Recent research has revealed a veritable flood of new Mozart information. Professional recordings are many and varied, and high-profile conductors predominate in schools of advocacy for this or that approach or interpretation. However, rather than being challenged by this current barrage of choices, many conductors find themselves discouraged by the unanswered questions that confront them when deciding to perform historical (that is, pre-twentieth century) music. Added complications are the natural resistance to change and reluctance to experiment with, in many instances, performing forces that already have so much to accomplish when preparing for a performance.

Most conductors from secondary to college levels and from community and church groups agree, however, that understanding how the music was performed at the time it was composed is a fundamental part of the basic text of the music and therefore part of what must be addressed when performing it. In addition, it is a well documented fact that the application of generalized nineteenth-century performance practices retroactively to the music of the eighteenth and seventeenth centuries has blurred the distinctiveness of that entire corpus of music.

With the preponderance of new evidence and convincing scholarly discussions concerning performance practice considerations, the time is long past when choral conductors may prepare or evaluate a concert according to the standard criteria of beautiful tone, clear diction, good balance, and excellent spirit. Now we are confronted with newer considerations which have entered the picture only in the last 25 years, aspects many of us did not address in school and which we are perhaps just now gathering the courage to confront: Austro-Germanic pronunciation of Latin, timbre of voices in each style period, timbre and articulative properties of period instruments, tempo conventions, number of singers and instruments and their disposition in the performance area, ornamentation, and regional variances in pitch, just to name a few.

Understandably, the resolute voice is raised: "I barely get my singers to learn the notes in time;" "I have to teach fundamentals;" "We're not specialists;" "I can't afford professional players, and there aren't any period instruments for miles." Less frequently voiced but certainly a very real undecurrent is the reality that many conductors do not allocate enough time for score preparation to adequately confront performance practice considerations. While it is true that knowledge in the field has been controversial, and definitive sources often difficult to locate, the wealth of new information and its ramifications for performances in educational and amateur contexts, as well as by professional groups, can no longer be ignored.

Another challenge complicates the scenario: the unfolding drama that occurs as sources and interpretations of these sources continue to change with time. Controversies within the discipline will undoubtedly persist. Although this complicates a conductor's preparation, it does not provide an excuse to abdicate responsibility to strive to recapture Mozart's music and his sound ideal. Seen in this light, performing historical music, just as with changing philosophies of editing music, will continue to be an evolving process of historical re-creation.

To start, the conductor must envision the ideal based upon the most current research, and then, based upon each individual situation, negotiate with pragmatism the possibilities at hand. This article does not pretend to present fully anyone ideal, provide final answers, or be a substitute for a conductor's own investigation. Instead, the article proposes some possibilities, sources, and perhaps some viable solutions for selected aspects of performance practice as they relate to the Mozart Requiem.

O'Neal is Associate Professor of Music, and Conductor of the Handel Society and Chamber Singers at Dartmouth College in Hanover, New Hampshire. She also directs the Dartmouth Conducting Institute.
Instruments and pitch: period or modern

The choice of using modern or period instruments dramatically affects balance, tone, and articulation. Period instruments are much more distinctive in timbre and, due to fewer players in the orchestra and a nearly vibratoless playing style, they produce a far more transparent texture. Balance, consequently, is quite different from balance with modern instruments, and in many ways is easier to manage. Yet players of modern instruments can still be asked to make adjustments for eighteenth-century music.

If there is a choice between modern and authentic instruments, then the ability of players of the authentic instruments and amount of rehearsal time (and of course, the budget) require careful consideration. The once-held opinion that authentic instruments are less responsive and often out of tune is no longer valid. Many instrumentalists today play period instruments with all the refinement and virtuosity commonly accomplished on modern instruments. Having a lesson with an excellent player of each instrument and discussing the Requiem specifically is a reasonable way for a conductor to begin to understand unfamiliar playing techniques and timbres. When period instruments are used, performers and audiences will likely be amazed (positively so) at the differences, especially in tone and articulation, and hence in the entire quality of the musical experience.

Pitch in Mozart's time was variably set at $a' = 427$, though many performers opt for $a' = 415$, a half step lower than $a' = 440$.

In general the string tone was less brilliant and softer than that of modern instruments, this resulting from a slightly lower pitch, a shorter, thinner, and less sharply curved bridge, and a shorter playing length and gut (rather than metal) material of the strings. Also, different schools of bowing and different bows were likely to be mixed together in Mozart's orchestra; the modern Tourte bow of 1785, which has far more tension than the earlier bows, and which can produce a far more consistent tone, was not yet fully in use.

Woodwinds offered a "varied world of timbre," of which modern ears have a "somewhat simplified impression." The basset horn, developed and chiefly used in Germany, was designed as a tenor instrument in low keys. Since the instrument is relatively rare now, and basset horn players even more so, clarinets in A are recommended as a substitute. Bassoons in the eighteenth century were softer than the present day bassoon.

The two trumpets used by Mozart were probably baroque trumpets, which predated the key, stop, and valve trumpets. Because of differences in the mouthpiece cup and the diameter of the bore, these instruments have more brilliant tone than their modern counterparts. The trombones, the only brass instruments capable of chromatic playing, are softer and have a more burnished tone than modern trombones. Mozart used them in the Viennese tradition of doubling the alto, tenor, and bass choral voices, and separately. Care must be taken when using modern trombones that they not overbalance the voices. Wooden sticks were used with the timpani to effect a short, dry sound quite different from the more resonant nineteenth-century effect.

Use of the continuo organ was traditional in eighteenth-century sacred music and thus is required. A number of scholars (including Beyer) suggest, however, that the continuo, intended to keep the ensemble together and to provide missing harmonies, is rendered superfluous in Mozart's Requiem. Regardless, including a small choir organ with a single keyboard and, at the very minimum, an 8 foot principal and 4 foot flute is recommended.

Number and disposition of performing forces

Presently, choral conductors of large oratorio groups (e.g., 80-120 singers) recognize that not all styles of music were intended for an ensemble of that size, just as chamber groups usually do not aspire to sing, for instance, the Berlioz Requiem. Certainly there was a late eighteenth- and nineteenth-century trend toward larger performing forces as the audience demand increased, halls became larger, instruments were designed to project further, and music was composed for larger forces. But, in general, the performing forces we are accustomed to are larger in number than those of Mozart's time.
Koch’s treatise of 1802 indicates that string sections consisting of 4.4.2.2 or 5.5.3.3 players were satisfactory for church or theatre orchestras. Mozart reported to his father from Mannheim in 1777 that there were on either side of the chapel ten or 11 violins, four violas, four cellos, and four contrabasses. While decisions were made on the basis of hall size, economics, local customs, and the skill of players, it is clear that string sections were certainly small.

Following the model of Mozart’s 1789 Vienna performance of Messiah, a choir of 12 singers, three to a part with soloists also singing the choral parts, and a string section of 6.4.4.2 plus winds and timpani could be used. The choir in Salzburg in 1757, according to Leopold Mozart, contained 15 chapel boys, eight choralists, and 21 men to total 44 singers, plus soloists. There were no women in the choir, although women from the opera most likely sang the solo soprano and alto parts, and thus sang with the choir. These or similar proportions may not work with modern instruments with, for example, young voices. Consideration for these dimensions, however, would be well to bear in mind.

While there were a variety of ways to seat the choir and orchestra players in Mozart’s time, Zaslaw arrives at some prevailing principles:

The orchestral dispositions of Koch, Petri, and Haydn share the central location of the concertmaster and the keyboard instrument; division between the first and second violins; placement of the principal melodic parts (voices and violins) and weaker instruments (flutes and violas) forward, the stronger ones (brass, kettledrums) to the rear; and wide separation between flutes and trumpets.

If one were to perform the Requiem in a hall or on a stage, perhaps the following chart, (See Figure 1) based on Zaslaw’s interpretation of Haydn’s 1791-93 Salomon concerts in London but adjusted for the Requiem instrumentation, might be a guide. Clearly the chorus would have to be very well prepared and look sideways to see the conductor (marked by an x). Fewer singers would be necessary if the chorus were toward the front of the performing forces. Platforms to raise the instruments located upstage would be necessary for audience visibility and audibility.

Koury refers to a Dresden church where the strings were on one side of the church and the winds and chorus on the other; and to a Vienna church where again the strings and winds were on separate sides of the organ, the trumpet and timpani to the rear of the orchestra, in front of the organ pipes, with the choir facing the upper strings. In both these circumstances and in Salzburg, performing forces were in the front part of the church, often in tiered balconies above the chancel.

Size and ambiance of performance space

While we know that St. Stephen’s Cathedral in Vienna is large and acoustically live, and we know that Mozart recently had been appointed Kappellmeister there, Mozart most likely did not write the Requiem with...
that space in mind. The commissioner of the work, who wished to remain anonymous and did not live in Vienna, apparently did not specify details concerning the number of his musicians, their abilities, or the size of performance space; indeed, that information may have betrayed his anonymity.

It is relatively certain that the Requiem was intended for performance in a church.

The conductor's understanding of the declamation, grammar, and rhetoric of the text leads to establishing important bases for interpretive decisions regarding phrasing, accentuation, and articulation.

Consequently, information about eighteenth-century performances of Mozart's symphonies in churches can be helpful to us. In general, performance spaces of the period were resonant with small, narrow, rectangular dimensions (e.g., 79' x 32', or 59' x 36', or 76' x 38') and with high ceilings. This in most cases allowed the audience to be close to performers and "favoured a musical style that required a more agile, more nuanced and more articulated delivery than the delivery later developed for the music of Romantic opera, conceived for much larger auditoriums." When works such as the Requiem are performed in large auditoriums, especially when the performance is guided by historical considerations, then the potential for distinct tone colors, detail, and immediacy is lost.

Text and vocal tone

Important information about the history of the Requiem text, the place of the musical movements in the context of a Catholic liturgical service, and a word-for-word and paraphrased (or free) textual translation may be found in Ron Jeffer's Translations and Annotations of Choral Repertoire, Volume 1: Sacred Latin Texts. Since a thorough familiarity with the text on the part of the conductor, singers, and audience is fundamental to understanding the music, a suitable translation for each constituency is recommended. In addition, the conductor's understanding of the declamation, grammar, and rhetoric of the text leads to establishing important bases for interpretive decisions regarding phrasing, accentuation, and articulation.

As Maunder correctly points out, the Italian style of pronouncing Latin has been standard principally in English speaking countries only in this century, after Pope Pius X's 1912 recommendation for its adoption by the Catholic Church. "From the fall of the Roman Empire to the end of the nineteenth century, however, Latin was pronounced in each European country on the same principles as the vernacular." This means that for Mozart's Requiem, the Austro-German pronunciation of Latin was used.

There is no question that the pronunciation of language has a very important effect on articulation, accentuation, and tone quality. While Maunder and Jeffer begin to address rules for consonants and vowels in Austro-Germanic pronunciation of Latin, both only touch the surface.

To start, one may find in the concluding pages of Moriarty's Diction a very useful introduction to the International Phonetic Alphabet. Divided into vowels, glides-

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**Figure 2. Austro-German Pronunciation of Latin: Consonants**

<table>
<thead>
<tr>
<th>Consonant</th>
<th>IPA</th>
<th>application</th>
<th>description</th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
<td>[p]</td>
<td>obscurum [ɔp ˈskuːrʊm]</td>
<td>b = p except before l and as initial</td>
</tr>
<tr>
<td>c</td>
<td>[k]</td>
<td>collum [ˈkɔlʊm]</td>
<td>c + a, o or u = [k]</td>
</tr>
<tr>
<td>c</td>
<td>[ts]</td>
<td>coelo [ˈkoelo]</td>
<td>before e, i, ae, oe, y or eu same as c</td>
</tr>
<tr>
<td>cc</td>
<td>[ts]</td>
<td>ecce [ɛt se]</td>
<td>ch + e, i, y, ae, oe, or eu = [c]</td>
</tr>
<tr>
<td>ch</td>
<td>[tʃ]</td>
<td>cherubim [ˈtʃɛrʊbilim]</td>
<td>ch + a, o, u = [k]</td>
</tr>
<tr>
<td>g</td>
<td>[k]</td>
<td>agnus [ˈak njuːs]</td>
<td>g is always 'hard' [k]</td>
</tr>
<tr>
<td>h</td>
<td>[h]</td>
<td>hoc [ˈhɒk]</td>
<td>initial h is aspirated</td>
</tr>
<tr>
<td>h</td>
<td>[c]</td>
<td>milhi [ˈmɪli]</td>
<td>interior h an exception</td>
</tr>
<tr>
<td>qu</td>
<td>[kvi]</td>
<td>qui [ˈkvi]</td>
<td>v = bilabial fricative</td>
</tr>
<tr>
<td>r</td>
<td>[r]</td>
<td>requiem [ˈre kvi ˈrɪmi]</td>
<td>a one tap r. in general</td>
</tr>
<tr>
<td>s</td>
<td>[z]</td>
<td>miserercidas [ˈmi zi rɪ ˈkɛrdəs]</td>
<td>initial and intervocalic s is voiced</td>
</tr>
<tr>
<td>ti</td>
<td>[tsi]</td>
<td>oratio [ˈɔrə tʃiəʊ]</td>
<td>before all vowels</td>
</tr>
<tr>
<td>x</td>
<td>[ks]</td>
<td>exaudi [ˈeks ə djuː]</td>
<td>never [ɡs]</td>
</tr>
</tbody>
</table>

---
According to many treatise writers of the period, vibrato was defined as an ornament, that is, an occasional expressive device, and was voluntary rather than a natural trait of the voice itself.

century Choral Performing Practices, is important not only for distilling Wardale's commentary, but for emphasizing the differences in vowel sounds as well as consonants based on grammar and syntax.22

Until a more complete text is published on this topic,23 perhaps the chart in Figure 2 will be helpful as a rudimentary introduction. IPA equivalencies are provided.

"Vowel quality is determined by whether the vowel occurs in a closed or an open syllable," that is, whether a syllable ends in a consonant (closed) or a vowel (open), and by the placement of a syllable in the word — initial, interior, or final.24 In 99% of the cases, the vowel will sound open in a closed syllable, and the vowel will sound closed in an open syllable. Pronunciation of vowels is also variable according to the number of syllables, the stress on the word (found in the Liber Usualis) and on grammar.

Once again, the following chart is not intended to be a definitive guide but only an introduction to the variety of vowel sounds required by the vernacular Austro-German Latin.

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device, and was voluntary rather than a natural trait of the voice itself. Other sources distinguish between the voice’s natural vibrato and that which is either excessive or manufactured.\textsuperscript{28} Wolfgang Mozart’s only recorded conservative position:

[The singer] Meissner, as you know, has the bad habit of making his voice tremble at times, turning a note that should be sustained into distinct crotchets, or even quavers — and this I never could endure in him. And really it is a detestable habit and one which is quite contrary to nature. The human voice trembles naturally — but in its own way — and only to such a degree that the effect is beautiful. Such is the nature of the voice; and people imitate it not only on wind instruments, but on stringed instruments too and even on the clavichord. But the moment the proper limit is overstepped, it is no longer beautiful — because it is contrary to nature. It reminds me of when, on the organ, the connected bellows are jolted.\textsuperscript{29}

As the words “defect,” “trembling,” “palsy,” and “paralytic” are used to describe the ornamental vibrato, “there is good historical evidence to suggest that it was used sparingly by soloists.”\textsuperscript{30} In consideration of the perfect intonation system in use at the time, excessive vibrato (however one chooses to define it) and ornamental vibrato were likely to be used even less, if at all, in the vocal ensemble.

Articulation and phrasing

Articulation and phrasing conventions were consequences of the capabilities of the instruments, playing techniques, meter and accentuation, textual grammar, and rhetoric of eighteenth-century choral-orchestral music. The treatises of C. P. E. Bach, Quantz, Türk, Koch, and Leopold Mozart, assimilated by Ratner in his book \textit{Classic Music: Expression, Form, and Style}, provide present day musicians with substantive guidance. In general, fast movements were generally played more detached and more accented, while in slow movements notes were played connected (\textit{cantabile}). A clear distinction was made between heavy, or more connected music, and light or more detached music, and the metric structure was to be made clearly audible by means of stressed and unstressed notes. Changes in articulation, mainly affecting instrumentalists, were in store, however. Early in the period C. P. E. Bach indicated a note without a slur or staccato equaled half its notated value; in the late 1780s Türk said three-quarters of its notated value; by the end of the century Milchneyr and Clementi said to play the notes at full value.\textsuperscript{31}

Ornamentation

According to nearly every scholar writing on the subject, gaining a sense for vocal and instrumental ornamentation requires immersion in the music of the period. In terms of the \textit{Requiem}, the sources indicate that “vocal rhythmic freedom and ornamentation [was] less appropriate” in the music for the church. There were “[f]ewer embellishments in church than in the concert or theatre,”\textsuperscript{32} even though the solo singers often came from the opera house. Additionally, “Mozart thoroughly marked his late works for performance, and they probably require a minimum of ornamental additions.”\textsuperscript{33} When one looks at the solo and ensemble music in the \textit{Requiem} in light of the statement that, “the more sophisticated the accompaniments, the less vocal freedom and ornamentation is appropriate,”\textsuperscript{34} one can readily see how unnecessary additional ornamentation would be.

Dotted notes, however, call for a special interpretation of the notation. “If they are among other dotted rhythms . . . the shorter note must be performed as short as possible, in order to give the longer note so much the more weight.”\textsuperscript{35} This would lead to quickening both the vocal and instrumental sixteenth notes following dotted eighths in the Confutatis (mm. 1-5, 10-15) and likewise for the sixteenth notes in the Rex tremendae. For a group of instrumentalists who performed in this style of music all the time, these kinds of adjustments would have been easy and unnecessary to notate in the score or parts. The \textit{messa di voce or swell} on a single note is believed by some present-day scholars to be used as an ornament on a sustained tone.

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generally by soloists, and not as a
pervasive singing or playing technique
used by an entire ensemble. The clear
place for application of *messe di
voce* is in the bass solo (mm. 5-7) of
the Tuba mirum.

In m. 7 of the Tuba mirum, the
ferrmata indicates that an
embellishment by the bass solo is
required. Whether termed ferrmata
embellishment or cadenza, this kind of
ornament served the purpose of either
extending a phrase ending followed by
a rest or, like an *Eingang* or
transitional embellishment, of
preparing the next phrase. The
cadenza should not exceed the extent
of one breath, should be relatively
short, and fit the character of the
piece according to text and dramatic
situation. With these considerations
in mind, the tempo of the Tuba
mirum (Andante 2/2) cannot be very
slow, and the soloist might consider
taking a lift breath before "sonum" in
order to complete the phrase in one
breath. The sense of the text ("The
trumpet, spreading its wondrous
sound," and then continuing in m. 8,
"through the tombs of every land, will
summon all before the throne") may
be enhanced through a vocal cadenza
which reflects pronouncement and
grandeur.

In m. 20 of the same movement,
Mozart solves the question for the
tenor of how to sing the notated
appoggiatura by doubling the voice
with the violin; the singer should sing
his phrase just as it is noted in the
violin part. However, in m. 32, the
tenor has what Neumann calls a
*Zwischenschlag*, or one-note grace
note embedded in a slur that links it
equally to the preceding and the
following note. For a number of
reasons, in similar cases, Neumann
recommends singing the grace note in
anticipation of the note it precedes.
For all other vocal eighth-note graces
in this movement (tenor: m. 27; alto:
mm. 35, 38; soprano: mm. 41, 43),
the length should probably remain an
eighth note, performed on the beat.

The *Recordare* does not appear to
require any ornamentation, but in the
Benedictus Mozart (in this case,
Süssmayr) has indicated trills in mm.
6 and 9 (alto and soprano,
respectively) and mm. 30 and 32 (bass
and tenor, respectively). These should
be performed starting from the note
above and on the beat. In m. 15 of
the same movement, the soprano
soloist should perform her line as the
violin is noted: a grace note in
anticipation of the g2 with the syllable
"mi" to be sung on the grace note
due to the placement of the slur in
the violin part). The same should
apply in mm. 18, 43, and 49. In m.
3, the first violin trill should be on the
beat and from above. In m. 46 the
soprano and violin should be
performed as notated, with the down-
beat stress on the g2 eighth note. In
the Agnus Dei, mm. 13, 33, and 44,
the sixteenth grace note may be either
an anticipation or an appoggiatura on
the beat.

**Tempo**

Mozart indicated tempos for only
four movements: *Introitus-Kyrie*
(Adagio-Allegro); *Dies irae* (Allegro
assai); *Tuba mirum* (Andante), and
Confutatis (Andante). Süssmayr
indicated the tempos for the Domine
Jesu (Andante con moto), Hostias
(Andante), Rex tremendae (Grave;
this is not retained in the Beyer
dition; Maunder gives Adagio),
Sanctus (Adagio), and Benedictus
(Andante). For the movements
without direction from Mozart or
Süssmayr — *Recordare*, Laclrimosa,
and Agnus Dei — each editor makes
his own suggestion or simply leaves it
to the conductor.

But the questions persist: how fast is
Allegro, how slow is Adagio in the
eighteenth century and in Mozart's
music? How does one make informed
decisions about the movements
without any tempo direction from the
composer? George Houle refers to the
authenticity-backlash where "all too
many performances [are] touted as
'subjective' because of the use of old or
replica instruments in which fast
tempos, wispy sonorities, and an
absence of inflection rob otherwise
vital music of its substance." In other
words, going faster, as is currently
accepted, is not necessarily more
authentic — there are other equally
important considerations. But the
evidence does lead to the assertion
that nineteenth-century performance
concepts have slowed down modern
performances of eighteenth-century
music. Adagios and Andantes were
faster than we presently imagine;
minuets should go quite a bit faster;
finales to symphonies most likely just
a bit slower. Numerous contemporary
treatises indicate that "church music
was performed more slowly than
theatrical or chamber music," and
that to Mozart, both the tempo indication
and the meter were indicators of
tempo.

Marty's discussion of determining
Mozart's intended tempos and
primary/secondary puls is interesting
but perhaps somewhat controversial.
His specific suggestions for the
*Requiem* include: quarter = 92 for
the Allegro of the Kyrie; quarter =
184 for the Allegro assai of the Dies
irae; quarter = 92 for the Andantino
of the Recordare (it is doubtful he
knew Andantino was not Mozart's
indication); quarter = 88 for the
Andante con moto of the Domine
Jesu. Marty observes that the
Laclrimosa is one of the four cases in

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12/8 in all of Mozart’s music and suggests Adagio, with dotted-quarter equal temperament for his keyboard instruments.” Zaslaw, p. 470.

Determining unmarked cases can be done by looking at “the meter, the inner structure of the music, and, eventually, the added significances provided by the words.” From another viewpoint,

What needs to be achieved is a point of balance, the \textit{tempo giusto}: the place where the work’s lyrical and active elements are thrown into highest relief relative to one another. Once such points of balance have been divined, it may often occur that the actual pulses of associated pieces are not dissimilar from one another. The issue is more one of adjusting to internal proportions than of conforming to superimposed external notions of pace.”

In addition, the number and skill of the players, the acoustical properties and size of hall, mood, and quality of the occasion are important considerations. Regarding \textit{tempo rubato}, one can conclude that “the very idea of willfully flexible tempos

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| Sacred Choral Music—John Rutter, Douglas Wagner, John Levitt, Gene & Audrey Grier, Scott Foss |

| **July 25-27 Three-Day Sessions** | 2 grad. credit hrs. |
| Popular Choral Music and Choreography for High School Directors—Audrey Snyder Brown, Andy Haines, Gene & Audrey Grier, John Levitt, Scott Foss |
| Choreography for the Show Choir Director and the Musical Coordinator—Gene & Audrey Grier, Andy Haines |

| **July 29-Aug. 2** | 3 grad. credit hrs. |
| Choral and Vocal Techniques for the Non-Vocalist—Chris Collabor |
| “Hear Training” and Musicanship: Applying Kodaly to the Elementary Classroom—Tari Rubenstein |
| Managing Student Behavior—Judith Jelson and Robert Duke |

| **August 5-9** | 3 grad. credit hrs. |
| Catch’em While They’re Hot: Jazz Education for the General Music Class—Willie Thomas |

Further Information: Unless otherwise noted, courses are one week in length. Tuition is $100 per credit hour. Call 312-225-6288 or toll-free 1-800-448-2658, or write VanderCook College, 3209 S. Michigan Ave., Chicago, IL 60616.
standardize pronunciation and in order to perform. The Performing Practices, class and for the singers. are anticipated.


There is still much controversy on these questions. See Neumann and Levin.


19 Maunder, Mozart's Requiem: On Preparing a New Edition, 1988, p. 200. This system was published in the Liber Usualis as an effort to standardize pronunciation and in order to promote Gregorian chant as the church's official music.

The charts below are based on information in Dunn, Projects in 18th-century Choral Performing Practices, p. 30-38. Copeman has published Singing in Latin, 1990, which is a significant contribution to this topic. Articles on the topic by Thomas Dunn are anticipated.


20 Zaslaw, p. 420.


Ibid, p. 481.

22 Zaslaw, "Introduction," p. 213.

23 Crutchfield, p. 317.

24 Zaslaw, Mozart Symphonies, p. 482.

25 Crutchfield, p. 317.

26 Zaslaw, Mozart Symphonies, p. 486.


28 Neumann., p. 217. An Eingang links previous material to a new theme. Neumann provides examples of Mozart's notated vocal cadenzas, although none are from sacred literature.


31 There is still much controversy on these questions. See Neumann and Levin.


34 Zaslaw, Mozart Symphonies, p. 490. See Marty, The Tempo Indications in Mozart.

35 Marty, p. 14, n.5.

36 Ibid, p. 205.

37 Ibid, p. 205.

38 Malloch, p. 76.

39 Zaslaw, Mozart Symphonies, p. 500.


Bibliography


41 Crutchfield, p. 317.

42 Zaslaw, Mozart Symphonies, p. 486.


44 Neumann, p. 217. An Eingang links previous material to a new theme. Neumann provides examples of Mozart's notated vocal cadenzas, although none are from sacred literature.


46 Ibid, p. 90.

47 There is still much controversy on these questions. See Neumann and Levin.


50 Zaslaw, Mozart Symphonies, p. 490. See Marty, The Tempo Indications in Mozart.

51 Marty, p. 14, n.5.

52 Ibid, p. 205.


54 Malloch, p. 76.

55 Zaslaw, Mozart Symphonies, p. 500.


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