

the alto trombone will be discussed in the next section. Stress and accent should now be considered. Quantz states in his treatise that accents naturally occur on the highest note.²² This observation is related to the rubato-in-sequences idea conveyed by C.P.E. Bach earlier. When performed at the same time, the result is what is termed “notes inégales” or unequal notes.²³ This term can be applied to the first note of a group of sixteenths at a moderate tempo or a group of eights at a faster tempo. Notes inégales only appears in a handful of treatises (none in Germany), and therefore should not be applied categorically.²⁴

A special case of articulation occurs in another Baroque compositional technique: the hemiola. This three-against-two pattern usually occurs at cadence points. According to Leopold Mozart, the rhythmic interest must be brought out by accenting the second note (fig. 18).

Figure 18 The Hemiola (Albinoni, Op. 7, No. 3, Allegro)

²² Quantz, *On Playing the Flute*, 130.

²³ Jean-Claude Veilhan, *The Rules of Musical Interpretation in the Baroque Era* (Paris: A. Leduc, 1979), 21.

²⁴ Fredrick Neumann, *New Essays on Performance Practice* (London: Boydell & Brewer, 1989), 65-76.