JOSEPH RIEPEL'S THEORY of METRIC and TONAL ORDER, *Phrase and Form*

John Walter Hill

HARMONOLOGIA: STUDIES IN MUSIC THEORY NO. 20

Joseph Riepel's
Theory of Metric and Tonal Order, Phrase and Form

Anfangsgründe
zur
musicalischen
Setzkunst:

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der Zirkel-Harmonisten/
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Oder
von der
Tactordnung.

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von
Joseph Riepel.

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A Translation of His

Anfangsgründe zur musicalischen Setzkunst,

Chapters 1 and 2 (1752/54, 1755) with Commentary

by

John Walter Hill

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Introduction

Joseph Riepel (1709–1782) was a violinist, composer, court music director, and theorist who was born and educated in Austria, studied in Dresden, and settled in Regensburg. His major theoretical work, *Anfangsgründe zur musicalischen Setzkunst* ("Foundations of Musical Composition") consists of ten chapters, of which five were published in his lifetime (1752–1768), two were published posthumously (1786), and three remain in manuscript. His treatise on musical text setting, *Harmonisches Sylbenmaß* ("Harmonious Syllable Measurement"), was published in 1776.

In our time, interest in Riepel's writing has centered, justifiably, on his general theory of composition, emphasizing form and phrase structure, as presented in the first four chapters of his *Anfangsgründe zur musicalischen Setzkunst*. (The remaining six chapters deal with counterpoint, harmonization, and fugue.) The most interesting and novel aspects of his theory of composition–really an essentially complete presentation of it–are contained in the first two chapters, which are translated with commentary in this book. The third and fourth chapters focus on more elementary matters.

Riepel's published chapters were well received and respected during his day, as is shown in my chapter "Reception: Heinrich Christoph Koch, Other Contemporaneous Writers, and Riepel's Students." After a period of neglect during the nineteenth century, a fate shared by most eighteenth–century theoretical writings, Riepel's treatise has been recognized for its value by a considerable number of modern scholars, initially and principally by those writing in German.[1] Useful commentary on and application of Riepel's com-

[1]Robert Sondheimer, *Die Theorie der Sinfonie und die Beurteilung einzelner Sinfoniekomponisten bei den Musikschriftstellern des 18. Jahrhunderts* (Leipzig: Breitkopf & Härtel, 1925); Wilhelm Twittenhoff, *Die musiktheoretischen Schriften Joseph Riepels (1709–1782) als Beispiel einer anschauliche Musiklehre* (Halle/Saale: Buchhandlung des Waisenhauses, 1935); Ernst Schwartzmaier, *Die Takt- und Tonordnung Joseph Riepels*: *Ein Beitrag zur Geschichte der Formenlehre im 18. Jahrhundert* (Wölfenbüttel: Verlag für musikalische Kultur und Wissenschaft, 1936); Josef Merkl, *Josef Riepel als Komponist (1709–1782)*. *Ein Beitrag zur Musikgeschichte der Stadt Regensburg* (Kallmünz: Lassleben, 1937); Arnold Feil, "Satztechnische Fragen in den Kompositionslehren von F.E. Niedt, J. Riepel und H. Chr. Koch," Inaug. diss., Heidelberg Univ., 1955; Peter Benary, *Die deutsche Kompositionslehre des 18. Jahrhunderts* (Leipzig: Breitkopf & Härtel, 1960); Wolfgang Budday, *Grundlagen musikalischer Formen der Wiener Klassik* (Kassel: Bärenreiter, 1983); Thomas Emmerig, *Joseph Riepel, 1709-1782, Hofkapellmeister des Fürsten von Thurn und Taxis*: *Biographie, thematisches Werkverzeichnis, Schriftenverzeichnis* (Kallmünz: M. Lassleben, 1984); Thomas Emmerig, ed., Joseph Riepel, Sämtliche Schriften zur Musiktheorie (Vienna: Böhlau Verlag, 1996); Markus Waldura, *Von Rameau und Riepel zu Koch*: *Zum Zusammenhang zwischen theoretischem Ansatz, Kadenzlehre und Periodenbegriff in der Musiktheorie des 18. Jahr-*

positional theory can be found in several English-language doctoral dissertations.[2] Published scholarship in English includes several excellent applications of aspects of Riepel's theory in the study of style history, compositional methods, and performing practice,[3] even if it has not addressed the theory as a whole. It has also sometimes criticized Riepel for inconsistency and questioned the stability of his text and authorial voice.[4] While these criticisms are not to be taken lightly, the present publication offers the Anglophone reader an opportunity to rebalance such judgements. My hope is that an illuminating and precise translation along with several chapters of commentary, based on my many repetitions and revisions of graduate courses dedicated, at least in part, to Riepel's theory, will help the willing reader to incorporate Riepel's approach and insights into performance and scholarship.

Each chapter of Riepel's *Anfangsgründe zur musicalischen Setzkunst* takes the form of a dialogue between the Preceptor and his student, the Discantist, carried on in an informal manner, including humor and homespun expressions using regional dialect. There is no doubt that the Preceptor represents Riepel,

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hunderts (Hildesheim: Georg Olms Verlag, 2002); Thomas Emmerig, ed., *Musikgeschichte Regensburgs* (Regensburg: Puster, 2006); Ulrich Kaiser, ed., *Musiktheoretische Quellen 1750–1800*: *Gedruckte Schriften von J. Riepel, H. Chr. Koch, J. F. Daube und J. A. Scheibe (= Zeno.org 15)* (Berlin: Directmedia, 2007).

[2]Walter Kob, "The Smaller Homophonic Forms of Instrumental Music, 1740–1815, in Relation to Theories of Music Form," Ph.D. diss., Univ. of Rochester, 1965; Nola Jane Reed, "The Theories of Joseph Riepel as Expressed in His *Anfansgründe zur musicalischen Setzkunst* (1752–1768)," Ph.D. diss., Univ. of Rochester, 1983; Marta Louise Jurjevich, "Anton Zimmermann's Chamber Music for Strings," D.M.A. diss., Univ. of Illinois, 1987; Andrew K. Kearns, "The Eighteenth Century Orchestral Serenade in South Germany," Ph.D. diss., Univ. of Illinois, 1993; Richard Anthony Williamson, "Extended Phrase Structure and Organic Unity in Mozart's Vespers: An Approach to Interpreting Form in Classical Choral Music," D.M.A. diss., Univ. of Illinois, 1993; Stefan Eckert, "*Ars Combinatoria*, Dialogue Structure, and Musical Practice in Joseph Riepel's *Anfansgründe zur musicalischen Setzkunst*," Ph.D. diss., State Univ. of New York at Stony Brook, 2000; Gregory Thomas Hellenbrand, "The Symphonies of Johann Michael Haydn: A Chronological Perspective Using Theories of Joseph Riepel and Heinrich Christoph Koch," Ph.D. diss., Univ. of Illinois, 2006; Sharon J. Hudson, "Performance Insights for Mozart Piano Sonatas Derived from Eighteenth-Century Compositional Guides," D.M.A. diss., Univ. of Illinois, 2011.

[3]For example, Leonard G. Ratner, "Eighteenth-Century Theories of Musical Period Structure," *The Musical Quarterly*, 42 (1950), 439-454; Elaine R. Sisman, "Small and Expanded Forms: Koch's Model and Haydn's Music," *Musical Quarterly*, 68 (1982), 444–475; Robert O. Gjerdingen, *Music in the Galant Style* (New York: Oxford University Press, 2007); and Stephanie D. Vial, *The Art of Musical Phrasing in the Eighteenth Century*: *Punctuating the Classical 'Period'* (Rochester: University of Rochester Press, 2008).

[4]Justin London, "Riepel and *Absatz*: Poetic and Prosaic Aspects of Phrase Structure in 18th-Century Theory," *The Journal of Musicology*, 8 (1990), 505–519; Joel Lester, *Compositional Theory in the Eighteenth Century* (Cambridge, MA: Harvard University Press, 1992), 258–272; Stefan Eckert, *Einschnitt*, *Absatz*, and *Cadenz*–The Description of Galant Syntax in Joseph Riepel's *Anfangsgründe zur musicalischen Setzkunst*," *Theoria*, 14 (2007), 93–124.

the author. From time to time the Preceptor comments directly to the reader, in a footnote, on his tactics or on the Discantist's viewpoint; the Discantist never addresses us in this manner. The fictitious letters to the author, which introduce each volume, are addressed to Riepel, whose name, alone, appears on the title page. Still, the dialogue is written in such a way that occasionally the Discantist is made to say something useful or correct. And occasionally his complaints or objections go unanswered. In fact, Riepel deliberately leaves some issues unresolved and significant points only hinted at. Clearly he wishes to demonstrate that no question of importance about music has a single, finite answer. "To cover all the rules of composition on a few sheets of paper, considering the inexhaustible sea of music, would be as little possible as diverting the Danube here by means of a narrow-gauge fountain" (5 [1]).[5] "For **music is a fathomless sea**" (137 [79] and 352 [130]). In keeping with this attitude, a great deal of what Riepel wishes to teach is demonstrated only in musical examples without explicit explanation or comment. These are the reasons why I have added a chapter of my own interpretation and commentary, entitled "*Rhythmopoeïa* and *Melopoeïa*," which includes several of Riepel's more significant musical examples, annotated according to his own theoretical methods and concepts. I have also added a chapter, "Mid-Eighteenth-Century Berlin Orchestral Repertoire Collected in Dresden: The Origin of and Context for Joseph Riepel's Theories," linking Riepel's theory to the musical style of a group of compositions by Berlin composers who studied in Dresden, where Riepel found their works collected in manuscript by their one-time teacher, Johann Georg Pisendel (1709–1786). Two further chapters on reception show the possible influence of Riepel's teaching on W. A. Mozart and the very clear evidence that Heinrich Christoph Koch (1749–1816) wrote his *Versuch einer Anleitung zur Composition* (1782–1793) as an updated crystallization, elaboration, and expansion of Riepel's *Anfangsgründe*. The translations of several very laudatory contemporaneous reviews and commentaries on Riepel's *Anfangsgründe* are included along with a list of Riepel's known students in a subsequent chapter. "A Few Final Words" are added to reinforce the notion that Riepel's treatise, although largely and outwardly a training manual for eighteenth-century composers, can serve us, today, as testimony of and instruction in a shared conceptual framework, written by an insider, that can help us, as outsiders, by sharpening and fruitfully directing our attention and comprehension.

[5]Here and elsewhere in this book numbers within parentheses refer to pages in my translation, while numbers within square brackets refer to page numbers in the original, German text. Original page numbers appear, also within square brackets, during the running text of my translation.

With certain minor exceptions, all text is translated into English. Most of it was published in German, of course. Where the original text was in Latin, the translated words are placed within these signs: < >. Where the original text was in French, the translated words are placed within these signs: « ». Where Latin or French words are given in Riepel's notes as translations of his German text–usually as single words–Riepel's Latin or French words are retained, on grounds that the English equivalent has already been provided in the translation of the main German text. A few Italian words have been retained in their original language, either for the sake of color (e.g., *monte*, *fonte*, and *ponte*) or because they remain common terms in musical scores (e.g., Allegro, finale, etc.)

Riepel uses boldface and various enlarged fonts for emphasis. For practical reasons, these typographical distinctions have been collapsed into boldface, alone. His German text was printed in a variety of *Fraktur*, with non-German words set in Roman type. This distinction has not been maintained, inasmuch as non-German text has been identified by other means, as mentioned, and the German has been rendered into English. In the case of untranslated proper names, combination letters available in *Fraktur* but not in Roman type have been resolved into pairs of distinct letters.

I have tried to translate Riepel's key technical terms consistently throughout. Some of these terms present difficulties because their meaning and usage in Riepel's writing covers a range of signification matched by no single English word. The reader is advised to consult the "Glossary of Translated Terms" before beginning the main text and to refer back to it from time to time, when technical words are encountered in the translation.

In general I have not provided the original language for translated quotes from Riepel's writing because the complete, original text of the first four chapters of his *Anfangsgründe zur musicalischen Setzkunst* can be found in searchable PDF format at Google Books on the Internet, using the author's name and individual title of each chapter as the search terms.[6] An online digital edition of Riepel's works is also maintained by the SICD of the University of Strasbourg.[7] A complete reproduction of the writings printed on paper has been published as Thomas Emmerig, ed., *Joseph Riepel, Sämtliche Schriften zur Musiktheorie* (Vienna: Böhlau Verlag, 1996).

My translation of Riepel's first chapter is based upon its second edition.

[6]*De Rhythmopoeïa, oder Von der Tactordnung*, 1752; *Grundregeln zur Tonordnung insgemein*, 1755; *Gründliche Erklärung der Tonordnung insbesondere, zugleich aber für die mehresten Organisten insgemein*, 1757; *Erläuterung der betrüglichen Tonordnung*, 1765.

[7]http://num-scd-ulp.u-strasbg.fr:8080/view/authors/Riepel,_Joseph.html

The differences with the first edition consist of notification of the edition on the title page, a note calling attention to the P.S. that concludes the "Reply of the author, which he sent to one of his good friends five weeks ago," the longer P.S., the different identification of the printer at the foot of the last page of text, and the corrections of printing errors that appear on the last page of the volume. A list of printing errors also appears on the last page of the second chapter, in the exemplar used for my translation. All of the printing errors in both lists were incorporated into the text before the translation was made. The corrections of errors in Riepel's musical examples have been made by "photoshopping" the images of examples before incorporating into the text. Readers who are interested in examining the uncorrected examples may find them in the PDF files of chapters available on the Internet and in the reprint edition mentioned above.

I completed the first draft of my translation in 1987 and have revised it many times since. Some early versions may circulate informally. Two Research Assistants, supported by the Research Board at the University of Illinois, Urbana-Champaign, helped greatly: Gregory Hellenbrand created a Word file of the complete German text, and Karen Ruhleder corrected many errors in my translation at a later stage. In the end, many details of translation were influenced by my understanding of Riepel's meaning derived from his musical examples, which often communicate a great deal more than the text, itself.

Glossary of Translated Terms

black Gredel (*schwarze Gredel*). Riepel's colorful term for the parallel-minor tonic chord and key area in his barnyard hierarchy consisting, in order of precedence, of I = *Meyer* ("steward"), V = *Oberknecht* ("foreman"), vi = *Obermagd* ("chief maid"), iii = *Untermagd* ("assistant maid"), IV = *Taglöbner* ("day laborer"), ii = *Unterläufferin* ("errand girl"), and i = *schwarze Gredel* ("black Gredel"), who farms a small piece of land, presumably apart of the main farm. (Here and elsewhere in this glossary, I use Roman numerals and terms such as "tonic" and "dominant" in order to communicate with modern readers; Riepel, himself, used neither systems to designate chords or functions.) The major chords/keys are male, the minor chords/keys are female, in keeping with a gender metaphor used elsewhere in eighteenth-century theory.[8] The name "Gredel" is a diminutive for "Grete" or "Grethe," which are two among several shortened forms of the name "Margarethe," in its various spellings, that have been used in various regions of Germany.[9] The *schwarze Grete* has been a common figure in German folklore since at least the fourteenth century.[10] This name has been applied to both ghostly and human persons, including the historical Queen Margaret Sambiria, in countless folk tales and commentaries on them,[11] in which blackness is ascribed, variously, to Grete's dress, complection, hair, blood, heart, or soul. The association of this color with Danish Queen Margaret Sambiria (1230?–1282) can be found already in a chronicle compiled in 1448: "In those days, the king being dead, a woman called black Margaret, Queen of Denmark, received

[8]Gretchen A. Wheelock, "*Schwarze Gredel* and the Engendered Minor in Mozart's Operas," *Musicology and Difference*: *Gender and Sexuality in Music Scholarship*, ed. Ruth A. Solie (Berkeley and Los Angeles: University of California Press, 1995), 201–224.

[9]*Das deutsche Wörterbuch von Jacob und Wilhelm Grimm auf CD-ROM und im Internet*, s.v., "Grete."

[10]Karl Bartsch, *Mitteldeutsche Gedichte* (Stuttgart: Litterarischen Verein, 1860), 73, transcribes "Daz Brechen Leit" from a fourteenth-century Thuringian manuscript, which contains the verse "Di swarze Grite hat ouch dar gach."

[11]A sample of these is offered by Johann Wilhelm Wolf, *Beiträge zur deutschen Mythologie* (Göttingen: Dieterische Büchhandlung, 1852), 202–205; Wolf, *Deutsche Märchen under Sagen* (Leipzig: Brockhaus, 1845), 83–87; and Karl Müllenhoff, *Sagen Märchen und Lieder der Herzogthümer Schleswig Holstain und Lauenburg* (Kiel: Schwerschen Buchhandlung, 1845), 14–16, 18,–19, 24–25, 34, 121–122, 157–158, .269, 273–275, 342–343. All together several dozen books and journals report uses of *die schwarze Grete*, or its variants in German dialects, Danish, Dutch, Swedish, and Norwegian, mostly concentrated in the nineteenth century.

the scepter and crown, faithfully carried out the work of king, and, invading the land of the Holstein, fortified the castle of Gottorpe, and, in front of it, caused to be built a great walled moat called Dannewerk."[12] It can no longer be ascertained whether the folk name *schwarze Grete* was the source of or a derivation from the nickname of the historical queen. A miniature portrait of Queen Margaret, painted in the year of her death, adorns the second page of an edict granting special rights and privileges to the city of Lübeck, but it depicts her with neither black complection, black hair, nor black dress.[13] In any case, neither the black attribute(s) of Grete/Margaret nor her various powers and exploits in folk tales seem to explain Riepel's use of this name for the tonic minor. Rather, it would seem to be the theme of the woman usurping the man's role and prerogatives, found in the earliest chronicle reference to Queen Margaret Sambiria and echoed, sometimes faintly or indirectly, in folk tales, that correlates to what Riepel had in mind: the parallel minor is an instance of a feminine minor key/chord temporarily taking over the masculine role of ruling major tonic.

boisterous passage (*Rauscher*). One of four common types of passage that Riepel (I, 39) distinguishes, with implications for functional differentiation among phrases. Boisterous passages are characterized by energetic figures, such as rapidly repeating notes; quick, wide-ranging but irregular arpeggios; patterns of expanding leaps; etc. See, also **leaping**, **running**, **singing**.

cadence (*Cadenz*). As with the German terms *Absatz* ("comma") and *Einschnitt* or *Abschnitt* ("caesura"), explained below, "cadence" usually refers to a harmonic/melodic/rhythmic/phrasing punctuation formula but can also refer to the musical segment concluded by such a formula, in this case extending from the beginning of a movement to the first cadence (as on page 47 of the first chapter), or, by extension, from one cadence to another. This is not merely an inconsistency because just as the nature and category of the punctuation formula defines the segment that it concludes, so the content of the concluded segment helps to define the punctuation at its end. They are really two reciprocal aspects of one thing. In some places (e.g., the first chapter, page 14), Riepel makes a distinction between the cadence note and the end note. Thus, the cadence note is the penultimate note of the cadence formula, to which the

[12]Gottfried Wilhelm Leibniz, *Accessiones Historicae* (Hannover: Förster, 1698), I, 30: "Illis diebus mortuo rege quandam muliere dicta nigra Margarita Regina Daciae sceptrum et diadema, Regem opera fideliter agens, suscepit, terram Hosatiae hostiliter iinvadendo castrum Gottorpe munivit, et ante illud magnum fossarum muratum Dennewerk vocitatum fieri procuravit."

melodic line generally falls. In Riepel's presentation, the most conclusive or complete cadence ends on a downbeat at the conclusion of descending melodic motion through local scale degrees 3–2–1 harmonized by I^{6}_{4}–$V^{(7)}$–$I^{\S}$ in the local key. However, the presence of these melodic-harmonic-metrical features does not guarantee the presence of a cadence, which also depends on context. Although a cadence may occur on any locally tonicized degree of the original tonic scale, a cadence on the fifth degree (dominant) of the original tonic is sometimes called an "changing cadence" (*Änderungs-Cadenz*). See **changing cadence**, below.

caesura (*Einschnitt*, *Abschnitt*). In Riepel's second chapter, this refers to a melodic punctuation or articulation of a lower level than a comma (see below). A caesura typically closes a two-measure segment, and it normally does not have the melodic or harmonic characteristics of a comma. In some places, Riepel seems to use this term to refer to the entire melodic segment and not merely its concluding punctuation. The terms *Abschnitt* and *Einschnitt* share this characteristic with the terms *Absatz* ("comma") and *Cadenz* ("cadence"). The punctuation and the segment punctuated are really two reciprocal aspects of one thing.

changing cadence (*Änderungs-Cadenz*). See, by comparison **changing comma** and **tonic cadence** below. Although the term "changing cadence" is used only once, the composite symbol-term "□–cadence" [meaning "changing cadence" or V-cadence] occurs in Riepel's first two chapters thirteen times. A cadence on the fifth degree is to be considered a changing cadence (i.e., a V-cadence in I) when it occurs in the context of the original tonic. On the other hand, a cadence on the fifth degree is to be considered a tonic cadence in V when it occurs in the context of the key of the fifth degree.

changing comma (*Änderungs-Absatz*). This comma concludes with what is usually called a "half-cadence" today, i.e., a phrase articulation marked by harmonic/melodic/rhythmic/phrasing motion that comes to rest on the dominant chord, either from the tonic, I–V, or from some predominant chord, such as iv–V, ii^{6}_{5}–V, or ii^{6}_{5}–V^{6}_{5}/V–V. Riepel explains that the term "changing" is used to point out that the concluding harmony of this type of comma must be answered by a change of harmony at the next comma.

clause (*Clausel*). A melodic segment, usually two measures long, often either the first half of a complete comma-defined segment (phrase) or else a segment inserted between two phrases but belonging to neither. A clause is typically harmonically static and cantabile in style. Riepel considers a clause suitable for repetition and/or recurrence. Hence, he calls such a segment a "sweet repetition-clause" (*süsse Wiederholungs Clausel*), on pages 20 [9] and 34 [18].

comma (*Absatz*) There are two difficulties with Riepel's use of the term *Absatz*. In the first chapter, Riepel applies it to melodic/harmonic punctuations of at least two different levels: roughly the two-measure level and the four-measure level. In the second chapter, however, he restricts the term to melodic/harmonic punctuations of segments of four measures or that are expanded from or reduceable to four-measure segments that have specific properties. However, the same term, *Absatz*, also occasionally refers to the melodic segment itself, in which case I add the word "segment" in square brackets, as in the sentence "Longer comma [segments], namely with three or four measures, are allowed here because they do not have such a great similarity with the [previously] imagined little song" (*Längere Absätze, nämlich mit 3. oder 4. Täcten, sind daher erlaubt, weil sie mit dem gedachten Liedlein keine so grosse Ähnlichkeit haben*, 37 [20]). This double usage relates to the fact that Riepel classifies comma-defined segments according to their concluding melodic/harmonic punctuation. Again, as in the case of the cadence and caesura, the nature and category of the punctuation formula defines the segment that it concludes, while the content of the concluded segment helps to define the punctuation at its end. They are really two reciprocal aspects of one thing.

compass (*Zirkel*). Riepel intends, by this term, a drawing compass, not the kind used in navigation. Every place where the word "compass" is found in the translation, a drawing compass is meant.

complete (*vollkomme*). As a technical term, when it does not modify *erhebende* (see "completely stirring," below), *vollkommene* refers to the completeness, or closure, of a comma or cadence, where the melodic motion through scale-degrees 3–2–1 is considered usually more complete than a punctuation created by scale-degrees 7–8 (Chapter 1, 26–28 [13–14]); likewise a melodic phrase that ends on the root of the tonic is more complete than one that ends with the third of the chord in the melody. In Chapter 2 (219–220 [43]) and Examples 480 and 481, Riepel also uses the term

"complete" to designate a phrase ending on a downbeat with a single note that fills a measure. See "incomplete."

completely stirring (notes, measure) (*vollkommenen erhebende* [*Noten*, *Tact*]). This expression refers to the content of a rhythmically active measure, in which each beat is marked by the beginning of a note. Here, the word *erhebende* is obviously used metaphorically, and it is difficult to translate satisfactorily. The verb *erheben* is transitive and generally means "to lift," "to raise up," "to elevate," "to support," etc., in all senses: physical, emotional, spiritual, social. The expression *erhebende Musik* occurs often enough in literature, where its meaning is "uplifting music" or "stirring music." Riepel, himself, uses the word in this sense in Chapter 2 (314 [104]). The word *erhebende* can mean "moving" in this latter meaning but not in the rhythmic sense, and so I have chosen to avoid this confusion. Clearly, Riepel does not mean that a measure with rhythmic activity on each beat is literally "uplifting" or "stirring," in the usual sense. But such activity can be understood to impart something that seems to impel the music. See "incompletely stirring (notes, measure)," below. In Example 22, Riepel marks the measures alternately as *unvollkommen* and *vollkommen*, but in the sentence that introduces the example, he refers to *vollkommen erbendenden* measures. In marking Example 22, therefore, Riepel clearly employed a shorthand or abbreviation. This is carried further in his marking of Example 23, in which the abbreviations *vollk.* and *unvollk.* obviously stand for *vollkommen erbendenden* and *unvollkommen erbendenden*, respectively. Therefore, in translating the markings on these two examples, I have filled out the intended terms with square brackets. Thus, there is no inconsistency between Riepel's early use of the adverbs *(un)vollkommen* that modify the gerund *erhebende*, and his later use of the adjectives *(un)vollkommen* that modify the nouns *Absatz* or *Cadenz*.

conclusive (*endlich*). This term refers to commas and cadences. Commas and cadences are generally more "conclusive" if they proceed through scale degrees 3–2–1. In this respect, "conclusive" can mean the same as "complete." Phrase puntuations are also more "conclusive" when they end on the local tonic note, rather than on the third or fifth of the local tonic chord. In this respect, too, "conclusive" can be the equivalent of "complete," in one meaning of that word.

cut away (*eintheilen*, *eingetheilt*, *Eintheilung*). Where this English translation is used, one of the German words derived from the infinitive *eintheilen*

was used in Riepel's text. In all such cases, Riepel is writing about the removal of a metrical unit, a measure, or several measures that were present in a previously given passage, that might have been present, or that would have been expected, especially as the completion of a familiar pattern, such as occurs at a comma. When a single measure (or metrical unit) is removed where a comma was expected, the first measure (or metrical unit) of the following phrase is naturally found in its place. This results in that which some modern analysts would call a "phrase elision." In some places, however, Riepel uses the word *Eintheilung* to mean "arrangement," "organization," or "division"; and likewise the words *eintheilen* and *eingetheilt*. Our translation reflects this secondary meaning where appropriate.

expansion (*Ausdähnung*, *Ausdehnung*, etc.). Riepel introduces this as a technical term on page 58 of the second chapter, where he opposes it to other techniques of lengthening a melody by adding or repeating phrases. Expansion, on the contrary, operates on the interior of phrases, by repetition (varied or not) of metric units other than the concluding one or by insertion of metric units extrinsic to the basic four (two for the subject and two for the predicate). The last example of page 58 of the second chapter makes it clear that an **insertion** between phrases, such as a **monte**, can be subject to **expansion**.

fonte (*Fonte*). Literally, "fountain." One of the three standard types of continuation after the double bar in a binary movement. This one descends sequentially with a pattern of root progressions up a fourth and down a fifth, or down a fifth and up a fourth. See, also, **monte** and **ponte**.

immobile (*unbeweglich*). This term refers to relatively slow note values, especially when a single note occupies an entire measure. The term is explicitly or implicitly used in contrast to "mobile."

incomplete (*unvollkomme*). An incomplete cadence or comma is usually created by scale-degrees 7–8, instead of the more complete 3–2–1 motion (Chapter 1, 26–28 [13–14]). Also a phrase that ends with the third of the chord in the melody is less complete than one that ends with the root. Or a phrase ending may be called "incomplete" if the caesura note does not fall on the downbeat of a measure (second chapter, page 43). See "complete."

incompletely stirring (notes, measure) (*unvollkommen erhebende* [*Noten*, *Tact*]). Measures with "incompletely stirring notes" lack rhythmic activity on one or more beats (Chapter 1, 13–14 [5–6]). However, the rhythm of an "incompletely stirring measure" is not entirely "immobile" (see above). See **completely stirring (notes, measure)**,"above.

inconclusive (*unendlich*). The opposite of "conclusive." Inconclusive commas and cadences are typically created either by scale degrees 7–8, instead of scale degrees 3–2–1, or by concluding on the third or fifth of the local tonic chord, rather than on the local tonic note, itself, or by concluding on the dominant, rather than the tonic harmony. In this respect, "inconclusive" is identical to "incomplete," in one meaning of that word.

insertion (*Einschiebsel*). Generally, Riepel shows insertions between complete phrases, e.g., as shown in Example 549 (246 [61]). However, in Example 579 (263–264 [72]) Riepel inserts musical parentheses between the first two metric units (i.e., the subject) and the last two metric units (i.e., the predicate) of musical sentences (*Absätze*) whose unity and identity had been established in previously presented musical examples. In both cases–insertions between phrases and insertions within phrases–the insertion is different from an actual phrase because in lacks either or both a reciprocal subject-predicate pair of caesuras and/or a proper comma. An insertion is, therefore, a means of expansion and does not belong to the basic, underlying structure of a piece of music.

key (*Ton*, *Tonart*). Riepel and his German contemporaries use the word *Ton* for "key," "mode," and "pitch"; *Tonart* is also used as we, today, use the words "key," "mode," and "tonality." Often there is no ideal way of translating these two German terms. Riepel stands at the chronological end of the church-key tradition, which was the last stage of modal nomenclature, although Riepel thought of the church modes as belonging to the past. Generally, Riepel uses the word *Ton* when he designates a specific key, as F major, as distinct from another key, as G minor. He uses the word *Tonart* more in the sense of "tonality" or "mode," including when he makes the distinction between major and minor keys.

keyboard, harpsichord (*Clavier*). When Riepel distinguishes between the

Clavier and the organ, the term "harpsichord" has been employed, even though, in such cases, *Clavier* probably refers to the class of all stringed keyboard instruments.

leaping (*Springer*). One of four standard styles that Riepel distinguishes, with implications for functional differentiation among phrases. Leaping passages have rapid disjunct motion. The set of four is introduced on page 39 of Riepel's first chapter. See, also, **boisterous**, **running**, **singing**.

metric order (*Tactordnung*). This term is translated in parallel with "tonal order" (*Tonordnung*), below. Riepel translates this term into Latin as *Rhythmopoeïa*, or "scansion," a term that implies the application of quantitative (duration-based) or qualitative (accent-based) poetic scansion (patterning or the discovery of patterning of long and short or accented and unaccented syllables) to temporal or metrical patterns in music, not just at the level of notes or beats but at the level of measures and phrases (Chapter 2, 127). However, Riepel's remarks (Chapter 1, 27; Chapter 2, 54) that stretching or expanding a phrase through internal repetition does not change its rhythmic relation to the other phrases, implies something more than quantitative scansion, something that includes logical relations (Chapter 2, 52–53). While it was tempting to translate *Tactordnung* as "phrase structure" or "periodicity," these options were rejected because the term and concept encompass the internal arrangement of measures, as well as the arrangement of groups of measures.

mobile (*beweglich*). This term refers to relatively rapid note values, especially when combined with stepwise melodic motion. See "immobile."

monte (*Monte*). Literally, "mountain." One of the three standard types of continuation after the double bar in a binary movement. This one rises sequentially with chordal-root movement down a third, up a fourth, down a third, up a fourth, etc. or the reverse. Riepel considers this pattern clichéd, and he calls it a "cobbler's patch" (*Schusterfleck*). See, also, **fonte** and **ponte**. A **monte**, **fonte**, or **ponte** is always an **insertion** between phrases, not a proper, complete phrase in and of itself.

ponte (*Ponte*). Literally, "bridge." One of the three standard types of continuation after the double bar in a binary movement. This one features melodic motion that neither rises nor falls, overall, and likewise static harmony. See, also, **fonte** and **monte**.

prolongation *(Verlängerung*). Riepel begins to use "prolong" and "prolongation" as a somewhat technical terms on page 243 [58 of the second chapter]. On page 246 [60–61 of the second chapter], Riepel mentions a fourth and fifth method of prolongation. Although he does not use other ordinal numbers earlier in this discussion, in is clear enough that the five methods of prolongation are (1) [creation of and relations among] commas, (2) repetition [of entire phrases or portions of phrases, possibly varied or with different pitches], (3) [internal] expansion [through elaboration or insertion of derived or unrelated material], (4) insertion, [between comma-defined phrases], and (5) doubling of cadences [i.e., repetition, with or without elision, of entire cadential phrases or only their conclusions] (187–196 [54–60]). Later in this discussion, Riepel's Discantist attempts to recapitulate by listing six ways to "vary" an Allegro movement: "repetition, expansion, prolonging or shortening the [segments punctuated by] commas, doubling of cadences, and insertion" (210 [71]).

running (*Laufer*). One of four standard styles that Riepel distinguishes, with implications for functional differentiation among phrases. Running passages feature rapid scalewise motion. The set of four is introduced on page 39 of Riepel's first chapter. See, also, **boisterous, leaping**, **singing**.

singing (*Singer*). One of four standard styles that Riepel distinguishes, with implications for functional differentiation among phrases. Singing passages feature conjunct motion, smooth contours, and relatively slow rhythm. The set of four is introduced on page 39 of Riepel's first chapter. See, also, **boisterous, leaping**, **running**.

tonal order (*Tonordnung*). This term is translated in parallel with "metric order" (*Tactordnung*), above. This translated term is not meant to invoke the modern concept of "tonality." Instead, it attempts to preserve the multiple meanings of the German word *Ton*: "pitch," "scale degree," "key," "mode." In footnote 1 on the first page of Chapter 2, Riepel translates *Tonordnung* into Latin as *melopoeïa*. In much of this treatise, *Tonordnung* almost seems to mean "arrangement of keys" or "key structure." To be sure, the term and concept *Tonordnung* encompass modulation and the establishment of secondary keys through control of both melody and harmony. However, *Tonordnung* also can refer to the definition of scales and to the process of melodic invention, even the creation of new themes out of limited material by permutations of pitches (Chapter 2, 25–30, 113–120).

tonic comma (*Grund-Absatz*, *Grundsatz*). This comma is created by harmonic/melodic/rhythmic/phrasing motion that comes to rest with a dominant-tonic chord progression in any local key. Thus, a tonic comma in the V key is different from an alternation comma in the I key. As with the term *Absatz*, this derivative may refer to the punctuation (comma) or the entire musical segment concluded by the comma. Although Riepel does not use Rameau's terms *tonique* ("tonic") or *dominante* ("dominant"), in any language form, much less the Roman-numeral designations introduced later in the eighteenth century by Georg Joseph Vogler, it has been found useful to employ these designations in order to avoid awkward circumlocutions and to communicate more easily with modern readers.

tonic, tonic key, tonic note (*Haupt, Grundton*, *Hauptton*). The same remarks made about "tonic comma" apply here. Riepel uses *Grundton* and *Hauptton* interchangeably for both overall tonic and local tonic. The translation chosen depends upon the context. But whenever the terms "tonic," "tonic key," or "tonic note" are found, the original German was either *Grundton* or *Hauptton*. It is important to keep in mind that the term "tonic" (*tonique*), popularized by Rameau, is not used by Riepel, who had little respect for the French theorist. However, the use of the word "tonic" seems unavoidable in this translation, as nothing closer to *Haupt* or *Grund* would communicate adequately.

Chapter 1

Anfangsgründe zur musicalischen Setzkunst: Nicht zwar nach alt mathematischer Einbildungsart der Zirkel-Harmonisten, sondern durgehends mit sichtbaren Exempeln abgefasset. De ***RHYTHMOPOEÏA****, oder von der* ***Tactordnung***. Zu etwa beliebigem Nutzen herausgegeben von Joseph Riepel, Seiner Durchl. des Fürsten von Thurn und Taxis Kammermusicus. Zweyte Auflage. Regensburg, verlegts Johann Leopold Montag, Buchhändler, 1754.

Foundations of Musical Composition: Not At All According to the Old Mathematical Model of the Drawing-Compass-Harmonists, but Provided Throughout with Visible Musical Examples. Concerning ***RHYTHMOPOEÏA****; or, Concerning* ***Metric Order***. Published Rather for Pleasurable Use by Joseph Riepel, Chamber Musician to His Highness the Prince of Thurn and Taxis. Second edition. Regensburg: printed by Johann Leopold Montag, book dealer, 1754. Translated by John Walter Hill, with Karen Ruhleder.

* *

NB. The readers are asked to look first at the *postscriptum* of the following writing to the author's good friend, which is set off with P. S.

* * *

[i] **Reply of the author, which he sent to one of his good friends five weeks ago**.

Dear Brother!

You mentioned again, that I should let be published the *Foundations* [*of Musical Composition*] that I wrote down so carelessly for the Discantist in **Monsberg** a few months ago, along with [carrying out] my other business. However, I fear the critics, specifically those quill-cutters who do not know what composition is and yet consider themselves to be in a position to write pompous books about it. My! Have you found anything in any of the folios I recently sent you other than vain pomposities, and are there not unfortunately even more of the same authors *in folio* these days, even those who are far worse? If these are held up as examples over the most valued writers and over the compositions of the most famous masters, how will they treat **me**? My unselfish candor might end up costing me a great deal. You can get a small picture of what I encountered only just last week in conversation with such an

orator, specifically the Lord Schoolmaster in Urbsstadt. He called me a freshly baked composer beneath all others, even though he is barely 5 or 6 years older than I am, and this on grounds that I did not first acquaint the Discantus with the mysterious men, i.e., **Pythagoreas**, **Boethius**, Aretinus, and almost 50 others, old and newer, whom he listed off in one breath. I could hardly rebuke the good man as outdated since, in my *Foundations*, I use rules that are ancient and grounded in nature itself (**if only at my own discretion and in a simple manner**). He continued on and said, "One should by rights first understand mathematics." He himself had studied, for he understood the Latin language; he was a theoretician, and, in a pinch, a practitioner. Good grief! I thereupon thought to myself secretly, "Why not even an 'Adeptus,' just as the poor gold-makers tend to call themselves?" For I well knew where he wanted to go with this. However, it is known to my geometry master that I spent many hours on my monochord with the compass in order (in particular with help from the ear) to at last purely tune the keyboard. The Lord Schoolmaster attacked me even more fiercely; and, at that, my intense blushing began to call forth more laughter than pity among the bystanders, who were all his compatriots. I was induced by who knows what kind of inner surge of emotion to finally ask him emphatically: **Whether more theory were not required for composition than for the calculation of so-called temperament**? I was so beside myself with confusion that I also asked why one may often set two or more forbidden fifths or octaves; also, why one is so often compelled to set them. Also, why a trained ear nowadays no longer hears the fourth as a consonance, even though its ratio, 3:4, is closer to the unity than that of the thirds 4:5, 5:6, and those of the sixths, 3:5, 5:8. It is said, I added, that <since the major limits of each proportion are diversions from the unity, by their own principle, more imperfect intervals will arise from there, and on the contrary.> For that very reason I asked also what the name of the person was who forbade the setting of two or more octaves and fifths in parallel motion. I assured him that it had been no mathematician, because one of them recently assured me that, as far as he understood composition, he wanted to fill out musical pieces with nothing but octaves and fifths, because, in fact, they themselves, according to their ratios, were the most perfect of all. Hereupon the Lord Schoolmaster had no better answer ready at hand than, "Perhaps the word ***mathematics*** has various meanings." Now on this [ii] occasion I wanted to penetrate the matter more deeply. I first suggested to him very quietly that such fighting among harmonically born people was simply inappropriate, etc. However, everything was for naught. Thereupon the man became even more enraged; he invoked [the following] against me ten times, one time after the other: <You wish for the name and the blessing!> I am embarrassed to write you all of the details. Even less do I wish to think of the ill-mannered farewell that was given me at the end

for my journey. What pains me most is that the wretched scribbler, the Lord Schoolmaster of **Monsberg**, is hand in glove with [the Lord Schoolmaster of Urbsstadt], which his cousin Hans-Michel freely admitted to me on Monday. Brother, consider now! That is the thanks I received for all of my efforts [working] with the Discantist. But virtue is its own reward. In consideration of that, my insane wrath was abated a little. Your pleasing news, however, has cheered me up completely. You write that it is incomprehensible how very far the Discantist was able to progress in only about ten chapters or lessons, for he was able to complete four or five good concertos more quickly than his Lord was able to complete one bad one. He already composes such artful fugues and church pieces that, given his age, one must be amazed by it. And, I should not be angry that his ideas pleased you better than my own. Worthy friend, I know it. The prodigy is, in truth, born to music. In short, you know that I will dedicate this entire work to you, because you believe it can be of service to many others, and you even wanted to talk with a second book seller about it, as the first one had the audacity to look you in the face and say, "You have led me to similar scrawls far too often, so that scholars (**their reliable carriers**) consequently had their hands full trying to help make up for the harm [those books] have done." If, after that, you, in fact, seriously want to take it upon yourself to see it in print soon, so much the better, as long as it does not look as though I were overjoyed by that. Here you have, then, the first chapter. The rest I wish to fill out a bit more, and I will send them to you by and by. You will read in one or the other of them, not without heartbreak, how much both the two Lord Schoolmasters and the Lord Choirmaster, or the current titular Chapel Master in **Vallerhal**, sought to keep the Discantus away from my instruction by openly blackening my name. In the meantime, as an excellent poet, you will perhaps wish to complete verses and paeans about it, in order to present it as complete in every detail, just as one sees at the start of many books on music. However, I would not recommend that to you, because these three gentlemen could thereupon say, "We understood the one [chapter] as little as the other." I will not even have an introduction with it. In my opinion, it is enough to have the word ***Foundations*** in the title. Or it could also read something like, "**An ABC for those who desire to understand the rules of composition and not for those who know how to prescribe how to compose**." My name can be placed all the way at the bottom in small letters, just as if it had been done this way out of modesty or somehow against my wishes. Provided, however, that my picture (portrait) is visible on the first page, so people will guess how much of a fight there was. For the rest, I know that you will be silent about everything herein that I have frankly confided to you, just as I am always, correspondingly.

Your completely loyal brother

P.S. Whoever already knows more than the Discantist, him you can advise that he should not look at the far-too-ridiculous opening discussion of the worthless minuet, but rather begin to read immediately on page 23 (**on metric order** in particular). Thereby he will learn to see, by and by, that even some adult composers do not know what *Tactordnung* ("metric order") is, composers who, in any case, could very easily come before the eyes of the world as witnesses to it. Concerning what further will be said in the second chapter (**on tonal order**), for the encouragement of the too-timorous beginners, everything will be diligently marked, and at the same time it should be shown that musical *Rhythmopoeïa* can by no means exactly correspond to Latin poetic meter. P.S. Without any doubt one has had the audacity even to sketch rules for it in one's treatise. One thing more: In the manuscript there are a few small errors, and specifically on page 53, at the beginning of the fourth system, I have left out the number 4. In the penultimate system of the same, right at the beginning: the number 2 instead of 1 should be placed. Further, on the right, instead of 2, a 3 should be placed, and on the left as well as at the beginning, the number 3 instead of 2. On page 54, in the eighth system, also at the beginning, instead of the number 4, a 2 should be placed. And on page 71, in the first system, at the right side, a *fa* should replace the *mi*. All the same, you will forget to take note of these and other errors in the print.

[1] First Chapter

Concerning Metric Order[1]

Discantist. My lord, the Lord Schoolmaster in Monsberg, greets Your Lordship cordially and asks whether you might teach me a little about composition.

Preceptor. I am glad that the Lord Schoolmaster has so much confidence in me.

Disc. As far as I know, he can tolerate Your Lordship very well.

Prec. I am much obliged to him for that. However, extensive ceremonies can, perhaps, only hinder us. Since birth, I have never really been able to endure the word *lordship*. If you it pleases you, let us rather use ***du*** [the familiar form] with one another.

Disc. Gladly; I know everything will be sincere that way. Here my lord has given me several sheets of paper on which you can write down for me the complete set of rules.

Prec. To cover all the rules of composition on a few sheets of paper, considering the inexhaustible sea of music, would be as little possible as diverting the Danube here by means of a narrow-gauge fountain.[2]

Disc. My lord said, however, that I should endeavor to be finished with you quickly. He will take me in his care himself, and he would make a complete man out of me.

Prec. I believe it. I know quite a lot of Lord Schoolmasters who could give advice to supposed chapel masters, myself, at times, included. Hopefully your lord is not the worst among them. However, I tell you that in two or three days we will not be through with our writing, above all because I do not have time to plan a brief summary. Thus, I will write, sometimes straightforwardly, sometimes obliquely, only a little bit about all of these rules; about this little bit, however, I will write extensively rather than not at all. In brief: in fourteen days you should learn from me what I have learned in more than fourteen

[1]*De metro*. <Although foot, meter, and rhythm are exactly the same, even among excellent writers.> See Vossius, *De Poem. & Vir. Rhythmi*, 11.

[2]<In truth a drop can carve a stone.> And I make these remarks in part only for amusement. To some extent, I do not gladly remain idle if I can have something to play with.

years from others, NB: as long as you grasp everything well. Now tell me, do you have good inspirations and ideas in your head in order to bring them to paper?

Disc. Oh yes, if only I could write the bass to them.

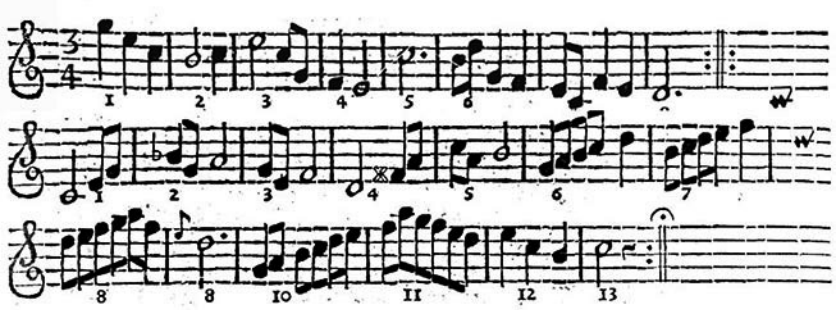
Prec. You should learn that from me in a single day. However, I first want to know whether you already have sufficient knowledge of the orderly division of a melody. For whoever wishes to build a house must have the materials for it.

Disc. I want to set down quickly some French dances, or so-called minuets, in order to demonstrate my aptness.

Prec. To be sure there is no great glory in composing minuets, although there is a bit of it if done conscientiously. Since, however, **a minuet**, with respect to execution, is **no different from a concerto, an aria, or a symphony** (which will become clear to you within a few days), we want always to begin with something very small and inconsiderable in order later to arrive at something larger and more praiseworthy.

Disc. From my point of view, there is in all the world nothing easier to compose than a minuet. In fact, I feel confident that I can quickly write a dozen of them in succession. Just look at this example in C. (I only want to see what in it will be rejected.)

Example 1.



[2] I have placed numbers under the measures so that you can more easily point out if—counter to all expectations—anything should be lacking. I really do not want to brag about it.

Prec. Heavens! You do not yet know one note from another. From this min-

uet, if I may call it that, I will take a few singing or cantabile measures; the rest may please whom it will. From my side, I would not give you a good tobacco pipe for it.

Disc. I did not anticipate that. But the reason?

Prec. **Number 1**. I say that **even numbers of measures are pleasant to the ear in all compositions** and are especially required in a minuet.[3] You, however, have made an uneven number in the second part, namely thirteen.

Number 2. In general, each part should contain no more than eight measures in all. Thus you have not truly erred in the first part but rather in the second part, perhaps because you also do not yet know how one distinguishes a twosome, a threesome, and a foursome. As a result you have. . . .

Number 3. . . . not made the beginning, or theme, sufficiently distinctive and clear by means of recognizable twosomes or foursomes.

Number 4. I see some immobile and some excessively stepwise-running measures, whereas in a minuet, on the contrary, completely or incompletely stirring notes are always required up to the cadence.

Number 5. In the second part I see not a single measure that has any similarity with those of the first half. That must surely be addressed, because in a minuet **one must take care to furnish full connection**, **just as much as in a concerto, an aria, a symphony**, etc. Therefore I would like, rather than such a variety of kinds of notes and measures, to make an easy half dozen out of them.

Number 6. A very experienced natural historian once confided in me that a minuet would advance politely and quite infallibly correctly, without a lot of contemplation, if it rises in the first part and falls in the second. In yours I see, however, exactly the reverse.

Number 7. Exemplary minuet connoisseurs prefer that the fourth and fifth measures, especially in the first part, be well differentiated: that is, if the fourth measure has completely stirring notes, the fifth should consist of incompletely stirring ones, or vice versa.

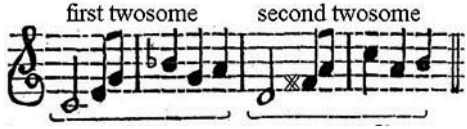
Disc. That is terrible! If I but knew quickly what a twosome, a threesome,

[3]*Menuet*

[and] a stirring or running note is, I would begin to revise in a twinkling.

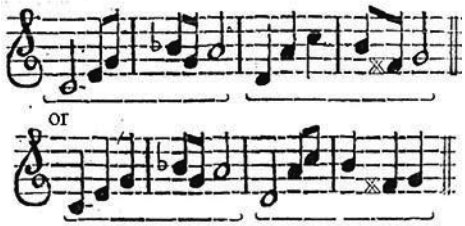
Prec. A twosome[4] consists of two measures followed by another two measures that are usually similar in rhythm, for example:

Example 2.



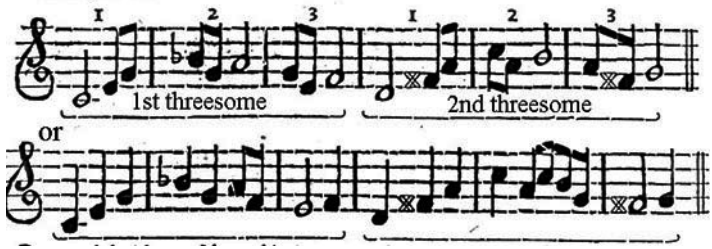
It is better, however, in such two successive twosomes, that the rhythm be not exactly the same in all the notes, but rather one can write them this way:

Example 3.



Now a threesome[5] consists of three measures of the same sort, for example [3]

Example 4.



Disc. Now I understand that very well because one sees and hears it. But which are better for a minuet, twosomes or threesomes?

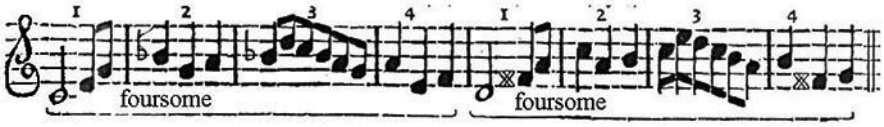
Prec. Twosomes, since threesomes are of no use at all for it. However, I will tell you still today when and where the latter can be well introduced.

[4]*Binarium*
[5]*Ternarium*

Disc. Therefore, one can make a threesome out of a twosome or the latter out of the former, if one, for example, adds or subtracts a measure to or from it.

Prec. By all means. Now a foursome[6] consists of four measures, e.g.

Example 5.



Such a foursome can always have a place and a voice in a minuet.

Disc. I believe it, because it is not very little different from two twosomes, e.g.

Example 6.

Prec. However, if another foursome did not follow, I might have to accept your opinion in the end. I would make the twosomes more distinct than yours, e.g.

Example 7.

Disc. That is true, but what is the reason for it?

Prec. It is because here the other twosome is set one step higher. Your twosomes, on the other hand, both conclude in the key of F.

Disc. Now I also understand that. But tell me, which are better, twosomes or foursomes.

Prec. I know of no distinction between the two.

Disc. But I wonder why my lord has never spoken about such useful and important things. Perhaps he does not even know what a twosome, a threesome, and a foursome are.

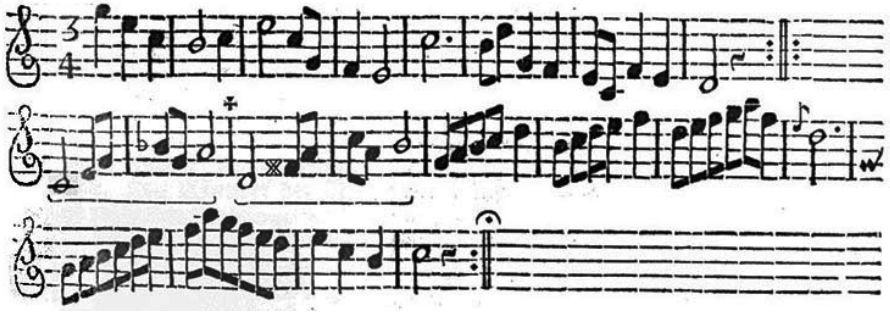
Prec. Be still! That would be surprising. How could he then present himself as

[6]*Quadnarium*

a composer? It is certainly this, namely a complete grasp of metric order**,** that is, among other things, **a principal part of the composition of all musical works**, and not even the fugal types are completely excluded from this, as we will see later on.[7]

Disc. Let us go on meanwhile. Now I want to improve my minuet first according to Number 1 and only to cut out of the second part the third measure marked " ✠ " so that the threesome becomes a twosome, e.g.

Example 8



[4] And thus there are exactly twelve measures here in the second half. **And that improved Number 1**. Tell me briefly, what are stepwise running notes?

Prec. They are the following, e.g.

Example 9.

Because these walk or run after each other without leaping over a line or space.[8] On the other hand, notes moving by leaps are, e.g.

Example 10.

Because some leap onto the lines, and some leap over them.

[7]One or another stale fly-catcher may well be amazed by such things, especially if he does not want to understand. It is a question here only of my equal, since I had to hear the word *half-baked* quite often.

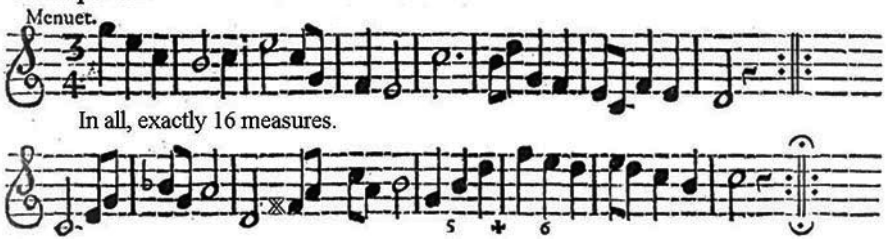
[8]*Intervallum*.

Disc. Well then! Under Number 2 you stated that each part should consist of only eight measures. Therefore I will completely omit the excess stepwise running notes in measures 5, 6, 7, and 8 of the second part, e.g.

Example 11.

and make quarter notes in measures 9 and 10, which now become measures 5 ✠ 6, e.g.

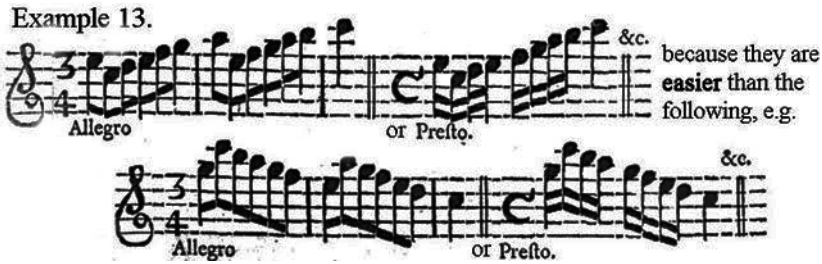
Example 12.



That improved Number 2. But why are stepwise running notes not good?

Prec. Oh to be sure, they are good and to be sure among the very best notes in an Allegro assai or Tempo presto and prestissimo of a symphony, a concerto, or a solo, and so on, because due to their flowing lightness they in no way hinder the rapid course of bow strokes. They are loved by singers as much as by instrumentalists, who, however, **prefer rising to falling runs**, e.g.

Example 13.



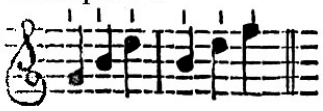
Disc. And perhaps also **easier** for flutes, oboes, horns, and trumpets?

Prec. Certainly; for those especially.

Disc. I must take careful note of this **wonder of nature**, since I believe that hundreds of decisions are to be made about this in composing.

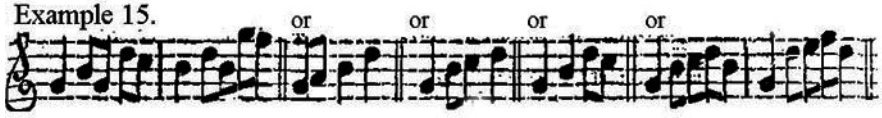
Prec. In a minuet, however, completely stirring [notes], namely quarter notes, are needed instead [of stepwise running notes], e.g.

Example 14.



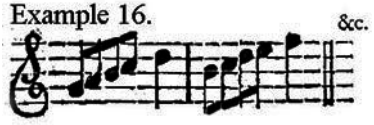
which can also be varied or changed, e.g. [5]

Example 15.



But the following variation, in which the full quarter note is placed at the end, is scarcely tolerable in a minuet, e.g.

Example 16.



Disc. Thus, would the following way perhaps also be not good?

Example 17.

Prec. A single measure " ✠ " of that sort may slip through in the end. The last four measures in your minuet I would also gladly let stand as follows:

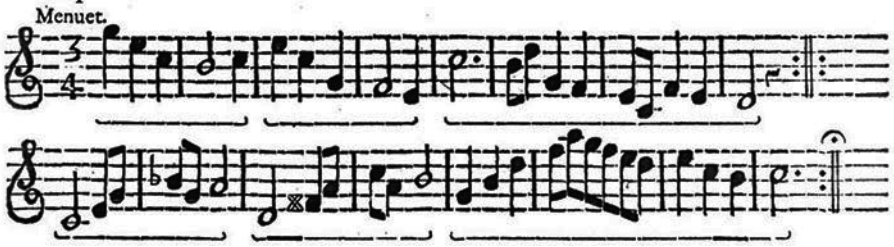
Example 18.

Disc. And why just these?

Prec. Because the minuet yearns for its cadence or repose just as a hungry man rushes from his work to his dinner, or . . . You should not laugh, for I must introduce these and a **thousand other analogies**, especially to **a beginner, in order that he not fill his composition with** empty, silly, and **routine notes**.

Disc. Don't be angry. Now, concerning Number 3, I would rather improve my minuet throughout with clear twosomes and foursomes, e.g.

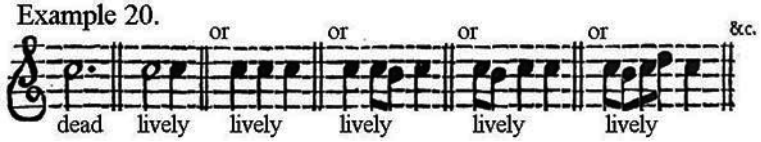
Example 19.



And that was Number 3.

Prec. Before you begin Number 4, I must say that an immobile note in the middle of such a short or dance-like minuet is never used, except at the end of the first and second parts. One can, however, make such an immobile or dead note lively in the following manner, e.g.

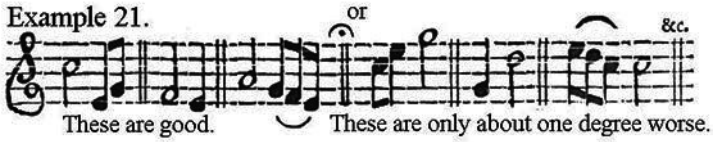
Example 20.



These are incompletely stirring, e.g.

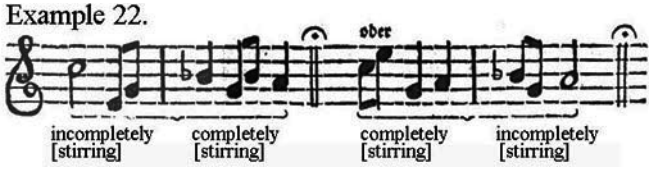
Example 21.

:



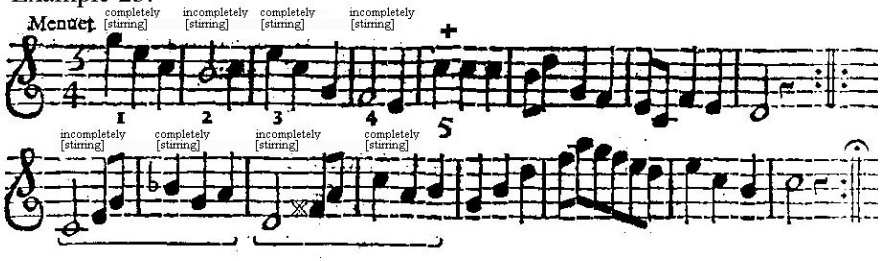
Now two such measures [in a row] are not useful in a minuet. Therefore one always places a completely stirring [measure] after or before, e.g.

Example 22.



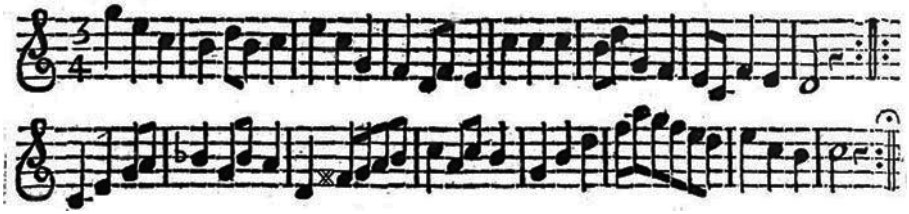
[6] Disc. Good. Now, however, I want to change the minuet further and make the fifth note " ✠ " [i.e., the notes in the fifth measure] of the first part a little more lively, e.g.

Example 23.



And that was Number 4. Now I know that I may place completely stirring [notes] throughout (except for the final notes of each part), e.g.

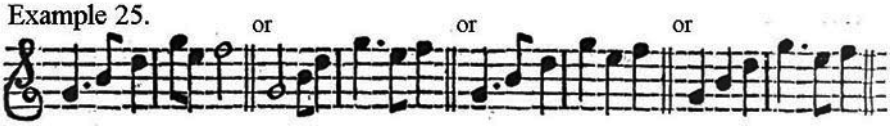
Example 24.



Prec. This is livelier. The previous one, on the other hand, was more cantabile, since incompletely stirring [notes] produce more cantabile.

Disc. I know that already. But now I want to ask whether I can also make use of dotted notes, e.g.

Example 25.

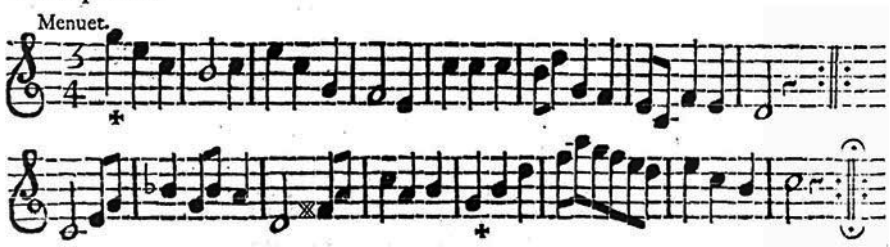


Prec. No. In a minuet these do not seem to be at all good, except for a limping dance master. The following please me better by two-thirds, e.g.

Example 26.

Disc. Good. I will follow that rule. And concerning Number 5, I believe that there is enough similarity in the minuet that I have improved. I will write out the minuet once more and mark the similarity with the sign " ✠ .," e.g.

Example 27.

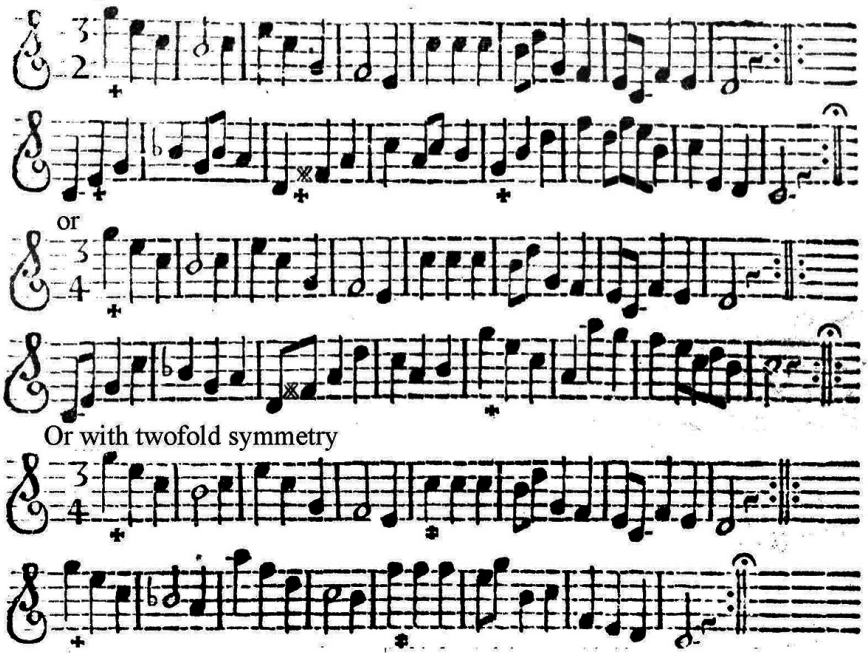


And that was Number 5. Take note! In the first part the notes marked ✠ go down, whereas in the second they go up. And thus I believe that sufficient similarity or connection will be heard.

Prec. Who told you that? Listen, the reversal of the notes marked ✠ are considered by many merely a decoration. One often uses this device in other compositions; in fact one is often forced to use it. However, I may not have noticed them immediately in your minuet had I not seen the explanatory sign ✠ by them. [7]

Disc. Thus, I could certainly have done it this way, e.g.

Example 28.



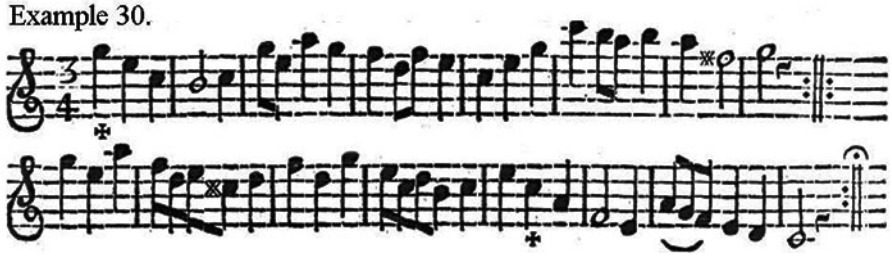
If I had time I would bring out still more similarities. But I would rather ask you about Number 6. What do *rising* and *falling* mean?

Prec. Is this really quite easy to understand?

Example 29.

Disc. Good. I want my minuet to rise and fall like that, e.g.:

Example 30.

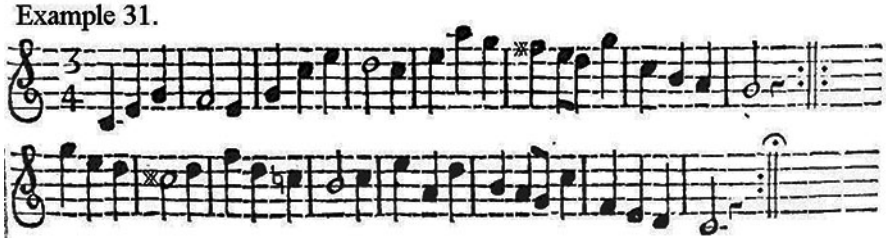


And that was Number 6.

Prec. Wait a bit! You have climbed far too high. I would say that, in this way, the minuet is too youthful, because the melody thereby loses its **seriousness and manliness**.

Disc. I need only begin lower, e.g.

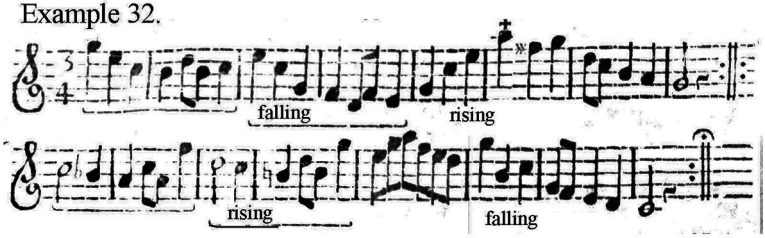
Example 31.



[8]

Prec. That is very good. Nevertheless, one need not make every twosome rise or fall. In fact, just as often the cadence of the second part produces the descent all by itself: likewise in the first part a single note "✠" can produce the ascent, e.g.

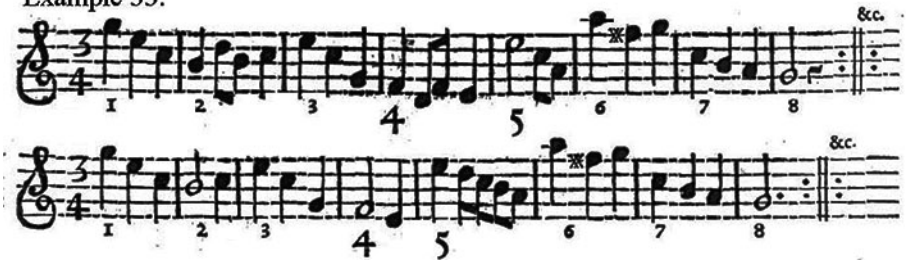
Example 32.



Disc. Pardon me; I do not like it nearly as well as an orderly rising and falling. I hope to compose better ones.

Prec. Concerning Number 7, I want to point out to you the incompletely and completely stirring [notes] in the fourth and fifth measures by means of larger numbers.

Example 33.

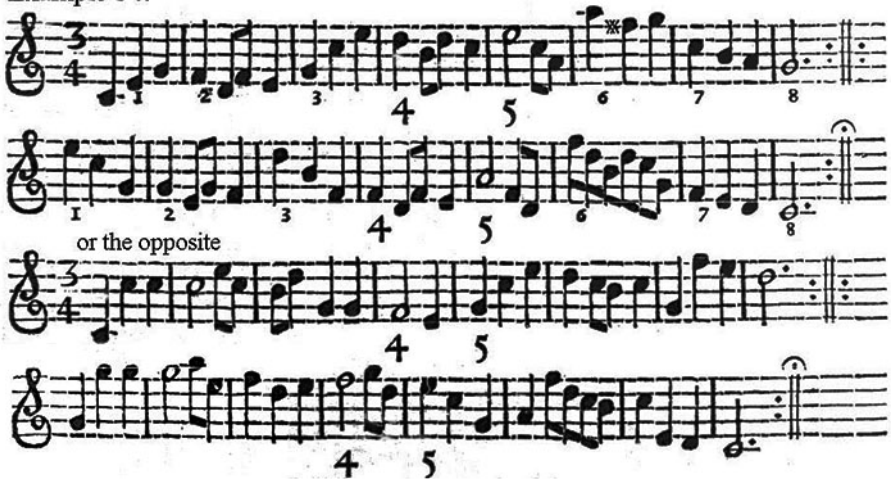


Disc. What about the second part?

Prec. It could also observe [this rule], if it wanted to. Only it is often so extravagant that it will follow no rule at all. Moreover, the first part can take in an attentive connoisseur so well that he does not pay much attention to the second part, since the latter is to be perceived merely as the resolution (*Beschluß*) of the former.

Disc. Therefore I want to set down one in order to introduce the afore-mentioned motions into the second part as well, e.g.

Example 34.



And that was finally Number 7. Thus might I now boast that I know how to compose an orderly minuet?

Prec. You should never boast.[9] The rules alone do not suffice. For if someone else composes a minuet with a less orderly arrangement but with a livelier songlike melody[10] [9] such a minuet would perhaps find more success with connoisseurs than yours, with all its assembled rules and calculations.

Disc. I know well that one must always and chiefly search for a good melody. But is its suitability to be found solely in the rising and falling?

Prec. Yes indeed. For such rising minuets (according to No. 6 of the aforesaid naturalist) are the most apt of all to move the emotions of the listener and even occasionally to move his very legs. I will also try to achieve that with one or another lively Allegro of a symphony in the future. By means of such a consideration, namely whether I should begin in the high range, the middle, or the low range, a theme or beginning will at least come to mind more quickly.

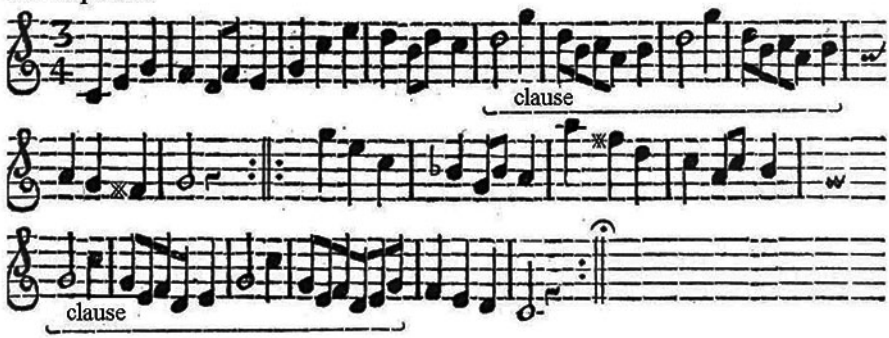
Disc. I will also take note of this advantage. But in a minuet ought one write no more than sixteen measures?

[9]<Praising oneself smells bad>, speaking in Latin. A little bit of conceit and arrogance will harm the discantist just as little as it does all the honest people in the world.
[10]*Cantabile*.

Prec. Who wants to forbid you? **An exceptional idea can occasionally be repeated, or such ideas can make the repetition itself expressive and pleasing**, as seen in all other genres. This repetition serves at times as a beautiful, ingenious idea,[11] a charming thought, at times a good clause, or even a pretty clause.[12]

Disc. I understand. It is just like saying that I have a tasty extra morsel at home. I want to try it out, e.g.

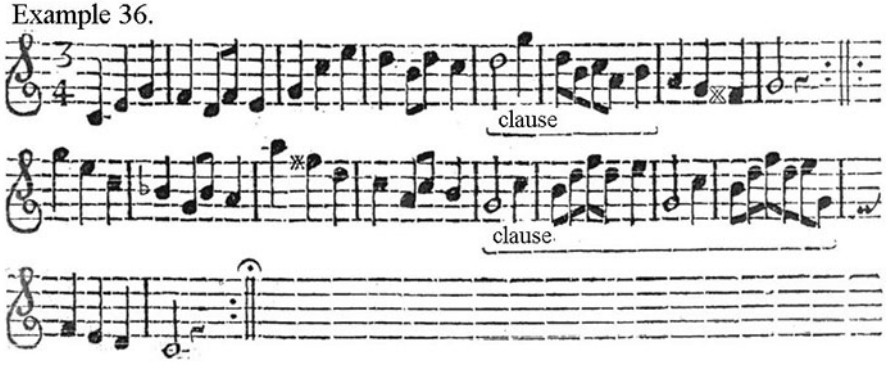
Example 35.



Prec. I cannot digest your "delicacies." Too much is unhealthy. My opinion is that, if nothing is repeated in the first part, the repetition in the second part can therefore become more impressive. One must never be extravagant even with good things, but always try to win listeners with good taste.

Disc. That is so much easier. Thus I ought to repeat the clause only in the second part, e.g.

Example 36.

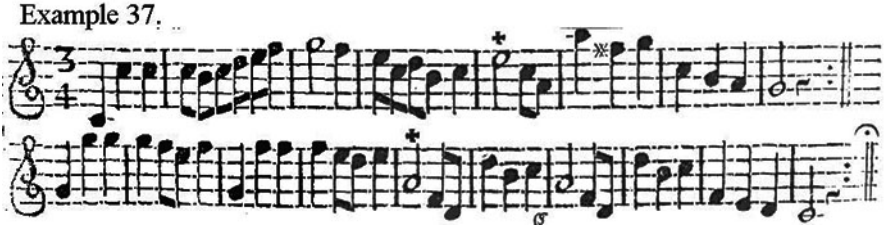


[11]Acumen.

[12]Here that does not mean the end or the cadence.

I wanted to change the clause a little here with diligence. Moreover, I notice that, if one composed a thousand minuets, the sweet repetition-clause "✠" could always be brought in, e.g.

Example 37.



[10]

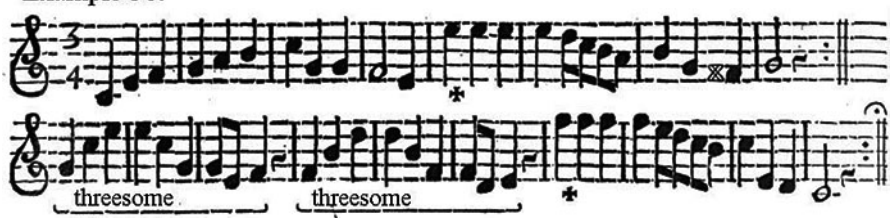
Prec. It matters nothing to me if you get on well only with those who can tolerate no more than sixteen measures in a minuet.

Disc. But my lord recently said that minuets must be organized quite differently in chamber music.

Prec. Better your lord had said, "It can still use a little modification." I, on the other hand, think that a minuet must remain an orderly minuet if it is to please the listeners as a minuet, both in the chamber and out of it. For anything else is a Tempo di Minuetto.

Disc. I know well that threesomes serve no use in this genre. But I want quickly to compose a minuet and to try out two threesomes only in the second part, e.g.

Example 38.



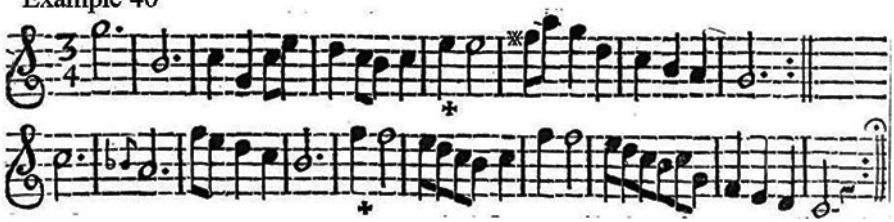
Prec. Who told you already about threesomes?

Disc. I have just simply imagined them and fitted them out with abruptly halting notes, e.g.

Example 39.

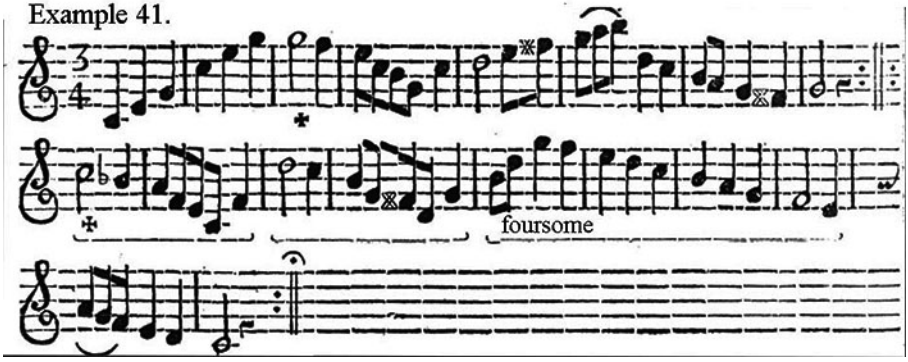
which I admit are not fit for a minuet. But such a minuet, after twenty regular ones, could serve for a change, namely in a piece of chamber music. Let me just go a little further, mixing immobile notes with the rest, e.g.

Example 40



I know that it rises too little; nevertheless it is quite surely good in the chamber, since it is cantabile. In the second part, I will now place a foursome after two twosomes, namely before the cadence, e.g.

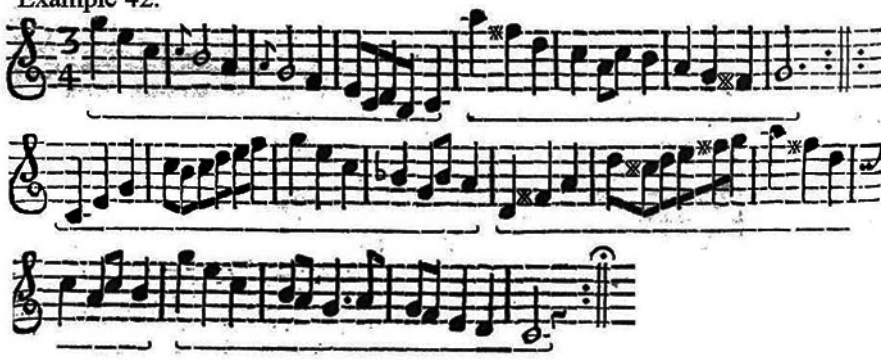
Example 41.



Prec. The foursome fits here just like a fist in the eye.

Disc. Be still. Now several foursomes should appear, e.g.

Example 42.

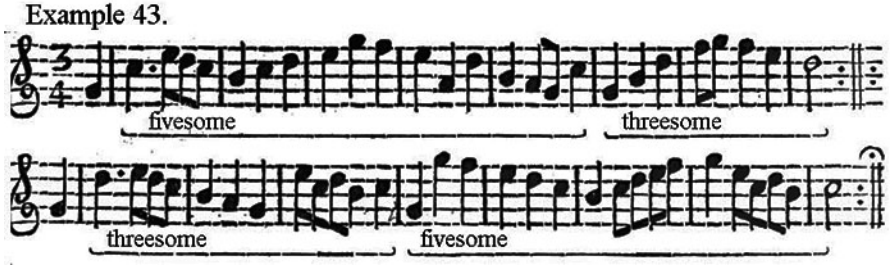


[11]

Prec. This is scarcely a hair better than the preceding.

Disc. Now you will see something wonderful. I will put a fivesome in the first part and add a threesome to it, do the exact reverse in the second part, and consequently **arrive at sixteen measures, as all minuet connoisseurs demand**. At the same time, I will begin with a pick-up note, e.g.

Example 43.



And perhaps yet a thousand others of the same sort.

Prec. Phooey! That is an outlandish composition, confusing to the ear. You need only add a second violin an octave lower and perhaps even make a Tartar minuet out of it. e.g.

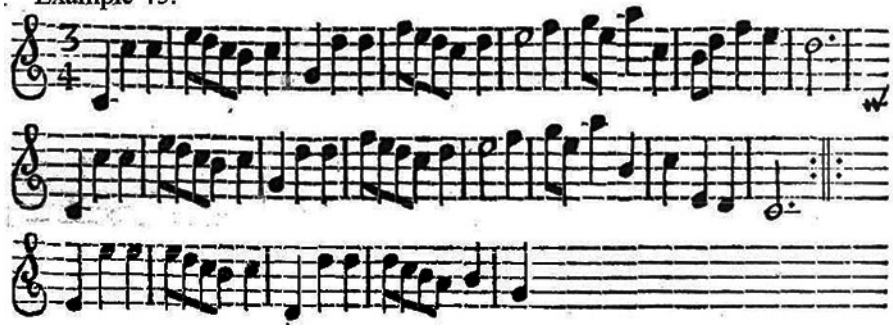
Example 44.

Disc. Similar amusing varieties can at times find one or another admirer. One does not have to be always serious and sour-faced. By the way, I remember having heard a minuet and trio in which neither twosome, threesome, nor foursome, etc., were audible, and, in fact, by a famous master.

Prec. I do not think that anybody who shows neither order nor clarity in his compositions could be called a master.

Disc. Then I will make a serious minuet, and to be sure with sixteen measures in each part, namely thirty-two in the whole, e.g.

Example 45.



Prec. Stop it! Stop it! Such superfluous repetitions serve only to spoil the paper. In the chapter on tonal order, I will show you how one must compose a minuet of thirty-two measures. If only you had done here exactly as I advised you to do at the beginning, namely with sixteen measures, e.g.

Example 46.

[12]

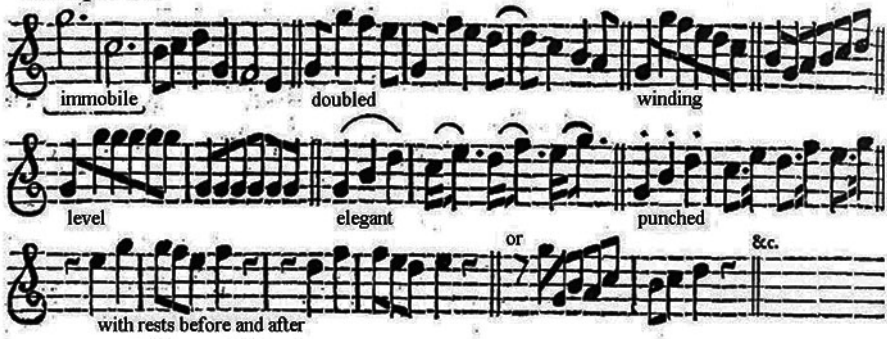
Disc. Now don't be angry with me. I don't have to steer myself in the future only according to your way of thinking.

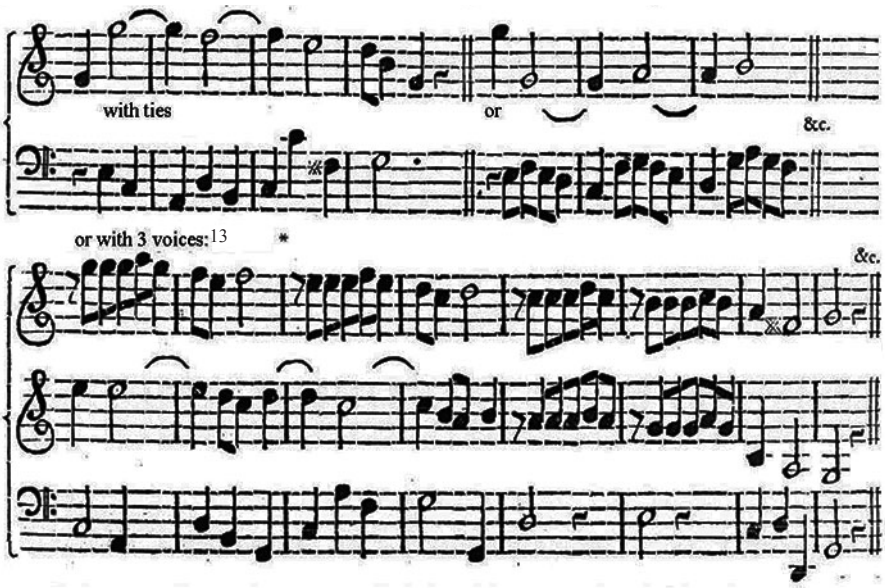
Prec. You must not steer yourself only according to your own, either.

Disc. I know that well, for **the more heads there are the more sense**, so that one should, perhaps, compose otherwise for another person. Tell me, by the way, what kind of measures and notes could one use in a minuet for chamber music now and then, other than this general style of composing?

Prec. All those seen in all compositions. One uses immobile, doubled, winding, level-repeating, slurred, and staccato notes, with rests after and before them or with ties to adorn the paper, e.g.:

Example 47.





Were I to write out extended examples of all types and varieties, you would perhaps need a large wagon in order to carry them home; even the examples that we have written up to now and will write in the future could be altered in various ways, let's say, often in several hundred ways if not thousands more than there are flowers and plants in the world.

Disc. Why don't you provide that explanation along with each example?

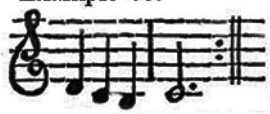
Prec. I would have too much to write. However, if you wish, I will give you to understand such singular or manifold variations from now on by using the sign Θ. At any rate, when we have finished the second chapter, namely the one on tonal order, [13] I will teach you how you will be able to invent more than a hundred *Themata*[14] in a single day.

Disc. Meanwhile, I would very gladly believe that. Only tell me a bit about something else now. Earlier you said that cadences are not classified according to whether they rise or fall; therefore it would make no difference whether they are low, e.g.

[13]The word *voices* is used (even if not in the proper sense) only in consideration of the paper. Thus, one often says, "the concertato voice, the contrabass voice, etc." Otherwise, the voice (lat. *vox*) means the singers more especially than the instruments.

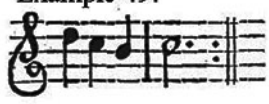
[14]*Thema*: the proposition upon which the entire musical piece is founded.

Example 48.



or high, e.g.

Example 49.

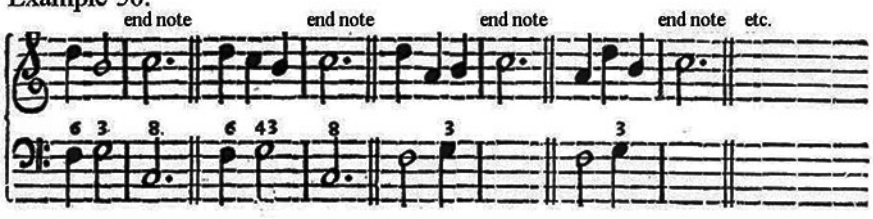


Prec. Without doubt. However, I would rather hear these third cadences in the first part than in the second.

Disc. Why do you call them third cadences?

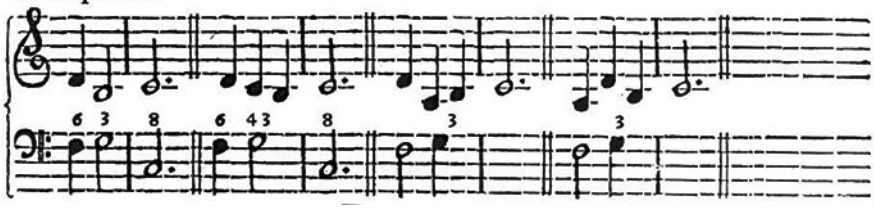
Prec. Because the last note before the final note forms a third with the bass, e.g.

Example 50.



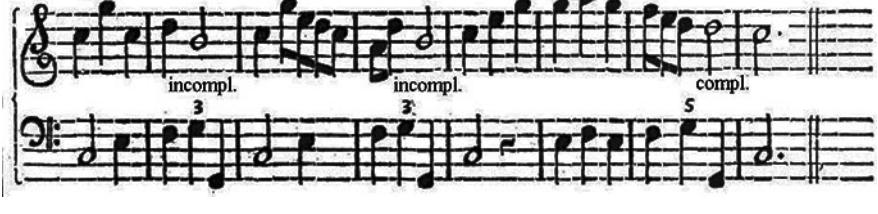
Or in the low range (in which I take the third and the tenth, however, as one and the same thing), e.g.[15]

Example 51.



Many people also call these incomplete cadences, and they say that they are not sufficient to put the ear at rest completely at the end of a piece of music. For that reason one often sees the complete, or fifth cadence used at the end, e.g.

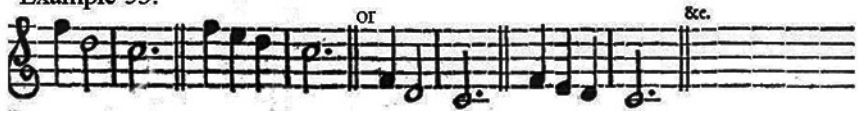
Example 52.



[15]Because I will have to write more in particular about this in the chapter on the bass.

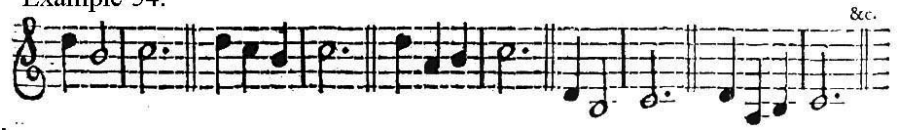
If the fifth cadence is considered complete, e.g.

Example 53.



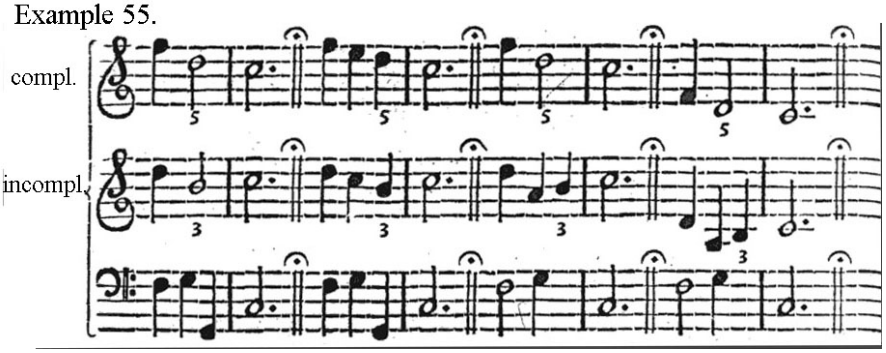
why should the following be incomplete?

Example 54.



Prec. As you already heard, because they do not completely close an entire musical composition. Indeed, they must serve often only in middle voices, e.g. [14]

Example 55.



Disc. Now I see, at the same time, with open eyes why one is called the fifth cadence and the other is called the third cadence. Namely, one may count up only a little from the *G* in the bass in order to see that the *B* natural, or the so-called *H*, in the second violin is the third note,[16] just as the *D* in the first violin is the fifth, or the *Quint*.

Prec. We will address that in more detail at some other time. For now, incomplete [cadences] will be written very often as self-standing cadences, that is, without the fifth cadence. What is more, when [incomplete cadences] are placed after one or more fifth cadences, in haste they are taken by many listeners to be more complete than the latter. Here is only a short example of that:

[16] *Tertia nota*: the third.