

Gustav Becking

How Musical Rhythm
Reveals Human Attitudes

An Annotated Translation
by Nigel Nettheim

16

*V*aria
*M*usicologica

Peter Lang

How Musical Rhythm Reveals Human Attitudes

Varia Musicologica

Herausgegeben von
Peter Maria Krakauer



PETER LANG

Bern • Berlin • Bruxelles • Frankfurt am Main • New York • Oxford • Wien

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Cover illustration: A montage of “Becking Curves” is shown, each one representing the shape of the conducting motion considered appropriate for a given composer (taken from the book’s End Table).

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*To the memory of my parents
Ron and Viva Nettheim*

Preface by the Translator

Motivation

I have translated Becking's book because I wanted to know and to understand it, and I could achieve that best in my first language, English. I am publishing it because I have always assumed that, if a work or idea seemed worthwhile to me, then it would to some others too.

The present translation seeks to overcome several difficulties. One arises from the novelty of the musicological method. Another arises from the writing style, that of a German academic thesis to be read by cognoscenti in the 1920s; the style, but not the content, is somewhat transformed in the translation with the aim of reaching a wider readership, both within and beyond the academic world. A further difficulty arises from the references, some lacking an indication of the source, some by now obscure, some involving non-literal quotations, and some merely allusions.

Apart from the translation, my own contribution consists of brief in-line emendations, the filling-out and updating of citation details, footnotes marked as additional to Becking's footnotes, a re-setting of the musical examples in a slightly modernised manner, the provision of additional musical examples, a summary of each paragraph at its head, appendices providing lengthier annotations and other details, and an index of names and subjects.

Content

The book's aim is clear from its present title: by means of a systematic study of musical rhythm, insight will be sought into the attitude to life and to the world taken by different individual composers, by each of several nations, and in various historical time periods. The title of the German book, literally "Musical Rhythm as a Source of Insight", had stopped short of conveying the kind of insight sought. It should be

noted that the word “rhythm” is used here in the sense of rhythmical flow, not in the sense of patterns of discrete durational units.

The book deals entirely with Western art (“classical”) music (approximately 1600–1900), although its methods could lend themselves to wider application. In the music thus dealt with, the immediate physical responses of listeners are generally kept internal rather than being displayed externally by motions with the foot or arm. It was therefore necessary to establish a method by which the response to musical rhythm could be exhibited in an explicit form, so as to be available for further study and systematisation. This was the method of “accompanying motions”, developed from earlier work of Eduard Sievers. Thus the accompanying motions attempt to reveal the response which would not otherwise be visible. Those motions have a resemblance to conducting gestures; however, they are made not in an active sense as if to direct a performance, but instead in a passive sense when responding to the music. They are graphed in a form which became known as the “Becking Curves”, subject however to the limitation that the feeling quality, varying speed and other features could not be rendered in such a graphical form.

These motions, despite their wide individual variety, are found to show systematic behaviour. The insights obtained from their study are oriented especially to world-views or attitudes to life. Those insights are dealt with according to three coordinate systems. The first coordinate system is the personal one, that of the individual composer. The motions are found to belong to one of just three personal “Types”, which provides a unifying framework for the detailed results. The three Types of accompanying motion are related to three corresponding Types of attitude to the world. In dealing with these attitudes the discussion becomes, for a short time, more philosophical, and it seems uncertain whether the book’s purely philosophical component will prove to have lasting significance. The second coordinate system is the national one, in which the kinds of rhythm observed in French, German and Italian music are compared, again revealing insights into the corresponding attitudes to life. The third coordinate system is the historical one. The course of music history varies between nations, and the historical study is here restricted to German music.

Attention is given to many features of the accompanying motions. Thus the personal Types are defined in terms of the most general

features of their shape, which are the pointed or rounded ends of the gestures. The national types depend on, for instance, the manner of cooperation of pressure and motion. The historical types depend on many features including the earlier unbroken succession of beat-strokes (like an eternal God-given ribbon) compared with the later separated (man-made, individualised) succession, the filled or empty region between the beginning and end of each gesture, and the enjoyment or reticence felt when putting the beat-stroke on display. Altogether, the number of features of the beating dealt with in the course of the book is impressively large, and thus also the varieties of rhythmical behaviour.

The musical examples are excellently chosen, often consisting of a pair of excerpts having many features in common in order to draw attention to instructive contrasts, and the perceptive discussion of them is a highlight. An important technical detail for all study of the present kind, one that has often been overlooked, is the need to determine the scope of the accompanying motions in terms of the notation, that is, the number of complete motions per notated bar (paragraph 1.29 etc.); although that number is most often 1, it may in some cases be 2 or $\frac{1}{2}$.

Finally, to benefit fully from the book it is not sufficient to read it; one will preferably also take part by following out one's own accompanying response to the music, with full involvement.

Significance

The significance of this book may be found in a number of areas. For the musicologist, access to the novel and even profound work of a very knowledgeable and sensitive musical scholar will be welcome. For the music-lover, the discussions of the many musical examples and the insights into their interpretation will be of ample significance. (Although the importance generally attached to a few of the composers dealt with has lessened over time, most remain in the forefront today.) For the music performer, the guidance of the proposed beating curves may provide a convincingness otherwise unobtainable, and many details of the musical examples will again be found revealing. For the psychologist, the interest may lie in the explicit formulation of

the pulse-like response to music, the possibilities of related experimental investigation and testing, and the postulation of three “Types” of personal attitude to life. For the sociologist, the formulation of the different national characters according to musical evidence will be relevant. For the historian, the notion that changing world-views are mirrored in the musical beating may be appealing. For the philosopher, the influence of the classical ideas of German philosophy in a musical context may be of interest (the philosophical background to Becking’s method, paragraphs 1.59–1.87, might be considered by some to be attractive but by others to be less important today). For the general reader, the following out of the world-views taken in music in terms of the personal, the national and the historical perspectives will provide a broad view.

Layout

Page numbers of the original are shown as {p. 1}, paragraph numbers (which were not used in Becking’s original) as F.1 for the Foreword, 0.1 for the Introduction etc. At the head of each paragraph a summary is supplied by the translator; the summaries are listed for convenient reference in Appendix F. Brief emendations by the translator appear in brackets, [], within the body of the text. Other emendations appear in footnotes marked [NN:]. Annotations of the text reaching beyond what is strictly needed for its understanding are indicated as A1 etc., and are provided in Appendix A. Becking’s Index, which covered names only, is not given here, for it is replaced by a more comprehensive one, including the birth and death dates of many persons. The headings in Becking’s Table of Contents do not entirely match those appearing in his text, and an attempt has been made here to resolve the discrepancies. The captions of musical examples having two or more excerpts, 1a, 1b, etc., are taken in order from the top.

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For help with the vocabulary, grammar and idiom of the translation from the quite difficult early academic German text, and for much

encouragement, I gratefully acknowledge Dr. Bruno H. Repp of the Haskins Laboratories, New Haven. A close reading by Jacques Launay of a draft was helpful. I gratefully acknowledge also the financial assistance provided by the College of Arts, University of Western Sydney, as well as the excellent atmosphere fostered in its MARCS Auditory Laboratories.

An English Translation of Gustav Becking's
Der Musikalische Rhythmus als Erkenntnisquelle

To the memory
of Hugo Riemann

[*Acknowledgement to Riemann: the broader significance of musical findings*]

F.1

The name of *Hugo Riemann* in these pages signifies an acknowledgement. Not in that the author had it in mind to continue any of the work of his unforgettable teacher, or that he were sure his results would have met with his approval if they had been made known during Riemann's lifetime, but as an acknowledgement to the essence of his approach. Riemann was never content with a mere statement of the facts of the matter in music history and music theory; he always tried to find a basis in relationships at a higher level for everything he came across. The desire for knowledge in the strictest sense is the real motivating force in all his works. It is with this that the author would like to associate himself. The fact that certain constant attitudes are realised in musical rhythm is not what will be considered important, but the demonstration of how those attitudes acquire their significance from certain quite general predispositions. And we will try to systematise those predispositions by categorising not just *potential* cases, but *the ones that actually occur*. No conflict should remain between theory and reality; we will be concerned with the logic of reality and the logic of history. Yet the author is well aware that his results, insofar as they are valid, cover only a small region of knowledge within an immense domain.

[*Publication of this book was delayed*]

F.2

The manuscript was completed in November 1921. Various unfavourable conditions at the time prevented its publication. It is only with misgivings that the author is allowing it to appear now in its original form. If he had to write it again, he would choose a different form, a more systematic one. Yet the content would be the same, so perhaps even the earlier version, which is less strict but certainly more easily understood, may lay claim to consideration. The literature which has appeared in the meantime has not given occasion for any changes.

Only the {p. 4} most essential is cited from it, for otherwise a new chapter would have been needed. Thus the work may be regarded as belonging to 1921.

F.3 [*Acknowledgement to Sievers*]

Finally, the author must acknowledge a special debt: over the years, *Eduard Sievers* in Leipzig stood in untiring willingness to be at his disposal, even when their paths threatened to lead apart. Warm thanks are offered to him, together with the expression of pleasure that the new results turned out to be fully compatible with the older ones.

Table of Contents {p. 5}

[The Table of Contents of Becking's book is given here with the page and paragraph numbers of the present translation. Some details of Becking's Table of Contents have been adjusted to match the headings appearing in the course of his text.]

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Rhythmos

Anyone who wants to understand and describe a living thing
Will first rid it of its life-force.
Then he has all its parts in his hand,
But alas! it is just the life-giving bonding of the parts that is missing.

[Goethe, *Faust*, Part I, Mephistopheles in Faust's study.]

[*Rhythmical flow* (rhythmos) in music is based on rhythmical flow in general] 0.1

The “living thing” to be “understood and described” here is: musical *rhythmos*, *living flow* in works of tonal art.¹ We will not be concerned with its nature, nor with its elements and components;² we do not want to “hold the parts in our hand”. We will be dealing only with the “life-giving bonding”. What is to be understood and described, in various typical instances, is how musical rhythm is founded on rhythm in

1 [NN: Becking used the Greek orthography for *rhythmos*; his uses of Latin and Greek terms are listed in Appendix C. In the following paragraphs 0.2–0.3 Becking further explains his use of the word *rhythmos*. For the origin of the word see Lewis Rowell, “The Subconscious Language of Musical Time”, *Music Theory Spectrum*, 1 (Spring, 1979: 96–106), p. 99.]

2 [NN: Compare Franz Saran, *Jena Liederhandschrift*, Vol. II (cited in 0.2). Under the heading “The components of rhythm” Saran lists the following (pp. 107–109): 1. The regularising of time or quantising, 2. The gradation of strength or dynamics, 3. The caesura, 4. Articulation, 5. Shading or agogics, 6. Melody, 7. Harmony, 8. Accent, 9. Syntax, 10. The decorative or ornamental, 11. Speed or tempo, 12. Fullness, 13. The pitch of the voice, 14. Inertia.]

general³ and on fundamental attitudes to the world, and how it derives its meaning and significance from those foundations.

0.2 [*We will not be studying the theory of rhythm (in the narrow sense),...*]

We are not aiming to contribute to the theory of musical rhythm [in the narrow sense]. Our investigation does not embrace the intricate problems of the formation of musical motifs, which Hugo Riemann discusses in his narrowly defined theory of rhythm,⁴ nor does it serve as a systematic analysis of rhythmical phenomena in general, such as Saran provides in his extensive empirical study of rhythm.⁵ We will take our departure from small and tightly circumscribed units. The scope of the materials upon which the observations are based will remain limited. The results of our considerations will nevertheless be followed through as far as possible. For there is certainly no shortage of attempts to arrive at the ideological backgrounds of musical phenomena by the haphazard use of vaguely perceived metaphors whose validity is by no means guaranteed; and we have no lack of discussions in so-called music psychology that take up a few trivialities from extensive fields of observation and scarcely contribute to the knowledge of how music has its roots in the life-force in general.⁶

0.3 [*...but its living flow (rhythmos), which runs through rests as well as sounds*]

So we will give our attention to the *smallest rhythmical processes* in which the *rhythmos* can still be felt as a complex, as {p. 8} a whole with all the qualities that belong to it; the living flow will be the vital

3 [NN: “Allgemein-Rhythmische” (rhythmical flow in general): compare again F. Saran, *Jena Liederhandschrift*, Vol. II, p. 101: “Allgemeines: Rhythmus”, the title of Saran’s section 4. Becking probably had Saran’s work in mind not only in the following paragraph 0.2 but also here in 0.1.]

4 [H. Riemann,] *System der musikalischen Rhythmik und Metrik* (System of Musical Rhythm and Metre) [, Leipzig, Breitkopf & Härtel], 1903.

5 [F. Saran,] *Rhythmik* (Rhythm) in Volume 2 of the *Jena Liederhandschrift* (Jena Lieder-manuscript), edited by [Georg] Holz, [Franz] Saran, [Eduard] Bernoulli [, Leipzig, C. L. Hirschfeld], 1901 [reprinted Hildesheim, G.Olds, 1966], and *Deutsche Verslehre* (German Prosody [or The Metrical Structure of German Verse]) [, München, C. H. Beck and O. Beck], 1907.

6 [NN: “Allgemein-Geistige” (life-force in general): compare “Allgemein-Rhythmische” in the previous paragraph, and thus again Saran.]

factor throughout. Here again we come close to H. Riemann, but not to his rhythemics, and less to his treatment of metre and phrase than to his theory of “implicit⁷ dynamics and agogics”, which has never been elaborated in such detail by anyone else. In principle, then, it does not matter how the acoustical surface manifestation of the smallest rhythmic processes is constituted, whether it is formed from sounds or from rests or from both, and in what combination of the two. The “life-giving bonding” which turns a collection of tones into a musical work of art cannot be grasped as a phenomenon of acoustics, but only as one of that very life-force.

Undercurrents and surfaces. The sphere of what is “understood”

[An example of undercurrents, with a rest vs a sound]

0.4

An example will make clear what is meant [Example 1].

Larghetto non lento
 We - hen mir Luf - te Ruh', strö - men mir Dürf - te zu

Allegro
 O Se - lig-keit, dich fass' ich kaum, o Se - -

Example 1a Weber, *Euryanthe*; 1b *ibid.* [For details of the musical examples see Appendix D.]

7 [NN: Here and elsewhere Becking has used the word *immanent* evidently to mean “derived from within the listener”, and thus “implicit” and “thought-along” even though not realised in the score or in sound because of a rest appearing.]

0.5 [Performance with appropriate conviction reveals undercurrents]

Anyone who sings the excerpts to himself *with all the energy and exultation characteristic of Weber*,⁸ with real feeling and not in a dry “reading tone”,⁹ will perceive in the course of the *e*’bs in the second bar¹⁰ of the two examples a restless motion, a flaring, a continual change, an urgency and striving,¹¹ which {p. 9} strongly increases on the third quarter, especially in Example 1b. Undercurrents¹² are raised up to our awareness. The character of this implicit dynamic process is not quite correctly indicated by the word “crescendo”. It gives the impression of a rather problematic and ever-varying phenomenon that defies description. One searches in vain for something corresponding to it in the score; there is no means of expression in the notation of the newer European music for such undercurrents. But they are there, and they constitute an indispensable component of the work of art. For there could be no doubt about the inadequacy of the rendition if we imagine our examples executed according to a sequence poked out with mathematical precision, “note perfectly” and “correctly”, by an artificial mechanical means of sound production. But we would know the remedy for ourselves, if we were faced with such an unsatisfactory performance: as soon as we heard it we would “understand” what was missing and absorb it into the image that we experience. Accordingly,

8 [NN: Becking discusses the characteristics of Weber’s music extensively later.]

9 Eduard *Sievers* regularly gives a lucid portrayal of the dangers of an indifferent reading tone as the main source of faulty observations.

10 [NN: The *n*th bar, here and throughout, means the *n*th *complete* bar.]

11 H. *Nohl* draws attention to the “swelling and drawing out of tones” as an important criterion of style (*Typische Kunststile in Dichtung und Musik* [Typical Styles in Poetry and Music], 2nd edition in *Stil und Weltanschauung* [“Style and World-view”], Jena [, E. Diederichs], 1920 [unchanged republication of the original, Jena, E. Diederichs, 1915; reprinted again in *Vom Sinn der Kunst* (On the Meaning of Art), Göttingen, Vandenhoeck & Ruprecht, 1961; the phrase quoted in italics by Becking is found in *Nohl*, 1915, p. 19; = 1920, p. 103; = 1961, p. 33.]).

12 H. *Riemann*’s view of music was governed throughout by such rhythmic undercurrents, which he took pleasure in observing and which he sought to put to use in his theory of rhythm. Ernst *Kurth* has exploited the “psychic undercurrents” with great success in his investigations into stylistics (*Grundlagen des linearen Kontrapunkts* [Fundamentals of Linear Counterpoint], 2nd edition [, Berlin, M. Hesse], 1922 and *Romantische Harmonik* [Romantic Harmony], 2nd edition [, Bern, P. Haupt], 1923).

the listener often discovers more than the reproducing artist renders, and in this way comes closer to the ideal interpretation than does the intermediary. In any particular case, it does not matter who provides the “artistic rendition” – the term superficially and commonly used for the capturing of the implicit currents – whether it is the re-creator and the listener or only the latter. Just so long as it does come about.

[*Implicit motion is felt even in rests*]

0.6

The palpable raising up of the undercurrents can readily be grasped through the character of the second example, which more fully “comes out of its shell”. But the *e''b* takes quite a similar course in the first example too, as will become apparent upon careful listening. If one indulges in more Romantic exuberance than Weber had intended, it becomes much easier to continue the tone on into the third quarter than to break it off earlier in accordance with the notation (thus a half-note tied to a quarter-note with crescendo, instead of a half-note followed by a quarter-note rest as written). If we adopt such an excessively energetic conception of the passage the tone tends to spill across into the third quarter of its own accord, and the intensity of the stretching out increases strongly towards the end, similarly to what happens in the rejoicing of Example 1b. {p. 10} Returning now to the more moderate interpretation that Weber prescribes in Example 1a (in which the *e''b* is sung on a half-note followed by a quarter-note rest), one still senses the implicit motion resembling a crescendo. The only difference is that the surging that had previously appeared in an acoustically realised form in the sustained tone now takes place in the rest.¹³ That rest becomes dynamically charged, so to speak. The implicit rhythmical process belonging organically to the part thus remains basically the same with or without sound, even if it is raised up to our awareness more fully in the one case and less fully in the other. It will be “understood” in either case, assuming a reasonably appropriate conception of the passage.¹⁴

13 The surging leads to agogic tempo nuancing, which is necessary here but is not equivalent to that surging.

14 No scope is offered for it by the example of the Weber-like phrase in S. Mayr's *Die duchesse* (Schiedermaier [, Ludwig], *Beiträge zur Geschichte der Oper* [um die Wende des 18. und 19. Jahrh. (Contributions to the History of Opera around the turn of the 18th and 19th centuries), Leipzig, Breitkopf & Härtel], Volume II

0.7 [*Present-day European musical notation conceals the undercurrents*]

The excerpts from Weber reveal the momentum of their process particularly clearly, but we could as well have chosen an example from any bar of any modern musical work. In each case we would have confirmed not only the presence of such undercurrents but also their independence from what is sounded [and what, being a rest, is not sounded]. The rationally [that is, according to ratios] stylised [discrete] means used in European music – the rational division of tonal space into scales and the rational division of musical time into “counted” rhythm – make it impossible for the smoothly flowing [continuous] processes that are “understood” to break through to the surface of the tonal events. We are fully accustomed to this state of affairs and consider it a hallmark of especially high culture. Music that does not conceal the implicit currents but traces them out in sounds seems to us naturalistic, crude and uncultivated, as for instance the primitive Sumatran love songs compared with the art of the Javanese gamelan: in the latter the tonal space is divided into a system of steps which, although very intricate, is nevertheless rationally defined and thus related to the European tonal system. It would certainly be wrong, however, to think that all music that reveals its [continuous] flowing processes betrays a primitive and naturalistic attitude. The wandering tone-lines and irregular prose-like rhythms in the ritual chants of oriental cantors provide evidence of an ancient art-form of high culture which is still alive today, and which employs by no means just any naturalistic surgings, but selected, stylised structures. The eloquent symbolism of the neumes, which are unfortunately still mute, {p. 11} also seems to point to a similar origin. But those musical worlds are far removed from us. We are hardly in a position to take a critical approach to the original ideal form in which that music appeared, by which form we must always set great store in the following investigation. So it will be better for us to keep to the newer European music that is familiar to us, even though its *rhythmos* flows in a lower sphere, hidden by the sounding surface.

[Part II], 1910, p. 101) [reprinted Wiesbaden, Sändig, 1973] [see Example N1 in Appendix E].

The framework of strengths. The bar concept

[*The flowing rhythmical stream and the fixed framework of metrical emphases*]

0.8

The currents of rhythm [in the newer European music] constantly swirl around points of metrical emphasis.¹⁵ Every course has its up and down phases: the waves of the rhythmical stream rise up to the heights and fall back to the depths. As the motion flows continually onward it seems, so to speak, to be carried over a fixed framework of built-in steps to which it clings. The waves form peaks and troughs. The underlying supporting steps are distinguished by their different *weights*. Each step represents a fixed point of emphasis within the rhythmical course, of more or less prominence, of greater or lesser weight. This static framework of graduated degrees of weight and the dynamic flow pouring over it are associated with each other in the rhythmical process: the stream cannot exist without the up and down arrangement, nor the steps without the flowing transitions between them. The two elements work together in the complete concept of rhythm. According as the one or the other predominates, the effect of surging or of pulsation is produced.

[*Range of validity of the bar concept*]

0.9

Even today it cannot be decided whether there are definite laws regulating the distribution of the degrees of weight in the rhythmical flow. We are aware of the modern solution via the *bar concept*, but we also know that it has not by any means been in effect everywhere and at all times in the form in which it is familiar to us. This ideal of the 18th and 19th centuries lies at one extreme, while at the other lies a kind of music whose stressed locations have a completely arbitrary and free distribution with respect both to their degrees of strength and

¹⁵ Compare *Riemann's* theory of implicit dynamics. According to Riemann, the "theory of metre" is concerned with degrees of weight. We will avoid the use of the word [*Metrik* (theory of metre)] in that sense, however, for it easily leads to misunderstandings; that usage has also been opposed by Saran [0.2 fn] in the context of poetical metre, on convincing historical and practical grounds.

to their temporal order;¹⁶ but which intermediate stages are possible between those extremes is at present beyond our knowledge, since we still {p. 12} know so little about the stylistics of non-European music. For European rhythm, at least since modal theory, it is true that rational allocation of time and weight is prevalent, as well as the periodic recurrence of identical sequences of different degrees of strength in short time spans taken to be equal. That is not contradicted by recitative, with its strong rubato and so-called free delivery, nor by the polyphonic styles, which require that the text receive appropriate emphasis in the various voices independently of one another. The circumstantial principles, combined with the periodic operation, determine the relations of emphasis and strength that take effect; certainly those principles had a much greater influence in the 15th to 17th centuries than they did in the 18th and 19th, where one of the main tasks of vocal composers was to deal with the various requirements of delivery presented by the text, skilfully adapting and subordinating them to the periodically pulsing bars. Despite the variegated form of rhythm in mensural music [c. mid 13th to the end of the 16th century], which often seems irrational, the indicated prolations¹⁷ are generally more than mere instructions about the duration and subdivision of the note values. Experience shows that singers need to keep in mind the role that the [prolation] indication plays as a controller of the intended periodic strength, so that they can retain a view of the whole and thus maintain security. After all, particular rhythmical factors often run counter to the underlying bar-like pulse – that is why bar-lines are too crude as indicators for the singer – but the regularly recurring succession of beats differentiated by weight in the sense of prolation seems to be indispensable as a framework and skeleton, even

16 Compare Saran's remarks on "melic rhythm", op. cit. (0.8). [NN: Melic rhythm is the rhythm of verse, especially classical Greek verse, intended to be sung. Saran (*Deutsche Verslehre* pp. 143–144) gives the examples of the long melismas of Gregorian chant, the scene by the brook in Beethoven's Pastoral symphony, the imitation of the nightingale's song in a keyboard piece of Couperin, the shepherd's horn in Act III of Wagner's *Tristan*, the forest idyll in Wagner's *Siegfried*, and trills. See also Saran's *Jena Liederhandschrift* p. 105. For the two Saran references, see 0.2.]

17 [NN: Prolation, together with tempus, is a precursor of the modern time signature.]

if it cannot break through to the surface of the composite rhythm even once in the course of a piece. The many and varied possibilities for the mutual balancing of the different rhythmical forces form a whole code of a distinctive art form no longer familiar to us today. So it seems inappropriate to allow the rhythm of such works to be “smoothed out” with the aid of modern ideas; one should resort to devising changes of time signature and to altering any of the original rhythmical specifications only when obvious errors are present, which occurs relatively rarely. Otherwise one would upset the foundations of the old music and violate it just as much as by altering its pitches.

[*Only barred music is dealt with here*]

0.10

{p. 13} Such relationships would introduce unwanted difficulties into our investigation, however. We therefore begin by restricting ourselves to the music of the 18th and 19th centuries, in which conflicts with the prescribed metrical regime always need strong motivation. In the absence of such motivation – in strophic songs, for example – the violations are felt to be outright mistakes, and in performance one tries to cover them up.¹⁸ Once we have taken into account the strengths of the metrical steps, carefully measuring their mutual relations, it will be easier to deal with the rhythmical processes which pour out smoothly over them. So we will stay with barred music. There is nothing in principle to prevent the extension of these investigations to other kinds of musical works. But the method should not be transferred mechanically; it should be appropriate to the stylistic foundations of the types of music dealt with.

Beethoven–Mahler

[*Similar themes of Beethoven and Mahler*]

0.11

We will first obtain an overview from two quite similar themes. Beethoven’s and Mahler’s A-flat major themes occur in middle move-

18 Compare Saran’s remarks on “orchestic rhythm”, op. cit. (0.8). [NN: “orchestic rhythm” is the rhythm of classical Greek pantomimic dance; see *Deutsche Verslehre* (0.2) pp. 148 ff.]

ments of sonata works, have so-called “middle character” within those works, and consist of closely matching bars [Example 2].

The image shows two musical excerpts. The top excerpt, labeled 'Allegretto ma non troppo', is in 3/4 time and features a piano part with a 'col 8va' marking. The bottom excerpt, labeled 'Andante moderato', is in 3/8 time and marked 'p'.

Example 2a Beethoven, Piano Trio, op. 70 no. 2; 2b Mahler, 2nd Symphony

0.12 [In score-reading, each composer’s point of view must be sought]

In order to carry out the comparison it is necessary to bring the two excerpts to life completely independently of one another. {p. 14} Mere reading is not sufficient, because it is precisely what is not notated that we are looking for, and we will miss that as a matter of course if we remain content with approximations like those that arise from reading. Nothing is to be gained from a routine approach that evens the music out, that perceives it all from only one point of view and that has no further capacity for wonderment and for taking pains. It should always be kept in mind, too, that the composer created his work in a favourable hour, and that we will not be able to enter into the spirit of it adequately in various states of inattention and perfunctoriness. Dedicated commitment to what the composer asked for is essential if we wish to arrive at his point of view and not just one that suits ourselves.

0.13 [Beethoven’s striding vs Mahler’s floating]

If we manage to keep the two examples independent of one another and to avoid slipping out from one into the other, one of the first things we will notice is their different bulk and weight. It is true that within the scheme of the sonata works they are both conceived as idylls: unpretentious, pleasant, and calmly flowing along. But what

different motions result in the two cases! Beethoven *strides* robustly onward, Mahler's music *floats*; that is, the motion overcomes the restraint of gravity in different ways. Beethoven's strong beats of the bar are imbued with weight; the first quarter-notes of each bar are heavy and saturated with gravity from beginning to end; it is as if they were standing on the ground. They have that round fullness that we are generally accustomed to in Beethoven's tones, even though that quality is taken on more lightly in the present case in accordance with the particular character of the piece. Who would think of weighing down Mahler's theme with such a burden! Here the handling of gravity is in many ways the direct opposite of Beethoven's; the strong beats of the bar afford only a slight foothold for gravity. Let us listen carefully to the first eighth-note of the first bar: its weight-bearing is quite brief, and then we notice how the tone escapes from gravity and soars freely upward. This process is repeated at the beginning of each bar; it is particularly clear in the eighth bar, where the composer directs attention to it by means of an accent sign [see also the sixth bar]. How heavy-handedly would the fine texture of the elfin music be torn apart if the accentuation were carried out with notes that are – not too sharp, but too long! The forcefulness delays the *e'b* for just a moment – a short agogic lengthening – and then the tone slips away into the lower octave with portamento. Such a *sforzato* – one that is not carried through – {p. 15} would not be applicable anywhere in Beethoven. His accents have a longer and more sustained effect. But they set in noticeably late, and it is not only the brevity of Mahler's *sforzato* effects that would be impossible with Beethoven, but also their sudden onset. Each tone reaches its full energy at lightning speed; this sharpness and delicacy certainly cannot be attributed to the frequent staccato – Beethoven's staccato is of another kind again – but it is based upon a fundamentally different relationship between gravity and rhythmical flow. With Beethoven, gravity forces its way in slowly, remains for a long time and disappears as gradually as it appeared. In Mahler's theme it arrives at the same time as the beating, but it immediately becomes inoperative again and the rhythmical process breaks off from it. So the round fullness of Beethoven is not produced there. The tones “float”, hardly affected by earthly gravity.

0.14 [*Confirmation by counting out loud*]

These observations may be confirmed by making use of a simple aid. We trace the scansion of the bars of our examples by counting aloud “*eins – zwei – drei*”,¹⁹ not considering the musical pieces to be dry and lifeless, but seeking to adapt to the way they proceed. With Beethoven, we then find ourselves saying each “*eins*” with a long vowel that begins gradually, whereas with Mahler we say it with a decidedly crisp beginning²⁰ to the “*ei*”, in a short and sharp manner, quickly subsiding, almost like a command. By this means we achieve a precision and exactness in the scansion that would be impossible in Beethoven’s bars, or that could be enforced only at the expense of their content. In the first example there is a tendency to draw the vowel at the end of “*drei*” across to the vowel at the beginning of “*eins*”, thus “*drei* \frown *eins*”, but the idea to do that would not occur to us in Mahler. There, each time-count has a decidedly sharp attack, but it is only of short duration and is not sustained for a long time as it would be with Beethoven.

0.15 [*Confirmation by transplanting a bar*]

The method of observing the effects of introducing non-conforming material leads to the same result. We take the first bar of the Beethoven example and fit it in as the second bar in the Mahler theme, subject to a corresponding slowing down but preserving its other features. It will be evident that it is out of place there and sounds slack and imprecise; the *e'b* virtually heaves itself up to the *a'b*. If we sing, the economy of our breath-control is upset, for Beethoven’s bar requires too much air; it also has too much weight and pushes the floating music down to the ground. Finally, it comes {p. 16} in too late – we could not correct that without falling out of the [Mahlerian] role – and disrupts the rhythmical organisation of the example. Conversely,

19 [NN: In this paragraph the original German counting words have been retained. For English counting with “one – two – three”, adaptation would be needed because “one” is pronounced “wun”, thus beginning with a consonant. Note also the assumption that the counting covers just one bar here; if it had covered two bars, the counting would have run from one to six through each pair of notated bars.]

20 [NN: Becking has used the technical term *spiritus lenis* (absence of preliminary aspiration or *h*-sound).]

if we now fit Mahler's second bar into the first example as its first bar, then its insufficient bulk is again the most readily perceived short-coming. Now the alien bar seems strikingly meagre, shallow and, in its pretentious preciseness, impertinent. One stumbles at the connection to the second (Beethoven) bar as if into a deep pit. Beethoven's regime, which depends upon rhythmical beat-strokes carried through a long way, falls apart when the strong beats of the bar are treated in Mahler's way. Again, the slow penetration and long-lasting effect of gravity in Beethoven and the portentous fullness of his main beats of the bar are opposed to the sudden appearance of the gravity in Mahler and also to its short duration that frees up the further course of the rhythmical process.

[*Observations need to be systematised*]

0.16

For the moment, we will be content with these findings. Once we have become accustomed to paying attention to such discriminations, we will soon discover a host of new possibilities and distinctions in every musical excerpt, wherever else we may listen. But the path we have just been following would not lead to the organising of that abundant variety. Unsystematic description of the first features that come to hand could not provide the necessary vantage points. Moreover, we would run into difficulties as soon as we compared works that do not come from such entirely different worlds as those treated above. So we will stop trying to find our way in the dark and will avail ourselves of an aid that will allow us to bring categorisation and order into the confusion of the rhythmical undercurrents: *accompanying motions*.

Accompanying motions. Down and up as framework

[*Method of accompanying motions introduced by Sievers*]

0.17

The idea that the rhythmical content of compositions in tones or words could be understood by means of accompanying motions is due to Eduard *Sievers*, as is also a systematic working through of this previously unexplored area; he continually refined his methods over

decades of work and regularly passed on his findings to his students.²¹ He was continually guided by his interest {p. 17} in “sound-analysis”. Previously unknown “properties” of “sound-matter” (whether of works of poetry or of music) are to be determined in new empirical ways by observation and “experiment”. The results find practical application in philological text-criticism, especially to questions of provenance, authorship and authenticity. Various kinds of accompanying motions are used to assist the understanding of the different factors and elements of rhythm (such as rhythmical tying across the bar); the motions are carried out using suitable aids (small wooden sticks of various dimensions, or shapes made of brass wire).

0.18 [Becking's debt to Sievers]

In 1919 the author of the present work got to know these methods from Privy Councillor Sievers personally, including the use of accompanying motions. However, he [Becking] had come with a different purpose in mind. He was not so much interested in empirical methods and the investigation of sound-complexes, but rather he was struggling to bring certain dimly perceived features of artistic phenomena to clear consciousness. He was grappling especially with the phenomena “Mozart” and “Beethoven”, whose distinguishing characteristics he had always listened for in every bar since childhood. A clear conceptual distinction did not emerge, although it certainly had to be possible; the theories of musical style and form, being extremely materialistically oriented, did not provide an effective line of approach.

21 [Sievers,] *Metrische Studien* (Metrical Studies) IV [, Leipzig, B. G. Teubner], 1918, pp. 28 ff. – *H. Lietzmann und die Schallanalyse* (H. Lietzmann and sound-analysis) [, Leipzig, Hinrichs], 1921. – *Sangbogen* (Song-curves) (edited by Jensen and Larsen), Copenhagen [, Publisher?], 1923, pp. 112 ff. (See the second-next footnote [that is, the second footnote of 0.18].) – *Die Eddalieder* (The Eddalieder) [, Place?, Publisher?], 1923, pp. 169 ff. – *Ziele und Wege der Schallanalyse* (Aims and means of sound-analysis), Festschrift for Wilhelm Streitberg [, Heidelberg, C. Winter], 1924. Also published separately. For a detailed report on the history of research relating to Sievers, see F. Karg, *Die Schallanalyse. Eine historische Betrachtung* (Sound-analysis. An historical review), Festschrift for Eduard Sievers [, Place?, Publisher?], 1925. [See also Gunther Ipsen and Fritz Karg, *Schallanalytische Versuche; eine Einführung in die Schallanalyse* (Sound-analytical experiments; an introduction to sound analysis), Heidelberg, C. Winter, 1928.]

So he decided to try the accompanying motions, which promised to lead to fundamental formulations. That hope did not deceive. The desired objective was achieved during the years 1919 to 1921. However, it turned out to be only a fraction of a system of knowledge which suddenly opened up and which is to be reported upon here. Individual results taking the matter further form the basis of various publications of the author which have appeared since then.²² While the author owes to Privy Councillor Sievers much stimulation which can no longer be traced in detail – as an investigator of unheard-of subtlety and accomplished responsiveness Sievers tirelessly supported him – {p. 18} he himself has not taken any part in Sievers’ other studies, and in particular those that appeared after 1921. Neither has he been involved at all in the applications the “Becking curves” have found since then through Sievers.²³

[*Nohl’s earlier method of accompanying writing*]

0.19

Already much earlier [than 1919] Herman *Nohl*, also stimulated by Sievers, had set out a table of simple curves which are intended for writing-along with the natural accents of compositions in tones or words; we will refer to them later [1.60–1.73 and Figure NN1 in Appendix E].

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- 22 “Zur musikalischen Romantik” (On musical Romanticism), *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (German Quarterly for the Study of Literature and Intellectual History) II [, Halle, Breitkopf, 1924], 581 ff. – “Zur Typologie des musikalischen Schaffens” (On the typology of musical creation), *Bericht über den musikwissenschaftlichen Kongreß in Basel*, (Report on the musicological congress in Basel), 1924 [, Leipzig, Breitkopf, 1925]. – “Klassik und Romantik” (Classicism and Romanticism), *Bericht über den ersten musikwissenschaftlichen Kongreß der Deutschen Musikgesellschaft in Leipzig* (Report on the first musicological congress of the German Music Society in Leipzig), 1925 [, Leipzig, Breitkopf, 1926]. [These three articles, and others of Becking, are reprinted in Walter Kramolisch, editor, *Gustav Becking zum Gedächtnis* (In Memory of Gustav Becking), Tutzing, Hans Schneider, 1975, pp. 227–256, 219–222, 257–261 respectively.]
- 23 Compare the author’s essay: “Über ein dänisches Schul-Liederbuch usw.” (On a Danish school-songbook etc.), *Zeitschrift für Musikwissenschaft* (Journal of Musicology), 1923/24, pp. 100 ff. [, reprinted in Kramolisch, *ibid.*, pp. 191–218.]

0.20 [*Conducting earlier and today*]

Conductors [in the modern era] use periodic motions to beat time. But the function and activity of conductors has not been the same throughout history, and it has changed even in more recent times along with the basic principles of the music. Which motions were executed for beating the *tactus*²⁴ in mensural music and just what might have been conveyed by conductors in those days can hardly any longer be deduced from the theoretical evidence; similarly, in future centuries when the context of the present-day conducting practice has been lost, there will be little possibility of putting together a picture of the activity of our conductors from our advice to them.²⁵ When ensembles of players and singers performed mensural music, one member provided the beating of the *tactus*; but it seems unlikely on psychological grounds that he was responsible only for controlling time, since beating and strength are so closely bound up together. However, the conductors must have given much less crude and naturalistic indications for strength than they do today, because the periodic pulsing of the times when the beats occur clearly played only a minor role in the control of emphasis relationships; indeed, a separate conductor would have been needed for each voice if time-beating in the modern sense were to result, since the distribution of strength in the natural emphases of the vocal text in the individual voices took place completely independently for each voice. In the 18th and 19th centuries, under the domination of the modern group-bar,²⁶ the conductor's communication of the degree of strength for each individual beat-stroke took on special significance, and today [1921] this strength-gradation of the beat-strokes is taught in every conducting course. But besides controlling time and strength, a third duty that is expected of the conductor, and that he usually carries out, is not taught: it is what we are looking for here, namely the appropriate modification {p. 19} of each individual beat-stroke and the assembling of the beat-strokes into just that

24 [NN: The *tactus* was an up-and-down motion of the hand, a precursor to modern conducting.]

25 [NN: Becking, writing in 1921, had perhaps not anticipated the evidence of motion pictures with sound.]

26 [NN: In the group-bar, all the voices are subordinated to a common metrical scheme.]

motion for the whole bar that matches the prevailing rhythmical course. This is usually included under the heading of “expressive gestures” that cannot be taught, and that resist systematic organisation. So we would seek formal instruction in vain, and can learn only from the practice of good orchestral conductors.

[*Conducting by “commanding” (in advance of the sound) vs “swimming along” (together with the sound)*]

0.21

However, it should be kept in mind that practical demands are placed upon a conductor that are not relevant to our present purpose. At least some of the time, and always at the beginning, his motions are directions, that is, commands that precede the sound. If at the same time they have an interpretative nature, then they anticipate what is to follow: upon the sounding of what had been in mind, they are already involved with what is to come next. There is only a small difference in timing between *commanding* [*in advance* of the sound events] and “swimming along” – interpreting the events at the *same* time as they occur – but there is a big difference in function. When used as commands, angular, abrupt and violent motions are strongly exaggerated; in interpretation, however, the qualitative always takes a place alongside the quantitative, even in passages where great force is applied. The size of the motions, in the case of the orchestral conductor, also depends in many ways upon extra-musical circumstances: the distance of the collaborators, the degree of their activity and sensitivity, and so on. Once these factors are set aside, finding the right size for the curve becomes a purely musical question. Some conductors, after beginning with commands, change over to swimming-along, and switch back and forth between those modes from then on, as required. Others maintain their lead over the sound throughout, thus remaining in the instruction-giving mode. The quality of the orchestra, the temperament of the conductor, the character of the music and much else has an influence on the choice of one of the countless possibilities. We, of course, are concerned only with concurrent action, and must avoid any tendency to conduct in the sense of conducting actual performers. We need to subordinate ourselves to the sounding material, to allow our-

selves to be conducted by the musical work.²⁷ Finally, it should not be forgotten that the conductor's expressive motions always depend upon a variety of musical factors. The large dynamic scheme and one-off intensifications and effects play an important role there. The small rhythmical processes that {p. 20} we are looking for are incorporated in the individual components of motions just as elements that qualify, colour, and provide general guidance. Thus for our purposes little is retained from practical conducting. But it is enough to build a method upon.

0.22 [*The downstroke always comes at the strong time-point; how to carry out accompanying motions*]

In particular, there is one thing in common whenever we beat time: the strong time-point always comes when we beat downwards, even if there is only a tiny downstroke preceding a big upstroke. Schünemann²⁸ explains it as follows:

For the group-bar [0.20], which depends upon the regular alternation of stressed and unstressed beats of the bar, the strong beats of the bar are represented by accentuated downstrokes, the unstressed ones remain without a time-point being indicated or are shown by subordinate motions, and the moderately accentuated ones (such as the third quarter in 4/4 metre or the fourth eighth in 6/8) are indicated by a conducting motion to the right [assuming right-handed conducting] for, apart from the downstroke, that is the most emphatic and energetic manner in which one can indicate an accent.

The assignment of “strong” to “downstroke” already suggests the meaning of “strong” [that is, “heavy”]. At the places where weight is concentrated, gravity seems to have an influence on the path followed by the musical events, drawing the path downward. Just as we feel the weight at the main emphases, so we can perceive it also in the accompanying motions. We take a baton, smaller and lighter than is normally used for conducting, and in any case not over 35 cm. [14 inches] long and as light as possible; it is not chosen to be seen clearly

27 There is of course no need to avoid taking an active [rather than a passive] role altogether. But where an active role is called for it should be suggested by the musical work [that is, not applied wilfully].

28 [Georg Schünemann,] *Geschichte des Dirigierens* (History of Conducting) [, Leipzig, Breitkopf & Härtel], 1913, p. 152 [, reprinted Hildesheim, Georg Olms, 1965, 1987].

from a great distance, but to allow free motion and the finest control. We hold it as comfortably as possible, just as any layman would do – there is no audience present to be impressed by the elegant effect of a specially refined grip – and we give our arm, hand and baton over to gravity by holding them out in an unforced manner. If we now listen to any metrical music and carry out a motion intended to fit as closely as possible to what we hear,²⁹ this motion will inevitably go downward on the strong part of the bar. It is as if natural gravity has a stronger effect than usual on our arm, hand and baton. We are forced to make a downstroke³⁰ {p. 21} and there is no way of avoiding it, so long as we restrict ourselves to a dependent role. So it seems only natural that the principle “strong [part of the bar as felt] = downstroke [part of the conducting motion]” has never been successfully challenged in the history of conducting, as Schünemann confirms.

[*Disengaging gravity would produce different (opposite) motions*] 0.23

The situation is completely different if one deliberately disengages gravity when carrying out the accompanying motions. If the forearm is resting on a table while the forefinger carries out the accompanying motions – thus without bearing any load – then gravity has no proper point of attack. In that case, one is tracing out only the rhythmical impulses [Appendix C]. Wherever the pressure “enters late”, as in the Beethoven example [Example 2a (0.11)], the finger “snaps” up to the right [assuming that the right hand is used]; and it does the same where powerful anacrusis energy leads into the strong parts of the bar, or where another brisk impulse occurs on the strong beat itself, as in French music. In Example 1b [0.4] the motion on the first quarter of the first full bar goes upward with the impulse, when snapped with the finger (the forearm being stable). But if instead we beat with the baton and with a free arm, then at the same place we are pulled decidedly downward. If we tried to oppose gravity and force the baton to sweep

29 This is to be differentiated from any tendency to make weak, sentimental gestures.

30 The joints of the arm and hand [that is, the shoulder, elbow and wrist] with which the motion is carried out are varied, as *Sievers* shows, according to the kind of music with which one wants to fit in. One acts as naturally and freely as possible, and avoids all practised wrist techniques.

upward to the right, the gesture would acquire something ludicrously inappropriate, such as waving hats at the theatre.

0.24 [*Down–up as framework for varied figures*]

We will not ignore gravity, but will take for our point of departure “down–up”, as operating in parallel with “heavy–light”. Thus the basic outlines of our accompanying figures never vary: *on the full weight of each bar there is a downward beating in some manner, after which the baton is raised in some manner so as to be able to begin again with the downstroke of the next bar*. Within this very simple framework the most varied figures are possible, and indeed necessary. We will attempt to impose order upon them.

Gravity as what is given

0.25 [*Gravity is given, and is responded to in distinctive ways*]

Gravity is *simply given* to the composer; he cannot create it. He approaches it as a force of nature that he can put to work for himself. He brings it under control, shapes and manipulates it, and merges it into the streaming flow of rhythm. He can respect it willingly or try to subdue it; he can act in sweeping idealism as if he were creating it; he can behave as if it were not there, as the late Romantics did – but in fact he cannot create or abolish it, for it always remains there and remains itself, always basically the same. Where it holds sway over the musical events we beat {p. 22} downward, whether we do so with joy or fraught with doubt, fervently or reticently – but we must go along with it; we cannot escape from its influence. So every creator or interpreter, having a rhythm to shape, is confronted by gravity as something simply given, as a thing-in-itself, with which he has to come to terms. But the manner in which he fulfils this task is connected most intimately with his *attitude to what is given in general, that is, to the world*. Man’s attitude in the face of the thing-in-itself is reflected in the rhythm of all his actions. The philosopher puts it into ideas, the artist represents it in plastic form, and the “common man” reveals it in the tasks of everyday life. Personalities, nations and times differ according to the fundamental statements they make.

Personal Constants and Typology of Attitudes

Mozart–Beethoven

The image shows two musical excerpts. The first, labeled 'Molto allegro', is from Mozart's Symphony, K202. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a forte (f) dynamic. The second excerpt, labeled 'Allegro', is from Beethoven's Piano Sonata, op. 31 no. 3. It features a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It starts with a piano (p) dynamic, includes a trill (tr) in the first bar, a ritardando (ritard) section, and ends with a piano (p) dynamic and the marking 'a tempo'.

Example 3a Mozart, Symphony, K202; 3b Beethoven, Piano Sonata, op. 31 no. 3

[Mozart's direct and straight downstroke]

1.1

We will begin by studying the entry of the strong time-point, or equivalently [0.22] the entry of the downstroke. We will turn our attention just to the first part of the downward motion; its further course, as well as the upbeat, will be left out of consideration for the time being. Quite simple circumstances are found in Example 3a. A direct, straight beat-stroke is carried out on the first quarter-note of the first bar, leading more or less vertically downward. This natural motion fits the musical events best. There is clearly no occasion here to move downward in a curved, winding path. The beat-stroke cannot be slanted, either; that would be too lacking in solidity, and in that way no amount of exertion could attain the simple, wholesome assurance that is required here. An additional stroke, quite small, light and quick, precedes the downstroke and cannot be taken away from it, even

though there is no anacrusis in the score. This brief tossing up of the {p. 24} baton is needed so that the downward motion can begin properly. Omitting it and beginning abruptly from the top would give the impression of rasping and, if one sang along with that, a choking sensation would arise.¹ Even at the first moment of the downstroke after the small additional stroke, the baton is not yet completely under the control of the hand. Presently, however, it is grasped more firmly and the real beating begins. In Figure 1, which illustrates the downstroke, we have dotted in the preliminary impulse or “disengaged” portion.²



Figure 1 [Mozart's downstroke. (In all such diagrams the view is that of a person watching himself or herself making the motion with the right hand.)]

1.2 [*The three components of Mozart's downstroke*]

The downstroke thus isolated lasts for somewhat less than two quarter-notes of the bar. Then the urge sets in to move upward again. The downstroke is by no means a uniformly constructed, rigid whole, but it is instead composed of three distinct kinds of motion: during the downward-directed part of the disengaged portion the baton *falls* freely, but only for a moment; then it is gripped, and for the greatest

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- 1 Sievers' general criterion for the validity of an interpretation, “whether it can be carried out with a free voice”, obviously applies here too.
 - 2 [NN: The strength with which the baton is grasped and the beating carried out is represented here and throughout the book by the varying thickness of the curve. For the “disengaged” portion Becking has used the term *Luftspitze*, which has an application in lace-work or embroidery; its dotted line represents a thinning of the curve beyond the thinnest solid line that could have been drawn, and thus represents the lightest grasping, not yet real beating. In the present case, both the upward and the shorter downward portion of the preliminary impulse are represented in that way.]

part of the way it is *beaten* vertically downward by the forearm. It is only towards the end that the arm ceases its motion, and the wrist then *leads* the baton with a small change of direction to the left. In the execution, the three motions that are carried out one after the other are united into a complex, and when we are beating we are not conscious of the way it is put together, unless we pay special attention to that. However, its constitution cannot be altered arbitrarily. Allowing the arm to drop without restraint would eliminate all distinctive features; the opposite, taking the beating to an excessive depth, would be too forcible for Mozart's bar; finally, forgoing the vigorous downward impetus by guiding and directing the baton carefully throughout the whole motion would result in a gentle indulgence foreign to the composition.

[“*Commanding*” vs “*swimming along*”]

1.3

{p. 25} Such misunderstandings are unlikely here. More likely is a tendency to exaggerate the rhythmical impulse. Here the conductor who is directing [commanding, 0.21] will lash the baton rapidly down from the top position into a low-lying focal point, by that means seeking to achieve precision in the entry of the performers. Such a lashing gesture would however be unsuitable as an accompanying motion. It would slice through the best part, the characteristic development of the tone; for the greatest energy actually lies not at the bottom of the stroke but at the top, and is reached soon after the disengaged portion [1.01], as Figure 1 indicates through the distribution of pressure [represented by the varying thickness of the curve]. The pressure lasts throughout the whole downward motion but soon diminishes in strength, and this decrescendo of energy gives the rhythmical course during the downstroke its characteristic quality. But the first bar of the example could be realised in many ways, both Mozartean and un-Mozartean, and it provides no real clues for judging the validity of the conception; in order to refine our observations, we will therefore set aside the first bar and carry out the motion for the fourth bar. Here the possibilities are more limited, and the character is more clearly revealed. We are familiar with such Mozartean resolutions of stressed dissonant chords into unstressed consonant ones, the short, sentimental, emotional hesitation on the strong beat of the bar and the slowly disengaging, gracious gliding away and abating of the emo-

tional inhibition. The beating figure, when appropriately executed, gives a faithful representation of this singular Mozartean process. The process can be read off from the figure. It should be clear that an overly incisive conception, focussing on the impulse and on brisk attacking at the places of main emphasis, is mistaken here in the fourth bar, and eliminates all quality. In the case of the “directing” conductor, the impulse constitutes the whole motion by itself, whereas in the case of swimming along it becomes just the disengaged portion, and occupies only the short period of time from the beginning of the strong beat of the bar up to the attainment of greatest energy.

1.4 [*Time lag at the entry of the strong beat*]

The two [the beginning of the strong beat of the bar and the attainment of greatest energy] do not coincide, by any means. The strongest pressure in the beat-stroke never takes place at the moment of the attack on the strong beat of the bar, the literal beginning of the bar, but it always comes considerably later. The size of the time lag is different in each style. In general, the moment when the bar begins is designated by nothing other than that one “intends” it. Further, the actual sound that is supposed to start {p26} here “arrives” only subsequently; whether quickly or slowly depends on, among other things, the particular characteristics of the musical work in hand. In any case – contrary to the traditional view – the onset of the tone does not bring about the rhythmical structure; instead, the intended beginning of the strong beat of the bar drags the sound after itself.³

1.5 [*Mozart’s downstroke is unusable in Beethoven*]

Thus in bars 1 and 4 Mozart allows the strong units to enter simply and directly with a small preceding impulse; the tone arrives clearly and quickly and its greatest energy is reached promptly, soon diminishing in strength but nevertheless operating throughout the whole downstroke. We now take the associated accompanying motion and transfer it, just as it is, to Example 3b, the beginning of the Beethoven Piano Sonata in E-flat major from op. 31. There we find quite similar

3 A third time-difference, not to be confused with the preceding ones [which related to beating pressure and sound entry] and that we will not be concerned with, takes place between the conductor’s command and the player’s execution.

rhythms [in the narrow sense of durational units, not rhythmical flows] to those in Example 3a and we seek to apply the Mozartean beating to them. One might manage to carry out this execution in the first two bars, but even the most confident enthusiast for the scanning of metres will fail completely in the third bar. The whole organisation of the bar is broken up in the attempt to execute the long straight downstroke there; the last two quarter-notes of the bar fall “under the table” after such a downstroke. It is as if the three quarter-notes could not be assembled into a whole, if the first one is accentuated in the Mozartean manner. No matter how carefully and lightly one makes the accentuation, it always remains too precise, too sharp and too lively for the bar; this result, which one would not have anticipated, arises because Beethoven operates in general quite differently from Mozart. It is not so much an exertion, an excessive generation of energy, that makes the Mozartean beating unusable for Beethoven here, as the independence of the descent, the integrating cooperation with gravity, the joyful liveliness. The first quarter-note falls too freely, too uninhibitedly and too briskly, and it is finished with its motion too soon, while the unstressed parts, here the two other quarter-notes, are too light, insufficiently powerful, and lack the necessary energy. The difference in the weight of the three quarter-notes, which is clearly worked out in Mozart, is levelled out in Beethoven.

[Beethoven's downstroke is pressed around]

1.6

A complete change of rhythmical attitude must therefore {p. 27} be made. Notice the enormous effort with which Beethoven pushes the semitone step of the outer voices up from the third bar to the fourth. A quite different principle is operating here, compared with the free attack on the strong beat of the bar in the case of Mozart. Whereas there [in Mozart], after a brief impulse, the full energy enters without opposition and the tone materialises straightaway, Beethoven reaches this stage only with the expenditure of great effort and strong pressure in a disproportionately much longer time. The tone undergoes a tense crescendo until it reaches its full bloom; even on the piano one

imagines one hears it swelling out after the keystroke.⁴ This entirely different touch is reflected in the accompanying motions. Instead of the stroke falling straight down, Beethoven's figure [Figure 2] begins *with a strong camber* and, before the beginning of the downward motion proper, it is pressed around in a broad arc from right to left [assuming that the right hand is used], as if the weight were, so to speak, pushed forcibly into the downward-leading path.



Figure 2 [Beethoven's downstroke]

1.7 [*Beethoven's downstroke compared with Mozart's*]

The cross-stroke in the figure indicates the entrance of the strong beat of the bar; here too there is a small preceding upstroke which, however, does not have the Mozartean acceleration. The "head", the arched onset, always runs from right to left, from the outside to the inside. The accent is pressed inward; dragging it outward would represent it wrongly. A Beethovenian strong beat of the bar can never be accompanied with a motion from the inside to the outside [as at the top of Figure 1]; there is always a strengthening at that place, not a dissolving as so often in Mozart. The rounded head of the downbeat motion is often implemented with a clenched fist while holding the breath, and with a groan; the pressure continually increases and, as in Mozart, reaches its greatest {p. 28} strength in the upper part of the downstroke. The swinging out [at the bottom of the downstroke] follows similarly in the two cases. Finally, there is agreement in the

4 Even the piano tone arouses in us various features of musical works that are "understood" but for which there is no acoustic realisation. Fortunately, one "hears" it not the way it really is.

vertical direction of the downstroke; a slanting orientation would have the same dislocating effect [as it would in Mozart (1.01)].

[*One characteristic bar can indicate the beating motion for the other bars: an example from Beethoven...*]

1.8

The arched beginning of the beating, the slow setting in of the sound and the pressing contained in the onset lend a special character not only to the third bar of Example 3b but to each of its bars. Thus the dotted figures of the opening bars [bars 1–2] receive their insistent Beethovenian character only when they are brought in with a rounded, constrained onset – the Mozartean qualities would be quite out of place here and could not take on their proper effect. This applies particularly to the densely-textured crescendo section [bars 3–6], whose strong beats of the bar are like swelling, slowly-separating drops.^{A1} [Appendix A.] The *sforzato* on the six-four chord could not possibly have Mozart’s clarity and agility; it must operate more through the degree of personal effort that one senses in it than through sharp, rhythmical precision. And finally the last bars too [bars 7–8], written *piano*, can not be allowed to “butt in” with their sound, if the even flow of this music is not to be disturbed. The suspended chord that begins the 7th bar – to be compared with Mozart’s 4th bar – enters smoothly with a swelling of sound and not with a sharp contour. There is no particular emphasis here on the exertion, on the pressing contained in the onset, but even in this [7th] bar the beginning of the rhythmical motion is in principle no different from what takes place in the other bars. Once we have found the right onset for the beat-stroke at the beginning of the excerpt, it seems obvious that each of the following strong beats of the bar will take a similar course.

[*...and from Mozart*]

1.9

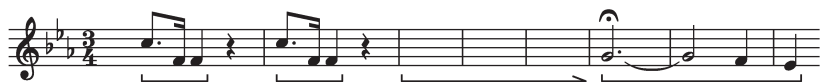
It is no different in the Mozart example, even though that example is much less characteristic. The first three bars are too ambiguous to allow an exact determination of the course taken by the beating. The simple, clear and direct onset arises [in those first three bars] only because it is the most convenient accompanying motion. When the fourth bar arrives we discover the finer details, but only because we are familiar with similar effects in other works of Mozart. So what actually leads to the establishment of the characteristic features of the

beating is more the association with the [musical] nature of Mozart than a requirement imposed by the music of Example 3a. If these characteristic features of the beating have become clear to us in bar 4, then we are also in a position to render the first bars with considerably more internal certainty. Behind the exterior of the first three bars, which in itself is rather vague and lacking in distinctive features, {p. 29} the implicit motion of the fourth bar lies concealed. By means of the affective brief restraining at the beginning of the beating, the dotted *d'''* acquires qualities that cannot otherwise be found in it. We realise that the same first bar takes a different rhythmical course when a Mozartean continuation follows it than it would if it had ushered in, say, a French work, as a cold, grandiose beginning. The external musical means might be the same, but the musical effect would be entirely different.

1.10 [No one compositional feature explains the beating shape]

Similarly, the “means of musical expression” used at the beginning of the Beethoven sonata will disappoint us if we expect to obtain conclusive information from them about the attitude contained in the beating, which by necessity is fundamentally different there [compared with Mozart’s beating]. None of the factors of harmony, melody, texture or form can explain it satisfactorily; none provides a sufficient cause for it, none compels it. It can only be said that all factors in their totality constitute a favourable basis for it, they suggest it. The present case is particularly instructive. All factors work together to draw attention to the pressed, constrained, winding rhythmical motion: the dark sound mixtures prevent the tones from having sharp, clear edges, the sound images emerge slowly, and in the melodic course, too, the outline changes only gradually; the semitones are laboriously pressed upward. The way the theme is constructed contributes further towards making the small rhythmical processes highly effective: the statements of the motif in the first two bars are answered in the long extension of the last three, and not until then; the intervening passage simply has the character of a generalised anacrusis leading to the six-four chord (Example 4). The motivically free, improvisatory bars 3–6 fill out a long solemn crescendo and the attention, not being distracted by any motivic transformation, is completely focussed on the implicit swellings of the rhythmical

course. The whole passage virtually draws its life from the rounded onset of the beating and the pressing-in of the weight. And yet {p. 30} this rhythmical demeanour is not compelled by any one of the favourably cooperating circumstances. Its necessity arises quite autonomously as an important independent feature of the work of art. Anyone who does not sense it will try in vain to track it down and to deduce it.^{A2}



Example 4 [Beethoven, Piano Sonata, op. 31 no. 3 I, bars 1–8, reduction by Becking]

[*Minuets of Beethoven and Mozart will be compared:...*]

1.11

Movements of a different character, Minuets, will provide further comparison.



Example 5a Mozart, *Don Giovanni*; 5b Mozart, Minuet for Orchestra, K463; 5c Beethoven, Piano Sonata, op. 31 no. 3

[*...neither composer's beating motion works with the other's music;...*]

1.12

Again (in bar 1 of Example 5a [as we saw in Example 3a (1.1)]) Mozart's first beat-stroke must stand there completed immediately; it

cannot tolerate any subsequent pressing. Any attempt to introduce it with a rounded configuration and gradually, rather than with a pointed configuration and briskly, would make it unstable. The beat-stroke [as conducted] falls straight down and relatively quickly, and the strong beat of the bar [as played and heard] proceeds similarly. While no misunderstanding is possible here, there is a greater risk of misunderstanding in the second and fourth bars. But there too the feminine endings⁵ lose their cohesiveness if they are carried out in Beethoven's manner; the downstrokes become slow and dragging; the tones sound as if they were pasted on to one another and just droned out, especially in the fourth bar; the rhythmical decisiveness of the dance is lost. Conversely, Mozart's beating figure applied to Beethoven's example (Example 5c) causes a faltering and stumbling over each bar-line. Before one knows it and before the tone is quite present, the baton has already finished its beating {p. 31} and is in its low position. This unpleasant surprise is repeated in every bar: something is always torn apart, and the coherence and balance of strengths in the bar are disrupted. Such beating of the bars contrary to their sense cannot be kept up for long and soon, without realising it, one switches over to leading the anacrusis gradually into the following strong beats of the bar by rounding out the connection across the bar-line in a full, broad arc. The downbeat motion then winds away from the curve's onset, which is amply provided with pressure; the weight of the *e'b* half-note slowly falls, and the melody begins to sing. The winding motion is the only legitimate one for the second bar, too.⁶ Mozart handles such places differently, even when their note pattern looks quite similar. In Example 5b the anacrusis and the following strong beat of the bar (in a different key) correspond exactly to Example 5c, and the further course is essentially similar. And yet the straight, free downstroke, beginning with a pointed configuration, results as the only possible accompanying motion. The same notes do not give rise to the same music. Mozart's Minuet with pressed-in tones – an unimaginable conception! Beethoven with straight beating – just as impossible!

5 [NN: See Appendix C.]

6 The bar is slurred, but no theoretical consideration could oblige us to take the *d'* as the end of a motif and so make a break after it.

The image shows two musical staves. The top staff is titled 'Menuetto' and is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic. The bottom staff is titled 'Minuetto grazioso' and is also in 3/4 time with a key signature of one sharp. It begins with a piano (p) dynamic. Both staves show the first few bars of the music with various annotations like '8ba.' and '8ba....'.

Example 6a Mozart, Symphony K202; 6b Beethoven, String Quartet, op. 59 no. 3

[...a second comparison of Minuets]

1.13

We will now compare the Minuet from Mozart's D major Symphony, the Symphony from which Example 3a was also taken, with the Minuet from Beethoven's String Quartet, op. 59 no. 3 [Example 6]. The arrangement of the note-values and the general bearing of the pieces show some affinity. However, no such affinity is felt in the sphere of the rhythmical undercurrents. Mozart's first chord enters with natural assurance and sharp contours. {p. 32} Beethoven cannot tolerate such clear transparency. In the technical sense his attack is, of course, carried out precisely, but subsequently the sounds undergo a change: they reach their full strength only gradually and do not quieten down as soon [as Mozart's do]. One need only listen to the half-notes of the second and third bar, which are influenced in a characteristic way by the chromatic pressing action of the bass voice. Mozart's favourite chromatic progressions are always an easy, almost free up or down motion, with only a slight inhibition due to the tendency to linger; Beethoven drives his voice through the semitones, and each tone reveals the influence of his attitude.

[Slow movements can be especially revealing...]

1.14

In slow movements, attention tends to be directed to the undercurrents even more than it does in quick movements. The beats of the bar follow each other at longer time intervals and the rhythmical courses are fully laid out before the listener.

Andante con espressione

Adagio

Adagio cantabile

Example 7a Mozart, Piano Sonata, K311; 7b Mozart, Piano Sonata, K457;
7c Beethoven, Piano Sonata, op. 13

1.15 [...as in three sonata excerpts]

Thus in the Mozart examples [Examples 7a, 7b] one may pay particular attention to the dying away of the energy in the downstrokes, each of which lasts just {p. 33} a quarter-note here.⁷ In the Andante it is again the cadence bar (4) [as it was in Example 3a, 1.3] that makes us most vividly aware of the beating motion with its swift disengaged portion [1.1], speedy attainment of the greatest energy and gradual dying away of the force, at first faster and then slower.⁸ One would not want to do without this characteristic motion in the other bars either. As its carriers, the long feminine endings acquire a specific quality, a lively effect, a Mozartean character. Such a treatment of gravity in Beethoven's Adagio (Example 7c) would be inadequate, feeble and petty. The fine differentiation in the falling motion and the careful gradation of the force would not be effective here. The downstrokes are larger, and the exact shading of the proportions of force is

7 In Example 7b we count in quarter-notes, so that a main downstroke comes at the middle of the bar as well as at the beginning of the bar. In Example 7a we let the bar-lines remain where they are.

8 One should beware of letting the six-four chord shout out.

of little concern. There is no complete cessation of the swinging motion and no complete relaxation [as there are in Mozart]; each implicit decrescendo merges into a crescendo without our realising it; the [rhythmical] processes roll into one another like waves; clear boundaries are not drawn; whole passages operate in an interlinked manner. There is nowhere to breathe freely and easily; one goes from one slur into another, from effort to effort. Note the enormous power with which the melodic line is pushed down at the beginning of the fourth bar from the high point into the *e'b*. Here one squeezes the baton in one's hand as if to crush it; the rounded head of the beating motion is traversed with an unrelenting crescendo. And it is no different in principle in the first three bars: the tones acquire their own distinctive character only if they are brought in with force. Only then do they sing; they sing under oppression. In Mozart, natural freedom is needed for singing (Example 7b).

[*Objective gravity (Mozart) vs subjective effort (Beethoven)*]

1.16

Gravity and falling are almost completely lost in the drive of the Beethovenian downbeat motions. The *subjective* force of personal effort in the beating has almost completely enslaved the *objective* force of gravity that follows the law of nature. In carrying out the beating, the hand is not allowed to make its natural way downward but is pushed into a different path chosen and predetermined by the composer. The energy in the beating shows what a powerful personal effort is needed to produce this deviation. The composer puts an enormous current of energy into the downstroke, {p. 34} in which the natural force of gravity almost completely disappears. He strives to eliminate it by subjugation and to produce the downward motion virtually by himself, even though it would have taken place of its own accord. The natural operation does not satisfy him, and it does not exempt him from using his own power: the hand is *driven* downward. We hardly notice that it [the natural operation] nevertheless also has some weight. Mozart's beating did not give rise to such thoughts, so far. The relationship between energy and gravity seemed to be quite naturally adjusted and unproblematic, and there was no need to give any consideration to the different origin of the two forces. Now we recognise that Mozart, too, does not let gravity operate as a free fall without sculpting. He restrains the motion at the main emphasised

places in his beating, and by that means produces the affective dwelling. For him, however, beating and falling, subjective and objective control of motion, operate in the same path. They seem to be fused into a single force that bears the traits of both personal freedom and inescapable destiny. Conflicts between the two are out of the question; the trajectory cannot be winding and the motion cannot be tortured. Mozart's wonderful and meticulous organization of weight and of the units of the bar would be destroyed if one chose to render Example 7b by supplying it with Beethoven's rhythmical currents, which link everything together and level it out. The result would be an unrefined, unbearably indulgent sentimentality.⁹

1.17 [*Generalizing from particular examples to whole musical personalities*]

By now we have generalised, treating the straight beating that has a pointed configuration and the cooperation with natural gravity as something Mozartean on the whole, the beating that begins in a rounded manner and has a winding pattern and the attempt to push gravity aside by means of personal power as a characteristically Beethovenian feature. We were justified in doing that, not so much because the discussion of all the examples consistently led to those conclusions, but because it became clear to us in each case that the different rhythmical attitudes were required by the [musical] personalities of the composers, by the phenomena "Mozart" and "Beethoven", by the very life-force of the works.

1.18 [*Confirmation needed in unfavourable cases*]

{p. 35} Example 3a leaves room for all kinds of conceptions. But if it is to sound Mozartean we must accompany it with Mozart's beat-strokes, apply the weight gradations in his sense, and control the flow in the way he has accustomed us to doing. His conception guides us, and we do virtually nothing but revisit it in every new excerpt. In that

9 The modern pianoforte, which tries to conceal the sound of the attack and therefore cannot put out a clear and definite tone at the level of *piano*, certainly promotes such a conception of Mozart, which is very widespread today. The authentic original Mozart, however, depends upon the sound of the attack of the leather hammers of the Späth and Stein pianos of his time.

way it has always been borne out. The same is true for Beethoven. But if we are really to convince ourselves that we have found, in the indicated kinds of beating and rhythmical process, personal constants that are inseparably bound to all the music of the two masters, then they must hold up not only in particularly characteristic cases, but also in unfavourable ones. Thus we take the following examples [Examples. 8a, 8b] as the basis for a final comparison.¹⁰

The image shows two musical staves. The top staff is for Mozart's 'Bat-ti, Bat-ti, o bel Ma-set-to, la tua po-ve-ra Zer-li-na' from Don Giovanni, marked 'Andante grazioso'. The bottom staff is for Beethoven's Piano Quintet, op. 16, marked 'Andante cantabile' and 'p dolce'. Vertical dotted lines connect the two pieces to show the borrowing of the melodic theme.

Example 8a Mozart, *Don Giovanni*; 8b Beethoven, Piano Quintet, op. 16

[An unfavourable example: Beethoven borrowing from Mozart]

1.19

It is obvious that Beethoven is borrowing from Zerlina's F major aria [by Mozart (1787)] (Example 8a) in the slow movement of his Piano Quintet op. 16 (1797) (Example 8b).¹¹ However, he shifts the bar-lines and therefore alters the weight relationships. When transforming the theme in his mind he would not have regarded the Mozartean weight treatment as an obligation, and he shapes it entirely in his own manner. Mozart would certainly not have been happy with this new version. He would surely have objected to such things as the onward-linking feminine endings in the second and fourth bars as straining and physically suffocating [1.15]. His own endings (on the words *Masetto* and *Zerlina*) are resolutions that have {p.36} a relaxing effect; they allow room to breathe freely. Here the six-four chord –

10 [NN: A further unfavourable example will be provided in Example 10 (1.28), after the two composers' beating shapes as a whole have been discussed.]

11 W. J. von Wasielewski, Beethoven [*Ludwig van Beethoven. Mit einem Porträt in Stahlstich* (With a portrait in steel engraving), Berlin, Brachvogel & Ranft], 1888.

which is the most active function in Beethoven – yields peacefully to gravity; it floats away in a natural manner [that is, according to the forces of nature rather than those of man]. One never finds tones in Beethoven that are as beautiful in their abandonment to gravity as is the second *batti*. Already his first four descending melodic notes are levelled out with one another and cannot be placed under a “principal accent”,¹² which Mozart could not do without for his finely shaded series of weights. Thus even in this youthful work [by Beethoven at age 27], which is cast in a quite Mozartean mould so far as its style is concerned, one can clearly observe the rounded beginning of the beat-stroke in contrast to the pointed one, the winding course as against the straight one, and the constrained bringing in of gravity as against the free one. In the present example Beethoven, under Mozart’s influence, has chosen a stylistic formation that is somewhat restrictive for him and that in any case does not allow his capabilities to be displayed to the same extent as at the beginning of the E-flat major Sonata [Example 5c (1.11)]; his individuality nevertheless continues to penetrate through the somewhat conventionally presented surface, and in the sphere of the rhythmical undercurrents his basic orientation to the Given [0.25], his fundamental attitude to the world, is confirmed as a *characterising constant*,¹³ without which the phenomenon “Beethoven” could not exist. This is not affected at all by special circumstances, formations or stylisations; from the earliest works to the latest, Beethoven cannot beat in any other way than with the motion we have attempted to draw in our figure (Figure 2 [1.6]). And on the other hand, whatever page we turn to in Mozart’s works, whether we choose one with a French, Italian, Southern German or Northern German influence, we will never find an onset of gravity that does not take the course we have described.

12 [NN: The term, *kurios tonos*, comes from Greek grammar (Appendix C). Thus none of Beethoven’s four melodic notes is accented much more than the others. These excerpts may be compared with respect not only to the placement of the bar-line but also to other features, including the harmonic rhythm and the bass line.]

13 [NN: More accurately but less familiarly a *characterological* constant, a psychoanalytical term associated with Sigmund Freud from the early 20th century.]

[*The continuation after the downstroke is rounded
in Mozart and Beethoven*]

1.20

Now that we have obtained these results by observing the beginning of the beating and the downstroke, we proceed to consider the remaining parts of the figures representing the accompanying motions, so as to complete the curves. We shall therefore examine the rhythmical course and the strength relationships between the main time-points of the bar. Given that the implicit flow of the rhythm is never interrupted, the accompanying motion cannot stop either. In all the cases observed so far, an angular change of direction at the end of the downstroke in the manner of the conducting schemata [Table 1 (1.27)] would disrupt the unity between music and motion. The time-beating figure for the 2/4 bar, for instance, which consists of an unconnected down-up, {p. 37} would not be suitable anywhere. If one tries to carry out this wooden exercise for the second bar of the Mozart example [Example 8a], then already in the second eighth-note one clearly feels the pull to the left; the downstroke must swing out to the left. Beethoven also requires this motion; the curved onset coming from the right and the winding descent strongly imply this continuation. Compare Figures 1 and 2 [1.1 and 1.6].

[*Mozart's upstroke is ushered in by a short downstroke*]

1.21

Turning now to the *upstroke*, and beginning with the 2/4 metre of Example 7a [1.14], it might at first seem possible simply to let the upstroke follow the same path as the downstroke but in the opposite direction. To look further into this, we repeat the fourth bar of the theme several times: on the first quarter we beat the downstroke so that it swings out to the left, and on the second quarter we beat the upstroke from the lower left to the upper right. As we try to adapt our figure more and more closely to what is happening in the music, we realise already after a few beats that we are no longer taking the upstroke simply upward, but that we are ushering it in with a short downward motion. The simple upstroke now appears to us as a contrived exercise of the muscles that bears no relationship to the six-four chord sounding at that time. We notice the same thing in Example 8a, which begins with a half-bar anacrusis. Every conductor will precede the actual upstroke with a short downward motion, here. We need

only sing the [first] word *batti* (with the Italian [a] vowel) to sense the weight that pulls the conducting hand and baton down. Now we discover *the weight of the middle of the bar* (in triple metre of the third beat of the bar – see below [1.24–1.26]) throughout Mozart, even where we may have overlooked it up to now, as perhaps in the *Andante* (Example 8a). Especially in the third bar [of Example 7a], mere lifting of the baton would have a flippant, light-hearted, glibly dismissive effect, and would not be suited to Mozart’s *con espressione*. It is only when there is sufficient weight in the middle of the bar that the Mozartean essence comes forth and the tones begin to sing, despite the staccatos. The second downstroke in the bar that is required here goes, like the first one, approximately vertically downward. Its length is appreciable, at about 1/8 to 1/4 of the main downstroke.¹⁴

1.22 [*Beethoven’s upstroke and beating shape as a whole*]

For Beethoven, too, a plain upstroke at the middle of the bar would be of no use (Example 7c). The second quarter-notes of the 2/4 metre proceed with the same kind of downstroke as the first ones do: powerfully controlled and driven down deeply; the *bb* of the first bar, {p. 38} with its second-chord [having figured bass 2], comes in with the same slow swelling and pressed onset as does the preceding and the following sonority [those of the melody notes *c'* and *e'b*]. The pressure that follows the onset also works in quite a similar way. It is evident that the difference between the main and subordinate strokes is even smaller here than in Mozart; the two are of almost equal magnitude, and the main stroke does not have the dominating significance within the bar of a “principal accent” [by contrast with Mozart (1.19)]. After the main stroke (a) [running right to left (Figure 3)] follows the subordinate stroke (b) [running left to right], which is joined to the concluding upstroke, and the two [(a) and (b)] are combined to form Beethoven’s *beating figure* (c) [starting near the top right and proceeding via the lower left]. So the circle has been closed, and we can beat along continuously to the Beethoven examples. The individual characteristics that we have previously established as constants [1.17–1.19] are absorbed into this motion form. We began with the simple

14 [NN: The proportion is 0.24 in Figure 4, 0.29 in the figure in the End Table.]

equation “heavy–light = down–up” [0.24], and we have now arrived at this figure as a symbol for the manner in which Beethoven shapes the down–up. Every beating curve, of course, has countless possibilities for variation. However, the complex incorporated in the figure remains constant.



Figure 3 [Beethoven’s (a) main beat-stroke, (b) subordinate beat-stroke, and (c) whole beating figure]

[Mozart’s upstroke and beating shape as a whole]

1.23

After the categorically different main stroke, Mozart shapes the further course of his bars similarly to the way Beethoven does. The long downstroke at the beginning of the bar that comes in with a pointed configuration is not repeated at the middle of the bar. In that position it would always interfere with the characteristic arrangement of the weights. In Example 8a the syllable *bel* cannot tolerate a beat-stroke such as the second *bat* has. The middle of the bar is given considerably less emphasis than the beginning; it is formed in a smoothly flowing and *rounded* way, though without the broadly projected camber of Beethoven and without his pressing. The beating figure [Figure 4] shows how the whole bar is integrated {p. 39} into a loop and is subordinated to the “principal accent” [1.19] that begins with a pointed configuration. The weight gradations have a more noticeable effect on the flow than they do in Beethoven. Each tone has its precisely gauged weight. We already ruled out too weak a midpoint of the bar [1.21]; on the other hand, too strong an accentuation there would be crude and obtrusive (recall the butting-in six-four chord in Example 7a [1.15 fn]) and would destroy the refinement of the Mozartean treatment of rhythm. On close examination it will be noticed how very narrow are the limits within which the weight can be

varied. Under the condition of Beethoven's levelling connection of the beats of the bar, the tones are not so sensitive.



Figure 4 [Mozart's beating figure]

1.24 [*In triple metre the upstroke always comes on the third beat of the bar,...*]

We can easily deal with the question as to how the two figures derived in evenly divided bars [Examples 7a, 7c, 8a] are to be adapted to bars divided into three. The answer is that the upstroke and everything that belongs with it falls on the third beat of the bar, which we will always include in the meaning of "the middle of the bar". That does not change the form of the figures or their inner relationships in any way; only the tempo of the second half is increased but, because the speed relationships in the beating are very flexible,¹⁵ the person carrying out the beating is hardly aware of the acceleration unless he pays particular attention to it. In Example 5c [1.11] one begins with the deep Beethovenian downstroke of the second half of the figure (making sure that it is not too shallow) and beats steadily onward, the two loops of the figure always being in the ratio of a half-note to a quarter-note. While doing this, one hardly notices the tempo modification; indeed, one cannot make it fully clear to oneself even after working it out in advance. One only becomes aware of strong expansion and long swinging out in the first half of the bar as being very important for this theme.

¹⁵ There are many agogic nuances that we have not indicated.

[...never on the second beat of the bar; examples from Beethoven...] 1.25

The converse case apparently does not occur. I have not found any instances of triple metre where the upstroke fell on the second count, so that the first half of the figure had to proceed more quickly than the second half. Even the Troubadour melodies in the second mode, which are set in the rhythm of consecutive units of quarter-note and half-note, require the subordinate beat-stroke on 3 and not on 2, so the possibility of such formations seems to me to be virtually ruled out; they would in any case not contradict our results [for they would only modify a detail of the execution]. Naturally, no attempt will be made here to settle the question of the rhythmical structure of {p. 40} triple metre, which was dealt with by Saran.¹⁶ In the second bar of Example 5c or, for instance, in the following excerpt from Beethoven [Example 9], it is obvious that the second quarter-notes have more emphasis than the third. Yet even here the subordinate beat-stroke falls on count 3 throughout. Count 2 has the “effective”, 3 the “intended” weight.¹⁷



Example 9 Beethoven, 12 German Dances for Orchestra, WoO 8

[...and from Mozart] 1.26

The Minuet from *Don Giovanni* (Example 5a [1.11]) also requires such a distinction [between “effective” and “intended” weight]. It is only when one carries out the subordinate beat-stroke on count 3 of each bar and beats clearly downward with the baton, as the figure indicates, that the ostensibly uniform tone repetitions of the first and third bar obtain their Mozartean weight differentiation and thereby

16 *Deutsche Verslehre* [0.2] §18.

17 [NN: “Effective” weight takes effect as a result of emphasis in the sounding surface of the music, while “intended” weight is felt whether or not it takes effect in the sounding surface of the music. Only “intended” weight belongs to the rhythmical flow.]

their significance. In the second and fourth bar the relationships are of course exactly the same. Even in Example 3a [1.1] one will now be able to recognise that a degree of weight is inherent in the rests, and that without that “intended” weight the rhythm falls apart.

1.27 [Accompanying motions related to conducting schemata]

Just as the [accompanying motion] figures readily adapt themselves to all metres, the time-beating schemata that we are familiar with from instructions for conducting are also incorporated in the figures [Table 1].^{18 19}

Table 1 [Time-beating schemata related to accompanying motions]

Metre	2/4 down-up	3/4 down-left-up	4/4 down-up-right-up
Time-beating scheme			
Mozart			
Beethoven			

18 [NN: The table covers all the essential metres; thus for instance 6/8 metre is derived from 2/4 as “compound duple”, as seen in Example 15 (1.56), Figure 11 (1.57) and Example 41 (3.73).]

19 The form “down-right-up” that has come into use for triple metre instead of the one shown here is more advantageous for the conductor on the basis of visibility and clarity, because his body never obscures it, and because there is no risk that the second beat will be absorbed into the extension of the first one. From our standpoint, on the contrary, the form “down-left-up” is to be preferred, because the smooth merging of the one motion into the other is just what we wish to observe.

[Another unfavourable example introduced]

1.28

{p. 41} As a final piece of evidence for the Mozartean and Beethovenian beating figures an “unfavourable case” follows once more [Example 10; compare Example 8 (1.19)]. It shows that the two composers, using almost the same tones, nevertheless reveal their complete individuality without any restriction.

Example 10a Mozart, *Jupiter* Symphony; 10b Beethoven, Piano Trio, op. 1 no. 2

[Number of notated bars per beating figure]

1.29

At the end of the [main] theme of the first movement of the Trio op. 1 no. 2 the young Beethoven [aged 24] has evidently slipped into a cadential passage from the slow movement of Mozart’s “Jupiter” Symphony [Example 10]. However, he departs from it in characteristic details. First of all he again [compare Example 8b] changes the metrical organization; it is impossible to carry out a complete beating figure for each of his bars. As the harmonic motion also suggests, for each notated bar there is only *one* count and a corresponding beat-stroke;²⁰ so for our purposes we count in 4/4 metre.^{A3} It is debatable whether this represents another of the young composer’s uncertainties in the control of his materials – the fact that in the last movement of this Trio he changed the metre on the advice of a performing artist would suggest this assumption^{A4} – or whether we already have before us Beethoven’s later habit of writing small bars and many bar-lines.

20 [NN: Thus in the Beethoven example an upstroke and a downstroke appear in alternate notated bars, whereas in the Mozart example an upstroke and a downstroke appear within each notated bar.]

Beethoven showed a strong predilection for the bar-line, particularly in his middle creative period, and used it as a means of drawing attention to the individual beats and to the small-scale rhythmical element in general. His tendency to level out the weight gradations led him to indicate as many rhythmical units as possible as being equally heavy by using frequent bar-lines. Other times and other composers are very restrained in the use of the bar-line, by {p. 42} comparison with Beethoven. Bach and Handel, for instance, avoid the forced emphasising of details, and Mozart also treats with caution the demarcation of the bars, which is particularly important for him because of the weight gradations associated with it. Mendelssohn has a positive fear of the bar-line; he specifies 2/4 metre quite seldom, and then almost always in slow tempo in place of 4/8.^{A5} We will discuss him further in the third chapter. – Thus every two bars of Beethoven correspond to one of Mozart in both metre and contents, as Example 10 indicates [by means of vertical dotted lines].

1.30 [*Beethoven follows Mozart closely in this example*]

With the exception of Mozart's false close, the harmony and even the bass progression is the same in the two excerpts; it covers two complete cadences.^{A6} The treble lines also move in parallel throughout. They use almost literally the same figures and turns, and elaborate the same framework in Mozart as in Beethoven (Figure 5: Arabic numerals are used for degrees lying above the tonic, Roman for those lying below).

Mozart:	d		c	b \flat		a	g		f	e		f
Degrees:	6		5	4		3	2		1	II		1
Beethoven:	e		d	c		b	a		g	f \sharp		g

Figure 5 [Framework of melodic degrees for Example 10]

1.31 [*Beethoven's four-square and Mozart's irregular compositional formations*]

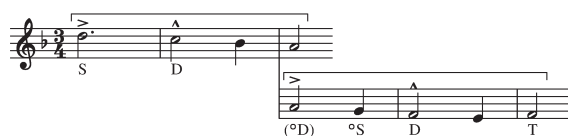
In spite of the extensive agreement in detail, however, there are characteristic differences in the construction and in the architectural distribution of the shared melodic and harmonic material. Without cere-

mony, Beethoven simply places the two cadences one after the other in symmetrical two-bar groups [Figure 6].

e | \hat{d} c | b and a | \hat{g} f# | g
 S D T S D T

Figure 6 [Framework for Beethoven's two cadences in Example 10. S, D, T = Subdominant, Dominant, Tonic; a caret (^) indicates a 6-4 chord.]

On the other hand Mozart, as he likes to do, lengthens the subdominant anacrusis to a full bar, so that the first cadence covers three bars [Example 11].



Example 11 [Framework for Mozart's two cadences in Example 10, sketch by Becking. S, D, T = Subdominant, Dominant, Tonic. An accent sign (>) draws attention to the lengthening of its note. A caret (^) indicates a 6-4 chord. The prefix (°) in °D and °S indicates that those harmonies are related not to F major but to the pivot chord d minor as its dominant and subdominant respectively.]

{p. 43} In the third bar, instead of the concluding tonic, a false close appears on the parallel tonic, d minor, or rather on its dominant, a7. This sudden postponement then acts as a new beginning, especially as it takes place in *piano subito*; the final bar of the first cadence becomes the anacrusis, lengthened to a full bar, of the second cadence, which now also numbers three bars. The d minor chord, which is the harmonic link, applies backwards as the parallel of F major and forwards as the dominant [minor] of g minor. So two groups of three bars are telescoped and make up only five bars altogether. Yet the two parts do not in fact consist essentially of three bars each, but only of two, with a lengthened anacrusis. They provide an example of one of those irregular formations common in Mozart that, although giving rise to long explanations, seem quite effortless, and testify to the naturalness and facility with which Mozart forms and interweaves the most diverse groups. Beethoven, as well as Haydn in his way, limit

themselves much more strictly to symmetrical groups of four and eight bars.²¹

1.32 [*Beethoven's characteristic intervals strive upward, whereas Mozart steps naturally down*]

Furthermore, what meticulous attention Mozart pays to the contour [Example 10]! In the first and third bars, just as if it happened by chance, he smoothes out the whole-tone steps by inserting intervening semitones, and thus achieves a gradual chromatic descent that seems to have come about of its own accord. No tone projects beyond the lower contour of this line, *d c# | c bb | a g# g | f e | f*.^{A7} Beethoven, who has somehow vaguely recalled the Mozart excerpt, is not so careful. The chromatic filling-in is missing, and the line is forcefully violated twice by transgression of its lower limits. Both places, *a#* and *d'*, feature the very strongest accents, authentic Beethovenian tones, forthright, beginning roundedly and pressed in, and continuing to swell after the sound onset. They owe their emphasis not so much to their loudness as just to the fact that they protrude beyond the baseline and introduce intervals that go against the mainstream. The *a#* as well as the *d'* strive upward and struggle against the general trend of the line. In the whole of Mozart's example there is no such element opposing the main tendency; all the important steps are directed downward. More generally, Beethoven attains his greatest power in {p. 44} intervals that are pressed forcefully *upward* – he does that often, although one cannot, of course, claim as much on the basis of this one example – whereas Mozart, for special effects, likes to make use of *downward*-leading steps that yield to natural gravity. That also provides a clear expression of Beethoven's different point of view.

1.33 [*Beating shapes of Beethoven and Mozart contrasted at a cadence...*]

The different weight onset in Mozart and Beethoven determines the character of every tone. The personal distinguishing features of the two masters can therefore already be gathered just from the cadence

21 See the author's *Studien zu Beethovens Personalstil. Das Scherzothema*, [Leipzig, Breitkopf & Härtel,] 1921, 2nd chapter. [Studies on Beethoven's Personal Style; reprinted in Kramolisch, op. cit. (0.18), pp. 1–168.]

tones of Example 10. The harmonic and melodic setting of these final tones is the same in both cases, but not the rhythmical flow that leads up to them and runs through them. Beethoven's *g'* is intimately connected to the preceding tone by a tight bond. The transition across the bar-line takes place gradually; the upstroke and the onset of the downstroke merge into one another, the camber of the onset forming a bridge that is all made of a single piece. The flow is not interrupted anywhere; there is obviously no desire for a sharp discontinuity at the beginning of the bar. Mozart, on the other hand, sets the closing tonic in a compact contour²² and, despite the association with the preceding cadence on account of the harmony, gives it full independence of attack. The tone enters sharply and clearly with a clean break at the bar-line; the upstroke and the downstroke are separated from each other by the pointed top of the figure; the motion makes an abrupt about-turn. The flow is checked for a moment to allow gravity to work by itself; then the current sets off again. Thus Mozart's marking of the strong time-points is characterised by natural gravity, whereas Beethoven's accentuation results from pressing a subsequent charge of power into the sound. If his bonding were applied to Mozart's cadence note it would blur its clear contour.

[...and confirmed at another cadence]

1.34

The beginnings of the other bars also contain the same fundamental contrast, but the most striking is the one at the end of the first cadence, where Beethoven departs furthest from his model. Mozart's false close in *piano subito* provides virtually a textbook example of the rhythmically independent main beat-stroke that sets in with a pointed configuration and falls in a straight line. Here the composer presents the small harmonic and formal surprise to us clearly and without belabouring the matter. Beethoven replaces this characteristic passage by a turn of phrase that is typical of his individuality. In his case, the chromatic changing-note *a#* is thrust in before the doubled third of the tonic; it seems like a *b* that has come in too low and that must subsequently be driven upwards in a gradual swelling.^{A8} The border {p. 45} between the two tones seems to be blurred. Together with the ascending *a#*, the

22 [NN: *a', g', f', e', f''*, compared with Beethoven's more open contour *d', c'', a', f#*, *g'*.]

rhythmical beat-stroke is delivered with pressure by making use of camber and force. Beethoven's ethos, which issues from the monumental peaks of the great sonatas and symphonies, is contained to a limited extent even in such youthful turns of phrase. The rhythmical constants are present here as they are everywhere, even though the close imitation of Mozart and the stylistic adherence to 18th-century formulae are hardly favourable to the emergence of his own features. Yet the personal characteristics shine through with particular prominence wherever the young master moves away from his model.^{A9}

Summary [of Mozart–Beethoven]

1.35 [*Compositional style cannot explain personal attitudes; the historical and national coordinate systems will be set aside here*]

The sharp dividing line between Mozart and Beethoven that we thus derive from their basic attitude to rhythmical flow could not be discovered by considering only their style. It is true that the different attitudes also have considerable significance for the style of the two composers. A broad range of individualities of style and special preference for all kinds of forms, means, and so on can be traced back to their attitudes. However, a large number of forms of all descriptions can equally well be filled with Mozartean life-force as with Beethovenian, and when the fundamental difference of attitude is found in the individualities of style it is often only as a shading. Furthermore, if one relies upon the critical investigation of style it can be very difficult to find the boundaries between the historical [that is, the time-linked] and the timeless, [where by “timeless” we mean] the personal, which cannot be ruled out by any discrepancies [with the prevailing style] and can occur at any time. Viewed historically, Mozart and Beethoven belong together as close relations; by comparison with the Romantics or the Baroque masters they are both representatives of the same historical period and, as Classicists, are subject to the assimilative influence of the “Classical”, the rhythmical hallmarks of which will be treated in Chapter III. They also have some things in common apart from the historical consideration. Thus they are, for example,

German, and from this point of view they again stand side by side, this time by contrast with all foreign composers (see Chapter II).

[*Beat-stroke shaping as a personal attitude to the world: Mozart is united with the external world (this attitude will be called “monism” in 1.38),...*]

1.36

But if we set aside everything that depends upon the historical and national coordinate systems and consider the two composers as personalities, as creators manipulating material, as men facing a world, then we find that they take fundamentally different paths. What they have in common is that they both *shape* the rhythm, that is, they impose laws upon the objects that constitute their material, {p. 46} acting on their own authority and responsibility.²³ They are not satisfied with the obscure working of a force of nature as a factor in a well-controlled work of art [by contrast with the naturalists (1.47)]. Certainly they do not deny – as the Romantics would like to do – the fact that, like all men, they are subject to the natural force of gravity which compels them to beat downward periodically in the rhythm; they acknowledge the force and steer their beating in the same direction as the one in which gravity acts. But they control their beating according to their own subjective dynamic form. *All their downstrokes are taken hold of*; the shaping dynamic process operates together with the mechanically operating gravity and constrains it. The manner in which the two masters realise the shaping and take charge of the object has, however, nothing in common [compare the fifth previous sentence: “What they have in common...”]. Mozart has *absorbed* the gravity; his beat-stroke takes in the free fall and regulates it [that free fall] as if it were a matter of a voluntary action; emotional colouring permeates the operation of the natural force as if that force were not “external” but were located within the composer and amounted to a part of him. Nothing remains of the unprocessed or mechanical; the weight gradation of the beats of the bar in relation to each other does not have the character of a lifeless, inflexible system as we portrayed it initially, but that of a living organism. A small transgression against this sub-

23 That is by no means the only possible approach. [NN: What has been described here is the “idealistic” approach; the opposite approach, the “naturalistic” one, is taken by Bach and others (1.47 ff).]

jectively animated “accent hierarchy” in the bar, that is, too much or too little emphasis felt for this or that beat of the bar, can cause the greatest dislocation in Mozart and can nullify the whole artistic effect; it appears not as an offence against the natural order, but as a sin against the life-force, as illiterateness and a lack of culture. There is nothing mechanical at all in a work of art; a life-force is at work even in what is given and not created by a subject, and it is essentially the same life-force that lives in the thinking, acting and artistically shaping subject. It is just that in the subject the life-force has a higher, more advanced, more godlike form. To shape a rhythmical beat-stroke thus means to act in fundamental harmony with the world-soul²⁴ while affirming the primacy of the human life-force, that is, to imprint the stamp of a higher form of the life-force on a lower form of it. Mozart does in fact beat in that way. The fall [according to gravity] and the guiding of the hand and baton operate jointly and in fundamental alignment. No conflict is possible between them and no divergence is felt; and yet the guiding {p. 47} predominates over the falling. In its capacity as the higher principle, it [Mozart’s guiding] contains the lower one [the fall according to gravity] within itself. The “Given” disappears in the subject.

1.37 [...whereas Beethoven is not united with it
(this attitude will be called “dualism” in 1.38)]

Beethoven sees the “world” differently. Even if he wanted it to – but he certainly does not – it would not yield to being absorbed by him. Unity of life-force is lacking between the two [that is, between Beethoven and the world]. For Beethoven, gravity is a mechanical principle without any life-force, a shortcoming that one must put up with as a necessary evil. It is there and it cannot be dispensed with, for it provides an ultimate stability without which everything would float away. But as a raw, uncultivated power it cannot be granted any greater scope in a work of the life-force: its operation must be drastic-

24 [NN: “World-soul”, German *Weltseele*, is a term from philosophy meaning a universal organising principle. It is found in Plato and in Eastern religion, as well as in Schelling, who used it to coordinate the organic and inorganic in the world. Becking refers elsewhere in this book not to Plato or Eastern religion but to Schelling (directly in 3.62, indirectly in 3.110).]

ally restricted, and it can have no more than a latent presence. It is the composer's task in the shaping of a rhythmical beat-stroke to *repress* it [gravity] and put it out of action as far as possible. Beethoven approaches it from without, seizes it with power, and forces it back. He replaces its action with his dynamic form. In the stream of energy which he navigates through the bars the natural weight relationships are almost completely submerged. Little depends upon them in practice, and "understood" [un-notated] nuances of emphasis hardly play a role; the tones are insensitive. One never takes delight in the natural weight gradation of the tones, not even in dances and marches, where it stands to reason to do so; indeed, one of the basic differences between the German dances of Mozart and of Beethoven derives from that. Beethoven's rhythm conveys the energy of striving, a measure of effort, and a feeling of conviction. In the onslaught, one is to share in the optimistic confidence that "it" is bound to succeed. And one readily forgets that the goal is unattainable, that the unity of Mozart cannot be brought about by force. The Given simply will not yield to being displaced, and the force of gravity remains – although often almost imperceptible – independent throughout. By necessity, the quest for uncompromising idealism fails; an empty, inanimate, mechanical thing-in-itself cannot be eliminated from Beethoven's rhythm.

[*Corresponding attitudes in epistemology and ethics...*]

1.38

Mozart's naive and Beethoven's sentimental attitude,²⁵ monism and dualism,²⁶ are thus fundamentally opposed to one another and are

25 [NN: The categories "naive" and "sentimental" were postulated by Friedrich Schiller, *Über naive und sentimentalische Dichtung* (On Naive and Sentimental Poetry), 1795–1796, Oxford, Blackwell, 1957, and other editions; English translations include: New York, Frederick Ungar Publishing, 1966. The categories are defined in this excerpt: "Der Dichter, sagte ich, ist entweder Natur, oder er wird sie suchen. Jenes macht den naiven, diesen den sentimentalischen Dichter." ("The poet, I said, either is nature, or he will seek it; the former produces the naive, the latter the sentimental poet."). Thus if a poet, or a musical composer, is aligned with nature he will simply set down his direct thoughts, and is in that sense naive, whereas if he feels separated from nature he will search for the nature that he lost, and is in that sense sentimental. Also relevant here is 1.39 fn.]

26 [NN: Dualism is the notion that the mental and physical, or mind and body, are separate; monism denies that separation. Becking evidently equates the naive with monism and the sentimental with dualism.]

manifested in every rhythmical beat-stroke of the two masters. When transferred to the field of epistemology [the theory of knowledge], Mozart's position corresponds approximately to Goethe's:²⁷ {p. 48} "underlying unity and natural harmony"²⁸ with the given world; the light of knowledge shines into the obscurity of the unknown world without coming upon any limitation, insofar as that is possible. Beethoven, on the other hand, together with Kant and Schiller, is faced with a fundamentally separate realm of the thing-in-itself; knowledge seeks, by transcendental striving,²⁹ to reach across the gulf into the unknown region. Or applied to ethics: Mozart and Beethoven are both aware of objectives in a faraway, unattainable distance. But whereas for Mozart there is a path by which man can approach the ideal, "exerting himself in striving"³⁰ steadily onward, even though he never quite gets to the end [of that path] because of his inadequate strength, Beethoven renounces the step-by-step approach to perfection. The goal is unattainable not only practically [just as it is unattainable practically for Mozart] but also theoretically, for it lies in an ideal world; one can only conceive of it and act accordingly. The desire to do good is the important thing; the ethical [or moral] quest is transcendent as well [just as is the epistemological one]. All that is achieved remains imperfect and provisional, each step must, as a matter of principle, start again from the beginning, each reward needs to be earned anew, all bridges are invariably broken off after crossing them, and one is at all times faced with the void.

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- 27 See my contribution in the Report on the Musicological Congress in Basel 1924. There as in the following I have aligned myself with Simmel (*Kant und Goethe* [. *Zur Geschichte der modernen Weltanschauung*], Leipzig, n.d.). [Kant and Goethe: On the History of the Modern World-view, Leipzig, Kurt Wolff, 1916. First edition Berlin, Bard Marquardt, 1906. Reprinted in: Georg Simmel, *Gesamtausgabe* (Complete Works), 24 Volumes, Vol. 10, Frankfurt am Main, Suhrkamp, 1995.]
- 28 [NN: Becking's quotation, "wurzelhafte Einheit und natürliche Harmonie", is taken from Simmel, op. cit. (3rd edition, 1916, p. 36).]
- 29 [NN: In the sense of Kant, "transcendental" means "not realisable in human experience".]
- 30 [NN: From Goethe, *Faust*, Part II, Act V (the angels rescuing Faust from hell): Wer immer strebend sich bemüht / Den können wir erlösen. (Anyone who exerts himself in constant striving / Is someone we can save.)]

Just as the differing positions of the masters toward the Given lead to different epistemologies and different ethics, so different aesthetics also result from them; entirely different laws govern the shaping of their musical works of art. Mozart and Beethoven both give us their *own* worlds; they do not represent external worlds that have a separate existence (which is what the French opera, for instance, represents) but they breathe life into every particular thing on their own. However, [there is a difference between the two composers in that] Mozart's characters – in opera and in instrumental themes – are all derived from what is *real*. Even the most timid and inconsequential individual on the stage and the most banal thematic idea needed for some purpose possesses value – being drawn by the composer into his world – and can lay claim to a place in the work of art. For Beethoven, [on the other hand,] the real world lacks life-force and is artistically worthless. Only when it is related to an imagined ideal can the divine spark be put into it, and that spark is what constitutes the soul of the work of art. [In Beethoven,] it is the ideal world that is portrayed in every case; the object has artistic legitimacy only when it acts as the vehicle of an idea. Nowhere does one sense the inner connectedness with reality (certainly an imperfect reality) and the delight in its order (certainly not an ideal order) which rings out not only from every bar {p. 49} of Mozart's music but from everything he did.³¹

31 The objections put forward by various writers against assigning Mozart to the “naive” artists, referring here to the category postulated by Schiller [1.38], have in part the – justifiable – reason that one hesitates to apply to Mozart some of Schiller's sweeping conclusions that are no longer defensible nowadays. In part, however, they result from insufficient knowledge of Schiller's great insight and from the misunderstanding of it. Even the demonic, malcontent, Sturm und Drang Mozart beats “naively”, that is, with a pointed configuration, straight down and in harmony with the Given, no differently from the Italian Mozart, whose naivety no one disputes. If anything constant is rejected on principle as an affront to the sovereign life-force, then what, after all, can constitute the unity of the personality, which remains steady through all the metamorphoses of human development?

Monism–Dualism, Spiritualism–Materialism, Idealism–Naturalism in rhythm [in Mozart–Beethoven]

- 1.40 [Attitudes of composers to the Given considered from three philosophical aspects (only Mozart and Beethoven so far; to be completed at the end of the chapter in 1.76–1.85)]

At this stage we may summarise [following the heading before 1.35]. In the beat-strokes and the [rhythmical] courses we observed a subjective entity carrying out motion of its own accord and an objective entity being set in motion without any volition of its own, [these entities being respectively] the “composer” and the “Given.” We considered the relationship between them from three aspects.

1. *World of the Given (monism–dualism)*. The beat-stroke onset (pointed or rounded), the direction of the path and the use made of energy (with gravity or against it) determine the composer’s attitude to the world of the Given. We distinguished between Mozart’s monism [1.36] and Beethoven’s dualism [1.37].
2. *Content of the Given (spiritualism–materialism)*. The uniform parts of the motion tell us whether the composer supposes himself to be faced with an animated world or with dead matter.³² Beethoven is – *in this respect* – a materialist, for he takes matter to be inanimate; Mozart is a spiritualist.
3. *Formation of the Given (idealism–naturalism)*. Both composers integrate the whole periodic motion into one undivided unit (rounded onset of the subordinate beat-stroke, looping figure) and thereby impose their law on the impersonal pulse of the given rhythm. They are thus idealists.³³

32 [NN: “The uniform parts” (*die gleichen Teile*) refer to the fact that dead matter requires the composer’s effort to move it throughout the motion, whereas animated (inspired) matter can continue moving with its own life after initially being set in motion (1.82).]

33 [NN: In this respect they will later be contrasted with the Bach family (1.47).]

[There are only two possible types of downstroke shape. The corresponding type of inborn attitude is unchangeable in a given composer, but manifested differently in different composers.]

Now as one cannot at the same time beat in a shape both pointed and rounded, straight and winding, with gravity and against it, but must in each case choose one of the opposing attitudes, so also musical creators cannot escape the three-fold mutually exclusive choice.³⁴ There are no hybrids. A beat-stroke might be slender and the camber of the {p. 50} onset not very pronounced, the implicit crescendo might play only a minor role (as with Telemann); nevertheless the beat-stroke remains rounded, and the weight enters in a constrained and enslaved manner. Or again, Handel does not deliver the pointed top of the downstroke with a joyful impulse as Mozart does, but carries it out firmly, in a restrained manner and without much use of agogics. Yet the determination cannot be in doubt: he too beats in harmony with gravity and, even with all the energy he develops, it never enters his mind to exercise power over the Given. And so the experiences are repeated. Throughout the whole range of music of all times and places, the line of demarcation can be drawn between onsets that are rounded and pointed, pressed and free, Beethovenian and Mozartean. As well, the unity of personality always guarantees that the determination will remain constant through all the works of a given composer. A born dualist, thus having the Beethovenian attitude, could conceivably indulge in Romantic longing and want to escape from the curse of separation in order to attain the bliss of unity with the whole world, and if he were in a morally weakened state and therefore unlike the powerfully affirmative Schiller, he might glorify this monism as the highest good; but he could never take on a new life as a monist, so in his whole lifetime he will not succeed in producing a single rhythmical beat-stroke in fundamental harmony with the Given. He may carry out his renunciation however he likes, he may descend from activity into contemplation and may reduce the energy of transcendental striving to the smallest degree, he may undermine the basis of his own animating force; but he will certainly not construct a new

34 [NN: Just a single choice is involved here, having three attributes; the first possibility is: pointed, straight and with gravity, while the second possibility is: rounded, winding and against gravity.]

basis.³⁵ The leap across the dividing-line between a pointed and a rounded onset cannot be made. On both sides of the borderline, however, the greatest variability prevails. No one beating figure exactly matches another. As against the few constants which we have observed there is a quite incalculable number of varieties. Proportions, bearing, agogics and dynamics of the curves allow such an immense number of modifications that in practice, although they are always carried out within the same fixed up–down framework, no one case is the same as another. Each composer, each nation and each period has its characteristic constants. But what do these few particular features amount to in the bewildering profusion of manifestations? How mistaken it would be to suppose that, if an attempt has for once actually been made to identify a few {p. 51} attitude types, the freedom of the life-force has thereby been violated!

1.42 [*To determine beating figures, a clear musical image is needed*]

Admittedly, trying out and determining beating figures often presents practical problems that are sometimes so great that a definite conclusion cannot be reached. That is of course always the case when our [musical] image of the composer bears such vague features that one cannot make a definite choice, among the potential conceptions, of just one conception that shows no inconsistency with the author's [musical] personality. In particular, the investigator can easily be misled by youthful works, in which all kinds of learnt and borrowed features are incorporated without modification and whose style does not yet embrace the composer's individuality like well-chosen close-fitting clothing. If Haydn had died very young and all we possessed from him were his first symphonies, no investigator, however acutely sensitive, would be able to arrive at his beating figure with all its characteristic features. But if we know the later Haydn we will also find, as a matter of course, all sorts of latent "authentic" features of his character in the earliest works, and our conception will have a secure footing, whereas it would otherwise fluctuate without stability. And different conceptions result in different beating figures; we can beat

35 Here we are dealing just with musical *production*. The possibility and [indeed the] necessity of a thorough-going empathy with foreign attitudes in the *reproduction* of musical works is documented in this present book [Chapter II].

only in a manner that is in accordance with Haydn's [musical] character. So it must always be kept in mind that the accompanying motions cannot conjure up in us anything new that had not already been present, but that they can at best help to bring the unconscious and unrecognised to consciousness and recognition. They are divining rods³⁶ in the sense that they assist sensitive people in the discovery of what they are looking for, but no kind of magical power enables the rods to find it by themselves. Thus without a [musical] image of the composer there can be no insight into the constants of his treatment of rhythm.

[*The Beethoven family (graphical representations are only a guide)*] 1.43

Even if we covered only the more familiar music, it would be a gigantic task to work through all periods giving individual descriptions of the "personal curves", which are all different, and we will have to forego such an undertaking here.^{A10} The third Chapter presents many [personal curve] specifications which are important in the context of the [historical] questions discussed there, and the End Table gives graphical representations of the curves. However, these should be regarded only as a guide to carrying out the appropriate motion. A whole range of significant {p. 52} factors cannot be taken into account in the graphical rendering. As they appear on the page, the curves are dead. They come to life only when the missing features are supplied. The rounded onset of the main beat-stroke unites the Beethoven family: Schütz, Telemann, C. P. E. Bach, Weber, Marschner, Schumann, Brahms, R. Strauss and many other German masters begin their figures in that manner. They all struggle against gravity as a mechanical force from the realm of inanimate matter. They certainly cannot do away with it and banish it from the work of art, but they allow it only the smallest possible role. It must work as the person who shapes it dictates; it is seized in the rounded, gradually swelling beat-stroke onset, pressed into a more or less curved path, and must wind its way through. "Naive" rhythms [1.38–1.39] running in harmony with nature are not found anywhere here; everything is idealised.

36 [NN: Becking is possibly referring to the poem *Wünschelrute* (Divining Rod) by Eichendorff; he may also be alluding to the wishing rod in the *Nibelungenlied* in Wagner's "Ring" cycle.]

1.44 [*The Mozart family*]

On the other side of the dividing line are Handel, Haydn, Schubert, P. Cornelius, Bruckner and most of the Italian composers, together forming the Mozartean family. They all make use of the downstroke that starts from a pointed configuration and runs in a straight course; they do not know any opposition to the Given, considering themselves to be of like mind with it; they put animated matter into their work of art as if they had created that animated matter themselves; and they take pleasure in it, just as the Beethoven group can take pleasure only in the ideal. What the two families have in common is that a yielding, living, organic dynamic form in the rhythm prevails over the severe, inexorable, inorganic pulsation of the natural alternation in response to gravity [1.45]. Its identifying feature is the figure whose dynamic formation flows across the subordinate beat of the bar into periodic repetition. All the masters we have mentioned [1.43–1.44] are idealists [1.37–1.40].

1.45 [*The Bach family*]

Because there obviously cannot be a third category in addition to the rounded and the pointed beat-stroke onset, the possibilities of beginning the main beat-stroke are exhausted by the Mozart group and the Beethoven group. New types can be formulated only by varying the subordinate beat-stroke, which we have so far always found to be rounded. That suggests considering the possibility of a figure accompanying the bar with a pointed main beat-stroke followed by a subordinate beat-stroke which is also pointed and which thus interrupts the motion in the middle of the bar, just as the Mozart group interrupts the motion before the {p. 53} beginning of the bar. This consideration, which is for the moment purely theoretical, leads to a *third group* [Table 2].³⁷ Its figures must look something like the ones shown in Figure 7, or similar variants of them.

37 A fourth possibility, with main accent = rounded and subordinate accent = pointed, is excluded because it is self-contradictory. A main accent whose weight is subjected to restraint (rounded attack) cannot, of course, prevail over a subordinate accent whose weight can take its full effect (pointed onset). [NN: One could

Table 2 [Formulation of a third group]

	Mozart etc.	Beethoven etc.	third group
main beat-stroke:	pointed	rounded	pointed
subordinate beat-stroke:	rounded	rounded	pointed



Figure 7 [Prototype beating figures for the third group]

This third group with two pointed beat-strokes is in fact extremely widespread. Those who belong to it are, among others, J. S. Bach, Gluck, Mendelssohn, Wagner, Mahler and most of the French composers.

[*All music belongs to one of the three families*]

1.46

Since the accompanying figures, which are built on the simple down-up [0.24], contain only two beat-strokes [even in triple metre, 1.24–1.26] and consequently two beat-stroke onsets that can be formed with a rounded or pointed shape, the possibilities that the onset criterion offers to the hand have now been exhausted. Thus, if our other assumptions are correct, *all music must belong to one of the three groups*.

convince oneself of this by taking a beating figure from the Mozart family and trying to assign the mid-point of the beating figure to the beginning of the bar.] Rutz, too, has discovered a fourth possible attitude that does not occur in practice and that is obviously absurd. [NN: For Rutz's fourth possible attitude, formulated in terms of body posture and breathing, see his *Musik, Wort und Körper als Gemütsausdruck* (1.61 fn), p. 9.]

The Naturalists

1.47 [*The third family's rhythm simply ticks like a clock*]

The curve for the third group, the Bach family, offers what is probably the widest scope for individual characteristics. It unites two such extremely different personalities as Mendelssohn and Wagner, and the whole diverse history of French music is acquainted almost exclusively with this beating figure, although in innumerable varieties. A member of this family takes as self-evident the beating with two beat-strokes each begun at an end-point and moving freely downward. The rhythm gives the impression of a pulse or a clock; one lets it beat without interfering with it. No composer here comprehends the problems which members of the Mozart group, and still more those of the Beethoven group, see in this situation. There is no feeling that it is {p. 54} the same force that causes the rhythm to tick and the composer's hand to beat [as it is with Mozart], and it seems absurd that it should be a moral task of the hand to subdue the gravity that comes into being by itself [as it is with Beethoven]. One adheres to reality as he believes he has understood it through common sense; what matters and takes effect is what is there in reality, namely the pulse of the strong beats of the bar; it would be foolish and unavailing to take any action against it. So the rhythm will tick away as what it "is", as a pulse that is not created by man, that enters into the artwork with the authority of a law of nature and is inescapable, a pulse for which the composer cannot take responsibility in any way. One aligns oneself – clearly understood in this sense – with naturalism.

1.48 [*Bach's rhythm does not require notated slurs*]

Proceeding from [the scores of] Mozart and Beethoven, one is immediately struck by how little Bach does to indicate the rhythmical grouping. Modern editors think they should assist here. They are of course mistaken. However, it is not only [a matter of] the old instruments, on which such modern slurs are quite ineffective, nor is it only the character of Baroque music, that does not agree with such soft-edged interweaving; it is above all Bach's personal treatment of the rhythmical process, which allows the groups to emerge by themselves without much effort [and without the need for slurs].

Example 12a J. S. Bach, WTC I; 12b Handel, Concerto Grosso, No. 2;
12c Pachelbel, *Ciacona*, *DTB* II, 1, p. 53

[Beating left–right (Bach) rather than down–up (Mozart)]

1.49

If anyone chose to carry out a beautifully graduated pattern of emphases in Bach’s long bars, he would introduce a foreign element, precious and {p. 55} unlike Bach [Example 12a].³⁸ Only by declining to take part in Bach’s rhythm and avoiding contact with the musical events happening at the time would it be possible to say “1–2–3–4” to his fugue theme [one count per eighth-note, starting on the first *a*’b] with the same weight gradation as to “(Batti) *b*át–ti *o*–*b*é1–Ma (setto)” [starting on the first *a*’ in Example 8a (1.18)]. Just try it! After a few times one will pronounce the “3” too loudly and make it protrude beyond the [Mozartean] scheme.³⁹ The nuances of emphasis that

38 [NN: By “long bars” Becking means bars covering not one but two beating figures – see also 1.50 last sentence, referring to Handel’s long bars. Three excerpts will now be compared, in 1.49–1.51, one from each of the three families. Note that Becking has chosen Baroque excerpts having not only compatible tempos but also a similar progression of main melodic notes, descending stepwise through a fourth (in Handel’s case a fifth): Bach *a*’b, *g*’, *f*, *e*’b; Handel *e*’, *d*’, *c*’, *b*’b, *a*’; Pachelbel *a*’b, *g*’, *f*, *e*’. Note also the markings added by Becking above each treble staff; these relate to the respective beating figures, and will be explained as each example is discussed in turn.]

39 [NN: That is, the second-last note (*c*’’) of the first (incomplete) bar of Example 12a requires a louder counting voice than does the second-last melodic note (*f*’) of the first complete bar of Example 8a.]

one takes delight in following out in Haydn and Mozart, and even in Handel, do not exist in Bach. If one nevertheless wants to say something along with his bars, one is forced to count in some such way as this: “one beat-stroke right – one beat-stroke left – one beat-stroke right – one beat-stroke left etc”.⁴⁰ Of course, the words do not matter; what does matter is that one senses the importance of the spatial antithesis of the beat-strokes. The right–left dimension now takes its place alongside the down–up relationship, which is the most significant one for the Mozart family. In the history of conducting, the Italians, who mostly belong to the Mozart group, have over a long period of time typically been acquainted only with vertical beating (down–up), whereas horizontal beating (left–right) has been the fashion in France, whose composers almost all represent the naturalist family.

1.50 [*Bach’s beating is impersonal, by contrast with Handel who belongs to the Mozart family...*]

The main and subordinate beat-strokes [in Bach] are brought into antithesis (indicated in Example 12a by signs “/” and “\” [shown above the staff, and to be compared with the arrows in Figure 8 (1.18)]); those beat-strokes are opposed to one another and form the two pillars of a rigid, impersonal rhythmical framework without which all of Bach’s music would collapse. The flow moves – with little differentiation in this case [by contrast with the much greater differentiation in the case of Mozart (1.49)] – only between the [endpoints of the] two beat-strokes; it is interrupted at each [endpoint]. The beating figure is shown in Figure 8 (the tempo and dynamics are almost uniform).⁴¹

40 [NN: Here one starts with a subsidiary stroke to the right on the third note of the Example.]

41 [NN: In each direction the motion has greater strength represented by greater curve thickness near the beginning of the given direction, tapering to a thinner curve at the end; this cannot be seen explicitly in the diagram because it is covered up by the re-visiting of the same locations on the return journey, but it was made clear in the 2nd, 3rd and 4th figures in Figure 7.]

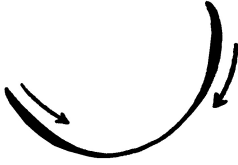


Figure 8 [Bach's beating figure]

It is surprising how little one is concerned with the “beating”, in the execution of this music; everything pulsates as if by itself and one does not follow the beat-strokes with any particular interest.⁴² The assemblage is formed as a synthesis from thesis and antithesis, without the help of anyone shaping it. The whole Bach family allows its world to construct itself in the manner of the Hegelian {p. 56} system.⁴³ Such rigid impersonality would be intolerable for Handel (Example 12b). How much suppler his music sounds with its continuous dynamic flow! To apply accents as in Bach's bars will offend anyone who can participate even just a little in Handel's life-force. The powerful implicit rubato would wither away, and the broad vitalised streaming would dry up into pitiful short-windedness and aridity. Only when the emphases are placed as indicated [with the strokes printed above the staff in Example 12b] is the life of this music preserved. Strict observance of the weight degrees is required, paying particular attention to the main beat-stroke, which is considerably more important than the subordinate beat-stroke [and in the Example has been given three printed strokes compared to one]. One savours this hierarchy time and again. Handel's beating figure (in the above Example he too [in addition to Bach (Example 12a)] has written long bars covering two figures) basically resembles the Mozartean one, but it is broader and less differentiated in detail (see Chapter III [3.23]).

[..., while Pachelbel belongs to the Beethoven family]

1.51

Finally, in the example from Pachelbel [Example 12c], which was chosen because sceptics might object to Telemann as being too

42 Modern conceptions of Bach having the power of an “Emperor” are surely mistaken.

43 [NN: The philosopher Hegel was famous for his dialectical system involving the synthesis of thesis and antithesis.]

advanced for comparison with Handel and Bach, one will face a real quandary if accents are to be marked in the score. Bach's beat-stroke and counter-beat-stroke would let this subjectively driven emotionality harden into bland paper-music; Handel's long, straight, enthusiastically free main beat-strokes ruin its attractive regularity and democratic regime in a flash. For although the theme looks light and relaxed on paper, so that one might expect the natural weight proportions to be applied, there is surprisingly little differentiation among any of the beat-strokes. None of the strong beats of the bar – such as the *e'* in the fourth bar – can be taken to be accented; something intolerably crude and mechanical would then enter into the rendition. What is present in the way of emphases is demanded by the sense and, throughout, the upbeat tones outweigh what are conventionally called the strong beats of the bar.^{A11} Natural gravity is not brought into effect anywhere; without producing a false image, one cannot provide the emphases in the score with the usual accent signs, but must choose broad portato strokes, as has been done above. The natural proportions are suppressed; [thus] Pachelbel belongs to the Beethoven family.

1.52 [*Some composers in the Bach group have personal involvement in the beating*]

But the lofty calmness and detachment of Bach who, so to speak, looks on while his world of rhythms, lines and harmonic progressions {p. 57} unfolds by itself, is by no means characteristic of the group of composers who, like him, allow the rhythm to pulsate naturally and who take the impersonal framework of the thesis and antithesis in the beating as the basis of all music. All degrees of personal involvement are possible.

1.53 [*Wagner is fully involved in his beating*]

Wagner can be regarded as being at the opposite extreme from Bach in this respect. He accompanies his motions with a restless gesture, and even slow beat-strokes in solemn passages do not lose a certain agitation. In *Rienzi*, *Der fliegende Holländer* and *Tannhäuser* the exciting nervous energy of the beating is obvious; the style of these works makes it stand out clearly [Example 13].

Allegro
Dir tö - ne - Lob! Die Wun - der sei'n ge - prie - sen,

Example 13 Wagner, *Tannhäuser*

[Wagner's beat-shape described]

1.54

The beat-strokes come in sharply with a pointed configuration on the first and third quarter-notes of the bar.⁴⁴ Beethovenian beat-strokes and rounded bearing-down actions result in the loss of all stability; none of the tones any longer “sits” properly; a singer who tries to plough through it in that manner has to push through a thick undifferentiated tonal morass and vainly try to achieve some ardour in the expression by means of inordinate exertion; one only hears how he is labouring, and one is not convinced by him. On the other hand, when the strong beats of the bar are attacked with a pointed configuration the rhythmical scaffolding is firmly and securely in place immediately. That provides some support for the singer; he no longer feels alone and thrown on his own resources, as musicians of the Beethoven family always do. But the impersonal pulse of the beat-strokes is not sufficient here (imagine the undifferentiated Bach figure applied to this music!). The performer must be involved with the beating, and the utmost attentiveness to it is constantly needed; the dynamics change extremely quickly and impetuously. After the attack with a pointed configuration strong energy comes in immediately, and as a result the path of the downstroke is pressed outward a little. But the intensive, impetuous force does not last, and at the lower end the beat-stroke is once more sufficiently free of it to allow the hand to be raised with an angular preparatory sweep. Meanwhile [during the downward part of the subordinate beat-stroke], the singer carries out the ascent of a ninth [*e'* to *f'*]. His dynamics cannot {p. 58} continuously flow evenly; the passage obtains its persuasive power only through the highly-strung

44 [NN: The main stroke comes on the first quarter-note of the bar, the subordinate stroke on the third quarter-note of the bar, as Becking will explain later in this paragraph.]

free swinging. In Figure 9 this [preparatory] upstroke is dotted in [compare Figure 1 (1.1) for Mozart]. [Again in the figure] the flaring force of the downstroke is rendered like a quilisma.⁴⁵

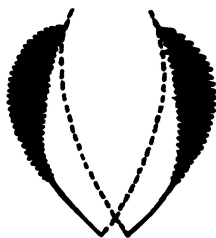



Figure 9 [Wagner's beating figure]

Later, Wagner no longer reveals the undercurrents so openly. His style becomes “idealistic”.⁴⁶ But the qualities of the rhythmical flow remain the same right up to his latest and most mature utterances. Calmness and natural certainty never settle in to the beat-strokes; the impassioned gesture, the fluctuating activity and the intense involvement cannot be taken away from them.

45 [NN: A quilisma is a Greek neume having approximately the shape of a cursive “w” with thickened vertical strokes: . The irregular edges of the downward strokes in Figure 9 perhaps represent the nervous energy in the beating.]

46 Wagner is often considered an authentic representative of the idealistic philosophy of Dilthey [1.65]. This overrates the significance of the idealistic world of the gods and hero-ethics and overlooks the merely accessory nature of this realm of theatrical props. The truth of the matter is that Wagner is Germany's most powerful naturalist and most uncompromising sensualist.

Ruhiges Zeitmaß (Wotan and Fricka sleeping)

Con moto tranquillo (Notturmo)

Example 14a Wagner, *Rheingold*; 14b Mendelssohn, *A Midsummer Night's Dream*

Even the castle of the gods, gazed upon in a dream at daybreak, [thus an example “unfavourable” to the beat-stroke character just described,] {p. 59} is portrayed by Wagner not as an impassive block formation, but as a piece of 19th-century theatrical architecture which persuasively narrates an entire “emotional life” to us from its effectively assembled theatrical set [Example 14a]. This passage cannot be interpreted as calm and collected, as if it were by Gluck. As with all sensualists, the energy in the beat-strokes is explosive, and although the tossing-off of the upstroke does not sound as disdainful at the slow tempo [of the *Rheingold* example, Example 14a] as it does in the *Tannhäuser* example [Example 13], it can nevertheless not be dispensed with. After the last chord of [bar 2 of] our example [Example 14a] the repeat of the motive [from the beginning of bar 3; bars 1–2 constitute the *leitmotif* of the Walhall – see Example 14aN] is anticipated with considerable suspense, in which one clearly senses the effect of a grand theatrical gesture leading it [the repeat] in. If the upbeat stroke [on the last quarter-note of bar 2] were calm, the new attack [at the beginning of bar 3] would take place without the strength of impact which is inseparably connected with the character of all Wagnerian music. The passage would be completely deprived of its pictorial nature if it were played in a Beethovenian manner, with gradual transitions and rounded beat-strokes. With such smooth, dark sonorities one could hardly any longer think of a castle. It would also be hard to come to terms with the bars in a Mozartean manner. The

theme becomes lean and supple, and the sharp contours are blurred into bland meaninglessness. The impersonal pulse, with the given rhythmical framework of thesis and antithesis, is indispensable.

1.55 [Mendelssohn also belongs to the Bach family...]

Mendelssohn represents yet another version of the same underlying attitude.⁴⁷ His *Notturmo* [Example 14b] dwells in the unreality of the dream-world that Mendelssohn is particularly fond of, whereas to Wagner it is a closed book. With Wagner, everything takes place in the full light of consciousness and in clear wakefulness. Mendelssohn avoids the harsh light and in general all robust artistic resources. Wagner's violent dynamics must have been an abomination to him; he beats only with the finest hairlines, but there is basically no less steadiness in the beating than with Wagner. He too requires the natural, impersonal pulse. The beat-stroke and counter-beat-stroke are located on counts 1 and 3 of his bars; they are "conceived" with decisiveness. Delicate restrained motions accompany them, diametrically opposed to the Wagnerian ones, and the crude effect of gravity is eliminated by tilting the whole figure. The beat-stroke glides slowly down the sloping plane [Figure 10]. {p. 60}

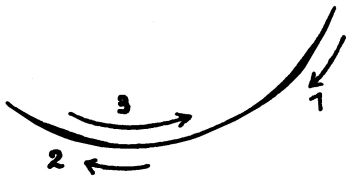


Figure 10 [Mendelssohn's beating figure. The counting numbers 1, 2, 3 apply to a 3/4 bar as in Example 14b.]

Nevertheless, the emphases are clearer than in any bar of Beethoven. If one produces them in a Beethovenian manner, then everything is blurred into that fuzzy sentimentality known from *Oho Täler waheit, oho Höhöen* that is often mistreated in just this way.⁴⁸ If this

47 [NN: That is, the naturalistic, impersonal attitude of Bach (1.48–1.50) and Wagner (1.53–1.54), discussed above.]

48 [NN: *O Täler weit, o Höhen* is the first line of *Abschied vom Walde* by Eichen-dorff, set as a partsong (SATB *a capella*) by Mendelssohn, op. 59 no. 3 (1843)

music is beaten with the Mozart figure it becomes excessively bouncy and loses the character of fine, delicate fabric.

[...as does Chopin]

1.56

We will finally take a brief look at one last kind of naturalistic attitude, to show how diverse are the possibilities of this type [Example 15].



Example 15 Chopin, Ballade, op. 47

[Chopin's beat-shape described]

1.57

Chopin lets his beat-strokes follow each other with the self-evidence of a law of nature, but he is not content with the simple effect [found in Bach]. Like Wagner, he exerts pressure in them. But he avoids the powerful effect of broadened force and of downward-operating gravity [seen in Wagner]; he makes his beating motions almost horizontally. The down-and-up has almost completely become the back-and-forth [Figure 11].

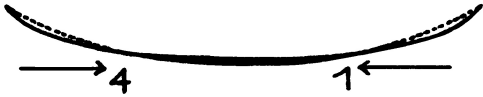


Figure 11 [Chopin's beating figure. The counting numbers 1, 4 apply to a 6/8 bar as in Example 15]

The personal effect of this composer mainly involves agogics; the beat-strokes are compressed into a quicker continuation at one time, and then drawn further apart again. In this process, a flinging and [then a] faltering of the motion at the ends of the upstrokes – insofar

(Example N2 in Appendix E). Becking has extended the vowels, with humorously exaggerated sentimental effect.]

as that term can still be used [because those strokes move mostly across rather than up] – becomes noticeable, as it does similarly with Wagner [Figure 9]. (It is indicated in the figure by dotted lines [as it was for Wagner].) The {p. 61} wrist is flung out to the left and the right. That is how Chopin’s beat-strokes obtain their character.

1.58 [Final remarks on the Bach family]

Thus the shared basis which unites the Bach family lends few common features to the individual members of the family. Those who belong to the Mozart and the Beethoven groups look much more alike. Bach himself stands firmly in the centre and represents his type with few non-essentials. To the left and right of him one moves towards the other families: Mendelssohn to the Mozart side, Wagner to the Beethoven side. Wagner’s pushing down and pressing resembles Beethoven’s in a certain way, reflecting a common idealism. Yet the typical difference remains: Beethoven levels out the mechanical pulsation in that he *represses* it by force, whereas Wagner strives to *bring out* the objective pulse and to build a basic structure for his rhythm from the exceptionally sharpened beat-strokes. Beethoven’s idealism is fundamental, Wagner’s auxiliary.

The “Theory of Types” of Rutz and Nohl

1.59 [In German music, all three families occur at all historical times]

The three families are represented in the German musical literature of all periods [Chapter III]. Their members walk together on one of the established paths to rhythm, and it seems that the three basic ways in which the Given can be dealt with in rhythm were feasible under all historical conditions. The ideals of the different eras have always been seen from the perspective of all three attitudes. Certainly the different historical styles may not have facilitated or hindered to the same extent the emergence of a great personality from one family or another, but in general each group has come to terms with all the prevailing circumstances in its own way. Whether all nations have also

trodden the three paths seems doubtful in view of the Romance people⁴⁹, in which the Beethoven family is not represented.

[*Rutz and body posture, Nohl and philosophy*]

1.60

Apart from occasional remarks that were not developed further, the attempt to distinguish in music such *ahistorical Types*, as we think of them, was made from two vantage points.⁵⁰ The key initiative came from the teaching of singing. In the course of trying to achieve the most perfect rendition of tone-poems and word-poems, Joseph *Rutz* observed certain body postures, especially of the torso musculature, which are automatically {p. 62} adopted in singing and speaking, and which he found to be not only constant for the works of each individual master, but also reducible to three main attitudes. From the area of philosophy Herman *Nohl* followed suit with his investigations: he pursued *Rutz's* Types of body posture in [poetical and musical] stylistics and interpreted them in the sense of the ideological Types proposed by Dilthey.

[*Rutz's work on voice quality...*]

1.61

*Rutz*⁵¹ did not content himself with the discovery and description of the three body posture Types; he also established connections in three

49 [NN: The term “Romance people” denotes those whose language descended from Latin (thus from ancient Rome), here in particular the French and Italians dealt with in Chapter II. It is to be distinguished from the words “romantic” (style) and “Romanticism” (historical movement).]

50 [NN: The word “type”, when used in the context of its special function in this book, will be spelled “Type”. In that context it refers to a family or group of personal attitudes (1.63) (but not national or historical ones) and the configuration, in terms of rounded or pointed ends, of the corresponding beating curve.]

51 After J. *Rutz's* death, the theory was further refined by Mrs. Klara *Rutz* and treated by Ottmar *Rutz* in various publications. See *Neue Entdeckungen von der menschlichen Stimme* [New discoveries on the human voice] [Munich, Beck], 1908; *Sprache, Gesang und Körperhaltung* [Speech, song and deportment], 1911 [Second revised edition, Munich: Beck, 1922]; *Musik, Wort und Körper als Gemütsausdruck* [Music, word and body as the expression of disposition] [, Leipzig, Breitkopf & Härtel], 1911; *Typen Stimmbildung* [, zugleich die neue Ausdruckskunst für Bühne und Konzert] [Formation of voice Types] [, together with a new art of expression for stage and concert] [, Leipzig: Breitkopf &

directions. To each Type belong: 1. constant voice qualities (voice Type), 2. constant psychical conditions (disposition Types, later called more generally psychical Types), 3. certain stylistic idiosyncrasies (style Types). The fewest discoveries were made on the last point; here Rutz did not advance beyond occasional pertinent remarks. His psychology, too, makes its strongest contribution in terms of valuable observations; the systematics hardly satisfy strict standards. Rutz also treated both these points [numbers 2. and 3.] as comparatively incidental and put the main emphasis on the first, the determination of the “voice quality Types”. After all, the theory was developed in the context of singing instruction, and remains intended for it. Eduard Sievers built upon this work: he discovered a number of new voice qualities and postulated additional voice Types; he also developed a large number of practical aids for the investigation of sound and – following earlier work on speech melody and related matters – integrated all the results into a comprehensive method of philological text criticism.

1.62 [...and on attitude Types]

Research going forward in the area of voice quality is likely to lead further and further away from the foundations provided by Rutz. For the theory that all representatives of one “Type” have – with slight modifications – the same voice quality cannot be sustained rigorously. Sievers’ extraordinarily sensitive analysis of voice quality in Goethe⁵² shows that a great poet is able to match his voice to that of the person he happens to be dealing with, just as a good diplomat knows how to think {p. 63} the thoughts of his adversaries. In any concrete case, voice quality as a whole is an exceedingly intricate complex, and it cannot be described exhaustively in a few statements, which is all that Rutz devotes to it. Certainly Rutz’s original observations are not in any way intended to provide such an exhaustive treatment; they are concerned with *attitudes*, not complete complexes. It was only later, by supplementing and interpreting the basic observations, that Rutz progressed to concrete phenomena – voice qualities and states of mind

Härtel], 1920; *Menschheitstypen und Kunst* [Human Types and Art] [, Jena, Diederichs], 1921.

52 [Sievers,] *H. Lietzmann und die Schallanalyse*, op. cit. (0.17), Appendix.

– but in doing so he crossed over to another area that is foreign to the Types. We see *the great merit of Rutz's theory* entirely in the *specification of the three Types* as attitudes constituting personal constants. We would favour taking all conclusions that go beyond those relating to the attitudes and setting them strictly apart from the latter [that is, from those conclusions that do relate to the attitudes], and we would especially favour separating the analysis of voice quality from the Types. That analysis [of voice quality] leads continually further towards the individual, the unique, the particular; the sphere of the Types, on the other hand, is not that of the finished product, but of approaches, starting points, dispositions – just of attitudes. Rutz's many entirely pertinent individual remarks were in fact mostly directed to those [attitude] features. What he hears in the voice qualities “soft” and “hard”, for instance, belongs in large part in the area of attitudes as, respectively, subjectively realised, internalised sound, and objectively present, expressed sound.

[*Rutz's Type classification confirmed by Becking's*]

1.63

Rutz was not inclined to dwell on the underlying fundamental facts, whose significance the outcome depends upon in the first place; he always filled the empty [theoretical] formulations with [empirical] content as soon as possible. But if we disregard his secondary observations and interpretations we can, on the basis of our present investigations, *fully confirm the correctness of Rutz's basic observations*. By following our criteria we have arrived at the same grouping of the composers as Rutz did in his Types.⁵³ Our three attitudes thus {p. 64}

53 The overviews given in the “Handbook” (*Sprache, Gesang und Körperhaltung*) and in *Musik, Wort und Körper als Gemütsausdruck* (see the index) [op. cit. (1.61)] are valid for us too, as far as the classification of Types is concerned. Whenever Sievers and Nohl depart from that [classification], they are mistaken. — The confirmation of Rutz's classification seems to me particularly convincing because the observations in the present writings, on which that confirmation is based, were made without knowledge of Rutz's works. The author did not learn about them [Rutz's works] from Sievers, who was then occupied with quite different questions. Only when he [Becking] himself arrived at the Types did he consult Rutz, finding full agreement with results that had been reached by following quite different paths. Compare also the account given in the *Zeitschrift für Musikwissenschaft*, 1923/24, p. 111 [op. cit. (0.18)].

coincide, in their practical application, with the Types widely known since 1908 [via Ottmar Rutz (1.61)] and discovered much earlier by Joseph Rutz and commonly named after him. However, this confirmation applies only to Rutz's basic observation; everything that goes beyond that must be left to be treated within the relevant scholarly disciplines. So when we now call the Mozart family Type I, the Beethoven family Type II and the Bach family Type III, following the already established terminology of Rutz, we are not thereby taking over Rutz's concept of Type with all its implications.

1.64 [Rutz's work led in one direction to Sievers, and in another to Nohl]

Various perspectives are found side by side in Rutz's work, and many paths lead from it in different directions. It was and still is a challenge for scholars to deal with his findings in a unified formulation of the problem. Sievers, for instance, turned mainly to voice analysis and, in doing so, could not avoid ending up by destroying the personal Types, as was mentioned above [1.61]. On the other hand *Nohl*, who adopted the Type concept, naturally had no room for Rutz's secondary observations [including voice analysis and style analysis (1.61, 1.63)].

1.65 [Nohl could not fully match Rutz's Types to Dilthey's...]

In order to be able to match the Types [I, II and III, according to Rutz's theory] to the three ultimate attitudes of men to the world that are possible according to Dilthey's theory (pantheism, idealism and naturalism), Nohl had to split up Dilthey's pantheism. He identified pantheism-a, idealism and pantheism-b with Types I, II and III [respectively], while naturalism remained without a parallel Rutz Type. Nohl did not abandon naturalism, however, as can be seen from the preface to the second edition of his publication.⁵⁴ Thus there are

54 Op. cit. (0.5). [NN: The *Typische Kunststile in Dichtung und Musik*, first published in 1915, was republished unchanged in 1920 in a volume in which it was preceded by Nohl's *Weltanschauungen der Malerei*, first published in 1908 (1.67). Nohl wrote a Foreword to the 1920 publication in which he gave an explanation of the relationship between the two papers. Becking is referring to the following passage from the Foreword (p. 1, translation by NN): "The division of the pantheistic Type into two separate forms is not yet found in the "Ideologies of Painting"; it appears only in the second treatise (NN: the "Typical Art Styles..."). Conversely, the naturalism trait is missing in the "Typical Art Styles", because I

now four “ideologies” or “attitudes to life” standing side by side, [each one] indispensable and having equal rights. Considering that the four points of view in this arrangement result from completely different approaches, the question arises whether those points of view lie on the same plane, or whether on the contrary they intersect and overlap one another; if that question already seems hard to ignore, the doubt about the possibility of the Rutz–Dilthey combination turns to certainty [that there is no such possibility] as soon as one stops only casually gathering ready-to-hand support, and instead takes the matter seriously with the thorough treatment of extensive material.⁵⁵ The discrepancies between the two theories of Types [Rutz’s theory and Dilthey’s theory] cannot be remedied by {p. 65} splitting Dilthey’s pantheism. Not only are Types I and II contained in [Dilthey’s] pantheism, but Dilthey’s idealism is also present within Types II and III. And from the basic attitude of Type III pantheism as well as idealism can arise, according to circumstances, while naturalism (in Dilthey’s sense) is even possible across all the attitude Types. But the essence of Dilthey’s system is that an ideology can be *either* pantheistic *or* idealistic, but not both at the same time. So it is evident that Dilthey’s Types and the ones put forward in the present book [by Becking, whose Types agree with Rutz’s] lie in different spheres [as will be explained in the next paragraph].

[...because of the distinction between “ideologies” (Dilthey) and “attitudes to the Given” (Rutz);...]

1.66

“Ideologies” result from philosophical endeavours, drawing not just upon a single source, but upon many sources, and are achieved through the interplay of numerous components; they are compromises that must accommodate the most varied requirements. “Attitudes to the Given” [, by contrast,] signify only inclinations or dispositions, and no one could predict where they will lead; they are only *one* source, *one* component, *one* requirement in the formation of an

had not then discovered a way to handle it in that (NN: poetical and musical) context.”.]

55 Nohl has deliberately not chosen such a broad basis. His publication is intended as a first attempt, and its main purpose is to stimulate thought. It completely fulfils that purpose.

ideology. Thus two members of the same attitude Type can certainly arrive at different ideological Types, and on the other hand it seems to be not at all uncommon for quite similar ideological outcomes to be reached by members of different attitude families. It is true that particular attitude Types provide specially fertile soil for developing specific overall attitudes, such as Type II for Dilthey's idealism. But the result closest to hand comes about only if the growth proceeds "straight ahead" and is not subjected to the interference of any contrary circumstances. That [direct growth] does not need to be the case, however, and the most surprising results must on principle be regarded as possible. Thus Nohl has certainly succeeded in revealing the close relationships between Rutz's and Dilthey's Types. But taking them to be identical – after the splitting of pantheism – is going too far.

1.67 [...ignoring that distinction would have indefensible consequences]

If one insists that the two systems of Types are identical, then one has to put up with the following consequences, to give just a few examples. To the best of my knowledge the whole of Italian art history contains no Type II, and thus no – Diltheyian – idealism. Michelangelo, whom Nohl, before becoming acquainted with Rutz's Types, had himself {p. 66} convincingly designated as an idealist,⁵⁶ would have to switch over from Beethoven's company to pantheism. Tolstoy would follow him, because Russia too would not have any idealism. Socrates takes the same path; he renounces Kant and Fichte and adopts Spinoza as his ideological kinsman. Frans Hals would meet him along the way; he – who, thanks to Nohl, had become the mainstay of Diltheyan naturalism in painting – would switch over to the idealists, because he belongs to Type II according to Rutz's determination as well as according to our criteria, if we transfer them from musical rhythm to rhythmical manifestations in other areas.⁵⁷ No one, least of all Nohl himself, would be willing to accept such consequences.

56 *Die Weltanschauung der Malerei* (The Ideology of Painting). 2nd edition in *Stil und Weltanschauung* op. cit. (0.5) [an unchanged republication of the first edition of the ...*Malerei*, Jena, E. Diederichs, 1908].

57 The evidence for this cannot be spelled out here, however.

Now in the *Typische Kunststile* [op. cit. (0.5)] Nohl stands entirely on the side of Rutz, and fits in only loosely with Dilthey's lines of thought. The departures from Rutz are slight, and they take place only partly on account of Dilthey. Thus he [Nohl] chooses to assign Bruckner to the third Type rather than to the first [Becking (1.44) assigns Bruckner to Type I]. However, the determining factor should be not the clustering of accents in his music, which Nohl puts forward, but the way he [Bruckner] integrates them [see the 4th next sentence].⁵⁸ The comparison with Mahler is instructive here [this is Becking's comparison; Nohl does not mention Mahler]. With him [Mahler] the *fff* outbreaks always have the character of an objective world which the composer cannot approach. He does place them on show, but they appear to him basically as something filled with an alien spirit which comes ready-made, has its own power and could eventually shatter him; those outbreaks are not a part of him. Bruckner virtually *flows through* his accents and gives them a personal warmth of a kind that Wagner and Mahler are not familiar with at all. His enthusiastically executed beat-strokes are a true sign of the underlying unity with the life-force that imparts motion to all of the Given. Nohl also assigns Hugo Wolf to the Wagner family [Type III], on account of his "over-exploitation of modulation."⁵⁹ Our criteria once again confirm Rutz's correctness. The arched beat-stroke onsets reveal that the composer, although not as markedly as Beethoven, belongs to the group of those who strive for transcendence [thus to Type II]. Finally, Novalis must be included here too, even though he is, as a Romantic, far removed from the strong discipline of Beethoven. The combination of Romanticism with Type II yields a similar result for him [Novalis] as for Schumann: instead of the ethical restraint of the Classicists there is a fiery impetus. Nohl, who assigns the {p. 67} poet [Novalis] to the third Type "in his more mature works",⁶⁰ is operating here completely

58 [NN: Nohl, op. cit. (0.5), 1915, p. 15; = 1920, p. 99; = 1961, p. 30: "The notation of the so utterly unmasculine Bruckner also shows accents placed side by side." (translated by NN).]

59 [NN: Nohl, 1915, p. 25; = 1920, p. 110; = 1961, p. 39.]

60 [NN: Nohl, 1915, p. 27; = 1920 p. 112; = 1961, pp. 40-41.]

within the lines of thought of Dilthey's [ideological] kind, which are totally inapplicable to the attitude Types.

1.69 [*Nohl's writing motions do not fully reflect rhythmical flow*]

But apart from such occasional departures Nohl stands firmly on the ground of Rutz's Types, furthering knowledge of them in three respects in particular. First, he shows pathways to the deeper foundation of the Types, in the section "relationship of the three Types to reality".⁶¹ Then he makes a number of excellent observations on stylistics, to which the present account is indebted for much stimulation, but whose accuracy may not have been demonstrated in all cases. Finally, one owes to him the explicit reference to the field of rhythemics, little used by Rutz, as the field most important for the observation of the distinctions between the Types. Nohl even provides a scheme for determining the Types by means of accompanying motions. He shows us how to write along with the life-like alternation of the accents arising from the sense and the syllabification, thus beating time to them. For artworks of Type I and II we can carry this out, in his view, only with consecutive up and down motions, rather like the letters *u* and *uu* of German cursive script.⁶² Nohl sees the difference between the Types in the fact that in the first Type the accents, and consequently also the force, fall on the [written] downstrokes, whereas in the second Type they fall on the [written] upstrokes. The rhythm of the third Type, on the contrary, "does not run on", but "moves within itself"; it can be beaten only in place, backwards and forwards or up and down.⁶³ Nohl links important stylistic observations to the contrast between the pulse that runs on and the one that moves within itself. But in doing so he arrives less at the attitude Types than at the [historical] contrast of the

61 [NN: Nohl, op. cit. (0.5), section 5, 1915, pp. 25–28; = 1920, pp. 109–113; = 1961, pp. 38–42. The untitled section begins: "Everything that has been said [in the previous sections] derives its deepest justification from the fact that each of the three Types has a completely different relationship to reality, [in respect of both] the kind of reality and the position that man adopts towards it. That also applies with full force in music. Type III faces the world of tones as something objective. ...". (translated by NN).]

62 [NN: Note that the right hand must be used if Nohl's writing motions are to proceed from left to right (Figure NN1 in Appendix E).]

63 [NN: Nohl, op.cit. (0.5), 1915, p. 14; = 1920, p. 98; = 1961, p. 20.]

German Baroque rhythm to the new principle of the late 18th century. The “marching in place” extends through the whole of the Baroque, and is not only found in Bach and his family. Schütz (Type II) and Handel (Type I) cannot be accompanied appropriately with Nohl’s on-running writing motions either. [Despite their name,] all the “walking basses” of the 17th and 18th centuries actually move within themselves and do not leave their starting place. Nohl’s remarks on the back-and-forth motions of the rhythm in Type III are not affected by this objection, however, and they do indeed reveal features of that Type. Our reservation concerns especially Nohl’s figures for the first and second Types. This angular up-and-down motion of the accompanying writing is not properly suited to any music. Its focus is restricted to {p. 68} certain impulses in the vicinity of the entry of the accent and it neglects the fading away, the continuing flow of the *rhythmos*. As soon as the accent has come into being, the motion stands still and cuts off what is in many cases the most beautiful part of the rhythmical process. Try Example 1[a] and notice how the long tones of bars 2 and 4 are suddenly muted, after the energy of the onset, by the angular accompanying writing (with upward pressure). If one attempts to go along with the flow of those tones the motions become rounded and we note that, in addition to the impulses of the anacrusis and the attack [on the strong beat of the bar], a great many other things must be taken into account if the feeling of oneness with the music is really to come about. In the example from Weber we have chosen a particularly favourable case for the writing motion; for the deep, powerful, determined beats of a Beethoven Adagio, for instance, the angular to-and-fro motion is totally inapplicable. It would tear everything apart.

[*An example from Suppé;...*]

1.70

Moreover, the attack impulses to which the writing motion is delivered are by no means always of the same kind. It is not only the German composers of Type II who usher in the focal point with such a crescendo of the rhythm, for this initial impetus is also quite familiar to the French in general and to the Italians of Type III. The following

randomly selected Italian⁶⁴ example belongs to the class of music having a rhythm with strongly pointed configurations, and it therefore reveals the impulses specially clearly. One can write along with it only in the manner shown in the figure beneath Example 16. (Write with pencil on paper. The arrows indicate the direction of pushing [the pencil].)⁶⁵

Allegretto

Tanzet, tanzet, scherzet und lacht, A - mor hat treff-lich die Sa-che ge - macht!

Example 16 Suppé, *Banditenstreichle* (Rogue's Gambit), and graph of writing motions

1.71 [...is misclassified if Nohl's writing motions are used]

The accents fall on the [written] upstrokes, so according to Nohl's table [Figure NN1 in Appendix E] the piece must be assigned to the Beethoven family. Naturally it does not belong there, but to Type III. The beat onsets (of our accompanying motion) are here as sharp {p. 69} and pointed as possible, quite different from those of Johann Strauss, for instance, who also uses energetic beat onsets, it is true, but rounded and smooth ones [which thus belong to Type II].

1.72 [Nohl's writing motions do not take gravity into account, so they best suit Romantics]

Nohl's writing motions do not work properly here. For them, impulse = impulse [that is, impulses in artworks are reflected in impulses in

64 [NN: Suppé is often regarded not as Italian but as Austrian. However, the nationality is of no importance for Becking's point, which is that Nohl's method results in the wrong personal Type being determined.]

65 [NN: Example 16 and the following discussion of it have been prepared by Becking; Nohl, in his writings mentioned here, never referred to Suppé.]

the writing, but nothing beyond that is reflected]. And the reason for this deficiency is that they do not take into account an important element of rhythm: gravity. Only by replacing the writing, which does not reflect gravity, with the free time-beating motion that is influenced by gravity can we satisfy the requirement that we respond [appropriately] to all impulses. We then also acquire, in the accompanying motions, that impersonal mechanical element with which the composer has to come to terms [0.25], and that enables us to differentiate attitude Types according to the basic manner in which the individual confronts the Given. There have been times, such as 19th century German Romanticism, that have set out to eliminate gravity as far as possible, to keep the inescapable ominous burden well away, and to deny it. For musical works which take that approach Nohl's weightless writing motions are better suited; those motions contain within themselves something of the Romantic. It does not seem to be a coincidence that Nohl derives the characteristics of Type I in music from Schubert and not from Mozart, and that in the writing figures he almost disregards the force relationships, upon which so much depends. He is decidedly wide of the mark when he observes that in Bach the strongest force is located between the back and forth beats. The truth is that the force in the middle part of the [beating] figure relaxes just a little, whereas with Wagner, for example, it almost completely vanishes there (compare the above [beating] figures [Figures 8, 9 (1.50, 1.54)]). The Romantic, who banishes gravity from his beat-strokes, is not acquainted with the powerful confrontation of the subjective dynamic process with objective gravity. For the Classicist the question of pressure is of the greatest significance in every beat-stroke, but it is unimportant for the Romantic, who accentuates more through impetus than through pressure. Correspondingly, Nohl too leaves gravity and the dynamic process out of consideration; on the other hand, his writing figures are sensitive to impetus, and to fiery onrushes and impulse. Basically, he always describes accents that have a Romantic touch, and only the initial parts of those.

[Deficiencies remedied by introducing gravity]

1.73

These limitations do not detract from the great importance of the first attempt to use rhythmical behaviour to penetrate to the Types. Our intention is to remedy the shortcomings that we have found, by

introducing gravity and by closely observing the pressure relationships that are correlated with it. In that way {p. 70} we will also arrive at shapes of activity that are constant within a given nation and independent of the Types [Chapter II], as well as the differentiation of the attitude constants associated with historical style periods, constants which likewise cut across the attitude Types [Chapter III].

Systematics of the Types and Philosophical Assumptions

- 1.74 [*Jaspers' philosophy of Types is limited to one plane; it resembles Becking's philosophy only superficially*]

There is no plane on which the three Types lie side by side: it is quite impossible to find a world of relationships in which the three kinds of attitude constitute the only three possible fundamentally different cases, and no one could specify three adjectives capable of characterising and differentiating the Types unambiguously and exhaustively.⁶⁶ Superficially, it might seem that the classification and formulation of the three "attitudes" that *K. Jaspers* gives in his *Psychologie der Weltanschauungen*⁶⁷ virtually coincides with ours. We would then only need to adopt his terminology. The relationships are in fact close. Jaspers' first attitude, the *active* one, experiences the world as opposition.⁶⁸ There is an ingrained dualism in this attitude. To be cognisant is to create and to do. The world is to be transformed in such a way that the active person may conceive it solely as his world. This dualism, and the ambition to replace by one's own effort what the world could do by itself, is found also in [our] Type II. Further-more, the *contemplative* person, Jaspers' second Type, has in common with our

66 [NN: However, it will be seen in what follows that Jaspers did attempt just such a specification of adjectives.]

67 [Karl Jaspers, *Psychologie der Weltanschauungen* (Psychology of Ideologies)] Berlin [, Julius Springer,] 1919. [Also second revised edition, Springer, Berlin, 1922; fifth unaltered edition, Springer, Berlin, 1960; and later reprints.]

68 [NN: This and Becking's following three sentences appear with only slightly different wording in Jaspers, 1919, p. 44; 1922, p. 52; 1960, p. 52.]

Type III that he “sets up before himself”⁶⁹ a world that makes sense in itself. And the third attitude in Jaspers, the *mystic* one, carries out a fusion similar to that of our Type I, in that it “abolishes the confrontation of subject and object”.⁷⁰ But the resemblances do not run very deep. A mystic overcomes the gulf between subject and object, whereas a member of the Mozart family does not even recognise a gulf and therefore has no need to overcome it; mysticism is quite foreign to his nature, generally speaking. Jaspers’ concept of attitude here is not the same as ours at all. The mystic is already well on the way towards a finished ideology; he has already acquired a process, one which has succeeded, namely that very overcoming [of the gulf just referred to]. Our attitudes, on the other hand, are mere initial dispositions; they are still waiting at the starting line and have not achieved anything yet. In a similar {p. 71} way, Jaspers’ active attitude and our Type II overlap without coinciding.⁷¹ In many cases, the transcendental striving that characterises the Beethoven family is combined with activity. However, that striving also occurs in those who are inclined towards contemplation. The Type II attitude need by no means be that of a technician (as opposed to a pure scholar) as Jaspers portrays it in his active Type. Such activity is found in all three families of musicians. Finally, contemplation or focussed onlooking is certainly the basic attitude of Type III; like Bach, all members of this family look upon the real world standing before them (for example, the world of the work of art). All the activity that they generate only accompanies or reacts, but does not create. Yet even here Jaspers’ meaning is different from ours. He would include with the active people one who is basically an “engaged onlooker” but who produces capriciously changing output, in each case allowing new worlds to arise before himself without grieving much over the old ones portrayed earlier; and he would

69 [NN: This (approximate) quotation is found in Jaspers, 1919, the same pages as in the previous footnote.]

70 [NN: This (approximate) quotation is found in Jaspers, 1919, p. 73; 1922, p. 85; 1960, p. 85. Thus the comparison Becking is making is that between Jaspers’ Types I, II, III (active, contemplative, mystical) and Becking’s Types II, III, I (Beethoven, Bach, Mozart), respectively.]

71 [NN: In the following four sentences Becking describes the overlapping: Becking’s Type II occurs in more than one of Jaspers’ Types, while Jaspers’ active Type occurs in more than one of Becking’s Types.]

include with the contemplative people one who is transcendently striving but who is at the same time a “disengaged onlooker”.⁷² The theoretical differences between the two typologies are therefore fundamental, and there is also an important practical difference: Jaspers has found that his attitudes are not personal constants; a person can change them by free will. It thus seems risky and unprofitable to try to interpret the two systems of Types in terms of one another. They have different purposes.

1.75 [*Becking’s earlier attempt at a one-plane philosophy of the Types was inadequate*]

For some time the author believed that he had done justice to the three attitude Types when he described their relationship to the Given as follows: I = blending (absorbing), II = overcoming, III = portraying. However, even this terminology is full of shortcomings.⁷³ It does not provide a scientific classification, because the three terms do not derive from a system of relationships but convey only those features of the three attitudes that are prominent and that specially catch the eye, rather than conveying their essence. Moreover, they do not even carry out the characterisation accurately: “blending” at least suggests a dualism – which does not exist in Type I – and through the use of the term “overcoming” Type II is understood as too heroic, too much from the point of view of activism. For there are in fact a number of renouncers belonging to just this family, whose efforts to overcome have not been successful and who, together with Schopenhauer, regard renunciation of compulsive will as the highest attainment. Finally, “portraying” is an appropriate term if one has the right [portrayed] picture in view. {p. 72} It should not be forgotten, however, that the other Types can portray, too. If one decided to start from this point and to differentiate according to the kind of artistic representation, then it could at best be put like this: I renders a real world of his own, II an ideal world of his own, and III a world that is not his own; the kind of self-expression seems with I to be a naive outpouring, with

72 [NN: I have not found a close match in Jaspers to the quoted terms *hinschauenden, schauenden* (“engaged onlooker”, “disengaged onlooker”).]

73 [NN: Compare Becking’s remark, in the first sentence of the previous paragraph, that no set of three adjectives could be adequate.]

II a duty, and with III an objective portrayal; and that requires for I inspired talent, for II painstaking work, and for III solid technique and mastery of the means of art. With their quite imprecise terminology, however, different systems of relationships intersect here too.

[Becking’s three philosophical categories for the Types, with pairs of contrasts]

1.76

Thus the simple arrangement of the Types in the real world does not correspond to any equally simple theoretical relationships. For a systematic, sound and unambiguous categorisation, relationships are needed on several planes, and so the specification given above [1.40] in terms of three pairs of contrasts remains the simplest and clearest, although it has to make use of a philosophical terminology that has been long over-used. The main deficiency of these passable “isms”, which is the uncertainty over which relationships they apply to, is largely overcome by assigning them a tightly circumscribed range of validity. Beyond that range they have no meaning. [See Table 3.]

Table 3 [Philosophical categories for the Types, with pairs of contrasts]

The self in relation to:		A. the world of the Given	B. the nature of the Given	C. the formation of the Given
Antithesis	in general	unified [monistic] or separated [dualistic] worlds	divinely inspirited [spiritualistic] or uninspirited [materialistic] matter	proceeding from the self [idealistic] or from the object [naturalistic]
	in rhythm	unified [monistic] or non-unified [dualistic] dynamic process	animate [spiritualistic] or mechanical [materialistic] gravity	looping [idealistic] or pulsing [naturalistic]
Attitude in Type	I	monistic	spiritualistic	idealistic
	II	dualistic	materialistic	idealistic
	III	dualistic	spiritualistic	naturalistic

1.77 [Monism (Type I) vs dualism (Types II & III), in general]

A. Basic to the system [shown at the top left of the Table] is the relationship of the “composer” to the “Given”, that is, the “self” to the “world”, or the {p. 73} “human spirit” to “nature”, as it confronts us in musical rhythm, and this is viewed from three aspects [reading across the top of the Table]: in relation to the world [of the Given], to the nature of the Given, and to the formation of the Given. In each of the three areas of relationship, two attitudes are diametrically opposed to a third one, differing according to the area.⁷⁴ Whereas Type I imagines himself to be in *one* world or region with the Given, where no barrier separates the self from matter and where a gradual transition takes place between the human spirit and the ultimate basis of nature, Types II and III can visualise the Given only in *another* world, across a gulf. Subject and object are spatially separated from one another, and it is fundamental to their relationship that there is no process, however long [it might take], by which they could glide across the gulf into one another. Even though some members of these families [Types II and III] might feel the split from the world as a curse and long for unification with it [1.41], and even though mystics [1.74] who have this attitude [dualism] might reduce the two heterogeneous spheres to one inconceivable higher-level unity, they cannot eliminate the necessary and primary dualism. The self stands “face to face” with the given world, and the listener does the same with the musical work. He gazes upon it, as Bach does upon his kingdom (Type III), or aspires with the world of tones towards the affirmation of ideal powers (Type II). But he never allows himself to be simply encompassed by the world, as with artwork of Type I; the listener to that type of work, given an appropriate attitude, is absolutely content with the condition of oneness, come what may. So it is of no avail when modern Mozart scholarship disputes the immediate feeling of bliss – considerably overrated by the Romantics – that emanates from Mozart’s music. That feeling is essential to the monistic attitude, and

74 [NN: Thus in the column for area A, two cases of the dualistic attitude are opposed to one case of the monistic attitude, and similarly for the other two areas. In this and the following two paragraphs, the relationships are dealt with systematically in respect of the general attitude to the world, that is, according to the first of the two “Antithesis” rows of headings.]

comes along inescapably as a generic feature even with the most paltry and mindless Italian piece that has the same attitude. Listeners belonging to the other two Types, especially the second, tend to interpret it in an excessively sentimental and insincere way, as if it had a special profundity (compare the [similar] Viennese image of Schubert). The welcome opposition to such tasteless interpretation should however not lead to an overlooking of the facts of the matter [involving a certain degree of profundity] that are undoubtedly present.

[*Spiritualism (Types I & III) vs materialism (Type II), in general*]

1.78

B. Type I has no choice but to see the world as inspirited. Since he is incorporated with it monistically, it cannot be inanimate; otherwise the self would be inanimate too, and all life would come to an end. Similarly, Type III stands before an inspirited world. Bach does not look upon an inanimate, indifferent expanse, but upon a living realm that is set in motion {p. 74} from within itself, and whose designs follow unaccountable, seemingly irrational paths. But even if he cannot clearly comprehend the workings of the moving force, that is, of the world-spirit, he nevertheless believes in its benevolence and its rationality. With this steadfast faith he steps before the world and before his artwork; God is operating in it; one cannot see him, but one believes in him. In a similar way, all members of Type III [in addition to Bach] assume an inspirited world and make it the object of their portrayal. The Beethoven family, on the other hand, takes matter to be inanimate, and constantly has to struggle with it. All given things are uninspirited stumbling-blocks, hindrances in the path of men. They need to be surmounted and overcome. There can be no alliance with them; at best, one can only get past them. Thus artwork of Type II does not have the character of a realm physically laid out before us or of a structure set up before us in space according to inherent laws and purpose. Despite all its material definiteness it is in fact a quite neutral thing, a means, whether suitable or unsuitable, for an ideal purpose, and it always receives its laws through the intervention of the subjective will.

[*Idealism (Types I & II) vs naturalism (Type III), in general*]

1.79

C. Subjects of Types I and III both have an inspirited world to deal with [under relationship area B], a divine one, but the encounter pro-

ceeds quite differently in the two cases. The self in Type III never takes on a responsibility, in the fullest sense, for the implemented formation of the object, it only discovers the divine will and assists it towards its embodiment; it discovers things that are of value in themselves and puts them in an effective place, it spurs on and activates, but it does not ultimately impose rule and give shape. Bach's and Wagner's formations are motivated by objective "laws of art", whereas Mozart's and Beethoven's are not. In artwork of Type III the active involvement of the self is of only secondary importance (but it can nevertheless be shifted into the foreground of the actual execution); the functioning of the objective spirit is not brought into question by this involvement, and it does not matter, fundamentally, whether Bach approaches his work with the greatest serenity or Wagner approaches his in tempestuous excitement. As far as the Typical attitude is concerned, it is of no consequence whether the composer feels that he is connected with the world-spirit. The question does not arise as to how he would classify himself in his world. He stands before it and sets in motion the process by which God manifests himself. Type I knows no such {p. 75} isolation of the subject; the self and the world are in *one* space of *one* kind, and they are animated by the same spirit. However, not all things partake in the spirit to the same extent. According to their status, they take on higher or lower profiles. The self always has primacy; it encompasses the world within itself and spreads itself over it like a hen over its chicks, so to speak. Thus it is naturally also responsible for all formation and shaping. It does not just portray [which is what Type III does], it creates the formative spirit and pours it out. It seeks God not on the outside, but within its own heart. The whole world seems personally animated. Type II also shapes from the subject, idealistically. The inanimate matter does not even resonate with it, but stands far away, inert and uninspired. To summarise: in Type I the object seems personally animated by the self, in Type III the self seeks out the (divine) life in the object, in Type II the life-giving influence of the subject does not reach the object, which remains an undissolved residue, inanimate, mechanical and physical.

When applied to rhythm and its smallest processes,⁷⁵ the following relationships arise: expressed quite cursorily and quite broadly, in Type I *rhythmos* appears as a flow with natural accents, in Type II as a binding together, and in Type III as a time-dividing pulse. It is true that even in the works of the Beethoven family [II] the beat-strokes have a regulatory function [as in I] and Wagner's music [III] knows the binding power of the processes [as in II]. However, although the impression can be strongly blurred, the rhythm always obtains its special character in I from the "fluent" weight-values, in II through the binding power, and in III through the dividing accents. So Type I is likely to have a closer affiliation with rhythmical quality; the main concern in Type II is phrasing, especially in the sense that Riemann has assigned to it, whereas the artist of Type III contents himself throughout with rhythm that measures off quantity. Yet exceptions and abnormalities of all kinds are certainly possible. The circumstances that can lead to those seem incalculable.

[Monism (Type I) vs dualism (Types II & III), in rhythm]

A. When examined more closely, the monism of Type I is revealed in the homogeneity of its rhythmical beat-strokes. The composer's purpose and the natural tendency that is inherent in the material go hand in hand and are as one. Gravity never has the character of an unavoidable, unyielding, alien power of nature, but it is of one's own kin, and one takes pleasure {p. 76} in its workings just as in one's own doings. The subjective and the objective worlds are bound together as if by a common root. Never do the beat-strokes of Type II achieve that unity, nowhere is intimate connectedness with the naturally ordered material achieved, nowhere is pleasure taken in gravity and the forces of the Given. Those forces remain alone in an alien, inaccessible world. Even the most exhilarated waltz in the second Type takes its impulsion from the subject, and the oppressive weight and the inanimate material are at best forgotten; one shuts one's eyes to them. However, where the rising above matter is unsuccessful,

75 [NN: The application to rhythm will be dealt with systematically in the next five paragraphs, thus according to the second of the two "Antithesis" rows of headings in Table 3.]

where Type II gives way to naturalistic inclinations and the inanimate world comes clearly into view “across the way”, it happens to the detriment of the artistic value. Indifferent, misshapen and unshapeable material then permeates the work, and no member of another family can write such tedious rhythms as can weaklings in Type II. For the third Type, too, the differentiation between the two worlds is obvious; the objective pulse constantly runs alongside the parallel activity of the composer. The two worlds are always clearly separated from one another. Nevertheless, the resultant rhythmical image can approximate that of the first Type, if the subjective will largely conforms to the objective forces. If [on the other hand] that will goes its own way and colours the work by means of reactions [to the objective forces], then the end product will turn out more in the manner of the second Type, naturally without amounting to a blurring of the boundary.

1.82 [*Spiritualism (Types I & III) vs materialism (Type II), in rhythm: in respect of rhythmical motion...*]

B. The *rhythmical motion* in the first type has a character something like that of a waterfall – not an uninterruptedly streaming one, but one that is checked. On the main accent of the bar, upon which everything depends here, the lock is opened and the stream plunges straight down into the depths without restraint. From the energy of the motion of that stream the other units of the bar also acquire their – much smaller – share; the body of water is then, so to speak, dammed up by a ledge for a moment, but straightaway plunges once again. A long, free motion of that kind, issuing forth from the “principal accent” [1.19], floods through every bar. This kind of motion also provides the rhythm of works of poetry and fine art of Type I with its characteristic feature. Dante’s verses, like Goethe’s, constantly receive renewed impetus from the long, straight main beat-strokes that flow through with ease. But between these, for the most part, lie longer stretches that live on the energy of the primary accents. {p. 77} Thus surging and subsiding takes place in constant alternation in all rhythm of Type I (compare our down–up [0.24]), and with weak members of this family one feels the sagging in the exhaustion of energy more than the intermittent propulsions in the accents. Type II cannot make any use of such a periodic down–up. Its motion is like that of a cart without its own source of power, which moves from its spot only so long as it is

being pushed. If the subjective force stops, the life leaves the object; an inanimate shell is all that remains. In this process, the point of attack of the motive power can be chosen arbitrarily, either in cooperation with the naturally working gravity or in opposition to it. For example, Beethoven allocates [his points of attack] irregularly throughout, Weber [also Type II] schematically. The rhythm is unpredictable here; the distribution of the strong impulses takes place more freely and almost independently of material conditions. One must always be ready for anything; the motion adapts itself completely to the subjective will and fulfils its every wish. Regulation via the natural pathway is absent. There is therefore no periodic idling as in Type I; the force is sustained uniformly, even through the weak beats of the bar.^{A12} Type II, in general, does not know the rapid alternation between enthusiastic leaping into action and weak falling away. By contrast, the rhythmical motion of Type III resembles that of a machine. Once turned on, it runs under its own power. The energising in its regularly alternating pulse is obtained from the main and subordinate beats of the bar.⁷⁶ Since the distance between the two is always small – considerably shorter than in Type I – the flow of energy and the speed remain fairly even, and the impression of up–down does not arise anywhere. Neither the tender affective yielding of the first Type nor the arbitrary action of the second is possible. All motion flows with the certainty of nature and without insecure fluctuation. A member of this Type always stands upright (compare Rutz’s body posture [1.60]); he can never lose all and “has” something with certainty, whereas Type I has only a full awareness and Type II an eternally intractable problem.

[...and in respect of time division]

1.83

The three families carry out *time-division* through rhythm in entirely corresponding ways. Anything can be expected from Type II; he lacks objective regulation and so all – mostly unclear – intermediate stages from dry mechanism up to bizarre wilfulness are represented. The particular disposition {p. 78} of the composer or performer is the sole determinant of the final configuration. The members of the two other

76 [NN: Compare, for instance, the energy generated *between* the beats of the bar in Beethoven.]

attitudes cannot disengage themselves so completely from the natural bases. They face a prescribed time system that operates through rhythmical beat-strokes in time intervals conceived purely and simply as equal. Type III is content with that. He “counts” with strictest rationality and carries out scansion according to rule. Separating and dividing [the time units] is always emphasised. Basically, one does nothing but turn out primitively formed rhythmical progressions like the ones familiar from psychological experiments. Even when one takes the liberty of tampering and manipulating, the clear, sharp, rational pulse remains intact; the rubato style (compare Chopin above [1.57]) appears as an added ingredient, as a particular manner of shaping, as “contrived”. On the other hand, Type I has its rubato in every bar, and the rubato belongs organically to the bar; the beats of the bar are integrated, their time intervals undergoing small irrational [incommensurable] displacements against one another. It is not a matter of separation and juxtaposition [as it is in Type III], but of smooth transition. “Counting”, [mechanical] scansion and rigorous isolation of the details wrecks havoc. In carrying out the rhythm dotted 8th-note–16th-note the life-forces [of the different Types] part company, in most cases. Type I leans toward slurring in the triplet sense (4th-note–8th-note as a triplet) and always preserves the internal connection [by making the two notes sound closer together]. Type III breaks that connection and likes to over-sharpen the dotting; a rendition approaching a triplet would have a weak and amateurish effect, whereas in Type I the exactly counted-out progressions 3:1, or 7:1 – which of course are possible here as everywhere – are adopted only as special, intentional and contrived effects. Within Italian music the rhythms of Cherubini, Spontini and Rossini (III) on the one hand, and of Donizetti, Bellini and Verdi (I) on the other hand, testify to the different manners of treatment. In such cases Type II [which evidently does not occur in Italian music (2.01)] proceeds in an arbitrary way.

1.84 [*Idealism (Types I & II) vs naturalism (Type III), in rhythm: in respect of emphasis relationships...*]

C. If the composers restrict themselves to dealing with a rhythmical progression in groups of 4 (the C-bar of modern music), they adjust the *emphasis relationships* in many different ways, depending upon

various circumstances.⁷⁷ The following distinctions can nevertheless be regarded as typical. Type I sets up the accent hierarchy shown in Figure 12a. The natural weight gradations – which are always the [composer’s] intention – are followed out exactly; the given system is regarded {p. 79} as being of value in itself and one takes pleasure in it, gladly availing oneself of it in the work of art. That system resembles an organism whose signification, however, does not derive from a foreign, inaccessible, “external” law. Rather, we experience that signification on an ongoing basis, comprehend it completely, and are entirely in conformity with it. We respond affirmatively to the [hierarchical accent] values assigned by nature, because they are our own. When Type II exerts his full strength he restrains the given differences of rank [in the accent hierarchy] forcefully. Pleasure in the prescribed weight system is not felt anywhere in his cantilena; on the contrary, the effect becomes more compelling the further one is removed from the natural foundations. Its principle is levelling (see Figure 12b). All [hierarchical accent] values are ideal; there are no naturalistic ones. In this connection Type III thinks more objectively. Nothing is more certain to him than the naturalistic values. He cannot understand how anyone could deny them. They are simply there, and all creating begins by seeking them out and putting them on display. Thus he sees in the rhythmical progression the periodically recurring antitheses of accents shown in Figure 12c. This system has a signification that comes with it and that exists “externally”, whether one comprehends it or not. One can try to understand it, but success is immaterial for the creating.

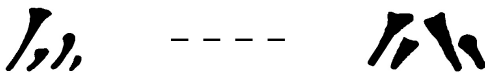


Figure 12a, b, c [Accent hierarchies for a 4/4 bar, Type I, II, III.]

[...and in respect of bar synthesis]

1.85

For *bar synthesis* an idealistic principle thus applies in the first Type. The resulting effect is that the bar organism is *multiplying*. Each bar is

77 [NN: There is no loss of generality here; triple metre is handled as in 1.24–1.26.]

like the taking of a new deep breath (compare Rutz's body posture [1.60]) and a fresh beginning. Each bar loop [of the accompanying motion] demonstrates once more the governance of the creating life-force provided by the subject. Type II does not need to produce this proof over and over again; given the one-sidedness of his idealism, doubt could hardly ever arise that the creating originates in the self. Here the life-force hovers over the physical matter more independently; it intervenes at its own discretion and so the significance attached to the natural group, the single bar as a closed entity, is less than in Type I. The same *constriction* which holds the bar together also binds longer sections [as in Example 4 (1.10)]. Type III does not create the synthesis, but observes it. In every bar it is constructed automatically from *thesis and antithesis* [1.50], beat-stroke and counter-beat-stroke. The machine functions under its own power, and the bar line is important [just] as a notch in the ribbon of time that runs on without any shaping.

—— [Systematic summary:] ——

1.86 [Five of eight combinations do not occur as Types,...]

{p. 80} The Types

- I = monistic, spiritualistic, idealistic,
- II = dualistic, materialistic, idealistic,
- III = dualistic, spiritualistic, naturalistic

do not constitute the only mathematically possible combinations of the three pairs of contrasts on which they are based. But, if our explanation [to follow in this paragraph and the next] is correct, they are the *only ones that actually occur* [F.1, 3rd last sentence]. The question why they are the only ones that are found in practice, and no others are, touches upon a large problem; the answer must reveal something about the logic of reality, and about the selection principles that have absolute validity in reality [F.1, 2nd last sentence]. Besides the three Typical attitudes, the following ones would be theoretically possible:

1. monistic, spiritualistic, naturalistic,
2. monistic, materialistic, idealistic,
3. monistic, materialistic, naturalistic,
4. dualistic, spiritualistic, idealistic,
5. dualistic, materialistic, naturalistic.

Four of them contain combinations which do not occur at all [in the realised Types I, II & III], namely monistic + naturalistic (1 & 3), monistic + materialistic (2 & 3) and materialistic + naturalistic (3 & 5). Only in one case, the fourth in the list, are all pairwise combinations used in the realised Types [dualistic + spiritualistic in Type III, dualistic + idealistic in Type II, spiritualistic + idealistic in Type I]. Monistic + materialistic would mean that the self and the world are of one kind, both being inanimate matter. Formation by the life-force [spirit] would be impossible [1.78]. But without such formation the realised system of Types obviously cannot exist. The combination materialistic + naturalistic would have similar implications; formation and creation would have to originate from inanimate matter. Furthermore, an attitude which was at the same time monistic and naturalistic could exist only if it were conceivable that, given the presence of the life-force equally in the self and in the object, the latter had the higher, authoritative form of that life-force. Such a slight of man as the preferred manifestation of the divine spirit seems absurd, within a monistic attitude. Finally, the combination dualistic + spiritualistic + idealistic [the fourth case listed] would be present if a man, faced with an externally situated, divinely governed world, nevertheless tried to place his own will above the divine one. This sacrilege obviously does not occur as a basic attitude.

[...so three philosophical assumptions result]

1.87

{p. 81} Thus from the fact that of the eight attitudes that are possible in the system only three are realised, three propositions result as valid assumptions for the whole system of Types:

1. The formation of the Given in rhythm, artistic work and the world occurs through the life-force. [This rules out cases 2, 3 & 5 of the list in 1.86.]
2. According to the monistic attitude the self has the highest form of life-force. [This rules out case 1 of the list in 1.86.]
3. According to the dualistic attitude and the simultaneous acceptance of an inspirited world, the objective (divine) spirit is the controlling one for creation. [This rules out case 4 of the list in 1.86; thus, when the three assumptions in this paragraph are made, the only Types that remain are the three realised ones: I, II & III.]

National Attitudes and Views of Life

[Preliminary Remarks]

[*National characteristics are independent of the three personal attitude Types*]

2.1

German musical compositions led to the observation and formulation of the three attitude Types. A consideration of English or Netherlands music (genuinely Netherlands, not the so-called Netherlands schools) produces the same result.¹ But if the investigation were to deal exclusively with French, Italian or Russian works, Type II would remain unknown to us, for in Europe it evidently occurs only among the Teutons, while the other two possible attitudes would be present in a very uneven distribution, I predominantly among Italians, III among the French and Russians. Rutz, who was the first to observe the unequal incidence of the attitude Types among the nations, associated them with the national characters for a while, and spoke of the Italian (I), German (II) and French (III) Types. The obvious inappropriateness of those designations (Bach = French Type!) soon led him to abandon them. They revealed a serious error, in fact, for the attitude Types have nothing to do with national characteristics. The differences between the French and the German life-force – if they are acknowledged at all – can just as well be found between members of the same Type (III) as between different families (III and II); Germans of Type I need by no means bear a close relationship to the Italian nature, and Type II has no right to be regarded as especially German. If the attitude Types have ever belonged to any communities, it could

1 [NN: See Werner Danckert, *Musik und Weltbild: Morphologie der abendländischen Musik* (Music and World-representation: the Morphology of Western Music), Bonn – Bad Godesberg, Verlag für systematische Musikwissenschaft GmbH., 1979 (Posthumous).]

only have been those that preceded the present-day {p. 83} nations, and whose members are now found intermingled through those nations. Rutz has occasionally ventured such explanations. We can, however, leave them out of consideration here. Our interest lies not in communities that have left no trace of their musical works, but instead in the nations whose sharply differentiated physiognomies we meet daily in music-making. These national character images have been established throughout Europe at least since the “Classical” periods of the individual peoples, and thus in Italy since 1500, in England since the late 16th century, in France and Holland since the 17th, in Germany since the 18th and in Russia perhaps not until the 20th century,² but their most distinctive features can already quite often be observed much earlier. However, the problem of setting historical limits will not be dealt with here, just as all special and borderline cases and questions of [musical] arrangements and reception [2.2] will be set aside. They require special treatment in the context of a history of national characters.

2.2 [Local performance of imported music is generally inauthentic,...]

There is therefore nothing to prevent us from taking works of the same [personal] attitude family as the basis for a comparison seeking national characteristics. For if national constants are to be found at all, they will surely cut across the system of Types of our first chapter. It is actually advantageous to start with works that are as similar as possible while being of different nationalities, because it is easier to single out the conflicting factors when there are many matching ones. But there are difficulties to be faced. No matter how familiar foreign music is to us, we rarely have the opportunity to attend a performance that comes close to the original foreign spirit. The astonishment that inevitably arises even for the experienced German theatre-goer when the well-known Italian and French works of the domestic repertoire

2 That is nowhere near happening in North America! See incidentally the author’s essay “Das Problem der nationalen Musikgeschichte” (“The problem of national music history”) in *Logos* XII (1923), pp. 281 ff. and more recently Eduard Wechsler, *Esprit und Geist* [: *Versuch einer Wesenskunde des Deutschen und des Franzosen*] (*Esprit and Geist* [: towards a scholarly treatment of the character of the Germans and French]), [Bielefeld & Leipzig, Velhagen & Klasing], 1927 [; in that book Wechsler attempted to distinguish between the national characteristics by carefully considering the meanings of the words *esprit* and *Geist*].

[that is, the repertoire of German companies performing in Germany] are presented to him in Milan and Paris in a form of which he could not previously have dreamed, shows how much we are accustomed to drawing foreign property into our own locality and reinterpreting it in our own manner, without holding ourselves accountable for the results. For generations our cultured classes have hummed Rossini and Donizetti, Auber and Boieldieu as if they were German folksongs. Foreign operas were translated into the German genre not only textually but also in the more general sense {p. 84} of their spirit, and for our purposes they had to satisfy requirements for which they were not originally created. The taking over and modification of foreign styles and forms – an extensive chapter in German music history – always began, and still begin, by depriving the imported product of its original signifying elements and tacitly replacing them with new ones that were not present in the first place. This deprivation and enrichment, misunderstanding and reinterpretation, takes place in both directions of international music traffic, without much fuss being made about it. The works of art tolerate it; music is “ambiguous”, and it is the listeners and players themselves who want to be glorified in the music in its daily use and who therefore could not care less about the composer if he has inconveniently indicated different specifications.

[...but vocal texts offer a guide]

2.3

The benefits or disadvantages of this state of affairs for the practical cultivation of music may be debated. For our purposes it is highly undesirable. That is because those foreign works that are generally familiar and therefore rendered in a German manner [when performed in Germany] can of course provide no knowledge of the foreign essence, while the less well-known and unfamiliar ones are difficult to penetrate far enough to allow definite judgements to be made. It can confidently be said that the vast majority of our music connoisseurs live out their lives without ever coming into contact with an authentic French musical rhythm, and in the general appreciation there is therefore scarcely any ability to discriminate in that area. But we have a most effective aid in the original sung texts of vocal music. If we set the German text “*Laßt Dank zum Himmel schweben, laßt Dank zum Himmel schweben*” [“Let thanks soar to heaven”] to Example 18a [2.9], we obtain the completely Germanicised shape of the melody,

familiar from garden concerts, from which all that could be inferred about French character are the commonly heard clichés and stereotypes. By contrast, the original vocal text prevents such an interpretation [2.10]. If we have any feeling for the requirements of French pronunciation, we cannot combine the original French vocal text with the Germanicised version of the music. Word and tone fit together only when the inner dynamic shape of the Germanicised version of the music has been decisively changed to match the inner dynamic shape of the French vocal text. Even in that case, of course, the phonetic features [including intonation, stress and rhythm] of the [spoken] text do not produce those of the [sung] melody. It is just that we are more critical of a falsely delivered French text than of a rhythmically distorted musical rendition. We will therefore start by considering vocal music.

French–German {p. 85}

2.4 [Excerpts from Auber and Mendelssohn...]

Let us begin by comparing two excerpts that, while not particularly exalted, are easy to understand [Example 17].

The image shows two musical excerpts. The top system, Example 17a, is a piano accompaniment for a vocal line. It is in G major (one sharp) and 6/8 time. The lyrics are: "Con- duis la bar - que a - vec pru-den- ce, pé - cheur par - le bas". The melody is simple and rhythmic. The bottom system, Example 17b, is a piano piece in B-flat major (two flats) and 6/8 time, marked "Andante sostenuto" and "cantabile". It features a more complex, flowing melody with many slurs and ties. Vertical dotted lines connect the two systems to show their rhythmic alignment.

Example 17a Auber, *La Muette de Portici*, *Barcarolle* (1828); 17b Mendelssohn, *Venetian Gondola Song*, op. 19 no. 6 (1830)

[...*have some melodic common ground*;...]

2.5

At about the same time, a Frenchman and a German present their own variant forms of the barcarolle type, departing quite widely from the original [of that type]. Auber makes a politically slanted song from it, Mendelssohn a genre-piece of German Romanticism. So at first sight the correspondences seem to be slight; in particular, the tempo and articulation call for a substantial difference.³ But when making the comparison we are soon alerted to unexpected melodic common ground (bars 2–4), that awareness being facilitated by the G tonality of both pieces.

[...*Mendelssohn's (German) singing draws out the sound in a trailing cantabile*...]

2.6

The *singing quality* is of quite a different kind in the two cases, in conformity with the general character. What is it, then, that is singing in the German example? It is obviously the protracted weight-values [on the 1st–2nd and 4th–5th eighth-notes of every bar]. When executing accompanying motions (Figure 10 [1.55]) the greatest pressure in the beating is reached quickly after the entry of the strong beat of the bar; it lies “high up”, near the beginning of the downward motion.⁴ Then, in the course of the onward motion, the force gradually subsides, one slowly frees oneself from it, the restraint is gently released, and the deep shadow [cast by the big event] becomes lighter and lighter. By the time we reach the bottom we have forgotten the force; its aftermath has come to an end. But the memory of it governs the whole of the downstroke (which is very much slanted, here [rather than “down”]). {p. 86} The relation to the main pressure point, lying high up, stays continually alive. That is the reservoir of strength from which the downstroke motion is extracted, as it were, like a viscous thread of glue that becomes finer and finer. And the drawing of the thread sings. The greatest emotional intensification lies at the main

3 [NN: Becking did not indicate the tempo in the Auber example; the editions I have consulted give Allegretto.]

4 [NN: Becking placed “high up” in quotation marks because the location is not actually very high, on account of the generally horizontal orientation of the beating.]

pressure point, which is reached quickly, almost abruptly.⁵ The following part of the beat-stroke then brings the dissolution of the compression of feeling and with it the real cantabile character [as marked by the composer]. Each time the cantabile extends over two eighth-notes, supported by the triple-time lower part of the example. If one had to indicate it by visual markings in the score, there would be no alternative to placing an over-simplifying [“hairpin”] decrescendo sign over the 1st–2nd and 4th–5th eighth-note of every bar. It is a singing of the after-effect of the feeling, a singing of the memory⁶ of the most deeply felt moment in the experience process; it reveals a resolution taking place only slowly and arduously, and is a singing of not being able to forget, a *trailing singing*. When this singing diminuendo of the feeling prevails as the only dynamic flow (as in bars 1 and 2), we find it amply drawn-out, and readily perceived. When, as in the second half of bar of 3, it is mixed with other processes (here the crescendo of the ascending melody), the picture becomes more interesting. In the resultant sound the various implicit flows then achieve a balance in which [despite their conflicting tendencies] they all remain perceptible as indispensable component parts that are “understood”.

2.7 [...but Auber's (*French*) singing breaks the sound off early;...]

It would be impossible to adopt this kind of cantabile in Auber's *Barcarolle*. Not so much because the rests on counts 2 and 5 in the first bar necessarily prevent the fading away – dynamic processes pass even through toneless stretches [0.3–0.7]. But here the rests surely do

5 The small impulse leading into it is scarcely relevant to the singing. A sentimental surge of crescendo, in the manner of Type II, would of course destroy all the Mendelssohnian delicacy.

6 Nohl, op. cit. [0.5], very acutely draws attention to the memory-based character [*Erinnerungscharakter*] of certain stylistic formations, and regards it as a hallmark of Type I. [See Nohl, 1915, pp. 17–18 = 1920, p. 102 = 1961, p. 32, where, similarly to Becking's suggestion for Mendelssohn's music, Nohl places diminuendo signs above the text of Goethe's poem *Wandrer's Nachtlied*, and refers to Handel, Mozart and Schubert, all Type I. For Nohl's reference to *Erinnerungscharakter*, see Nohl, 1915, pp. 22–24 = 1920, pp. 106–109 = 1961, pp. 36–38.] That character is, however, much more widespread, as our example [from Type III] demonstrates. The Germans of Type I reveal it so clearly only because they avoid conflicting on this point [the memory-based character] also [that is, in addition to their being Germans of Type I].

indicate that the trailing singing should not take place. One could certainly attempt it in the second bar, but how humdrum, mushy, inexact and mawkish Mendelssohn's singing quality would become there! A touch of it is already enough to cause the clear tautness of the motivational song, sharply chopped up by the rests, to become misty and blurred. {p. 87} Moreover, the vocal text *vec* (from *avec*) could not be pronounced in the French manner, with the Mendelssohnian singing elongation and the associated inner trembling. It would take on a veiled, soulful tone that does not belong to it. And yet this piece "sings" too. It is just that the cantabile is not the same; it follows a different course. The accompanying motions are again informative. Thus when the beginning of the example with the original [French] vocal text is delivered by bringing the interval of a seventh [*g''-a*] downward into the strong unit of the first bar, the main pressure point automatically comes low in the beat-stroke. One jumps into it, so to speak. The downstroke is entirely impulse, entirely a dashing and sure-fire crescendo towards the low-lying receptacle for strength. What was only the "disengaged" portion in the case of Mozart [1.1, Figure 1]⁷ constitutes the whole motion here, the darting into the main pressure point. On the other hand, the subsequent course forming Mozart's real beat-stroke does not take place at all. If one wanted to introduce it into the French example, one would have to move without contact with the music and allow the arm and hand to idle. For immediately after the attainment of the low-lying pressure the downstroke breaks off and the upstroke springs back from it unencumbered. The second half of the second bar provides a particularly favourable opportunity to observe this. The declamation of the syllable *déncé*⁸ does not allow even the slightest reverberation of the pressure. After arriving at the point of emphasis, the motion immediately flies up again with the light syllable [*ce*]. One detaches oneself with a jerk; everything is forgotten⁹ and a new beat-stroke follows, as the figure [Figure 13] shows. If instead of beating the

7 [NN: Becking is referring here just to the short downward portion of the Mozart "disengaged" portion.]

8 [NN: The stroke over the 'e' is not a diacritical mark but draws attention to *den* as separated, with emphasis, from the following *ce* (compare 2.10 fnNN).]

9 [NN: Compare Mendelssohn's "singing of not being able to forget" (2.6).]

figure one draws it with pencil on paper [in the manner of Nohl, 1.69–1.70], the onsets of the beat-strokes become more or less rounded at the upper right and left. The pressure points of the two strokes [the strokes at the beginning and middle of each bar] practically coincide. For the sake of clarity, those points are here placed side by side [at the bottom of the figure].

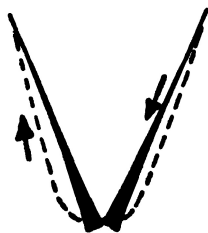


Figure 13 [Beating shape for Auber]

2.8 [...Auber's and Mendelssohn's singing compared]

The markedly cantabile parts obviously proceed with pressure in the beating too, and thus now with a crescendo [by contrast with Mendelssohn's diminuendo (2.6)]. The impulses {p. 88} sing; one travels into the target while singing. Then one quickly frees oneself again. Any lingering or any trailing surge of feeling would be useless and incongruous. Whereas Mendelssohn sustains himself on his retrospection for a long time and detaches himself slowly, with Auber the transition from the stressed to the unstressed takes place abruptly; anything “superfluous” vanishes from consciousness. With unmitigated joy, however, one follows the growth of the forces and their coming together at the target point of the path. Each new beat-stroke amounts to a reaffirmation of his animating force. Mendelssohn lives by powers that are given to him and which he does not generate. The pressure in his [Mendelssohn's] beat-stroke arises without anyone bringing it about. Affirmation of his animating force would be regarded [by Mendelssohn] as inartistic naturalism.

Is the contrast we have just observed, between beat-strokes whose main pressure points lie respectively high and low, brought about by the special character of the examples that were compared? Or, in this case as well [as in the comparisons made in Chapter I], are the intended rhythmical courses much too self-evident to allow the possibility of interchanging them for the purpose of case-by-case characterisation, and is the sphere of what is “understood” [that is, the rhythmical flow and thus the beating shape] now once again the province of constants?¹⁰ In order to explore these questions let us obtain further evidence by comparing another example of Auber, the finale of the 4th Act of the same opera [Example 18a], with the finale of the 3rd Act from Wagner’s *Rienzi* [Example 18b]. These two works are closely related historically, stylistically and in content. Their common ties to Paris [where both were composed] are well known.

The image shows two musical examples. Example 18a is titled 'Allegro' and features a vocal line with lyrics: 'Hon neur, — hon neur — et gloi — re, hon neur, hon neur — et gloi — re!'. The piano accompaniment is marked with a piano (*p*) dynamic. Example 18b is titled 'Tempo di Marcia' and features a piano accompaniment marked with a fortissimo (*ff*) dynamic. Both examples are in 2/4 time and use a key signature of two flats.

Example 18a Auber, *La Muette de Portici*, Act IV, Finale; 18b Wagner, *Rienzi*, Act III, Finale

[Syllable emphasis in French vs German, in relation to the music]

{p. 89} Auber’s rhythmical process remains basically the same [as was found in Example 17a]. The sharp impulses dart into the low-lying pressure points of the beat-strokes with the utmost precision, ceaselessly spurred on by the staccato beating of the accompanying

10 [NN: Such constants would now be national ones, whereas in Chapter I they were personal ones.]

voices of the choir and orchestra. The target points are reached in a clear-cut and brisk manner. Then it is all over; no shadow of it remains, and the current of feeling breaks off. The long *b'* in the 3rd and 4th bars contains no trace of the Mendelssohnian or Weberian¹¹ resonance. It lingers on, coldly and unemotionally, while the impulses in the accompaniment are reinforced [by repetition]. When the melody continues, the syllable *re* (from *gloire*) in the fourth bar receives a beat-stroke as sharp as any heard so far in the example. Here, a German can hardly any longer understand the treatment of the vocal text, and determined practice is needed for him to find the enthusiastic tone that is the only thing that can motivate the extraordinary stress on the weak syllable. The passage cannot be carried out at all, in its original rhythm, with the German translation *Laßt Dank zum Himmel schwe..bén* [2.3].¹² The strange bringing out of the syllable *ben* does not produce the intended impression, and has the effect of a caricature. German vocal text and French music are ultimately incompatible here. If the rhythm of the text is not to become absurd, the music must give way and sacrifice its proper sense. The music, too, is being translated in the German performance, and provides only a hint of the original. A similar situation arises in the first bar with the feminine ending *neur* (from *honneur*). That syllable carries (on counts 1 and 2 of the bar) two impulses and locations of pressure that follow one another almost without being connected. If one replaces the vocal text with the German *Dank* and still wants to speak German at all, one must produce the inner connection by means of a fading away of the force, and give up the main attraction of the French setting, the insouciant new propulsion.

2.11 [*Wagner's stolid vs Auber's precise rhythmical processes*]

The rhythmical process of the second example [Example 18b] seems almost stolid by contrast with this natural joy in beating. Despite all the striving towards a supreme upsurging, Wagner does not attain the sharpness and precision of his French models anywhere, and distension and an overstraining application of force remain in his rhyth-

¹¹ See Example 1 [0.4].

¹² [NN: The stroke over the *e* is not a diacritical mark but an indication of emphasis (as in 2.7).]

mical processes. The fortissimo beginning would immediately take on an intolerable emptiness if one were to strike straight through it in the manner of Auber's beat-strokes. The first bar would lose its cohesion {p. 90} and the beat-strokes would follow each other without any relationship; as a result, the Wagnerian enthusiasm, which was the very thing striven for, would be completely driven out. The beginning is in fact a most powerful assertion, and the person making it clenches both fists and raises them aloft in avowal.¹³ The main pressure points are right up where one shakes one's fists, and when beating along one can virtually grasp the upper reservoirs of strength with one's hands again and again. Suddenly – and that suddenness is what accounts for the distension [mentioned above] – the enormous accumulation of strength is released at the beginning of the beat-stroke; the release is not brought into effect in any ordinary crescendo manner, but is achieved by means of powerful hypertension followed by the abrupt deployment of all forces. Only a small “disengaged” portion [1.1] leads to it. But afterwards the resonance fills the whole space between the beat-strokes. The tones do not become barren and cold anywhere; the excitation continues to vibrate in them, and the fading away is prolonged from beat-stroke to beat-stroke. The bars thus acquire a filling-out and do not remain empty, as they would with Auber's beat-strokes.¹⁴ The subdivisions of the bar are held together; the forces are spun out. So we form the impression that Wagner has the more solid and weighty rhythmical process, Auber the clearer and more tightly constructed one. For even in such a brilliant finale as the one in *Rienzi*, the flood of retrospection produces blurrings that are fundamental to the drawn-out rhythmical process, and with which Auber would not have been comfortable. The beat-strokes come stolidly and broadly, they enter with assertive impact, and the affective shadows disappear only slowly. Thus the “filled-out” feminine endings in the 2nd and 4th bars differ fundamentally from those in Auber's example

13 Compare the assertive shaking [as if a shaking of the fists] in the accompaniment of the first bar. The character of these rhythms is quite different from the impulsive character of the corresponding places in Auber.

14 [NN: By “filling-out” Becking means, here and elsewhere, that there is some continuous pressure (strength and control) operating in the course between the beginning and end of a beat-stroke. By “empty” is meant a lack of filling in that sense (compare 3.35).]

[the 3rd and 7th bars respectively]. [Concerning their drawn-out rhythmic processes (2.6),] Wagner sides with Mendelssohn!

2.12 [*Confirmation is needed in slow examples:...*]

But is it not possible that the difference is due to our having so far chosen French examples [Examples 17a, 18a] with Allegro tempo? What would the dashing impulses be doing in slow pieces? In the beat-strokes of those pieces, do not French composers, too, make use of the dynamic processes that fade away with more substance [Example 19]?

Andante espressivo
(Annig, doch mit heimlicher Drohung)

Andantino espressivo

Example 19a Marschner, *Hans Heiling* (1833), Act I; 18b Halévy, *La Juive* (1835), Act III

2.13 [*...compositionally similar excerpts from Marschner and Halévy are performed with very different beat-strokes*]

In 1833 and 1835 Marschner and Halévy choose almost the same progression of tones to express imploring pleas, and indicate virtually the same tempo, Andante espressivo and Andantino espressivo respectively. For both composers, {p. 91} triplets¹⁵ serve to soften the line and motion and to bring about the devotedness of the expression. In both cases, setting the opening phrase a step higher and then raising

15 With Marschner, duple division also precedes [in the 58 bars before the excerpt].

it still further gives the repetitions of the plea more and more urgency. The triplet anacrusis provides for emotional insistence, the drawn-out feminine endings for a heartfelt quality. The coincidences {p. 92} go so far that, because mutual influence is more or less out of the question, one might suspect a common model. Marschner's expression is familiar to us [Germans]. Any German singer will promptly and quite confidently arrive at the right control of dynamics in *Treue* and *wanken*. The main pressure point located high up and the slow extraction of the tone from it, as well as the sentimental, trembling, blurred resonances of the feeling in the endings, enjoy an unquestioned and universal agreement with us [Germans]. It is well known that Marschner makes no special demands upon one's sense of style. But suppose one now sings the corresponding motive endings in Halévy with Marschner's way of controlling the downstroke. They turn into a parody! Once again [2.10] it is first and foremost the vocal text which resists such a dynamic shape. The word *suppli-e* could never be pronounced like that in French. But even if one disregards the requirements of the vocal text and struggles along for a while, one will break down in the 4th and 5th bars. When one sings with pressure at the top and with marked resonance, a disruption cannot be avoided on the third quarter of the bar, an awkward faltering of the flow from which one cannot fully recover. The anacrusis eighth-note on *dai* sounds deprived of support and hangs in the air helplessly; one does not know what to do with it and finds oneself in a quite unclear situation in which the tones of the last bars refuse to fall into place. It is only when assured, straight and decisive beat-strokes take the place of tender convolutions that the rhythmical process sorts itself out. If the flaring effusion of the German Romantics is carried out for the half note *f''* on *gnez*, the connection to the following note is lost. On the other hand, if the tone [*f''*] is like a clear straight line and the *e''* on count 3 of the bar receives a new dashing French impulse, the problem of the linking [of the two tones] is automatically solved as if it had never existed. And in the same way the difficulties with the vocal text in the first bars disappear if one places the main pressure points low and drives into them with the beat-strokes, as in the French examples already discussed [Examples 17a, 18a]. Everything now receives its appropriate clarity and – this is important – the expression of heart-felt imploring does not suffer in the least from the certainty of purpose and the decis-

iveness of the rhythmical scheme. That expression just appears to be illuminated in a way that is different from the German equivalent. No matter how hard he tries, the German singer will always remain vacillating and lost in retrospection, by comparison with his French colleagues. His whole range of expression {p. 93} cannot renounce this national colouration. It would be folly to do away with that colouration. For of course the German way is, evaluating it objectively, just as valuable as is the French.

2.14 [*Weber's energetic Type II beat-stroke provides a test...*]

The Germans and the French follow conventionalised paths, as far as we can judge from the considerations up to this point. They do not choose the most natural and balanced dynamic scheme, which would consist in the main pressure point falling at the middle of the beat-stroke with a crescendo preceding it and a diminuendo following it.¹⁶ On the contrary, the Frenchman places the focal point low and cuts the resonance off, while the German attains full pressure rapidly but in an almost overwrought manner, and is not acquainted with purposeful implementation. Does that hold also for the German Type II with its strong and swelling initial phase? Does it not resemble the crescendo beat-stroke of the French? That question could be answered by reference to the previous examples [Examples 17a and 17b (2.4), Marschner (1.43) belonging to Type II]. However, a richer experience is available to us when Marschner is replaced by Weber; instead of a comfortable warming fire we then have a blazing consuming one [Example 20].

¹⁶ [NN: This will later be seen to be the Italian manner.]

Allegretto
 O mo - ment en - chan - teur, je — sens bat - tre mon coeur

Larghetto non lento
 We - hen mir Lüf - te Ruh! Strö - men mir Duf - te zu

Example 20a Auber, *La Muette de Portici*; 20b Weber, *Euryanthe*

[...but the German beat-stroke again differs in the same way from the French]

2.15

The French composition [Example 20a] is direct, like the previous ones [Examples 17a, 18a, 19b]. The happiness to which the vocal text refers does not give rise to such excitement as would blur the clear image. At the “enchanted moment” the singer looks at herself in the mirror, so to speak, and she listens in astonishment to her heart, but on the surface everything remains in order and as usual. Weber’s hero is overwhelmed by the enchanted moment, and he presses on unsteadily in sounds and {p. 94} lines. While Auber advances with calmness and self-control, Weber’s music surges, swells and ebbs away [Example 20b]. The high note in the second bar really stirs up and agitates in surging and resonance – [despite the fact that] the text is *Ruh*’ [“peace”]! At the same place [the high *f*’ in his second bar], Auber traces out a fine line. By restricting his attention to the impulse and cutting off the waning shading of pressure in the beat-stroke, he attains here too the inimitable rhythmical clarity and sureness of the French Type III. The German Type II is the extreme opposite. There is blurring, cloudiness and irrational [incommensurable] lengthening in all its courses. Instead of the unfettered, precise striking of the Frenchman, he presses the motion through the obscure, winding path of his figure and, whereas the Frenchman treats the main pressure points as if they constituted an immovable stationary object to which one does not impart any motion after the event, the German relinquishes the

achieved stability gradually. It trails off in retrospection and resonance; the picture becomes unclear again. During the beating motions the Frenchman may be said to drive in the observation car; at each moment he can orient himself as to his exact location, and he enjoys doing so. The German of Type II agonises in a closed van and never knows exactly where he is. Nor does it interest him.

2.16 [*Germans, not having sharp rhythms, are unsuited to dance music*]

It is precisely the close relationship to the rational bases of rhythm [that is, the mathematical divisions of the bar] that is lacking in the German, and that lack is particularly evident in the challenges which rhythmically sharpened *gebrauchsmusik*¹⁷ sets for him. What he calls “swing”, for instance in dance, is not an enthusiastic resonating with the objective rhythmical relationships that are immovably fixed in consciousness, but the use of force for the purpose of overcoming the inhibitions of the dragging dynamics and penetrating through the irrationally [incommensurably] flowing time-courses to the rational bases of the rhythm. The natural gliding along of foreign dances is not found in Germany, where considerable subjective effort is always required for swing.¹⁸ Thus when the rendition in Germany of the new Anglo-Saxon, exotically tinged dance music is not content with mushy indistinctness, it suffers mostly from a forcefulness and exaggeration that almost turns the original sense into its opposite. In place of harmlessly self-conscious pleasure in the mastery of grotesquely twisted {p. 95} but always lightly flowing rhythms appears clumsy roughness that makes a muddle of the clear picture, as well as awkward deliberateness and vulgar gratification in the crude twitching and wrenching that replaces the original effect of naturalness with one of artificial calculation. If a French observer sees any evidence in that for German tasteless and brutal flailing away, he is certainly mistaken. It is just that the German is not at all good at this. If he wants rhythmical

17 [NN: A term used by Paul Nettl to mean music intended for actual dancing, by contrast with music derived from the dance but not intended for actual dancing – “Beiträge zur Geschichte der Tanzmusik im 17. Jahrhundert” (“Contributions to the history of dance music in the 17th century”), *Zeitschrift für Musikwissenschaft*, iv, 1921–1922, pp. 257–265. See also 2.59.]

18 For example, the tearing oneself apart or pulling oneself together in the 19th century German waltz as sharpened by the French.

sharpness, and to experience precision and lively swing, he will need a strong exertion of power to rid himself of the inhibiting forces. With that exertion, however, simpleminded trifles that know nothing of such struggles are burdened far beyond what they can bear. If he goes about it in the opposite way, simply abandoning his thoughtfulness, acting light-heartedly and freely and wanting to resonate unreservedly with the rhythm and with life, then he will hardly be able to overcome the impression of an awkwardly deliberate denial of his underlying spirituality. For him, lack of restraint is readily identified with unprincipled behaviour, meaninglessness and triviality. The German is not and never will be matter-of-fact and un-Romantic (as present-day journalism oriented towards the history of thought would have it, in a regrettable distortion of the concept of Romanticism).

[*Cases of mixed French/German influence*]

2.17

A series of “unfavourable cases” follows [Examples 21–27]: German music composed in France, and French music composed under German influence.

[*Meyerbeer, though strongly influenced by French culture, was basically German*]

2.18

Meyerbeer is commonly excluded from German music history, on account of his being fully imbued with French manners and tastes and as a typical representative of the Paris opera; that is very unjust, because he occupies an important place in German music history that no one has filled in the same way. Certainly he has not allowed national imponderables to bar him from empathising with the requirements of French style. He avoids distinctly German turns of phrase, and a markedly German stance is far removed from him. In that respect he differs from the German Romantics of his time, who all give prominence to the national element. The Romantic trailing off of Weber’s sounds and the sentimental effusion that goes along with the tones of Marschner and the lesser masters are not found in him. The stricter rhythm does not allow the influx of unrestrained emotion. Yet Meyerbeer remains a German, as the examples [Examples 21, 22] will show, and his historical significance for German music history is based precisely on the fact that, {p. 97} in open renunciation of the ideals of the second Romantic generation [those born *c.* 1780–*c.* 1800], he found

a way out of the petty restrictiveness and narrow-mindedness of the German conditions [3.96–3.97]; after him, the young Wagner [1813–1883] also followed that path.

Poco Andante
molto dolce e cantabile *pp*

Ihr Mäd - chen kommt in je - den

Chor der Badenden *pp*
Ihr Mäd - chen kommt!

Schat - ten, da win - ket Küh - lung den hei - ßen Mat - ten;
Ihr Mäd - chen kommt! Entklei - det euch, auf wei - chem Moos.

Andantino
Hrn. *dolce*

Example 21a Meyerbeer, *Les Huguenots* (1837); 21b Marschner, *Hans Heiling* (1833) {p. 96}

2.19 [In matching excerpts, Meyerbeer underplays the German shaping appropriate to Marschner]

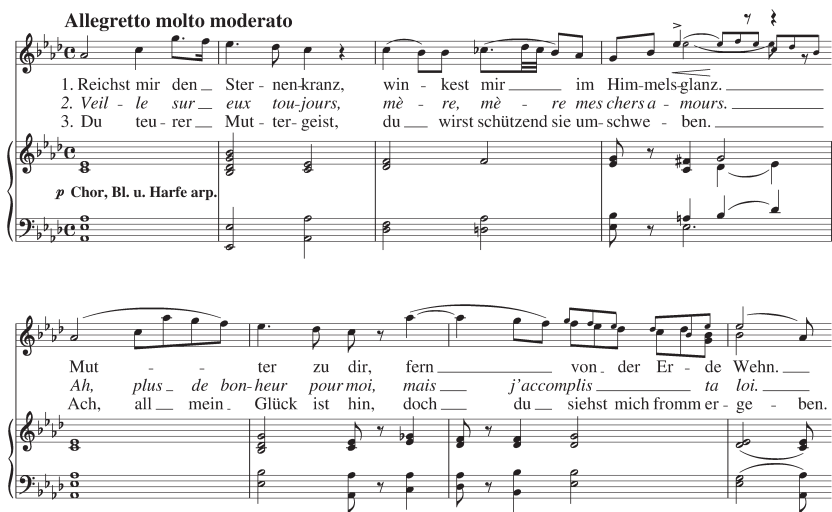
The two excerpts [Example 21] have in common the turn to the third of the subdominant with strong tension [due mainly to the long appoggiatura], shown under brackets in the examples.^{A13} But what unbearable sentimentality would be produced in Meyerbeer's bars if one chose to wallow contentedly in the emotion, as Marschner does! What is appropriate in the second example would have a wailing effect in

the first, at the same time feeble and exaggerated. Meyerbeer has no liking for getting into a situation where he has to work in Marschner's way, with overstated emotion. He is not fond of the technique of construction favoured by the German Romantics, in which answering phrases correspond fairly closely, the second one being distinguished only by the fact that it brings a still more strongly felt expression than the first one [as in Example 21b]. When he has an *espressivo* phrase to continue, he regularly turns it into the unexpected, the singular, the specially chosen, and embarks upon one of his much-admired small harmonic excursions. By that means he avoids the over-indulgence in intensity and the lack of clarity of Romantic ardour, and makes the adaptation to foreign ways easier for himself. Whereas Weber has an appallingly inauthentic effect with French text and in French interpretation and loses his best features, one can conceive of Meyerbeer's music in French, Italian or German without much of its essence being changed. That is because Meyerbeer attaches little importance to those {p. 98} areas of artwork in which the national constants have an effect.

[A French and two German versions of a Meyerbeer aria are taken...] 2.20

Good opportunities for comparison are provided by those items from Meyerbeer's German opera *Ein Feldlager in Schlesien* (An Encampment in Silesia) (1845) [or 1844] that were later (1854) transferred to the French *L'Etoile du Nord* (The North Star).^{A14} The composer has himself designated versions of them first for German use and then for French use. As I do not have access to the autograph of the unpublished *Feldlager*, a copy of the score (with the title *Vielka*) made on the occasion of the Viennese performance of the opera (1847) will have to serve as a substitute. Katharina's famous prayer from the *L'Etoile du Nord*, which also plays an important role in the Overture, appears in the older German treatment as the song of the "transfigured spirit" of *Vielka*. Musically, the two versions correspond almost exactly. But a small modification appears in the last two bars with respect to the French text *loi* [and the two preceding syllables *plis ta*], indicated in Example 22 by small notes. In addition, the French work does not have the coloratura *ad libitum* of the fourth bar. The third note [*e''*] is instead held a quarter-note longer [while the ornamental notes are played instrumentally]. The key in the *North Star* is G major.

Allegretto molto moderato



1. Reichst mir den Ster-nen-kranz, win-kest mir im Him-mels-glanz.
 2. Veil-le sur-eux tou-jours, mè-re, mè-re mes chers a-mours.
 3. Du teu-ter Mut-ter-geist, du wirst schützend sie um-schwe-ben.

p Chor, Bl. u. Harfe arp.

Mut-ter zu dir, fern von der Er-de Wehn.
 Ah, plus-de bon-heur pour moi, mais j'accomplis ta loi.
 Ach, all-mein Glück ist hin, doch du siehst mich fromm er-ge-ben.

Example 22 Meyerbeer, *Vielka (Etoile du Nord)*

2.21 [...for comparison of the musical and vocal accentuation...]

Vocal text 1., then, is the original German (*Vielka*), 2. the French (*L'Etoile du Nord*) approved by Meyerbeer, and 3. its German translation [Becking does not indicate the source of 3.]. None of the vocal texts in fact fits the melody ideally. In the seventh bar all three result in highly problematical situations, 1. in that the syllable *fern* is held too long,^{A15} 2. through setting the syllable *plis* under the triplets, which makes the passage unnatural for singing, 3. through unreasonable accentuation of the *du* and through too rapid declamation of the remaining text. In the third bar the *mir* of the original German vocal text is given a baffling emphasis, whereas the French *mère* fits perfectly. Version 3. would not be bad either, if it were not followed in the fourth bar by the ascent with the long high note on *ben*. In the 5th and 6th bars *Vielka*'s declamation becomes truly dreadful through the unfortunate treatment of the word *Mutter*. The two other vocal texts conform to the behaviour of the melody fairly well here. — Thus the curious fact arises that the original vocal text is by far the least suitable of the three for declamation, whereas the French vocal text that was adapted later has stress patterns that make sense throughout. It would be reasonable to conjecture that even *Vielka* does not constitute

the first, originally composed version of the vocal text, and that a still earlier form must exist. However, {p. 99} one is more likely to be on the right track in supposing that Meyerbeer did not want to let the requirements of the colourless, impoverished vocal text get in the way of putting together a grand and effective scene.

[...and of the musical and vocal rhythmical flow, the German basis being adapted to the French context]

2.22

But now let us turn our attention away from the offences against reasonable declamation. Which vocal text has implicit dynamics that best suit the music? In passages that are declaimed well, which vocal text allows the matching of the rhythmical courses that flow in both words {p. 100} and tones? Certainly not the third. It calls for thoroughly German, Romantic, heartfelt dynamics. If the text is to be fully exploited, the feminine endings starting at *Mutter* and *Glück* require the control of pressure to be deep, trembling, and strongly restraining the motion in the upper part of the beat-stroke.^{A16} Marschner could have composed something of that kind, but not Meyerbeer. His [Meyerbeer's] music becomes exceedingly encumbered and clouded by the surge of emotion. If one actually tries to carry out the declamation in such a Romantic manner in the 2nd and 6th bars one will be defeated by the respective continuations [in the 3rd and 7th bars], which are constructed in too complicated a way to allow putting even more of oneself into them [than one did into the 2nd and 6th bars]. Whether it is possible to present the second text in a distinctly French reading seems at first debatable. The music does gain clarity and agreeable forward motion, and the impulses fit in quite well. One can keep up this attitude until shortly before the end without encountering violations that are too serious. One stumbles only in the 7th bar; the triplets of that bar and the long ending of the 8th bar no longer allow the French beating to be maintained unchanged. They do not have enough backbone and dash to keep up with the impulses. When the tones need further support, the beat-stroke is already finished. They cannot be declaimed sharply and clearly in the vacant space that follows the French beat-stroke, but need to be accompanied with a yielding motion and with some tendency towards irrational [incommensurable] lengthening. So it transpires that, as we have already remarked, the French syllable *plis* is awkward to sing on the triplets, and that the

word *loi* fits the German ending less well still. Musical and textual dynamic details come into contradiction. The vocal text must give way, if the melody is to be capable of being performed at all; the rhythmical process changes in the direction of the German. In fact Meyerbeer calls for not very big, somewhat flat and open figures of Type III, whose separate beat-strokes [that is, the strokes in each direction] are fairly free of pressure for the greatest part of their course. Only at the beginning, at the upper ends, is there a flash of an impulse; the dynamic pattern is concentrated at those main pressure points into a sharply felt jolt that lasts only briefly and that reverberates only slightly through the further motion.¹⁹ Thus the form of the beat-stroke is German, and in Germany it is widespread among the Sturm und Drang composers.²⁰ Yet it is readily assimilated to French dynamics. {p. 101} The jolting bottleneck of energy at the beginning of the beat-strokes has an effect rather similar to that of the crescendo impulse, and in Meyerbeer's cantilena one will hardly be able to decide whether the strong beats of the bar – which can all tolerate small mannered pressings, as is the case throughout Meyerbeer, – require the one or the other pattern of dynamic behaviour. Thus the French words do not fit the tones at all badly and in any case definitely deserve to be preferred, not only over the translation, but also over the totally pedestrian original text of *Vielka*, which has nothing to offer this poignant music and functions only as a troublesome stumbling-block. The deficiency of the second text – its lack of fading-away resonance that already attracted our attention [on the syllables *plis* and *loi*] – does not weigh too heavily on Meyerbeer, who is in any case averse to Romantic surging, and so the strange result arises once more that, despite his undeniable German heritage, Meyerbeer must resort to the French words.²¹ Only a narrow dividing line, theoretically significant but of no practical relevance, separated him from French

19 The fading away is, however, fully sufficient to support the [rhythmical] courses in the 7th and 8th bars.

20 For details, see Chapter III [3.40–3.46].

21 [NN: Becking has reached the correct conclusion here despite having been struggling because a secret concerning the writing of the librettos for this opera was not discovered until well after Becking's lifetime; for the details see annotation A14.]

character, whereas many factors, theoretically unimportant but decisive in practice, distanced him from the Germany of his time.

[*Offenbach, too, was born German but lived in France;...*]

2.23

To choose another quite unfavourable example, it turns out similarly with Offenbach, a native of Cologne but resident in France since his youth. His rhythm, too [that is, in addition to Meyerbeer's], is ambiguous in its implementation; not so much because German text requires a different musical conception from that required by French text [as was seen in Example 22] – that is always so – but in the sense that with him the two national attitudes result in only slight modifications in the realisation. Yet a comparison of the following slowly gliding waltzes [Example 23] seems to me to demonstrate the German attitude on the part of Offenbach: the drawing out of the beat-strokes from pressure locations placed high up. In both examples a beating figure of Type III covers six quarter-notes.

Example 23a Offenbach, *La belle Hélène*, Overture; 23b Lecocq, *Mamselle Angot*

[...his music has a German element not present in Lecocq]

2.24

If one were to provide the second piece with the dynamic shaping of the first, one would give it a certain tenderness and ingenuousness that it does not possess.²² On the other hand, however, Offenbach cannot entirely renounce such subtle German features, despite all his mockery and even when he seems to be completely uncalculating, and that dif-

22 When German bands drag it out with much soulfulness and palpitation, the effect is even more impoverished than with French short-windedness.

ferentiates him from his French {p. 102} successors, who have learned everything from him except this peculiar shade of feeling. The question here is admittedly only one of fine distinctions in the rhythm and in the beating figures.^{A17}

2.25 [*The German Gluck set a French text...*]

If the works of a German are to be understood from a French point of view in France and with French vocal text, the sentimental wallowing of German Romanticism must be abandoned. Gluck's self-assured, strongly measured beat-strokes fulfil this requirement. They never lose their dignified conduct, and the solemn poise of the rhythm is kept up as a matter of principle, even in the scenes of temptation in Armide's enchanted realm. Among the German composers of his time, Gluck, along with C. P. E. Bach, was the strongest bulwark against the sensualism that was emerging everywhere, as Chapter III will show in its [historical] context [3.32–3.34]. Once more – very late and, as it would turn out, for the last time – the noble purity of the distinguished man succeeded in leading the old lofty musical view of the German Baroque and of Bach to triumph in new surroundings and by new means. His beat-strokes testify to this reactionary position. They are still far removed from the demagogical, sensational dynamic shape which infiltrated French rhythmical processes with the opera of [the time of the French] revolution and which was subsequently much developed by Auber and his contemporaries; neither is any trace yet found in Gluck's beat-strokes of the attitude of the German Romantics of losing themselves in savouring the moment. Gluck has nothing to do with sensual excesses. He beats each separate beat just as he specifies his tempi: Andante, Moderato, always full of dignity and strength of character; but, when seen from the standpoint of the {p. 103} followers of the sensualistic counter-movement in Germany, from Keiser to Mozart, drily. So he comes close to French nature, but without his rationalism taking on the special, typically French traits over and above common human characteristics. Any comparison of Rameau, who beats purposefully (see Example 26), with the merely self-aware, contented Gluck shows the difference clearly. Armide's monologue from the beginning of Act III illustrates how very natural the German control of dynamic shape remains for Gluck even in the setting of French texts [Example 24].

Andante con espressione

Se peut - il que Re - naud Se peut-il que Re - naud tien-ne Ar-mide as-ser-vi-e, tien-ne Ar-mide as-ser-vi - e?

Example 24 Gluck, *Armide*, Act III

[...in a German manner, though without German Romanticism]

2.26

This excerpt comprises what is perhaps the most Romantic moment in the whole opera, and if it is taken out of context one might be tempted to regard it as being more Romantic than is really intended. But Gluck does not abandon the austere sound even here, as the short and restrained breaking off of the voice part in bars 2 and 3 shows. That makes it impossible to trail off with an overflow of resonance, and at the end the forte entry of the orchestra, which strives onward, forestalls any Romantic meditating and absorption in retrospection and foreboding on the part of the singer. So the passage could not be intended to be indulgently wallowing and drowning in sound, as E. T. A. Hoffmann, for instance, might have interpreted it {p. 104} when he took it as the model of the Andantino part of his *Undine* aria [Example N3 in Appendix E]. The mood breaks off; the fading away is held within strict limits. An out-and-out Romantic musician would have done it quite differently. Yet “Romantic” is not synonymous with “German”, and Gluck proves that, right here. His German attitude is already evident in his treatment of the French vocal text. If one recites it without music but following the general course of the melody, one comes close to the limit of what is at all possible in French pronunciation. The second-last syllable *vi*²³ with the fermata seems to be extremely weighed down, almost top-heavy. One digs down deep and pronounces the initial consonant *v* with strong, almost explosive aspiration, whereas in the absence of the German music one

23 When beating, it is to be observed that the first three quarters of this bar would actually have to be written as a triplet covering the first half of the bar. The counter-beat-stroke of the bar falls on the fermata, which fills the second half of the underlying conceptualised bar.

would never give such emphasis to the French text. The accumulation of energy takes place at the top of the beat; Gluck still makes his assertion like Handel, but the forcefulness of the building up and relinquishing of power has been much reduced. Everything happens on a smaller scale, purified and rationalised. While Handel “grabs away” [*“in die Luft greift”*] with utmost force, Gluck acts in a measured manner. But loftiness and dignity – upon which his German contemporaries placed little value any longer – have remained, and they govern Gluck’s beat-strokes. Their dynamic fullness gives them something that is old-fashioned and stodgy, when compared with the rhythm of the French of the time or of the more progressive Germans.

2.27 [*Gluck’s French successors...*]

None of Gluck’s French successors has imitated him in this feature. Lesueur [or Le Sueur] may serve here as one example among many [Example 25].

Allegro con brio

Armez vous d'un no-ble cou-ra-ge, é-touf-fez des sou-pirs trop in-dig-nes de vous

Moderato poco Andante

O toi le seul bien qui me re-ste, Le seul que je puis-se ché-rir

Example 25a Gluck, *Iphigénie en Aulide*, Act I; 25b Lesueur, *Ossian*, Act III

[...do not have the German dynamic fullness]

2.28

He [Lesueur] achieves the expression of heroic resoluteness by dashing into the beat-strokes briskly. Straightaway, the *toi* at the beginning is brought in with a powerfully persuasive impulse that is not found anywhere in Gluck. If one allows this to follow Gluck's example [Example 25a] and his compressed straightforwardness, one regains elasticity at this *toi*. One absolutely straightens up and jumps joyfully into the middle of the dynamic development. Gluck's deliberateness and sustained fullness are forgotten; one is far removed from a time of measured beat-strokes that fall calmly, and one enjoys passionate {p. 105} involvement and responsiveness, in accordance with the character of the music. To take the syllable *toi* or the second half of the Lesueur example – which looks very similar to the parallel passage in Gluck – and to implement them in Gluck's manner would rob Lesueur's enthusiastic style of its life, without being able to replace it with Gluck's dignity.^{A18}

— [French–German instrumental music:] —

[In instrumental examples, the keystroke will be studied]

2.29

When comparing instrumental pieces, we must of course give up the assistance that the vocal text has provided us up to now. But sufficient resources are available to us here too, because, in markedly characteristic cases, the opposing dynamic shapes of the French aiming at a target and of the German retrospection run through entire compositions so completely that one can detect them in any arbitrary place. So in the examples from piano music that follow, attention will be focussed on the keystroke. After all, motor behaviour can be observed relatively easily.

[Rameau's (harpsichord) keystrokes are incisive,...]

2.30

If Rameau's well-known *alla breve* bars [Example 26a] are justified in their marking, that is, if their tempo is taken quickly enough to bring about the association with the tambourine, the player will inevitably fall into a fascination with the keystroke that does not normally enter the mind of a German. The player senses a special delight in overcoming the resistance of the harpsichord mechanism with impulse; he

does not fancy gauging the pressure point carefully and {p. 106} weighing up the sound in advance, but grips with increasing energy and makes his way through purposefully, without paying attention to the obstructions [in the mechanism], until the tone is “firmly in place”. The explosive bursting forth of the sound of the plucked harpsichord string represents the finish of the high-spirited onslaught.²⁴ Anyone who is forced to use a modern pianoforte instead of the harpsichord is bound to feel the pleasure of driving into the keys when playing the Rameau piece. If he yields to that pleasure, however, he will generate a quite undue amount of noise with such energetic keystrokes on his instrument. If he is then appalled by the sound and brings it down to an acceptable level, the attitude originally taken in the keystroke is lost and the effect will be dull and lacking in vitality, even though the sound might have approximately the right strength. Even the motion used in striking the key is intimately connected with the piece’s inner dynamics, and the motion is directed by the dynamics just as is our swimming-along while beating time [0.21–0.22 etc.]. These relationships cannot be negated without serious harm being done.²⁵

The image shows two musical staves. The top staff is labeled 'Vif' and is in 2/4 time with a key signature of one sharp (F#). The melody in the right hand consists of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment. The bottom staff is labeled 'Gavotte' and is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a more intricate melody with sixteenth notes and slurs, while the left hand has a simple accompaniment.

Example 26a Rameau, *Le Tambourin*; 26b J. S. Bach, 6th French Suite

24 The striking need by no means be rough and organ-like.

25 By compromising, a skilful pianist can find a middle course that is at least tolerable, but the insoluble problem still remains: either the sound-mass has an inappropriate heaviness or the pleasure in the harpsichord-like tone production is reduced and the performance has a half-hearted effect; that is an insoluble problem of the harpsichord player on the pianoforte, a problem which is at least as important as that of the timbre.

[...whereas Bach's (clavichord) keystrokes are resounding]

2.31

For Bach's *Gavotte* [Example 26b], which is comparable [to the Rameau example Example 26a] in meter and key and in general character, the keystroke must be changed. But it is not enough to avoid the particularly sharp tightening-up required by Rameau's scheme and to reduce {p. 107} the speed of the keystroke and soften the impact. As long as one takes pleasure in overcoming the pressure point when moving into the keys, and in the explosion of the harpsichord tone, Bach's tones do indeed ring clear and pure, but his music seems like an uninteresting little game that does not deliver what it promises. After the emphatic keystroke one expects an energetic completion, but it does not arrive. Everything remains hollow and unsatisfying; Bach stands out like a foreigner. The impression of insufficiency is corrected and the familiar features of Bach become recognisable only when something entirely new is added: pleasure in the resounding tone, dwelling after arrival, trailing singing. The player must imagine that even when the sound is already present he can still influence it by causing it to tremble and quiver. Then he can hardly detach himself from the keys; he lengthens the strong beats of the bar imperceptibly and sings along with the "sense" of it.^{A19} The feminine endings of the 1st, 2nd and 4th bars now become Bachian and German. The main interest is shifted from the initiating of the strong units to the remembrance of them.²⁶

[Couperin, if played with Bach's keystrokes, loses his best features...]

2.32

But does not Couperin sing similarly [to the German manner]? Have not his [*La tendre Nanette* [or *La fleurie*] and the *Soeur Monique*, along with many others, passed into the core repertoire of German

26 From this point of view the clavichord seems to be an almost ideal instrument for interpreting such works of Bach, and the harpsichord a most unsuitable one. However, one must not overestimate the possibility of realising the "intention" acoustically. J. S. Bach himself had played in a clavichord-like way on the harpsichord, and C. P. E. Bach taught this technique specifically. And consider what the 19th century has achieved, all with imperfect hammers that could realise so little acoustically! At least one can with some justification take the clavichord to be a "German" instrument, as opposed to the harpsichord which favours the French dynamic shape.

home music without our players becoming aware of a changed requirement for the keystroke in performance, and without our listeners protesting against the Germanification? It is the same old story: the pieces can certainly be interpreted like German clavichord music of the 18th century or like *Songs Without Words* of the 19th century, and they certainly have some effectiveness in that way, but they lose their best features.

The image shows two musical excerpts. The first, titled 'Gayement', is by Couperin and is in 3/8 time with a treble clef and a key signature of one sharp (F#). It features a melody with several grace notes (marked with 'w') and a bass line with some chromatic movement. The second, titled 'Gavotte', is by J.S. Bach and is also in 3/8 time with a treble clef and a key signature of one sharp (F#). It consists of a series of chords and simple melodic lines in both hands.

Example 27a Couperin, Gavotte *La Boubonnoise*; 27b J. S. Bach, Gavotte from 5th French Suite

2.33 [...for Couperin requires a crisp harpsichord keystroke...]

If Couperin's Gavotte [Example 27a] is played while adopting Bach's approach, it becomes an inoffensive genre-piece like *Nanette* and *Monique* [2.32] in the customary [German] reading: thoughtful and sincere, but slight and trifling. The *a'* repeated three times at the beginning of the bar as the tone that sets the feeling has a disagreeably dragging effect on the ear; one {p. 108} asks oneself why the composer had not taken greater care to provide variety within the scope of this pretty little sketch. And in doing so one completely misunderstands him! Couperin's music is not intended to convey feelings, but it plays with them; it does not wallow in emotions, but it raises itself above them; it does not cater to the sensitive listener, but it mimics him and at the same time mocks him; it characterises superciliously with wit and verve and entrancing persuasiveness, and is completely innocent of the toil and trouble in the service of the soul that we [Germans] expect of it. But it reveals its strong points and its great-

ness only through the French sound of the harpsichord. It requires the clear and sharp crescendo in the downstroke and the purposeful grabbing on to the tone, as with Rameau, but without the distinctive abruptness of the tambourine. Surging, lingering and inhibitory concerns cannot be allowed to interfere with the smooth path of the crescendo. Each time one plays the repeated tone *a'* one darts into it more freely, each time the joy becomes more exuberant, and each time one is more elated by the awareness of superior prowess in the playing.

[...whereas Bach requires a keystroke producing resonance]

2.34

An apparently unrestrained Bach [Example 27b] is placed alongside the apparently restrained Couperin. How boldly the G-major Gavotte bursts in, how demure Couperin appears next to it! And how very unsatisfying is the attempt to execute the rhythms of Bach's piece in Couperin's manner! The bounding and the joyful audacity appear grossly exaggerated if they take on the French unrestrained onslaught. Bach's face is distorted; his dance becomes grotesque. Although the emotional feminine endings are missing in him here – hence the free {p. 109} character – the rhythmical beat-strokes must still be brought in carefully, as always with Bach. The motion used in striking [the keys] conforms to that, and the joy at the explosion [of sound] is banished from the motion. So the half-note in the 2nd bar is not a harpsichord tone but calls for an emotional resonance, and one burrows around in it for some time. Couperin's sound proceeds cleanly and cannot tolerate any further manipulations once it is firmly in place. Otherwise it loses its character. Bach's sound attains its character only subsequently. Here too [that is, in addition to Examples 17–26] there is a confrontation between *French delight in putting the object in place and German attempts to interpret and plumb the depths of the Given.*

Italian–German

The image shows two musical examples. Example 28a is an Allegro piece in 3/4 time, featuring a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *più lento*, *sf*, and *sf*. Example 28b is a *Larghetto* piece in 3/4 time, also in two staves. The treble staff has a more complex, flowing melody with slurs and ornaments, while the bass staff has a simpler accompaniment. Dynamics include *sf* and *sf*. Both examples are in the key of G major.

Example 28a Pergolesi, *La Serva Padrona*; 28b Handel, Concerto grosso No. 6, *Musette*

2.35 [*The Italian beat-stroke has a swinging action*]

The rhythm in which Serpina flaunts her charms [Examples 28a and 28aN in Appendix E] is Italian national property; one hears it on every street corner in Naples. What is singing in it? First of all certainly the impulse. If one conducts along with it (using a figure of Type I, twice down and up in each bar), the main pressure point will inevitably fall low in the beat-stroke.²⁷ With somewhat unsubtle jauntiness one travels heartily and merrily into the deep-lying pressure points of the downstroke, as in the French rhythm; but the motion is carried out much more gently. It has no element of cracking the whip or shooting for the bull's-eye; it does not really aim for any goal and is not cut short when a goal has been reached. The {p. 110} pressure is instead spread over a longer range in the lower arc of the curve. With an elastic motion one hastens into this primary part of the beat-stroke, passes through it and takes leave of it again.

27 Unless one has the words of a German translation in mind, which of course get in the way again [as in 2.3, 2.10, 2.21 and 2.22].

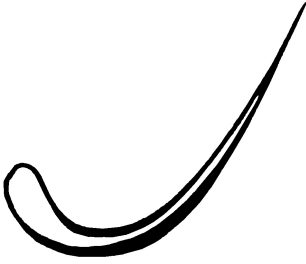


Figure 14 [Curve representing Pergolesi's beat-stroke]

It is the swinging out (indicated [in Figure 14] by brackets [the brackets were evidently omitted in Becking's drawing]) that one follows with particular interest: it gives the rhythm its carefree naturalness by contrast with the hard, artificial stylisation adopted by the French. Pergolesi sings in the gathering of strength, in the momentary keeping hold of the pressure and in the elastic release of it. He *swings*, while the Frenchman *beats* and the German *draws*.

[*German vocal text would not suit the Italian beat-stroke*]

2.36

It might seem as if this beating motion occupied an intermediate position between the French curve and the German one, as it has its pressure not at the beginning [German] nor at the end [French] but in the middle. But one cannot consider the matter in such a formalistic way. Pergolesi's large elastic beat-stroke is just as far removed from the German one as is the French impulse. Above all, the free swinging of the figure differs quite fundamentally from the German trailing singing. If one puts the words *sieh die Schönheit* ["behold the beauty"] of the German translation [from the original Italian, which is given in Example 28aN in Appendix E] under Example 28a, the characteristic inhibition sets in immediately. If the vocal text is delivered in a reasonably appropriate way, the original naturalness, freedom and elasticity of the beating motion cannot survive. Otherwise the words acquire strange internal accelerations that we do not know in German. We need more contemplation and immersion in the *Schön* (of *Schönheit*, with a long *Sch*), so we restrain ourselves and hold the motion back until the rendering of the vocal text is satisfying to us. When we do this, however, the characteristic relaxed swinging disappears from

the rhythm. The music limps, and the Neapolitan slide sadly hangs its head.²⁸

2.37 [*Rhythmical figures were imported into Germany from Italy*]

{p. 111} In the 17th and 18th centuries, a number of stereotypical rhythmical figures [including the *Schleifer* or slide just mentioned] that imply a swinging motion reached us [Germans] either directly from Italy or via France. They are invariably inimical to German vocal text, and tasteful composers have always ensured that in multilingual works only the Italian arias featured such inflections, while the German ones remained free of them.²⁹ German instrumental music could naturally import them at any time without hesitation, recasting them at will in terms of the distinctive national characteristics. On the surface, in the score, the identity of the appropriated material is preserved; it is only from the living sound that the reworking can be recognised.

2.38 [*Handel's beat-stroke (German) is very different from Pergolesi's (Italian)*]

Handel (Example 28b; beating figure of Type I [End Table]) never interrupts the broad, steadily flowing stream of his dynamic shape. The motion rolls through the tones like a massive wave, gradually and without letting up. The notches of the bars and counting times bring about external grouping, but apart from that they have no power; the individual beat-stroke is submerged in the mass that is being moved inexorably further onward. Even the slides [2.36] cannot change that. Certainly they loosen the rigid regularity and focus attention on the counting times that provide subdivisions, but they do not convey delight in self-possessed beating as they do with Pergolesi. They ripple the surface of the stream and supply it with a nice pattern, but their action does not reach into the depths. The beat-stroke does not

28 [NN: A *Schleifer* or “slide” is a musical ornamental figure usually consisting of two notes proceeding stepwise and slurred to a third note, here referring to the figures in Example 28a at the beginning of the two complete bars, and in 2.38 to the figures in Example 28b at the beginning of the 3rd and 4th bars.]

29 In the 19th century these foreign style elements disappear from German vocal music. In the 20th century they reappear in the entourage of the Anglo-Saxon rhythmical process where they take up a somewhat different position, but no less fatally for German vocal text.

acquire any substantial new function from them; it remains subordinated. And its dynamic shape is not in any way recast in the Italian sense. In fact, the German attitude stands out all the more clearly the more the rhythmical course of each individual beat-stroke is brought out by the embellishment. The motion in the downstroke surges forth in a ponderous way, quite unlike the lightness and elasticity of the swinging in Pergolesi. It has its main pressure point high up in the beat-stroke; there it is dammed up. The desire for contemplation, absorption and collection of energy leads to a holding back. With a gesture of attestation one lingers for a moment, and then the stream continues. Such restraint is unknown to Pergolesi.

[Haydn vs Porpora:...]

2.39

{p. 112} But let us bring the Italian and German worlds closer together.³⁰ A German individualist is put up against an Italian one [Example 29].

The image shows two musical examples. The first is Haydn's 'Aria Largo' in G major, 3/4 time, with lyrics 'Do - ve sei mio - bel te - so - ro'. The second is Porpora's 'Aria Adagio' and 'Allegro' in G major, 3/8 time, with lyrics 'Silvio a - man - te, Silvio a - man - te, dis - pe - ra - to'. The score is written for voice and piano accompaniment.

Example 29a Haydn, *Arianna a Naxos* [1789 or 1790];
 29b Porpora, *Kantaten* (1735) No. 9, *Destate vi*

[...Haydn sets an Italian vocal text with a German beat-stroke...]

2.40

Handel's broad stream has stopped flowing long ago. Haydn takes hold of the individual beat-stroke as a free, responsible man, just as

30 [NN: By "closer together" Becking is referring to the fact that Porpora and Haydn, whose examples will now be compared, were respectively teacher and pupil.]

the Italians had done long before him. He leads the baton downward with a keen interest in the formation of the individual motion. But how rigidly he delivers the Italian vocal text! The Type I beating figure is almost vertical in his case, and it is so narrow that there is not enough room for real swinging [End Table]. Each motion is measured up and tidily done, as if in a cramped space. Any unbridled enthusiasm would completely upset this middle-class music. If a beat-stroke departs even to a small extent from the vertical path indicated in the figure, the tones tumble about helplessly. As against the good-for-nothing foolery of swinging and swerving [such as in Figure 14] Haydn brings self-discipline and “simple sentiment”. His beat-stroke is austere, and indeed almost dull by comparison with aesthetic seductions that operate directly on the senses, but it is full of efforts towards increased deepening and sincere expression. The Italian vocal text is delivered as if it were German, and on the syllables that receive primary emphasis, *sei* and *so*, the crisp [in Italian] *s* is given conspicuous aspiration, which would not be possible in Italian speech. Here the collecting point for the pressure lies, if anywhere, high up in the beat-stroke. The further motion {p. 113} slowly breaks away from the bonding resulting from the pressure. But the recollection of the point of absorption greatly outweighs the joy of advancing.

2.41 [...whereas Porpora's beat-stroke is Italian]

Porpora has not yet perceived anything of this spirit of German Classicism.³¹ It is true that, with him too, the situation seems smaller, narrower and more constrained than with Pergolesi. But the decisive step toward critical thinking and self-examination is missing, with which Haydn turned away from the many representatives of the hedonistic century who were superior to him in aesthetics. The enchanting gesture of the tender, suave, amorous operatic hero introduces [in the Adagio section] the singer of Example 29b. The fermata allows the whole course of the beautifully curved Italian beat-stroke to be enjoyed to the full. Supple, pleasing motion ushers in the figure's low-lying turning pressure, and eases off again straightaway. To perform the passage convincingly one must know how to find the way to

31 [NN: It was not until about 1752 that Porpora moved to Vienna and became Haydn's teacher (2.39).]

its elasticity. Haydn's unassuming beat-stroke would be inadequate, stiff and ungainly here; the vocal text would whine and the tones would sound impoverished. For Porpora's music does not have the moral restraint without which Haydn's beating motion remains incomprehensible. Relaxed, easygoing and without much sense of responsibility it goes swinging and swaying on its way (in the Allegro of the example), although it is less natural and more affected than Pergolesi.

[*Minuets by Gluck, Salieri, Mozart and Verdi...*]

2.42

The Italian-German difference is repeated wherever we look.

The image displays four musical examples of minuet beginnings, each on a grand staff (treble and bass clefs).
 1. **Andante**: 3/4 time, piano (*p*). The right hand features a series of chords and eighth-note patterns, while the left hand has a simple bass line.
 2. **Andantino grazioso**: 3/4 time, forte (*f*). The right hand has a more active, rhythmic pattern, and the left hand provides a steady accompaniment.
 3. **Menuetto**: 3/4 time, piano (*p*). The right hand has a rhythmic pattern of chords, and the left hand has a simple bass line.
 4. **Tempo di Minuetto**: 3/4 time, forte (*f*). The right hand has a rhythmic pattern of chords, and the left hand has a simple bass line.
 Vertical dashed lines connect the four examples, highlighting the differences in tempo and style.

Example 30a Gluck, *Orfeus and Eurydice* (1762); 30b Salieri, *Armida* (1771);
 30c Mozart, *Don Giovanni* (1787); 30d Verdi, *Rigoletto* (1851)

[...may be grouped historically, personally, or nationally;...]

2.43

The series of Minuet beginnings [Example 30] is interesting in several ways; it could almost be used to illustrate a whole century of the history of style. Salieri's "Chorus of Nymphs" sounds so much like Gluck's "Dance of the Blessed Spirits" that one might suspect some

connection to exist. The Minuet from *Don Giovanni* is, in turn, similar to Salieri's composition, and finally in *Rigoletto* it is quite likely that Verdi has consciously followed Mozart, whose Minuet had by that time become the prototype of the whole genre. Whether the imitation is conscious or unconscious, all four composers thus have the same stylised dance motion in mind. They are evidently using the same means to pursue a common aim. And yet their beat-strokes turn out to be as different as in those of the masters' works that are most divergent in style. Various groupings are possible. Viewed historically, the relatively small and constricted beating figures of the first three examples belong together, by comparison with the last one, that {p. 114} would throw the rhythmical process of the 18th century out of gear with its broad, free swing. Or [the grouping may be based on personalities]: Mozart's and Verdi's finely formed and sophisticated beat-strokes both differ [in those respects] from the somewhat schematic and empty ones of Salieri and Gluck; modern psychology is contrasted with the 18th century's scheme of psychological types. Finally, national groups can also be formed. The contrast between the German beat-stroke and the Italian one already follows with complete clarity from a comparison of the quite similar-sounding transitions from the first to the second bar in Examples 30a and 30b. Gluck's (Type III) hard, stark onset to the tone *f* arrives very quickly, almost on the bar-line; the full pressure is reached immediately after beginning the downstroke. The tone stands there, abrupt and bare in its complete "truth". Salieri softens, masks and enlivens. Gluck's narrow-mindedness must seem to Salieri like an attack against the eternal imperturbable laws of aesthetics, which an Italian artist never {p. 115} questions. Salieri's beat-stroke swings in elastically, and the pressure lies low down. The tone is formed without hardness, with natural swelling and dying away, and without a trace of forced expression. The difference between the two conceptions is so great that even the external stylistics of the examples reproduces it: Gluck's unyielding, chaste melodic formation by contrast with the engagingly swaying one of Salieri.

2.44 [...*the German-Italian distinction is found again*]

It might almost seem as if Mozart, with his formal facility and aesthetic sensitivity, were in this case taking sides not with Gluck, who is

his diametrical opposite in those respects, but with the Italian [Salieri]. Mozart's beat-strokes, as well [as Salieri's], do not begin rigidly and abruptly with their full pressure, but skip into the strong time-point with a courteous gesture. Yet the small preliminary impulse, the "disengaged" portion [1.1], should not be overrated, as Chapter I has shown. The largest and most important part of the downstroke [of Mozart] is occupied by the drawing out from the pressure point, the beating with the dynamic shape of retrospection, the trailing singing [2.6], in much the same way as with Gluck. In the singing, a thread is gently drawn from the point of greatest consolidation near the top; the emotion inhibits the free motion, and the retarding influence disappears only slowly. The Italians are unacquainted with such singing. Verdi in particular would find it a tiresome hindrance. The feminine endings of his example [Example 30d, bars 2, 4] could only sound dreary in Gluck's reading and small-minded in Mozart's. The enthusiastic swing of the rhythm [of Verdi] must not be spoiled by intricate obstructions. The composer throws his fetters off and soars, and with unrestrained joy he gives himself over to the free natural beating motion. He swings it out in all its ease and freedom time and again, and he has held fast to it in proud self-assurance throughout his life against a whole world that flaunts artificiality and stylisation before him.

[*Steffani vs Handel*:...]

2.45

Handel, that great usurper of stylistic property, has obviously created the thematic outline of his duet with strong dependence on a work of his [friend and] predecessor [as court composer] at Hanover, Agostino Steffani [Example 31].³² An unfavourable case is thus available for comparison, one that would argue persuasively for the presence of the national constants in all of music, if Handel's Germanness were to show up here too.

32 [These excerpts are quoted together in] Friedrich Chrysander, *G. F. Handel* [Leipzig, Breitkopf & Härtel, 1858–67 (3 vols); reprinted Hildesheim, Georg Olms; also reprinted Wiesbaden, Breitkopf & Härtel, both 1966 (3 vols in 2: I, II & III)], vol I, pp. 336 ff.

Non vo-glio non vo-glio nò nò nò nò nò

Non vo-glio non vo-glio nò nò nò nò

Che vai pen-san-do fol-le pen-sier, fol-le pen-sier

Che vai pen-

Example 31a Steffani, Duet for Soprano and Bass; 31b Handel, Duet for Soprano and Bass

2.46 [...a bar line shift implies the national differentiation]

To adapt to the content of his vocal text, Handel modifies Steffani's theme: he does not have the tone series wilfully break off at a high point after a sudden ascent, but turns it {p. 116} back again and gives it a calming conclusion. He also produces a softening of the piercing emotion by shifting the bar line. The strong point of the bar no longer falls on the highest tone but in the middle region of the line, so that the line loses the character of impetuous dashing away and becomes more balanced. But one cannot take such differences in the large formation to be in any way typical. Any composer can create such configurations, no matter what his nationality may be, and the present case could also occur in the converse sense, with appropriate modification of the details. What is not interchangeable, however, one will discover if one starts with the example of Steffani – performed in a genuinely living manner and with all associated expression [0.5, 0.12] – and joins on Handel's bars without interruption and with the same implicit rhythmical process. Handel's quarter-note beat-strokes³³ then sound as if they have been pulled out from their context one by one, they have far too much motion and they protrude intolerably. A fidgety unrest comes into the expression, making Handel's assured way of speaking entirely unrecognisable. And this false effect does not disappear if one

33 In both examples a figure of Type I covers two quarters.

moderates the tempo or softens Steffani's wilfully purposeful expression. That has basically nothing at all to do with the false effect. What prevents the adjustment of the themes to one another is the completely different implicit rhythmical process that they each call for. Steffani's casual and relaxed handling of details³⁴ and of the individual characterisation requires predominating interest in the {p. 117} single-action motion and joy in its free swing. Handel's cohesive tone-stream, pressing forward as a whole, cannot tolerate independence of the beat-strokes, and integrates them. The Italian display of motion recedes [in Handel], while inhibitory forces gain in importance. Every rhythmically prominent place (for instance, the syllable *san*) is marked by a retarding of the outflow, by a gathering of strength and by deepened contemplation. Even the final tone [of the melodic ascent, *e''*] receives a deliberate pressure digging down deeply, during which one almost forgets the actual beating motion. Steffani's concluding *d''*, on the other hand, is shouted out without reservation in joyful sprightliness. The pressure in the lower part of the beating figure [of Steffani] is a natural correlate of the motion, not a restraint on it. German and Italian ways of shaping are already differentiated in this one tone [indicated by the dashed line between the two examples].

[*Spontini vs Weber:...*]

2.47

The reminiscence of Spontini in the Overture to [Weber's] *Der Freischütz* [Example 32] may serve as a final and still more unfavourable example, bringing together an Italian representative of Type III and a German one of Type II; that reminiscence was mentioned, without a specific citation, by E. T. A. Hoffmann in the well known Berlin critique, but Weber research has repeatedly disputed its existence.³⁵ The two passages do indeed look so different on paper that one does not anticipate how greatly the impression made by hearing the one brings the other to mind.³⁶

34 [NN: Note the hidden octaves and direct fifth in Steffani's second bar.]

35 [NN: The critique was published anonymously in the *Vossische Zeitung* (Berlin, 1921); it is not certain that Hoffmann was in fact its author.]

36 In saying that, I have of course no intention of suggesting a direct relationship between the two excerpts; incidentally, if a direct relationship did exist it would take no credit away from Weber.

Example 32a Spontini, *Die Vestalin* (1807), from the Overture;
 32b Weber, *Der Freischütz* (1821), from the Overture.

2.48 [...Spontini, though Classicistic, beats in the swinging Italian manner;...]

This time it seems as if the German might turn out to be the buoyant one and the Italian to be inflexible and less agile. Weber is virtually flinging the tones around in his enthusiasm. His beating figure is almost horizontal³⁷ and roams far out to the left and right [End Table]. He spurns the steady vertical beat-strokes of the Classics, and his rhythm therefore lacks the Classical inner stability. His rhythm lives on whatever emotion and onrushes are required at the time. While Weber lunges away in a daze of enthusiasm, Spontini remains unwavering and never takes his eyes off his objective and the way to reach it. He carries out his shaping in a more poised way and with calmer self-assurance. His Classicistic view of art surrounds him like a protective shell, and he is never tempted to yield to the Italian national rhythm as completely as Verdi does. His *Bacchanalia*³⁸ produces a less forceful rhythmical {p. 118} experience than does the simplest dramatic scene of Verdi. But the national constants hold good even in this case. Despite everything, Spontini beats in the Italian manner. The rationalistic and formalistic leaning of his spirit certainly receives its due in his motions, but it does not in any way preclude the

37 For more detail see Chapter III [3.70–3.72 etc.].

38 [NN: This was composed by Spontini for interpolation into Salieri's opera *Les Danaïdes* (1784).]

national attitude. In conformity with his general aesthetic point of view, Spontini moderates the joy in the rhythmical swinging and keeps it within limits, but the sweep itself takes basically the same course as with any other Italian. German pressure would not be appropriate anywhere in his bars, especially not on the *d'''*; the tone would scream. The beating motion (a back-and-forth one of Type III) leads downward in an unruffled way, and it is only when the lower curving of the figure is reached that pressure is involved. A self-assured attitude restrains the swinging in and {p. 119} out, but a pressed emphasis does not intrude anywhere. German dynamic shaping would disturb the clearly regulated gait of the motion and blur its transparency.

[...whereas Weber, though enthusiastic, beats in the restrained German manner]

2.49

What a different picture results from looking into the detail of Weber's rhythm! The kind of sweep found there is not the beautifully formed motion of the beat-stroke that passes through the pressure regions of the curve with elegance and elasticity so that we are scarcely aware of any impediment – Weber does not have such [Italianate] beat-strokes. A much more general sweeping energy animates him and drives his music restlessly along. It is constantly in flight, so to speak. Hardly does it touch solid ground when it is roused again. It is not allowed to linger; between every pair of resting places the whirlwind snatches it up and pulls it higher and higher, the motion being undirected, the destination unknown and the surging in the beating figure chaotic, quite unlike the Romance manner of shaping motion [meaning here and throughout the French and Italian manner (1.59 fn)]. The Italian, just like the Frenchman [2.8, 2.33–2.34], cannot imagine the experience of rhythm without the joy in exercising control and in the human ascendancy that is manifested in that control. The awareness of competence, doing and bringing about gives him a satisfaction unknown to Weber. The latter does not drive but is driven. An abstract idealising spurs him on to feats that are beyond his own power. He is convinced that everything that happens to him has some good in it and will turn out for the best. So he makes a confession of faith with every beat-stroke: the curiously purposeless German singing. Right at the beginning of the downstroke, which is quite

slanted and almost horizontal, one presses the baton more firmly, as if wanting to affirm something or to testify to a belief. And from that moment of restraint in the midst of the looping and swinging motion the singing is drawn out, as the only certainty in this absurd and chaotic world.

2.50 [*National characteristics have now been exemplified*]


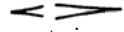



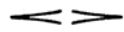
The above examples will have to suffice. They should have made clear the independence of national characteristics from particular styles of music. It is to be noted that the number of cases does not prove anything. Theoretically it always remains possible that, after a million supporting examples, a contradictory one will follow. Practically, on the other hand, an error is out of the question if we have, in the national constants, hit upon truly integrating properties from the character images of the Germans, French and Italians. That is not something that can be proved. Only convincing demonstration can succeed, but it must always be re-checked in new material.

Results {p. 120}

The observed occurrences

[See Table 4.]

Table 4 The “beat-stroke” as a symbol of the rhythmical course at the strong beat of the bar

	Location of the pressure in the downstroke	Kind of motion in relation to it	Form of the dynamic course	Character of the dynamic course	Continuity of the dynamic course	Influence of the pressure on the motion	Tendency of the dynamic shape and of the motion	What is the main impression?
German 	near the top	<i>drawing</i> (out)	 entering suddenly and dying away slowly	recollecting (referring back)	forcible swelling before the pressure region	restraining	conflicting	<i>pressure</i>
French 	near the bottom	<i>beating</i> (in)	 impulse, then broken off	resolute (referring forward to the goal)	break after attainment of the pressure point	stylised	(together)	<i>goal</i> of the beating
Italian 	near the bottom	<i>swinging</i> (through)	 impulse and swinging out	tossing (without a point of reference)	continuous	assisting	together	<i>swinging</i> motion (in and out)

The significance of the observed occurrences {p. 121}

Views of life as the basis of national attitudes in rhythm

2.51 [*The German beat-stroke...*]

The diversity of the national attitudes results from the fundamentally different cooperation of motion and pressure in the beating. Just making this distinction [between motion and pressure] already corresponds to the German view. The Romance people would not care to adopt it; they would feel compelled to ask why factors in the cohesive beating formation should be artificially separated when they more naturally belong together. The German insists on the dissociation. The pressure in his beat-strokes is an independent entity, in fact the most important thing, it constitutes what is worthwhile, it signifies immersion and reflection, and the gesture that lingers while the pressure operates has something of an attestation; one restrains the motion and pauses for internal composure. The kind of awareness with which that happens differs among all the personalities and styles. But the association with “above” is always attached to it. Beethoven thinks of the starry heavens above him or perceives the moral law in his breast, while Mozart testifies to his moral will. Moreover, the continuation, the motion that then leads away from the pressure point, attracts hardly any interest. In the German beat-stroke it is hardly noticed that the pressure has the natural function of assisting the motion. The pressure is there for its own sake. One becomes engrossed for the sake of the engrossing. In that way one acquires much more power than is needed to carry out the beat-stroke. Less power would definitely be enough; after all, the Romance people manage without the unnatural straining. But the German beat-strokes are all top-heavy. It only seems that the energy gathered at the beginning of the beat-stroke has the purpose of serving further action and onward motion. In reality one very much regrets having to take leave of the place where stopping and deliberating occurs, and the motion itself is completed almost half-heartedly, like a matter of necessity and indifference. The gaze is turned back to the inner contemplation. The power that one has brought along from there and with which one now implements the motion is more important than the implementing itself. The power

seems to bring the capacity for something great and mighty, but the vision of that thing is only dim, and it is never realised in real life.

[...as a mirror of the German view of life]

2.52

{p. 122} Thus pressure is valued over motion, ethos [fundamental values] over life. The two [pressure and motion] are not associated with each other in a natural manner in German rhythm. The time when the pressure enters is already peculiar. It does not come along with the natural crescendo of the flow, but is abruptly there in advance; the moment of reflection is turned on suddenly and interrupts the continuity of the motion. A world remote from life opens up; one leaps across into it and is invigorated by it. Then one returns to the dull routine of mundane life that, however, does not bother one anymore; in the awareness of taking part in that higher world one now lives another life over and above the common reality, a life that has neither time nor motion. Everyday life, with its emptiness and dreariness, is kept to one side. The strength that derives from the higher, ideal sphere does not make itself felt in everyday life. The ideal is not put to practical use, and the German always has more of the ideal than could ever be put to practical use. The two worlds remain fundamentally foreign to each other, and the value of life is due solely to the fact that it continually provides the opportunity to draw strength down from above. It is precisely the area of the animating force that is the weak side of the German and his rhythm.

[The French beat-stroke as a mirror of the French view of life]

2.53

The difference from the French case is perfectly clear. It is true that for the most part French music belongs to Type III and operates according to a rhythm that pulsates impersonally and objectively, but a living, activating dynamic shaping is nevertheless at work in its beat-strokes, and cannot be dissociated from the dashing motion. Every French beat-stroke affirms the animating force and bears witness to the close integration of the two worlds that come apart so strangely for the Germans [2.52]. Neither of the two worlds operates freely [for the French]: one does not feel the joy in the unhampered swinging of the motion, nor is one tempted to keep still and lose oneself in the accumulation of strength. The two interests merge under the aspect of the goal. The only part of the beating figure that seems important is the

part that leads on to the goal; full attention is given to that part. Everything after that happens as if it were incidental; one hardly notices that the baton is raised again. The pressure point has very much the character of a goal that has been attained, the result of the targeting motion. One does not become absorbed there in an unreal foreign world that presents itself without space and time, but is aware of having taken hold of a quite concrete, definite thing. The pressing in the French {p. 123} beat-stroke is unshakeably fixed, whereas the German pressure, even when it is carried out with extreme sharpness, always remains insecure. For the Frenchman, the knowledge that he unquestionably has something is newly confirmed with every rhythmical motion; for the German, even when he is adamant about possession, this final certainty is lacking. He is differently and less obviously connected with physical things, and when he vaunts them his gesture is not convincing. Termination and goal do not coincide for him. The higher world does not stand at the finish, but has a latent presence during the whole motion. One refreshes oneself in it periodically and then slowly loses contact again. Instead of the French clear awareness of the possession of an object, [the German has] perpetual uncertainty, flaring up and being extinguished; instead of constant reconfirmation, [the German has] periodic renewal. To the French, such merging into the transcendental with its blurred boundaries must come across as obscurantism: the path is clearly indicated, the goal at the end is plain to see, with increasing eagerness the impulse darts onto it, and as soon as the purpose has been fulfilled and the deed done the stream of feeling is abruptly broken, as if it had been cut off. One has the object, and there is no need for further excitement about it. Everything proceeds within sharp boundaries; to lose one's way, through getting off the track with uncontrollable reverberations of feeling, appears as an offence against the laws of aesthetics and therefore as mistaken. The German regards cutting off the stream of feeling as sacrilege to the higher world and therefore as an ethical shortcoming.

2.54 [*German and French beat-strokes are not naturalistic*]

Thus these two national attitudes are not naturalistic. Neither of them permits truly free and natural motion. The fact that the Frenchman treats certain parts of the beating figure as important and others as incidental signifies arbitrariness and stylisation. The means used for

the French beat-stroke, the concept of the goal, which in itself belongs as little in the motion as it does in life, forms the distinguishing feature by comparison with the Italian rhythm.

[*The Italian beat-stroke as a mirror of the Italian view of life*]

2.55

The two Romance nations have in common a fundamental vitalism. The Italian dynamic shaping, as well as the French, does not assert itself as an independent entity separate from the current of motion, but is integrated even more effortlessly than in the French stylisation. Motion, life, here absolutely the primary consideration, carries everything along with it; the pressure only has a supporting function. The pressure lies in the natural place, low in the curve, and is never stronger than is required for the more or less energetic {p. 124} implementation of the figure. It cannot become a burden and a restraint. Even the most Baroque Italian musical work has that characteristic smoothness that depends upon the unhampered flowing-through of the rhythmical motion. German exuberance leads from bottleneck to bottleneck, while Italian ardour facilitates free flowing. French forcing does not apply here, and all parts of the beating figure are equally attended with interest; the swinging out does not take second place to the swinging in, and the concept of a goal is not present. Waxing and waning of the emotional shading takes place in the most natural way, as in the saying "however life turns out". There is no excessively sharpened impulse and no rigid breaking off after attaining the goal; one grows into the pressure phase and disengages from it again gradually; the awareness dies away little by little. The Frenchman retains something residual in mind, whereas the Italian can forget, just as one forgets in life. The Italian acknowledges the natural course of events, the Frenchman subjugates it, the German overlooks it. With the German, the feeling of power is always an end in itself, and it is cultivated by him in many ways, from crude pride in his bulging muscles to the perception of a strengthening through mystical contemplation; whereas with the French that feeling is most economically placed in the service of a cause. The Italian makes use of it too, in principle, but it is for the benefit of life as a whole, of a general activity in life without a specific aim. It strengthens him for taking part in life.

2.56 [National rhythms underlie national views of life]

Thus we can trace the three national attitudes in rhythm back to three views of life that underlie them, but those views of life should of course not be regarded as the specific subject matter of any given works of art. Naturalistic, sensualistic and vitalistic art can be found in Germany, mystic in France, and idealistic and rationalistic in Italy. All the “isms”, used to the point of tedium, are so ambiguous that they mean nothing at all if they are not at the same time clearly delimited according to the situations they refer to. They arise among the different nations in varied implementations, irrespective of the underlying rhythmical attitudes. Those attitudes are, like the typical attitudes of the first chapter, only one factor among innumerable others in artistic work. The attitudes do not in any way compel the use of specific final forms for the finished product, even if they fit in better with certain [musical] patterns than with others. But somehow they can always be sensed as {p. 125} giving direction and meaning to the finished wholes. So it is hoped that the following Table 5 – which, as can be seen, includes only a few of the previously discussed matters – will not be misunderstood.

Table 5 Views of life as the basis of national attitudes in rhythm

	What is the main point of life?	Competence in relation to life	Does life have any value?
German	accumulating energy	theoretical	(a matter of indifference)
French	achieving goals	practical	yes, when it is rationalised
Italian	life for its own sake	practical	yes, unconditionally

2.57 [National views of life summarised]

Pleasure in competence and accomplishment is conveyed by any rhythm. But the competence, when considered in respect of life, takes on different meanings according to the national attitude of the one judging that competence. What the German means by it is the ability to accumulate and store up energies for life irrespective of their use

and practicality, and thus a *theoretical* competence. The two Romance peoples are content with *practical* competence. For them, competence depends upon the effect energy has in life. The Frenchman wants to be able to attain something, and everything has to be subordinated to this *rationalisation*. The non-rational can enter only where the self-evident purposefulness of life leaves room for it. The breaking off of the current of feeling at the goal is typical of the French attitude. The Italian is driven by the joy of life in general. Competence signifies the ability to take part in it: not to founder in the *non-rational*, but to hold one's ground. In rhythm, he enjoys the strong awareness of such vital prowess.

Remarks on implications of national attitudes in rhythm

[*Implications of national attitudes for musical works*]

2.58

The *implications* of the national rhythmical attitudes for the works of musical literature are immense. Many kinds of difficulties confront the attempt to arrange the implications in proper order, and time-consuming new work would be needed to overcome those difficulties. {p. 126} The few remarks that follow will therefore take up only three arbitrarily chosen aspects.

[1. *Form and aesthetics*]

2.59

1. The intimate connection between life and artistic creation that we have observed in the rhythmical beating of the French and Italians constitutes a general Romance characteristic that is always admired and envied by the Teutons. The often-observed German "formlessness" of life, both in everyday activity and in artistic work, contrasts with the "form" of the Romance people. Aesthetic (formal) considerations take a deeper and more decisive hold in life than in our [German] case, where they have only an incidental function and at best produce a superficial smoothing out that strikes the Romance people as contrived and suspect. And in the ideal of human life that is contained in musical artwork, Romance life and artistic creation flow

inseparably into one another. So, considered from the point of view of practical life, Italian and French music has functional value that is plain to see; one does not enquire about the meaning of this music; its qualities of pleasantness, animation and invigoration are taken directly from life and they are translated back into life without further ado. German art shuns such “low” spheres and associations. It willingly contradicts elementary requirements of aesthetics with which the Romance people, even in unassuming artwork, comply as a matter of course. The best it has to offer, the “higher” meaning – whether it is clearly revealed or hidden – cannot be understood directly from the point of view either of aesthetics or of practical life. Music and joy in real life are natural correlates for foreign peoples without exception, but they do not go well together in Germany. Even the German *gebrauchsmusik*,³⁹ when it has any quality, aspires beyond its literal purpose, and if its leap into the heights is successful it becomes a strange mixture of species, one which seems problematical to the French. If it forgoes the attachment to higher things and is content just to fulfil its intended purpose, then it inevitably descends into something trite and undignified. Mere life is of no help at all; it contributes no qualities that could suffice to motivate a work of the spirit. Thus the German admires Romance life, which is permeated by aesthetics, without being able to lead such a life himself; and thus he loves the reflection of that life in Romance music, a reflection which he himself is unable to offer. Thus, however, he remains forever unsatisfied by the spirit of that music and he would not want to submit himself to it under any circumstances, unless he had construed the foreign artworks {p. 127} in his own German sense – something which the great friends and appropriators of Southern and Western manners have done at all times [here Southern = Italian, Western = French].

2.60 [2. *International misunderstandings...*]

2. International misunderstandings are common when music is circulated across national boundaries. The misunderstandings originate from various causes, one of the more important being that the receiver adjudges the national characteristics of the imported music not as

39 [NN: The term, meaning “utility music”, dates from the early 1920s and was thus new when Becking was writing. See also 2.16.]

general conditions to be taken for granted, but as specific contents. The more narrow-mindedly the critic confronts the foreign manners and the more one-sidedly the national features stamp the musical work concerned, the worse will be the misunderstanding. Such mistaken denunciations, which contain little truth, can nevertheless lead to many important conclusions about national idiosyncrasies.

[...*between particular nations*]

2.61

When German music has one-sided emphasis upon the national characteristics it appears to the uninitiated Frenchman and Italian as too stodgy, too full, too strong, as muscle-bound, motionless, un-alive, as theoretical, philosophical, metaphysical, generally incomprehensible and as *querelle d'Allemagne* [German wrangling]. Under the same circumstances the German, on the other hand, regards French works as empty and trivial, and at the same time as hard, unfeeling and remorseless, their ideals as false and serving only as external trimming, their persuading power as demagoguery and pandering to superficiality. Again assuming similar conditions unfavourable for proper assessment, Italian artwork appears still emptier to the German: unspiritual and only sensualistic, vain and hustling without meaning or understanding, a mere pastime with only the presumption of art.

[3. *The practical application of music*]

2.62

3. It is well known that the doctrine of the ethos of the Greek modes has been almost unintelligible to Westerners, and that for a long time it has been carted around by theorists as dead weight. Music has not possessed, for any of the Western peoples, the power that it had in antiquity of directly affecting practical life. The German is probably the furthest removed from the Greek ideal; from his musical point of view, if he is honest with himself, the Greek practical application of music must appear virtually as an abuse and a profanity. The Romance person takes a less suspicious attitude to the educational and demagogical influences of tonal art. With appropriate French music, in particular, practical purposes are {p. 128} pursued, political aims achieved, revolutions incited, and soldiers sent into action with specific ideals. Italian demagogical music, on the other hand, is too much lacking in sharpness and character to be usable for such effects. It can provoke only a general passionate but quite vague desire to act

that, as far as the practical purpose is concerned, can just as easily work for it as against it. If, finally, the German intoxicates the masses with music, he does not sweep them along into action directly, but inflates their feeling of power, which can subsequently burst into action. An inordinate damming up of energy always precedes that bursting into action, however, and the motion is never released directly and without inhibition as it is with the Romance people.

2.63 [*Thus national rhythms match national general characters*]

It has now been seen how the constant traits that we have observed as national attitudes in the rhythm of the individual beat-stroke hold sway in the general character image of the nations.⁴⁰

40 [NN: The rhythmical attitudes were summarised in Table 4, the character images in Table 5].

Historical Types. Periods of German Music History from Schütz to Wagner

Preliminary Remarks

[*Coordinates*]

[*An ordering of observed rhythms requires coordinates;...*]

3.1

In the immense world of rhythmical occurrences,¹ as that world is manifested in concrete musical works of art, an ordering that does not come into conflict with reality [F.1] can be imposed only if one refrains from restricting the range of the occurrences, from limiting the possibility of the appearance of new cases and from forcing the individual imprint into types. On the contrary, the first requirement in all scholarly endeavours is the recognition of each particular case, meaning here each rhythmical course, as a unique one which in that form occurs only in its own place,² and also of the possibility of continually new phenomena always departing from one another. It is as if the occurrences were scattered unsystematically over an endless space. The vast multitude cannot be surveyed by isolating a part of this space, nor by arbitrarily amalgamating real divergences; the only resource that does not do violence to reality is provided by the introduction of coordinates. With their help, we can differentiate all kinds of structural dimensions in the space according to meaningful aspects. In that way, all points having a common directional component, even if they lie far apart in other respects, are brought into recognisable relationship to each other.

1 [NN: Becking used the philosophical term *Erscheinungswelt*, meaning the world of phenomena as experienced, by contrast with the world of the “thing in itself”.]

2 See E. Sievers, *Metrische Studien* IV [op. cit. (0.17)], § 50.

3.2 [*...many coordinate systems work together,...*]

A great number of such coordinate systems can certainly exist. Each of them, while acknowledging in principle the individual character of the phenomena, leads to the distinguishing of fundamental and rigorously validated constants. None of these systems of treatment, however, is capable of embracing even one of the concrete individual occurrences completely. One comes a few steps closer to the total picture only by making use of as many kinds of treatment as possible.³ The systems {p. 130} are by no means mutually exclusive. All of them justly coexist, and they intersect in many ways. It is the task of scholarship to weave the occurrences into a web of relationships, each of which follows its course according to its own rule of law and unites facets of the phenomena that belong together.

3.3 [*...of which we studied first the personal, then the national, and now the historical*]

We introduce three organising coordinate systems into the space of complexes of rhythmical constants that are presented to us in musical works. We have investigated the personal forms that are scattered through history in an apparently unsystematic way, and considered them in the first instance from the point of view of the composer's relationship to the "Given". By that means the whole material, extending without end, was grouped according to three possible attitudes, the "Types", whose bases we explored in terms of their general spirit. Another ordering resulted when we looked at the relationship between dynamic shaping and motion in the rhythmical courses. We found three constant manners of regulation realised in three national attitudes that are evidently connected with the typical differences between the peoples' views of life. The third traversal of the extensive domain of the personal constants will now follow, by way of the historical periods. We will ask whether rhythmical constants correspond to the familiar reference points in the history of style. The systematic factors will emerge only in the course of carrying out the task. We will

3 Naturally, that applies only to conceptual knowledge, which is all we are dealing with here. Artistic experience brings with it the totality of the individual occurrence, at least theoretically, depending upon the intellectual capacity of the person grasping it.

therefore take the reverse path, as we did in the first chapter, beginning with groups of concrete occurrences in the expectation that those groups contain occurrences that belong together, in order to advance little by little towards insight into the true relationships [, thus taking a “bottom-up” approach].

Courses of national history

[*Historical periods differ nationally*]

3.4

After such reflections, it is tempting to expect a historical picture of the following kind: composers treat rhythm firstly according to their personal (typical) attitude, independently of all historically conditioned circumstances; secondly depending upon the national attitude, which is also outside the historical sphere of influence; but thirdly subject to the basic principles of the historical period to which they belong. The hope for such a simple pattern of history is dashed, however, as soon as one assumes historical periods of international validity. It turns out that the contemporaneous composers of different nations, even if they are assigned to the same style period, nevertheless always work on completely different problems of rhythm. The basic commonalities in all German rhythm during {p. 131} the first decade of the 18th century are not at all in keeping with Couperin, for example, despite his lasting stylistic influence on Germany, and they fit in just as little with the Italian masters who had an influence on Germany at that time. On the other hand, the beat-strokes of a Durante, Leo, Feo, Pergolesi, or Vinci look very similar to one another, at least to someone observing from a distance. But none of their beating motions, even apart from the national dynamic shaping, could take place in a bar of Hasse or Naumann. Thus it is not that Hasse has merely translated his Neapolitan contemporaries into German, so to speak; instead he demonstrates to the contrary, that a descendant of the German Baroque must press ahead with his inherited, historically given problems, even if he gives himself over completely to a foreign stylistics. The line joining Schütz to Hasse, that we will pursue in what follows, thus testifies to an organic connection, to a logical continuing development of the problems in the course of national history. Somehow Schütz’s spirit is still alive in Hasse’s beat-strokes,

while the Neapolitans are of course unconstrained by any affiliation, even the slightest, with the 17th century German view of rhythm.

3.5 [*National music history retains its integrity in the face of international mixtures*]

International mixtures generally bring about similar situations [to what has just been described]. An area of interest invading from abroad, although its influence might at times make the home-grown product almost unrecognisable, hardly ever destroys the logical course of national history, which follows its own inherent laws. Even Gluck, despite his significance in setting the trend for French opera, departs from the family Rameau–Grétry–Lesueur–Méhul when we look at the historical constants of rhythm. Not only is Gluck a German, remaining so even in his Italian and French style (Chapter II [2.42–2.44 (Italian), 2.25–2.28 (French)]), but he belongs as an essential element in the development of German history, not in that of French history. His rhythmical process – understood in our sense – can be grasped neither from the French nor from the Italian music of the time, and no foreign successor has carried on with it. Gluck was interpreted in Paris as if he were a Frenchman, just as in Germany Couperin and the clavecinists had been seen through German eyes. Needless to say, that resulted in basic errors.

3.6 [*Periods of music history are here restricted to the German ones*]

So for the present we will have to do without specifying {p. 132} constant correlates in rhythm for style periods applying internationally, such as Gothic, Renaissance, Baroque, or certainly for a Romantic period that would have to include at the same time Victor Hugo and Novalis, as well as Berlioz and Schubert, or worse still for the “Middle Ages”. When we refer in the following to the Baroque and to Romanticism, we mean the homogeneous German incarnations, and our statements do not apply to the Baroque in general or to the [Romantic] French intellectual currents in the first half of the 19th century.

3.7 [*Only familiar music will be dealt with*]

As in the first two chapters so also in the third, we will not present new and previously unfamiliar musical material to explore, but we

will instead take the long-established material, familiar to all listeners, and organise it according to its inherent points of view. So gaps will have to be left in the portion of German music history surveyed, and a description of the path followed since Wagner will be forgone because, to be convincing, it would require long argumentation going beyond the scope of our remaining expositions, which are always only brief.

The leaders and the led

[*Leaders, not cross-sections, mark historical periods*]

3.8

Turning points of the historical occurrences in the coherent course of national history are marked by the *leading production* of the time. Thus it is not our task to deal at all with cross-sections through the music of different times, or with the “spirit” of those times that one could work out by taking all the concurrent musical occurrences into consideration and reducing them to a common denominator. That procedure, which perhaps looks, on a superficial examination, particularly scholarly, accurate and authoritative,⁴ leads at most to insight into the changes of fashions and of the generally prevailing taste, but not to the recognition of what is fundamental in the great direction-giving occurrences. Those occurrences soar high above the general run of their surroundings by being endowed with the *new*, the individual, the not elsewhere present, by dealing with areas of interest that enter into the common awareness only in the subsequent period. The greatness and importance of those occurrences is not, by contrast, due to the fact that they represent {p. 133} the common denominator of the mass of contemporaries in particularly perfect form, as research in the history of style likes to assume nowadays. “Classical spirit” in the sense of a statistical average across the music from 1780 to 1810 scarcely has what we will show in the following to be a new great

4 Nevertheless, true completeness of the material that the procedure is based upon remains a requirement that cannot be met in practice. Any restriction on what is taken to be “significant” inevitably entails arbitrariness, because there is no criterion for assessing the significance of the occurrences. Success, approval and strong impact are not decisive, as history shows time and again. The “accuracy” may therefore be altogether an illusion.

attitude, the “Classical spirit” of Haydn, Mozart and Beethoven. Although those concepts have the same name, they do not in fact coincide; from the historical perspective they are even antithetical.⁵ That is because the specifically Classical, which unites the three masters mentioned, constitutes precisely the feature of their art that distinguishes it from that of their contemporaries, who did not join in Haydn’s decisive advance beyond Wagenseil [3.52] and who retained the pre-Classical attitude for a long time to come. Thus there was no “Classical period” in which musicians in general took part in the new spirit of Haydn, Mozart and Beethoven, at any rate not in the lifetimes of those three composers. Only later, when the leading production was already no longer Classical, was the Classical proper passed on to wider circles but, as always happens, in impure form, mixed with other elements, and under new circumstances. Thus the leading occurrences are separated from one problem stage to another and from one generation to another, contrasting sharply, whereas the average production and the universal taste follow behind at some distance and take a middle course which evens out the zigzag path of the leaders and only gradually catches up to their leaps. At all times, therefore, alongside the few proclaimers of the truly novel and epoch-making, we find descendants of all possible historical stages that were passed through long ago; those stages still represent for a long time onward the old areas of interest in which they have their roots. All the contemporaries without exception, no matter which historical stratum they might derive from, are nevertheless brought into contact on a fairly level field of counterbalanced opposites, of divergences of prevailing taste and fashion somehow assimilated to one another; it is on that field that the history of style – justifiably – has its preferred area of operation, and that is where one may look for the “spirit of the time” in the social, statistical and formal-democratic senses. The task of our treatment, however, is to separate out the superficial alignments, track down the real roots, and uncover the *historical stratification* among the contemporaries of each separate period. This investigation will be pursued in greater detail for the second generation of the Romantics [3.77–3.99].

5 [NN: Hence the later section title “The Classics proper”, 3.48.]

[*The concept of a generation*]

{p. 134} Thus we follow the romantic approach to history, which likewise sought out the “masters”, and we say in all seriousness⁶ that it is the leaders, not the led, who personify the “spirit of the time” [*zeitgeist*], and that the “way of thinking at that time” [*Geist der Zeit*], the common denominator of the led, lags considerably [*wesentlich*] behind the leaders precisely in *what is essential* [*das Wesentliche*]. The step that the new leaders take beyond their predecessors in each case, we view as a stage in the coherent succession of the historical areas of interest. The corresponding human carriers are the changing *generations*.⁷ The concept of the generation will, then, imply firstly that in our representation of history it is a question of intermittent progress, of advancing step-wise, whereas the history of style traces the almost imperceptible changes, the continuous growth. Secondly, it points to the common ground of near-contemporaries who take up *the same areas of interest in different branches of the humanities*. Thus a generation, as understood in the following, embraces not the large cohort of those born more or less at the same time and their averaged-out intellect, but the few – occasionally just a single one – who in each area of the humanities, for instance music, supply the real leadership and, together with those of similar mind in the neighbouring areas, for instance literature and philosophy, constitute the group of leaders at any one time. The boundaries of the history of music [as distinct from the history of other disciplines] will nevertheless be observed throughout in our presentation. We will not overstep those boundaries until later. It is only for the three generations of Classicists that parallels from the history of philosophy will need to be pointed out briefly, because the explanations would otherwise be subject to misunderstanding [3.49, 3.57, 3.61–3.62, 3.66].

6 [NN: The phrase “in all seriousness” indicates that Becking is not just indulging in the puns indicated in the translation (the quotation marks appear in the original).]

7 [NN: It will be seen later (3.32, 3.42–3.43 etc.) that Becking dates generations from the birth of the relevant composer, whereas the date of his first significant composition, announcing his new rhythm, might have been a reasonable alternative, though often harder to determine.]

3.10 [*A composer's historical stratum is inborn and unchangeable*]

Just as the individual does not change his typical disposition toward the Given and his national attitude, so also he does not lower his roots at one time in one historical stratum and at another time in another one. In this historical respect, too, he is what he is from birth, irrespective of any transformations he carries out in accordance with the taste of the time. Even if Beethoven contributed to the style of the 1820s, he remained a Classicist for life. E. T. A. Hoffmann, on the other hand, who had never overcome his dependence on currents reaching far back into the eighteenth century, was nevertheless born a Romantic and died as such.

Pre-Classical rhythm in Germany: The omnipresence of divine power {p. 135}

3.11 [*A single (separate) beat-stroke characterises the Classical but not the Baroque*]

If we had based Chapter I not on the comparison between Mozart and Beethoven but instead on the relationship between Handel and Bach, we would certainly not have chosen to investigate the single beat-stroke to demonstrate the typical attitude. The difference between the beat-stroke onsets of the two masters would hardly have struck us so forcibly as it did in the bars of the Classicists. The down-up does not play an important role in the rhythmical motions of the German Baroque, so there is no call for a separate investigation of the heavy and light beat-strokes, over and above the investigation of the complete bar. A simple example will confirm this difference between the Baroque and the Classical rhythm [Example 33].



Example 33a Bach, cadential turn from the Gavotte of Example 26b;
33b Mozart, cadential turn from the Minuet of Example 5a

*[Mozart's self-contained separate beat-strokes
contrasted with Bach's on-flowing succession of beat-strokes]*

3.12

The few tones thus isolated do not, of course, provide sufficient clues for drawing a reliable inference about the composers. They could have been taken from any other works one might choose, and they do not constrain one to adopt the appropriate attitude. Player and listener must not only “understand” the real Bach and Mozart manner for themselves, as always [0.5], but here they must also put it in a context as they see fit. This places strong demands on their critical faculties. If the necessary concentration on the image of Bach and Mozart can be achieved, it turns out that in Example 33b a single, separate down-stroke is sufficient to convey the specifically Mozartean quality to us, whereas Bach’s spirit cannot {p. 136} be called up by such a shorthand method. So long as we beat only once in Example 33a, the initial *d''#* will have a disagreeable and much too marked accentuation, one which can be softened by modification of the beat-stroke, but which will then suit Bach all the less. Whichever way we try, the individual beat-stroke does not do what we are expecting of it. The disturbing harshness disappears only when the other bars belonging with it (Example 26b [2.31]) are also thought along and beaten along, so that the ending comes in its context and authentically at the close. Then the *d''#* receives, along with its required definiteness, also the right measure of modesty and subordination. Without a connection to what precedes and to what may follow, and thus without paying attention to the whole, the motion is not carried out in such a way that it fits the Bach image and accordingly arouses that image in us. With Mozart, this dependence on the context is absent. Each beat-stroke contains the embodiment of the whole rhythmical process and can legitimately be disengaged and considered on its own. One may – for instance, any-

where in Example 5a [1.11] – stop at the end of the beat-stroke before the next one begins, without destroying anything essential. With Bach, cessation after the downstroke [for instance, in Example 26b] amounts to destruction of what is most important. His rhythmical currents flow on across the beat-stroke boundaries; there is no drying up and no new beginning in their course, either in dances with symmetrical four-bar period formation, or in pieces with irregular group arrangements and a “linear” approach [3.25–3.26].

3.13 [*The Baroque beat-stroke is handed down from above, not created by man;...*]

The contrast Bach-Mozart is at the same time a contrast of two whole eras. All German pre-Classical music lies on Bach’s side, all modern music since the Classical period on Mozart’s side. For the newer works, the many examples of our first chapter [especially those of Mozart and Beethoven] already documented independence of the single beat-strokes, while on the other hand the discussion of Example 28 [in 2.38] and Example 31 [in 2.46] showed the impossibility of deriving Handel’s characteristic beat-strokes from the isolated rhythmical impulse. Despite being stylistically different, Handel and Bach are both equally un-Classical in the undercurrents of their rhythm; they do not produce the driving power of that flow anew with each beat-stroke as an individual free creation, as the Classicists do, but on the contrary they receive it as something simply given “from above”, they have it and hold fast to it.^{A20} At a higher level than the individual [beat-stroke] and not capable of being fully grasped when separated [into individual beat-strokes], divine power flows into their music as a general agent, and dwells in it omnipresently. Composer and performer partake of it {p. 137} and can act as its intermediary, but bear no responsibility for it at all; they do not create it and do not rule over it.

3.14 [*...God reveals himself in the music*]

The whole German Baroque makes music according to this notion. God reveals himself in the music. In pursuing music one experiences the grace involved in receiving his spirit incarnate.

I. The German Baroque (cursory treatment): From the receiving of divine power to the enjoyment of shaping

1. The Generation of 1580

[Early 17th century rhythm is far removed from Classical rhythm] 3.15

The further one goes back in the 17th century, the more clearly one notices the distance from the Classical rhythmical principle. Soon there is a complete lack of cadential turns that could be matched with the two compared above [Example 33], and with that the danger of Classical misinterpretation, which is by no means unthinkable with Bach, disappears.



Example 34 Melchior Franck (1604), no. 24, DdT XVI

[A Melchior Franck dance is far removed from 19th century dance] 3.16

For the people of the 19th century, dance music is synonymous with the ideal manifestation of the free single rhythmical beat-stroke, the “swing”, that is due to the sharpened autonomous single impulse, and of the related flaring up and sinking back belonging to the view that life is lived as an individual. For the 17th century, Melchior Franck’s dance composition [Example 34] illustrates a different conception that is even more strongly opposed to the modern [19th century] conception than is Bach’s cadence to the Mozartean cadence [Example 33]. Historically uninformed listeners often sum up this small piece as being like a chorale. Its solemn and exalted quality, the full and splendid sound and the wholesome, bland melody do in fact make a misinterpretation in terms of a modern dance tune impossible. All single impulses are drowned in the highly tensed, {p. 138} regularly streaming dynamic course: one beats big lumbering figures of Type III, going back and forth almost in a semicircle (End Table), quite

stiffly and with a thick, broad stroke that is uninterruptedly filled. All the modern nuances of beating speed, curve path and pattern of pressure are absent. There is no elastic swinging along at the wrist and elbow, which are instead kept almost stiff. The beating motion is carried out from the shoulder, and in this form it would have an absolutely fatal effect for all later music. Here it is entirely appropriate. The lively cheerfulness, the dance character, is incidental, and is not diminished at all by such a beating motion. That character is not based on rhythmical impulses wantonly flung about, but on a joyfully uplifted general buoyancy. As a result of the ceaselessly flowing dynamic process and the omnipresent power current, every particle, even the lightest note and the smallest divided note-value, receives a full charge of power⁸ and with it a certain inertia, which is also a property of the large and inflexible beating curve. Thus the tempo does not need to be very fast to evoke a feeling of lively and energetic rhythmical swinging and to incite the dancers to take part with cheerfulness. Franck's little composition fulfils this purpose excellently. But we come to appreciate it only when we realise that for musicians of the German Baroque⁹ rhythmical motion, even in the dance, does not signify proof of autonomous creation, but instead signifies participation in the omnipresent divine power.

3.17 [*Schütz's solemn Symphonia...*]

What holds good for the merry dance [of Melchior Franck] is all the more applicable to the solemn and sustained *Symphonia* of Heinrich Schütz [Example 35].

8 Here there are no feminine ending syllables that fall back into a dynamic minimum as if exhausted and fatalistic. See for instance bar 4. The dynamic shaping penetrates into every corner, and everything stands upright.

9 This view can be documented in German history at least since the 16th century. Thus it belongs just as much to the German Renaissance as to the Baroque.

Symphonia

Example 35 Schütz, *The Seven Words of Jesus Christ on the Cross*

[...has an eternal beating process based on the basso-continuo and mutually balancing voices]

3.18

Schütz, too, makes large motions with little gradation that, in accordance with his attitude, proceed in the beating shape of Type II (End Table). Schütz's beating shape has no beginning and no end, provides no point of entry for any desire on the part of an individual to create [a beat-stroke], and swings calmly from the point of view of eternity. The main feature in the sounding material that is responsible for this pervading dynamic process is the basso "continuo", the groundwork that is spun out ceaselessly and without interruption, and that has no shaped beginning {p. 139} and no constructed ending but in ever new dispensations reaches just as far as is needed. The continuo runs through the whole of the music like a broad, impersonal, dynamically filled ribbon, closely corresponding to the power-current in the rhythm. The continuo's motivic structure does not interfere with the character of unlimited extension; one can imagine any number of the continuo's motivic blocks placed one after the other without resulting in the need for either an end or a repetition. But the other voices contribute, too. In particular, their complementary rhythmical behaviour ensures that no kind of singling out takes place and that the individual dynamic behaviour of one voice is not impressed upon the whole

passage. If the tension decreases at one place in the score a new influx immediately enters somewhere else, and the texture of the whole constantly retains a uniformly padded fullness.¹⁰ It is similar with the {p. 140} complementary diastematics¹¹ of the voices, where the falling back of one always corresponds to the rising of another, and the sum of the melodic trends taken vertically over the score remains almost constant throughout. Thus the interior motions contained within the exterior framework of the piece are to a large extent mutually balanced, and cooperate with the thorough-bass toward the combined strengthening of the evenly-filled and measured whole that progresses continuously and without end. There would be no point enquiring into the creation and exhaustion of the driving force. It is eternal; it was there from the beginning, long before the first tone sounded, and it will still be there when the last tone has died away. The musical work provides only a random sample from its boundless flow, the realisation within a finite segment of time of an agent that operates without end.

3.19 [Unbroken beating characterises the generation of 1580]

The unbroken beating figure symbolises this rhythm. We sense the inner “strife and struggle” only weakly in the figure, though in a somewhat greater degree than in Melchior Franck. But the “eternal peace in God the Father”, in which all individual motion seems to be suspended, is spread out over it all the more mightily.¹²

10 The voices mutually support each other's energy throughout. The attention is not redirected from dead spots in one voice to living spots in another, as it is in later styles. It may therefore be questioned whether editors and performers are acting in contradiction with the nature of this music when they do their utmost to bring out “*espressivo parts*” of the voices as they alternate between one another.

11 [NN: The term “diastematics” refers to pitch positioning higher or lower than an imaginary central line, as in 11th century neumes.]

12 [NN: The quotations in this paragraph are taken from Goethe, *Zahme Xenien VI* (1827): *Und alles Drängen, alles Ringen / ist ewige Ruh in Gott dem Herrn* (“And all strife and all struggle / is eternal peace in God the Father”).]

2. The Generation of 1680

[*The beating shapes of the generation of 1680 are no longer so plain*] 3.20

A hundred years later¹³ the inner life has become considerably more important. Bach's dances (Examples 26 and 27 [2.31 and 2.32]) can no longer be accompanied with the unrefined figures of Melchior Franck, nor can *Telemann's* aria (Example 36) with Schütz's plain curve. The beautiful form of the motion, its supple design, and the adaptation of the outer casing to the forces working inside, require the attention of anyone who wishes to execute the beat-strokes in a corresponding way.



Example 36 Telemann, *Pimpinone* (1725).

[*Telemann's more refined beating...*] 3.21

Who would still beat “from the shoulder” here? The elbow and wrist take over the control, and the {p. 141} motion figure has much smaller proportions than the earlier figures had. The downstrokes no longer run rigidly in their path, but twirl around as if spectators were present. They want to be seen. The pressure is carefully differentiated and the beating speed is adapted to a supple rubato. The upstrokes are also given more freedom; they leave the track for brief moments and swing out effortlessly to the left and right. The [scalar] runs in the example [Example 36] accompany this motion, one which would be quite inadmissible, and in fact almost immoral, for Schütz and Melchior Franck. The simple uniform motion of the old regime now seems crude and unrefined. One has broken away from the ascetic pre-

13 Rather little has so far been done towards a division of the intervening time span into periods. The attempt to implement it according to rhythm will have to be gone here, because a convincing account would become too lengthy and detailed.

judices, and more “modern” elegant taste and the joy of shaping have come into the rhythms.

3.22 [...*nevertheless retains religious dependence*]

However, this turn towards worldly matters does not by any means bring about the abandonment of the religious basis of rhythm. Even the present Telemann example, when compared with Mozart, demonstrates with full clarity the difference between Baroque and Classical beating. No matter how freely the motions might be rendered, none of them derives its motive power from the Classical feeling of self-responsibility, and none amounts to confirmation of an autonomous individual will; Mozart’s headstrong resolve is lacking throughout. Telemann’s downstrokes do not make any pretence of containing a world in a nutshell; despite their mincing character, they actually follow a predetermined system and convention without much individual imprint. Telemann does not worry about the agent that brings about his downstrokes. An inexhaustible spring, which is simply available to him and for which he has no responsibility to bear, dispenses their ceaselessly flowing dynamic process. And the composer gladly accepts the gift without being visited by any doubt that it could be otherwise. It is just this ready acceptance of the imperturbable, vigorous pressing onward that gives his music a special stamp, one which in practical execution consistently arouses the amazed joy of all involved and which contributes more to the overall impression than do any individualistic features. Thus the marked worldliness of this art does not interfere with its religious dependence.

3.23 [*Handel also mixes some worldliness with the religious basis*]

Similar remarks apply to *Handel* (End Table). His figure, too, the special features of which were outlined in connection with the discussion of Examples 28 and 31, is neither orthodox and inflexible as in the first half of the 17th century, nor pedantic and chaste as in the second half of the 18th.¹⁴ Its full-bodied loop swings out widely as with Telemann, and {p. 142} describes a broad, exuberant arc. The

14 [NN: The earlier generation mentioned, before Telemann, Handel and Bach, is that of Melchior Franck and Schütz, 3.16–3.19; the later generation is that of C. P. E. Bach and Gluck, 3.32–3.35.]

subordinate beat-stroke moves in a path that curls around in the Baroque manner,¹⁵ and the dynamic shaping is adapted to the new liveliness in the outer casing by careful differentiation [within the filling of the curve]. However, that does not cause any interruptions in the self-evident *rhythmos*. Certainly we no longer draw the reproduction of the beating figure with the uniformly thick lines of Schütz, but also not yet with the constant alternation between pressure line and hair line as in the Classical figures. Handel's implicit motion flows ceaselessly in the figure, broadly and with full consciousness of power throughout, and it conveys to the listener the certainty that a share of divine power is at work in it. But here the joy taken in the beautiful shape signifies more than something merely added on, more than a Baroque cape borrowed from Italy and donned as an external covering. What in fact arises is a peculiar amalgamation of the old elements of spiritual dependence belonging to the German tradition, whose reign is still in force for the time being, with the new features of enlightenment and worldliness infiltrating from abroad. As a hallmark common to the great music of the German Baroque in its last phase with Telemann, Handel and Bach – despite all the individual differences, whose importance is often overestimated – that amalgamation is fundamentally the same.

[*Bach's beating shape summarised*]

3.24

Bach's beating figure has already been discussed extensively. In it we noted the characteristic features of Type III [personal, 1.47–1.50], the German attitude [national, 2.31, 2.34], and the on-flowing dynamic process which fills all parts of the curve with pressure more uniformly than in the Classical motion shapes, even the parts that are not directed downward, so that it is hard to detach individual “beat-strokes” from it [historical, 3.11–3.14].

15 [NN: The “Baroque manner” is used here with its general meaning of “ornate and convoluted”, to be distinguished from the “Baroque period”.]

3.25 [Despite Kurth, Bach's melodic lines with sectioning produce continuous rhythmical flow;...]

Ernst Kurth¹⁶ has perceptively observed this “energetics” of Bach in contrast with the style of the Viennese Classical masters, and formulated its fundamentals; he was the first to do so. He links it to the “linear” features in Bach’s melody.¹⁷ When these features do not occur or have a reduced effect as a result of [melodic] construction using motivic correspondence [in periodic sections], as for example in dance movements, he draws attention to the existence of “formal rounding”, to which however he attaches no particular significance for Bach and which he supposes Bach applied only on the surface as an external additive, so to speak, as a foreign technique that he had picked up. For us, a somewhat different picture emerges. The large, widely swinging energetics, Kurth’s excellent basic observation, is a {p. 143} general rhythmical phenomenon; it takes effect without the need for any supporting style elements, and operates autonomously in the stylistically most diverse movements of Bach. In particular, its flow is not constrained by any given melodic formation. Whether the linear formative units rise up in an energised state or fall back after releasing their charge,^{A21} the broad rhythmical current from which all details are energised flows imperturbably onward as long as the piece lasts, and conceptually even beyond that. In this sense, Kurth’s “line phases” represent just melodically realised sections from the endless ribbon of the continuous power current, and their formation and demarcation in any specific case seems irrelevant and a matter of chance, in the larger context. And Bach’s art is in any case not the

16 [Ernst Kurth,] *Grundlagen des linearen Kontrapunkts*, 1917; 2nd edition, 1922. [*Grundlagen des linearen Kontrapunkts; Einführung in Stil und Technik von Bachs melodischer Polyphonie*. (Bases of Linear Counterpoint; Introduction to the Style and Technique of Bach’s Melodic Polyphony.) Bern, M. Drechsel, 1917. *Grundlagen des linearen Kontrapunkts; Bachs melodische Polyphonie*. 2nd edition, Berlin, M. Hesse, 1922. 3rd edition, Berlin, M. Hesse, 1927, reprinted Bern, Krompholz, 1948, 1956, Hildesheim, Georg Olms, 1977. See also *Ernst Kurth: selected writings*, edited and translated by Lee A. Rothfarb, Cambridge, Cambridge University Press, 1991 (in which the selected writings do not, however, include those most relevant to Becking’s references in the present book).]

17 [NN: The term “linear” refers to melodic formation unrestricted by periodic sectioning.]

only source which reveals the energetics of its time, but it just takes on a singular role as a melodic realisation [by comparison with realisations in other art forms].¹⁸

[... “*formal rounding*” *pervades all of Bach’s music*]

3.26

In the same way, the “formal rounding”, regarded by Kurth as only an occasional additional ingredient rather foreign to the Bach style, actually belongs to Bach’s general rhythmical process. None of Bach’s motion curves proceeds simply and plainly, taking a direct path and only charged with energy in the manner of Schütz. They all wander about, detour, enjoy the undulations (which serve no particular purpose) and like to let their “beautiful” form be seen. Certainly they are not as vain as in the following generation [3.28–3.31], but they obviously highlight the fact that the modern Baroque gesture and the new worldly attitude have been mastered with ease as something natural. Even the most linear formations, [such as] the solo sonatas and the most energetic fugue themes, do not give rise to any exception. Everywhere the rhythmical motion contains the characteristic, well-manicured formal roundings, whether they are brought out in the external structure, as in the dances, or whether they are present only as implicit courses of the *rhythmos* [, as in other works].

18 [NN: Becking is referring in this and the next paragraph to Kurth’s Section 3, *Bachs melodischer Stil* (“Bach’s melodic style”), pp. 147–348 and primarily to that section’s Chapter 1, *Gegensätzliche Grundzüge des polyphonen und klassischen Melodiestiles* (“Contrasting characteristics of the polyphonic and Classical melodic style”), pp. 147–203. Within that chapter see pp. 151–154 and particularly p. 153: “...*sie sind äußere formale Rundungen...*”, (“...they are exterior formal roundings...”), and “...*die Erstreckung der einzelnen Linienphasen...*”, (“the extension of the individual line phases...”). On the marches and dances see *Marsch und Tanz als Wurzeln des rhythmisch-symmetrischen Melodieprinzips* (“March and dance as roots of the principle of melody with rhythmical symmetry”), pp. 158–159. Page numbers here refer to Kurth’s 2nd edition, 1922, and are the same in the 5th edition, 1956.]

II. The Enlightenment: From joy in the (empty) shape to the need for new filling

3.27 [*The religious principle fades during the three stages of the German Enlightenment*]

The broad ribbon of the dynamic process of the German Baroque holds on for a long time, but it is losing its primary position. Pleasure in the shape of the rhythmical motion, which is the Enlightenment element, {p. 144} presses strongly to the fore and lays claim to all the attention. The high religious principle of the omnipresence of divine power does continue to have an effect and has not yet been replaced by any other principle, but it is fading more and more. The generation of 1700 overlooks it (Rococo), the masters of 1714 think it can be dispensed with (Enlightenment proper, Rationalism), the third generation misunderstands it and blends it with an alternative (Sturm und Drang). So the period of the German Enlightenment is characterised by an ever more decisive turning away from the religious basis of the Baroque rhythmical process, but without coming anywhere near a real dissolution of the old ties.

1. The Generation of 1690–1700: German Rococo Masters

3.28 [*The religious principle is overlooked in the German Rococo*]

It seems that Hasse and Graun¹⁹ hardly realised what a momentous transformation was put into effect by their rhythmical process. They imagined that they were following an established tradition, and thought that by adding new beauty to the tried-and-trusted old features they could reach a still higher rung on the ladder of art than their predecessors had done. In doing so, they surely did not realise that they had overloaded the ship, oversaturated the solution. On the old basis, the music did not tolerate any supply of new Enlightenment elements. The music changed its character radically, and its significance in terms of a world-view fell outside the field of interest. The

19 [NN: Becking is referring to K. H. (Karl Heinrich) Graun, the only one who appears in Becking's index, although his brother Johann Gottlieb Graun (1702-1771) was also a composer.]

strong and constantly flowing current of energy, which until now was not only a natural prerequisite of all German music but was also powerfully emphasised and brought to the fore as a special content [of the music], could no longer command attention. Without one quite realising it, the interesting outward shape came on the scene, and suddenly it was no longer important that a divine content be revealed in beautiful garb, but that a very beautiful garb should enclose a content whose self-evident divinity was of no further interest. The decisive step had been taken, although unwittingly at first, and without fanfare. The Baroque gesture survived and was cultivated further. What it actually stood for, however, had been forgotten.

Andante commodo

Be - ne - dic - tus, qui ve - nit in no - mi - ne
Do - mi - ni, in no - mi - ne

Example 37 Hasse, from a *Mass* in F major

[*Hasse beats with small, dainty motions*] 3.29

In Example 37²⁰ – which is not of high quality – Hasse is {p. 145} evidently trying to achieve a solid, serious, sacred style. But the unison passage [bar 5], which should express strong belief and make a

20 From *Musik am Sächsischen Hofe* (Music at the Saxon Court), edited by O. Schmid, Vol VII, Leipzig, [Publisher?], 1905.

living confession,²¹ is not convincing, either as it had been earlier in Handel, or as it would later be in C. P. E. Bach. Powerful, measured, restrained, uninterruptedly connected rhythmical motion is not at the composer's disposal. The accompanying violin part with its three-note pattern of a rise followed by a fall, with durations dotted 8th, 16th, 4th [as in the first three treble notes of the eighth bar], reveals how the beating must go (End Table): with small, dainty motions without the cooperation of the elbow or shoulder but with all kinds of bending, turning and rolling of the wrist,²² weak in pressure, finely and carefully shaded throughout the intricate convolutions and with characteristic variations of speed as the different parts of the figure are traversed, quickly and easily swinging out widely – in so far as one can speak of width, given the small proportions of the curve – briskly returning [from the widest part], winding slowly and almost arduously through the looping downstrokes and sedately swaying in the curves – thus authentic Rococo figures, which come out even more clearly {p. 146} when Hasse goes his own way²³ and does not impose traditional ties on himself as in the present “unfavourable” example.

3.30 [*The previous generation's greatness has been lost*]

The previous generation had not attained such virtuosity in putting together delicately affected beating forms. If it had done so, it would have lost all its greatness. In the shrunken beating figure Handel could not have been expansive, with the slackened inner dynamic process Telemann could not have carried out his vigorous stroke, and in the weakened awareness of dependence Bach could not have expressed his religiousness and so, considered from the point of view of the form of the rhythmical motion, Handel and Telemann seem unsubtle compared with Hasse, and Bach seems inflexible compared with Graun. The composers of the new breed unburden themselves of the inhibiting baggage of “content”; no conscious, resolute sense of belief any

21 [NN: A “living confession” is one that is made in a genuine manner rather than as a mere recitation of doctrine.]

22 Here the length of the baton should be at most that of a pencil, if one really wants to keep up with the convolutions of the beating figure.

23 Compare for instance the aria [of Ismene, *La tua virtù mi dice*] published by Landshoff (*Alte Meister des Bel Canto*) (Old Masters of Bel Canto) from [Hasse's opera] *Euristeo* [(1732); see Example N4 in Appendix E].

longer underlies their gentle sentimentality; the insubstantial, virtuosically agile transverse flute sets the tone.²⁴ The eternal, divine stream of grace, once the source of all power and confidence, becomes the channel on which the beautiful forms rock back and forth. But one does not throw off the load entirely, one does not escape from the stream, and the German masters of this generation are differentiated, on account of their more or less latent dependence, from the completely free Neapolitans, from whom they acquired not only the style but also the heightened desire for formation associated with the Enlightenment.

[*Rococo composers have empty beat-strokes*]

3.31

Instead of the pervasive condition of being filled with content, a pervasive emptiness becomes characteristic of the German masters of this generation from now on, and the neglect of the great dynamic agent, the absence of a solid fund of strength, is a hallmark of the German rhythmical process around the middle of the [18th] century. One may compare, for example, the Sarabande [in d minor], well known from piano collections, of Nichelmann, a late-born trailing member of the Rococo generation, with early slow movements of Beethoven, which are closely related to it: the “emptiness” of the older work is already noticeable in the first tone [Example N5 in Appendix E]. Most of those masters could be included here along with Nichelmann. North Germans and all South Germans and Austrians – with their leader Gottlieb Muffat – belong there. For a long time to come the disciples dabbled in the pursuit of the virtuosically convoluted rhythmical process with more or less skill, but all with a similar lack of thought.

2. *The Generation of 1714: Rationalists* {p. 147}

[*The Rationalists beat simply, and act as if they could dispense with the religious principle*]

3.32

C. P. E. Bach and Gluck, both born in 1714, were the first to oppose this [Rococo] rhythmical type, which they did summarily and fundamentally. No matter how far their styles diverge in other respects and

24 The Berlin court remained the ideal of this generation for a long time.

no matter how slight the external resemblances might have been between the exclusively North German chamber musician [C. P. E. Bach] and the South German-Italian-French dramatic composer [Gluck], one thing connects them in any case: the rejection of the mincing motions and the conviction that one must beat simply, righteously, straightforwardly and honestly. And this bond unites them more closely than could the coincidental and acquired style traits of a similar schooling. For the turning away from the exuberant enjoyment of motion of the generation of Handel [born 1685] and the generation of Hasse [born 1699] and the commitment to simplicity is due to the same spiritual attitude on the part of both [C. P. E. Bach and Gluck]. The capacity of mankind to receive the divine power is no longer regarded as being at the same time the highest function and the underlying key making artistic production possible; instead, all the emphasis now falls upon the ability to find rational goals and to direct the divine power current toward rational objectives. For this generation, a doctrinaire logic is the final arbiter, and that is what motivates every detail of the work of art. Pointlessness is the most serious charge that can be laid against a compositional product. Impenetrable, obscure practices cannot exist in a work of art suitable for human appreciation, and all its functioning must lead clearly and recognisably to the higher logic. Sensual – meaningless – pleasure in the finely curved looping is replaced by pleasure in the exercise of the understanding of art, in the construction of logical coherence, in the conscious organisation into rational structure. One disdains what is meaninglessly gratifying and prefers what is meaningful, even when – as so often with Gluck – it is ungratifying. Instead of the non-rational “sleight of hand” one chooses the rational, instead of a miracle a feat, and with every surprise the awareness must never be lost that everything has been done correctly and that the explanation of the wizardry can be found in C. P. E. Bach’s *Versuch* on page such-and-such.²⁵

25 [C. P. E. Bach, *Versuch über die wahre Art, das Clavier zu spielen* (Essay on the true art of playing keyboard instruments), first published privately in 1753 and later in reprints.] The members of this generation of Rationalists do not, of course, contrive their music intellectually, and “brain music” without artistic nature, a popular fiction among believers in genius and Romanticism, existed neither then nor at any other time. Rationalism is possible as a legitimate problem not only in philosophy and poetry, but also in music.

Thus the sensual elements {p. 148} now disappear also from the beating figures. One no longer loops through the beat-strokes, one no longer gets into the feel of the curlings and windings of the curve, but carries out the beating motion plainly and righteously in its simple basic shape. The proportions remain small, but the wrist calms down. The non-rational sleight of hand comes to an end. The musical gesture moves away from a social environment where the ornate form had held sway, and into a middle-class environment in which importance is attached to simple solidity. The emptiness nevertheless remains in the figures. The great divine power current is not put back in the centre of the action. It is true that one cannot really do without it even now, because one remains basically receptive²⁶ as before and the logic still lacks the productiveness that it will acquire with the Classicists. But one does not enjoy talking about the enigmatic sources [of the energy], and likes to act as if one had no need of them. So once more [as with the Rococo generation] music does not have the character of a religious confession as it did with Schütz and Bach [and the German Baroque as a whole]. The emptiness in the beating becomes yet more palpable [than it had already been in the Rococo generation] because the personal involvement, the empathy resonating with it, no longer takes place. The figures seem like sketches, without much shading, unclouded and transparent, for the French observer a genuine delight, for the German an extreme case of rationality and a model of seriousness, orderliness and purity.

[*Gluck is ascetic throughout*]

3.33

Gluck's asceticism is well known. The unfettered musical qualities which the Italians, without exception, strew liberally over all the scenarios of their music dramas and which are pleasing reflections of universal human qualities wherever they appear, are according to Gluck's *theory* justified only in the service of the idea of dramatic truth, and should be kept under control by that idea. Gluck's *practice* nevertheless demonstrates that even when the dramatic context would allow it, as for instance in dances or buffo characters, those musical qualities

26 [NN: "Receptivism" is a category in philosophy and psychology; it will appear again in 3.40, 3.46 and 3.54. Here Becking is evidently using it in the sense of receptiveness to a basic external source of power deriving "from above".]

do not break out without restraint, but remain tied down as in the most serious and dramatically important parts of the plot. From the standpoint of Graun or Mozart, the melody of Gluck's dances (Example 30a [2.42]) seems just as inflexible and abstract as the lament of the "tender soul" in Orfeo.²⁷ A sensitive {p. 149} resonating is not possible anywhere, and in Gluck there is no psychological entanglement through which one has to wend one's way as one does through the curves of the beating figure in the Rococo. The passions are there for viewing and recognising, not for experiencing. The lament of Orfeo [Example N9a in Appendix E] serves as a prime example showing how prudish and lacking in charm the fashionable tenderness becomes in Gluck's hands, and his operas composed before the reform [that is, before Orfeo] are full of similar examples. Thus Gluck does not really sacrifice the fully-involved savouring of the musical personalities to benefit the dramatic art, because he suppresses that savouring even when there is no dramatic reason for doing so. Rather, he regards such savouring in its entirety as unworthy of a serious art practice and of the work of an enlightened man, and still rejects it even when, because of the continued influence of the Neapolitans in Germany, "all the affection of one heart for another" had become the dominant style.²⁸

3.34 [C. P. E. Bach's apparent non-rationality lies only on the surface;...]

C. P. E. Bach's motions are more elastic. He does not make use of Gluck's inflexible and prudish lines. Nevertheless, even his beat-strokes and melody lack something that the previous generation [Rococo] and the following one [Sturm und Drang] demanded: genuineness. With him, everything is a matter of appearance. The same melodic flourish that requires genuine involvement and self-immer-

27 [Gluck's *Orfeo ed Euridice* (Orpheus and Euridice) (1762), Act I.] Graun's famous piece should be compared with it. [NN: Graun's piece is the aria *Ihr Weichgeschaffnen Seelen* ("You weak souls") from his Passion Cantata *Der Tod Jesu* (The Death of Jesus), 1755, Graun's being more flexible and less abstract – see Example N6 in Appendix E; note also the similarities between the two excerpts, including their endings. In quoting "*weichgeschaffnen Seele*" in respect of Gluck's piece, Becking has alluded to the vocal text of Graun's piece.]

28 [NN: This is the "fashionable tenderness" mentioned two sentences earlier. Becking has here quoted from Goethe's poem *Rastlose Liebe*: "Alle das Neigen / Von Herzen zu Herzen".]

sion, if it is to be convincing in one of Graun's works, can be accompanied with commitment only by an act of pretence in C. P. E. Bach. Genuine participation of bodily feeling would overload the fine designs intolerably and would bring a crudely material feature into the exclusive spirituality of the attitude. Only mock feeling is permitted as a reaction; all vital expressive response, if it is to be capable of artistic application, must first be reduced to an "as if". So the beating figure becomes entirely empty; the purified, ethereal feelings do not give it even the shadow of a dynamic shape, and nothing any longer takes hold of people with immediacy and genuineness. It seems as if his musical affairs were carried out by negotiation, and he has no occasion for impassioned involvement. A refined and rational play of forms, not of bodily powers, arouses one's interest, but it does not engage any vital energies. Everything depends upon "calculated sleight of hand"; beneath the seemingly non-rational one senses the rational basis everywhere. Harmonic progressions that lead startlingly into the unknown turn out to be appealing and harmless detours, incongruous answers in the relationship of thematic phrases among one another are revealed as whimsical modifications of the normal, "correct" continuation, and false reprises that {p. 150} break in appear as pleasing deceptions which are promptly followed by careful correction. Beneath the surface of the music, which is apparently capriciously planned, arbitrarily and unclearly laid out and eccentrically busy, the rhythmical beating motion, which is unornamented, plain, and imperturbably and calmly executed, pulsates as an extremely rationalistic underlying attitude. Anyone speaking here of Sturm und Drang and of the power of the non-rational is confusing a jungle with a constructed maze.

[...he lacks belief in the religious basis, though it is still present]

3.35

The real difference between the art of J. S. Bach and that of his great son lies in the fact that the father believes in a rational world order because he cannot grasp it,²⁹ whereas his son is no longer interested in believing in it when he thinks he can grasp it. He puts to the most severe test the old Baroque principle that the divine power is omnipresent in rhythm, for that power appears here as a pervasive empti-

29 Compare the remarks at various places in Chapter I [especially 1.78].

ness, not as a pervasive fullness. Whereas J. S. Bach built solidly across the broad ribbon, he [C. P. E. Bach] removes as much material as he can from the continuous connectivity. Nevertheless the ribbon does not tear, and the music flows along as if driven on by an invisible but unerring hand. The composer can leave out as much as he likes without causing the tonal stream to run dry. Thus C. P. E. Bach does not yet know the concerns of the Classicist for the progression and continuation [of the flow]. He gladly accepts the divine agent, despite turning his attention to other matters. The music remains as it had been in the whole of the German Baroque: propelled by itself and in itself.

In the Wake of Rationalism: Folk Tune

3.36 [*The folk tune does not belong with Classicism...*]

The folk tune is one of the many phenomena that are attached to the generation of the Rationalists and that keep its spirit alive while a new age was already producing other leaders with different problems. It will be treated here because it is always mistakenly invoked as specially characteristic of so-called “Classicism”, and people like to see it as a youthful and fresh beginning whereas it actually constitutes an art practice that is in essence aged, fully worked over and washed out. It came into prominence at a time when the musical Sturm und Drang had already been rendered obsolete by the {p. 151} great composers, when Haydn had long since found his mature style and the young Mozart was going his own ways. The folk tune never found any connection with those Classical concerns.

3.37 [*...but at a watershed between the Enlightenment and Classicism,...*]

At this point, the last feature of greatness is removed from the declining German Baroque. From the mighty edifice that had stood there under Handel and Bach, massive and self-contained, protected and fortified on all sides, stone upon stone was taken away by the continual negations of the representatives of the Enlightenment, although outlines still projected upwards significantly as evidence of the old vista of greatness, power and spiritual symbolism. The folk tune brought the last renunciations that were at all possible, and completely eliminated the substantive connection with the great past. It reached,

quite logically, a consistent but directly opposite style of smallness, emptiness and insignificance that could come into existence only at the watershed of two time periods, an old fallen one and a new one whose spirit was not yet perceived. It is like a still water between two eddies, and exists only because neither of its two adjoining living movements takes hold of it and carries it away.

Nicht zu geschwind
 Tanz! Paar und _ Paar den __ Rin - gel - tanz am schön - sten Tag nach Pfling - sten!
 NB! NB! NB! NB!

Frisch und munter

Example 38a J. A. P. Schulz, *Pfingstreißen*; 38b Schumann, *The Happy Farmer*

[...as illustrated in Schulz, contrasted with the much later Schumann] 3.38

Let us compare Schumann's folk tune with Schulz's (Example 38).³⁰ At first sight it appears – according to the customary notion of Classicism and Romanticism – as if the first example, with its many dotted notes, needs more incisive rhythmical definition than the second one. However, any attempt to accompany Schulz's melody with decisive beat-strokes in two-four time (two figures of Type II to a bar) {p. 152} will already fail at the syllable *Ring*, whose vowel cannot be held long enough with such a rhythm. Involuntarily, one slides over into the [German] nasal consonant too soon, and the erroneousness of the chopped-up beating becomes all too clear.³¹ In a four-four version (bar and beating figure coinciding) the difficulties with the text disappear but, if the dotted notes are executed tautly and the downstrokes with strength, the bar midpoints with the syllables *Paar* (the second time), *Tanz*, *Tag* and *sten* are not pleasing to the ear. Suddenly one notices

30 This example is the most unfavourable that can be found for our case, and therefore provides strong evidence.
 31 Among other things, the connection between the syllables *am schön* would also be lacking.

that all four places (marked “NB!”) have the note *d*, which becomes unduly prominent. Even if one does not exaggerate the pressure, the rendition sounds crude and awkward. If the ungainly effect is to disappear and we are to enjoy the tender mood without disturbance, pressure must be entirely absent: the beating figure must become completely empty and it can only be indicated with fine lines. The dotted notes in the melody are not taut and vigorous, but thin and fragile. It is quite different with Schumann. In his folk tune example, too, the same fifth degree recurs in the middle of the first, second and fourth bar. But now we take pleasure in giving it a certain stress; we enjoy feeling each successive repetition. The emphasis is intentional. In particular, the fourth bar cannot be allowed to waver uncertainly but needs decisive energy content in the final tone, and the third bar, without pressure on the third quarter-note, would only murmur instead of striding lustily. Compared with Beethoven, however, even Schumann’s pressure is not strong. One beats with enthusiasm rather than power, and much depends upon sensitive apportioning through the course of the elongated beating figure. With Schulz, not so much refinement is needed. His motions follow a rounded course, both winding halves bulging out, but more distended and flimsy than Beethoven’s. He keeps to a downstroke direction that is an indifferent mean between Beethoven’s more vertical one and Schumann’s very slanted one. His rhythm is in quite general terms indifferent and lacking in characteristic decisiveness. So he can break away from the dictates of conforming series of bars without much effort, and adapt extensively to the poetic metre.³² Changing and irregular time signatures, {p. 153} that are not familiar to the disciples of the Enlightenment with their love of regular metre nor to the Classicists with their self-confident beating, occur frequently in Schulz.

32 The efforts to achieve a flowing together of word and melody had already been continuing for a long time but, as a result of the self-willed Enlightenment demeanour of the melodies and their rhythm, those efforts had not led to satisfying results.

[Schulz's folk tune is neither Classical nor Romantic,
but led to the Romantic Lied]

3.39

Such rhythm of completely empty beat-strokes has nothing in common with the Classical spirit, no matter how accomplished and likable the creations of J. A. P. Schulz might be within their genre. It is also far removed from the Romantic attitude; Schulz's small vignettes are patterns of middle-class security and know nothing of the perils of Romantic rootlessness.³³ The folk tune first had to go through the hands of the late Sturm und Drang composer Reichardt [3.43], in order to obtain relevance for the Lied of Romanticism. The succession of generations C. P. E. Bach–Schobert [3.43], Rationality–Sturm und Drang, is repeated in the Lied among younger individuals.^{A22}

3. Third Generation: Sturm und Drang

[The religious principle operated throughout the Enlightenment,
bringing about a style of uniformity]

3.40

A remark in the [magazine] *Mercure de France* (1772), brought to light by Mennicke^{34 A23}, described the style of Rameau as “*d'une teneur*” [uniform, homogeneous], and H. Riemann has pointed out on several occasions³⁵ that the remark could apply similarly to the Germans of the time of Handel and [J. S.] Bach. That observation [in the *Mercure*] is also pertinent in the context of our considerations [in addition to Riemann's considerations]; the critic contrasted it with the “*nuances du doux au fort*” [nuances from soft to loud] of the Mannheim composers. “*D'une teneur*” is the implicit dynamic shape from the 17th century up to [and including] C. P. E. Bach and Gluck. The broad ribbon of the Baroque rhythmical process runs uninterrupted through all German works of this period, and the nuances do not impair the flowing of the omnipresent power source at any point. Less

33 Compare the discussion of Example 44 below [3.80].

34 C. Mennicke, *Hasse und die Brüder Graun als Symphoniker* (Hasse and the Graun Brothers as Symphonists), Leipzig, Breitkopf & Härtel, 1906, reprint of a dissertation, University of Leipzig, 20 July 1905, reprinted again by Georg Olms, Hildesheim, 1977.

35 Among others, in [Riemann's] *Handbuch der Musikgeschichte* (Handbook of Music History) [, Leipzig, Breitkopf und Härtel, 1904–1913 and reprints], Vol II, Book 3, p. 132.

and less readily, however, does one acknowledge the dependence on the divine principle that is simply given. The “*teneur*”, originally pervasive fullness, fades into the pervasive emptiness of the dynamic process. But it still exercises its control. It prevents the individual from taking the decisive step towards liberation, from feeling like a self-responsible creator, from carrying out a beat-stroke of his own rather than one provided by God’s grace. {p. 154} Despite its changing programs, the Enlightenment does not actually become free from receptivism [3.32].

3.41 [*The Sturm und Drang composers blend the religious principle with an unworkable substitute*]

That [(not becoming free from receptivism)] applies particularly to the Enlightenment’s third and last generation and its followers, that is, to the Sturm und Drang composers.³⁶ Although they close their eyes and imagine they are free, behaving in an unshackled way and acting as if they were independent while dreaming up divine principles³⁷ to which they believe they can subscribe of their own volition, they are mistaken, and can keep up the deception only through their failure to think through the ultimate consequences and to penetrate the ultimate depths. The Sturm und Drang composers are revolutionaries of incitement and of unworkable, irresponsible thought, not men of action and logical fulfilment. As “untutored” people of dubious extraction from the lower strata of musicians, they have hardly any stake in the high spirituality of the German Baroque, and move as far away from the old principles as the basis which they share [with those principles] allows. Because they are not involved in any tradition, they feel the adversity of their time especially clearly, but their remedies are not adequate for bringing about real improvement. On the contrary, they get drunk on futile protesting and perish with the grand gesture of the martyr. The sensitive Sturm und Drang composers born later, in the 1730s, are characterised by sheer pleasure in melting away and succumbing (after laying the responsibility on the injustice of fate and of

36 [NN: Sturm und Drang (Storm and Stress) was a movement in German music and literature.]

37 [Johann] Hamann’s “*Göttlichkeit der Leidenschaften*” (divinity of the passions) [possibly not a literal quotation] belongs to Schobert [3.43], not to Gluck.

external circumstances). Even the young Mozart toyed with that danger, which admittedly could only threaten him temporarily. He moved away from Mannheim on his own, and no Sturm und Drang composer gazed with him at the promised land of the Classics, even if only from afar. Theoretically considered, Johann Stamitz is still just as far removed from that land as the 17th century was.

[*A number of generations overlap*]

3.42

In 1717, only three years after the Rationalists [C. P. E. Bach and Gluck, both b. 1714], Stamitz [b. 1717], the real and only father of the Sturm und Drang composers, is born. In 1730 to 1735 his nearest followers, Filtz [b. c.1730], Beck [b. 1730], J. C. Bach [b. 1735] and Schobert [b. 1735], come into the world. But already within the same time interval falls the year of birth of Joseph Haydn [b. 1732], the great contrary figure to the Sturm und Drang composers, who rendered the whole movement antiquated. Thus the generations are crowded in. Around 1755 Handel, Graun (together with an entourage of {p. 155} North Germans and Austrians), C. P. E. Bach, Stamitz (together with Filtz and Beck) and Haydn are working side by side. A cross-section through the “period” thus passes through at least five clearly differentiated historical stages,³⁸ quite apart from the disciple-like, eclectic, inconsistent standpoints of smaller minds that it would possibly also encounter, and whose exact position is unclear and hard to determine.

[*The five generations of Sturm und Drang...*]

3.43

In the German Sturm und Drang, music shares with poetry and philosophy the fate that particularly characteristic and influential works do not emerge until late (Hamann, Lenz, Schobert), when the first Classicists (Kant, Lessing, Haydn) are already struggling in long and arduous work to consolidate their new principles of formation. And in literature, as in music, particularly valuable artistic documents come into being when the second [generation of] Classicists (Goethe, Mozart) temporarily combine the magnetism of their personality with the Sturm und Drang movement (which is actually already outdated).

38 [NN: Those stages are, respectively, the Baroque, Rococo, Rationalist, Sturm und Drang, and Classical.]

A third generation of Sturm und Drang artists cultivated the inherited spirit further at the time of the Classics, and gained strong influence on the Romantics. They were born at about the same time as Mozart; Reichardt [b. 1752] was their leader. The fourth generation, originating in the 1780s, produced the Kapellmeisters, men like Friedrich Schneider [b. 1786], but also counts a “great” one among their number, Meyerbeer [b. 1791] who, like his successor in the last generation, Richard Wagner [b. 1813], as a man of action and consequence is no longer satisfied with theory and suggestion, but thinks through to the end the sensualistic ideas of the Sturm und Drang. Only the recent Germans [Meyerbeer and Wagner] are real revolutionaries. They no longer know the pleasure of powerlessness and submission, but want to triumph and assert themselves.³⁹

The image displays three musical examples. Example 39a is a single staff in 3/4 time, marked 'Allegro' and 'f', featuring a melody with a triplet of eighth notes. Example 39b is a piano accompaniment in 3/4 time, marked 'Spiritoso', with a rhythmic pattern of eighth notes in the bass and chords in the treble. Example 39c is a violin and piano duet in 3/4 time, marked 'Allegro assai' and 'fp', with a complex rhythmic pattern of sixteenth notes in the violin and a bass line with rests in the piano.

Example 39a J. Stamitz, *Orchestral Trio*, op. 1 no. 1, I; 39b Wagenseil, *Symphony*; 39c Schobert, *Sonata for Piano and Violin*, *DdT* 39, p. 37

3.44 [...have an explosive beating shape...]

The rhythmical innovation in Stamitz’s well-known bars is obvious [Example 39a]. Full of drive and enthusiasm, the Mannheim “fire-

39 [NN: The non-musicians mentioned in this paragraph are: Hamann, Kant and Lessing (philosophers), Lenz (poet) and Goethe (philosopher, poet etc..)]

brand” leaps before us as an entirely original personality. The burning question of the dynamic process is tackled head-on, and the religious and ethical poverty is not hidden behind refinement of form and fine-sounding words, as with the Viennese under Wagenseil, but frankly acknowledged and dealt with: the bars gain dynamic backbone. The individual accents of the bars are sharper, more resolute and stormier than anything we know from that time in German rhythmical processes, or for that matter in foreign ones. Their [the accents’] naturalistic verve must have inspired F. X. Richter, despite his somewhat old-fashioned, laboured and less highly {p. 156} strung idealism, to follow suit with pleasure; they would have thrown the dignified Wagenseil completely off the track for, although he was happy with imagery, he was suspicious and cautious to the point of pettiness (Example 39b provides a characteristic instance of his inoffensive “*Spiritoso*”); and C. P. E. Bach would have been simply ashamed of their plebeian nature.⁴⁰ The verve is based upon this phenomenon: every main beat-stroke of the rhythmical process (which is of Type III) starts with an explosion. A spark seems to strike, and the downward motion of the hand is set off with a sudden, concentrated jolt. The pressure operates so briefly that it is almost {p. 157} impossible to make it clear with the hand and baton. It is already over when one wants to “do” something, and at the start of each bar one feels oneself involuntarily trying to voice a strongly explosive *p* followed by a sharply aspirated *h*, just to enable oneself to fit in with the rapidly fading blow. Stamitz does not adapt his style everywhere to the new rhythmical principle as consistently as he does in this C major theme. But in sharper or milder form the explosive dynamic process characterises every rhythm that he shapes. Indeed, it constitutes the characteristic feature of the whole Sturm und Drang movement up to Meyerbeer, in whose case we already met it in Chapter II [2.22]). However, the elemental power of the dynamic blows is already considerably weakened in Stamitz’s immediate successors, the contemporaries of the literary Sturm und Drang: the easygoing Filtz, the more meticulous shaper Beck and the demoniacal Schobert. In Example 39c Schobert has shaped the ex-

40 See the instructive assemblage of similar form materials of the two masters [Stamitz and C. P. E. Bach] in Riemann’s *Handbuch der Musikgeschichte* [op. cit. (3.40)] II, 3, p. 145. Riemann’s idea that C. P. E. Bach is quoting is mistaken.

plosion stylistically. That passage – together with the preceding and following bars and in the tone quality of a *fortepiano* or *tangent piano* of the time – is one of the most naturalistic imitations of impassioned emotional outbursts that I know of for the piano.

3.45 [...related to the “Mannheim effects”]

The character of *Sturm und Drang* art – spontaneous, indiscriminate, irresponsible, directly appealing, rousing, resembling fireworks – depends on this rhythmical process, and the individuality of the “Mannheim effects” established by Riemann as style traits lies precisely in their incisive penetrating power.^{A24} It is true that those effects are of foreign extraction and were already in use before Stamitz, but that does not alter the fact that there is nowhere else where they have the power of fascination that they do in the hands of the Mannheim composers, who for decades thought their compositions could rely on them for success. All those suspension effects [*Seufzer* (sighing) effects mentioned in annotation A24, which however do not appear in Example 39], whether simple or complex, are placed around metrically strong points, and the rhythmic-dynamic element in them is very important for the expression they receive. In Italy, the pleasure taken in the inimitable, elastic national rhythm and its own particular mixture of onrush and retreat always leads to their common use. In Germany, Stamitz placed the effects around his explosively starting main beats, and thus gave them the singular striking power that Riemann remarked upon and admired. Stamitz’s followers did not reach his level of energy, by a long way. In an especially Germanic {p. 158} manner, the weight-bearing main phase of the suspension effect is dragged out sentimentally – the universally popular sensitive “sigh”.

3.46 [*The Sturm und Drang’s “divine passion” stops short of Romanticism*]

The new dynamic content of the bars does not last [through each bar], but vanishes in an instant. The old pervasive emptiness essentially remains, and no trace of pressure is found in the rhythmical course once the initial explosion has faded away; nothing remains. Anyone beating a *Sturm und Drang* rhythm is acting highly irresponsibly, and is spontaneously and impetuously launching a motion that he cannot foresee. The beat-stroke streaks away from him without control and

into the unknown. One conveys the suggestion that God might know what is to come; our power is soon used up, and we cannot take any responsibility. The task of the performer as well as of the composer is to suggest and inspire; the consequences must be provided for by some other means. So the rhythmical process makes us directly aware of the curious mixture of foggy old receptivism that has turned sceptical, and individualistic strivings with impetuous gesturing. Understandably, the Sturm und Drang composer himself keeps his eye on what is new. He sees his God, whose decision he accepts just as willingly as Bach does, in naturalistic guise, and feels sensually involved with him. The “divine passion” [3.41] stands in the centre of the moral world order. From it proceeds all power; to it, and its promptly extinguished flash in the pan, one pays almost exclusive attention in the rhythmical beat-strokes. One perceives its naturalistic vividness as a distinguishing feature compared with Gluck’s representation in profile, its vital energy as a characteristic peculiarity compared with the anaemic folk tune, and its realism as a fundamental difference compared with the illusoriness of C. P. E. Bach. Even if the original power of Stamitz weakens with the sensitive youths⁴¹ of the generation of 1730, and even if one capitulates with a *galant* attitude in the face of the world’s beauty, nevertheless naturalism, sensualism and receptivism remain hallmarks of all dynamic processes of the Sturm und Drang kind. The wallowing acceptance of the beautiful has not crossed the border into true Romanticism. Most German musicians at the time of the Classicists belong to the Sturm und Drang, whether openly or covertly.

41 The empathy of the tender soul [3.33] in the case of Graun [Rococo] and of the sensitive hearts in the younger Sturm und Drang composers [Filtz, Beck, J. C. Bach and Schobert (3.42)] are differentiated in that the early sensualism came *alongside* religious awareness as permissible worldly joy, whereas the later sensualism was seriously put forward as a *substitute* for religion.

The rhythm of German Classicism: Self-responsibility {p. 159}

3.47 [*Personal responsibility now takes over from dependence upon God*]

Now, finally, it is all over with the pervasive fullness and the pervasive emptiness [3.31, 3.35, 3.40, 3.46] of the beating figures. The Classicist no longer swims and sways in the stream of a supra-personal dynamic process. He no longer receives the driving forces of his music “from above”. God – or whatever the Enlightenment substitute might be called – no longer dispenses those forces. The composer takes over God’s place on his own authority and with his own sense of duty; he creates where there was previously nothing to create, and must in return bear the burden of responsibility that he had so far been spared. Philosophical epistemology and ethics [now] intrude into theological domains; religious commitment is felt differently: as more exalted and less commonplace. From now on it is the “modern man” who is at work in the German rhythmical process, a man who, from birth onward, takes a fundamentally different position from the pre-Classicists on the most important philosophical questions. He no longer takes part in the original devoutness of Bach, no matter how strongly his yearning might at times drive him to seek out the unbowed primitive faith of the German Baroque. All the innumerable Bachian notions that he has devised to date are similar in one respect: they have to emulate what is most essential [in Bach] or substitute a modern alternative.⁴²

I. The Classics proper: Control in the world of reason

3.48 [*The special position of the Viennese triumvirate*]

In the general awareness, a special position has customarily been assigned to Haydn, Mozart and Beethoven, the Viennese “Classical

42 [NN: That emulation and substitution occurred in the Enlightenment (3.27) but will no longer occur with the Classicists.]

triumvirate”, an assignment that cannot really be traced back to a Romantic predilection. When Romantic historiography referred to “heroes of tonal art” wandering alone and misunderstood, it was certainly exaggerating and mixing the false with the true but, despite its strange, unrealistic and idealising view of the artist and his life, it nevertheless conveyed a correct idea: the three Classicists are frankly advancing so far ahead as leaders that no one can keep pace with them, and the best that they bring out, the {p. 160} pivotally new, is their exclusive property. In this sense, there is no generation of contemporaries who had shared in Haydn’s spirit – any more than there is a Kant generation – and Mozart and Beethoven also pursue their problems of the [second and, respectively,] third Classical stage alone. The multitude of those who were led never caught up, not even later. They took a short-cut that passed near the Classical position without running through it. In the succession of fashions and widely prevailing tastes Classicism is not present, so a statistical view of the musical output circulating during the “Classical period” would probably not even detect Classicism.

*1. The first Classicist (The generation of Kant–Lessing–Haydn):
The critic*

*[Haydn’s youthful works reveal signs of his mature
musical personality;...]*

3.49

*Haydn finally cuts up the broad ribbon of the Baroque and Enlightenment rhythmical process,*⁴³ and in doing so he takes the decisive step beyond all the North German, Mannheim and Viennese “fore-runners”.⁴⁴ When and where that happened cannot be assigned with

43 [NN: The meaning of “cuts up the broad ribbon” will be made clear in 3.54–3.55, 3.57 and elsewhere.]

44 [Robert] Sondheimer, in “Die formale Entwicklung der vorklassischen Symphonie” (The Formal Evolution of the Pre-Classical Symphony), *Arkiv für Musikwissenschaft* IV [1922], and “Die Sinfonien Franz Becks” (The Symphonies of Franz Beck), *Zeitschrift für Musikwissenschaft* IV [IV/6, March 1922, pp. 324–350 & IV/8, May 1922, pp. 449–484; reprint of dissertation, Basel, 1921–1922], attaches particular importance to the formations of Beck [3.42, 3.44] and Cannabich, whom he considers closely related to the Classicists. Judging from their rhythmical processes, I see no reason to make an exception of either –

certainty to one moment and one particular work. Haydn just *has* the new rhythm. And that is all that matters, for our purposes. Like his fellow traveller Kant, he first set out to find his proper domain through lengthy critical work and one can follow the long process of awakening in the evolution of his stylistics, but that should not deceive us, for the fundamentals of the personality “Haydn” have not changed and they must be contained in all his works, even the earliest, although possibly overgrown with extraneous matter and hardly detectable in practice. Certainly the first time Haydn consistently carried out his characteristic thematic work was in the quartets of 1781 [at the age of 49], as Sandberger has penetratingly demonstrated,⁴⁵ but one does not do justice to his earlier thematic variation principles if one does not keep in mind that they were being applied by a young man who was still on the {p. 161} road [compare “traveller” in the previous sentence] to his “assignment”. Many a work produced long before 1781 can be understood only in that way. At first, the young composer is only dimly aware of his individuality, and does not feel its force so strongly that he is compelled to find a fully adequate stylisation. But whereas the models that he is following are well-balanced, finished artworks, the borrowed forms that at first seemed adequate to him do not really satisfy him, and he struggles on towards ever clearer knowledge of his own identity and ever more suitable means for its expression. Thus if works written before the conscious maturity of a composer are to be understood in the true sense of their author, one should not take them as definitive specifications in a “purely objective” way, but must seek out and arrive at a conception of the whole personality of the composer, which does not reach its full development until later, in the possibly slight traces that it has left behind in the early work; that is what one does also in other contexts when assessing adolescents and their efforts. If Haydn had died after his 30th symphony [1765, at age 33], it would hardly be possible to

excellent – master. [NN: Both Beck and Cannabich are generally assigned to the Sturm und Drang.]

45 [NN: Becking gives no citation; possibly Adolf Sandberger’s “Zur Geschichte der Haydnschen Streichquartette”, (On the History of the Haydn String Quartets) in *Altbayerische Monatsschrift*, 1900; *Ausgewählte Aufsätze zur Musikgeschichte* (Collected Essays on the History of Music), München, Drei Masken, Vol. I, 1921.]

obtain a complete picture of his [musical] personality. His works would remain cryptic testimony to us. No formal analysis could shed light on what compositional activity in them is self-generated and what is not. We would be able to recognise a mature man from those works, but not the adult face of the immature one. However, Haydn's whole individuality is of course familiar to us, everything extraneous to it having been stripped away. We can recover his individuality as indispensable content throughout the earlier, stylistically derivative works, and thus acquire the capacity to understand those works as short-lived adolescent fixations and to differentiate them from the fully developed ambience.

[...his new rhythm was present from the start]

3.50

Thus Haydn *had* the new rhythm. That is shown by later and earlier works, more clearly and less clearly [as in Examples 40d and 40c respectively], but essentially agreeing.

The image displays four musical examples of Minuetto movements, each in 3/4 time. Example 40a (top) is in B-flat major, marked *f*. Example 40b (second) is in D major, marked *f*, with the tempo marking 'Tempo di Menuetto' and includes trills. Example 40c (third) is in D major, marked 'Allegretto'. Example 40d (bottom) is in B-flat major, marked *f* and *ff*.

Example 40a Monn, Symphony (before 1750) (?); 40b Wagenseil, Symphony (1746); 40c Haydn, Symphony No. 14 (before 1764); 40d Haydn, *Drumroll* Symphony (1794-1795)

3.51 [Monn's beating (*Baroque*) is inflexible,
Wagenseil's (*Enlightenment*) refined,...]

The four Minuets in Example 40 bring together the principles by which three masters shaped their rhythm. The E-flat major Symphony published in *Denkmälern der Tonkunst in Österreich* (Monuments of Tonal Art in Austria) under the name of Georg Matthias Monn⁴⁶ takes the most conservative attitude [Example 40a]. It derives from the time of J. J. Fux. Its Minuet theme – played at the proper tempo – has inflexible motions. {p. 162} It steps along ponderously and without animation in unbroken dynamic successions. We beat a figure of Type II filled with moderate energy, its details hardly modified. It is only incidentally that we notice joy in the working out of beautifully curved beating figures, the attention remaining focussed mainly on the inflexible direct current of the dynamic process. The piece has “attitude”, but not a significant one. Wagenseil had already moved beyond such a standpoint; the older composer was in reality the younger and more modern one. {p. 163} The hollow gesture is no longer found in him, and the energy recedes in importance by comparison with the form. Correspondingly, one accompanies the bars of Example 40b with a motion that traces out a figure-of-8 of Type II and that has lively swinging above and below. In the third bar, in particular, the accompanying motions must be carefully gauged if they are to come across with convincing playfulness, and the repetition in the fifth bar in *piano* further increases the need for delicate swinging-along with the form. Such artistry in fine convolutions and in the cultivation of form can of course not tolerate any strong pressure in the beat-strokes. Their *forte* remains empty [2.11 fnNN]; raw power is frowned upon. Above all, the upstrokes are also entirely free of pressure and swing up lightly and without encumbrance.

46 Riemann, *DTB* [(*Denkmäler der Tonkunst in Bayern*)] VIII, 2, [date?, pages?] questions Monn's authorship, and with good reason. He finds a marked presence of the style of Corelli in the symphony. Sondheimer (op. cit.) [3.49 fn; Becking has not indicated to which of the two Sondheimer works cited in that footnote he is referring – most likely the first-mentioned] has also commented on the quite old-fashioned attitude.

One may try out this Wagenseil [accompanying motion] figure again in the triplet sections before the end of the example, and keep it in mind. If one now transfers it to Haydn's theme [Example 40c], as far as possible without changing it involuntarily, one might at first find that it works fairly well, even though it is of the wrong Type [Type II (Wagenseil), Type I (Haydn)]. It is actually normal to feel so uncertain in judging Haydn. But it is quite a small-minded Haydn, wasting his time on incidentals, that one is executing there. What is the point of gauging the beautiful shape in bars 2 and 4 – it sounds pitiful and drawn out! What is the point of swinging loosely in the 6th and 8th bars – its effect is annoyingly precious and it has something of the feeble melody of a hurdy-gurdy! Only a deep breath can free us from such constriction. As is in accordance with Type I, we begin the downbeat with a pointed configuration, and *now take hold heartily!* The small-mindedness of the 2nd and 4th bars immediately disappears, and in the 6th and 8th bars the eighth-notes suddenly obtain strength and resoluteness. The motion, starting without hesitation in a pointed configuration, not a winding one, and beaten heartily downward, breathes life into those bars and allows them to speak with meaning. Now the third quarter-note of the bar no longer floats upward, but has a short, energetic downward motion inserted before the upstroke. Dive in heartily, beat robustly and always seek depth with the beats: those are the instructions that are needed if one is coming from Monn by way of Wagenseil to Haydn. One needs freedom, small-minded considerations and constraints must vanish, one must get out of the stream that flows ever onward of its own accord, and one must also get away from the narrowness of a concept of rhythm that has the bars arranged consecutively like a row of beautiful empty containers. The inhibitions that stand in the way of free {p. 164} motion are shaken off like something physically burdensome. One objects to being merely carried along in the current of energy – one wants to beat with the baton, not to be impelled [by the current]. Out of Haydn's straightforward bars speaks pleasure in free, conscious, independent creation and a morally restrained sovereign will: the

composer now takes over the reins himself. The Baroque [as in Monn] and the Enlightenment [as in Wagenseil] are over.

3.53 [*...his moral strength takes him beyond the Sturm und Drang*]

The distance from the Sturm und Drang can be judged in Example 40d, a characteristic theme from Haydn's late period, in which [period] the new rhythmical process now permeates the style and shape and does not need to be brought to light by close inspection as in the early Minuet. The strong units of the bars are emphasised by grace notes, and sharpened to such an extent that one might almost assume the explosive dynamic process of the Sturm und Drang to have taken shape here. However, the pressure reaches down deeply and remains long afterwards as a heavy and substantial filling. There is no sharp explosion taking place at the beginning of the beats and the after-effects do not vanish immediately. The motions set in with definiteness, certainty and backbone, with a level head and without any brandishing. In their further course they remain under the influence of the composer throughout. Nothing is taken to excess, everything is restrained; pleasure is taken in controlling it, arranging it and putting it in its proper place. It is no longer a matter of mere suggestion; what is begun is carried through to completion. Moral strength replaces wild sensualism. One beats with freedom and responsibility – that is the only attitude worthy of men. The divine duty lies here, as well as the significance of a man's actions and the reward for his labours. The beautiful in the world recedes as an inessential matter; a worthy man cannot be a sensualist. Haydn never tires of proclaiming this belief, and each rhythmical beat-stroke joyfully testifies to it. The attitude becomes more and more pressing and insistent, and finally the naive impulse to confess drives this philosopher among the musicians – who in the literal sense is entirely unphilosophical – to come up with unusual formulations: the famous solo drum-beat in the third London symphony contains the quintessence of Haydn's rhythmical process, and is a valiant conqueror of the non-rational, of the working of chance and of human suffering. He opens up a complete optimistic ethics, and has in fact always been understood in that sense. He is especially loved by the Englishman, who believes in bringing about the greatest possible good {p. 165} for the greatest possible number of people. In any case, that drum-beat

signifies the vigorous conclusion of the process of antiquating the Baroque and Enlightenment rhythm, and is far removed from all Sturm und Drang.

[*Classical self-sufficiency contrasts with everything earlier*]

3.54

When beating, we no longer move up and down just in response to energy and otherwise rather indifferently, like Monn [3.51]; neither can we any longer, with Wagenseil [3.51], shift the emphasis to the formal treatment and base the solution of the dynamic problem on a cultivated sensualism; the restraint, composure and pleasure in taking responsibility that are found in the motions separate us from the explosive nature of the Sturm und Drang [3.44]; finally, the conscious will that is asserted throughout separates us from the folk tune, which forgoes any such assertion [3.37]. The Classicist rejects the “pervasive emptiness” [3.31 etc.], whether it appears [in the four cases of the previous sentence, respectively,] as religious quietism [a doctrine requiring extinction of the will], as sensualistic superficiality, as unprincipled ingenuity or as naturalistic scepticism. For the first time since the Baroque, robust substance is again present; the beating patterns are filled. However, the Classicist no longer draws the divine current of power down into them, but bestows newly on each *individual beat-stroke* a personal effort which demonstrates his own power and which must again be put forth freshly in arduous production from beat-stroke to beat-stroke. What is renewed in the periodic rhythm is not faith – by now that is floating in a remote hell beyond all things – but human creative power. The serious, deep content, the substance of the bars, is not prayed for, but is created. Production is set in opposition to reception, and the idealism of free, self-responsible people in the world of reason is set in opposition to the orthodoxy of the 17th century and of the German Baroque.

[*The beating direction, nuancing and depth are now relevant*]

3.55

With the emergence of the individual beat-stroke as the most important source of energy, it becomes necessary to make the following three distinctions among the beating curves, although there had been little reason to draw attention to them previously:

1. The direction of the downstrokes becomes alterable, and so also the spatial layout of the whole pattern of the accompanying motion.
2. With the demise of the pervasive ribbons of the dynamic process, that process is nuanced in the individual beat-stroke in a new manner.
3. The greater or lesser depth of the downstrokes becomes an important criterion.

3.56 [*Haydn was the first to beat vertically*]

Points 2 and 3 above will be treated in the discussion of the rhythmical process of Mozart [3.57] and Beethoven [3.60], for whom they have more significance than for Haydn. Meanwhile, the direction of the downstroke particularly concerns {p. 166} Haydn. In all German music before Classicism – as far as I know – the main downstroke of the beating figure is half-slanted, in a direction extremely convenient for the arm but expressively indifferent. Although the downstrokes, especially those of Type II, differ among one another through the degree of their curvature, the average direction remains fairly constant [in that earlier music]. Bach’s beat-strokes, for instance, fall without effort in this “inexpressive” path. Departing from it would produce an artificial effect. The Viennese Classicists are the first to bring a change: Haydn no longer beats in a natural, neutral direction, but almost vertically downward. It is in accordance with his basic principles that even here [that is, granted the almost vertical direction] he does not take the convenient, natural way, but applies constraint and shaping. The impression that the Classicist keeps his beat-strokes within his grip and controls and disciplines them is closely connected with this stylised leading in the vertical path. As long as the unnatural motion is being carried out, it is the will of the person doing the beating that takes effect, not the tendency of the object. Even what is actually the upbeat of the beating curve is influenced by the strong move operating vertically downward. Whereas in the rhythmical process of the Enlightenment the arm and hand seem to have lost their weight in this region, so that in the absence of gravity one can draw beautiful figures in space, the upstroke is now preceded by a strong downward motion, as has been shown above in Example 40c [see also the Haydn curve in the End Table, as well as those of Mozart and

Beethoven]. The whole accompanying shape is oriented to the vertical; that is something one realises at a first glance [in the End Table] beyond the slanted curves of the Enlightenment. Later, in the 19th century, the main direction of the downstroke, that had been constant for so long, becomes one of the most sensitive variables and an important criterion for the character of the diverse manifestations of rhythm.

2. *The second Classicist (The generation of Fichte–Goethe–Mozart): Uncompromising idealism*

[Mozart fused empathy with his rhythmical pulse]

3.57

Haydn's and Mozart's beating patterns, which look fairly similar in the graphical reproduction,⁴⁷ suggest each other only to a limited extent in practical execution. Mozart describes slimmer, finer curves, that are indeed also governed by the vertical downstrokes [just as Haydn's are]; but now the attention is turned more to the interior constitution of the pattern than to its {p. 167} general shape. Haydn does not yet know Mozart's nuanced beating course that was described at length in the first chapter. Haydn avoids everything that could divert him from what is most important to him, the solid moral beat-strokes of commitment, and he therefore has nothing to do with the *galant* kinds of expression, the manifestations of the beautiful in the world. He is afraid of their song of seduction, and blocks his ears.⁴⁸ For Mozart, Haydn's Classical attitude in rhythm is a secure possession as the new basis, one of the matters that are taken for granted and that one does not make a fuss over. The sirens are therefore neither troublesome nor dangerous for Mozart, his adventure with them not amounting to a waste of time and energy but implying a higher imperative and duty. In spite of all the concerns of the wise fathers who – earlier or later – watched over him, he was predestined not to lose himself in the Sturm und Drang and thereby to dissipate his energies in common impulses. If anything was in his blood it was Classical character, duty and the sense of responsibility of a product-

47 See the End Table.

48 I do not, of course, mean that he made a free-will decision to do that. One could just as well say that Haydn had had wax in his ears since birth, or that his organ for receiving the art of the sirens was weakly developed because he had no need for it.

ive person, long before he had heard a note of Joseph Haydn and without his having come across any of Kant's ideas. Thus in Mozart's beat-strokes it is no longer a matter of proceeding heartily and concisely as with Haydn; in Mozart's, the dynamic process is more finely worked out (point 2 of the above list [3.55]). But the refinement alone is not decisive; an element of empathy is added, operating not materialistically but personally, an appeal to the audience, such as is conveyed in the quite incomparable beating motion of the Minuet from *Don Giovanni* (Example 5a [1.11, and Example 30c (2.42)]) and is not contained in any minuet, however sensitive, apart from Mozart's. All empathy from Hasse up to the Sturm und Drang and its disciples [thus through the whole of the Enlightenment] actually amounts only to trimmings and *accompanies* the beat-strokes, which are in themselves indifferent. The unshaped rhythmical pulse and the unrestrained empathy run side by side with only a loose connection. Mozart [, on the other hand,] makes a *composite*, an organic unity, out of them. The independent, objective character of the shaping recedes; it is as if every beat is freshly created and newly built up from the inside out. The "self" no longer just *colours* the features, it *creates* them and is fully fused with them. The uncompromising idealism of [the philosopher] Fichte {p. 168} is put into effect here also in music. The empathy, until now a uniform steady state, becomes a periodic, differentiated psychological process that runs its course to completion in each beat-stroke. The buoyant beginning, which is effortless but also careful and somewhat hesitant, the surprisingly rapid growth of the feeling, the long and intense resonance [of the feeling], the reluctance to disengage, and finally the gracious disappearance of the last shadows of feeling, such as every strong beat of Mozart brings, virtually corresponds to a sequence of conscious events, and is experienced by the listener in such a way. Taking the place of the parallelism between matter and empathy [see the 7th previous sentence: "...side by side..."] is real inner life with its own set of laws, and the work of art moves a good deal closer to the listener's "heart". The ground is prepared in which a psychology can flourish. No beating of the 18th century depicts the "human, all too human"^{A25} so purely and so autonomously as do the rhythms in Mozart's Minuet. In these beat-strokes real people are rendered in German music for the first time. In the Sturm und Drang it was still a matter of puppets with pasted-on feelings.

Essentially the same difference exists between the rhythmical beat-strokes of J. C. Bach and Mozart as exists between the formation of the movements of their compositions. Although some of the piano sonatas of the two masters look confusingly similar to each other [on paper],⁴⁹ the sound of J. C. Bach when performed will be found disappointing if one is expecting something close to Mozart. With all his inspiration and ingenuity, with all his exquisite taste⁵⁰ and with all his fine schooling, the movements of his compositions nevertheless cling to a remnant of the formal, of the objective, of material that is not worked out psychologically, that is absolutely nonexistent in the comparable works of Mozart, which are in many cases qualitatively inferior. While J. C. Bach ultimately juxtaposes his themes as formal contrasts, the young Mozart, at first almost imperceptibly, draws a psychological thread through the movements and – even if the path takes abrupt turns and the junctions look like the old formal antitheses – presses the three, four, or five themes into the organic, comprehensible succession of a running stream of consciousness. The transitional sections, whose significance was previously only formal, become living connections. The gaping {p. 169} chasms of contrast that the Sturm und Drang composers break open are silently bridged “in the mind”. Mozart absorbs into his Classical world the *galant* nature and the sensualism of the 18th century, for which Haydn had had little use, and an enormous enrichment results by comparison both with the rigor of the first Classicist [Haydn] and with the irresponsible art of experience of the Sturm und Drang.

Romantic commentators have always sensed Mozart's uncompromising idealism that is a feature of all his formations in rhythm, in structure or in characterisation, and rightly admired it as something unattainably lofty and unsurpassably ideal, even if they understand-

49 Compare [Ludwig] Landshoff's fine edition of piano sonatas by J. C. Bach in the Peters Edition [Leipzig and New York, c.1927].

50 Compare [Alfred] Einstein's discerning discussion of the Landshoff edition in the *Zeitschrift für Musikwissenschaft* (Journal of Musicology) [1926/27] IX, pp. 42 ff.

ably preferred to see it in the outward form of the small genre. On the other hand, in the endeavour to overcome the Romantic biases in a “scholarly” way, modern research on the history of style is easily tempted to allow the *logos* to be raised above the *sarx*.⁵¹ If one is looking for idealism, one must turn away from J. C. Bach and raise Mozart up to the heavens, as the Romantic approach [to commentary] did. That is because Mozart’s beat-strokes are throughout and at all times of his life witnesses of a natural, superior Classical attitude that does not have to be explicitly established forever anew [in each beat-stroke] as Haydn’s does [3.54], and does not yet need to struggle as Beethoven was to do.

3. *The third Classicist (The generation of Hegel–Schiller–Beethoven): The dialectician*

3.60 [*Beethoven’s beat-strokes struggle to reach their depth*]

The depth of the beating motion (point 3 of the earlier list [3.55]), already an important factor in Haydn and Mozart, takes on central significance for the rhythmical processes of the third Classicist [Beethoven]. The pre-Classical rhythmical process, with its indifferently sloping downstrokes, had figures described as larger or smaller, tighter or looser, filled or empty, but not deep or shallow. The vertical beat-strokes of the Classicists are the first to seek depth. The slender figures in Haydn and Mozart are so completely aligned with the vertical main axis that their depth goes without saying. Beethoven’s figure, on the other hand, swells; that is, not only is it broader and thicker than those of his Classical predecessors, but it grows in breadth within each beat-stroke. A continual struggle takes place in it. Like Haydn and Mozart, Beethoven uses the downstrokes to regulate, drive and govern and to test the moral will. {p. 170} But the object seems to be alive and to avoid being subjugated and being anchored in the depths. Time and again the figure wells up, and time and again the composer, if it is not to float away from him, has to pull together his reluctant powers and drive it deep downward with authority into the path he wants. This wrestling with the object determines the character

51 [NN: This is a Biblical allusion from John 1:14: *kai o Logos sarx egeneto...*, “And the word was made flesh...”. Thus Becking means that the scholarly work might exaggerate the intellectual element at the expense of the physical.]

of the Beethovenian rhythmical process throughout. It was one of our first observations in the Introduction [0.13, 0.15] that Beethoven's beat-strokes, in contrast to others, "plumb the depths".

[*Beethoven's unremitting struggle*]

3.61

Thus whereas on the one hand the repressing of the thing – in itself – by Kant and the corroboration of the new philosophy in Haydn's beat-strokes, while admittedly representing an enormous achievement, is in practical execution accomplished readily and more or less without effort; whereas on the other hand the uncompromising idealism of Fichte and Mozart sees no particular problem in that repressing and has a solution ready in advance; the third Classicist [, by contrast,] enters into a gigantic confrontation. He remains the victor, yet he always wants the victory to be achieved afresh and the object to be made submissive again each time by a supreme effort. For this purpose Hegel⁵² and Beethoven both develop a special method of dialectics, which can readily be demonstrated in Beethoven in the structure of his themes and movements.^{A26}

[*Beethoven and Hegel had similar aims*]

3.62

These two masters⁵³ are the last great systematic thinkers who, under similar conditions, succeed in forging a unity of the Classical world [3.67] and they thus stand, as the third Classicists, on the same rung of intellectual history. Their younger contemporaries, who to some extent go into production so early that their works appear before Beethoven and Hegel have found their true form, abandon the Classical concerns. [The philosopher] Schelling delves and searches; his systems no longer have the Classical spirit. What Hegel learns from Schelling, he recoins not in an updated form, but in its old form. On the contrary, Beethoven's often observed attributes held in common with the older philosophers, Kant and Fichte, depend on the one hand on the strongly emphasised characteristic features of Type II, to which these three Classicists together belong, and on the other hand on the fact that Kant's ethics of duty and Fichte's idealism constitute a valu-

52 Hegel fights – for example in the philosophy of history – the same ceaseless battle with matter as Beethoven does.

53 We are not discussing Schiller here.

able, secure and indisputable possession for Beethoven. But neither the similarity of character nor the fact that Beethoven's idealism seems to be unthinkable without Fichte's having preceded it {p. 171} is sufficient for a knowledge of his special form. This special form was not yet known to the older generations, and had to be unknown to them. Seen in the context of intellectual history, Fichte was the teacher, Beethoven the pupil with his own independent areas of concern, and Hegel his schoolfellow with similar aims, predestined for the same position in another intellectual domain.

3.63 [*Beethoven suppresses melodic freedom, using dialectical themes...*]

In the urge to assert the Classical will to carry out the shaping, Beethoven not infrequently runs into supposed obstacles that in reality no longer exist. He first wears down the object's resistance so that it can no longer fight back, and then locks it up in the cage of the Classical rhythmical process. The deep beat-strokes are not particularly convincing in such cases, because they are grasping at thin air; St. George's gesture loses its meaning by the time the dragon has perished or is already lying on the ground in its last throes. Even in his mature Classical works – the ones in C minor in general and the finale of the Fifth Symphony in particular, or of the *Kreutzer* Sonata [in A major] – there are times when Beethoven cannot escape from the danger of rendering the adversaries, that are absolutely necessary for him, dead and still deader [*tot und immer toter (!)*], and of no longer setting the rhythmical process a fair challenge. The material has two main inherent tendencies that he fights against with his resolute and deeply-descending beat-strokes: gravity, that would like to act in a naturalistic and primitive way and not in a predetermined path, and the aspiration of the tones and lines to evolve freely and without being hindered by the rhythmical obstacles. How Beethoven overcomes and assimilates gravity was shown in detail in Chapter I [1.16 etc.]. When faced with the insubordinate tonal and melodic forces he takes different attitudes in different cases. In themes constructed in a rationalistic way – in the choral theme of the Ninth Symphony, for instance [Example N7 in Appendix E] – he simply crushes them. The battle does not even begin, for the opponents are too unequal. The theme does not in itself bring about a Beethovenian outcome, it does not contain a developmental section and does not have a victorious

ending. It is a one-sided expression of the will, and it plays the role of an idealistic symbol within the large-scale structure of the movement. Beethoven's sketches, too, always contain completely rationalistic ideas without the hazardous pursuits in which the dialectician could prove himself. At first little by little, self-willed powers stir in the unassuming material, powers that the composer, as is typical of him, cannot spontaneously bring into being and put on paper, but for which {p. 172} he must patiently wait.⁵⁴ But once they are there, he goes to work on them methodically and the characteristic disputations of the dialectical kind of theme emerge. In the movements in sonata form, the examples of those themes range in unbroken succession from [the Piano Sonata] op. 2 no. 1 up to the Ninth Symphony [op. 125]. Initially, such a theme calls forth slighter tonal and melodic tensions which can be controlled by making comparatively modest demands upon shaping powers; but then it builds up energy rapidly and considerably until, towards the end, the great Beethovenian situation arrives when the last, most energetic aspiration of the material is headed off by the composer and forced around towards the mighty, tense final arc. Even in the subject matter of the slow movements Beethoven employs corresponding formations over a long period of [his life-] time. But the crisis usually comes earlier there, so that an opportunity remains at the end for collected, calmed-down lingering. The strongly and independently climbing line, pushing towards free expansion in the third bar of Example 7c [1.15], for instance, does not *voluntarily* move downward into the low final tone *eb*, but is *forced* to yield, constrained by an inexorably clenched fist and by the pressure of a rhythmical beat-stroke that leads deep down; bars 5–8 of the theme do not then outdo that conflict. For the Scherzo themes a characteristic formation of the course is similarly established in the sense of a forcible turning around and deflecting.⁵⁵ It is basically the same dialectical method of transformation that Beethoven implements everywhere for this purpose; it guarantees the outcome from the start and is rather similar in all cases. Only the initial situations change, and the formation is ever more integrated and ever more in conformity with his style. The through-composed dialectical kind of theme, Beet-

54 He is not at all an uncompromising idealist like Fichte and Mozart.

55 See my *Studien zu Beethovens Personalstil* [: *Das Scherzothema*], op. cit. (1.31).

hoven's great Classical creation, represents the dependable, firmly established form that the mature master regarded as the only appropriate one for incorporating the triumphant confrontation of the spirit with matter.

3.64 [*...but also achieves similar results without dialectics*]

Beethoven nevertheless goes beyond his Classical-dialectical formations. In early works he already attempts to construct themes without rigorous transformations and conflicts, as for example in the first movement of the [Piano] Sonata op. 28. Later, from the time of the great Concertos, such themes are found more frequently, and in the slow movements of the last works they are actually predominant. Mozart's simple, unforced {p. 173} formations incorporating psychological variety become his model. Beethoven gains confidence: he believes in the victory of the spirit – the spirit that provides meaning [to his creative work] – even without methodical, extensive, visible “labour”. He feels that everything he touches submits to him, even if reluctantly. The narrowness and rigorousness of the dialectical construction is given up; room is made for new variety, previously unknown. In the polyphony of the last quartets the melodic aspirations pour out in immense numbers at every turn as if from an ambush – it would be impossible to give one's attention to the tracking down of each individual surge; and there is a blossoming forth without predictability through all the voices, now here and now there – it would be impossible to deal with the varied profusion in a methodical order. The externally imposed dialectics that has a visible effect on the structure of the themes and movements of the compositions must fall by the wayside. And yet the shaping spirit remains master; the rhythmical beat-strokes continue to go deep down. They run their path with authority and determination, and everything that might break away and lead its own existence is forced between their barriers and under their control. Even if the melodic intervals are filled with the most intimate feeling – for example in the Arietta [Piano Sonata in c minor, op. 111/II] or in the Cavatina [String Quartet in B-flat, op. 130/V] and movements of that kind – and even if enormous effort is needed to transfix the freedom-seeking powers under the will that implements the shaping, the Classical attitude does not weaken for a moment. No aspiration avoids the grasp of the fist that is taking hold of it; no sound

breaks out freely into the unknown. The Classical responsibility stands firm. Nothing slips back into Sturm und Drang, and nothing becomes Romantic.⁵⁶ The moral will asserts itself against mere enjoyment [as in the Sturm und Drang, which preceded], and the shaping force asserts itself against becoming carried away [as in Romanticism, which was to follow].

[*Late Beethoven abandons the dialectical method*]

3.65

The hand of the late Beethoven acquires a magical power: in a mysterious way, whatever it touches ends up in its grip. The mechanism that had served the dialectical Beethoven disappears; the external tie to the object is broken. The old method is abandoned as petty and not of the essence. All that remains is the deep beat-stroke, as the last constant expression of his personality. The late Beethoven looks back on his “Classical” works as futile, faint-hearted efforts that he had created [just] as credentials {p. 174} for one of the greatest states of the human spirit.

[*Beethoven transcended history*]

3.66

He soared alone in the lonely heights without his comrades Hegel and Schiller, transcending history.

56 To speak of “overcoming Romanticism” seems to me misleading. Historically considered, even late Beethoven is “pre-Romantic”. Time and again he overcomes the Sturm und Drang, not Romanticism – Reichardt, not Prince Louis Ferdinand or Weber. Compare incidentally A. [Arnold] Schmitz, *Das romantische Beethovenbild [: Darstellung und Kritik]* (The Romantic image of Beethoven [: portrayal and criticism]), Berlin and Bonn, [F. Dümmlers,] 1927[; reprinted by Wissenschaftliche Buchgesellschaft, Darmstadt, 1978].

II. Romanticism:⁵⁷ Exploring in the non-rational world

3.67 [*Beethoven's contemporaries did not understand what was essential in him*]

The statement [3.62] that it is Beethoven as the last Classicist who for the last time succeeded in forging the Classical attitude as a unity of forces that pull apart,^{A27} requires a basic qualification: it applies only insofar as Beethoven's area of concern is characteristic of its "period". For not many musicians came to experience the resistance of matter in the way he did. In any case, most of them thought in a different way. The primitive unselfconsciousness of a Ferdinand Ries, who as one of his few disciples would have had a real opportunity to get to know what is essential in Beethoven, the carefree self-confidence of a Friedrich Schneider, and the rationalistic sureness of manner in Spohr clearly show that Beethoven's real area of concern had remained entirely foreign to these men. The attitude of the ruler over the object that Beethoven has to achieve afresh in every beat-stroke goes without saying for them. They are living as if in the eighteenth century. They do not feel the insubordination of the object at any point; matter for them is tame and there is never any risk that the horse could throw the rider off. There is no rearing up, so it does not take any exertion or any great character to remain master. One would have become what one was even without Beethoven's example.⁵⁸

3.68 [*Whereas Classicists shaped, Romantics explore*]

When the Classical concern [that is, how to create unity from opposing forces] was nevertheless experienced, a total breakdown resulted. The elemental powers break their bonds, gush out and can no longer

57 For sections II [Romanticism] and III [Wagner's rhythm and Romanticism] compare my remarks – oriented not only to rhythm – “Zur musikalischen Romantik” (“On musical Romanticism”) in the *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (German quarterly for literary studies and intellectual history), II [no. 3, 1924], pp. 581 ff. [reprinted in: Kramolisch, op. cit. (0.18), pp. 227–256], which will not be individually referenced in what follows.

58 That can be said (naturally only with respect to what is essential [see the 4th sentence of this paragraph]), even though Ries and Schneider are professed followers of Beethoven.

be restrained. The shaping mind capitulates. It must abandon the repression that can no longer be successful. However, it makes the best of the new situation in which it has acquiesced. Filled with enthusiasm, it sallies forth {p. 175} into the vastness together with the powers that are swarming out; qualities await it there of which the Classicist never dreamed. It picks them up and brings them home. The shaper becomes an explorer.

[*Beethoven's powerful restraining prevents a singing style...*]

3.69

We can show this by comparing Examples 7c and 1a [1.15 and 0.4] by Beethoven and Weber respectively, which we have discussed several times.^{A28} Beethoven fills his bars to saturation point with his self-reliant dynamic process. In the rounded, mightily pushing onsets of the downstrokes his will enters powerfully. With gratification one leads the beat-stroke vertically deep downward, full of strength. The surging of the tone, characteristic of Type II, always remains disciplined. The tense control eases only at the end of the downstroke, when the curved path, the motion and the tone can swing out more freely. But that happens only for a moment and in a small region; then new downstrokes raise insurmountable barriers. Freedom exists only between these rhythmical hurdles, and nowhere else. So it is impossible to sustain a note longer than [literally] prescribed [in the score]. If one sings and conducts the [Beethoven] theme according to an appropriate conception of it, and if one tries to suspend the motion in bar 2 after the second quarter-note and allow the tone [*e'b*] to continue as in a fermata, it becomes evident that it does not want to sound any longer. It fades away together with the beating and has no power in the face of the rhythm. If it is not fed from one beat-stroke to the next by the rhythmical energy, it flounders pitifully. It cannot do without the Classical ruling hand and the deeply entrenched barriers.

[...whereas Weber allows free singing...]

3.70

If one considers Weber's example immediately afterwards, one might not find the right attitude straightaway, even though the two examples are both of Type II. Several attempts are needed before one "makes it through". In the process, one spontaneously chooses a less tense implementation each time. The downstroke no longer penetrates into the depth; it abandons the vertical direction and lies quite aslant, al-

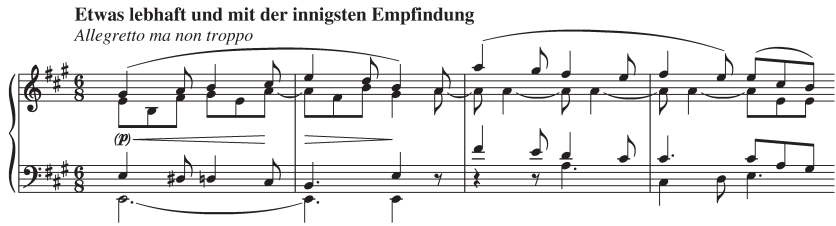
most horizontally. And, before one knows it, the figure acquires loops swinging far out to the left and right (End Table). The barriers [3.69] are falling now. One can readily imagine that in the gradual transition from the Beethovenian figure to this one the hurdles would gradually be laid down. The tone that had previously been confined and oppressed becomes free, and can roam without hindrance. The boundaries are eliminated. The unknown distance becomes reachable. Each tone rings enthusiastically into the expanse and searches for the blue flower of Romanticism. The rhythmical beat-stroke loses, together with its depth, also its {p. 176} Classical-ethical signification. Beethoven's rigorousness seems incomprehensible: there is no longer any pre-ordained path into which one must force the natural tendencies; systems determined in advance mean nothing here. One gives the horse free rein [3.67]. For that reason, and not because one subjugates it, it does not throw the rider off. The sound has come of age and has no further need of its master. The longer the *e'b* on the syllable *Zeit*^{A29} is sustained now, the further the tone penetrates into the distance, the more it evaporates, the more beautiful and entrancing it becomes. It is as if we had suddenly learned how to sing. What we could not manage in Beethoven now succeeds effortlessly.

3.71 [...*because he does not restrain it*]

The “unfolding” [of tones in a singing style], which Beethoven prevented time and again by means of his rhythm, triumphs across the board. The downstrokes, not being deep, no longer amount to a hindrance. They do not have any restraining power; everything flows right across them. They do not exert control over the raw natural weight [or gravity], either. Weber does not overcome it, he only tries to make one forget it by means of a sweep that presses rapidly onward and by an *accelerando* of the motion. So it remains in its unshaped state, and therefore functions more primitively and naturalistically than in Beethoven. Decisive power is lacking throughout. The flaring of the tone at places where pressure occurs is no longer like the rebelling of an entity pinned down by a mighty fist, but like a meteor by which listener, player and composer allow themselves to be tossed about with enthusiasm though without control. One follows the excited, free surging, outward and far away, and one has nothing with which to oppose it.

The beat-strokes become empty again, although in a different sense from before [that is, from the beat-strokes of the Enlightenment]. They do not reflect the naive security of the Enlightenment man, who could allow tonally induced patterns [Hanslick^{A30}] to take their course without endangering himself; instead, they reflect the tragic situation of the genuine Romantic, who needs the engagement of his whole personality for the high and wide-ranging flight, as well as a maximum effort of enthusiasm and energy, without being able to draw upon a healthy supply of power. All the energies of a weak body are continuously mobilised in a constant state of distension. The danger of a complete sapping of the body is always present. A terrible end can arrive at any moment. This feature, which is inherent in all true Romantic music in the narrower sense, is decisive in separating *devoted Romantics* from mere *contemporaries of Romanticism*, whenever that question arises. Superficial, ambiguous “style elements” cannot tip the scale, and even less the {p. 177} small-minded genre features that are commonly regarded as “Romantic” and yet only represent the way in which Enlightenment descendants of the 18th century are coming to grips with the Classical heritage and the Romantic fashion.⁵⁹ Devoted Romantics, for whom Romanticism really is the central problem, do not live securely in a rational world – whether it be one given to them or one which they themselves created – but risk everything in order to bring home, from bold exploratory ventures across the far reaches of an unfathomable fantasy realm, treasures that are foreign to banal everyday existence. Weber’s beating figure, with its emptiness, its enthusiastic swinging out and its consuming inner agitation, signifies an avowal to this high, ideal conception.

59 [NN: Genre features (*genrehaften Züge*) involve merely pretty depictions of scenes from everyday life (compare “banal everyday existence” in the next sentence). The descendants referred to include Loewe (3.94), Schneider (3.83, 3.96), Spohr (3.79, 3.96), Vogler (3.76) and Wölfl (3.76).]



Example 41 Beethoven, Piano Sonata, op. 101

3.73 [Late Beethoven is not Romantic, despite appearances]

Where the late Beethoven stood in relation to that Romantic conception may be illustrated by the beginning of the theme of the great A-major Sonata [Example 41]. “Deepest feeling”, “never-ending melody”, layout of narrower and wider positions with a carefulness not familiar to us in earlier Beethoven, introduction of strongly dissonant suspensions⁶⁰ and changing-notes, overlapping resolutions, more generally a considerable increase of linear strivings and of free sound effects – all these features make the example one of the most “Romantic” testimonies that we possess from Beethoven, and seem to show that the composer is “descending into Romanticism” here.^{A31} But how could we render the piece with a soaring tone, with sounds that roam, and without a grounding in deep beat-strokes? Such an excessively tender and rhapsodic delivery already falls apart in the first bars. The tones at the highest points, *e''* and {p. 178} *a''*, demand fully operating weight and a sustained dynamic process. In fact every tone needs to be filled with power derived from the rhythm. If the strangely spasmodic line is really to be imbued with Beethoven’s *intimissimo sentimento*⁶¹ (but not, by contrast, Spohr’s [3.79–3.84]), then all the beat-strokes must be drawn right down to the ground and must be accompanied with grim satisfaction in squeezing out the last drop. Forgoing this

60 Hans Gál, in “Die Stileigentümlichkeiten des jungen Beethoven” (“The style characteristics of the young Beethoven”), *Studien zur Musikwissenschaft* (Studies in Musicology) IV, [1916,] pp. 58[–115], would like to deny their presence completely in late Beethoven. They are, however, extremely characteristic of him, whether their origin is vocal or, as here, not vocal.

61 [NN: Becking has given an Italian version of Beethoven’s indication (*mit der innigsten Empfindung*, “(with the) most intimate feeling”).]

strict regime inevitably leads to instability, even in the present soaring, “linear” example. Romantic rubato allows the note-values to be thrown into meaningless disarray, and no four successive [melodic key-] strokes are kept in time. The freedom that every Weberian cantilena needs – compare for instance Agathe’s Cavatina⁶² – in order to be able to sing at all has a destructive effect here. Beethoven could look at such freedom only as a sign of indulgence and powerlessness, while on the other hand Weber rejects Beethoven’s “fuss and bother” and cannot understand why the composer should feel obliged to bind together forces that pull apart [3.67]. An open chasm lies between the two points of view, between the essential⁶³ Beethoven and Romanticism, the same chasm that divides Wallenstein, despite Seni, from the tragedy of fate.⁶⁴

62 [NN: From *Der Freischütz*, Act III, “Und ob die Wolke sie verhülle” (Example N7 in Appendix E).]

63 The fact that he made his own contribution to the new style of the time [Romanticism] does not change that at all.

64 [NN: Becking is referring to the Classical dramatist Schiller’s “Wallenstein” trilogy (originals 1796–1799, available in many reprints and translations. Seni is Wallenstein’s astrologer, providing a Romantic element. The tragedy of fate is a Romantic concept.)]

1. The generation of the 1770s: [The separated worlds of] everyday life and Dschinnistan⁶⁵

The image shows two systems of musical notation. The first system is titled 'Andantino' and is in 3/4 time. It features a piano (p) and bass staff. The piano part has a melodic line with slurs and dynamics (p) and (pp). The bass part has a simple accompaniment. The second system is titled 'Larghetto' and is in 2/4 time. It also features piano and bass staves. The piano part has a more complex melodic line with slurs and dynamics (p) and (pp). The bass part has a simple accompaniment.

Example 42a Mozart, Piano Fantasy, K475; 42b E. T. A. Hoffmann, 1st Piano Sonata

3.74 [Hoffmann waits for a miracle, whereas his model Mozart acts decisively]

In May 1808, during his Berlin period suffering from hunger while waiting [for unemployment relief], and in the following month, E. T. A. Hoffmann carried out his deliberate transition to the Romantic choral style.⁶⁶ But the few late, fully-worked-out formations are not the first to contain the real, finished expression of his personality. The Romantic already betrays himself long before the style change, even when he “composes” offhandedly and with great optimism according to Classical and pre-Classical models, and we must seek him out also in the earlier works, as we did with the Classicist in the young Haydn [3.49], if we do not want to misunderstand those earlier works. Besides, those works certainly look curious enough. Hoffmann closely derives his first surviving Piano Sonata, in f minor, from examples of Mozart.^{A32} Over whole stretches he uses themes copied nearly {p. 179} literally from his model, and even the organisation of this

65 [NN: These two worlds will be explained in 3.75 sentence 18 (everyday life) and 3.75 NN footnote (Dschinnistan). Those worlds are separated in this first generation of Romanticism (3.74–3.76), whereas they will be integrated in the second generation (3.77–3.99).]

66 Compare my detailed exposition in the preface to the 4th volume of the complete edition of the musical works of E. T. A. Hoffmann [*Chöre a cappella*, Kistner & Siegel, Leipzig, 1927.]

material is intended to be “Classical”. He arranges the material almost more tautly than Mozart, and in any case it is laid out clearly and sensibly throughout. And yet how disastrously he confuses everything! In his hands, Mozart’s self-confident inflections seem to lose their stability; each thought appears to be brought in at random. And in the rhythmical processes quite different courses arise for Mozart and Hoffmann as implicit requirements, despite the superficial similarity of the external appearances. At a transition point of the *Larghetto* movement Hoffmann brings in the self-willed, poised interjections from the end of the *Andantino* section of the Mozart Fantasy for Piano in c minor [Example 42]. But a characteristic small departure makes the fundamentally different rhythmical attitude necessary. In Hoffmann, it is as if the spine of the melodic figure had been broken; the figure is somehow wobbling. It no longer stands there upright, but is [first] pushed up and [then] falls back again wistfully and feebly (at the *pp* place [with the low notes *a’b*]). If the figure’s sentiment is to be captured truly, one cannot take it by the throat with Mozart’s decisive downstrokes that lead vertically down in a natural manner, but must place the elongated, fine motion curves on a slant as Weber does, though not such an extreme slant [End Table]. The tone will then come into place as if by itself and as if from afar. One does not “make” it, but {p. 180} listens for it. One does not “have” it, but lets it come in. Mozart’s assured leading of the beat-strokes deep down cannot be present; the accompanying motions glide down tentatively in an oblique plane. And instead of the authoritative beating there is a gentle drawing in each downstroke. Hoffmann never takes hold of the tone with force. Even when he drives in energetically – as he loves to do in works such as the f minor Sonata – the strength that he likes to display actually exists only in a gesture of evocation and summoning-up, and the attitude in the rhythm is no different from what is present when he bows down delightedly before his “images of heaven” that appear before him like a miracle, unexpectedly and without any assistance from him.

Adagio

O - ra pro no - - - bis!

Example 43 E. T. A. Hoffmann, *Canzoni* for 4 voices *a capella*

3.75 [Hoffmann's Romanticism was conceived but not realised]

Hoffmann did not become aware of his basic difference from Classicism. He thought he completely owned Mozart, and drew him enthusiastically into his sphere.⁶⁷ The Fantasy for Piano, K475, which haunts his compositions again and again as a prototype and model, he will have played as if he himself had composed it, and he would certainly have disputed most vigorously our comparison and the associated arguments. In his opinion both excerpts have only one rhythm, namely his, the Romantic. Hoffmann nevertheless clearly recognised his dissimilarity from the contemporary Sturm und Drang disciples. He was close to them in his youth. Turns of phrase like those quoted in the Hoffmann excerpt in Example 42b can be found in great quantities in their works. Later he moved further and further away from those composers. Refined beginnings and endings such as the ones shown in Example 43 [Becking gave no parenthetical natural sign – see Appendix D] would be impossible in the works of the Abbé Vogler and his confrères of similar persuasion up to Friedrich Schneider and beyond. Not only do these men know what is beautiful and feel able – like Reichardt in his writings – to recognise, evaluate, {p. 181} assess and savour beauty, but no doubt ever enters their mind that they are also able to produce the beautiful in their musical works and to portray it truly. They sketch it and paraphrase it, as [the poet and writer Christoff] Wieland portrays a woman, only more tritely and more

⁶⁷ Compare, as a most audacious interpretation, his elucidation of *Don Giovanni*. [NN: This was a literary interpretation, not a musical one. It was published as *Don Juan. Eine fabelhafte Begebenheit, die sich mit einem reisenden Enthusiasten zuge tragen* (Don Juan. A wondrous adventure that befell a music enthusiast on his travels), *Allgemeine musikalische Zeitung*, 1813; reprinted in *Fantasiestücke in Callot's Manier*, Bamberg, Kunz, 1814–1815; and various more recent reprints.]

crudely; attention is focussed on each attractive feature. Hoffmann gives up in the face of such a task. His beauty, which comes from heavenly heights, is something incomprehensible and lost in reverie. All description by earthly means seems like blasphemy. The artist can only allude to opening the window cautiously on the mystical Dschinnistan⁶⁸ that harbours the wonderful treasures. All that other people can do is to gaze and appreciate; the composer cannot ease their task. And how banal that “savouring” is! How could one think of reproducing, with inadequate means, what only the chosen few experience, and of appreciating it without thoughtfulness in the drabness of everyday life! What a miserable attitude to take, in the presence of a miracle! The divine spark that we are to find is not readily accessible and embedded in the tones but lies far beyond them, behind them. To become aware of the “absolute”, we have to pass through the earthly medium. Thus Hoffmann’s music lacks the descriptive features and qualities which his contemporaries unhesitatingly strew around. It is always only conceived; there can be no realisation.⁶⁹ Rhythm, too, is decisively influenced by this attitude of the early Romantics. The self-declared geniuses [the contemporary Sturm und Drang disciples mentioned earlier in this paragraph] could never have beat-stroke onsets like those the *O Sanctissima* [Example 43] requires. They attack their beat-strokes briskly, while Hoffmann introduces his motions with inhibition, caution and even awe. Hoffmann lies in wait listening, for he cannot simply make music freely like the Kapellmeisters;⁷⁰ and, if the tone arrives, he surrenders himself to it and rushes headlong away with it. As a result, the emphases (for instance on *tis* and *no*) acquire something of the ungrounded; one feels as if one is sagging without support. After every accentuated note there really should be an exclamation mark of wondrousness and self-abandonment. While his contemporaries beat their modest, rounded figures, Hoffmann moves in lengthened, elongated curves, aristo-

68 [NN: The reference is to Christoph Martin Wieland’s *Dschinnistan: oder Aus-erlesene Feen- und Geistermärchen* (Dschinnistan: or selected fairy and spirit tales), 3 volumes, Winterthur, 1786–1789, and in various reprints.]

69 This kind of music must remain vague and ambiguous; it reveals its special features only with difficulty. It was logical that Hoffmann switched over from tones to words as the more suitable material for his concerns.

70 [NN: Both Vogler and Schneider, mentioned above, were Kapellmeisters.]

cratically, elegantly and with restraint. His motions do not roam, as Weber's do, and the tones do not resound in the distance.⁷¹ {p. 182} Everything sounds duller – real expression for the spirit realm is nowhere to be found; it is only “conceived” and one has to listen for it of one's own accord. Moreover, the beating figure does not lie squarely in front of the executant, but approaches him from half-right in front [3.74]. One draws the downstroke towards oneself and pushes the upstroke away. Neither Mozart's assuredness nor Weber's exuberance can be described by this motion. The descendants of the Sturm und Drang [mentioned earlier in this paragraph] pay no attention at all to such finer distinctions.

3.76 [*Prince Louis Ferdinand was another first-generation Romantic*]

The only true comrade of Hoffmann and devoted Romantic of the first generation I am aware of is Prince Louis Ferdinand, whose position toward Classicism (Beethoven) and toward the Sturm und Drang (Reichardt) I have set out previously.⁷² Other personalities might, because of their use of alleged or genuine Romantic style elements, be considered as early Romantics; but as far as they are familiar to me the truth is that if Reichardt was not a Romantic – and he certainly was not one, in spite of his late Piano Sonata in f minor (Example N10 in Appendix E)^{A33} – they are all the less so. W. F. Bach and Naumann do not yet stand on the ideological ground of the modern Kantian man [and are thus pre-Classical composers]; the Abbé Vogler, with his fabricated charlatanism and cheap magic tricks, remains well below the threshold of real Romanticism; and Wölfl is too uninspired.

71 An essential difference between [Hoffmann's 1816 opera] *Undine* and [Weber's 1821 opera *Der Freischütz*]. [NN: *Undine* was one of the models for *Der Freischütz*.]

72 *Bericht über den 1. Musikwissenschaftlichen Kongreß der Deutschen Musikgesellschaft in Leipzig 1925* (Report on the 1st Musicological Congress of the German Music Association in Leipzig 1925 [Leipzig, Breitkopf & Härtel, 1925 (1926); reprinted Wiesbaden, Sändig, 1969].

2. *The generation of the 1780s and 1790s: Integrated*⁷³ *fantasy-world*

[*The true Romantic spurns security*]

3.77

Weber's beating figure was described in detail above and contrasted with Beethoven's Classical attitude as characteristic of the truly Romantic one [3.70–3.72]. It contains as Romantic hallmarks firstly (i) the extreme tilt that rules out the Classical downbeat, which is in the strictest sense one that carries out shaping, but allows in its place the enthusiastic roaming out to the left and right, then (ii) the lack of power-content, that likewise prevents the energetic holding together of the material by the rhythmical process and promotes distended disbursement of the substance, and finally (iii) the drawing inward of the slanted downstroke as the manner of motion instead of the responsible Classical beat-strokes. These three formal characteristics together point to a {p. 183} basic feature of Romanticism: an attitude contrary to all security. The pre-Classical Rationalists and Sturm und Drang artists, with their primitive certainty that was not acquired but inherited, have nothing to do with truly Romantic character, and neither do the Classicists in their acquired, thought-out, ethically based security. The genuine Romantic, who is not just a contemporary and follower of the movement but actually experiences it as the innermost problem, cannot tolerate the bourgeois packaging of the late Enlightenment people, nor does he shape his form in the Classical sense. He searches for a distant realm in a world that is by no means infinite⁷⁴ but that is for all practical purposes unconfined. That

73 [NN: that is, the fantasy world is now integrated with the real world, whereas those worlds had been separated in the first generation of Romanticism; see the section heading before 3.74 and later 3.88–3.89.]

74 If one understands Romanticism in the sense of the Romantic manifestations of German intellectual life in the first decades of the 19th century, thus for instance as the art of the Romantic schools and not, together with Nietzsche, Kurth or certainly with modern journalism, in an enormously broadened and generalised meaning, then it appears at least greatly exaggerated if one tries to find infinity in the Romantic forms in contrast to Classical "finiteness". No manifestation of form in Romanticism, and quite certainly no musical one, provides serious motivation for such an observation. After all, one should distinguish distance, expanse and open-endedness from infinity. All Romantic form generation is "manneristic" – not only the Italian one in the 16th century – and makes use of the resources of

searching pulls him out irresistibly into the unexplored, the untraversed. He sets himself no limits, and might fancy that no limits are set for him either. In a fantasy world that is finite he needs the illusion of freedom.

3.78 [*This generation includes a variety of attitudes to Romanticism.*]

For the generation of the 1770s [3.74–3.76], it is not hard to distinguish the devoted Romantic from contemporaries who only join in the Romantic vogue. The mere followers do not know Hoffmann’s realm of the absolute, that ethereal and heavenly world which can open up breathtakingly in response to any mundane provocation. They put together a jumble of mood and tones, and relish it just as the sensualist savours earthly treasures. The heavenly is missing objectively, the great awe is missing subjectively. The second generation, born in the 1780s and 1790s, involves more complex and less transparent circumstances. Here we have Schneider and Spohr, as well as Marschner alongside Weber, and Loewe alongside Schubert. If the concept of Romanticism and of the Romanticist is not to be reduced to the annoying insignificance of a catchword, it is necessary to ascertain the attitude of these individual personalities toward the Romantic spirit.

3.79 [*The essentially Enlightenment composer Spohr reveals superficial aesthetic cultivation...*]

{p. 184} If one runs through the three *Minnelieder* [love songs] in the sequence given in Example 44, Spohr’s affectedness, which one would not so readily perceive by ear in an isolated example, contrasts sharply with the simplicity and directness of Schulz and Weber. Spohr’s music-making is far removed from all elemental urge; he is conscious of effect and wholly oriented toward the “aesthetic cultivation” and “sense of beauty” of his audience.

Classical form with some degree of further refinement, applying it in a way that is neither intrinsic nor shaped.

Allegretto

Daß mich Glück mit Ro - sen krö - ne, nei - ge sanft, o Frau - en - schö - ne.

Etwas langsam

Der hold - se - li - gen son - der Wank sing ich fröh - lich - en Min - ne - sang.

Denn die Rei - ne, die ich mei - ne,

Andante con moto

Sie die Rei - ne, Ei - ne, Mei - ne!

Example 44a Spohr, *Jessonda*; 44b J. A. P. Schulz, *Mimmelied*; 44c Weber, *Euryanthe*

Every expression of feeling traces out a mannered gesture that knows by itself how “beautiful” it is and how it is delighting the listener. A quite limited original power is at work in a form that is refined, aesthetically cultivated, idealising, and testifying to human maturity; it reckons with an audience of Classicistic “connoisseurs” who have a formalistic musical point of view and who consider themselves elevated above elemental instincts.⁷⁵ Spohr’s beating figure is winding and puts itself on display like the rhythmical motions of the sentimental composers of the Enlightenment. It calls for only a slight degree of real emotion, it does not require energy, and it does not wear one out as the Romantic swinging-along does; {p. 185} it is far removed from distension. Anyone carrying it out in performance does not need to put life into it, but taste alone. He has to make sure that the high $g\#$ ⁷⁶ of the first bar, as well as the $a\#$ of the second bar and in general all sentimental dissonances on strong beats, are brought in

75 These are the same people who, with a fatal sidelong glance at an idealised Greek culture, have created the wrong “Classical” image of Mozart. True Classicism and Mozart have – as has often enough been shown – nothing to do with this weak-kneed civility.

76 Everything works together at this point: the attractiveness of the leap of a sixth, of the high tone, of the key with its four sharps, even of the circumstance, significant for the liberal Spohr, that a rebellious, amorous priest [Nadori] yields to aesthetics here!

with the appropriate refined, “truly felt” and self-consciously beautiful gesture. To bring it off, a virtuoso of taste and an Enlightenment man of liberal disposition is needed, but not a man with a Romantic worldview. Spohr is never driven by elemental power. Even in his much-vaunted Adagio movements he only immerses himself in moods sensualistically; the emotional effects are intensive and extremely sensitive, but without forcefulness and depth, while the dynamic process is more able to move flexibly than to move emotionally. Nothing is challenging to this man of principles; his head is held high. With clear reflection and irreproachable demeanour Spohr creates artwork upon artwork as ever new and novel examples of “aesthetic cultivation” and “sense of beauty”.

3.80 [...and lacks Schulz's naturalism,...]

Spohr's disconnection from what is natural is recognised all the more by comparison with J. A. P. Schulz [Example 44b].^{A34} Schulz does not make a Romantic martyr of himself either, but he reveals his feelings directly and without any fuss. He knows nothing of the virtuosity of fine taste. Spohr's beat-strokes, applied to him, would result in an intolerable parody. The chromaticism in Schulz's third bar must glide by smoothly, whereas the corresponding place in Spohr works only if it is executed in a pretentious, precious and winding manner.⁷⁷ Every beat-stroke of Spohr would rob Schulz's harmless naturalism of its best features. That naturalism would become artificial without gaining anything of consequence in return.

3.81 [...while the enthusiastic Weber is a real Romantic,...]

Weber, too, is [like Schulz] inferior to Spohr in the matter of culture. He too does not reach as far as refined spirituality and aesthetic virtuosity, and his lack of “breeding” is always uncomfortably noticeable when he openly indulges in the formal mannerisms of Spohr and his audience. {p. 186} Compare the ungainly sixteenths of the first bar

⁷⁷ Even so, Spohr himself would be speaking here from genuine, candid feeling. Directness and selflessness of the liberal Enlightenment man [on the one hand] and a somewhat petty vanity and dependence on the audience's applause, as is considered appropriate for virtuosos, [on the other hand,] somehow find a balance in his nature.

of Example 44c with the figures of the vocal rondo from [Spohr's] *Jessonda* [Example 44a] that are also instrumentally derived but stylishly rearranged and groomed. Spohr would not have been content with Weber's "crudity". But on the other hand Weber is also not weighed down by the need for refined manners in this middle-class culture. Spohr's conventional and precious nature is not obligatory for Weber, naturalism and naivety are not forbidden to him, and he can remain plain and straightforward, as Schulz was. For even though Weber was often wide of the mark in expression, especially when the heroic or naive were concerned, and often misunderstood the real psychology and drew characters that must have made E. T. A. Hoffmann smile – he never really *intended* the affected and the precious.⁷⁸ We sense that clearly in Example 44c, which appears unnatural and strained when it begins. But when we come to the fourth bar we are at once in the grip, not of the measured and neatly regulated curve of Spohr or Schulz, but of the unrestrained, enthusiastic motion of the true Romantic. The figure [of the accompanying motion] begins to swing out widely to the left and right; an uncontrollable rubato is drawn into it. One virtually whirls [the baton] around in sound and fervour; the tones take wing and penetrate beyond all boundaries. A person becomes dizzy with being carried away; he returns only momentarily for reflection, and then the uprooting act snatches him up again and leads him away from it. The problems faced by Spohr now fade into insignificance. Who would raise the question here of more or less "culture"! A Romantic ventures forth into distant parts and enthusiastically reports on what he experienced along the way. This is not the place for manneristic stylisation and devitalisation. Reckless forthrightness and putting out one's last drop of energy are preconditions. And Weber fulfils them to the bitter end.

78 At the time of Wagnerian naturalism this Weberian naturalistic "truth" was seen as transfigured, which is understandable. What is not understandable, however, is that a glimmer [of that notion of transfiguration] fell also upon Spohr, the "valiant senior comrade and co-founder [with Weber] of Romantic opera" [NN: presumably a more or less literal quotation from an unidentified source], who however had actually taken the opposite side from Weber on this matter. But he [Spohr] has, after all, hardly ever been properly understood.

3.82 [...whereas Schulz and Spohr are pre-Romantics]

Thus Example 44 brings together for contrast: Spohr the cultivated, aesthetically educated mannerist and the two simple, unaffected naturalists of expression; Schulz the naive, undistinctive naturalist and the two {p. 187} sophisticated, more skilful stylists; Weber the Romantic and the two unadventurous men for whom Romanticism has never been an essential problem area. For Schulz and Spohr, considered according to the history of ideas, live before Romanticism, both of them as witnesses to the late Enlightenment, the former in the strange power-vacuum at the time of the Classics, the latter as a tireless progressive who largely adapted himself to the diverse currents of the first half of the 19th century, though without abandoning his standpoint of liberal Enlightenment.

Maestoso

f

p

f etc. repeated similarly three times.

Example 45 Schneider, *Weltgericht*, Introduction to Part III

3.83 [*Schneider is not a Romantic but a Sturm und Drang disciple*]

If it applies to Spohr that the genuinely Romantic, in which he has no part, separates him from Romanticism, then it naturally applies all the more to composers of the kind of Friedrich Schneider that they have no place among the leaders of the second Romantic generation. Whereas Spohr and his musical outlook are associated with the formalistic and idealizing view [that some have taken] of Mozart, Schneider belongs to the circle of those who have seen primarily the Sturm und Drang composer in Beethoven, more the genius than the moral individual, and as a result have committed themselves to a no less enduring misunderstanding [of Beethoven than Spohr's misunderstanding of Mozart]. What is in common to the two [Spohr and Schneider] is that they exploit the Classicists for their own purposes, but are far removed from Classical concerns. Strong passages such as the first bars of Example 45 [see also Example 45N in Appendix E]

are certainly intended to breathe a Beethovenian spirit. But what an injustice one would do to them if one rendered them with Classical moral severity and powerful downstrokes! They would lose the characteristic daredevilry which is their special attraction. Schneider does not in fact impart a sustained current of power to his beat-strokes, but only a touch of it, which makes itself felt very quickly and explosively in the manner of the Sturm und Drang. All the rest is merely tacked on externally. The beating figure remains just as empty in strong passages as {p. 188} elsewhere. Schneider differs from Spohr in that he lets himself go, while Spohr carefully preserves aesthetic cultivation. Schneider is not acquainted with Spohr's delight in polished forms, the cautious deployment of the strong time-point, the twisting course of the downstroke, the curving and linking together of the time-points. That is all much too complicated for him. He does not take beauty of form into thoughtful consideration and, just as he mixes everything up on the large scale,⁷⁹ so he also composes in a loose manner on the small scale. One can only ever beat the same happy-go-lucky figure to it. The curve (Type II) lies indifferently; the upstroke proceeds neutrally, while for the greatest part the curve describes horizontal, stout bulges. Not a trace of Romantic disposition is to be found in this primitive talent. Yet one does not need to look very deeply to recognise Schneider's disciple-like Sturm und Drang character: the stark contrast of the hollow forte and empty dolce [*piano*] in Example 45 is an unmistakable stylistic hallmark of all music of that kind.

[*Schneider's commonplaceness is confirmed in a three-way comparison...*]

3.84

So that we may not seem unfair, however, we will discuss Schneider's position towards Romanticism and Classicism in a further excerpt, chosen to be as favourable as possible to him. Three examples of graceful wafting-along will be brought together. Schneider announces with his cantabile the arrival of the Virgin Mary, that dramatic presence who suddenly intervenes in the chaos of the last judgement. Thus he is undoubtedly bestowing upon the melody the highest degree of

79 See the accurate description in A. Schering's *Geschichte des Oratoriums* (History of Oratorio), [Leipzig, Breitkopf & Härtel], 1911, p. 400[, reprinted Georg Olms, Hildesheim, 1966–1988].

dolce and heavenly beauty of which he is capable. And yet how commonplace everything remains! With how much emotion Hoffmann would see the incursion of the higher into the lower world taking place here, and with what Enlightened lack of wonderment Schneider looks upon the scene! He beats his bar with primitive scansion, unconcernedly and untidily, and any attempt to give his curve something of the polished motions of Spohr, of the respectful caution of Hoffmann or of Weber's enthusiastic questing, will fail as tasteless gilding for which there is no occasion. Everything remains obvious and bland. Example 46a could just as well introduce to us the unexpected arrival of a beautiful lady in a stagecoach at a fair as the angelic procession of the heavenly Mother.

Example 46a Schneider, *Weltgericht*, no. 29; 46b Hoffmann, *Undine* (Piano reduction by Pfitzner); 46c Beethoven, Piano Trio, op. 70 no. 2, II

3.85 [...with Hoffmann's psychological sensitivity...]

{p. 189} If Hoffmann's gentle evening breezes [*Abendlüftchen*, the first word of the vocal text], are accompanied with Schneider's beat-strokes that reflect merely [primitive] scansion [3.84], then those

breezes forfeit not only their charming appeal as a mood of nature, but above all they lose their psychological function. The souls of the two participating women [Undine and Berthalda] pulsate along with the surrounding nature, and the cautious drawing near of the downstrokes and the pushing away of the upstrokes in the rhythmical motions [of Hoffmann] have the significance of a symbol of their attitude. They [Hoffmann's beat-strokes, symbolizing the women's attitude] do not move freely, and do not shape their destiny through their own power, but are subject to the influence of heavenly forces. Awe and foreboding inhibit their movements. Schneider's music is innocent of these undercurrents. Its portrayal remains on the surface. Hoffmann frowned on that as philistine.

[...and Beethoven's firm control]

3.86

Beethoven, too, had his own view about the accord of the external world and the soul, he who so fervently loved visiting the countryside. Pure unspoiled nature arouses the good and noble in man, and the starry sky above reinforces his belief in the eternal moral law. Man's intimate connection with nature, however, never becomes a sign of his powerlessness. {p. 190} On the contrary, experiencing nature strengthens the certainty of human autonomy. Thus Beethoven does not change his self-confident beat-strokes in the graciously floating Allegretto from the Piano Trio in E-flat major, op. 70 (Example 46c). As the cat plays with the mouse, so he plays in calmness and deliberation with popular Viennese sentimentalities and, easily and with moderated force, catches the apparently freely floating lines and gliding harmonies of the first bars by leading the bass of the third bar with a firm hand. Nothing becomes Romantic; the conscious control does not let up. The vertical, deep rhythmical strokes fall amiably and without severity, but fundamentally no less definitely than in passages of the weightiest disputation – strokes that, even in this mild form, would suffice to cure Hoffmann's example completely of its Romantic affliction and gently wafting intuitions and to nail his evening breezes solidly to the ground.

3.87 [1st vs 2nd Romantic generations:
Hoffmann's facilitating vs Weber's soaring]

From the Hoffmann example [Example 46b] we can also appreciate the *difference between the first and second Romantic generations*. Compare it with Weber's *Leise, leise, fromme Weise*, for instance [Example N8 in Appendix E]. Hoffmann does not tolerate real soaring. The tones are never allowed to soar up "to the firmament".⁸⁰ It is only by a miracle that one can enter Hoffmann's spirit realm. The transformation comes upon us without warning. There is nothing to strive for and nothing to carry out. We can only keep still and wait. Then the delights of the non-rational world are opened up to the gifted one, a world inaccessible and unimaginable if approached from the point of view of objective reality, but in which the "higher natures"^{A35} are at home. So the music does not quest forth into unknown distances – it would never reach its goal in that way – and it does not reveal the characteristics and qualities of the miraculous Dschinnistan [3.75], because that is impossible. Rather, it looks quite normal and everyday on the outside. It does not portray miracles – that would be profanation – it only provides an occasion for experiencing them. The initiate finds windows in the music through which he can look into the spirit realm. What he sees there, he experiences on his own. The music does not disclose it. It is not there for that purpose. It only gives rise to the transformation, and its means for that are often banal enough – a trilled Neapolitan [harmony], for example, opens up the heavens without fail!

3.88 [Weber's flight and Schubert's narrative]

Weber no longer has the [Hoffmannian] dualism of the completely separated worlds of real sound and of experience. The secret windows and chasms disappear. The world becomes {p. 191} integrated again and the music actually says what it means. Diffuse experience, Wackenroder's⁸¹ mystery of the soul, loses its acceptability. There is no place for it in Weber. It is not only the "gifted one" [3.87] who can listen to his work, and the composer no longer has to be a technician

80 [NN: The verse begins: *Leise, leise, fromme Weise, schwing' dich auf zum Sternenkreise!* ("Softly, softly, pious strains, soar up to the firmament!").]

81 [NN: Wilhelm Wackenroder, Romantic writer; Becking gives no citation.]

and seer, as Hoffmann would have it, but an inspired expert. The realm of the ideal now becomes accessible in principle – Hoffmann finds that undignified – although in practice it can never be completely explored. It is located in the remote, transfigured distance. Sounds and rhythms press eagerly toward it, the horn call builds the bridge, and man swings across enthusiastically. His task now is to relate the adventures that he encounters along the way and to portray the strange fantasy realm that he surveys. For Hoffmann [of the first generation] the miracle world had no vivid qualities that one could recount, but for the second generation it is full of them, and making music means putting all one's strength into soaring to reach the land of fantasy and, once there, saturating oneself in ideal experiences. The fulfilment of the first part of this task characterises Weber's music; it is like an incomparable, inspired flight. The second part belongs particularly to Schubert; his work properly signifies a profuse and endlessly varied account of a journey.

[*Complementarity of Weber and Schubert*]

3.89

Schubert belongs to the second generation, together with Weber. A common view of the world unites the two masters and differentiates them in a similar way from those who came before and after them. They are not acquainted either with the psychological specialism of the third generation or with the dualism of the first. Their fantasy world is simple, transparent and vivid like clear consciousness [thus without psychological specialism], and on the other hand fully integrated and filled with flesh and blood [thus without dualism]. Hoffmann's vagabonding experience and indiscriminate rapture have just as little place in Schubert as they do in Weber. The two composers follow their particular gift and calling by attaching importance to different regions of their world, but their individual areas border closely upon one another, complement each other and overlap in many ways.

[*Schubert's vocal and piano style and beating shape; comparison with Weber*]

3.90

If one pays attention only to Schubert's vocal work, one could easily overlook the fact that his rhythmical processes and sounds also [that is, in addition to Weber's] roam out and strive forth. Their beating

figure is very slanted, almost horizontal like Weber's, and does not have a firm foothold in Classically shaped downstrokes. With that figure, all the generation of energy obtains the character of Romantic distension. Schubert, however, is {p. 192} well aware of the drawbacks that arise from this for singing voices. Weber's big arias are to some extent unsuitable for singing, thin in tone and not properly realisable – that is how they make their main impact, for one takes them as noble, idealistic ventures and appreciates the attempting, not the achieving; but Schubert does not forget the requirements of actual sound, and avoids any excessive expenditure of energy in vocal music. The Lieder show only one side of him – the main struggle takes place in the instrumental works, especially the ones for piano.⁸² Here Schubert treats sound less scrupulously, when he cannot resist distended octave passages, or when he thrums with two full hands in chords moving in eighth-notes [Example N11 in Appendix E]. He seems to have “invented” this technique himself, and few imitated him in it. Such a “piano style” in fact becomes pointless, outside Schubert. Fundamental to that style is his will to struggle free: dazed, headstrong, persistent and going beyond his own strength.^{A36} Weber is customarily freer, in his similar aspiration; he flings his hands far apart to the extreme limits of the piano's sound. Schubert's beating figure (End Table) does not involve soaring with such extreme self-abandonment, but more a drawn-out struggle to break free. Compared to Weber's overflowing *agitato* [Schubert has] more restraint, with a sustained *con moto energico*. But mere genre [3.72] is not found anywhere in Schubert. Unruffled, contented beating, such as Loewe uses [3.94–3.95], remains foreign to him for life. In Example 50b it can easily be seen how narrow and small-minded his world becomes if one beats with meticulous, measured figures that are inwardly unmoved. *Con moto* sets in only when the rhythmical course receives something of Weber's inner unrest and his surging dynamics.

82 Compare Hans Költzsch, *Franz Schubert in seinen Klaviersonaten* (Franz Schubert in his piano sonatas), Leipzig, [Breitkopf & Härtel,] 1927. [Reprinted Hildesheim & New York, Georg Olms, 1976. Költzsch's book is a publication of his 1926 thesis written under Becking; in it he refers to Becking many times.]

That is only one side of Schubert, however: the often overlooked Weberian side. The other side, well known although frequently wrongly interpreted, concerns his relationship to the qualitative features of the world, to the actual material of the "journey narrative". Weber was not a keen observer, and his sweep carried him away over the details, essential and inessential; the qualitative features are his weak side, and he does not have many of them at his disposal. Schubert has more time and uses it to serious purpose. When he explores the garden of the fantasy world as a wanderer, the images remain in his mind and he reproduces them for us faithfully with all the beautiful and bitter feelings {p. 193} that he must have experienced. That is the way we know him from the Lieder. The rhythm shows the care and thoughtfulness with which the raw, naturalistic elements of the images are kept out. The accompanying motions require special sensitivity and are very much harder to get right than in the case of Loewe [3.94–3.95] or Marschner [2.13, 2.19, 3.98–3.99]. There is neither falling nor beating in them, properly speaking. The figure is so slanted that the weight can hardly make any impact; on the quite sloping plane it loses almost all its force. The factor of naturalistic weight, which also became inoperative at times in Weber's looping sweeps, is thus almost completely deactivated. Similarly, there is no opportunity for the exercise of vital force such as is expressed in true beating. On the inclined path of the downstrokes the beating cannot push through without restraint. One can only guide and draw; in doing so, slight obstacles must be overcome. In this way one moves in an ideal fantasy world, entirely remote from reality and its naturalistic forces. Schubert's careful, drawing, *con moto energico* rhythmical motion is its symbol. Schubert's distinctive sentiment, similarly "drawing", is indissolubly connected with it.

[Schubert transmits what he has experienced,
rather than bringing it into being;...]

Schubert, too [that is, in addition to Weber], sacrifices himself Romantically. Not so much to distended aspiring and soaring as with Weber, but in the conveying of his images. What he finds in the fantasy world passes through him and streams out from him again. As

in a prism, the rays that come from the light of his experiences are refracted in him and shine out into the ordinary world in variegated colours. The only role he has in this himself is that of the temporary collecting lens, the serving vessel. A higher duty of objectivity, the real ethics of his creation, prevents him from interfering in his narratives. He must deny himself the triumph of bringing something into being and making it [this is the sacrifice mentioned above]; he cannot allow himself to carry out the shaping, either in the sense of the Classical world-view or primitively and unscrupulously like the self-declared geniuses and the Kapellmeisters [3.75]. The experience in the fantasy world is sacrosanct. To want to make something with it or from it – even if it were for the most exalted purpose – would be sacrilege.

3.93 [...*he functions as an intermediary*]

Composing means visiting with open eyes, assimilating, and sublimating oneself in the function of an intermediary; it thus means Romantic self-sacrifice that enters into each beat-stroke and each tone, differing from Weber's consistently enthusiastic idealism, but certainly not less affecting.

3.94 [*Loewe was not a true Romantic*]

{p. 194} Loewe, his [Schubert's] so-called "trustworthy comrade",⁸³ is as far removed from this [Schubertian] kind of Romanticism as Spohr is from the Weberian kind [3.79–3.82], or even further. Loewe beats with a large curve of Type III, approximately semicircular and wide open, direct, unvaried and rather crude in its thrust, and clearly differentiated from Schubert's cultivated dynamic process. He does this with easily moving, unshackled beats in contrast to Schubert's somewhat inhibited, careful motions, and without any trace of self-abandonment or distension. The naive, realistic sound is just "the way it is" and does not harbour any kind of yearning into the distance or other mystical qualities within its unproblematical contentment; it is excellently suited to programmatic descriptive music, which was always loved by the Sturm und Drang composers, to whom Loewe is closely related. It is no doubt only the fact that, in common with the

83 [NN: Becking gives no reference here.]

Romantics, he uses various trappings of the period, that has led people to assign him to Romanticism. According to his nature he was never at any time a Romantic, but a man concerned with safety, for whom the ability to shape and to make was fundamentally never in doubt.

The image shows three staves of musical notation with German lyrics underneath. The first staff is labeled 'Allegretto' and has a key signature of one flat and a time signature of 6/8. The second staff has a key signature of two sharps and a time signature of 8/8. The third staff is labeled 'Andante' and has a key signature of one sharp and a time signature of 8/8. Vertical dashed lines connect the lyrics across the staves to show their alignment.

Allegretto
 Wenn die sanf - ten A - bend: lüf - te ü - ber, uns - re Flur - en wehn,
 Bei der Abendglock-e al - ler - or - ten, wie es leis in je - der Brust er - wacht

Andante
 Wenn die A - bend-glok - ken läu - ten und das Hir - ten - horn er - schallt,

Example 47a Mozart, *Figaro*; 47b Loewe, *Palestrina*; 47c Mendelssohn, *Heimkehr aus der Fremde*

[Loewe compared with Mendelssohn and Mozart]

3.95

Example 47 features an evening bell mood of Loewe and of Mendelssohn, who was related to him by his attitude Type [III] and North German origin; and also the beginning of the “Letter Duet” from Mozart’s *The Marriage of Figaro*, which is similar to the other two excerpts in its emotional content, general melodic tendency and six-eight metre. Mendelssohn, about whom more will be said below [3.101–3.103],⁸⁴ provides a line of utmost sensitivity and delicate control. The degree of restraint that is {p. 195} needed in the accompanying motions is seen especially in the third bar. The melodic arc up to the *f*[#] and back down again sounds intolerably banal if even a trace of naturalistic striving in the rhythmical course comes in with it. Schubert’s carefulness is transformed here almost into shyness and timidity. The accompanying figure [of Mendelssohn] can consist only of very light, sketched-in, abstract, finely shaded strokes. Loewe is never so limiting. If one tries to accompany him with Mendelssohn’s motions, one gains the impression that one cannot get it done. One does not make one’s way through, and dwells too long on superfluous

84 Compare also 1.55.

matters. The real effects are missed out; above all, vigour is lacking. One must coarsen the motions, pay less attention to individual details and act in a more easy-going manner, so that the jovial ambience of unquestioning naturalness is achieved. Everything actually Romantic then disappears. The figure contains nothing at all that is distended. Weber's uprooting sweep transforms Loewe's idyllic song into a disorganised assemblage of tones. If Mozart's example is provided with Loewe's beats – together with the appropriate speeding-up of the motions – it becomes fair-ground music; if it is executed in Mendelssohn's scrupulous manner, it has a narrow-minded effect, merely pretty and genteel, sham, see-sawing and sentimentally drawn out. It is only through his own downstrokes, finely polished but still firmly controlled, that it obtains steadiness, self-assurance and Classical stability, which is not absent even in such "atmospheric" passages of Mozart.

3.96 [*Meyerbeer and Marschner as post-Romantics*]

Thus alongside the real exponents of the second generation, Weber and Schubert [Loewe not being one of them], are contemporaries like Schneider [3.83–3.85] and Spohr [3.79–3.80] who, as associates of early representative mindsets [including Beethoven's (3.67)], only tolerated the problems of true Romanticism and who must therefore be classed as pre-Romantics. But the 1780s and 1790s also produced composers for whom Romanticism signifies an already present, settled, existing phenomenon, and who are therefore properly speaking *post-Romantics*, or at least offspring of the second Romantic generation: Meyerbeer und Marschner.

3.97 [*Meyerbeer as a last genuine, sensualistic, Romantic*]

The second chapter [2.18–2.22] gave a {p. 196} detailed account of Meyerbeer and his rhythmical attitude, mentioning its divergence from what is characteristic of Weber. The belief in the far-away and its miraculous kingdom is lost. The same horn, blown by the same performer, rings out in [Weber's opera, which concerns a magic horn,] *Oberon* [Example N12a in Appendix E] far into the depths of an imaginary wonderland, but in Meyerbeer only as far as the stage wings. The real theatre and its world of fabricated illusion take the place of ideal fantasy. The composer no longer exhausts his vitality by

using his last ounce of strength to brace himself for flight into the wonderland; rather, he feels entirely comfortable in his surroundings of the stage lights and the painted canvas. The sounds that he uses have a corresponding character; none of them any longer trails off Romantically [2.18] – in a way that one could believe! –, while the harmonic surprises and mysterious twists and turns are valid for the theatre but have no ideological background. The composer no longer abandons himself like Schubert and is not just a relaying station and prism for the miracles of the fantasy world, but takes part wholly as a maker and implementer of stage effects. His rhythmical beat-strokes, although also placed obliquely and without Classical stability, nevertheless proceed without the inhibitions of the Romantics. Meyerbeer is not overwhelmed by awe in the presence of ideal revelations; he carries out his implementations freely and as he pleases. However, – and in this he differs essentially from his predecessors in the *Sturm und Drang* spirit – he does not sit safely in a shelter while the harmless fireworks are let off, but actually plays with the fire. There is a dangerous, mysterious turbulence in his beat-strokes; consider the deeply furrowing pressure in the downstrokes and the flinging of the upstrokes in the figures accompanying Example 22 [2.21]. Here one could speak of a real distension of sensualism, which the *Sturm und Drang* people of the 18th century were so fond of discussing but which they never achieved in practice, and it would not be at all unreasonable if one chose to locate the peak and real consummation of the whole *Sturm und Drang* movement here.⁸⁵ Meyerbeer's uncompromising sensualism, however, is still quite far removed from common reality; it belongs in the illusory world of the theatre and has no effectiveness in everyday life away from the stage. When taking Meyerbeer to task one should not forget that. He stylises in a Romantic sphere and, in doing so, exposes himself to danger. So one assigns him, too, to genuine Romanticism as {p. 197} a last great, prominent manifestation of it, and must place him in a later stage of it than Weber. However, to include him in the third generation of Mendelssohn and Schumann, who were not at all sensualistic, seems unsatisfactory.

85 Wagner will be discussed later [see especially 3.113].

3.98 [*Marschner is a post-Romantic...*]

Marschner's place in the course of intellectual history can be decided with much less certainty still [than can Meyerbeer's]; one cannot fully know Marschner even today. In any case he is a post-Romantic: either he mechanises the Romanticism of the second generation and is thus a mere disciple, or he moves on to important new problems leading beyond Romanticism. His rhythmical process points to the second and more significant role, whereas the general musical impression one derives from those of his works that can be obtained no doubt points more to the first. Marschner beats confidently downward, as is seen in Examples 19 and 21 [2.12 and 2.19]. He no longer ignores the naturally acting weight, but lets it come into effect in an unforced way in the broad downstrokes that are once again [as they were in the Classical period] directed more vertically, and comes to terms with the weight. However, he is unfamiliar with the Classical, energetic, authoritative downstroke. The [physical] burden of the weight on the motions is much stronger than the subjective power expended, and an element of fundamental resignation and pessimism is therefore present in his rhythmical process. Yet the beat-strokes⁸⁶ signify a return from Romantic regions into reality; no true Romantic from Hoffmann to Schumann [that is, through the whole of German Romanticism] would have cared to beat like that. This new awareness of reality also confirms that Marschner is by no means as exclusively dependent upon Weber as is commonly supposed. Although we know so much schematic character-drawing of his that is implausible, antiquated and imitative of foreign models, his main achievement nevertheless seems to lie in the area of real psychology. His musical embodiment of the personages of Hans Heiling [Example 19a] and the Vampyr [last footnote of this paragraph] points to an area of interest in the psychology of reality that was unknown to Weber and Meyerbeer. Even his world of ghosts and spirits bears features belonging neither to Hoffmann nor to Weber; it is neither Dschinnistan [3.75] nor a land of fantasy. The composer does not wander away from the real world into

86 If they are not exaggerated here, which could easily happen, given the unclear picture of Marschner that underlies the realisations.

the mystical distances, but projects the spirits and wraiths onto reality as the “dark side of life”.^{87 88}

[...whose Romanticism is codified and earthbound]

3.99

{p. 198} In any case, everything Romantic in Marschner has an unreal character. The living traits are lacking; only the inanimate external picture is painted, and that is done with a broad brush. One can now apply Romanticism like a ready-made code of artistic resources without being a Romantic oneself and suffering under it. One uses what is ready-made, without allying oneself to its original spirit. Marschner does that, and he is possibly the first to do so; the later 19th century follows with the many “Romantic” operas, symphonies, songs and piano pieces, from which true Romantic experience is in all cases far removed. When the subject matter is nature, the forest, the hunt, love or spirits – even with Marschner – a Romanticism emerges that has been brought down to earth and that is familiar neither with Hoffmann’s awe before the Absolute, nor with Weber’s enthusiastic belief in the far distances of the wonderland, nor with Schubert’s self-effacing account of his experiences there. Marschner’s palpably heavy, earth-bound “atmosphere” and his portrayal according to formula derive from this disinspired sphere and are certainly not what is best in his work. His sensual effects do not have Meyerbeer’s enthusiasm, but are there for cheap, leisurely savouring. The horn call, copied from Weber, is already stifled in the foreground; the world has become quite small, the people formalistic, and Romanticism as a living spirit is a thing of the past.

87 [NN: *Nachtseite des Lebens* (“the dark side of life”) was a category in the general German Romantic movement.]

88 The rhythmical courses as they are revealed in the accompanying motions suggest such an interpretation, which may however be entirely mistaken and which is therefore put forward only with strong reservations. – It seems to me that one does Marschner no service by rethinking him as a faithful and all too Weberian Romantic, as Pfitzner tries to do in the foreword to his new edition of *Der Vampyr* (The Vampire) [1827; revised by Hans Pfitzner, Berlin, A. Fürstner, c.1925]. The best in him is then lost: the “problematic natures”.

3. *The Generation of 1809/10: The restricted world of late Romanticism*

3.100 [*The 3rd generation weakens, and uses small forms*]

All music that we refer to as genuinely Romantic must close its eyes to sordid reality. Its living belief, that we take to be the criterion for the true Romantic quality, is possible only when the divergences are overlooked between the ideal worlds – however those might appear in detail – and reality. It is symbolised by the slanted beats, in which one has the illusion of weightless motion. One tries to ignore weight and reality, but one cannot banish them after all. A suppressed burden rests on all Romantic music, which in itself is so full of life and thirsting for freedom; {p. 199} that burden is not like Beethoven's melancholy, which can be overcome by a Hymn to Joy [as in his Ninth Symphony (3.63 and Example N7 in Appendix E)], but it is a sense of powerlessness that is fundamentally incapable of being relieved. We know this mood from Schubert's letters and the thoughts he set down in connection with his illness. His friends called it wistfulness [or longing]. It is secretly present even in his most joyful works and in all his rhythmical motions. When we let the baton glide cautiously along the slanted path while the sounds flourish freely and light-heartedly, the weight that seems to be eliminated in the beat-strokes is all the time bearing down on our arm. If the motions themselves [from the wrist] are to be free of everything burdensome, the arm will now have to support the weight in its entirety. To experience Schubert's beating figure is a pleasure; but to hold it constantly in suspense takes effort and has a tiring effect. As with Schubert, so it is with the whole of Romanticism: difficulties arise for its composers not from what they are striving for, but from what they must neglect in doing so. The immutable Given, the weight of reality that they would like to deny in order to be able to dream the beautiful dream of free experience in a weightless world, always stands ominously in the background. For clenching the fist, beating with it and seizing and shaping the unavoidable [weight of reality], they lacked the confidence of Beethoven and the ego of Wagner. They are vaguely aware of their powerlessness. They hold the dream in suspense for a long time, but then their arms grow weak and the weight drags them down. The end is resignation, late Schumann. Weber's sweep prevented us from noticing the shad-

ows already gathering around him, but with Schubert they can no longer be overlooked. In the third generation the [opera] curtain is finally lowered over a large part of the world. Opera is too crude and naturalistically encumbered a genre, one in which the restriction to “music as such” cannot be carried out completely enough, and sonata and symphony provide forms that are almost too unwieldy and not suitable for the necessary ultimate concentration and absorption. Chamber music becomes the ideal. Works with large instrumentation also derive their effect from chamber music. Small individual forms stand on their own, or are at most set in a poetic and epic cycle.



Example 48 Mendelssohn, *Fantasia*, op. 16 no. 1

[*Mendelssohn's spiritualised abstraction differentiates him from other Romantics...*]

3.101

Mendelssohn's commitment to Romanticism involves every bar and every rhythmical beat-stroke, even in less valuable, lighter works. {p. 200} The Phrygian ending was one of the specially popular turns of phrase at that time, above all with the North German composers. To conjure up the magic of the radiant E major sound suddenly from the dull d minor [chord] was an effect they liked to use; it was particularly well suited to sensualistic savouring and enjoyment. In Mendelssohn's Example 48 it does not have this character. Certainly the concluding chord provides a small display of luminosity, but one does not become fully involved in it and does not respond to it crudely. The beating figure depicts quite fine lines, and the person implementing it exercises the greatest restraint. Instead of the strong effect on the senses [, mentioned above,] only a calm illumination issues from the cadence. The sound unfolds in scrupulous “purity”. While in similar passages Weber takes flight as if on wings, Mendelssohn is borne aloft on the ether.⁸⁹ Weber's and Schubert's land of fantasy and voyaging has too much flesh and blood for him. He requires the ultimate in abstraction

89 Schubert can hardly be compared; he does not like such abrupt turns of phrase.^{A37}

from all natural instincts in men. His realm of the beautiful, the artistic and the aesthetic is purified and freed from earthly roughage, a higher world which reflects reality in a pleasing illusion without the intractable matter. That also differentiates it from Hoffmann's spirit realm, in which banal reality appears not only sifted and idealised, but in the first place provided with its true significance. Mendelssohn does not need to discover any secret connections to the absolute. For Mendelssohn [, by contrast with Hoffmann], reality already contains all the meaning, but it must be refined, that is, it must be cleansed of the raw, ignoble elements that stand in the way of perfection. The world of the beautiful illusion, the theory of which the aestheticians and the Leipzig *Gewandhaus*⁹⁰ have long championed, was Mendelssohn's fully matured experience, a spiritualised abstraction that can succeed only in the presence of the most extreme austerity and distended exercise of the will, a genuine Romantic self-renunciation and contravention of vital energy. Contemporaries and followers who only exhibit that world, without acquiring a hold on it, in most cases notice little or nothing of the fatal side effects of the spiritualisation. For them, {p. 201} Mendelssohn's high idealism, like all of Romanticism, is apt to turn unwittingly into small-minded savouring.

3.102 [...and his small beating figure has delicate downstrokes;...]

Thus Mendelssohn's beating figure is neither like Weber's in motion nor like Schubert's in sentiment. The Romantic drawing in Mendelssohn's beating figure proceeds as if it were disembodied, and any crude application of weight or great development of power is viewed with the shyness of mimosa [leaves]. The motions become correspondingly smaller. The second generation had needed quite a lot of room for their enthusiastic beat-strokes. Mendelssohn shrinks back from the large, the unfettered, the boundless, and contracts [his beat-stroke] considerably, perhaps by about half. Weber's sweep and Schubert's outpouring of sentiment could not manifest themselves on such a scale. Attention is now turned to the beautifully calculated proportions of the figure and the fine internal gradation. The consider-

90 [NN: The *Gewandhaus* was Mendelssohn's main musical venue, a short walk from his home in Leipzig; Becking is probably referring to the men associated with the *Gewandhaus*, such as Moritz Hauptmann.]

ation of Examples 14b [1.55] and 17b [2.6] already showed how the gentle pressure at the beginning of the downbeat fades away through the motions like a breath. With utmost caution Mendelssohn sets about the business of beating – which in his case is not at all a crude business. Above all, he is shy of the entry of the strong parts of the bar and carefully avoids the impression that the strong beat of the bar sets in heartily and with full weight, and that he pounds where everyone else pounds. On the contrary, he often provides the weak parts of the bar with more emphasis than the strong ones; all the upstrokes in the figure are given a slight speeding up at their end⁹¹ that has the effect of an enthusiastic magnetic attraction toward the strong points of the bar. But the downbeat of the bar follows only hesitantly, and the downstroke is applied with scrupulousness and restraint. With each change from weak to strong one perceives that there cannot be a real, powerfully affirmative fulfilment – a hallmark of all true Romanticism from Hoffmann to Schumann [that is, of the whole of German Romanticism].

[...he belongs not to Classicism but to a final stage of Romanticism] 3.103

In his relationship to form Mendelssohn is, like all Romantics, a mannerist in the negative sense of the word. His mannerisms easily become tiring for the listener, especially the stereotyped speeding up of the push [toward the strong points of the bar (3.102)], together with the overly great clarity of the forms that are always faultlessly laid out, though constructed in a superficial and empty way. But to call him Classicistic on that account [his handling of forms] would be misleading. For his rhythm has no connection of any kind to that of the Classicists. Tonally induced patterns [3.72] have never been Classical, and anyone who retreats into symphonic form as if into a shell {p. 202} does not, simply as a result of that, yet partake in the spirit of the Classicists. One should not judge according to superficially similar layouts but according to the significance of formal matters for the individual master, and according to the meaning he puts into his forms. From such a point of view Mendelssohn is a Romantic. But he comes at the end of Romanticism. The illusion of freedom works for

91 That is the reason for Mendelssohn's habit of dotting the second and fourth quarters in four-four metre, that became a mannerism.^{A38}

him only in a narrowly limited world. The crude, the unspiritual and the vulgar bear down around him; he would like to ignore them, but their latent oppression is felt even in the most sparkling Scherzo. The collapse had to follow. It was not possible to go beyond this degree of aristocratic denial of earthly weight. A world-view had reached its final stage.

3.104 [*Schumann, though still actively striving, belongs to the same stage as Mendelssohn*]

Schumann comes at the end of Romanticism, too. But because of that he is struggling [on behalf of Romanticism] in accordance with his active illusionism, while the Romantic movement in Mendelssohn's constricted world is suffocating and expiring from lack of air and fuel, as if by its own volition. For a long time it might even have seemed that Schumann's new initiative would succeed in establishing a more universal standing for the late Romantic ideal. But his opposition to the "mere virtuosity of recent times" had more success than his positive endeavours.^{A39} The "new poetic era" that Schumann wanted to prepare and whose realisation he wanted to expedite never arrived. His late, introverted Romanticism lacked the broad impact needed to bring that era about. Such an exclusive aristocrat could not succeed at all in producing an epoch-making transformation of the musical condition. As well as that, he lacked the opportunity for it. The new generation of folk tribunes, whose poetic concept and demagogic power were entirely different, followed in his wake and revolutionised German musical life from the ground up, but in a manner that Schumann, and with him every true Romantic, could only regard as the end of art. As a "Davidsbündler" and a "Romanticist of the devil" Schumann has remained almost alone. For, apart from minor contemporaries such as Norbert Burgmüller and composers from other countries, one could only properly include Meyerbeer here. How shocked Schumann himself would have been if, in the circle of the "cheeky geniuses", who regarded it as their right to wear their cap as they pleased, a Richard Wagner had risen up to reveal in a lecture the secret of the "highest art-form of all"! {p. 203} Schumann would have been ablaze, and would have countered Wagner with his belief in Romanticism and in its intangible, illimitable, unfathomable realm of ever new possibilities. And although he would thus have found the

right argument against the colossal pedantry of Wagner, his address would primarily have revealed how narrow his own world had become and how limited his understanding of art. The cheeky devils of the Davidsbund should indeed wear their cap crookedly and not conventionally, and they should run riot and undertake ultimate hazards, but they can do so only within a specialised world limited by countless reservations, into which the Romantic movement had now – at long last – retreated.



Example 49 Schumann, *Warum?*, op. 12 no. 3

[Schumann deals with psychological rather than physical experiences] 3.105

Once again, the accompanying motions allow one to get to know this world. If one lets Schumann’s “*Warum?*” [Example 49] follow the much-discussed Example 7c (the Adagio from the *Pathétique* Sonata [of Beethoven]) and Example 1 (Adolar’s Aria [of Weber]), where it fits well according to the established kind of movement (Adagio character), tonal mood (mellowness and soft lustre of the flats) and melodic conduct (upturn), then the path from Beethoven [via Weber] to Schumann leads from the plains to the mountains.⁹² Beethoven’s Classical-ethical manifestation does not make use of a naturalistic-attractive setting in the Romantic sense; its environment is neutral. With Weber one ascends to an elevated, free and open landscape of the imagination, in which one does not look in front of one’s feet, but allows one’s gaze to wander unhampered into the distance. Schumann finally takes us further on into the canyons of the high mountains. We can only move forward step by step, for the pathway has become narrow and closed-in; vistas open up only here and there, and then not

92 [NN: The three excerpts are assembled in Example 49N in Appendix E. The previous discussions appeared in 3.69–3.71 and as indicated in annotation A28.]

to the distant horizon but deep downward into the crevasses. Beethoven's ethics has lost its rights here. Its powerfully shaping motions would reduce Schumann's question [*Warum?*] ("Why?") to a whimper; the court of mood and poetry could not hold out against it. {p. 204} The grip around the neck which the top *e'b* in Beethoven's second bar withstands strongly would stifle Schumann's high *f'*. Schumann's tone can flourish only in unrestrained freedom. It does not enter the composer's mind to assault it; no "cheeky genius" [3.104] has that much arrogance! The whole Romantic unsteadiness and helplessness trembles in this nursed, even coddled Db major third. Schumann swoons in the face of its momentous beauty just as Hoffmann does before the spirit realm. Beethoven could only have shaken his head over such adoration of "inanimate matter". Weber's high tone [*e''b*] vibrates and trembles, too. But whereas Weber's enthusiastic striving into the beyond uproots the listener and carries him away, Schumann's lustrous tone touches him more deeply and more inwardly. Schumann's tone reveals a view down into the canyons, not [, as with Weber,] far out into the plains. The sustaining of the tone is missing. In Schumann, too,⁹³ the horn no longer rings as in Weber's *Oberon*, and Schumann could never have written an "Ocean" aria [Example N12b in Appendix E]. The reason lies in the different formation of the onset of the rhythmical motion. Whereas Weber's beat-stroke onsets are carelessly and summarily submerged in the general sweep and are hardly noticed, Schumann turns all attention to them. But he does not allow the strong beat of the bar to enter crudely. Its tone is brought in with painstaking carefulness and the elimination of any vulgar demonstration of power; it is to come into being as if by a miracle, without "background noise".⁹⁴ If we wish to beat along with the high *f'* we will certainly have to try again many times before we find the indescribably tender, reticent, hesitant gesture with which we can assist the tone on the way to its appearance. We conjure it up from nothing, so to speak, and the beating cannot be set in motion properly because we have to linger so long over its initiation ceremonies. The

93 [NN: As in Meyerbeer (3.97) and Marschner (3.99).]

94 As with the modern piano! [NN: That is, additional sounds are produced by the modern piano mechanism that are not wanted here because they spoil the effect of a miracle.]

pianist, too, full of shyness, would like to take back any pressure of the little finger on the key the moment he applies it. No sound in Weber or Schubert sets in like that. Such deep reservations bear down first in the 19th century on Mendelssohn and, to a greater extent, Schumann, whose affiliation with Type II increases the burden still further. The sound now develops in the opposite direction. Whereas it dies away and passes out into the darkness in Weber, it proceeds from that region [of darkness] and is drawn in from there in Schumann. And the {p. 205} composer, too, no longer strives outward toward the magic world of the blue flower [3.70], but the realm in which the treasures are hidden is instead in his immediate vicinity. He only needs to take hold of it. But what a huge effort that costs him! It is as if he has to extract everything from behind a heavy, oppressive curtain, as if he has to wait until the mist parts and the advance into the depths becomes possible. The world of Schubert and Weber was as intelligible as clear consciousness; [in that world] the journey narratives stretch in a long, clearly perceived succession from the light into the light, and do not slip into dark, impenetrable depths. Schumann has to raise his treasures from the unconscious, to which he can gain admission neither with [Schubert's] power nor with [Weber's] impetuosity. Fragments, always separated from one another, detach themselves from the darkness only little by little, and pass across the threshold of brightness like clouds over a mountain crest – an eternal reverie,⁹⁵ without order or control, just as the slumbering reservoir of consciousness delivers those fragments up. Even though the youthful Schumann may be beguiled by his illusionistic optimism, he has to wait long and helplessly in front of the portals of the dark realm for the fortunate hour when the wellspring becomes accessible. Then he scoops up in a hurry and can hardly believe the abundance. But the spring dries up again; the composer prods upon rocks [in search of another spring] and makes agonizing efforts to acquire creative power and the courage to face life.⁹⁶ By this time, the Romantic realm has

95 [NN: “*Träumerei*” (reverie), referring to Schumann’s well-known piano piece from *Kinderszenen*, (Scenes from Childhood), op. 15 no. 7 (Example N13 in Appendix E).]

96 He composed, under a pressing sense of duty, even when the preconditions were not really met. Despite their obvious shortcomings, the dull, uninspired works

descended from the intangible Dschinnistan [3.75] via the reality of the fantasyland and fairyland down into the soul of the artist. Schumann's account of his experiences no longer conveys physical features, as Schubert's does. Devoid of flesh and blood, the psychical qualities surface above the confines of the unconscious, are raised up to the light by the composer and, in a charitable labour of love for the few friends and colleagues who are open to such an experience, lowered into the soul where they presently slide down again into the unconscious, like a treasure that one preserves in the unfathomable depths as an inalienable possession.

3.106 [*With Schumann, Romanticism collapses*]

Schubert possibly overtaxed his powers in his collecting of experience from the fantasy world and, in carrying out {p. 206} his role as intermediary, certainly sublimated himself to that ideal serenity that is too perfect for earthly reality. Schumann [goes further, and] “spends his last penny”. He scoops his soul empty, and scrapes the cavity within himself further and further until the empty outer shell collapses. To the distension of probing the unconscious is added that of expending oneself, the last and most desperate form of Romantic self-destruction. It testifies to the Romantic's living inborn belief in his mission of exploring, for which he renounces his “external life”, and to the psychological specialism of the world into which he delves. Here in these high mountain ravines having the most exhausting lack of pathways, having the most nightmarish narrowness, but also having the greatest depth, Romanticism has found its final asylum.⁹⁷

3.107 [*Schumann's beating figure reflects both Florestan and Eusebius...*]

As in Mendelssohn [3.102] so also in Schumann there is a diminution of the beating figure corresponding to the restricted scope of the

that resulted then are possibly just as moving as those created in happier hours, to anyone who is willing to see them with the eyes of Schumann. [NN: In connection with “the courage to face life”, note Schumann's attempted suicide in 1854 and see 3.106 fnNN.]

97 [NN: The words “exhausting” and “nightmarish” allude to Schumann's state of mind; the word “asylum” alludes to the one in which Schumann spent his last two years. In the previous sentence, *gräbt* (“delves” or “digs a trench”), from *graben*, involves a pun with an analogy to *das Grab* (“the grave”).]

world. Weber needs considerably more space to accommodate his whirling and twirling. Schumann's beat-strokes, which should always afford a view into the depths, do not rush on as wildly [as Weber's], and always have something of the contemplative and deliberate, even in the most high-spirited Florestan tempo.⁹⁸ Their principal direction, similarly to Weber's, is very slanted, abutting on the horizontal; however [contrasting with Weber's (3.70)], the figure does not lie straight across in front of the executant, but the downstrokes come from half-right ahead towards the person beating and the upstrokes take the reverse path. There is no opportunity to trail out into the distance, and there is no pronounced left-right component in this curve. Hoffmann had chosen the same spatial orientation [3.75]. He too pulls his motions towards himself and pushes them away from himself, but his downstrokes are more vertical; the Romantic characteristic [of downstrokes that are less vertical] had not yet arrived at a settled form in his case. Schumann's figure is entirely set up for pulling and pushing. Vital strength and natural weight cannot come into action anywhere; the Romantic resistances to that have grown to a maximum. Schumann therefore never achieves an easy flexibility of rhythmical flow, and even the small, carefree genre-pieces are actually presented "almost too seriously".⁹⁹ In addition to the onset technique discussed above at length [3.105], a last distinctive feature which Schumann's beating figure has, still more distinctly than Mendelssohn's, is its stereotyped *accelerando*. Its two loops are of different sizes (End Table). The small one lies around the middle of the bar, and the {p. 207} other one, which is at least twice as large, lies around the bar line. When the beating is in duple metre both take the same amount of time, while in triple metre the longer path has to be traversed twice as quickly [1.24]. The speed of the rhythmical motion therefore increases to double or as much as quadruple in the large part of the figure lying before the bar line. A distinct *accelerando* thus leads toward the main

98 [NN: Florestan was a fictional character invented by Schumann, representing his fiery, spontaneous side, while Eusebius was a character representing his dreamy, introspective side. A third character, Raro, attempted to mediate between the other two. These characters will be discussed further in 3.108.]

99 [NN: An allusion to the title of Schumann's *Kinderszenen*, "Scenes from Childhood", op. 15, no. 10: *Fast zu ernst* ("Almost too serious").]

downstroke, a stylised heady rushing toward the strong point of the bar.¹⁰⁰ But the goal is not reached. The strong time-point is never driven in so as to allow the beating to fulfil the agogic crescendo. The onset brakes ominously and the tone is, as just described, brought in with all caution and hesitation. One does not take hold of it in a direct manner, but reflects upon it and considers the situation. At the vital moment, Eusebius always holds Florestan back.

3.108 [...but his pair of opposite natures cannot be integrated]

Indeed, the two opposites that Schumann perceived as the bases of his nature, the fiery hothead [Florestan] and the gentle visionary [Eusebius], take part in all his rhythmical motions. Florestan, who in contrast to Beethoven's moral hero dares to speak not the bold *truth*, but the *bold* truth, presides over the preparatory sweep [of the motion] as a Schumannian version of Weber. Eusebius, who as a critic deals with appreciation, empathy and advocacy, and as a composer is fully devoted to undergoing experience like a Schubert viewed through Schumann's temperament and transplanted into his world, steps in for the completion [of the motion]. What follows the spirited attempt to gain influence on the shaping [that is, what follows the first part of the motion] is only "daydreaming",¹⁰¹ penetrating absorption, portentous searching, and renunciation of vital affirmation on principle [that is, the second part of the motion]. And the conflict had to remain unresolved. There could be no fulfilment of Schumann's longing that

100 Riemann used to point out this characteristic of the Schumann style. Compare, among other places, his *Geschichte der Musik seit Beethoven [(1800-1900)]* (History of Music since Beethoven) [, Berlin & Stuttgart, W. Spemann], 1901, p. 275. [That page includes: "One thing must be pointed out particularly, which specially characterises not only Schumann's artistic individuality but also his historical position: the exploitation of the effect of motivic formations that prominently feature upbeats." (translation by NN). Riemann discusses this point in more detail on his following page (p. 276) where he gives four musical examples, the third of which is shown as Example N14 in Appendix E.]

101 [NN: With "*Schwärmen*" (daydreaming) Becking is no doubt quoting or alluding, but too briefly for certain identification. A letter from Schumann to Gustav Adolph Keferstein, 29 February 1840, contains "*am Clavier mit ihr zu schwärmen*" (to daydream at the piano with you).]

the two main features be “integrated in one person”, master Raro.¹⁰² In contrast to his two sharply-drawn younger colleagues, Raro remained a figure of vague characteristics. What we know of him does not correspond to the ideal that he was supposed to embody. He is introduced as the symbol of integration; however, that integration is the illusion of life not only of Schumann, but of the whole of Romanticism. Master Raro never had been a Romantic and never will be. To be Romantic means just this: to close one’s eyes to reality so as to be able to pursue an ideal activity as an explorer in an ideal world, and to give up {p. 208} the vigorous implementation of the explorer’s discoveries, and the strength in the real world of external life that could be developed through that implementation. If the explorations and accomplishments are to be utilised for base reality, the technician is always needed to carry out the recoinage. The true Romantic cannot attempt that recoinage, if he does not want to violate his law of creation. Considerations of banal utilities and real necessities are completely incompatible with his *sheer explorer’s interest* in the undefiled essentials of his world. The burden of reality that he must therefore assiduously push back and keep at bay nevertheless does in the end overcome the man in him and crushes him, but his work survives. What he has mined lies like an immense stockpile on the hillside, like a vast treasure in the mine-chambers, ready to give fortification and insight to any Romantic wanderer who comes along later, but also ready to be snapped up by one [Wagner] who, taking a basically un-Romantic view, knows how to make it serviceable for real purposes.

102 [NN: Becking may be quoting from a letter by Schumann to Heinrich Dorn on 14 September 1836: “*Florestan und Euseb ist meine Doppelnatur, die ich wie Rarogern zum Mann verschmelzen möchte.*” (Florestan and Eusebius make up my double nature which I, like Raro, would like to integrate in one person.)]

III. Wagner's Rhythm and Romanticism

The image displays three musical examples. Example 50a, titled 'Allegretto', is a bass clef piece in 2/4 time with a 'p ten.' dynamic. Example 50b, titled 'Andante con moto', consists of two staves in 2/4 time with a 'p' dynamic. Example 50c, titled 'Andante ma non troppo, un poco maestoso', is a piano score in 3/4 time with a 'p' dynamic, featuring a 'Vla.' (viola) part indicated by dashed lines.

Example 50a Beethoven, Symphony No. 7 II (1812); 50b Schubert, C Major Symphony II (1828); 50c Wagner, C Major Symphony II (1832)

3.109 [A three-way comparison will reveal Wagner's position]

To determine Richard Wagner's attitude to these problems, all that really need be considered are the four bars from his youthful Symphony given in Example 50c [that is, the first phrase, bars 1–4]. {p. 209} Schubert [Example 50b] and Wagner naturally knew Beethoven's 7th Symphony [in A major] and its universally popular second movement in a minor [Example 50a] when in 1828 and 1832 they also gave their C major works slow movements in a minor and in a relatively lively tempo. The three interrelated themes thus allow us to get to know three basically different manifestations of modern, Classically-dependent ideology in German music, originating comparatively shortly after one another.¹⁰³

103 Admittedly, Beethoven's bars might well date from as early as 1806.

Wagner begins with Weber's horn. Its effect of distance has struck him. He sends his sound, appropriately equipped with two fermatas and a crescendo, on its voyage.^{A40} Beethoven's staccatos then follow abruptly; he has focussed on their function of energetically setting to work. The brief rapping with three separated chords suffices, without any need for further beating to follow, to show that Wagner is master in his own house and has no intention of leaving himself open to ridicule as a new Beethoven.^{A41} But that is not enough, for Weber [reflected in Wagner's bar 1] and Beethoven [reflected in Wagner's bar 2] provided only the character, and emotion is still lacking: [Wagner's] bars 3 and 4 tighten the [emotional] grip fully. The well-loved Kapellmeister inflection of the Phrygian cadence ("Through night to light")¹⁰⁴ is given a wonderfully "authentic" presentation at the hands of the [nearly] twenty-year-old. The short eighth-note anacrusis [*e'*] and the upper part swung around in a forceful crescendo [*e'*, *d'*, *f'*, *a'*] bring about, already after a few tones, the ardour of the gesticulating manner of speech so exceedingly characteristic of the young Wagner; and the radiant luminosity of E major [the *a'* leads not to *b'* but to *g'#*] then blossoms out strikingly from the surge in a typically Wagnerian manner, while the viola reaches up longingly from the depths [*a*, *d'*, *b'*] with a Tristan gesture. A compelling situation is at hand for theatre; one becomes fully involved¹⁰⁵ {p. 210} in that situation. The emotions are put across palpably in their pure naturalism. Mendelssohn's treatment of the same harmonic inflection was shown in Example 48 [3.101]; while Mendelssohn remained lost in Romantic awe and admiration in the presence of the softly gleaming, weightlessly uplifted final chord, Wagner uses his surge of tone solely as a means of making an utterance. It is as if someone were engaging in a struggle in

104 [NN: This is a motto: German *Durch Nacht zum Licht*, from Latin *Per aspera ad astra* ("Through difficulties to the stars") or *Per ardua ad astra* ("Through hard work to the stars").]

105 [NN: Becking has used the expression *sich in etwas hineinknien*, literally "to knee into it". He had previously used it in the negative sense in respect of Mendelssohn (3.101).]

popular-philosophical demagogy: “Onward to idealism!”.¹⁰⁶ Classicism, Romanticism and the art of the Kapellmeister, whatever can provide a ready-made style code, are summoned as crown witnesses [that is, they are put to use in prosecuting the case for idealism]. The world-views flutter [like flags] from those resources; the “means” remain [after Romanticism proper has finished (3.108)] and are adopted.¹⁰⁷

3.111 [*Wagner has no interest in struggling against an “object”...*]

Through his relationship to the sounding material, Wagner is differentiated not only from Mendelssohn [3.110] but also from the two composers combined with him in Example 50. In the tone, Beethoven testifies to the primacy of the shaping spirit. In every sound, even in the easily-flowing Allegretto, he has something to bear down upon and to strain against, a resistance to break, a mission to fulfil. Only in the conflict of forces can life and action make sense to him. The mute adversary, the thing-in-itself, cannot therefore be dispensed with. One has no love of it, but it is necessary. For Schubert, the requirement to make sense [of life and action] does not exist. The tones mirror the fantasy world and incorporate the experiences whose collection is the task of the composer. Matter, with which one would have to struggle and which one would have to shape, does not exist in that ideal realm; the accents [Becking writes *sforzati* (*sforzandos*)] in Example 50b do not strike against an inanimate object as they would with Beethoven, but give lively wing to the motion. One cannot express those accents by [vertical] “beat-strokes”, but only by reinforced [more nearly horizontal] swinging, similarly to what one does in Weber. Anyone who explores with the Romantic composer in the world of tones must love them and humble himself in awe before their secrets. Every rhythmical motion of Schubert’s is evidence of this attitude. Wagner, once again [as with Beethoven], beats [more vertically]; compare above 1.53–1.54 and the End Table. But he does not look in the tone

106 [NN: Becking is alluding either to Otto Braun, *Hinauf zum Idealismus! (Schelling-Studien)*, Leipzig, 1908, or directly to Schelling’s writings (3.62).]

107 The second half of Wagner’s theme brings a merely formal complement, not a necessary continuation of the first half. The ending of the antecedent phrase has been altered just in obedience to theory, and the cadential inflection contains only a weak echo of the superlative [with that word, Becking is referring to the grammatical category “...est”] that is already laid out in the third and fourth bars.

for the thing-in-itself, the resistance, the necessary opposition. He just strikes; the material has no deeper interest and no higher meaning for him. It is only a means with which {p. 211} to make something, not an indispensable part of the world. The tone is deprived of any emancipation. Whereas the “theory of the object” in music¹⁰⁸ was a favourite problem area from Haydn to Schumann [that is, throughout the Classical and Romantic generations] and one with which the composers felt associated, Wagner passes it by with indifference. He is mainly preoccupied with ethical questions.

[...and asserts himself independently of it,...]

3.112

With that, one of the main bases of true Romanticism is abandoned. No longer does the musician explore and no longer does the world dispense. The secrets now lose their value – those secrets that were the highest reward for the self-sacrificing Romantic who advanced into Dschinnistan [3.75], the fantasy realm and the depths of the unconscious. No longer does Wagner believe that the world harbours such treasures. For him the world is only the everyday theatre of life. If a great man is active and asserts himself in it, it is ennobled by that, but only a weak reflection falls upon it. It does not shine under its own power. The awe before the object, which is an indispensable part of the Romantic explorer’s creed, is therefore entirely missing in Wagner. His rhythmical motions are based on completely different premises. The tones do not come as if by themselves, and their emergence is not accompanied by the hesitant, cautious drawing and pushing of Schubert and Schumann; the composer does not surrender himself without any support like Hoffmann and does not rush out exultantly with the sounds like Weber. He always acts entirely on his own [that is, without relation to an “object”] and directs all his energy to asserting himself radically while ignoring the everyday environment. The impassioned flaring pressure (see Figure 9 [1.54 and the End Table]) signifies a spontaneous, free and unrestrained display of energy. One perceives the weight in the beat-strokes only incidentally and not as an essential hindrance, and moves out as if into a vacuum, into the absolute. The highest level of individualistic aspirations can

108 One may speak in this way in a borrowed sense [NN: that is, borrowed from philosophy].

be achieved; one delivers oneself fully in free expression without coming up against barriers. All impediments that are placed in the way of the hero are only of a lesser kind, and are predestined to be completely overcome. The struggle with the flower maidens [in Wagner's *Parsifal*] does not have any Beethovenian earnestness, and the investment in moral strength is much smaller than with the Classical composers: the wretched sleight of hand of the lower world is blown away at the end [of the opera] and no trace of it remains. Beethoven's thing-in-itself cannot be eliminated so easily, and for Schubert the {p. 212} uprising over the "beautiful in the world"¹⁰⁹ would at the same time mean ascending to the heights of sacrilege.

3.113 [...*thus vindicating the Sturm und Drang movement*]

A complete reversal has thus come about. What the Romantic excluded, vital affirmation, Wagner raises to the very principle of his rhythmical motions, and the worldly phenomena that were sacred and untouchable to the Romantic become mere theatrical props for Wagner, lacking any value of their own. So he cannot understand why awe should oblige the creative person to hold back at the moment of final implementation, and not take the decisive step up to the high point [of the beating figure] in order to reap the reward of all his efforts. For him, supreme fulfilment follows the preparatory sweep as a matter of course: the upstrokes of the beating figure, flung up at an angle, lead into the vigorous, passionately assertive force of the downstrokes. Not a moment of reflection and inhibition lies between them; the parts of the motion bear a simple crescendo relationship to each other. Never has a Romantic put it together like that and never could such a treatment of phenomena be associated with the nature of true Romanticism. Rather, it presents the characterising mark of the *Sturm und Drang* category, and stands at the opposite pole of human creative possibilities. Thunderous execution of the implicit crescendo is a natural requirement for the *Sturm und Drang* composer ("only weaklings can doubt their authority!");¹¹⁰ the Romantic sees in it a highly questionable sign of a low conception of art and an unworthy lack of

109 Which however would look quite different in his case!

110 [NN: Becking gives no source for this quotation or approximate quotation ("nur Schwächlinge können ihre Berechtigung in Frage stellen!").]

intellectual spirit. But the Romantic's arguments, which might have some force against the disciples of the Sturm und Drang and the banal Kapellmeister music, lose their persuasive power in disputation with Wagner. For where the Kapellmeisters go right ahead beating and composing, rashly and unselectively, where a naive, unscrupulous individualism in fact signifies a shortcoming, that is precisely where the focus and mainstay of the Wagnerian creative principle – well-founded and in no way lacking in intellectual spirit – lies. *Vital affirmation, acting it out, self-assertion of the artistic superman*, which were completely unknown to the Romantic, become the ultimate aim in a large-scale, consistent, ethical ideology, in which the whole Sturm und Drang movement since the 18th century, a movement that suffered so much {p. 213} internal contradiction and inconsistency, found belated vindication and, for the time being, resolution.

[*The Romantic's effort leads to tragedy, Wagner's to glory*]

3.114

Wagner can live his life to the full. His beat-strokes, too [that is, in addition to those of the Romantics], contain distension, and the intensity of pressure exceeds Classical moderation by a long way. But in Wagner's case the ultimate exertion leads, with no resistance, "to the highest goal".¹¹¹ One moves freely and without encountering limitations; every application of strength is productive. The highest degree of self-representation becomes attainable. The Romantic struggles without any real hope. His stream of power does not make an impact, but is absorbed in some hidden way like a brook flowing over dry sand. Neither does a new influx help him on, and even the desperate sacrifice of his last reserves does not lead to liberation. Romantic effort exalts the tragedy of failure, whereas Wagnerian effort exalts the glory of victory. Romantic distension is fatal, whereas Wagnerian distension is healthy. Romantic, ideologically-based illusionism, which was a necessary prerequisite for all life and creation from Hoffmann to Schumann [that is, throughout the whole of Ger-

111 [NN: This quotation is taken from Nietzsche's *Vorarbeit zu "Richard Wagner in Bayreuth"*, Summer, 1875: "*Selbstbeherrschung* des Künstlers, der eine dreifach waltende Phantasie wie drei Rosse zügelt, zum höchsten Ziele." (Preparatory work for "Richard Wagner in Bayreuth": "*Self control* of the artist, who reins in an invention that is at work three-fold, like three horses, for the highest goal.")]

man Romanticism], is unknown to Wagner, and no trace of the distinguishing marks in rhythm, emptiness of the figure, extreme tilt of the beat-strokes, or denial of weight is any longer found in him. If he nevertheless takes over Romantic illusionism and occasionally portrays the world in a transfigured form, even though he is no longer convinced of the world's ideal qualities, then the mere accessoriness and arbitrariness of this technique always remains noticeable, and we do not believe it with the same willingness as we do the true Romantic, who "cannot help doing it".¹¹² The objections that might perhaps be directed against Wagner's "Depths of the Rhine" [from *Das Rheingold*] do not harm Weber's "Wolf's Glen" [referring to scenes from *Der Freischütz*].

3.115 [*Wagner is not compatible with real Romanticism...*]

Thus the contrast between Wagner and Romanticism concerns the very essence of Romanticism, which had only adopted ever new outward appearances while remaining basically unchanged throughout the three Romantic generations, but which with Wagner lost its original meaning. Wagner only takes over finished formations, "objects", [3.108 last sentence] and uses them for his own purposes, which are not Romantic purposes at all. It might seem as though he is primarily developing, with the required consistency, the earlier ideas that had merely been proposed, along with the possibilities they implied – as though he is "following the line of development through".¹¹³ But just this logical coherence and fulfilling testifies to entirely un-Romantic concerns. Neither the all-embracing work of art [that is, the music drama] nor the unending melody, neither Tristan harmony nor moods like the one in the *Charfreitagszauber* ["Good-Friday Spell" from *Parsifal*] are "envisioned" by a {p. 214} genuine Romantic or compatible with essentially Romantic nature. In all such respects, Wagner establishes a new attitude based on a completely different basic concept. To see him as the "consummator of Romanticism"¹¹⁴ and

112 [NN: This may be a quotation or approximate quotation or simply a turn of phrase ("nicht anders kann").]

113 [NN: This may be a quotation or approximate quotation or simply a turn of phrase ("führe er die Entwicklung zu Ende").]

114 As the notion is conceived, actually an oxymoron! [NN: That is, Romanticism cannot, by its nature, be consummated. Heine called himself the "consummator of Romanticism", but Becking might have had another source in mind.]

therefore as its culmination thus means to overestimate the significance of stylistic dependence and to misconceive the fundamental disparity of the intellectual-spiritual categories.¹¹⁵

[...but instead takes the modern world-view
of autonomous humanity...]

3.116

Unlike the Romantic explorers, Wagner is a man of technique – in the most literal sense – , a user of the results of exploration brought together from all sides and ready to hand, a setter of goals for what previously had no purpose, standing steadfastly in the real world and giving thought to its “uplifting”. Thus it is not Romanticism that connects him with his predecessors, but – if one wishes to deduce from the rhythmical attitude a generic term held in common [between Wagner and his predecessors] – the Classically-dependent autonomous humanity whose basis in philosophy is referred to as the modern world-view [3.47].

3.117 [...as indicated in the End Table]


Our Table of overview classifies him accordingly [that is, Wagner appears in a separate column within Classical Rhythm in the End Table].









115 After all, it is reasonable to take “Romantic” to mean not just “belonging to the style of the 19th century” but “sharing the Romantic attitude of mind”. But what is to be understood by that, the academic study of the history of style – which is uneasy with period concepts – cannot readily lay down in a satisfactory way. Naturally one does not eliminate the discrepancy even if – as the latest usage has it – one orients the concept of Romanticism mainly to Wagner, pursuing the Nietzschean rationale. The *sarx* of the late period and the *logos* of the early period do not come together in identity [for the Greek terms see Appendix C]. The better one characterises Wagner, the more completely one grasps the essential core of the art of those musicians and poets of the past who avowed themselves to Romanticism. Even Kurth’s highly valuable, seminal monograph on the harmony of Tristan [Ernst Kurth, *Romantische Harmonik und ihre Krise in Wagners “Tristan”* (Romantic Harmony and its Crisis in Wagner’s “Tristan”), Berlin, Max Hesse, 1919; Bern, P. Haupt, 1920; 2nd edition Berlin, Max Hesse, 1923; reprint of 1923 edition, Hildesheim, Georg Olms, 1968; 5th reprint, Hildesheim, 2005] shows, after all, how unproductive for the understanding of the real Romantics are the concepts developed with Wagner in mind.]

Historical Table of Beating Figures




(The curves can be given only as a hint, and the instructions only incompletely.)







[NN: The strength with which the baton is grasped and the beating carried out is represented by the varying thickness within each curve.]

Type	PART 1: PRE-CLASSICAL RHYTHM IN GERMANY					
	Baroque (incomplete)			Enlightenment		
	Generation of 1580	—	Generation of 1680	Rococo	Rationalism	Sturm und Drang
I			 <p>Use the arm. Downstrokes hollowed out in the baroque manner Handel</p>			

II	 Use the shoulder. Stiffly Schütz	 Use the arm. Restrained swinging Telemann	 Use the hand. Freely rocking Hasse	 Without flourish. Unassuming C. P. E. Bach	
III	 Use the shoulder. Stiffly M. Franck	 Use the arm. Downstrokes hollowed out in the baroque manner J. S. Bach		 Not hollowed out. Shy Gluck	 Explosions Stamitz

(continued)

Type	PART 2: CLASSICAL RHYTHM IN GERMANY						
	Classic			Romantic			Wagner
	1st Classicist	2nd Classicist	3rd Classicist	1st Generation	2nd Generation	3rd Generation	
I	 Stout-heartedly downwards Haydn	 Naturally down. Carefully shaded Mozart			 Lead and swing Schubert		

II			 Force deep downwards Beethoven	 Draw downwards and push away Hoffmann	 Swing out left and right Weber	 Draw towards and push away Schumann	
III						 Highly refined Mendelssohn	 Flaring pressure Wagner

Appendix A

Annotations

- A1 (1.8) The metaphor of falling drops used here by Becking had been used also by Nohl, not for Type II but for Type I: “Schon die Dynamik jedes einzelnen akzentuierten Tons ist eine qualitativ andere. Bei Goethe oder Händel, Mozart, Schubert setzt er immer voll ein, fällt wie ein gesättigter Tropfen.” (The dynamic process of each individual accented tone is already a qualitatively different one. In Goethe, Handel, Mozart or Schubert it always sets in fully, falling like a saturated drop.) (Nohl, 1915, pp. 17–18 = 1920, p. 102 = 1961, p. 32).
- A2 (1.10) The undercurrents must be encoded in some way in the complete collection of scores of a given composer, for the scores constitute our only surviving direct source of knowledge of the music. However, to find an explicit algorithmic decoding would be impossible because of the unknown and overwhelmingly complex mechanisms linking the scores to the motions. In Example 1b [0.4], for instance, the lower treble and bass lines may provide a partial indication, but not more than that.
- A3 (1.29) Becking has taken the conducting scope (the number of notated bars per complete accompanying motion) to be two, and the conducting parity (the location, within each motion, of the start of complete accompanying motions) to start from bar 36. The material he quoted, beginning at bar 36, reappears in modified form from bar 59. The odd number of intervening notated bars suggests that it would be worthwhile looking closely into those determinations. Many musical factors (for instance elisions, rhythmical formations and harmonic rhythm) may affect such determinations, and the determinations may change during the course of a movement; this leads to a lengthy discussion which will not be pursued here either in general terms or for the present example. Musicians often pass over this important question by making an unjustified assumption of the specifications. In fact the answers are not always easy to find, and sometimes no certain answer can be given; a case where the determinations are unclear to Becking is seen in Example 38a, where he allows the scope to be possibly 1 or $\frac{1}{2}$.
- A4 (1.29) The following is quoted from Johnson, Douglas Porter, “Beethoven’s Early Sketches in the ‘Fischhof Miscellany’”, Ann Arbor, UMI Research Press, 1980, Volume 1; the paragraph, endnote and reference are on pages 308, 493 and 516 respectively:

All of the sketches for the finale are in 4/4 meter, substantiating Wegeler’s assertion that the change to 2/4 was a recommendation of the cellist Kraft

after a pre-publication performance of the trio at Lichnowsky's.¹³ Equivocation between 4/4 and 2/4 is also a feature of an extensive outline draft for an alternative finale on Fischhof 40v, 3-9, immediately above the first lengthy sketches for the actual finale (40v, 10-16) and presumably after the sketch on Fischhof 49v in which the principal theme appeared in inverted form.

Endnote 13: Wegeler-Ries, p. 29.

Reference: Wegeler, Franz Gerhard and Ries, Ferdinand. *Biographische Notizen über Ludwig van Beethoven* (Biographical notes on Ludwig van Beethoven), Coblenz, Badeker, 1838.

- A5 (1.29) A study of Mendelssohn's 49 *Songs Without Words* seems to support Becking's statement just to some extent; further study of this question may be warranted.
- A6 (1.30) Terms equivalent to "false close" are "deceptive cadence" and "interrupted cadence". The material quoted by Becking in Example 10 appears four times in the Beethoven movement: bars 36–43 (piano exposition), 59–66 (violin exposition), 260–267 (piano recapitulation), 275–282 (piano and violin recapitulation); each time Beethoven avoids the false close in his fourth bar, which would correspond to Mozart's third bar. A factor possibly contributing to Beethoven's avoidance is that he had used the same false close in the bar before Becking's excerpt, thus in bars 35 and 259 (though not in bars 58 and 274).
- A7 (1.32) An interesting exercise would be to find further examples of "unviolated" linear melodic progressions in Mozart, and in other composers, and to consider how much importance should be attached to this compositional feature.
- A8 (1.34) A feature of the present resolution is that it takes place to a note already present elsewhere in the texture. Such resolutions are perhaps found in Beethoven relatively more often than in other composers. This formation greatly increases the pressure on the dissonance to resolve to the indicated note, to the point that no doubt at all could exist that that resolution will take place. A cost may be seen in a lack of refinement and polish, qualities in which, however, Beethoven showed relatively little interest.
- A9 (1.34) Many other cases in which Beethoven uses Mozart as a model offer material for further such comparisons, which will however not be explored here.
- A10 (1.43) For some more descriptions see Danckert (2.1 fnNN). It is a good exercise to try to determine a beating figure oneself. The composer chosen may be one for whom Becking has not indicated his determination, or for whom he has indicated it partially with a few words but not with a graphical representation (such as Marschner, Brahms, R. Strauss), or for whom Becking's determination is not yet familiar to the reader. The exercise is by no means trivial, the process of determination being one of gradual approximation. A composition chosen for a first attempt may suggest one or more features of the beating figure but leave other features not yet settled, perhaps because the features at the corresponding locations in the bar were not thoroughly elucidated in that composition. A second composition by the given composer may confirm, contradict or modify the first features and suggest new features, and so on, the figure gradually becoming more

stable because it is subject to more constraints. Experiments asking subjects to indicate their beating response to a few excerpts and without the opportunity to carry out such a lengthy and demanding process would be unlikely to succeed; a choice among proposed figures to be matched with a given excerpt might have more success, though the important features that are not incorporated in the graphical renditions could scarcely be included.

- A11 (1.51) The upbeat here falls on the third quarter-notes of each bar; the strength of the upbeat in the third bar may be related to its ending a group of 16th-notes with an ornamented longer note.
- A12 (1.82) Thus the uniformity felt in the accompanying motion for Beethoven is related to the unsystematic distribution of his accents through the curve – no one place systematically predominates over any other place. This could be examined empirically in scores and performances.
- A13 (2.19) Becking's two excerpts may be compared also with Schubert's *Ungeduld*, D795 no. 7 (1823) and Beethoven's String Quartet, op. 132 II (1825), which feature the same melodic move to the third of the subdominant with dissonance and are also similar in other ways. In particular, the vocal text following Example 21b (Marschner, 1833) is: "Gönne mir ein Wort der Liebe / ein einzig Wort der Liebe; / und ewig, ewig bin ich dein, / ja ewig, ewig bin ich dein". That text recalls that of the Schubert song: "Ich schnitt' es gern in alle Rinden ein /.../ Dein ist mein Herz, dein ist mein Herz / und soll es ewig, ewig bleiben."
- A14 (2.20, 2.22) It is now known that Meyerbeer had composed his music for the French text, Becking's Text 2, recently discovered to have been by Eugène Scribe (1791–1861) writing in secret, which was then translated into German by Ludwig Rellstab (1799–1860) who took the credit, all according to a scheme devised by Meyerbeer himself in order to satisfy the wishes of the King of Prussia. See for instance http://en.wikipedia.org/wiki/Ein_Feldlager_in_Schlesien (accessed 12 April 2011), apparently written by Tom Kaufman. It is fascinating to see Becking struggling in paragraphs 2.20–2.22 with anomalies caused by the secrecy which had not been revealed at the time Becking was writing. Becking's conclusion, reached under that handicap, that the French text fits the music best is posthumously justified.
- A15 (2.21) The lengthening could, however, be considered to reflect the meaning of the word *fern* (far away).
- A16 (2.22) The restraining of the motion is needed to satisfy the requirement that the pressure last to the middle of the bar. Without the restraining, the pressure would by that time have fallen away so much that the singer would be running out of breath in trying to achieve the long resolution.
- A17 (2.24) Some relevant features in the Offenbach example are: (i) the smooth chromatic side-slipping in the middle of bar 1, which tends to link the two halves of the beating curve rather than to stop abruptly after the first half; (ii) the long appoggiaturas in bar 3, which prolong the energy in the gesture; and (iii) the conjunct melodic progression of the cadential turn in bar 4, which favours a smooth gesture. Contrasting features in the Lecocq example are, respectively: (i) the angular melodic progression in bars 1–4, which tends to separate the two

halves of the beating curve; (ii) the absence of long appoggiaturas; and (iii) the disjunct melodic progression of the cadence, which favours an angular gesture. However, no set of features can completely determine the matter.

- A18 (2.28) One may compare Lesueur's *toi* with Gluck's *vous*, both occurring at the beginning of bar 1. In melodic progression, Lesueur has the strongest of all, that of degrees 5–8, while Gluck has the more modest 1–3. In harmonic progression, Lesueur again has the strongest of all, V–I, while Gluck has the more modest I–I. In melodic contour, Lesueur moves straight to the highest note of his phrase, while Gluck has not yet come near that. In rhythmical pattern, the two are similar, given the different number of upbeat syllables, but in the sequel Lesueur's are much sharper.
- A19 (2.31) With today's technology it might be instructive to measure suitable performances of these excerpts, in order to investigate such lengthening in Bach by comparison with Rameau.
- A20 (3.13) With "haben und halten fest" = "have and hold fast", Becking is alluding to the Biblical verse Hebrews 6:18. Luther edition (1912): "auf daß wir durch zwei Stücke, die nicht wanken (denn es ist unmöglich, daß Gott lüge), einen starken Trost hätten, die wir Zuflucht haben und halten an der angebotenen Hoffnung,;" King James Bible (1611): "That by two immutable things, in which it was impossible for God to lie, we might have a strong consolation, who have fled for refuge to lay hold upon the hope set before us:". The last sentence of 3.14 also refers to the scriptures, perhaps less explicitly.
- A21 (3.25) Electrical terminology (current, energy etc.) is used many times in Becking's book; compare Kurth, who used the terminology of kinetic and potential energy. Perhaps these were the fashion of the time, just as computer terminology is fashionable today.
- A22 (3.39) Birth-dates clarify this: C. P. E. Bach (born 1714) – Schobert (born 1735) belong to the periods of Rationality – Sturm und Drang, and that succession of generations was repeated in the Lied with Schulz (born 1747) – Reichardt (born 1752). This led much later to the Lied of the Romantic Schumann (born 1810). The German use of the word *Lied* covers a wider range and includes earlier examples than does the English use.
- A23 (3.40) The quotation Becking refers to is found at p. 10 fn 2 of the 1977 reprint. Here is the original material of the anonymous critic, which appeared in *Mercure de France*, April 1772, p. 161 (and was quoted with some inaccuracy and some modernisation by Mennicke, indicated here by "M:"):

Nous n'aurons [M: "I'aurons"] pas l'injustice de comparer l'ouverture de Castor avec les symphonies que l'Allemagne nous a données depuis douze ou quinze ans, avec les ouvrages des *Stamitz*, des *Holzbaur* [sic = *Holzbauer*] des *Toësch* [M: "Toeschi"], des *Bach*, avec ceux de M. *Gosset* [M: rightly adds "(sic!)" = *Gossec*], devenu le musicien de notre Nation pour cette partie. Les morceaux que je cite ont l'avantage de produire souvent du chant autant que du bruit. Les compositeurs y ont rassemblé une multitude d'instruments différens [M: "d'instruments different"], dont quelques-uns n'étoient [M:

“n’étaient”) point en usage au temps où [M: “que”] Castor fut écrit. Tous ces instrumens [M: “instruments”], dont la réunion nourrit [M: “nourrit”] le corps des symphonies modernes, y jettent [M: “jettant”] une variété charmante, lorsqu’ils se font entendre séparément, ou qu’ils figurent tour-à-tour [M: “tout-à-tour”]. Les nuances du doux au fort, continuellement & [M: “et”] graduellement ménagées, sont encore des finesses de l’art, dont Rameau faisoit [M: “faisait”] peu d’usage. Ses morceaux sont d’une [M: “d’une”] *teneur*, comme on peut s’en appercevoir dans l’ouverture de Castor. De son temps l’art de l’exécution étoient [M: “étaient”] moins perfectionné qu’il ne l’est aujourd’hui.

We shall not be so unfair as to compare the overture of Castor [*Castor et Pollux* by Rameau (1737)] with the symphonies that Germany has given us for twelve or fifteen years with the works of *Stamitz*, *Holzbauer*, *Toeschi* and [J. C.] *Bach*, or with those of *Gossec*, who has become our nation’s musician to join this group. The pieces [symphonies] I am referring to have the advantage of often producing singing as much as noise. The composers have there assembled a multitude of instruments, some of which were not in use at all at the time when Castor was written. All these instruments, whose assemblage nourishes the body of the modern symphony, provide a charming variety, whether they are displayed individually or whether they appear in turn. The nuances from soft to loud, carefully handled in a continuous and gradual manner, are further artistic finesses of which Rameau made little use. His pieces have a *uniform course*, as can be seen in the overture to Castor. At his time [1683–1764], the art of execution was less advanced than it is today [1772]. [NN: In particular, the “Mannheim effects”, listed in A24, which required new technical skill of the orchestral performers, had not yet appeared.] [Translation by NN]

- A24 (3.45) The traits listed by Riemann are *Funken* (sparks: melodic tones suddenly appearing out of a string tremolo), *Seufzer* (sighs: feminine endings formed from a falling second, possibly including a suspension), *Bebung* (trembling: a shake spanning a third), *Rakete* (rocket: a rapidly ascending extended arpeggio), *Walze* (roller: the “Mannheim crescendo”, carefully controlled and extended over an essentially unchanging harmony), as well as uniform bowing throughout the string ensemble and close attention to the conductor.
- A25 (3.57) Becking is referring here to *Menschliches, Allzumenschliches: Ein Buch für freie Geister* (Human, All Too Human: A Book for Free Spirits) by Nietzsche, place?, publisher?, 1878. See for instance Section Two “On the History of Moral Feelings”, item 35: “The Advantages of Psychological Observation – That meditating on things human, all too human (or, as the learned phrase goes, ‘psychological observation’) is one of the means by which man can ease life’s burden... was believed, known in earlier centuries. Why has it been forgotten in this century, when many signs point, in Germany at least, if not throughout Europe, to the dearth of psychological observation?” (translation by Marion Faber, University of Nebraska Press, 1984, 1996.)

- A26 (3.61) The Classical sonata form is related to Hegel’s dialectical materialism as follows: principal theme in tonic = thesis; subordinate theme in another key = antithesis, development = argumentation; recapitulation of principal theme in tonic and then subordinate theme also in tonic (this is the vital moment) = synthesis; coda = reinforcement of the tonic (synthesis).
- A27 (3.67) By “forces that pull apart” Becking is referring to such features as freedom-seeking melodic tones (3.64), excesses of the Sturm und Drang (3.64) and, in terms of Hegel’s philosophy, the thesis and antithesis which are forged into a synthesis (3.61); the Classical attitude was one of unity created from opposition.
- A28 (3.69) Previous discussions appeared in 1.15–1.16, 1.22, 1.69, 3.63 (Beethoven), 0.5–0.6, 1.69 and, as Example 20b, 2.14–2.15 (Weber). One may note the similar melodic and harmonic progressions in the first two bars of each excerpt, and other similarities, although Becking has not drawn specific attention to those similarities.
- A29 (3.70) The syllable *Zeit* belongs to bar 5, which is not included in Becking’s 4-bar Examples 1a, 20b [0.4, 2.15]; the extended excerpt is provided in Example 1aN in Appendix E. Conceivably, but less likely, Becking intended here to refer instead to the syllable *Ruh*’ in bar 2.
- A30 (3.72) Here, and in 3.103, Becking has used the words *tönend bewegte Formen* (“tonally induced patterns” – other translators have rendered those words in various ways), quoting without citation from the writing of Eduard Hanslick. These are compositional patterns induced, or set in motion, only by relationships among tones. Hanslick postulated that these patterns constitute the entire content of music, and that music has no emotional content. The original is Hanslick’s *Vom musikalisch-schönen* Leipzig, R. Weigel, 1854, p. 59, and many reprints. Translations include Gustav Cohen, *The Beautiful in Music*, Indianapolis, Bobbs-Merill, 1957 (originally London, Novello, Ewer, 1891), Chapter III, p. 29.
- A31 (3.73) Some explanations of the details in this sentence follow. “deepest feeling”: from Beethoven’s indication *mit der innigsten Empfindung* (“with the deepest feeling”); “never-ending melody” (*unendliche Melodie*): from Wagner’s description of Beethoven’s present movement (see for example Kurth’s book cited in 3.115, in several places, and also *Wagner and Beethoven: Richard Wagner’s Reception of Beethoven* by Klaus Kropfnger, translated by Peter Palmer, Cambridge University Press, 1991, p. 109); narrower and wider positions: this refers to the vertical (pitch and register) positions of the notes comprising a given chord; strongly dissonant suspensions: bar 2, the first *a*’; (strongly dissonant) changing-notes: bar 2, *f*# & *b*’ (changing from the *a*’ before its resolution *g*#); overlapping resolutions: bar 4, treble *f*# resolving to *e*’ overlapping with the bass *d* resolving to *e* (then also in the same bar the *a*’ might be viewed as being shifted to *a* before resolving to *g*); linear strivings: this expression (*linearen Strebungen*) shows that Becking is here referring to the work of Ernst Kurth – Becking cites that work in 3.115 footnote 2 but does not cite the present excerpt from it, which is found on p. 105 of the 1923 edition

- where Kurth used the same expression with emphasis in a somewhat similar listing of the compositional resources present in Wagner's *Tristan und Isolde*.
- A32 (3.74) Hoffmann's models include not only Mozart's K475, which Becking discusses later in this paragraph, but also his *Orgelstück für eine Uhr* (Organ Piece for Musical Clockwork) K608, as Werner Keil indicates in the preface to his edition of the Hoffmann Sonata for Breitkopf und Härtel, 1984, p. 4.
- A33 (3.76) This Sonata was reviewed (negatively) by E. T. A. Hoffmann in *Allgemeine musikalische Zeitung*, 25 May 1814, republished in E. T. A. Hoffmann, *Schriften zur Musik: Aufsätze und Rezensionen*, edited by Friedrich Schnapp, Munich, 1977, pp. 203–204 (not included in E. T. A. Hoffmann's Musical Writings, edited by David Charlton, English translation by Martyn Clarke, Cambridge University Press, 1989, see p. 460). Hoffmann's review is discussed by William S. Newman in his edition of the Sonata (see Appendix D), pp. 21–23. Newman includes mention of an element of Romanticism in the Sonata: "The fresh romantic sonorities and expressiveness of the ... poetic Andante ..." (ibid., p. 23). Newman gives the date of composition as "presumably ... 1809" (ibid., p. 23).
- A34 (3.80) Schulz's melody, especially in bars 3–6, is very similar to that of Schumann's *Romanze (Flutenreicher Ebro)*, op. 138 no. 5, which could provide a further interesting comparison.
- A35 (3.87) The German text is "höheren Naturen". Although this is a fairly general term, it might be a reference to Nietzsche, *Nachlass* (Literary remains), 1880–1881: "ich hoffe schrittweise den höheren Naturen näher zu kommen, weiß aber kaum, wo sie sind und ob sie da sind!" ("I hope to come closer to the higher natures step by step, but I hardly know where they are or whether they are there!"). Or it might be a reference to Goethe: "... So ist er [Gott] nun fortwährend in höheren Naturen wirksam, um die geringeren heranzuziehen." ("... So He [God] is continually active in higher natures, in order to pull the lesser ones up.", from Johann Peter Eckermann, *Gespräche mit Goethe in den letzten Jahren seines Lebens* (Conversations with Goethe in the last years of his life), Leipzig, F. P. Brochhaus, 1837 and many republications, conversation dated Sunday 11 March 1832; English version *Conversations of Goethe with Eckermann and Soret*, Adamant Media Corporation, 2001, p. 570 and other versions.
- A36 (3.90) The piano style referred to could alternatively be just Schubert's rendition on the piano of what is inherently orchestral music or chamber music, or perhaps sometimes vocal music as well. It should further be borne in mind that Schubert was not a specialist pianist.
- A37 (3.101 footnote) See, however, Ernest G. Porter, *Schubert's Song Technique*, London, Dobson, 1961, p. 33: "The half close in a minor key is a favourite cadence because of the final major third which adds pathos to the phrase in many an instance, as for example in the beautiful lines of *Leiden der Trennung* [D509]. ([Porter's] Example 5)." The example is notated on Porter's p. 34. A further example, differently positioned though related, follows on the same page, from *Mit dem grünen Lautenband* [D795 no. 13].

A38 (3.102 footnote) See Example 48 bars 1–3, as well as the upbeat to Example 14b which, however, is in three-four metre. In this footnote Becking comes closer than usual to finding a systematic parallel in the score to the beating shape; further study of such compositional habits could be revealing.

A39 (3.104) The quotations in this paragraph are taken from Schumann's literary writings, as follows.

(i), (ii) With the “mere virtuosity of recent times” (Becking's quotation, “äußere(n) Virtuosität der letzten Zeit”, is not exact) and the “new poetic era”, Becking is referring to Schumann's editorial to the *Neue Zeitschrift für Musik*, 1835, third paragraph. Translation by Henry Pleasants, *Schumann on Music: A Selection from the Writings*, New York, Dover, 1988, original *The Musical World of Robert Schumann: A Selection from His Own Writings*, London, Victor Gollancz, and New York, St. Martin's Press, 1965:

“In the short period of our activity we have learned a lot. Our basic policy was set forth at the outset. It is simple: to be remindful of older times and their works and to emphasize that only from such a pure source can new artistic beauties be fostered; at the same time to oppose the trends of the more recent past, proceeding from mere virtuosity, and, finally, to prepare the way for, and to hasten, the acceptance of a new poetic era.”

(iii) “Davidsbündler”, the confrères of King David; Schumann used this term in connection with his battle against the musical philistines (associated with Goliath) of mere virtuosity, referred to in (i) above.

(iv) “Romanticist of the devil” (“Teufelsromantiker”), 1839. See *Gesammelte Schriften über Musik und Musiker von Robert Schumann*, M. Kreisig (ed.), Farnborough, Hants, Gregg, 1969, vol I, p. 400.

(v) “cheeky geniuses” or “arrogantly inspired” (“Genialitätsfrechen”), 1836. See M. Kreisig (ed.), *ibid*, vol I, pp. 144–145.

(vi) “highest art-form of all” (“absolut höchsten Kunstform”), most likely deriving from a meeting of the *Kränzchen* or *Engelklub*, a circle of musicians, artists and intellectuals, at Dresden in the mid-1840s.

A40 (3.110) Those two notes are played in the Wagner excerpt not by a horn but by two oboes and two clarinets. They might also be compared with the opening of the third movement of Beethoven's Piano Sonata op. 106.

A41 (3.110) That is, if Wagner had continued his reference to Beethoven's theme too long and too blatantly he would have left himself open to ridicule. Note that Wagner has compressed the harmonic progression of Beethoven's bars 1–4 into just one chord for each harmony.

Appendix B

The Origin and Reception of Becking's Book

Becking was born on the 4th of March, 1894. He had studied with Eduard Sievers at the University of Leipzig, completing in 1920 his (first) doctoral thesis *Studien zu Beethovens Personalstil. Das Scherzothema*, op. cit. (1.31). The referents or examiners were Professors Schering and Krüger, whose comments survive in the Archives of the University of Leipzig together with a hand-written *curriculum vitae* by Becking.

The book here translated began its life as a habilitation thesis (which may be written for a second, higher, doctorate in some European countries). The thesis was submitted to the University of Erlangen on 14th December 1921 as a *Kolloquium* (oral examination) and on 18th February 1922 as a *Probevorlesung* (candidate's lecture). The title was *Das rhythmische Detail als Quelle musikwissenschaftlicher Erkenntnis* (Rhythmical detail as a source of musicological insight). The chief referee was Franz Saran, Professor of German Philology, whose comments survive in the Archives of the University of Erlangen together with an updated *curriculum vitae* by Becking. The original of the thesis has apparently not survived; it was published with the title *Der musikalische Rhythmus als Erkenntnisquelle* (Musical rhythm as a source of insight), Augsburg, Benno Filser, 1928, reprinted Stuttgart, Ichtus, 1958.

Becking's book presented difficulties for its readers on account of its novelty (Kramolisch, op. cit. [0.18], p. 347) and its style (Anon, Notice of the publication of Becking's earlier book "Studien zu Beethovens Personalstil. Das Scherzothema", *The Musical Times*, 1 December, 1922, p. 880: "The peculiar style of the author demands a thoroughly sympathetic reader"). Nevertheless it was found of great interest:

The work of the Prague music historian, who lost his life in 1945 at the end of the war, was described on its appearance in 1928 as one of the most illuminating writings on the history of musical style. Its significance has not diminished at all in the meantime. It is the systematic restriction to a single musical category, rhythm (the most important one), that provides insights into the personal style of great masters, into national stampings of tonal art and into the historical typology of large time periods of German music history, that are as novel as they are convincing. The present new edition constitutes an unchanged photomechanical reproduction of the first edition of 1928. [Anon, cover note to the second edition (1958), the note translated by NN.]

Authors who have cited the book include Ingmar Bengtsson, Hans Bosch, Manfred Clynes, Werner Danckert, Bengt Edlund, Alf Gabrielson, Roman Jakobson, Vladimir Karbusicky, Hans Költzsch, Walter Kramolisch (and chapter authors), Marc Leman, Paul Mies, Peter Keller, Bruno Repp, Wilhelm Seidel, Eduard Sievers, and Kurt Stangl.

Political considerations may not have been a prime motivating force for this book – in particular, Chapter II seems to treat different nationalities in an entirely unbiased way – but some of Becking’s other writings did have political significance, as has been discussed by Pamela Potter (*Most German of the Arts*, Yale University Press, 1998, pp. 153, 214, 232). The political situation after the Second World War has meant that Becking’s book is still little-known outside German-speaking countries.

Roland Neubert wrote a doctoral thesis *Die Rhythmuslehre Gustav Beckings. Darstellung, grundlagenermittelnder Vergleich, Bewertung* (Gustav Becking’s theory of rhythm: exposition, comparative investigation of its bases, and evaluation), Johannes Gutenberg University, Mainz, 2002. By contrast with many if not all other writers, Neubert reached mainly negative conclusions. He criticised Becking’s use of the word “rhythm” throughout (ibid., p. 259), thinking that Becking should have replaced it by “metre”. It seems hard to come to terms with Neubert’s opinion, especially considering that Becking fully explained his use of the word “rhythm” in the first three paragraphs of his Introduction (0.1–0.3) and also explained his use of the word “metre” (0.8 fn). The pursuit of Neubert’s other conclusions, many of them also seeming questionable to the present writer, may be left to the interested German-speaking reader.

Appendix C

Some Details of the Translation

Discussion of some translated terms

A pencil draft for an English translation by one of Becking's students, Walter Kaufmann, survives in the Walter Kaufmann Archive at Indiana University, U. S. A. The draft dates probably from the period 1930–1934 and covers about the first 15% of the book; it is referred to occasionally in the alphabetical list of terms which follows.

“Accompanying motion” (*die Begleitbewegung, die Mitbewegung*): “Sympathetic motion” is a term used in psychology to mean “motion arising in response to a given stimulus”, and would be accurate here. However, this could cause confusion with the everyday meaning of “sympathetic” as “compassionate”. I have used “accompanying motion”, despite the different use in the “accompanying” of a song on the piano, for instance. I have avoided “movement”, which could be confused with a movement of a symphony, for instance. I have considered the two German words synonymous except in 0.20 where actual conducting is referred to. Kaufmann uses “accompanying gesture”.

“Attitude”, “predisposition” (*die Einstellung, die Haltung*): Considered similar; *Haltung* generally “attitude”, *Einstellung* sometimes “predisposition”. Becking's usage is: national and rhythmical *Haltung; Einstellung* to the Given.

“Bar” (*der Takt*): Usually “bar”. Sometimes “metre”, not quite an ideal English equivalent, for it might better be expressed as “the bar as its beats are felt and conducted”; the word is related to the tactus of the music of the 15th and 16th centuries. A distinction is made when needed between a notated bar and a bar of the scope of one conducting figure (which may be 1, 2 or ½ notated bar).

“Beat-stroke” (*der Schlag* and in compounds): The literal “beat” could be confused with a beat of the bar in the score (*die Schlagzeit*); it is therefore sometimes translated as “beat-stroke”.

“Beating figure” (*die Schlagfigur, die Taktfigur*): These are considered synonyms. No distinction is attempted between the figure as drawn on paper and as implemented with a baton (except in 3.57).

“Constant” (*die Konstante, konstant*): This resembles a mathematical “invariant” or “parametric value”; the more literal “constant” is used here.

“Course”: see “Process”.

- “Disciple” (*der Epigone*) (appears in Chapter III only): The English word “epigon” means a “disciple, follower, imitator, especially in a later generation”, or an “inferior imitator”. Compare Riemann’s *Geschichte der Musik seit Beethoven (1800-1900)*, W. Spemann, Berlin & Stuttgart, 1901, Book IV, entitled *Epigonen*. However, “epigon” is considered a “difficult word”, and has been replaced here by “disciple”.
- “Disengaged portion” (*die Luftspitze*): “Breathing point” would not be accurate. The word is used (rarely) to mean a kind of embroidery or lacework in which a portion is removed from the original; that could conceivably, but not likely, refer here graphically to the dotted-in portion in the curves for Mozart, Auber and Wagner. Kaufmann avoids translating this word.
- “Downstroke” (*der Niederschlag*): The more literal “downbeat” is avoided, for it could be confused with the first beat of the bar in the score rather than the physical gesture which is meant here.
- “Feminine ending” (*die weibliche Endung*): An ending on a weak beat of the bar, whether to a phrase or to another unit. This was a standard term in music theory for many years, but it is now often replaced by a term such as “metrically unaccented ending”.
- “Folk tune” (*der Volkston*): Perhaps more accurately “music in the style of the people”.
- “Gravity”: see “Weight”.
- “Implicit” (*immanent*): The general meaning is “inherent” or “intrinsic” but its philosophical meaning refers to a mental act “taking place within the mind of the subject and having no effect outside it” (here referring to the mental awareness of the rhythmical flow). The latter meaning is evidently the one Becking uses in most cases, so that it means “derived from within the listener”, rather than “derived from within the sounding music”. Alternatives would therefore be “inner”, “internal” or “imagined”. Kaufmann uses “immanent”.
- “Impulse” (*der Elan, der Impuls*): Both are translated as “impulse”; according to the contexts, “Elan” here does not have its more common meaning of “verve”.
- “Irrational”: see “Rational”.
- “Life-force” (*der Geist*): This is a specifically Germanic concept that can therefore have no English equivalent (except when “geist” is used as a borrowed word in English). “Spirit” has religious and mystical connotations that are not relevant here. *Geist* may be related to the intellect, but not specifically in the academic sense. I have often used “life-force”, generally intending the mental rather than the physical kind. For *geistig* Kaufmann uses “ideological”.
- “Non-rational”: see “Rational”.
- “Pointed configuration” (*spitz*): The word “pointed” alone could be confused with its use in a “pointed remark”; when necessary I have avoided that by using “with a pointed configuration”. The word “cusped”, though sometimes accurate, would be too technical here.
- “Predisposition”: see “Attitude”.
- “Process”, “course” (*der [rhythmische] Verlauf*) Usually “process”, sometimes “course”. Kaufmann uses “event”.

- “Rational”; “Irrational”, “Non-rational” (*rational; irrational*): Sometimes used in the sense of whether or not according to ratios (divisions of durational units to form smaller ones). Thus irrational (incommensurable) lengthening is lengthening in performance beyond what would result from the division of the bar according to strict ratios. At other times used in the sense of whether or not based upon reasoning, as music was in the Enlightenment; the negative is translated in that case as “non-rational”, to avoid the sense of “absurd” which “irrational” might convey.
- “Rhythm”, “rhythmical flow” (*der Rhythmus*): Almost throughout, Becking uses this in the sense of “rhythmical flow” from the Greek *rhythmos* (0.1–0.3), not in the sense of patterns of note-values and rest-values and their stresses.
- “Straight”, “smooth” (*glatt*): Generally “straight” here, as when describing Mozart’s downbeat; in other contexts it may be “smooth”.
- “Subsequent”, “trailing” (*nachträglich*): In the context of the pressure in Beethoven’s beat-stroke “subsequent”. In the context of the *cantabile* in German singing: “trailing”.
- “Type” (*die Type*): Several systems of Types appear: those of Becking, Rutz, Nohl, Dilthey and Jaspers. Starting in 1.60, all are translated with an initial capital because of their special function in this book. (Whereas the other Types are attitudinal, Dilthey’s are ideological, but they are nevertheless similar categories.)
- “Understand” (*mitmeinen*): The sense is to think along with something. Kaufmann uses “mentally add”.
- “Weight”, “gravity” (*die Schwere, die Gravitation*): The German *die Schwere* does not distinguish between “weight” and “gravity” (in the sense of “the gravitational force”). The two words are used in the same sentence on three occasions (0.13, 1.72, 3.56). Further, *die Schwere* and *das Gewicht* (also “weight”) are used together in 0.8. In some contexts *die Schwere* may be rendered as “strength”. Becking appears not to refer to gravity in a strictly scientific sense. Fortunately, the distinction between “weight” and “gravity” is fairly slight, for the present purposes.

Latin and Greek terms

The occasional use of Latin and Greek terms, sometimes with Greek orthography, belonged to the academic style of the time:

- a priori* (in advance, or determined in advance) (3.61, 3.70)
- argumentum ad hominem* (material designed to appeal to people directly rather than dealing with matters of substance) (3.57)
- consensus omnium* (universal agreement) (2.13)
- contradictio in adjecto* (oxymoron) (3.115 fn)
- Dea ex machina* (character, in this case feminine, introduced suddenly and unexpectedly to resolve a dramatic situation) (3.84)
- in nuce* (in a nutshell) (3.22)
- κύριος τόνος (*kurios tonos*) (principal accent) (1.19, 1.22, 1.23, 1.82)

λόγος (*logos*) (word), (3.115 fn)
mutatis mutandis (the details being changed as appropriate) (2.46)
 ῥυθμός (*rhythmos*, rhythmical flow) (0.1, 0.3, 0.7, 1.69, 1.80, 3.23, 3.26)
 σάρξ (*sarx*) (flesh) (3.59, 3.99, 3.115 fn)
sine ira et studio (without anger or bias) (2.28)
spiritus lenis (a technical term, explained in a comment to the text) (0.14)
sub specie aeterni (from the point of view of eternity) (3.18)
suo loco (in its own place) (3.1)

Errors found in Becking's book

(For errors found in the musical examples, see Appendix D.)

- Chapter 0: Goethe quotation *Fehlt leider* → *Fehlt, leider!* is preferred (0.1); *Achten* → *achten* (0.13); *tactus* → *Tactus* is preferred (0.20).
- Chapter 1: A footnote has perhaps been misplaced from the previous paragraph (1.39); *beseele* → *beseelte* (1.44); Non-literal quotations from Nohl, although using quotation marks: *Durchwühlens der Modulation* → *Das Durchwühlen dieses Reiches in den Modulationen...*; *in seinen reiferen Sachen* → *in seinen reifen Sachen* (1.68), *laufe nicht fort ... bewege sich in sich selbst* → *steht ... bewegt sich in sich selber* (1.69); Suppé Italian? – often considered Austrian (1.71); Non-literal quotations from Jaspers, although using quotation marks (1.74); *zeitlang* → *Zeitlang?* (1.75); *Auf–Ab* → *Ab–Auf* in context (1.82); (*Wo sich* → *Wo sich* (1.84); Wrong printing order of numbered items (1, 3, 2, 4, 5 → 1, 2, 3, 4, 5) (1.86); *gültig* is not an error, but an alternative to *gültig* (1.87).
- Chapter 2: *Wechsler* → *Wechssler* or *Wechßler* (2.1); *goire* → *gloire* (2.10); comma after *Schläge* missing (2.11); *Festig-* → *Festigkeit* (2.15); Example 21: 1837 → 1836 (Date of *Hugenotten*); *Das Feldlager* → *Ein Feldlager* (2.20); *Etoile* → *L'Etoile* (the *L'* may not be needed here after the German *den*) (2.20); *uns* → *und* (2.25); *Bruckstück* → *Bruchstück* (2.26); *tambourin* → *Tamburin* (but perhaps Becking has deliberately used the French spelling) (2.30, 2.33); The brackets mentioned in the text for Figure U14 have evidently been omitted (2.35); Pergolese is a less common alternative spelling to Pergolesi; Becking has used it throughout except in his Example 28a; *retartierende* → *retardierende* (2.44); *betriebssam* → *betriebsam* (2.61).
- Chapter 3: *repräsentiert* → *repräsentieren* (3.8); *Parellelen* → *Parallelen* (3.9); *Belcanto* → *Bel Canto* (3.29); *Lasallaut* → *Nasallaut* (3.38); *verhältnismäßig* → *verhältnismäßig* (3.63); *der der* → *der* (3.65); *zeigt* → *zeigen* (3.67); *E-Dur-Sonate* → *A-Dur-Sonata* (3.73); *können* → *kann* (3.75); *bewährt* → *bewahrt* (3.83); *Mendelssohn* → *Mendelssohns* (3.102, 3.107); *stereotype* → *stereotype* (3.103); *Musikgeschichte seit Beethoven* → *Geschichte der Musik seit Beethoven* (3.107); *sfortati* → *Akzente* (3.111).

Appendix D

Some details of the musical examples

Becking's original Examples

- 1a Weber, *Euryanthe* (1823), Act II Scene 3 (no. 12). Adolar's aria (tenor), bars 34–37. Becking gives the punctuation after *Ruh* as ! rather than the original ' , perhaps as a result of misreading it. A few other changes by Becking in the score are defensible for a piano arrangement.
- 1b *ibid.*, bars 66–68. Becking gives *fab* rather than the original *fass*'.
- 2a Beethoven, Trio in E-flat, op. 70 no. 2 for piano, violin and cello (1808), 3rd movement, bars 1–8.
- 2b Mahler, Symphony no. 2 in C minor (1894), 2nd movement, bars 1–8.
- 3a Mozart, Symphony in D, K202 (1774), 1st movement, bars 1–4. In Becking's book the bass of bar 2, beat 2 was misprinted *A* instead of *c*#; in bar 4 a treble slur was added, and there were several omissions: the trill on *c*"#, the tie between the *as*, and the staccato dots on the bass notes.
- 3b Beethoven, Sonata in E-flat, op. 31 no. 3 (1801–1802), 1st movement, bars 1–8.
- 4 = 3b, reduction by Becking.
- 5 The music of the three examples is aligned vertically here, though not in Becking's original.
- 5a Mozart, *Don Giovanni*, K527 (1787), Act I, Finale, bars 406–409, repeated in bars 414–417. Becking's reduction, to no disadvantage, omits the oboe parts and treats the 2nd violin part freely. Becking also places the horn part (the last three 8th-note octaves in his second bar) an octave lower than in Mozart's original; their original register is given here.
- 5b Mozart, *Quadrille*. K463/1 (1784), bars 1–4. In the original, the 2nd violin in bar 3 has *a'*, *c''*, *b'b* instead of *a'*, *g'*, *f'*.
- 5c Beethoven, Sonata in E-flat, op. 31 no. 3 (1802), 3rd movement, bars 1–4. In the original, the middle part of bar 1 is slurred. I have corrected the final note-lengths.
- 6 The two examples are aligned vertically here, though not in Becking's original.
- 6a Mozart, Symphony in D, K202 (1774), 3rd movement, bars 1–4. The slurs in bar 3 were omitted in Becking's original.
- 6b Beethoven, String Quartet in C, op. 59 no. 3 (1808), 3rd movement, bars 1–4.
- 7 The three examples are aligned vertically here, though not in Becking's original.

- 7a Mozart, Sonata in D, K311 (1777), 2nd movement, bars 1–4.
- 7b Mozart, Sonata in c minor, K457 (1784), 2nd movement, bars 1–2.
- 7c Beethoven, Sonata in c minor, op. 13 (1798–99), 2nd movement, bars 1–4.
- 8a Mozart, *Don Giovanni*, K527 (1787), Zerlina’s aria from Act I Scene 16, No. 12, bars 1–4. Vocal text: “Beat, beat, oh dear Masetto, your poor Zerlina”. The last two notes (*a*, *b*) of the first complete bar are in error in Becking’s original (*bb*, *c'*, creating parallel fifths) but are corrected here. The 16th-notes are slurred in Mozart’s original (in groups of 4 + 12 + 12 + 8).
- 8b Beethoven, Quintet in E-flat for piano, oboe, clarinet, bassoon and horn, op. 16 (1797), 2nd movement, bars 1–4. The original has a turn sign in bar 4 between the first two notes of the treble; perhaps Becking regarded that as spurious.
- 9 Beethoven, 12 German Dances for Orchestra, WoO. 8 (1795), no. 8 in A, bars 1–4. Some of the dynamic marks do not appear in some editions.
- 10a Mozart, Symphony No. 41, K551 in C, *Jupiter*, (1788), 2nd movement, bars 7–11 (bars 95–99 are the same except for the lower final bass note). Becking’s parentheses around the forte sign are not needed. Becking omitted tails on the upward stems in the first two bars, perhaps by oversight.
- 10b Beethoven, Piano Trio, op. 1 no. 2 in G (1795), 1st movement, bars 36–43. The slurring in the Henle edition is different in bars 38, 40 & 42.
- 11 Framework for Mozart’s two cadences in Example 10, sketch by Becking. (Details in the text.)
- 12a Bach, Well-tempered Clavier Book I (1722), Fugue no. 2 in c minor, bars 1–3.
- 12b Handel, Concerto grosso, op. 6 no. 2 in F, HWV 320 (1739), 1st movement, bars 1–2.
- 12c Pachelbel, Chaconne (17??), bars 1–4. *DTB* volume II, 1, p. 53 (*DTB* = *Denkmäler der Tonkunst in Bayern* = *Monuments of Musical Art in Bavaria*).
- 13 Wagner, *Tannhäuser* (1845), Act I Scene II No. 2, Duet with Tannhäuser (tenor) and Venus (soprano), bars 92–95. The vocal text is given here, though not in Becking’s original; translation: “Let your praises ring out! Let the marvel be extolled...”
- 14a Wagner, *Das Rheingold* (1854) Scene 2, bars 1–3. Becking’s revision of the slurring is appropriate to a piano version.
- 14b Mendelssohn, A Midsummer Night’s Dream (*Ein Sommernachtstraum*), op. 61 (1842) no. 7, *Con moto tranquillo*, bars 1–4.
- 15 Chopin, Ballade no. 3 in A-flat, op. 47 (1840–41), bars 1–2.
- 16 Franz von Suppé (1819–1895), *Banditenstreiche. Komische Operette in 1 Akt*. (Jolly Robbers. Or: Rogue’s Gambit. Comic Operetta in 1 Act.) (1867) No. 9, Finale, bars 127–134. The tune also appears with different vocal text in bars 39–46 and 83–90. Becking gives *lacht!* instead of the original *lacht*. (A considerably revised version by August Waldmeier and Ludwig Bender, 1955, is in 3 Acts.) The original has four staves, for Lidia, Malandrino and the piano; the present version has three staves, as Lydia and Malandrino sing in octaves with the exception of *b''* for Ludia on the second note of bar 132. Becking had reduced the score to two staves, no doubt to save vertical space.

An essential feature of the writing underneath the score appears to be the beginning of the downstroke on the third beat of each bar. This has been preserved in the present version, whereas it was perhaps not precisely drawn in Becking's original.

- 17a Auber, *The Mute Girl of Portici* (1828), Act II, Barcarolle, bars 46–49 = 134–137 (Masaniello solo), 74–77 (Chorus). Vocal text: “Conduct your affairs with prudence, the trespasser is speaking low”.
- 17b Mendelssohn, *Songs Without Words*, op. 19 no. 6 (Venetian Gondola Song) (1830), bars 8–11. (Becking omitted the accent on the last *d* in the treble and the slur in the last complete bar of that staff, as well as the *cantabile* marking.)
- 18 The two examples are here aligned vertically, though not in Becking's original. The number of notated bars per curve is 2 for Auber, 1 for Wagner.
- 18a Auber, *The Mute Girl of Portici* (1828), Finale to Act IV, bars 215–222. Vocal text: “Honour, honour and glory, honour, honour and glory!”
- 18b Wagner, *Rienzi* (1840), Finale to Act III, bars 30–33.
- 19a Marschner, *Hans Heiling* (1833), Act I, No. 3, Healing's aria “An jenem Tag...” (“On that day...”), bars 59–62. (Vocal text: “Oh, may faithfulness never waver, ...”) (Indication: *Innig, doch mit heimlicher Drohung* = Intimately, but with suppressed menace.)
- 19b Halévy, *La Juive* (The Jewess) (1835), Act IV, No. 19, bars 80–85. Vocal text, sung by Eudoxie: “Listen to my voice which is imploring..., deign to spare him”.
- 20a Auber, *La Muette de Portici* (The Mute Girl of Portici) (the opera is also known as *Masaniello*) (1828), Act I No. 2, Recitative and Aria (Elvira), bars 79–82. Vocal text: “In this enchanting moment I can feel my heart beating”.
- 20b Compare Example 1a. Becking has again changed the punctuation after *Ruh*, and he has in addition capitalized *strömen*.
- 21a Meyerbeer, *Les Huguenots*, (1836, not 1837 as Becking gives), Act II, No. 8, bars 13–17. *Chor der Badenden* = Chorus of bathers. By comparison with the Kalmus edition, Becking has omitted the *pp* in the orchestral part and has changed the last note of the 2nd vocal staff (*g'* → *e'b*). Becking presumably used a German edition.
- 21b Marschner, *Hans Heiling* (1833), Act II, Finale, Konrad's Aria *Gönne mir ein Wort der Liebe...* (“Grant me a word of love...”), bars 1–4.
- 22 Meyerbeer, *Ein Feldlager in Schlesien* (1844), *Vielka* (1847), *L'Etoile du Nord* (1854) (from the Finale to Act I). The three texts may be translated into English (literally, not for singing) as follows.
1. “[You] reach to me the star-corona, [you] wave to me in the radiance of the heavens. Mother to you, far from the [labour] pains of the earth.”
 2. “Watch over them always, mother, mother, my dear loves. Ah, more good fortune for me, but I have carried out your command.” [A recording in French by Amelita Galli-Curci, 20 September 1922, is notable.]
- 2a. (From the Novello, London [no date] edition with Italian text, unattributed: “Veglia dal ciel su lor, / Madre, madre miei primi amor! / Ah! più ben per me non v'è, / Ma son sommessata te!” and an English translation, for singing, presumably from the Italian, by Henry F. Chorley:) “Guard those

I leave today, / Saint of the faithful lover! / Heed not how lone I stray, / Them with thy blessing cover!”

[See also *The Meyerbeer Libretti: Opéra Comique 1 L'Étoile du Nord*, edited by Richard Arsenty (translations) and Robert Letellier (introductions), Cambridge Scholars Publishing, 2008.]

3. “You dear mother-spirit, you will protectively hover around them. Ah, all my happiness is lost, yet you see me give devotionally.”

- 23 The two examples are aligned vertically here, though not in Becking’s original.
- 23a Offenbach, *La belle Hélène* (1864). Becking indicates *Overture*, but the excerpt is taken from the *Entr’acte* beginning Act II. The original exists only as a piano score. The Milan edition of 1874 gives Moderato 3/4 (instead of Becking’s Allegro ma non troppo 6/4), the excerpt being taken from bars 28–35 = 44–51 = 92–99. Becking has slightly changed the chord voicing.
- 23b Lecocq, *La Fille de Madame Angot* (1872), Act II, Finale, Valse, bars 5–12 of the Valse.
- 24 Gluck, *Armide* (1777), Act III Scene 1, bars 43–49. Vocal text: “Can it be that Renaud is holding Armide in thrall?”. Becking gave *peut il* on both occurrences instead of the correct *peut-il*. Becking also omitted the final ? punctuation.
- 25 The examples are aligned vertically here, though not in Becking’s original.
- 25a Gluck, *Iphigénie en Aulide* (1774), Act I, No. 13, bars 5–8. Vocal text: “Arm yourself with noble courage, stifle any sighs that would be too unworthy of you”. Peters (1884) gives the marking *Allegro maestoso. Bien détaché, pas trop vite, bien majestueux*. Becking gave *Armez vous* instead of the correct *Armez-vous*.
- 25b Lesueur, *Ossian* (1804), Act III, Rosmor’s air, bars 3–6. Vocal text: “Oh thou, the only good one who remains to me, the only one I can cherish”.
- 26 The examples are aligned vertically here, though not in Becking’s original.
- 26a Rameau, Tambourin from Suite in E from *Pièces de Clavecin* (1724), bars 1–4. [A recording by Wanda Landowska, 29 October 1923, is notable.]
- 26b J. S. Bach, Gavotte from 6th French Suite, BWV 817 (c.1725), bars 1–4. The slurs have been added by Becking, presumably to draw attention to the feminine endings referred to in the text. Becking also wrote the top staff in piano style rather than the original part form, presumably to save vertical space.
- 27 The examples are aligned vertically here, though not in Becking’s original.
- 27a Couperin, Gavotte *La Bourbonnoise* (or *La Bouronnaise*) (1713), bars 1–4.
- 27b J. S. Bach, Gavotte from 5th French Suite, BWV 816 (c.1724), bars 1–4. The slurs have been added by Becking, presumably to indicate how the music might be performed. Becking also wrote the top staff in piano style rather than in the original part form, presumably to save vertical space.
- 28 The examples are aligned vertically here, though not in Becking’s original.
- 28a Pergolesi, *La Serva Padrona* (1733), from the Duet at the end of Act I, bars 95–97. Becking has given the German version, and has omitted the vocal text. The German translation by Carl Alexander Herklots, in the edition by Richard Kleinmichel, Senff, Leipzig & Berlin, 1890, reads: “Mein Reiz muss siegen, mein Reiz muss siegen, mein Reiz muss siegen!” (“My charm must win,...”). Becking’s suggestion in 2.36 is “Sieh die Schönheit”, where “Sieh” is to be

- given two syllables. Note the additional syllable required in both German versions by comparison with the Italian version given here separately as Example 28aN in Appendix E, and thus the additional 16th note in the rhythm. Note also that Becking has shown just two appearances of the figure, whereas in the Italian the varied text warrants all three appearances.
- 28b Handel, Concerto grosso No. 17 in g minor, op. 6 No. 6, HWV 24 III, *Musette* (1739), bars 1–4.
- 29a J. Haydn, *Arianna a Naxos* (1790) (Cantata), bars 91–92. Becking’s piano part is slightly thinner than in the original.
- 29b Porpora, *Cantatas* (1735) No. 9. The Cantata consists of a recitative which begins with the vocal text *Destate vi*, a Larghetto aria, a second recitative, and an Allegro aria. The latter aria has a notated time signature of 3/8, but it is written with an introduction of six-and-a-half bars of 6/8 followed by a vocal setting in bars of 6/8 from which Becking has quoted the first three (large) bars; this is the reason for the light bar lines in Becking’s Example. The original includes figured bass for Becking’s last (large) bar: 6/4, 5, 6, 7, 7, –. Vocal text by Metastasio: “Silvio, the desperate lover”. (Becking has added a comma after *amante*, which should perhaps come after *Silvio*.)
- 30a Gluck, *Orfeus and Eurydice* (1762). Act II Scene 2, bars 1–4.
- 30b Salieri, *Armida* (1771), Act I Scene 1, bars 1–4 and 23–26.
- 30c Mozart, *Don Giovanni* (1787). Act I, Finale, Scene 19. Bars 3–6 of the Menuetto (bars 219–222 of the Finale). Given here in G major, as in Becking, although Mozart’s original is in F major.
- 30d Verdi, *Rigoletto* (1851). Act I No. 2 (Introduction), bars 1–4 of the Minuet.
- 31a Steffani, Chamber Duets (*Duetti di Camera*), Duet for Soprano and Bass, *DTB VI* Catalogue number 48 (Date?). Vocal text: “I do not want, no, no”. Quoted in Chrysander, op. cit. (2.45), p. 336.
- 31b Handel, *Che vai pensando, folle pensier* (Soprano, Bass and Basso continuo), HWV 184 (c.1707–1709). Duet no. 5, although Becking, following Chrysander, called it no. 3. Quoted in Chrysander, op. cit. (2.45), p. 337 Vocal text: “What crazy thoughts are you thinking?”
- 32a Spontini, *Die Vestalin (La Vestale)*, Overture (1805), bars 23–26.
- 32b Weber, *Der Freischütz* (1821), Overture, bars 290–293.
- 33a Cadential turn from Example 26b (Bach, 6th French Suite, bar 4).
- 33b Cadential turn from Examples 5a and 30c (Mozart, *Don Giovanni*, Act I, Finale, bar 409).
- 34 Franck, Melchior, *Deutsche Weltliche Gesäng und Tüntze* (German Secular Songs and Dances), No. 24, *DdT* (= *Denkmäler deutscher Tonkunst*) XVI (1604), bars 1–8. Becking has added an *eb* to the original key signature and *e-naturals* where needed, no doubt to conform to the modern signature for *g* minor.
- 35 Schütz, *Die sieben Worte Jesu Christi am Kreuz* (The Seven Words of Jesus Christ on the Cross) (1645), bars 1–16. The original has five instrumental voices marked Vox suprema, Altus, Tenor I, Tenor II, Bassus; and a continuo part written on two staves in 4 parts with figured bass. Becking has placed

- voices 1–2 on his top staff, 3–4 on his middle staff, and the bassus on his lowest staff, together with the figured bass whose chords he has omitted. Errors in Becking: Bar 3: figure # is needed here because the continuo chord is not shown. Bars 6–7: tenor II slur missing. Bar 7: altus *f*# should be *a'*. Bar 9: the figured bass or the notes are incorrect in the original and in Becking (there is no note-name *d*, unless intended only for an improvised continuo part).
- 36 Telemann, *Pimpinone* (1725), No. 3, Aria of Vespetta, bars 1–5. The Schott edition by Walter Bergmann has small differences in bars 3–5, presumably resulting from a different piano reduction.
- 37 Hasse, *Benedictus* from a *Mass* in F major (date unknown), bars 7–16. Becking used two staves, no doubt to save space, but then it is hard to follow the parts; he also omitted several notations. It is given here on three staves as in the original.
- 38a J. A. P. Schulz, *Pfingstreiben*. (1790), bars 1–4. Vocal text: “All the couples dance the ring dance on the loveliest day after whitsun!”
- 38b Schumann, “Der fröhliche Landmann” (The Happy Farmer), from *Album for the Young* (1848), op. 68 no. 10.
- 39a J. Stamitz, *Orchestral Trio* (Trio Sonata) op. 1 no. 1 in C, (published in 1755 or early 1756), 1st movement, bars 1–8. Becking’s staccato dots in bar 7 are not found in the original but seem a reasonable inference. The passage is in unison between the three staves: Violin I, Violin II, Violoncello and Basso.
- 39b Wagenseil, *Symphony* in G major, thematic index G3, 1st movement, bars 1–4. This has been published in *The Symphony 1720-1840, a comprehensive collection of full scores in sixty volumes*, Barry S. Brook, editor-in-chief, Series B volume III, edited by John Kucaba, Garland Publishing, New York & London, 1981. The date of the *Symphony* is given there as “no later than 1761”. A bracketed indication [*f*] is given at the beginning.
- 39c Schobert, *Sonata* in d, op. 14 no. 4, 1st movement, bars 95–98. Published in *Collection Dominantes*, Jeanne Roudet, editor, Editions J. M. Fuzeau, Courlay, France, 1990. The date of the *Sonata* is given there as 1766. Notes: (i) Becking has a low *E*# in bar 97, which should clearly be *F*#; (ii) the *fp* markings do not appear in Roudet; (iii) the 8th-note chords have diagonal slashes, indicating arpeggiation (Roudet, p.7); (iv) the violin part does not appear in Roudet (the violin accompaniment is *ad libitum*).
- 40a Monn (the presumed composer), *Symphony* in E-flat, Menuetto, bars 1–8. Becking has quoted the Violin I & II part.
- 40b Wagenseil, *Symphony* in D, Kucaba Index D8 (1746), 3rd movement, bars 1–16. Becking has quoted the part played by Violin I and Oboe I.
- 40c Haydn, *Symphony* No. 14 (possibly between 1761 and 1763), 3rd movement, bars 1–10. Corrections, based on the Landon / Universal edition, have been made here to the version published in Becking. The Allegretto marking has been added, the upper voice has been altered in bars 6 and 8 (Becking had, for instance, omitted the *c''* and *a''* on the last 8th-note of bar 8), and the last note has been changed from a half-note to a quarter-note.

- 40d Haydn, Symphony No. 103, *Drumroll* (1794–1795), 3rd movement, bars 1–4. Corrections, based on the Landon / Universal edition, have been made here to the version published in Becking. Thus the *fz* and wedge markings and the grace-note slurs have been added.
- 41 Beethoven Piano Sonata, op. 101 (1816) I, bars 1–4. Changes made here to Becking’s version to conform with other editions: (*p*) dynamic added, tempo marking *Allegretto ma non troppo* added, crescendo and diminuendo signs added, tie between the upper *e*’’bs in bar 4 removed, down-stem added on *a*’ at end of bar 2 and prolonging dot removed from the previous *g*’.
- 42a Mozart, Piano Fantasy, K475 (1785), bars 128–129. Becking omitted the slurs and added the dynamics in parentheses.
- 42b E. T. A. Hoffmann, Sonata for piano (between 1803 & 1807), *Allroegen Verzeichnis 27*, bars 154–156. The work was first edited by Becking for Kistner & Siegel, Leipzig, 1922. The piece was also edited by Werner Keil, Breitkopf & Härtel, no. 8143, Wiesbaden, 1984, taking into account Becking’s edition. From the *forte* marking in bar 149 Keil has added parenthetical markings (*decresc.*) in bar 153 beat 1 and (*p*) in bar 154 beat 2. Becking has added (*pp*) in bar 155.
- 43 E. T. A. Hoffmann, *Canzoni* for 4 voices *a capella*, Book II, no. 5, *O sanctissima* (1808), bars 1–2, 18–22. Becking has no accidental before *b*’ in bar 19; I have added a parenthetical one, as in the Breitkopf & Härtel edition (1974) by Winfried Radeke.
- 44a Spohr. *Jessonda* (1823), Act II, No. 10, Rondo bars 4–7. Aria sung by Nadori. The accent on the 3rd note of bar 3 was not given in Becking.
- 44b Schulz, *Minnelied*, bars 2–12 (Becking has omitted the accompaniment chord at the beginning of the original bar 1). The original source is *Lieder im Volkston bey dem Claviere zu singen. Drei Teile in einem Band*, reprint of the edition of 1785-1790, Georg Olms, Hildesheim 2005, 3rd Part, p. 22. The source is in E major rather than Becking’s D major. Bar 4 of the source has an *a*’# grace-note with one tail, no slash and no slur, then *e*’’ 8th-note and two 8th-note rests. In bar 6 of the source the grace-note has two tails, no slash and no slur. The vocal text in the source is in bar 5 *sing*’ (with apostrophe), bar 8 *sang*: (with colon), bar 9 *denn* (with lower case). For the line-up with the Spohr excerpt after the dashed bar line, Becking’s spacing is not systematic, presumably because of the constraints of the vocal text; here the line-up after the dashed lines is therefore slightly different. Schulz’s music continues without interruption on Becking’s following (third) staff, but Becking showed his third staff truncated left and right; it is shown fully here. For the lining up with the Weber excerpt, Becking’s horizontal spacing is modified to reflect melodic similarities, and is reproduced here. Vocal text in the original, differing in some details from Becking’s version: “*Der Holdseligen sonder Wank sing’ ich frölichen Minnesang: denn die Reine, die ich meine, [winkt mir lieblichen Habedank.]*” (“To the fair and faithful one I sing a happy love-song: then the pure one whom I have in mind [conveys her sweet thanks to me.]”).

- 44c Weber. *Euryanthe* (1823), Act I, No. 2, Romanze (Adolar's aria), bars 14–18. Vocal text: "She the pure one, the only one, mine!".
- 45 Schneider, *Weltgericht* (The Last Judgement) (Oratorio, 1819) (Leipzig: Breitkopf & Härtel, 1821; reproduced by *Das Erbe Deutscher Musik*, Band 94, München: G. Henle, 1981). Introduction to Part 3, bars 1–2(–8). (See also Example 45N in Appendix E, where the repetitions are written out. See also Example 46a.)
- 46a Schneider, *Weltgericht* (for details see Example 45). Part 3, No. 29, bars 7–10. Vocal text: "The Mother, borne up by the angels, is already approaching the holy throne". Changes made here to Becking's version: 1. Becking has *Weltgericht* No. 24, which should be No. 29. 2. Becking has commas after *naht* and *gehoben* which, though very reasonable, do not appear in the original. 3. Becking omitted a period after *Thron* which appears in the original. 4. Becking included *Cantabile* in the general indication, but it belongs only to the Violin obligato part. 5. Becking has a grace note (with one tail and a slur) before *Thron* which is not in the original (though it might well be sung).
- 46b Hoffmann, *Undine* (1816), Act II No. 7, Introduction and Duetting, bars 5–8 of the Duetting. Vocal text: "Evening breezes waft around the cheeks [cosy]".
- 46c Beethoven. Piano Trio op. 70 no. 2 (1808), 2nd movement, bars 1–4.
- 47 The basis for the dashed vertical lines is as follows: the Loewe and Mendelssohn examples are regular 4-bar phrases; Becking has presented the Mozart example not as two 3-bar phrases but as also essentially a 4-bar phrase, with the upbeats to the two sections lengthened by Mozart to become complete bars in themselves (an appealing habit of Mozart's); thus Becking has printed them with horizontal compression to show their function and their matching to the other two examples, as reproduced here.
- 47a Mozart. *Le nozze di Figaro* (The Marriage of Figaro) (1786), K492, Act 3 Scene 10, No. 21, Duet (Susanna and the Countess), bars 4–6, 11–13 (sung by the Countess). Vocal text: "*Che soave zeffiretto // questa sera spirerà*" ("What a gentle zephyr // will whisper this evening") (from German: "When the gentle evening breezes // blow across our open fields"). In connection with the horizontal compression, Becking has elided the intervening bars 7–10, indicating them by a // sign and reducing the fourth note of bar 6 (*f*) from a dotted 4th-note to an 8th-note.
- 47b Loewe *Palestrina*. (1841) (Oratorio in 3 sections). Score not to hand (unpublished). Vocal text: "At the evening-bell everywhere, as it gently awakens in every breast,".
- 47c Mendelssohn, *Die Heimkehr aus der Fremde* (Homecoming from Abroad) (known in England as *Son and Stranger*), Operetta in 1 Act (1829), op. 89 no. 5, *Lied* (Hermann, tenor), bars 5–8. Vocal text: "When the evening-bells ring and the shepherd-horn sounds".
- 48 Mendelssohn *Fantasia* or *Caprice*, op. 16, no. 1 (1829), bars 1–4. In the Breitkopf & Härtel edition (1874–1877), the decrescendo ends between the last two notes of bar 2. The sixths are divided between the hands. Becking's only omission is the initial quarter-note bass chord *A*, *e*.

- 49 Schumann. *Fantasy Pieces*, op. 12 no. 3 (1837) *Warum?* (“Why?”), bars 1–7.
- 50a Beethoven, Symphony No. 7 in A major op. 92 (1812), II, bars 3–10. Under the 6th chord Becking put a staccato dot which should not be there and has been removed here.
- 50b Schubert, Symphony in C (1828), D944, II, bars 8–16. Becking omitted the staccato marks on the last four notes of bar 8 (they are present in the Breitkopf & Härtel and Bärenreiter editions), and also omitted the bar line at the end of bar 12. The slurs in bars 11–14 may extend to the second-last or to the last note in their group (such readings are sometimes uncertain in Schubert).
- 50c Wagner, Symphony in C, 2nd movement, bars 1–8. Becking has used the version of 1878/1882, not that of 1832 which has no fermatas; however, he indicates 1832 in the excerpt and in the text (3.109). Corrections: initial *p* omitted; tie bass bars 7–8 and others over bar line omitted; the crescendo sign in bar 3 shortened and set for treble only; slurs in bass near end; (other phrasing slurs are rightly omitted for the piano arrangement, being implied by the slurs given); last bass note 8th changed to 16th note; last decrescendo should be shifted one note later. The piano arrangement makes it hard to distinguish the Violin I and Viola parts; they begin, respectively:
e',e',e',e',d',f',a',g'♯; a,b,a,a,a,d',b',b'.

New versions of some of Becking's musical examples, given in Appendix E

- 1aN See 1a details.
- 14aN See 14a details.
- 28aN Vocal text as translated from Italian into English in the Ricordi edition (1960): “I am pretty, very witty, oh so clever”.
- 45N See 45 details.
- 49N See 7c, 1a, 49 details.

New musical examples, given in Appendix E

- N1 Mayr, *Le due duchesse* or *La caccia dei lupi* (1814), Act I, Finale, cello theme. Unpublished; the manuscript is held in the Archivio Storico Ricordi in Milan. The theme is quoted in the reference given in 0.6 fn.
- N2 Mendelssohn. *Abschied vom Walde* (Farewell to the woods), SATB *a capella*, op. 59 no. 3 (1843), bars 1–4. Vocal text: “Oh wide valleys, oh peaks, oh beautiful green woods,...”.
- N3 Hoffmann *Undine*, Berlin (1816), Act 2, No. 10, bars 6–13. (Bars 55–59 = 6–10 with different vocal text.)
- N4 Hasse, *Euristeo* (1732), Aria of Ismene, bars 22–29. This aria was published by Peters in *Alte Meister des Bel Canto*, edited by Ludwig Landshoff. Vocal text: “Your virtue tells me that you will eventually be happy”.

- N5 Nichelmann, Sarabande from *Clavier Suite* (1761–1763), bars 1–4.
- N6a Gluck, *Orpheus and Euridice*, Aria of Orpheus, Act III, No. 43, bars 7–10. Text: “I have lost my Euridice, nothing could equal my tragedy;”.
- N6b Graun, *Der Tod Jesu* (1755), No. 9, Aria for tenor, bars 9–10. The piano accompaniment represents strings and continuo (the marking is *Largo con sordini*). Vocal text: “You weak souls”. A natural sign seems warranted in the accompaniment for the *d'* on the 6th 8th-note of the 2nd bar.
- N7 Beethoven, Symphony No. 9 (1824), Finale, bars 213–210 of the *Alla Marcia*. Vocal text: “Joy, lovely divine light, daughter of Elysium”.
- N8 Weber *Der Freischütz* (1821), Act III, No. 12, bars 7–8. Vocal text: “And if the cloud envelops you”.
- N9 Reichardt, Sonata in f minor. This Sonata was published as *Grande sonate pour le pianoforte*, Leipzig, Breitkopf & Härtel, c.1813. It was republished in William S. Newman, editor, *Thirteen Keyboard Sonatas of the 18th and 19th Centuries*, University of North Carolina Press, Chapel Hill, 1947.
- N10 Weber *Der Freischütz* (1821), Act II, No. 8 (Scene and Aria), bars 17–20. Vocal text: “Softly, softly, pious strains”.
- N11 Schubert Impromptu in A-flat, D935 no. 1 (1827). N11a bars 39–42 (octaves), N11b bars 51–56 (two full hands with chords moving in octaves).
- N12a Weber *Oberon* (1826), Overture, bars 1–4.
- N12b Weber *Oberon* (1826), “Ocean” Aria of Reiza (or Rezia), Act II, No. 13, bars 38–39 of the *Presto con fuoco*. “*Ozean du ungeheuer*” (“Ocean! thou mighty monster”). The original libretto was in English.
- N13 Schumann, *Träumerei* (1838), op. 15 no. 7, bars 1–2.
- N14 Schumann, *Faschingsschwank Aus Wien* (Carnival Scenes from Vienna), op. 26 (1839), I (Allegro), bars 151–155. From Riemann’s book *Geschichte der Musik seit Beethoven (1800-1900)* op. cit. (3.107), p. 276, example (c). Riemann has highlighted the groups of upbeat notes with his own slurs, set off a little from the score.

Additional figure, given in Appendix E

- NN1 Schematic diagram of writing strokes in each of the three Types of poetry and music, Nohl, op. cit. (0.5 fn), 1915, p. 13; = 1920, p. 97; = 1961, p. 28. (*oder* = “or”.)

Appendix E

Additional examples provided by the translator

New versions of some of Becking's musical examples

Larghetto non lento

We - hen mir Lüf-te Ruh', strö - men mir Dürf-te zu, se - li - ger Zeit?

Example 1aN (3.70, A29) Weber. Extension of Example 1a

Ruhiges Zeitmaß (Wotan and Fricka sleeping)

p *sehr weich*

Example 14aN (1.54) Wagner. Extension of Example 14a

Allegro

Io son bel-la, gra - zi - o - sa, spi - ri - to - sa.

Example 28aN (2.35) Pergolesi. Italian version of Example 28

Maestoso

f *p* *f* *p* *f* *p* *f* *p*

Example 45N (3.83) Schneider. Expansion of Example 45

Adagio cantabile

p

Larghetto non lento

We - hen mir Lief - te Ruh', strö - men mir Dürf - te zu

p

Langsam und zart

Example 49N (3.105) Beethoven, Weber, Schumann. Combined Examples 7c, 1a, 49


New musical examples

Moderato



Example N1 (0.6 fn) Mayr, *Due duchesse*

Andante non lento



Example N2 (1.55) Mendelssohn, *Abschied vom Walde*

Andantino



Example N3 (2.26) Hoffmann, *Undine*

Allegretto



Example N4 (3.29 fn) Hasse, *Euristeo*

Sarabande
Adagio

mf *tr*

Example N5 (3.31) Nichelmann, Sarabande

Andante

J'ai per-du mon Eu - ri - di - ce, rien n'è - ga - le mon mal - heur.

m.d. 8va
p *simile*

Largo

Ihr weich - ge - schaffnen, ihr weich - ge - schaff nen - See - len,

p

Example N6a (3.33 fn) Gluck, *Orpheus and Euridice*; N6b Graun, *Der Tod Jesu*

Alla Marcia
Allegro assai vivace

f Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E - ly - si - um,

Example N7 (3.63, 3.100) Beethoven, Ninth Symphony

Adagio

Und ob die Wel - - ke sie ver - hül - le,

Example N8 (3.73) Weber *Der Freischütz*

Moderato

pf *f*

Larghetto

p *cresc.* *f* *p*

Andante

(p) dolce e cantabile

Grazioso e un poco Vivace

pf

Example N9 (3.76) Reichardt, Sonata in *f* minor. Incipits of the four movements

Adagio

Lei - se, lei - se, from - me Wei - se, schwing' dich auf zum Ster - nen - krei - se!

Example N10 (3.87) Weber, *Der Freischütz*

Allegro moderato

Allegro moderato

ff *fp* *decresc.*

Allegro moderato

pp

Example N11 (3.90) Schubert Impromptu D935/1, two excerpts

Adagio sostenuto
Horn solo

p dolce *pp* *pp* *p* *pp*

Presto con fuoco

My - bus - band, my - love, — we are saved, — we are saved, —
 Mein Hü - on, mein - Gat - te, die - Ret - tung, sie naht!

ff

Example N12a (3.97) Weber, *Oberon*, Overture; N12b “Ocean” Aria



Example N13 (3.105) Schumann, *Träumerei*



Example N14 (3.107 fn) Schumann, *Faschingsschwank aus Wien*, annotated with slurs by Riemann

Additional figure

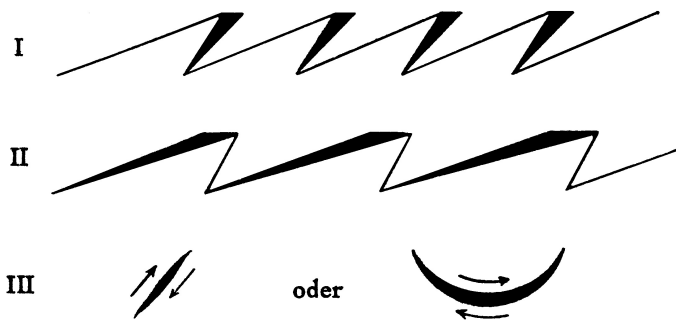


Figure NN1 (1.69 fn, 1.71) Nohl's writing strokes for his three Types

Appendix F

List of Paragraph Summaries (by the Translator)

Foreword

- F1 Acknowledgement to Riemann: the broader significance of musical findings
- F2 Publication of this book was delayed
- F3 Acknowledgement to Sievers

Introduction

Rhythmos

- 0.1 Rhythmical flow (*rhythmos*) in music is based on rhythmical flow in general
- 0.2 We will not be studying the theory of rhythm (in the narrow sense),...
- 0.3 ...but its living flow (*rhythmos*), which runs through rests as well as sounds

Undercurrents and surfaces. The sphere of what is "understood"

- 0.4 An example of undercurrents, with a rest *vs* a sound
- 0.5 Performance with appropriate conviction reveals undercurrents
- 0.6 Implicit motion is felt even in rests
- 0.7 Present-day European musical notation conceals the undercurrents

The framework of strengths. The bar concept

- 0.8 The flowing rhythmical stream and the fixed framework of metrical emphases
- 0.9 Range of validity of the bar concept
- 0.10 Only barred music is dealt with here

Beethoven–Mahler

- 0.11 Similar themes of Beethoven and Mahler
- 0.12 In score-reading, each composer's point of view must be sought
- 0.13 Beethoven's striding *vs* Mahler's floating
- 0.14 Confirmation by counting out loud
- 0.15 Confirmation by transplanting a bar
- 0.16 Observations need to be systematised

Accompanying motions. Down and up as framework

- 0.17 Method of accompanying motions introduced by Sievers
- 0.18 Becking's debt to Sievers
- 0.19 Nohl's earlier method of accompanying writing
- 0.20 Conducting earlier and today

- 0.21 Conducting by “commanding” (in advance of the sound) vs “swimming along” (together with the sound)
- 0.22 The downstroke always comes at the strong time-point; how to carry out accompanying motions
- 0.23 Disengaging gravity would produce different (opposite) motions
- 0.24 Down–up as framework for varied figures
Gravity as what is given
- 0.25 Gravity is given, and is responded to in distinctive ways

Chapter I Personal Constants and Typology of Attitudes

Mozart–Beethoven

- 1.1 Mozart’s direct and straight downstroke
- 1.2 The three components of Mozart’s downstroke
- 1.3 “Commanding” vs “swimming along”
- 1.4 Time lag at the entry of the strong beat
- 1.5 Mozart’s downstroke is unusable in Beethoven
- 1.6 Beethoven’s downstroke is pressed around
- 1.7 Beethoven’s downstroke compared with Mozart’s
- 1.8 One characteristic bar can indicate the beating motion for the other bars: an example from Beethoven...
- 1.9 ...and from Mozart
- 1.10 No one compositional feature explains the beating shape
- 1.11 Minuets of Beethoven and Mozart will be compared:...
- 1.12 ...neither composer’s beating motion works with the other’s music;...
- 1.13 ...a second comparison of Minuets
- 1.14 Slow movements can be especially revealing...
- 1.15 ...as in three sonata excerpts
- 1.16 Objective gravity (Mozart) vs subjective effort (Beethoven)
- 1.17 Generalizing from particular examples to whole musical personalities
- 1.18 Confirmation needed in unfavourable cases
- 1.19 An unfavourable example: Beethoven borrowing from Mozart
- 1.20 The continuation after the downstroke is rounded in Mozart and Beethoven
- 1.21 Mozart’s upstroke is ushered in by a short downstroke
- 1.22 Beethoven’s upstroke and beating shape as a whole
- 1.23 Mozart’s upstroke and beating shape as a whole
- 1.24 In triple metre the upstroke always comes on the third beat of the bar,...
- 1.25 ...never on the second beat of the bar; examples from Beethoven...
- 1.26 ...and from Mozart
- 1.27 Accompanying motions related to conducting schemata
- 1.28 Another unfavourable example introduced
- 1.29 Number of notated bars per beating figure
- 1.30 Beethoven follows Mozart closely in this example
- 1.31 Beethoven’s four-square and Mozart’s irregular compositional formations

- 1.32 Beethoven's characteristic intervals strive upward, whereas Mozart steps naturally down
- 1.33 Beating shapes of Beethoven and Mozart contrasted at a cadence...
- 1.34 ...and confirmed at another cadence
- Summary [of Mozart–Beethoven]*
- 1.35 Compositional style cannot explain personal attitudes; the historical and national coordinate systems will be set aside here
- 1.36 Beat-stroke shaping as a personal attitude to the world: Mozart is united with the external world (this attitude will be called “monism” in 1.38),...
- 1.37 ...whereas Beethoven is not united with it (this attitude will be called “dualism” in 1.38)
- 1.38 Corresponding attitudes in epistemology and ethics...
- 1.39 ...and in aesthetics
- Monism–Dualism, Spiritualism–Materialism, Idealism–Naturalism in rhythm [in Mozart–Beethoven]*
- 1.40 Attitudes of composers to the Given considered from three philosophical aspects (only Mozart and Beethoven so far; to be completed at the end of the chapter in 1.76–1.85)
- 1.41 There are only two possible types of downstroke shape. The corresponding type of inborn attitude is unchangeable in a given composer, but manifested differently in different composers.
- 1.42 To determine beating figures, a clear musical image is needed
- 1.43 The Beethoven family (graphical representations are only a guide)
- 1.44 The Mozart family
- 1.45 The Bach family
- 1.46 All music belongs to one of the three families
- The Naturalists*
- 1.47 The third family's rhythm simply ticks like a clock
- 1.48 Bach's rhythm does not require notated slurs
- 1.49 Beating left–right (Bach) rather than down–up (Mozart)
- 1.50 Bach's beating is impersonal, by contrast with Handel who belongs to the Mozart family...
- 1.51 ...while Pachelbel belongs to the Beethoven family
- 1.52 Some composers in the Bach group have personal involvement in the beating
- 1.53 Wagner is fully involved in his beating
- 1.54 Wagner's beat-shape described
- 1.55 Mendelssohn also belongs to the Bach family
- 1.56 ...as does Chopin
- 1.57 Chopin's beat-shape described
- 1.58 Final remarks on the Bach family
- The “Theory of Types” of Rutz and Nohl*
- 1.59 In German music, all three families occur at all historical times
- 1.60 Rutz and body posture, Nohl and philosophy

- 1.61 Rutz's work on voice quality...
- 1.62 ...and on attitude Types
- 1.63 Rutz's Type classification confirmed by Becking's
- 1.64 Rutz's work led in one direction to Sievers and in another to Nohl
- 1.65 Nohl could not fully match Rutz's Types to Dilthey's...
- 1.66 ...because of the distinction between "ideologies" (Dilthey) and "attitudes to the Given" (Rutz);...
- 1.67 ...ignoring that distinction would have indefensible consequences
- 1.68 Some of Nohl's Type determinations differ from those of Rutz/Becking
- 1.69 Nohl's writing motions do not fully reflect rhythmical flow
- 1.70 An example from Suppé;...
- 1.71 ...is misclassified if Nohl's writing motions are used
- 1.72 Nohl's writing motions do not take gravity into account, so they best suit Romantics
- 1.73 Deficiencies remedied by introducing gravity
- Systematics of the Types and Philosophical Assumptions*
- 1.74 Jaspers' philosophy of Types is limited to one plane; it resembles Becking's philosophy only superficially
- 1.75 Becking's earlier attempt at a one-plane philosophy of the Types was inadequate
- 1.76 Becking's three philosophical categories for the Types, with pairs of contrasts
- 1.77 Monism (Type I) vs dualism (Types II & III), in general
- 1.78 Spiritualism (Types I & III) vs materialism (Type II), in general
- 1.79 Idealism (Types I & II) vs naturalism (Type III), in general
- 1.80 Overview of the three kinds of rhythm
- 1.81 Monism (Type I) vs dualism (Types II & III), in rhythm
- 1.82 Spiritualism (Types I & III) vs materialism (Type II), in rhythm: in respect of rhythmical motion...
- 1.83 ...and in respect of time division
- 1.84 Idealism (Types I & II) vs naturalism (Type III), in rhythm: in respect of emphasis relationships...
- 1.85 ...and in respect of bar synthesis
- [Systematic summary:] ——
- 1.86 Five of eight combinations do not occur as Types,...
- 1.87 ...so three philosophical assumptions result

Chapter II National Attitudes and Views of Life

[Preliminary Remark]

- 2.1 National characteristics are independent of the three personal attitude Types
- 2.2 Local performance of imported music is generally inauthentic,...
- 2.3 ...but vocal texts offer a guide

French–German

- 2.4 Excerpts from Auber and Mendelssohn...
- 2.5 have some melodic common ground;...

- 2.6 ...Mendelssohn's (German) singing draws out the sound in a trailing cantabile...
- 2.7 ...but Auber's (French) singing breaks the sound off early;...
- 2.8 ...Auber's and Mendelssohn's singing compared
- 2.9 Do national constants exist?
- 2.10 Syllable emphasis in French *vs* German, in relation to the music
- 2.11 Wagner's stolid *vs* Auber's precise rhythmical processes
- 2.12 Confirmation is needed in slow examples:...
- 2.13 ...compositionally similar excerpts from Marschner and Halévy are performed with very different beat-strokes
- 2.14 Weber's energetic Type II beat-stroke provides a test...
- 2.15 ...but the German beat-stroke again differs in the same way from the French
- 2.16 Germans, not having sharp rhythms, are unsuited to dance music
- 2.17 Cases of mixed French/German influence
- 2.18 Meyerbeer, though strongly influenced by French culture, was basically German
- 2.19 In matching excerpts, Meyerbeer underplays the German shaping appropriate to Marschner
- 2.20 A French and two German versions of a Meyerbeer aria are taken...
- 2.21 ...for comparison of the musical and vocal accentuation...
- 2.22 ...and of the musical and vocal rhythmical flow, the German basis being adapted to the French context
- 2.23 Offenbach, too, was born German but lived in France;...
- 2.24 ...his music has a German element not present in Lecocq
- 2.25 The German Gluck set a French text...
- 2.26 ...in a German manner, though without German Romanticism
- 2.27 Gluck's French successors...
- 2.28 ...do not have the German dynamic fullness
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- 2.29 In instrumental examples, the keystroke will be studied
- 2.30 Rameau's (harpsichord) keystrokes are incisive,...
- 2.31 ...whereas Bach's (clavichord) keystrokes are resounding
- 2.32 Couperin, if played with Bach's keystrokes, loses his best features...
- 2.33 ...for Couperin requires a crisp harpsichord keystroke...
- 2.34 ...whereas Bach requires a keystroke producing resonance
- Italian–German*
- 2.35 The Italian beat-stroke has a swinging action
- 2.36 German vocal text would not suit the Italian beat-stroke
- 2.37 Rhythmical figures were imported into Germany from Italy
- 2.38 Handel's beat-stroke (German) is very different from Pergolesi's (Italian)
- 2.39 Haydn *vs* Porpora:...
- 2.40 ...Haydn sets an Italian vocal text with a German beat-stroke...
- 2.41 ...whereas Porpora's beat-stroke is Italian
- 2.42 Minuets by Gluck, Salieri, Mozart and Verdi...

- 2.43 ...may be grouped historically, personally, or nationally;...
- 2.44 ...the German–Italian distinction is found again
- 2.45 Steffani vs Handel:...
- 2.46 ...a bar line shift implies the national differentiation
- 2.47 Spontini vs Weber:...
- 2.48 ...Spontini, though Classicistic, beats in the swinging Italian manner;...
- 2.49 ...whereas Weber, though enthusiastic, beats in the restrained German manner
- 2.50 National characteristics have now been exemplified

Results

The observed occurrences [Table 4]

The significance of the observed occurrences

Views of life as the basis of national attitudes in rhythm

- 2.51 The German beat-stroke...
- 2.52 ...as a mirror of the German view of life
- 2.53 The French beat-stroke as a mirror of the French view of life
- 2.54 German and French beat-strokes are not naturalistic
- 2.55 The Italian beat-stroke as a mirror of the Italian view of life
- 2.56 National rhythms underlie national views of life
- 2.57 National views of life summarised

Remarks on implications of national attitudes in rhythm

- 2.58 Implications of national attitudes for musical works
- 2.59 1. Form and aesthetics
- 2.60 2. International misunderstandings...
- 2.61 ...between particular nations
- 2.62 3. The practical application of music
- 2.63 Thus national rhythms match national general characters

Chapter III Historical Types. Periods of German Music History from Schütz to Wagner

Preliminary Remarks

[Coordinates]

- 3.1 An ordering of observed rhythms requires coordinates;...
- 3.2 ...many coordinate systems work together,...
- 3.3 ...of which we studied first the personal, then the national, and now the historical

Courses of national history

- 3.4 Historical periods differ nationally
- 3.5 National music history retains its integrity in the face of international mixtures
- 3.6 Periods of music history are here restricted to the German ones
- 3.7 Only familiar music will be dealt with

The leaders and the led

- 3.8 Leaders, not cross-sections, mark historical periods

Generations

- 3.9 The concept of a generation
 - 3.10 A composer's historical stratum is inborn and unchangeable
- Pre-Classical rhythm in Germany: The omnipresence of divine power*
- 3.11 A single (separate) beat-stroke characterises the Classical but not the Baroque
 - 3.12 Mozart's self-contained separate beat-strokes contrasted with Bach's on-flowing succession of beat-strokes
 - 3.13 The Baroque beat-stroke is handed down from above, not created by man;...
 - 3.14 ...God reveals himself in the music
- I. The German Baroque (cursory treatment): From the receiving of divine power to the enjoyment of shaping*
- 1. The Generation of 1580*
- 3.15 Early 17th century rhythm is far removed from Classical rhythm
 - 3.16 A Melchior Franck dance is far removed from 19th century dance
 - 3.17 Schütz's solemn Symphonia...
 - 3.18 ...has an eternal beating process based on the basso-continuo and mutually balancing voices
 - 3.19 Unbroken beating characterises the generation of 1580
- 2. The Generation of 1680*
- 3.20 The beating shapes of the generation of 1680 are no longer so plain
 - 3.21 Telemann's more refined beating...
 - 3.22 ...nevertheless retains religious dependence
 - 3.23 Handel also mixes some worldliness with the religious basis
 - 3.24 Bach's beating shape summarised
 - 3.25 Despite Kurth, Bach's melodic lines with sectioning produce continuous rhythmical flow;...
 - 3.26 ..."formal rounding" pervades all of Bach's music
- II. The Enlightenment: From joy in the (empty) shape to the need for new filling*
- 3.27 The religious principle fades during the three stages of the German Enlightenment
- 1. The Generation of 1690–1700: German Rococo Masters*
- 3.28 The religious principle is overlooked in the German Rococo
 - 3.29 Hasse beats with small, dainty motions
 - 3.30 The previous generation's greatness has been lost
 - 3.31 Rococo composers have empty beat-strokes
- 2. The Generation of 1714: Rationalists*
- 3.32 The Rationalists beat simply, and act as if they could dispense with the religious principle
 - 3.33 Gluck is ascetic throughout
 - 3.34 C. P. E. Bach's apparent non-rationality lies only on the surface;...
 - 3.35 ...he lacks belief in the religious basis, though it is still present

In the Wake of Rationalism: Folk Tune

- 3.36 The folk tune does not belong with Classicism...
- 3.37 ...but at a watershed between the Enlightenment and Classicism,...
- 3.38 ...as illustrated in Schulz, contrasted with the much later Schumann
- 3.39 Schulz's folk tune is neither Classical nor Romantic, but led to the Romantic Lied

3. Third Generation: Sturm und Drang

- 3.40 The religious principle operated throughout the Enlightenment, bringing about a style of uniformity
- 3.41 The Sturm und Drang composers blend the religious principle with an unworkable substitute
- 3.42 A number of generations overlap
- 3.43 The five generations of Sturm und Drang...
- 3.44 ...have an explosive beating shape...
- 3.45 ...related to the "Mannheim effects"
- 3.46 The Sturm und Drang's "divine passion" stops short of Romanticism

The rhythm of German Classicism: Self-responsibility

- 3.47 Personal responsibility now takes over from dependence upon God

I. The Classics proper: Control in the world of reason

- 3.48 The special position of the Viennese triumvirate

1. The first Classicist (The generation of Kant–Lessing–Haydn): The critic

- 3.49 Haydn's youthful works reveal signs of his mature musical personality;...
- 3.50 ...his new rhythm was present from the start
- 3.51 Monn's beating (Baroque) is inflexible, Wagenseil's (Enlightenment) refined,...
- 3.52 ...whereas Haydn's is self-reliant, thus moving beyond the Baroque and Enlightenment;...
- 3.53 ...his moral strength takes him beyond the Sturm und Drang
- 3.54 Classical self-sufficiency contrasts with everything earlier
- 3.55 The beating direction, nuancing and depth are now relevant
- 3.56 Haydn was the first to beat vertically

2. The second Classicist (The generation of Fichte–Goethe–Mozart):

Uncompromising idealism

- 3.57 Mozart fused empathy with his rhythmical pulse
- 3.58 Psychological integration in beat-strokes and in compositional formation compared between J. C. Bach and Mozart
- 3.59 Mozart's uncompromising idealism

3. The third Classicist (The generation of Hegel–Schiller–Beethoven): The dialectician

- 3.60 Beethoven's beat-strokes struggle to reach their depth
- 3.61 Beethoven's unremitting struggle
- 3.62 Beethoven and Hegel had similar aims

- 3.63 Beethoven suppresses melodic freedom, using dialectical themes...
- 3.64 ...but also achieves similar results without dialectics
- 3.65 Late Beethoven abandons the dialectical method
- 3.66 Beethoven transcended history
- II. Romanticism: Exploring in the non-rational world*
- 3.67 Beethoven's contemporaries did not understand what was essential in him
- 3.68 Whereas Classicists shaped, Romantics explore
- 3.69 Beethoven's powerful restraining prevents a singing style,...
- 3.70 ...whereas Weber allows free singing...
- 3.71 ...because he does not restrain it
- 3.72 Weber is a true Romantic, risking everything
- 3.73 Late Beethoven is not Romantic, despite appearances
- 1. The generation of the 1770s: [The separated worlds of] everyday life and Dschinnistan*
- 3.74 Hoffmann waits for a miracle, whereas his model Mozart acts decisively
- 3.75 Hoffmann's Romanticism was conceived but not realised
- 3.76 Prince Louis Ferdinand was another first-generation Romantic
- 2. The generation of the 1780s and 1790s: Integrated fantasy-world*
- 3.77 The true Romantic spurns security
- 3.78 This generation includes a variety of attitudes to Romanticism.
- 3.79 The essentially Enlightenment composer Spohr reveals superficial aesthetic cultivation...
- 3.80 ...and lacks Schulz's naturalism
- 3.81 ...while the enthusiastic Weber is a real Romantic,...
- 3.82 ...whereas Schulz and Spohr are pre-Romantics
- 3.83 Schneider is not a Romantic but a Sturm und Drang disciple
- 3.84 Schneider's commonplaceness is confirmed in a three-way comparison...
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- 3.87 1st vs 2nd Romantic generations: Hoffmann's facilitating vs Weber's soaring
- 3.88 Weber's flight and Schubert's narrative
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- 3.90 Schubert's vocal and piano style and beating shape; comparison with Weber
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- 3.92 Schubert transmits what he has experienced, rather than bringing it into being;...
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- 3.95 Loewe compared with Mendelssohn and Mozart
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- 3.97 Meyerbeer as a last genuine, sensualistic, Romantic
- 3.98 Marschner is a post-Romantic...
- 3.99 ...whose Romanticism is codified and earthbound

3. *The Generation of 1809/10: The restricted world of late Romanticism*

- 3.100 The 3rd generation weakens, and uses small forms
- 3.101 Mendelssohn's spiritualised abstraction differentiates him from other Romantics...
- 3.102 ...and his small beating figure has delicate downstrokes;...
- 3.103 ...he belongs not to Classicism but to a final stage of Romanticism
- 3.104 Schumann, though still actively striving, belongs to the same stage as Mendelssohn
- 3.105 Schumann deals with psychical rather than physical experiences
- 3.106 With Schumann, Romanticism collapses
- 3.107 Schumann's beating figure reflects both Florestan and Eusebius...
- 3.108 ...but his pair of opposite natures cannot be integrated

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- 3.109 A three-way comparison will reveal Wagner's position
- 3.110 Wagner's theme nods to Weber and Beethoven, and surpasses Mendelssohn in emotional surge
- 3.111 Wagner has no interest in struggling against an "object"...
- 3.112 ...and asserts himself independently of it,...
- 3.113 ...thus vindicating the Sturm und Drang movement
- 3.114 The Romantic's effort leads to tragedy, Wagner's to glory
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- 3.116 ...but instead takes the modern world-view of autonomous humanity...
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V

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Gustav Becking (1894–1945) studied at the Universities of Leipzig and Erlangen. He was especially influenced by the famous music historian Hugo Riemann and the philologist Eduard Sievers. From 1930 until his death he was a professor of musicology in Prague.

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