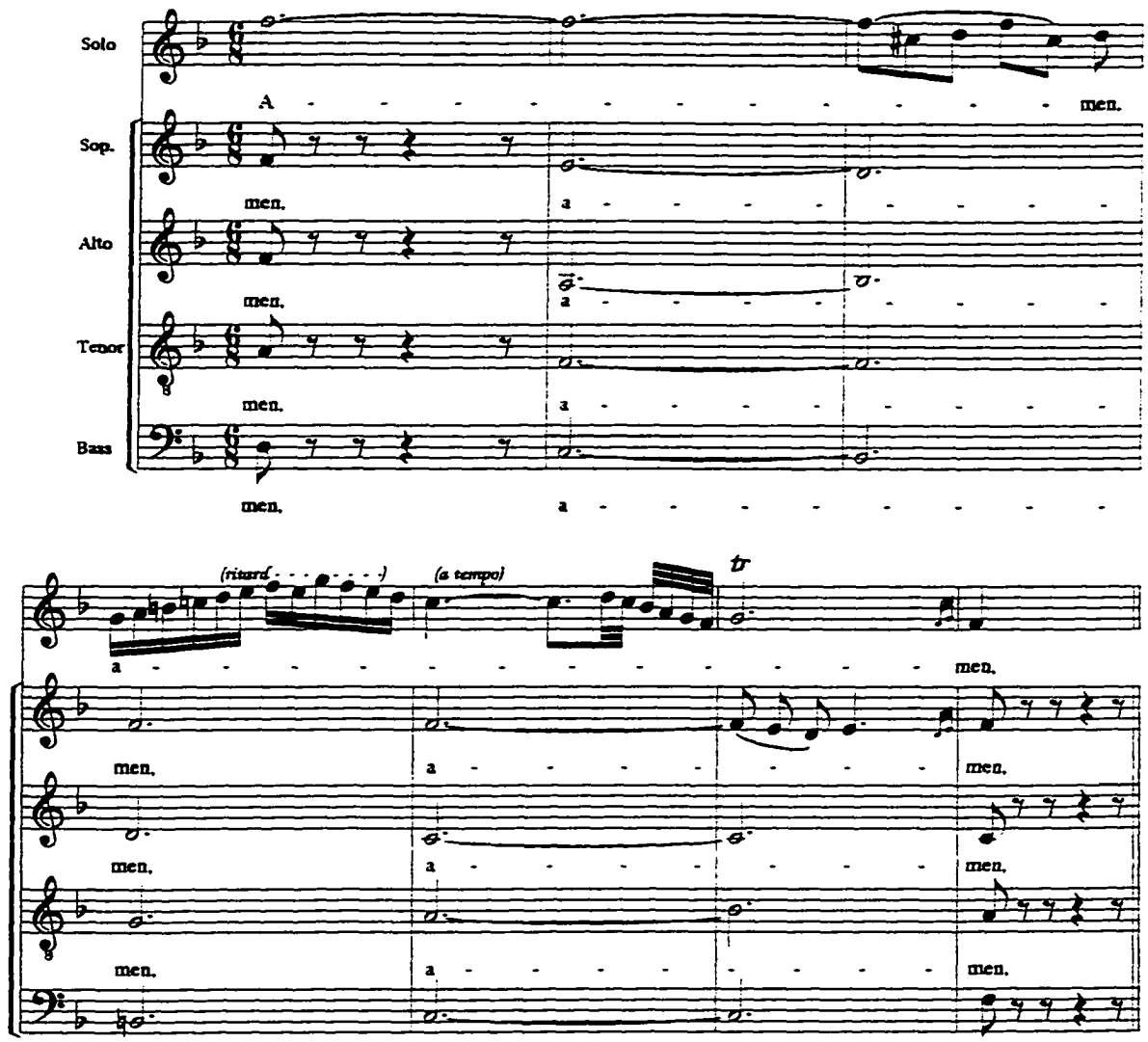


Fig. 40.

As the soprano sings up the scale in m. 66, the character of the music has a natural tendency to slow down. The tempo picks up its normal rate when the downbeat of the next measure is reached.

Articulating the music to fit the character of the music is done by altering attacks and emphases on notes and phrases. In music of a more forceful character, the attack and emphasis might be sharper and heavier; the opposite would be in effect for music of a more tender disposition where the articulation might be lighter. Baron (1727) advises that:

> By the stroke, attack, and touch, the right weight is given. For after the tone is produced and is presented wavering, strongly, weakly, weaker to the ear, then occurs the communication to the emotions, which are thus moved.[193]

The velocity and complexity of embellishments are modified to fit the character of a piece. A fiery *turbae* chorus (an ensemble that actually takes part in the dramatic action of a piece) might be ornamented with quick and simple trills, while a pensive and elegant madrigal might incorporate slower and more elaborate embellishment. Tosi (1723) instructs as follows:

> [Embellishments are to] be performed with an equal regard to the Expression of the Words, and the Beauty of the Art. . . . That they be gliding or dragging in the Pathetick, for They have a better Effect than those that are mark'd. . . .That They do not appear studied, in order to be the more regarded. . . .That They be softened with the *Piano* in the Pathetick, which will make them more affecting. . . .That in the *Allegro* They be sometimes accompanied with the *Forte* and the *Piano*.[194]

In Baroque and Classical vocal compositions, expressive aspects of interpretation come primarily from the text. Composers wrote their music to reflect the affect of the words. Caccini (1602) explains that, in composing, he "endeavored the imitation of the conceit of the words, seeking out the chords more or less passionate according to the meaning of them."[195] In addition, seventeenth- and eighteenth-century composers endeavored to set words according to their poetic meter or prosaic rhythm. Speech-like

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[193]Baron, quoted in Shrock, 330.

[194]Tosi, 176.

[195]Caccini, quoted in Strunk, 380.

elements of a sentence were used as a framework for setting musical phrases. Playford (1674) mentions this technique in his treatise on musical performance:

> I have endeavored in those my late Compositions, to bring in a kind of Musick, by which men might as it were Talk in Harmony, using in that kind of Singing a certain noble neglect of the Song.[196]

Delivering the music in a manner fitting the expressive meaning of the text is a primary responsibility of the performer. According to Banchieri (1609):

> Masses, psalms, chants, motets and concerted music . . . must be in an expressive, devout, attractive and declamatory style, using a serious style of playing, bringing out the meaning of the words.[197]

Praetorius (1619) notes a key element of successful performance is the delivery of text in an expressive and intelligible manner:

> An orator must not only adorn an oration with beautiful, agreeable, and spirited words and splendid metaphors but he also must enunciate properly and move [the listener] by raising or lowering the voice and speaking now softly, now loudly. Similarly a musician must not only sing, but he must sing artfully and expressively in order to move the hearts of the listeners, emotions, and to allow the music to accomplish its ultimate purpose.[198]

Secondary school directors can facilitate the use of expression in their ensembles simply by explaining the reason why certain elements of a piece warrant special treatment due to emotive characteristics. Students quickly understand why a particular affect might justify the use of a particular dynamic, tone quality, articulation, or tempo. Moreover, the awareness of expressive aspects of the music can lead to a greater interest in the subject-matter of the piece and renewed commitment to it's proper execution.

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[196]Playford, 38–40.

[197]Adriano Banchieri, *Conclusioni nel suono dell' organo*, quoted in Shrock, 319.

[198]Praetroius in Shrock, 319.

## Summary

To teach phrasing, articulation, metric accentuation, rhythmic alteration, ornamentation, and expression successfully at the secondary school level, the director must decide where elements of each will be applied before the first rehearsal. Students can then learn performance practices while the notes and rhythms are taught. This will ensure that all elements become a part of the musical fabric from the outset. Teaching constituents of style after notes are learned makes it difficult for the student to unlearn typical twentieth-century conventions and could result in misrepresentation of the composer's intent.

Finally, and perhaps most importantly, comprehending the meaning of text and how it relates to the musical fabric is critical for performing early music. Students better understand why a particular performance practice is used for any music composition when they understand how the text relates to the meaning of the piece. Once students comprehend the affect of the music and once basic ideas of performance are in place, most secondary-level singers simply fall into the fundamentals of stylistic performance without realizing it. This is one if the most rewarding aspects of the process for both student and director.

# CHAPTER IV

# BAROQUE AND CLASSICAL PERFORMANCE PRACTICES FOR THE SELECTED REPERTOIRE

The final chapter of this study applies performance tenets outlined in Chapter Three to the representative repertoire selected in Chapter One. Musical examples from pieces chosen to represent one or more aspects of performance practice are discussed individually. Primary source information in Chapter Three is used as the basis of interpretive advice, and performance topics are ordered as in Chapter Three: sound quality, meter and tempo, phrasing and articulation, metric accentuation, rhythmic alteration, ornamentation, and expression. The topics are discussed separately in this chapter, but the reader will find aspects of some performance topics affecting others. This perception is intended, since many different musical elements of a piece influence sound quality, meter and tempo, and so on.

The purpose of the study, as stated in the Introduction, is to render information about Baroque and Classical performance practice for application to teaching secondary-level choral music. The information, though discussed using only selected pieces, is applicable to other repertoire. Performance advice given herein is therefore not to be considered exhaustive; a desired result of the study is to make the reader aware of many uses and applications for the primary source information.

## Sound Quality

### General Concepts

### G.F. Handel, "Hallelujah" from *Messiah*

As discussed in Chapter Three, an ideal sound in music should be "sweet," "clear," "flexible," and "balanced." This holds true for music with a festive quality, such as the "Hallelujah Chorus." Singers should maintain a certain degree of restraint in volume, especially since the tendency is to oversing. Careful attention to intonation, breath support, phrasing, and the smooth passage from chest voice to head voice will insure a vibrant yet healthy sound throughout the chorus. All sections should blend registers and bring attributes of the head voice down into the lower registers. Notes in the high range should likewise be light and sung with head voice. Preventing the distention of the jaw and minimizing tension in the tongue helps to relax the sound. The students should be instructed to create a pure tone quality that is free from overt vibrato. It is helpful if they understand that their own natural sound is perfectly appropriate for this chorus; the sounds produced by most adults singing nineteenth- and twentieth-century repertoire should not be imitated. The director should also carefully choose accompaniment forces that will not overpower the choir or make it necessary to push the sound. The forces should be balanced so that the voices are prominent when the choral material is homophonic. When the texture is more contrapuntal, the director can adjust the volume of the accompaniment so that it does not overpower the voices. This is especially true when the trumpet and timpani join the accompaniment.

Balance between the voices should be addressed in sections where some of the voices are high in their range while others are low. Measures 25-28 are exemplary of this situation:

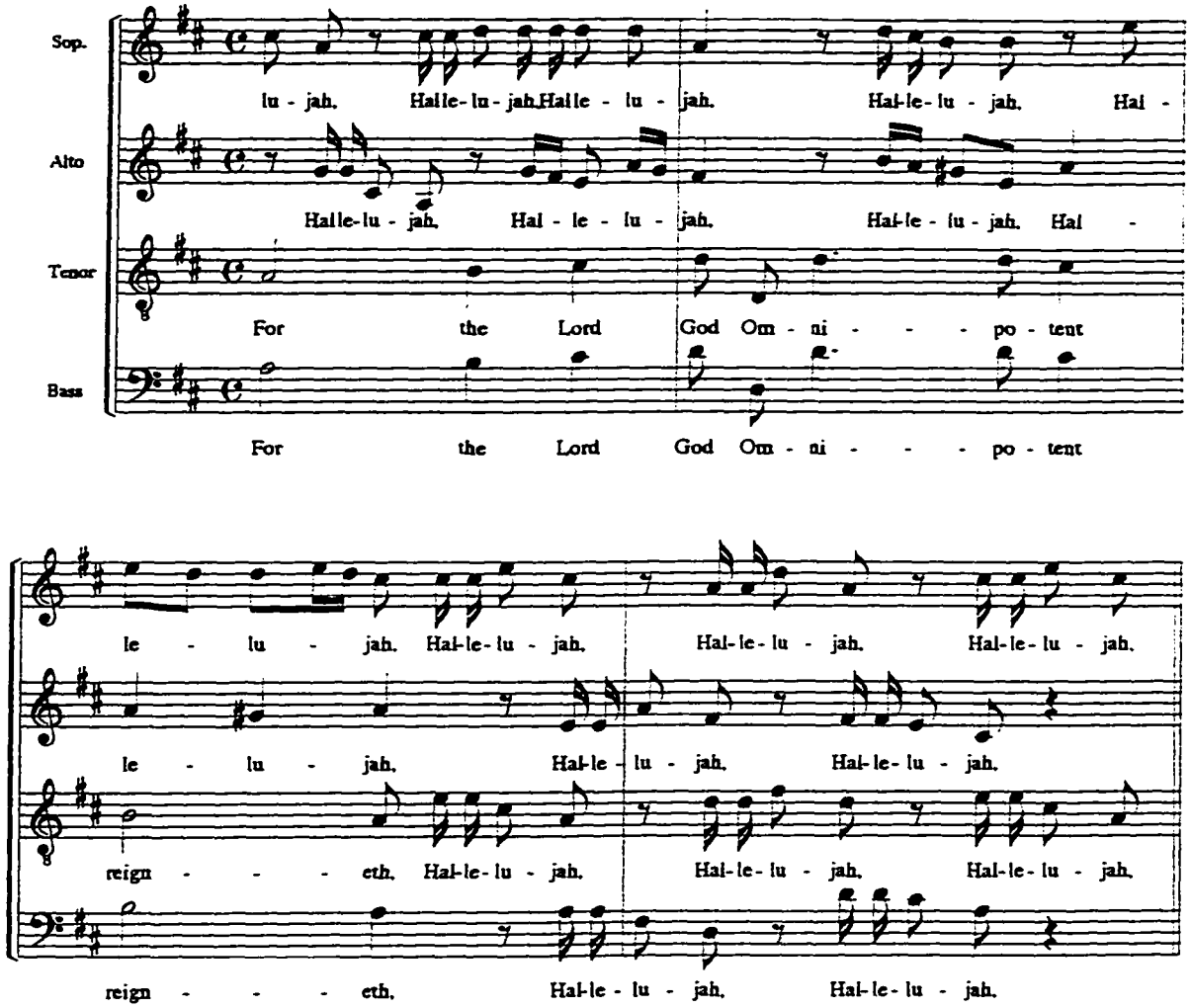



Fig. 41

The alto part can be reinforced by having some of the men sing alto in falsetto at mm. 25-27. One might even have some falsettists sing alto throughout the entire chorus to support the alto sound.

Smooth transitions between vocal registers are important when rendering the octave leaps in the chorus. The singers should support the sound with the breath in

these areas. In addition, good breath support makes the sound of the head voice more desirable for the higher notes. The basses in particular should be noted because of the many leaps, such as in m. 26, that run across the *passagio*. In these cases, the basses should sing lightly on high notes and brightly on the lower notes to produce a balanced tone; this also helps to balance the choral texture. The use of falsetto in the high range is another possibility, depending upon the wishes of the director.

The number of performers for this chorus should be gauged so that the singers are heard and understood at all times. A guideline for secondary-level ensembles is to use one upper string player for every set of four singers on a part. A typical high school advanced choir of sixty evenly matched voices can therefore be well supported by an orchestra of four first violins, four second violins, three violas, two cellos, one bass, one chord-producing instrument (a harpsichord or a positif organ is preferable), two trumpets, and timpani. Directors should also consider the number of performers necessary to compliment the size of the hall, and adjust the choir and/or orchestra accordingly.

### W.A. Mozart, *Ave verum Corpus*, K. 618

The sound quality of this motet should be devoid of the piquant quality appropriate for "Hallelujah," but not dark or covered. Each note should remain clear and distinct. Longer notes may include a natural vibrato, but the degree of tremolo should not greatly differ among the strings, voices, and organ.

Melodic interest resides primarily in the soprano, so it is important to have the sopranos control tone and volume when the *tessitura* [median pitch level of the music] of the soprano part rises. Such is the case in mm. 37-43:

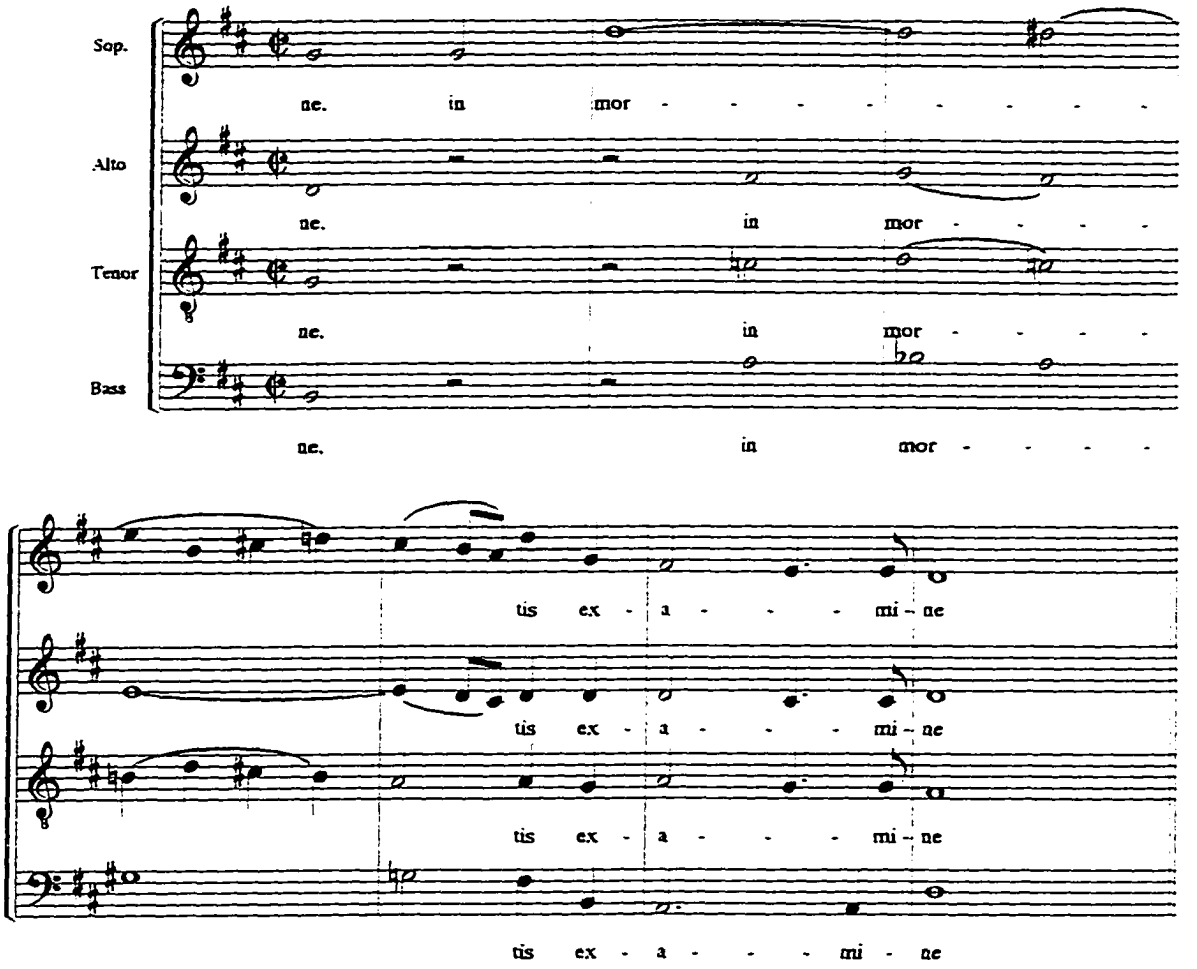



Fig. 42.

The high *tessitura* here should be light and clear to remain in character with the emotive elements of the entire work. Most of the other parts remain below the *passaggio*, so the rule of lightness on top and brightness on the bottom should be employed for balancing registers in this piece.

Regarding the balance of instruments with voices, the choral parts should be predominant. The 1:4 ratio suggested for "Hallelujah" is appropriate in this instance.

Choosing voice types is up to the director. Using falsettists for the alto, for example, is quite acceptable. The organist should use registration that compliments the qualities of the voices and strings. Cello(s) and/or bass(es) should play the *basso continuo* part in the bass clef of the organ.

### Use of Voices and Instruments

H. Schütz, "Selig sind die Toten" from *Musikalische Exequien*

As the director studies "Selig sind die Toten," it becomes clear that the motet offers a myriad of possibilities for placing and using voices and instruments. Instructions written into the score by the composer indicate that a second choir or choirs should be placed some distance from the primary ensemble. The director should arrange and number the performing forces to enhance dramatic perception and make the best use of the hall. Since the use of double choir with the text *Selig sind die Toten* (Blessed are the departed) may represent two groups (the living in the first choir and the departed in the second and/or others), placing the secondary choir/s at different places in the hall or church would be appropriate. In addition, numbers in the secondary choir/s should be smaller to enhance the feeling of distance. In this specific case, one or two singers per part in the secondary choir/s works well. Moreover, the secondary choir/s can add expressive interest to the performance by moving to successively more distant locations between entrances. Different voice parts in the second choir/s might even separate and sing from different locations. The primary choir and the director, however, should be centrally located and near the organ to maintain the ideal of centrality.

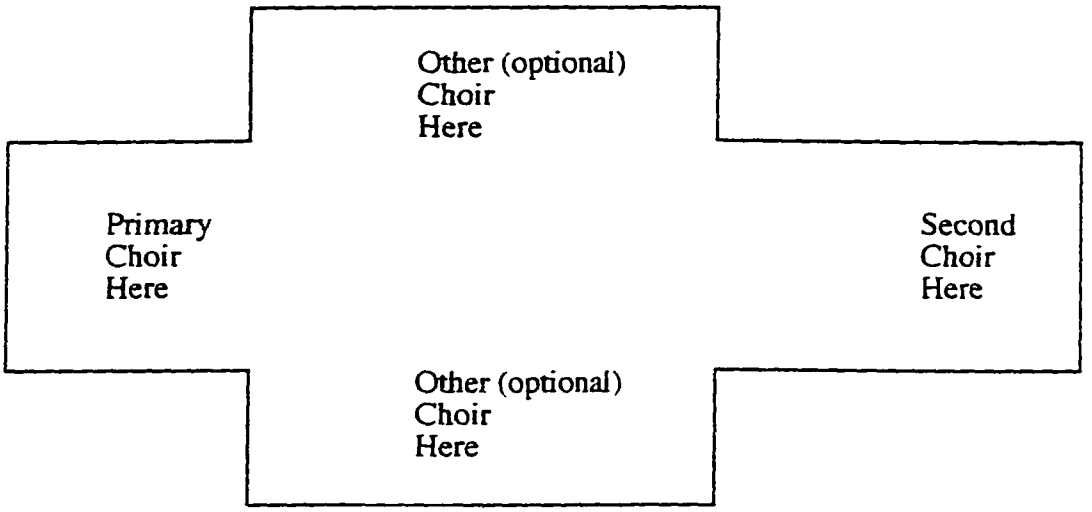



Fig. 43

The balance between the primary and secondary ensembles requires that the primary group not overpower the smaller secondary group when the ensembles are joined. If the secondary group has only one or two singers per part, for example, the primary group should number no more than thirty.

Voices and instruments can be used in a number of different ways as well. Both or either of the ensembles may be doubled with instruments. Vocal parts in either choir can be substituted with instruments provided at least one part is sung. Strings or recorders may double the parts in one or more choir/s. A combination of recorders and strings might also be used. One possible instrumentation could be as follows:

Choir I. *semicantus* - soprano/violin I
*altus* - alto/violin II
*tenor primus* - tenor/viola
*tenor secundus* - tenor/viola
*bassus* - bass/cello and string bass

Choir II. *cantus primus* - soprano I/soprano recorder
*cantus secundus* - soprano II/soprano recorder
*bassus* - bass/tenor recorder

Another possible combination might be thus:

Choir I. *semicantus* - soprano/violin I
*altus* - alto/violin II
*tenor primus* - tenor/viola
*tenor secundus* - viola only
*bassus* - cello and string bass

Choir II *cantus primus* - soprano/soprano recorder
*cantus secundus* - soprano recorder only
*bassus* - tenor recorder only

Creativity is the key to successful performance when one assembles forces for works such as this. By coordinating players and singers, the secondary school conductor can rival professionals in ingenuity and resourcefulness.

## Use of *Continuo*

### J.S. Bach, *Jesu, meine Freude*, BWV 227

Because most seventeenth- and eighteenth-century music utilized some form of *continuo*, at least one bass instrument and a chord-producing instrument is required throughout the entire work. Since *Jesu, meine Freude* contains a variety of affects, a different instrumental combination is possible for each section. *Continuo* instrumentation could range from simple (cello and organ) to complex (multiple instruments interchanged throughout). The director might use a certain degree of creativity if the latter is feasible. To begin, the entire ensemble might play the opening chorale "Jesu, meine Freude." The second section of the piece, "Es ist nun nichts Verdammliches an denen, die in Christo Jesu sind" (there is no condemnation to them which are in Jesus Christ), has an aura of reassurance: a cello playing the *basso continuo* with an organ using light registration is a good possibility here. To insure consistancy, the second presentation of the chorale on the verse "Unter deinem

Schirmen" (Under thy protection) can also use the entire ensemble. The trio "Denn das Gesetz des Geistes, der da lebendig" (For in the law of the spirit of life Christ Jesus hath made me free from the law of sin and death) uses two sopranos and alto. Depending on the edition used (some only include the bass notes), the director might have to write out a figured bass part for the *basso continuo* and keyboard players or the keyboard players should reduce the notes to simple supportive chords. This is not a complicated matter: all that is really needed is a simple outline of the supporting harmonies. If there is doubt about how to harmonize certain figures (such as passing tones in the bass), a simple realization involving fewer chords is the better alternative. Correct part-writing rules are always in effect in these situations. Tempo and expression should be taken into account when deciding which chords to realize--overly complex keyboard *continuo* parts should be avoided, especially in slower pieces.

Regarding instrumentation for the trio, the treble voices (who might be soloists) will benefit from light chords on a lute or guitar with cello playing the *basso continuo*. For contrast, a bassoon with a bassoon-like registration in the organ will work well for "Trotz dem alten Drachen" (Defy the old dragon) in the next section. The central portion and only fugue of the work, "Ihr aber seid nicht fleischlich, sondern geistlich" (but ye are not in the flesh, but in the Spirit), is a unifying movement for the work as a whole. One could use a cello and a string bass on the *basso* part with organ for the keyboard at this point. The figured bass or realized chords also need to be written out for the keyboard player if not provided in the edition or if the keyboard reduction is overly dense. The subsequent use of the chorale "Weg mit allen Schätzen" (Hence all earthly splendor) can use all the instruments. The following trio, "So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde willen" (If Christ be in you, the body is dead from sin), uses alto, tenor, and bass parts or soloists; the director might have the cello play *basso continuo* while the lute or guitar plays the chords. As with the earlier

trio, this verse might require the director to write out the figured bass. The tender and delicate mood of the verse "Gute Nacht, O Wesen, das die Welt erlesen" (Good Night, you who have chosen the world) could be expressed through instrumentation. A bass recorder and soft lute or guitar for the *continuo* would be quite effective here. The second to last section, "So nun der Geist des, der Jesum von den Toten auferwechet hat" (But if the spirit of him that raised up Jesus from the dead dwell in you), is a mirror of the second section and should therefore use the same instrumention: cello playing the *basso continuo* with organ. This section is, however, more festive than its earlier counterpart, and the registration of the organ should reflect this. The final chorale "Weicht, ihr Trauergeister" (Go from me, O grief) should include all the instruments.

F.J. Haydn, "The Heavens are Telling" from *The Creation*

Keyboard *continuo* is required for all eighteenth-century performances of music with orchestra. This includes the use of keyboard in oratorio choruses as well as recitatives. Classical era players realized chords from the figures in the string bass part--no keyboard part really existed. Directors should therefore either use players who realize chords from the figured bass part or write out chords for the keyboardist if the keyboard reduction is unavailable or unusable. Regarding the choice of instruments for the *continuo*, balance between the orchestra and choir is an important factor. An organ, for example, should not overpower the other forces. Likewise, a harpsichord should not be used if it will be lost in the sound of a larger instrumental ensemble.

Use of *Continuo* in Accompanying Recitatives

Handel, "And there were Shepherds" from *Messiah*

Regarding the choice of instruments here, the images from the text of shepherds and their flocks imply sound qualities consistent with a pastoral scene. Arpeggiation

(as played on a shepherd's harp) on the lute or harpsichord might therefore be very effective:

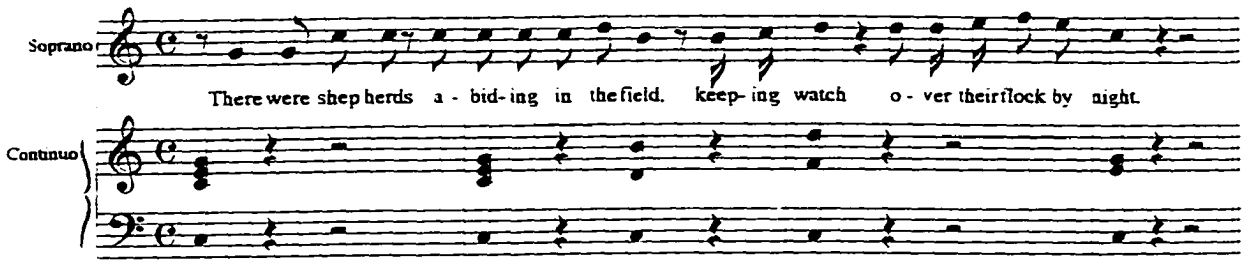



Fig. 44.

The speed of the arpeggiation should also be in character with the scene and not too fast. If an organ must be used, the chords should be blocked (refer to the discussion on accompanying recitatives on page 57).

All the keyboard chords and the notes played by the *basso continuo* should be terminated soon after the chord is struck. The exact length of the short notes is indicated by the character of the recitative. In this case, the peaceful image of a pastoral evening warrants a length consistent with the mood. The notes should be short but not clipped or accented. In addition, the keyboard chords should be blocked in the accompanied part of the recitative.

The general character of the music is light and airy. Cadences in both the *secco* and accompanied recitatives should therefore be rendered after the singer finishes.

## Meter and Tempo

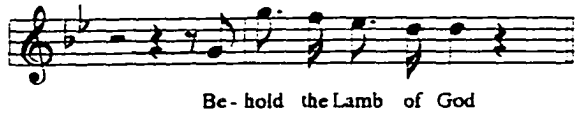
### Choruses from *Messiah*

In "And the Glory of the Lord" the time signature indicated is 3/4 and the tempo term is *allegro*. The tempo should therefore be moderate on the quarter note pulse. This interpretation is supported by the text, which portrays a stately monarch. Without

doubt such a dignified ruler would speak without haste, and the tempo of the piece should reflect this. Possible speeds for this chorus might therefore range from ♩ =138 to 152. A new tempo marking of *adagio* is given near the end of the chorus that indicates the tempo should be twice as slow as before to emphasize the words "hath spoken it." The *adagio* goes into effect on the word "hath," at which point the tempo should be performed slowly and smoothly.

In "For Unto Us a Child is Born" the meter symbol C is used with the tempo terms *andante allegro*. C generally means a slow pace, but *andante allegro* implies a modification in the interpretation the meter symbol. *Andante* indicates the notes are to be played distinctly, separately, and unaltered by any conventions such as overdotting or *notes inégales*. *Allegro* denotes a fast and lively tempo. The chorus should therefore be brisk and lively with the notes distinct, separate, and unaltered(probably around ♩ =92).

The meter symbol in "Behold the Lamb of God" is the same as in "For Unto Us," but the tempo marking *Largo* indicates a very slow tempo with greater weight on the longer note of all unequal couplets. The shorter notes are subsequently shortened and clipped.




performed as

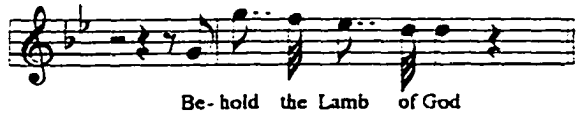



Fig. 45.

The use of overdotted rhythms suggest the opening measures of a regal French Overture (such as in the opening "Sinfony" of *Messiah*) and might exemplify the majesty of Christ despite the heavy burden of sin he carried to the cross. The length of the long notes can additionally be determined by focusing on the prosaic outlay of the text "Behold the Lamb of God." The prosaic outline of the phrase "that taketh away the sin of the world" would, however, have less severe over-dotting. The rhythmic treatment here is similar to the actual notation because the speech patterns of the text indicate a lesser degree of over-dotting for the uneven couplets.

J.S. Bach, "Crucifixus" from Mass in B minor, BWV 232

The emotional content of this central movement in the *Credo* is conveyed musically by a slow tempo of 3/2 (recall that when larger notes such as half and whole notes receive the pulse, the tempo is meant to be slower) and a downward chromatic movement which pervades the musical texture. These expressive elements might characterize the slow ebb of life from Christ's body as he dies on the cross. The representation of this idea can be additionally portrayed with a reduction of tempo at certain cadences. One of these begins at m. 27 and continues until the first beat of m. 29. The original tempo resumes at the beginning of the new phrase:

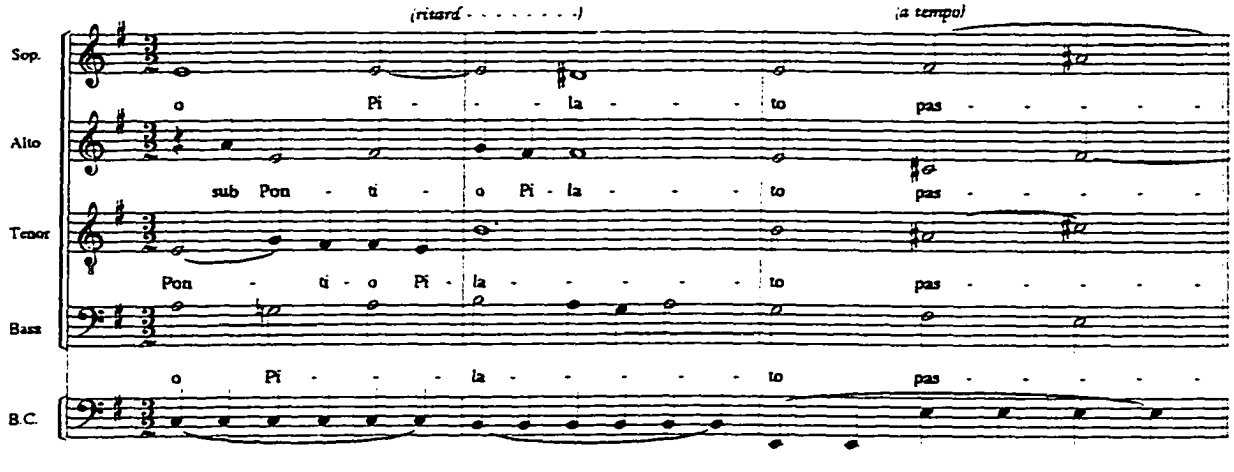



Fig. 46.

The dramatic impact of the changes are heightened if the *rubato* becomes more pronounced in each successive cadence in the chorus, culminating in an extremely slow final cadence. This also enhances the effect of the mood change in "Et resurrexit" which immediately follows.

### W.A. Mozart, *Ave verum Corpus*, K. 618

This motet presents an interesting case for tempo interpretation. Mozart gives information on tempo with the meter symbol ¢ and the term *adagio*. The symbol ¢ means a slow duple time so that the unit of measure for the piece is the half note; the term *adagio* additionally suggests a slow and leisurely pace (around 𝅗𝅥 = 50). The feel of the piece is consequently in two and the term *adagio* should be applied to the half note and not the quarter note (as is heard in many modern performances). This fact is supported by the bass in the organ, which is clearly in two throughout (see fig. 19). Additionally, the text "in mortis examine" is set so that it is possible to sing through the entire phrase on one breath with the *adagio* pulse on the half note. Many modern performers insert a breath between the words *mortis* and *examine*, but slurs in the string parts show Mozart intended the choral phrase to continue uninterrupted to the end of this phrase of text (see Appendix). Other pieces in *alla breve* time involve similar situations, and the director should carefully inspect scores for indications of tempo in such cases.

## Tempo Fluctuation in Recitatives

### G.F. Handel, "Thus Saith the Lord" from *Messiah*

Tempo fluctuations in recitatives, as discussed in Chapter Three, require the singer to perform in a declamatory manner to preserve the natural speech patterns of the text. No hint of metric organization should exist. One way to accomplish this is to have the singer begin learning the recitative by speaking the text with the natural

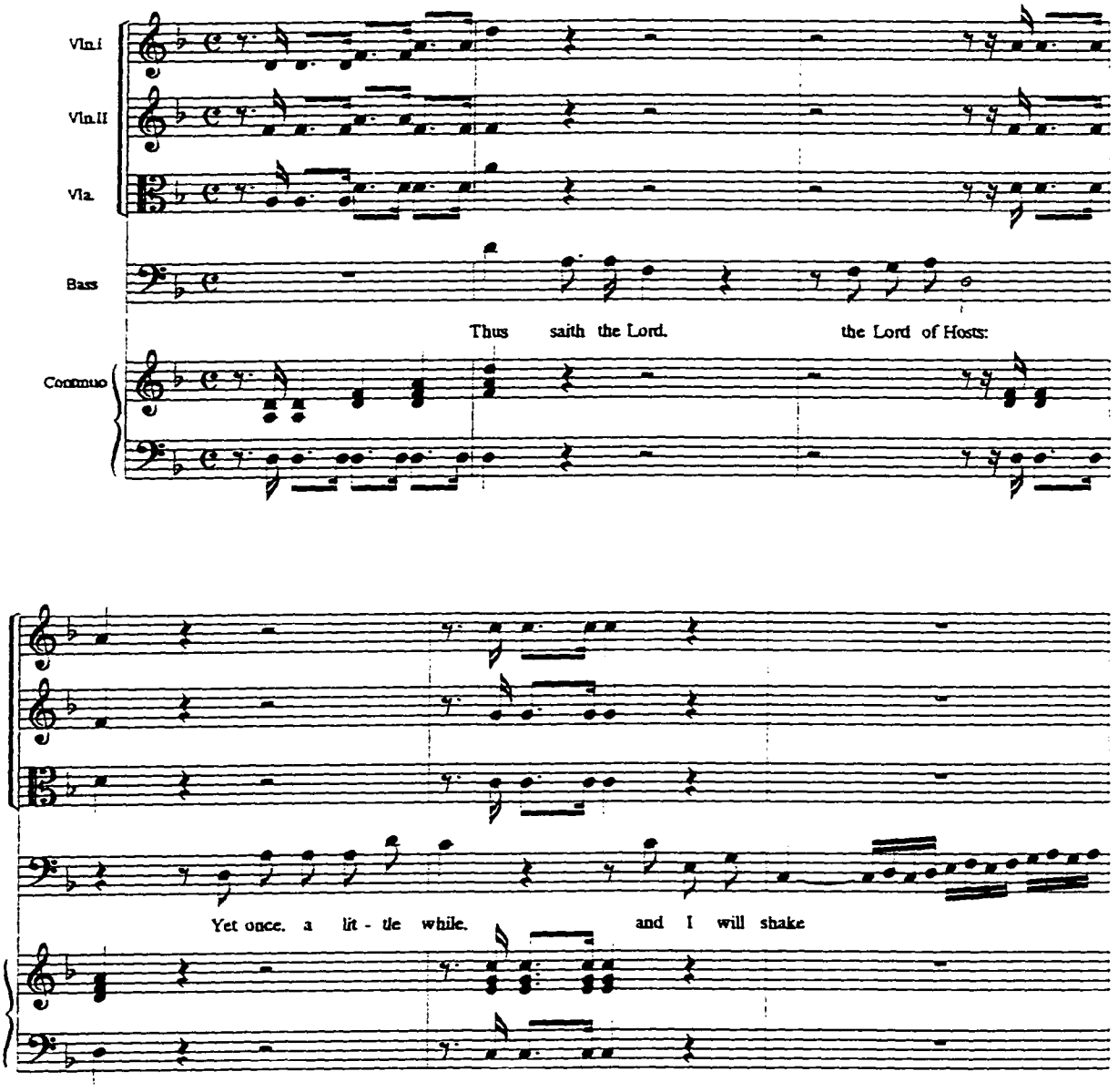
inflection and expression of a storyteller. Once this has been done, the singer should add the pitches given in the score. The rhythms remain the same as when they are spoken. The singer should also pay close attention to the length of important syllables and words in each phrase. Likewise, syllables and words of a short length and without significant meaning should be treated as transitions between important points in the prose. The rhythmic scheme notated in recitatives is a guide for this process, since important words in a speech are usually set with notes of greater duration or metric stress. Words of lesser import are generally set with notes of shorter duration or metric weakness. For example, Handel used the text "Thus saith the Lord of Hosts" with emphasis on the words like so:

> Thus saith the Lord, the Lord of Hosts: Yet once, a little while and I will shake the heavens and the earth, the sea and the dry land, and I will shake, and I will shake all nations.

The rhythmic scheme of the recitative makes it clear that Handel puts greater stress on the words underlined above by giving the word a note with some duration or by placing the word on a strong beat within the measure (see fig. 47 below) Once again, this notation is not meant to indicate exact rhythms for the recitative, but rather that the words on long notes should be given special regard.

The primary role of the accompaniment in this recitative is to accentuate the beginnings and ends of phrases for the singer, and the players should be shown when to begin each instrumental statement. The director should indicate with gestures the passage of beats in an unaccompanied measure and be subsequently ready to cue the players for each instrumental entrance. It is very helpful to the players if, in rehearsal, the director demonstrates the gestures for difficult recitatives before the music actually commences. Guiding the players through the recitative in this way ensures more

smooth and confident performance. In addition, the director must be absolutely clear in all gestures so that the players never hesitate or become confused.



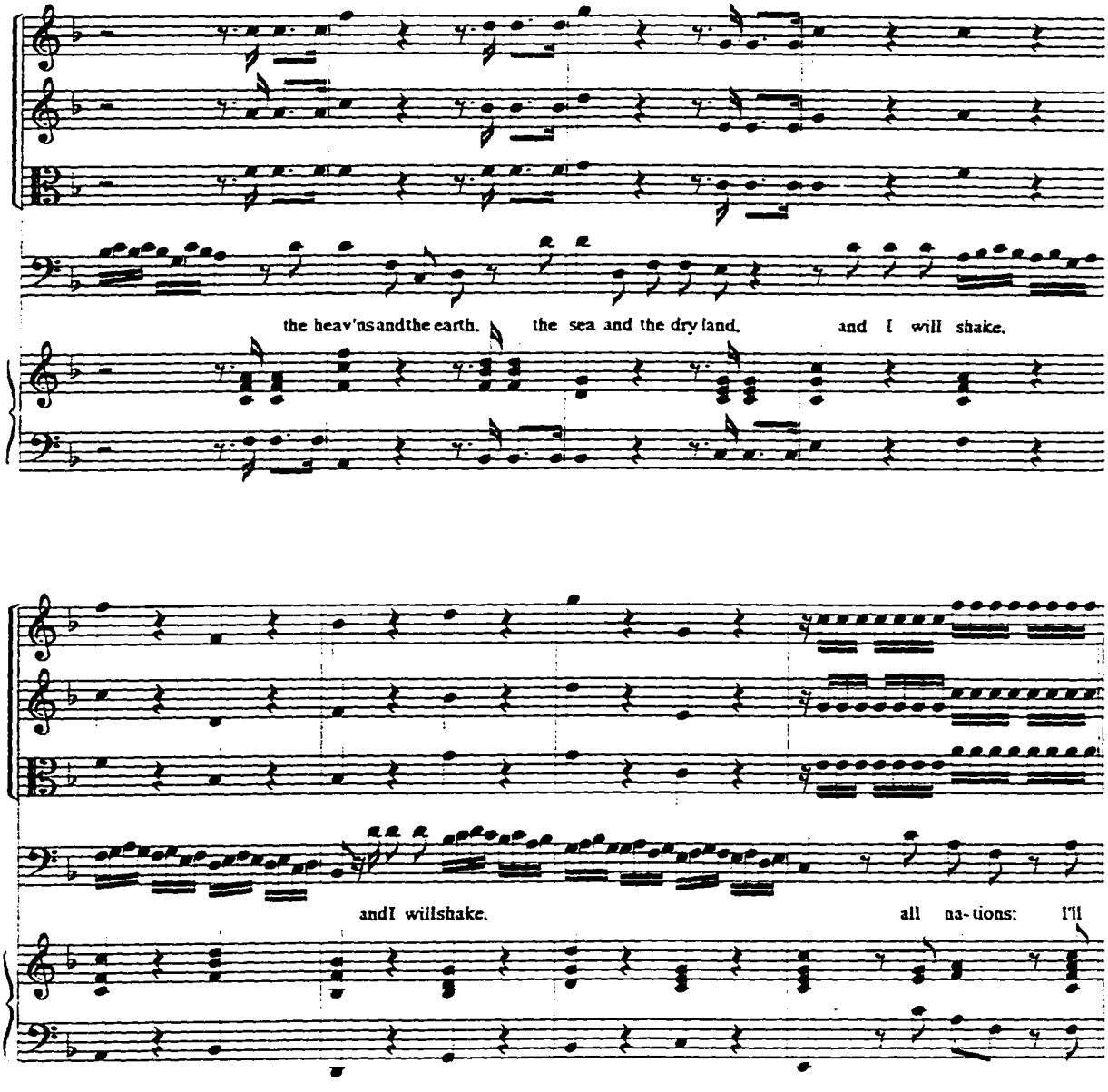



Fig. 47.

Sections of the recitative using accompanied material should be rendered according to the rhythm of the actual notation. Measures with the singer alone and no

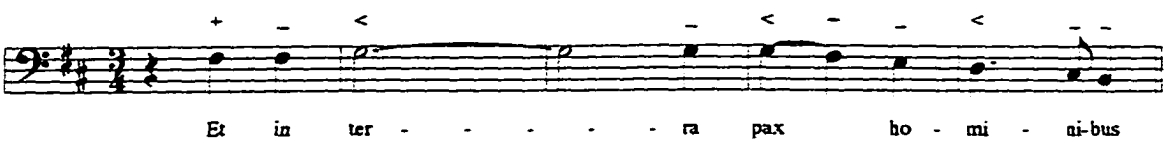
accompaniment are more flexible. In the accompanied sections, the director must coordinate the singer with the ensemble and conduct relatively as notated.

## Articulation, Phrasing, and *Messa di Voce*

### Metric Accentuation

A. Vivaldi "Et in terra pax" from *Gloria*

To begin, the director should isolate the main melodic material and establish a hierarchy of beats within each measure. Primary sources instruct that the first beat of each measure receives the greatest stress; subsequent pulses should get lesser emphasis.




< is strong, + is less strong, - is weak

Fig. 48.

Notes should be articulated with *messa di voce* according to their duration and place within the measure. The degree to which *messa di voce* is applied to any given note depends upon the metric placement and duration of the note. The most *messa di voce* in this work is placed on the down beat and less is used on the second and third beats.

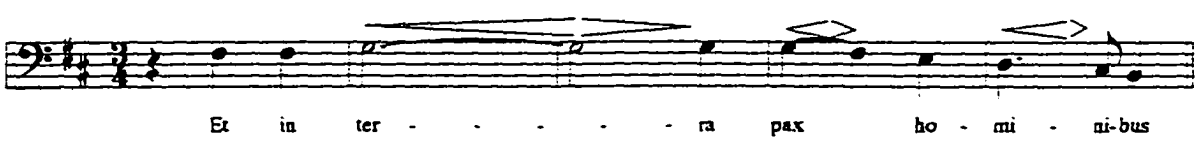



Fig. 49.

The secondary theme is articulated in the same way.

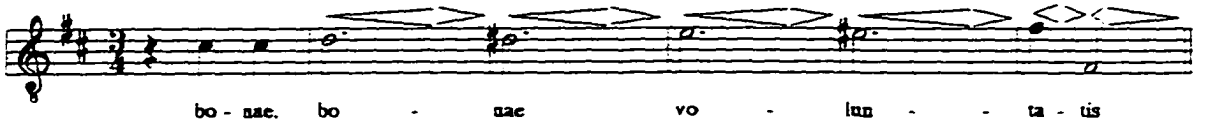
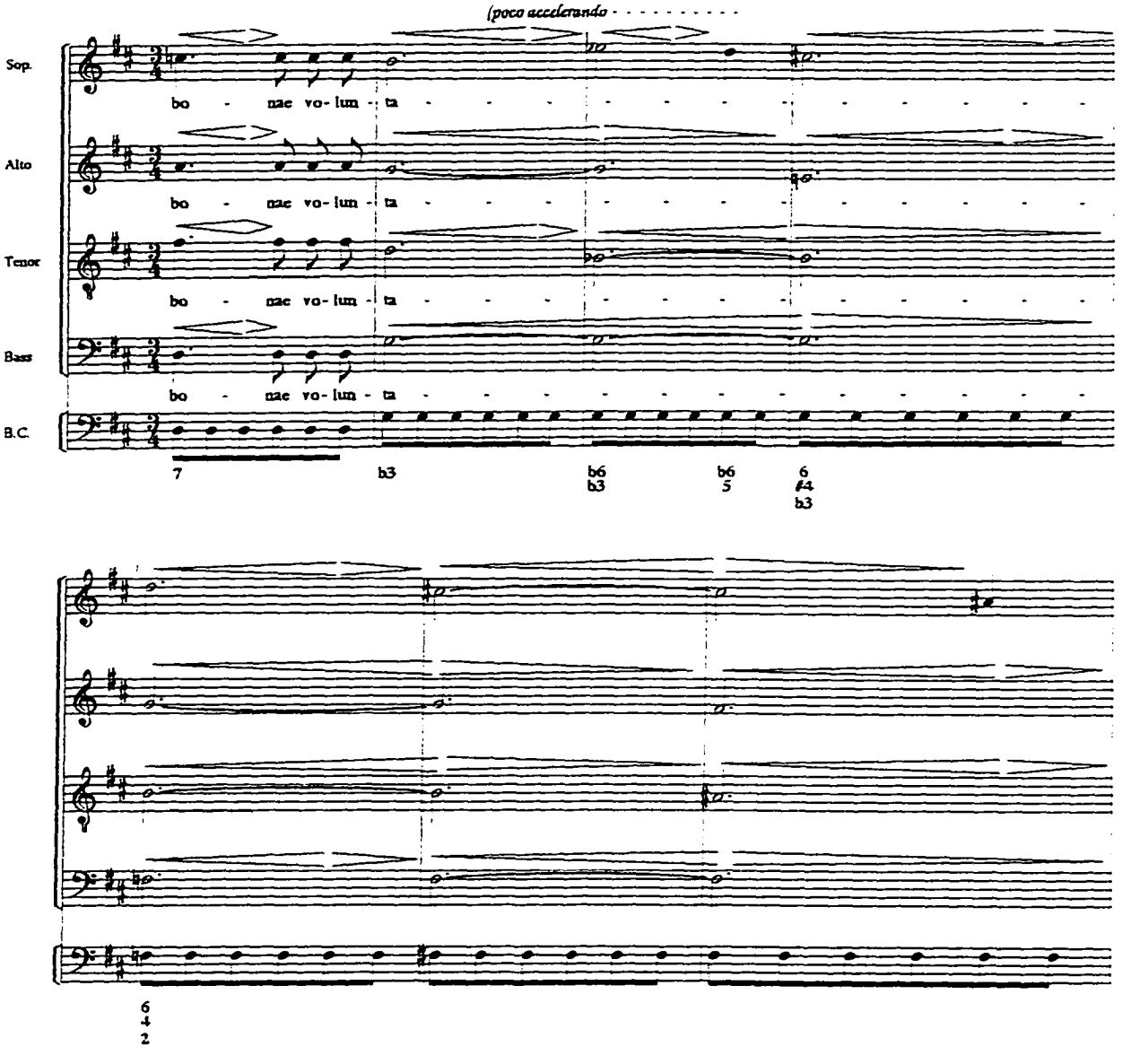



Fig. 50.

The use of *messa di voce* in this particular chorus makes sections like m. 60-69 particularly noteworthy. Note that the *diminuendo* begins at the downbeat for notes longer than the duration of a full measure.



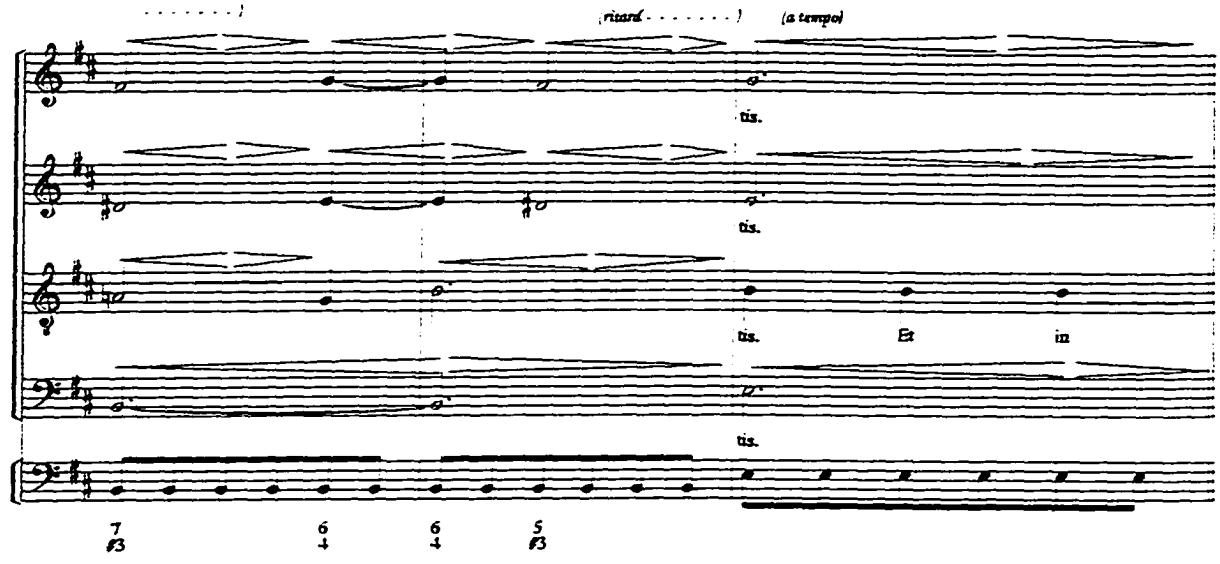



Fig. 51.

W.A. Mozart, "Kyrie" from *Requiem*, K.626

The fugue of the "Kyrie" incorporates a contrasting subject and counter-subject. Each may use different articulation based upon the metric hierarchy of notes within a measure. The meter of the piece indicates that the most stress should fall on the downbeat, less stress on the third, lesser still on the second, and the least on the fourth. Note groupings within each beat should have the strongest respective emphasis on the first note of the group and less stress on subsequent notes. The subject is therefore articulated as follows:

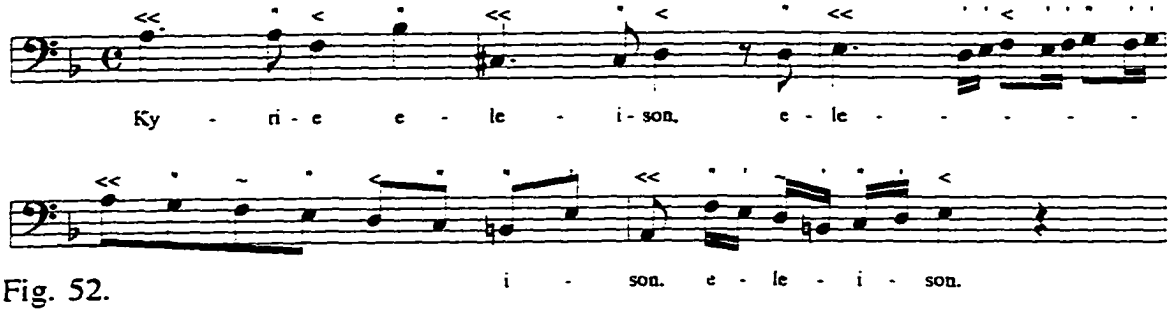



Fig. 52.

<< is strongest, < is strong, ~ is medium, " is weak, ' is weakest

The countersubject is comprised of note groupings in eighth and sixteenth notes: the hierarchy within a beat will again be an important part of formulating the articulation here:

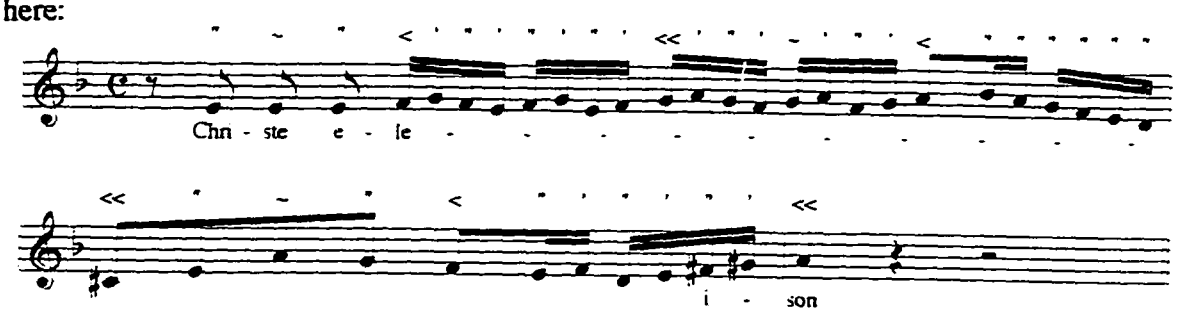



Fig. 53.

Other portions of the musical texture, such as episode sections of the fugue, should also be articulated according to the hierarchy outlined above.

## Rhythmic Alteration

### Overdotting

G.F. Handel, "Sinfony" and "Behold the Lamb of God" from *Messiah*

The opening and closing sections of the overture to *Messiah* are subject to severe overdotting due to the slow and majestic tempo indicated by Handel. All of the dotted quarter/eighth note pairs should involve a pronounced elongation of the long note and a lesser treatment of the short one according to the French Overture style commonly subject to rhythmic alteration. The notation is presented this way:

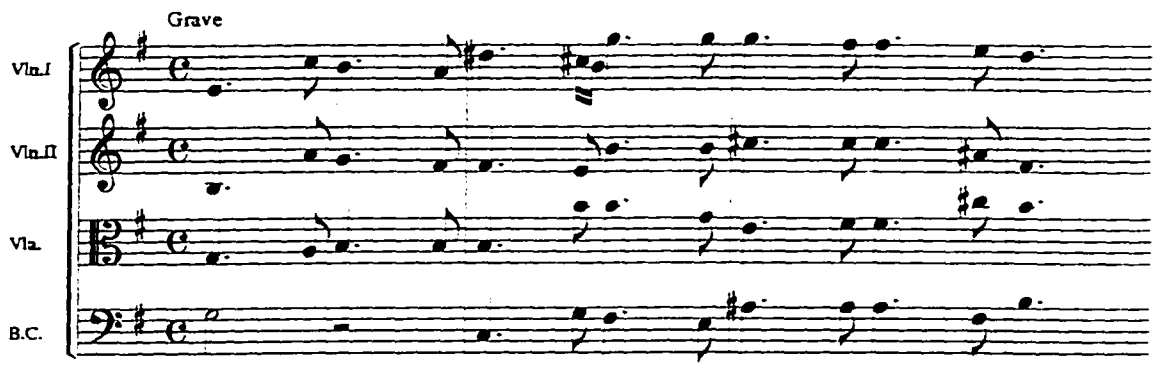



Fig. 54

The dotted rhythms are performed as follows:

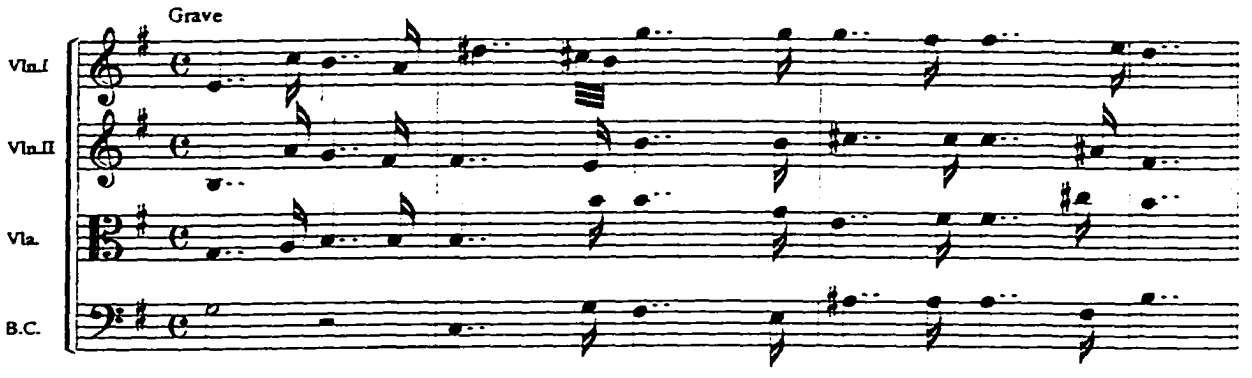



Fig. 55.

The director should be sure the orchestra players do not emphasize the short pitches that receive lesser emphasis than the dotted notes. A helpful way to insure the correct length and emphasis is to ask the players to envision the short notes as part of the following long pitches. The result will be a satisfactory articulation and rhythmic alteration of the musical texture.

The dotted rhythms in this chorus are subject to differing degrees of overdotting according to the prosaic design of the words. The phrase used as text is divided into two parts: "Behold the Lamb of God" and "that taketh away the sin of the world." When one speaks the first set of words in the phrase there is a natural tendency to elongate the syllable "hold" the words "Lamb" and "God." It is also natural to shorten the words "the" and "of." This speech pattern and the slow tempo of the chorus indicate that a rather strenuous overdotting should be used on the dotted eighth/sixteenth note figure in the phrase (see fig. 45). The director should be careful

that the choir does not over-stress the shortened note, making it louder than the longer note. The text should be rendered as it would be spoken and not "Be-hold the Lamb of God."

The second part of the text phrase, "that taketh away the sin of the world," presents a slightly different situation because the shorter syllables of the prose are not quite as short as they are in the phrase "Behold the Lamb of God." The overdotting in this case should not be as severe and the degree of separation between the notes not as distinct as in the previous phrase.

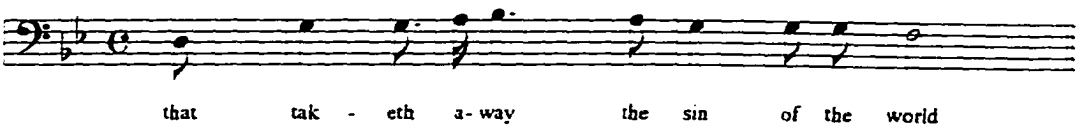



Fig. 56.

The accompanying instruments should overdot uneven couplets (  into  ) with the chorus where appropriate, and the director might even write in the altered rhythms above the appropriate portion of the score as a reminder.

*Notes Inégales*

The best indicator of where *notes inégales* should be used is the rhythmic/prosaic outlay of the text. Pairs of words or syllables which sound unequal when spoken are most likely to be performed as *notes inégales*. In addition, directors should look for couplets above a text which might be subject to this type of manipulation. The relative length or brevity of notes in the couplet depends, once again, on the spoken rhythmic pattern of the text.

M.A. Charpentier, "Gloria" from the *Messe de minuit pour Noël*

The presence of text containing the kind of uneven rhythms prone to *notes inégales* can be observed with the words "Benedicimus te."

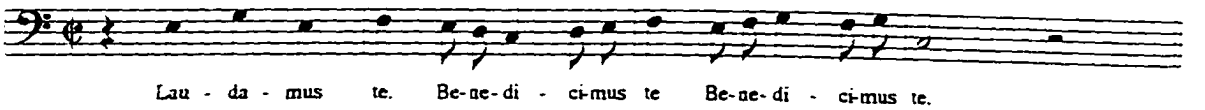



Fig. 57

Because the outlay of the prose is so decidedly uneven, the actual rhythms are performed this way:

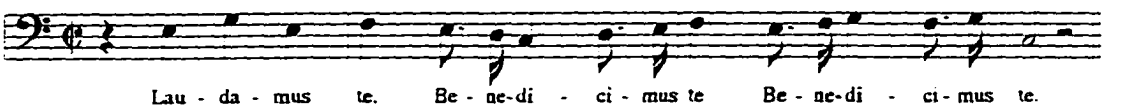



Fig. 58.

Degrees of syllabic and rhythmic length or brevity depend on the prosaic rendering of the text. The second syllable of "Benedicimus," for example, might receive slightly greater length than the second syllable of "Adoramus."

Rhythmic Conformity

W.A. Mozart, "Rex Tremendae" from *Requiem*, K.626

As with "Behold the Lamb of God" and "Sinfonia" from *Messiah*, dotted rhythms in "Rex tremendae majestatis" indicate the majesty of the subject matter. The overdotting here should be substantial. Short notes are to be sharply articulated but not louder than the longer pitches. As with the examples from *Messiah*, it might be helpful for the director to have the performers think of the shorter notes as coupled with the long notes which follow. Rhythmic conformity within the orchestral parts is an important consideration here. Two different dotted figures appear simultaneously at

certain points in the work. The basses, bassoon, and bass trombone, for example, have the following rhythm on the last beat of m. 14:

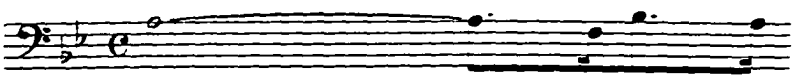


Fig. 59.

The strings and *continuo*, however, have this rhythm:

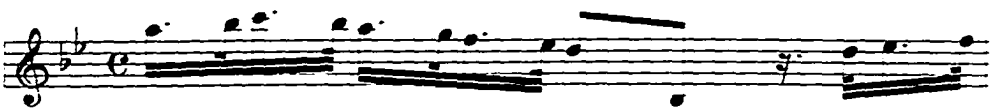


Fig. 60.

Since the short notes of the string and *continuo* parts do not coincide with those of the bass, bassoon, and bass trombone parts, overdotting and rhythmic conformity ensure that the notes are played together. In this instance, the wind instruments should conform with the strings so the short notes at the end of the measure are played at the same time.

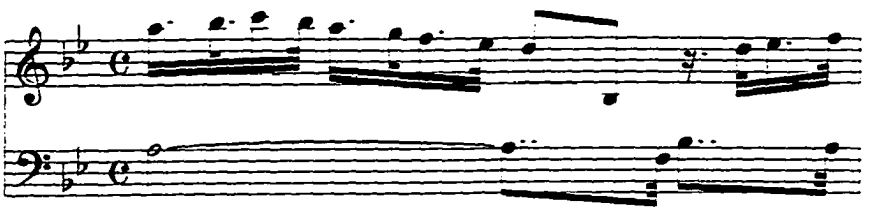


Fig. 61

Other similar situations occur throughout the chorus, and the director should point each one out to both the players and choir so that they know which rhythms to alter and how

to alter them. The director can facilitate a good understanding of the situation by writing the rhythm as it should be played above the appropriate phrase in each part.

## Ornamentation

When considering ornamentation, the secondary school director should primarily concentrate on those decorations which are absolutely necessary. These include ornaments written in by the composer and trills at cadences. Most secondary students learn and use ornaments very easily when they are simple and are incorporated as part of the musical texture. From the first rehearsal, students should learn both the metric placement of the ornament and the ornament's initial and terminal notes.

G.F. Handel, "Hallelujah" from *Messiah*

Two places in this chorus lend themselves to simple but satisfactory embellishment at cadences. The first is at the end of the phrase "for the Lord God Omnipotent reigneth" which is sung or played by all parts at mm. 12-14:

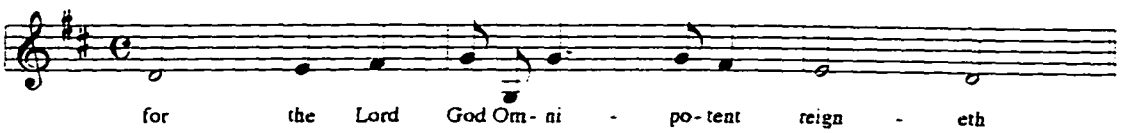



Fig. 62.

A half trill beginning with an *appoggiatura* on the penultimate note of the phrase is quite effective here:

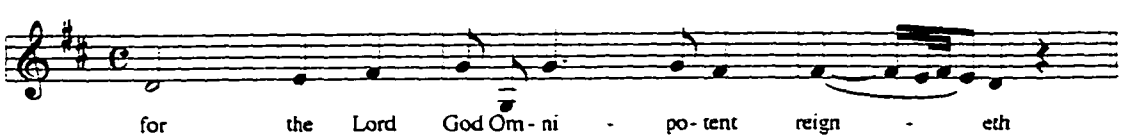



Fig. 63.

For the sake of consistency, a trill should appear at the cadence every time this phrase is sung or played.

The second place an embellishment is needed is at the end of the phrase "and he shall reign forever and ever." and first appears in the score in the bass part at mm. 41-43:

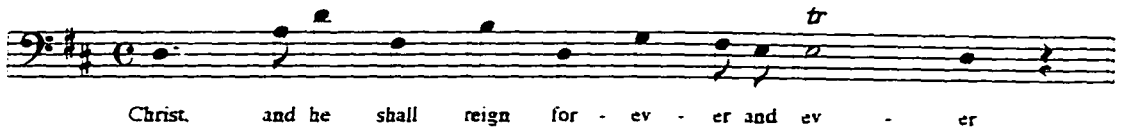



Fig. 64.

The trill inserted here is much the same as that suggested in the example above:

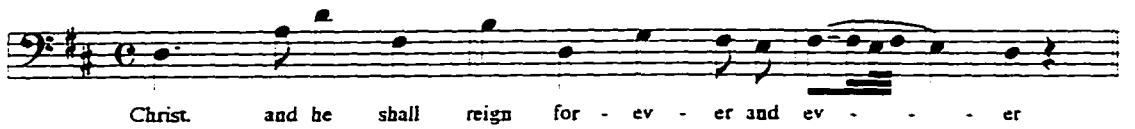



Fig. 65.

Important cadential trills should also be included as the ending of the chorus approaches. The first is at m. 80 in the soprano:

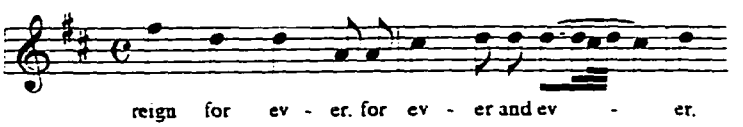



Fig. 66.

The second is at m. 87 in the soprano:


Fig. 67.

The director should note that in this last example, the trumpet has a similar melodic figure similar to that in the soprano. The instruments should embellish as the voices do here and in all places where ornaments occur. The director should be aware of this situation so that the ornamentation remains consistent. Demonstrating how each ornament should sound for the instruments will be helpful in assuring that all in the ensemble add notes in a similar manner.

W.A. Mozart, *Ave verum Corpus*, K.618

Cadential ornamentation in this piece is possible at m. 9 in the soprano part:

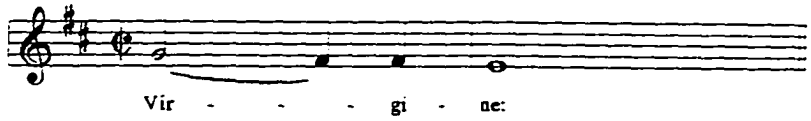



Fig. 68

A half trill like that used in "Hallelujah" will work well here:

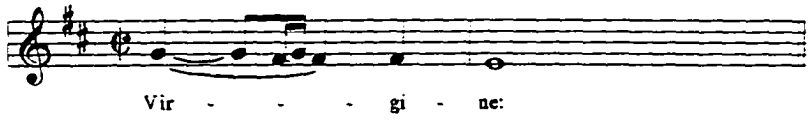



Fig. 69.

The same type of embellishment can be used in the soprano at mm. 17-18:


Fig. 70.

One *appoggiatura* appears in the Violin I part at m. 20:

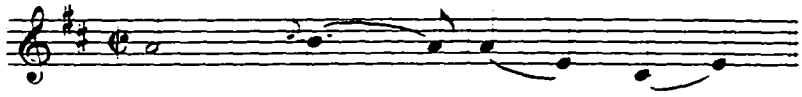
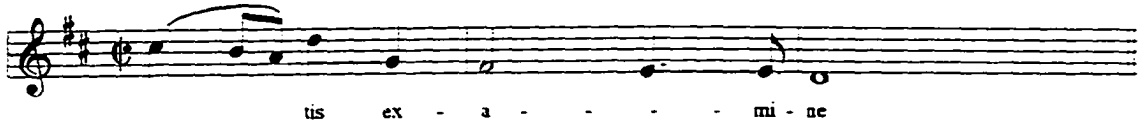


Fig. 71.

The first two-thirds of the note should be taken by the upper pitch, since the rhythmic value on which the *appoggiatura* occurs is divisible by three:

Fig. 72.

Another cadential trill can be inserted at m. 42 in the soprano part:




(performed as)

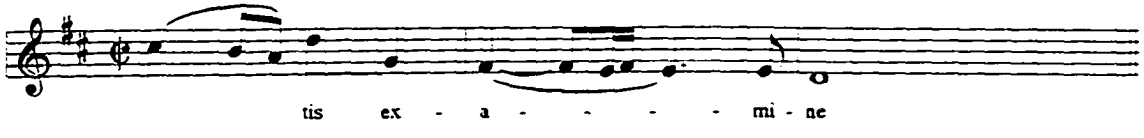



Fig. 73.

And one notated trill exists in the penultimate measure:

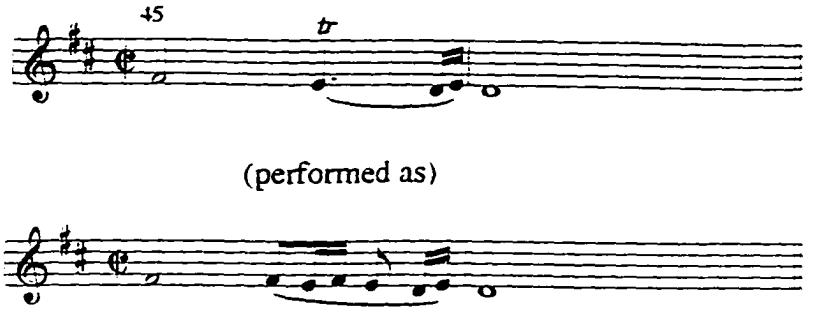



Fig. 74.

## Expression

We have seen throughout this study that expression is the aesthetic interpretation of sound quality, meter and tempo, phrasing, and all the other elements associated with performance practice. Expression, however, often represents what the performer must find in the score though little is shown. Every musician has a unique perspective in this area. This is as it should be, since expression is, among other things, a vehicle for individuality in performance. In all cases, however, the information subject to expression is the same; performers must consider notes, words, tempo indications, articulations, and a myriad of other factors to gain sufficient insight for performance. Moreover, the level of expression must be set by guidelines for good taste; too little or too much expression is inappropriate. The intent of this segment is therefore to discuss how a few aspects of the selected repertoire might be rendered expressively.

### F.J. Haydn, "Now Vanish Before the Holy Beams" from *The Creation*

Two directly opposite moods exist within this chorus. The first represents the anger and treachery of the spirits rebuked by the order fashioned in God's newly created universe. The choir sings disbursed entrances of the text "Despairing, cursing rage attends their rapid fall." These words are set with arpeggiated minor and

diminished chords that descend and leap wildly to depict the fury and despair of the rebuffed demons.

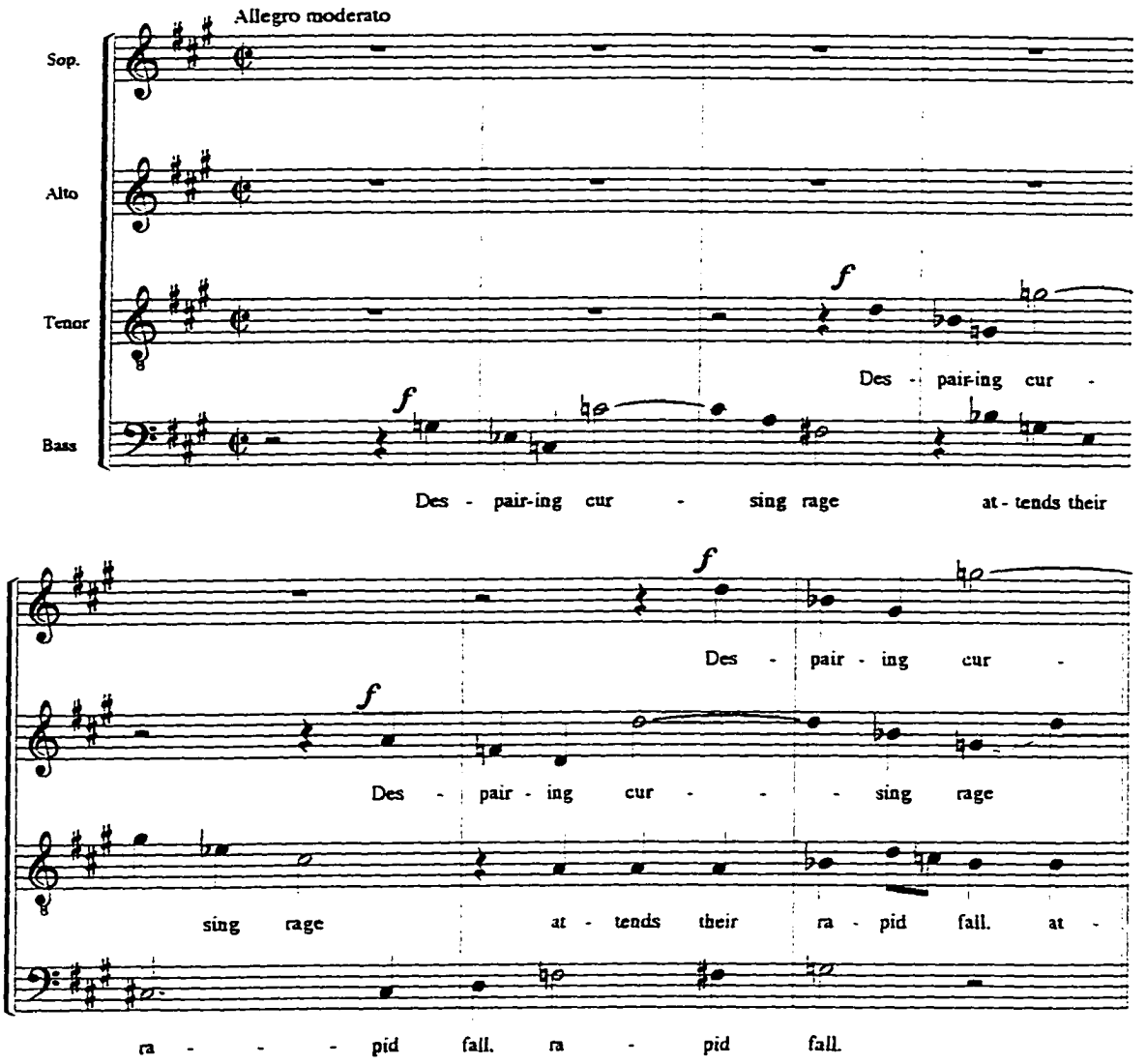



Fig. 75.

The music becomes much sweeter and agreeable when the chorus, now representing the hosts of heaven, enters homophonically with the words "A new created word springs up at God's command."

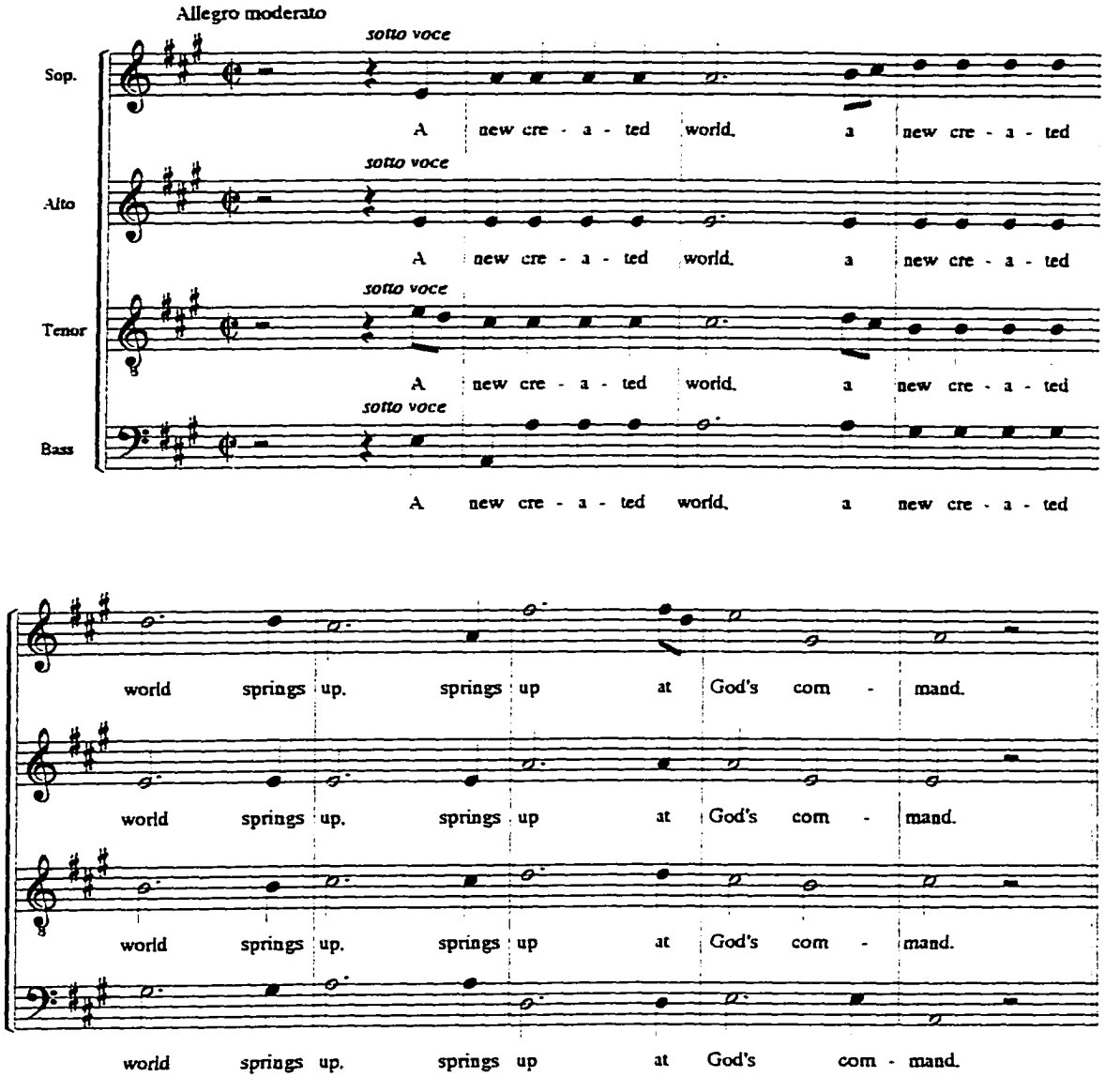



Fig. 76.

In opposition to the light and elegant sound of the opening solo by the angel Uriel and the subsequent angelic choral entrances, the tone quality of the demonic entrances should be somewhat vibrant and raucous. However, restraint is important when the music is boisterous since one would not want the quality of the singing to become

comical or forced. The desired effect is possible if the focus of the tone is more dentalized than it would be for the winsome episodes.

The singers will incorporate greater volume during the minor sections without much prompting from the director, but the *sotto voce* marking at the first statement of "A new created world" should be noted and contrasted with the *mezza voce* marking at the second entrance:

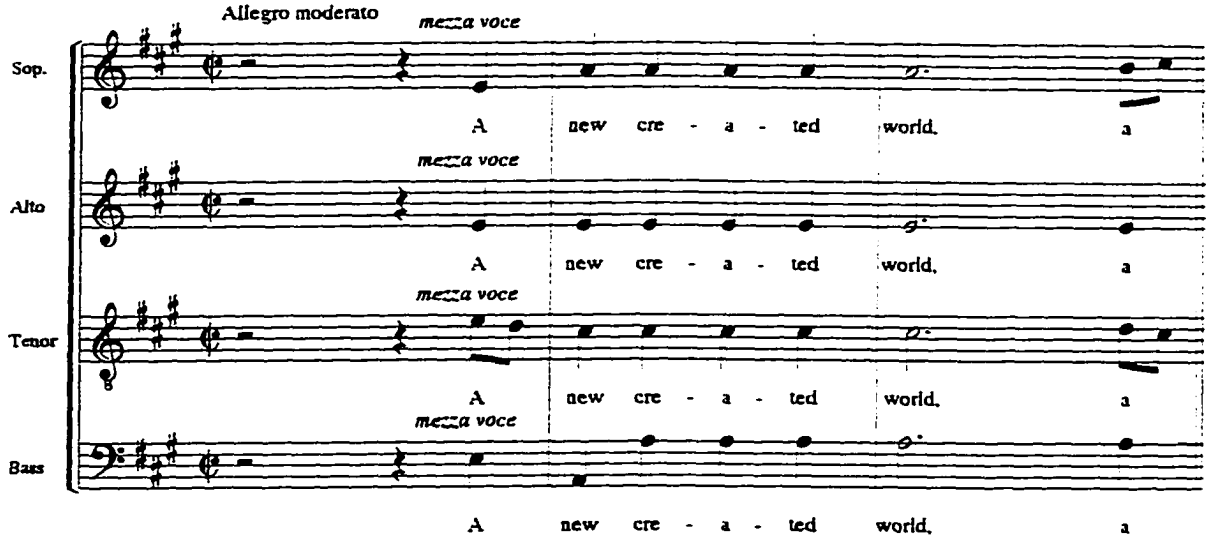



Fig. 77.

The tempo marking *andante* appears with the *alla breve* meter symbol at the beginning of the chorus when Uriel begins ( 𝅗𝅥 =60 is suggested), but the term *allegro moderato* is inserted as the angel prepares for the first choral entrance as the demons approach ( 𝅗𝅥 =70). The expressive similarity between the opening bars of the chorus and all the angelic entrances suggests that all these episodes are subject to the *andante* tempo indication. Similarly, all the demonic sections should be taken at the *allegro moderato* tempo. The slight changes in tempo can occur during the sparse accompaniment sections between the choral entrances.

Some colorful possibilities for articulation exist in the minor sections. The emphasis on the first syllable of the words "despairing" and "cursing," for example, can be rather emphatic. Longer notes should also be marked heavily to suggest the wailing of the damned spirits. Clarity and smoothness should represent the more melodious sections.

In more general expressive terms, "Now vanish" is dramatically oriented, since the singers actually play the parts of the demons and the angels in the creation story. It therefore behooves the director to solicit certain subtle non-musical actions to enhance emotive involvement with the music. Facial expressions and slight body motions can, for example, intensify the effect of the different moods. This is but one example of how the ensemble might better communicate what is, for the secondary-level singer, one of the most compelling and important reasons for participating in the choral art: the ownership of great music.

## Summary

A survey of the documents that clarify the way notation was perceived during the seventeenth and eighteenth centuries is a necessary part of the research a director must undertake in order to understand and use performance practice consistent with the intent of a composer from that era. Studies of the way sound, meter and tempo, phrasing and articulation, accentuation, rhythmic alteration, ornamentation, and expression were used in music of the period all contribute to an overall understanding of how performance methods of that time can be used today. Furthermore, an understanding of these elements enhances the comprehension of the performance ethic of the era. The study of this ethic is a subsequent step beyond the limitations of this study, but is nonetheless related to it. Performance practice is most beneficial and greatest in scope when it allows the artist to understand perceptions beyond music and art. In fact, the

study of performance practice can provide insights into the attitudes and perceptions of the society and life styles represented in music. It is in this realm that contemporary individuals can have direct communication with those from the past since music provides a vehicle for different temporal experiences possible in the here and now. Informed performance practice ultimately becomes an aperture for this experience, and the parameters of understanding are well within the grasp of secondary school students.

# Please Note



**155-162**

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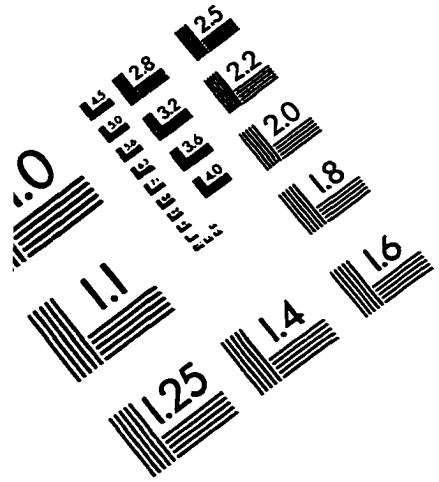


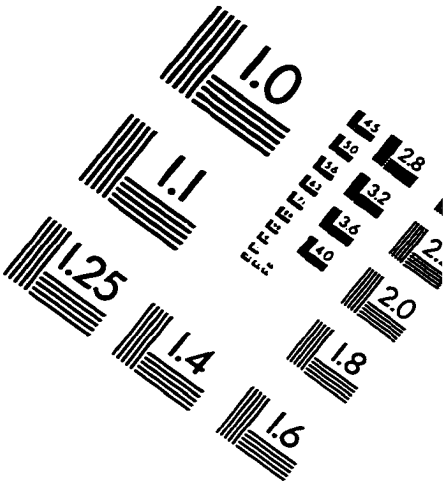


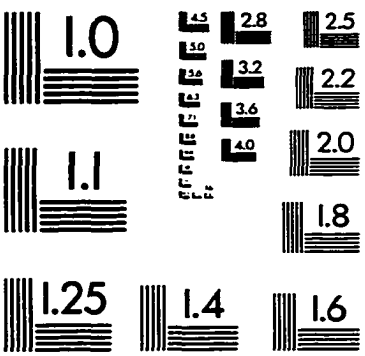


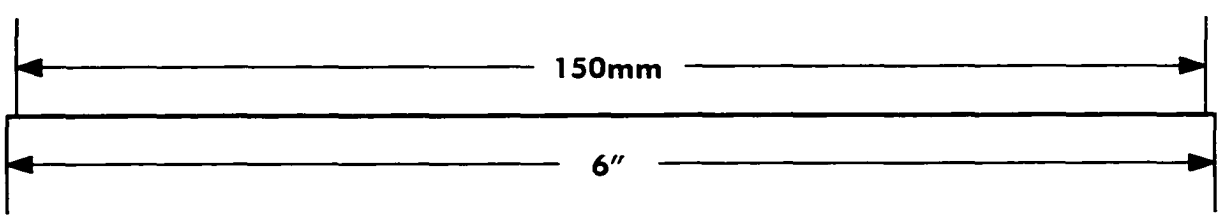


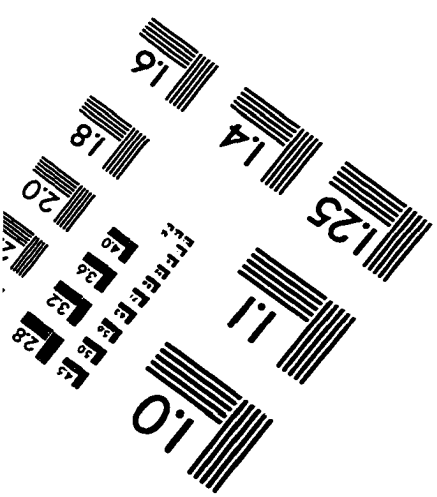


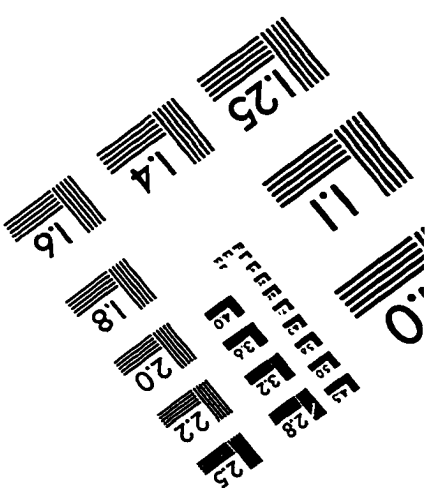


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