

**The Rhetoric of Classical Performance Practice:  
Giving 'Life to the Notes' in Mozart's Sonatas for  
Violin and Keyboard**

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## ABSTRACT

In modern scholarship the relevance of rhetoric to music has largely been attributed to issues of composition; the introduction to this thesis outlines the current state of musical-rhetorical research, and proposes that studies into the rhetoric of performance (*pronunciatio*), and specifically Classical performance, are lacking. Chapter 1 traces parallel developments in oratorical and musical delivery during the eighteenth and nineteenth centuries. Chapter 2 explores whether a theory based on communication by words can be applied to textless music, and examines the expressive and technical correlations between the human voice and the violin, specifically focussing on the bow. While the issues of expressive performance discussed here are universally applicable to all instruments/voices, and will therefore be relevant to players of every instrument, the specifics of how to achieve expressive performance are described in terms of string techniques. Chapter 3 delineates the differences between notated expression marks – those which are prescribed by the composer – and ‘non-notated’ expression, which is the responsibility of the performer in order to create delivery which is moving.

In chapters 4 and 5 concepts of rhetorical delivery are applied to the performance of Mozart’s Sonatas for Violin and Keyboard. Chapter 4 focuses on issues of articulation, while chapter 5 evokes eighteenth-century descriptions of accent and emphasis, and their importance to dynamic variety and hierarchies of phrasing. Mozart’s own performance instructions are discussed in the light of practices contemporary to his music, and rhetorical theories of composition and performance are used to interpret the expressive purpose of these markings. These findings serve as a point of departure for the investigation of those aspects of performance which are not notated by the composer, but which were conventions of the time, and considered the duty of the performer in order to fulfil the expressive aims of rhetoric.

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## **DECLARATION**

The material presented in this thesis is solely the work of the author. It has not appeared in any publication, nor has it been submitted for examination for any other qualification.

## INTRODUCTION

### Rhetoric and Current Musicology: the Rhetoric of Composition and the Rhetoric of Performance

Rhetoric is an art consisting of numerous creative disciplines, which combine to accomplish the tripartite aim of the orator: to compose and deliver a speech which should teach, delight, and move the listener (Quintilian: III.v.1). The art of rhetoric, that is, the art of persuasion, is thus divided into five stages or canons; the first three canons are related primarily to the composition of a speech, and the last two to its performance. *Inventio* is the stage during which the orator invents the idea that he will present to his audience; *dispositio* is the arrangement of this idea into an argument; *elocutio* is the stage at which this argument is furnished with tropes and figures of speech, thereby making it more eloquent (this elaboration can be done both in composition and in performance); *memoria* is the committing of the speech to memory; *pronunciatio* is the delivery of the speech, whereby the orator aspires to teach, delight and move the audience. By following this five-part structure, and with not a small amount of talent from the orator, it was believed that he could physically affect the constitution of the listener's four humours – phlegm, black bile, yellow bile and blood – which were thought to regulate each person's passions, or emotions.<sup>1</sup>

As a means of communication and persuasion, rhetorical theory was also applied to other arts – including music, painting, dance and drama – particularly during the Renaissance and Baroque periods.<sup>2</sup> Its widespread influence was hardly surprising, given the primacy of rhetoric within society at this time; rhetoric not only formed the basis of education systems across Europe, but was also seen in practice in court, parliament and the church.

Rhetoric has thus provided a context for the understanding of Baroque music and its expressive content, or *Affekt*, and is largely accepted as an important facet of music from this period, being described as having 'profoundly affected the basic elements of music' (Wilson, 2001: 260). However, modern scholarship of musical rhetoric has generally been biased towards the canons of rhetoric which form the

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<sup>1</sup> The theory of the four humours was initiated by the Greek Doctor, Hippocrates (460-370BC)

<sup>2</sup> This cross-discipline influence is discussed by Le Coat (1975): *The Rhetoric of The Arts, 1550-1650*. Bern: Herbert Lang and Co. Ltd.

compositional process, particularly focusing on *dispositio* (the arrangement or form of a piece of music) and *elocutio* (the elaboration of a musical idea using figures and tropes). This has been to the detriment of the two canons of performance-rhetoric, *memoria* and *pronunciatio*.

*Dispositio* and *elocutio* were certainly adapted to music by numerous theorists throughout the Baroque era. Parallels between musical and rhetorical structures were drawn by writers across Europe during the seventeenth and eighteenth centuries, for example in the treatises of Marin Mersenne (*Harmonie universelle*, 1636-7), Athanasius Kircher (*Musurgia universalis*, 1650) and Johann Mattheson (*Der vollkommene Capellmeister*, 1739). Joachim Burmeister's *Musica autoschediastike* (1601) is the earliest treatise to make an explicit link between *elocutio* in rhetoric and music, listing definitions of figures and describing their musical counterparts. This paved the way for other theorists to give their own interpretations of musical-rhetorical figures throughout the eighteenth and nineteenth centuries.

Present-day musicologists have striven to catalogue the various ways in which these literary concepts were adapted and related to music, perhaps the most impressive example being Dietrich Bartel's study, *Musica Poetica*, which gathers together the many divergent interpretations and descriptions of musical rhetorical figures throughout the Baroque period. Furthermore, modern scholars have applied these rhetorical concepts to musical works, using theoretical treatises to understand the compositional and artistic processes of composers throughout the Renaissance and Baroque eras.<sup>3</sup> This type of rhetorical analysis dates back to Renaissance and Baroque compositional treatises, many of which applied theoretical rhetorical concepts to specific pieces of music. For example, *Praecepta musicae poetica* by Gallus Dressler (1563) explicitly compares the formal construction of musical compositions to the divisions of a speech, and Burmeister describes the use of musical rhetorical figures in the music of Lassus (1601).

Although rhetoric-sceptics are keen to argue that there is little proof to support the suggestion that musicians were aware (consciously or sub-consciously) of rhetorical concepts during the compositional process, there is often much

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<sup>3</sup> See for example, R. Toft (1984): 'Musicke a sister to Poetrie: Rhetorical artifice in the passionate airs of John Dowland'. *Early Music* XII/2 190-99. W. Kirkendale (1997): 'On the Rhetorical Interpretation of the Ricercar and J.S. Bach's *Musical Offering*'. *Studi Musicali* xxvi, 331-76.

corroborative evidence in the form of biographical links between composers and theorists, and statements by individual composers which demonstrate their interest in musical-rhetorical theories. For example, Georg Philipp Telemann wrote in his foreword to the sacred cantatas *Harmonischen Gottesdienstes* (1731) that in his musical setting of the text, he aimed ‘to make the enunciation understandable and to apply the rhetorical figures in such a way, that the emotional impulses that reside in the poetry might be awakened’ (translated in Krones, 2001: 515). He thus advocates the use of rhetorical figures as a compositional device in order to convey the meaning of text, and to move the passions of listeners.

More disputed than the application of rhetoric to Baroque music, though, is the link between Classical music and rhetoric. Some scholars have attributed what they describe as the declining influence of rhetoric during this era to its incompatibility with two new aesthetic movements. The first of these movements consists of “rational” schools of thought, which demanded “objectivity”, ie. Laws, structures, predictability and verifiableness, and fixed order’ (IJsseling, 1994: 1) – this concept is represented musically by the periodicity and grace of the mid-eighteenth century Galant style. Secondly, the rise of increasingly ‘romantic’ notions of self-expression, as heralded during the same period by the *Empfindsamkeit* style, seem to deny the appropriateness of a ‘system’ of expression such as is provided by rhetoric:

Although it was a valiant attempt by Scheibe [in 1745] to salvage the Baroque rhetorical concepts for the new music aesthetic, it was ultimately doomed to failure. For the coming age, intent as it was on an individualistic expression of subjective sentiment in “natural” melody, could not accommodate a concept which had evolved in and indeed was reflective of a fundamentally contradictory concept of music. (Bartel, 1997: 156)

Similarly, Peter Hoyt views the link between Classical composition and rhetoric as tenuous at best:

The extent to which rhetoric impinged upon compositional thought, however, remains a subject of much debate... It is thus difficult to see classical rhetoric as part of a comprehensive *Weltanschauung* influencing the compositional choices of late eighteenth century musicians. (Hoyt, 2001: 272-3)

What these critics fail to recognise is that while rhetoric can be described as a 'system' – in that it offers a framework for orators and musicians alike, acting as a guide in the techniques of composition and delivery – it is consistently promoted with the caveat that in order to teach, delight and move, the skilful orator (or musician) must use infinite variety. The 'system' of rhetoric therefore warns against a rigid and rule-bound approach to oratory. For example, while Cicero lists the vocal techniques which are suitable for the expression of Affekts such as anger, compassion, sorrow, fear, energy, dejection and joy – thereby, in effect, consigning 'rules' of delivery to each passion – he maintains that every aspect of voice management offers scope for diversity, and therefore that beyond his recommendations for good delivery, there are a multitude of ways in which the different Affekts can be expressed by each individual:

For the tones of the voice are keyed up like the strings of an instrument, so as to answer to every touch, high, low, quick, slow, forte, piano, while between all of these in their several kinds there is a medium note; and there are also the various modifications derived from these, smooth or rough, limited or full in volume, tenuto or staccato, faint or harsh, diminuendo or crescendo. For there are none of these varieties that cannot be regulated by the control of art; they are the colours available for the actor, as for the painter, to secure variety. (Cicero: III.lvii.216-217)

Thus, rhetoric is a system of communication which by no means limits the artistic creativity of the speaker or musician; one of its central precepts is the necessity for variety as a means for moving and pleasing listeners, and rhetoric can therefore be seen as a framework within which there is endless scope for compositional and performance freedom, and which offers a relevant context for the understanding of the divergent musical styles of the eighteenth and nineteenth centuries.

The modern scholarship that does exist on Classical music and rhetoric mainly takes its lead from Baroque musicology, focusing less on matters relating to performance and discussing instead the continuing relevance of rhetoric to composers' formal designs and the use of figures. Indeed, there is supporting contemporary theoretical evidence of the continuing influence of rhetoric on composition during the Classical period, particularly in relation to *dispositio* and *elocutio*. In terms of structure (*dispositio*), parallels were drawn between sonata form



and rhetoric. In his *Musikalischer Almanach für Deutschland* (Leipzig, 1784), Johann Nicolaus Forkel invokes rhetoric when discussing sonata form:

one of the foremost principles of musical rhetoric and aesthetics is the careful ordering of musical figures and the progression of the ideas to be expressed through them, so that these ideas are coherently set forth as in an oration... according to logical principles... still preserved by skilled orators – that is, exordium, proposition, refutation, confirmation, etc. (Forkel, 1784; quoted in Irving, 2001: 677)

Similarly, Georg Joseph Vogler uses rhetoric to describe variation form:

Variations are a type of musical rhetoric, where the given meaning appears in different guises, with the distinction that the boundary lines are much more rigorously determined in music than in oratory. (Vogler, 1793: 2)

Musical-rhetorical figures also remain prominent in a number of theoretical treatises from the eighteenth and nineteenth centuries. Notable advocates are Forkel and Johann Scheibe. Scheibe, at the very start of the Classical period, rather presumptuously states that:

Everyone will agree with me, if I state that it is the figures which give the greatest impression to the musical style and lend it an uncommon strength.... It is the same in music as in oratory and poetry. Both these fine arts would possess neither fire nor the power to move, if one took away from them the use of figures. Could one indeed arouse and express the passions without them? (Scheibe, 1745: 683; quoted in Waite, 1970: 388)

As was the case during the Baroque period, these links between rhetoric and composition are made most often by musical theorists – the practical application of such concepts to specific works must be made with caution, given that the composers themselves rarely wrote about their compositional processes. Hoyt cites this as further evidence of the demise of the influence of rhetoric on composition during the Classical period:

[there has been the suggestion] that rhetoric did not provide models for composers; rather, writers on music seem to have adapted rhetorical concepts to conform – rather tenuously – to musical practice. (Hoyt, 2001: 273)

In response to this theoretical evidence, however, numerous modern publications have striven to show that Classical composers were indebted to rhetoric.<sup>4</sup> Issues of performance, however, are generally side-lined.<sup>5</sup> In his study of Wolfgang Amadeus Mozart's keyboard sonatas, Irving avoids *pronunciatio* altogether, writing that 'Delivery... had to do with the "performance" of an oration rather than its composition; musically, this is the preserve of performance practice rather than actual composition' (Irving, 1997: 110). Joshua Rifkin boldly states that 'the [rhetorical] treatises from the late fifteenth century to the eighteenth are addressed to composers, not performers or analysts; they have to do mainly with composing pieces of music, not usually with performing them' (Sherman, 1997: 383). It is also common for references to delivery to be cursorily appended to studies on compositional rhetoric; Beghin states that while his analysis of Haydn Piano Sonatas is focussed on *inventio*, *dispositio* and *elocutio*, 'the two stages of performance, *memoria* and *pronunciatio*, will always be latently present' (Beghin, 1997: 202). Ratner similarly deals with performance briefly at the end of a lengthy analysis of rhetorical influences on Classical compositional style (Ratner, 1980: 181-202).

Clearly, performance, particularly that which aims to teach, delight and move the audience, should be a response to and communication of a composer's expressive language, and the performer must therefore strive to understand the compositional devices at work in a piece of music. These compositional devices consist of conventions of style and idea, which are often summarised as the term 'topic' or

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<sup>4</sup> For discussions on compositional rhetoric in Classical music, see John Irving (1997): *Mozart's Piano Sonatas. Contexts, Sources, Style*. Cambridge: Cambridge University Press; T. Beghin (1997): 'Haydn as Orator', in E. Sissman (ed.) *Haydn and His World*. Princeton: Princeton University Press; E. Sissman (1994): 'Pathos and the Pathétique: Rhetorical Stance in Beethoven's C-minor Sonata, Op.13'. *Beethoven Forum* 3, 81-105; L.G. Ratner (1980): *Classic Music: Expression, Form, and Style*. New York: Schirmer Books; M.E. Bonds (1991): *Wordless Rhetoric and the Metaphor of the Oration*. Massachusetts: Harvard University Press.

<sup>5</sup> Notable and useful studies which discuss performance in relation to rhetoric include R. Toft (2000): *Heart to Heart: Expressive Singing in England 1780-1830*. New York: Oxford University Press; and G. Barth (1992): *The Pianist as Orator: Beethoven and the Transformation of Keyboard Style*. Ithaca: Cornell University Press. However, these works focus on the application of rhetoric to specific aspects of Classical performance practice (singing in England, and Beethoven's keyboard playing), and tend to concentrate more on the theory and history of performance issues rather than on their application to the interpretation of the delivery of the music itself. Brief mention of rhetoric and performance is also made in R. Stowell (2001): *The Early Violin and Viola, A Practical Guide*. New York: Cambridge University Press. A recent study on rhetoric and performance, T. Beghin (2007): *Haydn and the Performance of Rhetoric*, was published too late for proper inclusion in this thesis. The main innovation of this study is the inclusion of a DVD, meaning that some of the book's arguments are brought to life through performance.

‘topos’; in rhetoric, these topics (or *loci topici*) are described as an aspect of first canon of composition, inventio, and essentially provide categories of ideas from which arguments can be constructed. This concept has been transferred to modern music scholarship; most notably, Leonard Ratner alludes to the various ‘topics’ and their associated ‘meanings’, which are recurrent in Classical music (Ratner, 1980: 9-29). Integral to this thesis will be such ‘topics’ as dance and the ‘cantabile style’. Further specific compositional devices, including the use of musical rhetorical figures (which impact on all aspects of composition: harmony, melody and rhythm) and poetic feet, as outlined in eighteenth- and nineteenth-century treatises, are also important points of departure for discussions of delivery throughout this study. With a knowledge of these compositional conventions, performers can hope to fulfil Carl Philipp Emanuel Bach’s advice that ‘a stirring performance depends on an alert mind which is willing to follow reasonable precepts in order to reveal the content of compositions’ (C.P.E. Bach, 1753: 147). And yet, delivery, or *pronunciatio*, is a rhetorical discipline in its own right – it has its own system of communication, and is a subject worthy of proper and thorough academic study. Therefore, while ‘topics’ and conventions of Classical composition are acknowledged and assimilated, it is the consequences that such devices have on performance which constitute the central concern of this thesis.

The importance of delivery as a form of communication in its own right is succinctly illustrated in an example given by Thomas Sheridan (1719-1788). In his discussion of the use of a varied voice, he writes that: ‘to use a trite instance, the following sentence may have as many different meanings, as there are words in it, by varying the emphasis. “shall you ride to town to-morrow?”’ (Sheridan, 1762: 58). By placing the stress on ‘shall’, the speaker raises a general sense of doubt; with ‘shall you ride to town to-morrow?’ it becomes a question of *who* will ride to town; ‘shall you *ride* to town to-morrow?’ casts doubt over the method of transport; a stress on ‘town’ queries *where* the person is travelling to; and by emphasising the word ‘to-morrow’, it becomes a matter of *when* the person is travelling to town. It is thus the *way* that the words are delivered that gives them meaning. One need not change the order (or *dispositio*) of those words, or the words themselves (*elocutio*). But by repeating the sentence with the emphasis on a different word each time, it is imbued with entirely new meanings. Similarly, any musical phrase can receive a variety of contrasting effects, simply by emphasising a different note or motive (as will be

discussed in chapter 5). This bond between delivery in speech and music can be observed in eighteenth- and nineteenth-century writings: in chapter 1 we shall see that the two art forms regularly drew from each other's teachings in order to corroborate and illustrate the importance of delivery, and the techniques involved therein. It is therefore entirely appropriate for the twenty-first-century musician to turn to the art of rhetoric in their quest for good performance. Indeed, rhetoric offers musicians a valuable vocabulary for the description of expressive delivery, which can only enhance our approach to performance. Good delivery is thus essential in order to communicate speech and music to listeners, and it certainly deserves more than a brief mention as an addendum to the application *dispositio* or *elocutio* to a piece of music.

Hence, if the Baroque era saw a 'high flowering' (Krones, 2001: 514) of the rhetoric of composition, with its plethora of theoretical writings on musical-rhetorical structures and figures, the Classical period can be seen to represent a high flowering of the rhetoric of performance (a view which is shared by Barth, 1992: 3 and Buelow, 2001: 271). The sudden surge in performance treatises during this period certainly suggests this new trend in the application of rhetoric to music; and unlike compositional rhetoric, which is promoted during the eighteenth and nineteenth centuries almost exclusively by theorists, the rhetoric of delivery is promoted by the performers themselves. Classical performance treatises therefore stand as a testament to the practical application of the art of *pronunciatio* at this time.

It is easy not to fully appreciate the scope of rhetoric; it is an all-encompassing system, drawing together the aesthetics, compositional and performance practices of its time. As such, the word 'rhetoric' is often used, incorrectly, as a synonym for some of the concepts that constitute it. Nevertheless, rhetoric has clearly come to be important in understanding the historical and aesthetic context of Baroque and Classical music. It is a concept which helps to deepen our appreciation of compositional processes, and which, in spite of a lack of thorough scholarship on the fifth canon of rhetoric, the art of delivery, is of practical use to performers today. Harnoncourt's *Baroque Music Today* demonstrates the extent to which the concept of rhetoric has infiltrated modern performance, and the number of references to rhetoric in CD liner notes illustrates the fact that the term 'rhetoric' has become an integral part of the vocabulary of historically-informed performance. This is further confirmed by Judy Tarling's *The Weapons of Rhetoric*;

Tarling has compiled a manual on the basic precepts and theories of rhetoric, creating an accessible guide which is widely read by performers, academics and students alike. It provides a useful overview of rhetoric, specifically in relation to Baroque and Renaissance music.

In an attempt to expand the existing scholarship on the rhetoric of music, this thesis is intended to contribute to two areas of study which are too often neglected, exploring the relevance of rhetoric to Classical music, and focussing in detail on just one canon of the art – *pronunciatio*. Furthermore, since music is primarily an oral art, this thesis will only investigate one of the two parts of *pronunciatio*: as Quintilian (c.35-95 AD) wrote, ‘Delivery, taken as a whole, is divided... into two parts, voice and gesture. One appeals to the eye, the other to the ear, the two senses by which all emotion penetrates to the mind. We must first speak about voice, to which gesture also has to conform’ (XI.iii.14). Mozart, whose Sonatas for Violin and Keyboard are taken as case studies for the application of concepts of rhetorical delivery in chapters 4 and 5 of this thesis, similarly declared his allegiance with sound over gesture. In a letter to his father, written on November 8<sup>th</sup> 1777, Mozart admitted that:

I cannot write in verse, for I am no poet. I cannot arrange the parts of speech with such art as to produce effects of light and shade, for I am no painter. Even by signs and gestures I cannot express my thoughts and feelings for I am no dancer. But I can do so by means of sounds, for I am a musician. (W.A. Mozart; in Anderson, 1985: 363)

## Sources

In any study of rhetoric, the classical writings of such as Quintilian, Aristotle (384-322 BC) and Cicero (106-43 BC) are an important point of departure. Quintilian’s *Institutio Oratoria* (95 AD) offers by far the most complete discussion of the art of delivery, and is rich in analogies between music and rhetoric. Other classical texts consulted here include Cicero’s *De Oratore* (55 BC), Aristotle’s *Rhetoric* (Greek fourth century BC) and the anonymous *Ad Herennium* (c.90 BC). The continued editions and translations of these works, which extend well into the eighteenth century, are evidence of their ongoing relevance during the Classical period.<sup>6</sup>

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<sup>6</sup> For references to eighteenth-century editions of classical rhetoric, and of their integration into other eighteenth-century writings: D.C. Stewart (1979): ‘The Legacy of Quintilian’. *English Education* 11.2, 103-17; J.L. Mahoney (1958): ‘The Classical Tradition in Eighteenth-Century English

A number of eighteenth-century rhetorical treatises (which are discussed fully in chapter 1) demonstrate that the art of performance flourished during this period: while this fascination in *pronunciatio* was pan-European, the tracts of the English Elocutionists are here taken as representative of eighteenth-century teachings on delivery. Sheridan's *A Course of Lectures on Elocution* (1762), William Cockin's *The Art of Delivering Written Language: or, An Essay on Reading* (1775), and John Walker's *The melody of speaking delineated; or, elocution taught like music, by visible signs* (1787) are consulted, alongside Michel Le Faucheur's *Traite de l'action de l'orateur ou de la prononciation et du geste*. Originally published in Paris in 1657, the 1727 English translation of this work, *The art of speaking in publick: or an essay on the action of an orator; as to his prononciation and gesture*, has been cited by scholars of rhetoric as the greatest influence on the English Elocutionists (Howell, 1971: 165; Conley, 1990: 213).<sup>7</sup>

Since the aim of chapter 2 is to trace the correlation between the qualities of the human voice and the art of violin playing throughout the Classical era, the majority of treatises referred to here span the whole period, from 1750 to the 1830s. The earliest works include such as Francesco Geminiani's *The Art of Playing on the Violin* (1751), Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756),<sup>8</sup> and the writings of Giuseppi Tartini, who is said to have been a strong influence on Leopold, *Traité des agréments de la musique* (1771). Representing the latter years of Classical violin performance practice are Louis Spohr's *Violinschule* (1832) and Pierre Marie François de Sales Baillot's *L'Art du violon: Nouvelle méthode* (1834). Later treatises, in particular those which are a continuation of the 'French school' of violin playing initiated by Giovanni Battista Viotti (and embodied by such as Baillot), are also cited, demonstrating the continued connection between violin playing and the voice well into the nineteenth century. Such works include *Ecole du violon: méthode complète et progressive* (1844) by Delphin Alard, who was Baillot's successor at the Paris Conservatoire, Charles-Auguste de Bériot's *Méthode de violon* (1858) and Charles Dancla's *Méthode élémentaire et progressive du violon*, Op.52

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Rhetorical Education'. *History of Education Journal* 93-7; T.M. Conley (1990): *Rhetoric in the European Tradition*. Chicago: University of Chicago Press.

<sup>7</sup> As it is the 1727 translation of Le Faucheur's treatise which is thought to have initiated the eighteenth-century Elocutionary movement, it is this version which will be cited and referenced throughout this thesis.

<sup>8</sup> For clarity, Leopold Mozart will henceforth be referred to as 'Leopold' within the text, and Wolfgang Amadeus Mozart will be referred to as 'Mozart'.

(c.1860). Marking the end of a tradition, Bériot is described as having ‘modernized the classical French school, established by Viotti and perpetuated at the Conservatoire by Rode, Kreutzer and Baillot’ (Schwarz, 2001: 359), while Dancla is regarded as being the last ambassador of the French school of playing (Mell and Newark, 2001: 914).

Chapters 4 and 5 of this thesis consist of the application of concepts of expressive delivery to Mozart’s Sonatas for Violin and Keyboard. Here, Leopold’s violin treatise is the main point of departure for issues relating to string playing. While we cannot prove that Mozart adhered to his father’s teachings, Leopold’s treatise offers invaluable insight into the context within which Mozart would have learnt the tools of his trade. Other contemporary instrumental and vocal treatises are taken into account, offering a broader framework for the understanding of performance issues. Indeed, Leopold himself mentions numerous works in letters: for example, on May 29<sup>th</sup> 1778, he lists Carl Philipp Emanuel Bach’s keyboard treatise *Versuch über die wahre Art das Clavier zu spielen* (1753) and Johann Friedrich Agricola’s translation and enlargement of Tosi’s tract on singing, *Anleitung zur Singkunst* (1757) (see Anderson, 1985: 548-9). Leopold also refers to Johann Joachim Quantz in the introduction to his violin treatise (L. Mozart, 1756: 22). Indeed, Quantz’s *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752) offers the most complete and influential treatise on wind playing during this period, and in 1768 it was described by Johann Adam Hiller as providing the same service for wind players as Leopold’s treatise does for string players:

Herr Mozart’s Violin School and Herr Quantz’s Instructions on the Flute should not remain unknown to lovers of these instruments.... Both works are still highly esteemed after more than two decades. (Hiller, 1768; quoted in Deutsch, 1965: 79-80)

Leopold’s *Versuch* saw numerous reprints and translations well into the nineteenth century: it was revised for 2<sup>nd</sup> and 3<sup>rd</sup> editions in 1769-70 and 1787, and was translated into Dutch in 1766 and French in 1770, with revisions continuing until 1817 (Eisen and Keefe, 2006: 299). In the preface to the 1804 version, however, the editor writes that ‘this book now displays the signs of age’ (quoted in Stowell, 1991: 127). Treatises including Baillot, Pierre Rode and Rudolphe Kreutzer’s *Méthode de*

*violon*<sup>9</sup> (1803) are representative of the more up-to-date techniques associated with the Tourte violin bow, which would have been gradually coming into use at the end of the eighteenth century, towards the end of Mozart's life. Fittingly, the preface to the 1817 revision of Leopold's treatise asserts that the writings of the French school (such as that of BRK) and those of Leopold 'belong together, so to speak, and supplement each other' (quoted in Stowell, 1991: 157). Later eighteenth-century keyboard, wind and vocal treatises are also consulted. These include Johann George Tromlitz's *Ausführliche und gründliche Unterricht die Flöte zu spielen* (1791), Daniel Gottlob Türk's *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende mit kritischen Anmerkungen* (1789) and Hiller's *Anweisung zum musikalisch-zierlichen Gesang* (1780).

References to the rhetorical aims and devices of Mozart's compositional language are supported by theorists who were known to Leopold. Corroborating the assertion that the writings of such as Cicero and Quintilian continued to influence eighteenth-century scholars, Irving states that Leopold would have been well versed in the classical tracts on rhetoric through his philosophical and legal studies at the University of Salzburg (Irving, 1997: xvii), and furthermore that in his preparation for writing *Versuch*, he 'immersed himself in the study of rhetorical textbooks' (Irving, 1997: 106). Indeed, letters to his publisher on June 9<sup>th</sup> and August 28<sup>th</sup> 1755 requested that he be sent works by Johann Cristoph Gottsched (he is known to have owned both *Ausführlich Redekunst* [1736] and *Grundlegung einer Deutschen Sprachkunst* [1748]) (Irving, 1997: 192), and the list of theorists in the introduction to the second section of *Versuch* includes a number of musicians whose work is indebted to the teachings of rhetoric, such as Scheibe, Mattheson, Spiess, Marpurg and Riepel (L. Mozart, 1756: 22). It is also known from his letters that Leopold owned a copy of Mattheson's *Der vollkommene Capellmeister* (1739) (see Irving, 1997: xvii). Other contemporary theoretical works are also cited, including Heinrich Cristoph Koch's *Versuch einer Anleitung zur Composition* (consisting of three volumes published in 1782, 1787 and 1793 respectively), and Johann Phillip Kirnberger's *Die Kunst des reinen Satzes in der Musik* (published in two volumes, 1771 and 1776-9 respectively).

Throughout this thesis, citations from treatises will be referenced with their year of publication. This is with the exception of classical rhetorical texts, for which

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<sup>9</sup> *Méthode de violon* by Baillot, Rode and Kreutzer will henceforth be abbreviated to BRK.



citations will be referred to according to their book, chapter and section numbers. Since reliable modern translations of the primary sources listed above exist (also including Mozart documents, such as letters), these have been used throughout – the full details of translators and year of publication can be found in the bibliography.

Reliable urtexts of Mozart's Sonatas for Violin and Keyboard (namely, Neue Mozart Ausgabe [NMA] and Peters Edition) have been the starting point for collating Mozart's performance information. Close reference to the critical commentaries of these editions is particularly elucidating with regard to the content of Mozart's autograph scores, and authorised first printed editions have been consulted by the current writer where possible. Where pertinent to the argument of the thesis, differences between autograph and first editions are referenced. The movements contained in appendices have been copied from Peters Urtext Edition, with kind permission.

## CHAPTER 1

### The Rhetoric of Performance in the Eighteenth and Nineteenth Centuries

#### The Art of Delivering Speech

From the beginnings of rhetoric, delivery (or *pronunciatio*, the fifth canon of rhetoric) has been unanimously lauded as indispensable to the aims of oratory, and therefore as holding a high status alongside the other canons of the art, *inventio*, *dispositio*, *elocutio* and *memoria*. Aristotle was the first Greek theorist to discuss delivery, describing it as contributing to the ‘style’ of expression of a speech (Aristotle: III.i.2), and as being an aspect of oratory which ‘largely contributes to making the speech appear of a certain character’ (Aristotle: III.i.3). Aristotle therefore regards delivery as one of the greatest means of fulfilling the goal of rhetoric: to persuade the listener. Cicero similarly praises delivery in *De Oratore*, referring to it as *the* most important canon in the art of rhetoric:

But the effect of all these oratorical devices depends on how they are delivered. Delivery, I assert, is the dominant fact in oratory; without delivery the best speaker cannot be of any account to all, and a moderate speaker with a trained delivery can often outdo the best of them. (Cicero: III.lv.213)

For Cicero, then, the compositional ‘devices’ of rhetoric can only fulfil their persuasive aims when they are supported and conveyed by good delivery. Indeed, both Cicero and Quintilian (in his *Institutio Oratoria*) recall the story of Demosthenes, who, when asked to give his opinion on ‘the chief excellence in the whole art of oratory, gave the palm to delivery and assigned to it also the second and third place, until he ceased to be questioned, so that he may be thought to have esteemed it not merely the principal, but the only excellence’ (Quintilian: XI.iii.6).

Even the anonymous writer of *Rhetorica ad Herennium*, who does not agree that any one canon of rhetoric should be awarded more importance than another, concedes that ‘an exceptionally great usefulness resides in delivery’. He further confirms that the perception of delivery’s high status was widespread, stating that ‘Many have said that the faculty of greatest use to the speaker and the most valuable to persuasion is Delivery’ (III.xi.19).

In spite of the significance attributed to delivery, and its role in persuading listeners, it is an aspect of rhetoric which was often relegated by writers and orators in favour of the study of the three compositional canons of rhetoric: *inventio*, *dispositio* and *elocutio*. This disparity was noted in the writings of classical theorists, Cicero and Quintilian being amongst the few to dedicate themselves to redressing the imbalance. Cicero writes that ‘My reason for dwelling on these points is because the whole of this department [delivery] has been abandoned by the orators’ (Cicero: III.lvi.214).

The reason for the neglect of the art of delivery is two-fold: first, the power of persuasion which is inherent in good delivery carries with it some questions of morality in traditional oratory. Aristotle in particular was aware of a battle between an eloquent style and the accurate content of speech, and disapproved of orators who sought to persuade listeners through their skills of performance alone, rather than imbuing their arguments with solid facts and truth. Some orators were thus thought to have used unfair means to persuade listeners, which has serious consequences in such important arenas as courts of law and the church. For this reason, Aristotle stated that delivery, when ‘rightly considered’, ‘is thought vulgar’ (Aristotle: III.i.5). This was a view which would later be echoed by Immanuel Kant (1724-1804) in his third *Critique* in 1790.

The second obstacle to in-depth investigations of delivery was the issue of nature versus nurture; many believed that since good delivery requires a natural talent, it cannot be quantified or taught. Furthermore, because the Affekt of delivery is entirely related to the passions, or emotional response, of listeners, it cannot be successfully described in words:

Now, when delivery comes into fashion, it will have the same effect as acting. Some writers have attempted to say a few words about it... and in fact, a gift for acting is a natural talent and depends less upon art (Aristotle: III.i.7)

No one has written carefully on this subject [delivery] – all have thought it scarcely possible for voice, mien, and gesture to be lucidly described, as appertaining to our sense-experience. (*Rhetorica ad Herennium*, III.xi.19)

Perhaps it was these barriers to the study of delivery which resulted in its virtual absence in later writings on rhetoric – a fate which was sealed during the

years of its temporary decline, the Medieval and Renaissance periods. The blame for this beleaguered attention to delivery is often attributed to Petrus Ramus (1515-1572). A writer on rhetoric and dialectic, Ramus re-classified the five canons of rhetoric, making style (*elocutio*) and delivery (*pronunciatio*) parts of rhetoric, and assigning *inventio*, *dispositio* and *memoria* to dialectic. Kathleen Welch describes this division of the canons as having ‘weakened not only delivery but rhetoric in general’, and accuses the ‘persistent influence’ of Ramus’ theories of still having repercussions on our current perception of rhetoric (Welch, 2001: 218).<sup>10</sup>

It was not until the eighteenth century that the classical writings on delivery found their fullest realisation: the British Elocutionary Movement, a school of thought which spanned the eighteenth and nineteenth centuries and which was founded by Sheridan, singled out delivery as the most important aspect of rhetoric, assimilating classical theory and adapting it to a new social climate. The influence of this movement was so great that it infiltrated every sphere of society, finding niches in education, in the public arenas of the church, bar and parliament, and in the home. This popularity is testified by the fact that by 1785 the largest proportion of rhetorical writings in England were handbooks on delivery (Enos, 1996: 496), and Sheridan’s *A Course of Lectures on Elocution* was universally available in British elementary schools between the 1760s and 1800 (Howell, 1971: 246).

Thus, the Elocutionary Movement was central to the continuation of traditional rhetorical delivery in eighteenth-century Britain, providing a model for speakers in courts, church and parliament. Even in this traditional sphere, however, the effects of social change on rhetoric were apparent. For example, preachers were no longer instructed in how to compose and deliver their own original sermons, but instead in how to deliver pre-existing readings from the *Book of Common Prayer* (Howell, 1971: 154). In *A Course of Lectures on Elocution*, Sheridan insists that even when the words are not a speaker’s own, he must deliver them naturally and earnestly (Sheridan, 1762: 5-6), so as to persuade and move the listeners. By removing composition from the rhetorical scheme in this way, the success of the preacher is entirely hinged on his skills of delivery.<sup>11</sup>

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<sup>10</sup> See also W. Covino, and D.A. Jolliffe (1995): ‘Ramus’, in *Rhetoric: Concepts, Definitions, Boundaries*. Boston: Longman, pp.78-9.

<sup>11</sup> Although rhetorical delivery is the focus of this thesis, it is important to acknowledge the various branches of rhetoric which emerged during the eighteenth and nineteenth centuries – indeed, the other

The importance of producing convincing delivery also impacted new areas of public life during the eighteenth century. While at the start of the century universities primarily provided a training ground for men intending to enter the ministry, during the second half of the century, as people began to become more 'upwardly mobile',

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four canons of rhetoric (*inventio*, *dispositio*, *elocutio* and *memoria*) by no means disappeared from theoretical writings. For example, the eighteenth and nineteenth centuries saw four divergent branches of rhetorical study in Britain; the Elocutionists, Stylists/Neo-Classicists, Belletrists and Epistemologists each offer an individual response to the dichotomy between an old rhetoric based on the five canons described by ancient Greek and Roman traditions, and a new rhetoric which while retaining conventional aspects of rhetoric is also influenced by the philosophical concepts of the time.

Traditional rhetoric persisted mainly in the theoretical tracts of the 'Stylists' or 'Neo-Classicists', in the official speech-writing of politicians and ministers, and as a basic foundation to the new branches of rhetoric. This approach, championed by scholars such as John Ward (1679-1758) and John Holmes (1703-1759), focuses on the theory (rather than practice) of traditional systems of rhetoric, with a particular interest in the use of figures and tropes to ornament speech.

Beyond this traditional approach, the aesthetic aims and practices of rhetoric had begun to evolve. While the purpose of rhetoric 'to teach, delight and move' remained constant throughout the period (as shall be discussed below), the methods for achieving this are indebted to a new understanding of human nature and the passions. Belletrism and Epistemology both disseminate the traditional teachings of rhetoric, but their innovations are that they simultaneously reflect the influence of contemporary concepts of philosophy, aesthetics and psychology on the study of rhetoric; their teachings were less concerned with the traditional technicalities of composition, instead focusing on the aims of rhetoric to teach, delight and move. The Belletrists (led by Hugh Blair [1718-1800], Adam Smith [1723-1790] and Lord Kames [1696-1782]) valued the issue of interpretation above that of composition – in fact, Hugh Blair renounced the art of *inventio* (the first canon of rhetoric) altogether, stating that this is a faculty which cannot be taught by rules (such as the *loci topici* of the music theorist, Johann Heinichen [1683-1729]), and is instead guided by natural genius. In teaching the art of interpretation, the Belletrists aimed to instil good taste and morals in the reading and listening public (Horner, 1996: 206, Covino, 1995: 32).

Epistemological rhetoric also centres on how speech is received by the listener, but has a more psychological focus, investigating how speech affects the mental faculties of each individual. Its theories combine old and new concepts, addressing the question of how the five traditional parts of rhetoric (invention, arrangement, style, memory and delivery) can be adapted depending on the listener, occasion and subject, in order to successfully teach, delight and move. An awareness of the science of human nature, as it was understood during the eighteenth century, was thus fundamental to achieving the ultimate aims of rhetoric. George Campbell, a bastion of the Epistemological rhetoric, describes the purpose of his *The Philosophy of Rhetoric* as being:

On the one hand, to exhibit, he [Campbell] does not say, a correct map, but a tolerable sketch of the human mind; and, aided by the lights which the Poet and the Orator so amply furnish, to disclose its secret movements, tracing its principal channels of perception and action, as near as possible to their source: and, on the other hand, from the science of human nature, to ascertain with greater precision, the radical principles of that art, whose object it is, by the use of language, to operate on the soul of the hearer, in the way of informing, convincing, pleasing, moving, or persuading. (Campbell, 1776: xliii)

'Belletristic' and 'Epistemological' rhetorics were popular on many curricula in Britain and abroad (notably in America), and Hugh Blair's *Belles Lettres* (1789) became the standard text for the study of English in higher education (Miller, 2001: 231).

Thus, the history of rhetoric in eighteenth- and nineteenth-century society demonstrates that its influence prospered long after the end of the Baroque era. Indeed, Vickers has stated that 'If we wish to understand European culture from the Sophists to the Romantics then our studies must include rhetoric' (Vickers, 1982: 13). In practice, however, the skill of composing and delivering one's own speech was becoming outmoded. Composition moved from the public sphere of speeches to the private world of the written arts. The part of rhetoric that was therefore generally considered most useful and relevant to eighteenth- and nineteenth-century life was delivery.

this emphasis shifted to business (Horner, 1996: 206). This, along with the use of the *Book of Common Prayer*, meant another change in the traditions of rhetoric; communication was now taking place in English rather than in Latin or Greek. The significance of delivery thus had a bi-partite implication for eighteenth-century merchants. First, it enabled them to successfully steer their businesses using persuasive speech. Secondly, a command of 'good' English led to a good reputation, since it was perceived as an outward manifestation of social status and high-quality education.

'Good' English was essential to social standing within the private world, as well as in the public sphere of business. Those aspiring to high status were expected to have an understanding of persuasive and moving speech, thus enabling them to speak well in public, after dinners and on other such occasions. Furthermore, the elocutionary movement was dedicated to preparing people for polite society by eradicating regional accents; it was only through the use of proper English that people would be taken seriously. This was indeed the case for Sheridan himself. Born in Ireland, the cultivation of proper English was central to his success in London. And it was his recognition of 'the Want of proper Places to finish the Education of a Gentleman' (Sheridan, 1757: 13-14) in both England and Ireland that prompted him to pursue the subject of delivery at length in his many lectures and treatises. The vast number of manuals on the subject and anthologies of speeches written by Sheridan and his followers became the 'self-help' books of their time, and 'spread educated tastes among the reading public by providing provincials, women, and other marginalized groups with lessons on how to read and speak with the self-control and moderate sentiment of a person of taste' (Miller, 2001: 230). With this teaching, the general public learned how to analyse critically and deliver the words of others, a skill which was applied to public speaking, and general conduct within polite society. Lord Chesterfield most clearly explained the significance of good delivery in both work and polite society in a letter to his son, written in 1739. It is remarkable and telling that he deemed it necessary to bring such issues of social aspiration to the attention of a boy of just eight years old:

A man can make no figure without it [eloquence], in Parliament or in the Church, or in the law; and even in common conversation, a man that has acquired an easy and habitual eloquence, who speaks properly and accurately, will have a great advantage over those who speak incorrectly

or inelegantly.... You must then, consequently, be sensible how advantageous it is for a man who speaks in public, whether it be in Parliament, or in the pulpit, or at the bar (that is, in the courts of Law), to please his hearers. (Lord Chesterfield, 1739; quoted in Conley, 1990: 212)

Perhaps most interestingly for musicians, the rhetoric of delivery also influenced the performing arts during the eighteenth and nineteenth centuries, proving to be a useful subject for actors. The link between delivery on the platforms traditionally associated with rhetoric (the pulpit and bar), and delivery on the stage, is in fact an ancient one. Aristotle writes that delivery has become as much to do with poetry (in other words, theatre) as rhetoric, stating that ‘people who excel in this [the art of delivery] in their turn obtain prizes’ (Aristotle: III.i.7). In his (albeit critical) account of the power of good delivery, he goes on to bemoan the ascendancy of style over content:

poets, as was natural, were the first to give an impulse to style; for words are imitations, and the voice also, which of all our parts is best adapted for imitation, was ready to hand; thus the arts of the rhapsodists, actors, and others, were fashioned. And as the poets, although their utterances were devoid of sense, appeared to have gained their reputation through their style, it was a poetical style that first came into being. (Aristotle: III.i.8)

Cicero further observes that there is much to be learned by orators from the status afforded to delivery by actors: ‘this department has been abandoned by the orators, who are the players that act real life, and has been taken over by the actors who only mimic reality’ (Cicero: III.lvi.214).

The continuation of the rhetorical art of delivery on the stage is at the heart of the Elocutionary Movement. As we shall later see, French treatises on delivery are often cited as having laid the foundations of the English Elocutionary Movement; it is these works that Charles Gildon (c.1665-1724) invokes in his biography-come-treatise on *The Life of Mr. Thomas Betterton*, a seventeenth-century actor. Gildon describes the necessity for actors to train their voices and practise. His comments, which derive from the French treatises, also parallel those of the ancient Greek and Roman writers on voice-management and the aims of delivery:

employ much care and time in learning the art of varying the voice, according to the diversity of the subjects, of the passions you would express or excite, stronger or weaker, higher or lower... a good voice, indeed, though ill-managed, may fill the ear agreeably, but it would be infinitely more pleasing if they knew how to give it the just turns, risings and fallings, and all other variations suitable to the subjects of passions. (Gildon, 1710: 102-3)

Notably, Sheridan began his career in Ireland on the stage, being employed at the Theatre Royal in Smock Alley, Dublin, as both an actor and a manager. In 1759, the year in which he dissolved the Dublin theatre company, he turned his attention to the teaching of good delivery. But even during his years in London (where he moved permanently in 1758) he again gravitated towards the theatre, becoming a partial owner of his son's theatre (Theatre Royal, Drury Lane) in 1776, and its manager until 1781. In his autobiographical account of his endeavours to revive the art of oratory, he explains that:

At length I found that *Theory* alone would never bring me far on my Way; and that continual *Practice* must be added to furnish me with Lights to conduct me to my Journey's End. To obtain this, there was but one Way open, which was the Stage. (Sheridan, 1757: 21)

Other champions of the Elocutionary Movement were also heavily involved in the theatre – for example, Walker (author of *The Melody of Speaking Delineated* written in 1787) worked under David Garrick (who also worked with Thomas Sheridan) at Drury Lane.

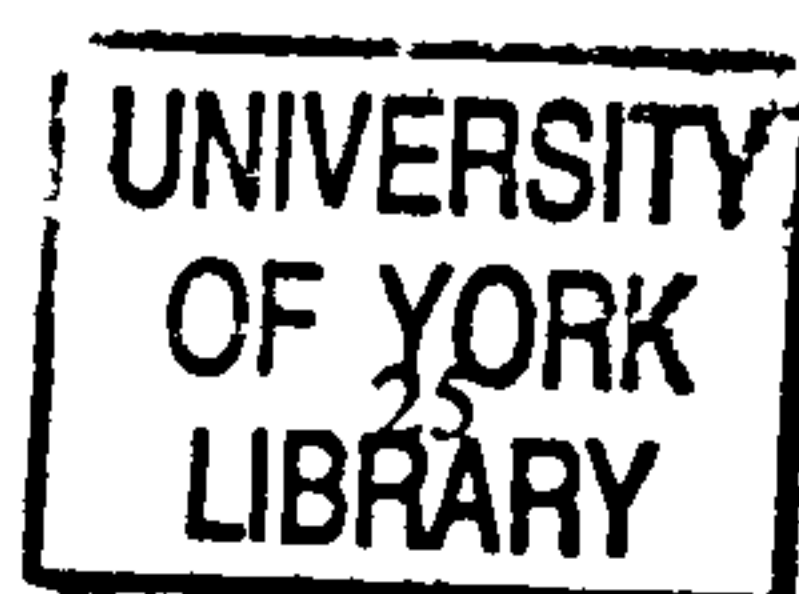
The life of Richard B. Sheridan (1751-1816, son of Thomas Sheridan) illustrates well the intrinsic links between delivery on the stage and oratory in the political arena of parliament during the eighteenth century. Having been trained by his father in daily elocution lessons, R.B. Sheridan's primary career was, unsurprisingly, based in the theatre; he was a playwright and theatre owner, and his knowledge of good delivery would have been realised in his role as director. But it was when he entered the political arena in 1780 that his own skills as a performer were fully recognised. His speeches on the impeachment of Warren Hastings in 1787 were so compelling and moving that R.B. Sheridan was lauded as being 'one of the most persuasive orators of his time' (C.J.L.P., 1985: 729). Hence, the skills of



oratory taught by his father were fulfilled in the contrasting public worlds of entertainment and politics.

The eighteenth- and nineteenth-century Elocutionary Movement thus expanded the classical teachings on the importance of good delivery. With a rise in literacy and the concurrent progress in the printing press, direction in good reading and voice-management became readily available to a wider public. Many of these treatises took a philosophical bent, expounding on the rhetorical aim of moving the listeners (whether they be in the court, church, parliament, or theatre). This approach was combined with an examination of the relationship between delivery and social aspiration, detailing what constitutes 'proper English', and how to please listeners in polite society (such as, for example, in the works of Thomas Sheridan and Cockin [1736-1801]). Appropriately, these two seemingly divergent purposes of good delivery, to move the passions of listeners and to 'tickle' the ears of genteel company, are postulated by Quintilian, among others, in his summary of the aims of rhetoric: to teach, to delight, and to move (Quintilian: III.v.1).

Although the Elocutionary Movement may appear to be a peculiarly English phenomenon, its impetus came not only from the classical writings of Cicero and Quintilian, but also from the French authors that Gildon refers to in his *The Life of Mr. Thomas Betterton*. Indeed, Gildon attributes his comments on delivery to these authors, stating that 'I have borrow'd many of them from the *French*, but then the *French* drew most of them from *Quintilian* and other Authors' (Gildon, 1710: ix-x). Howell has identified the forerunners of the British Elocutionary Movement as two French theorists: Louis de Cressoles, whose *Vacationes Autumales* was published in 1620, and 'more important by far' (Howell, 1971: 162), Michel Le Faucheur. His *Traite de l'action de l'orateur, ou de la Pronunciation et du geste* first appeared anonymously, and Howell has traced its earliest publication to 1657. By the end of the seventeenth century it had reached at least seven editions, as well as a Latin edition in 1690. Three anonymous English translations were made of the treatise, the first appearing shortly after the Latin 1690 version. The second (1727) received a lengthy title, outlining its wide-ranging usefulness 'in the Senate or Theatre, the Court, the Camp, as well as the Bar and Pulpit'. The 1750 edition also appeared with a modified title. It is from these seventeenth-century treatises that the Elocutionary Movement was borne. In fact, the cultural dominance of France during this period



was such that up until 1750, writings on rhetoric in both Britain and Germany were mainly translations of French texts (Conley, 1990: 203).

Throughout eighteenth- and nineteenth-century France, these seventeenth-century texts on rhetoric continued to dominate in educational institutions. Abel-François Villedieu (1790-1870), professor of rhetoric at the Sorbonne and minister of education from 1816 until 1830, described the seventeenth century as being the age of '*bon gout*', and extolled its emphasis on the virtues of eloquence:

Instead of contenting yourselves with a cold and solitary reading, come to this gathering and hear the immortal voices which will manifest themselves as so sonorous and alive.... Nourish now your souls with these great thoughts.... This eloquence has become the last resort of our political system. (Villedieu, 1822: 216; quoted in Conley, 1990: 242)

In nineteenth-century Germany, however, the influence of France receded and was replaced by English rhetorical theory (which, we must remember, has some of its roots in French teachings). For example, Sheridan's *Lectures on the Art of Reading* received its first German translation in 1793, and Austin's *Chironomia*, an English elocution treatise which was first published in 1806, was translated in 1818. Conley also reports that between 1750 and 1850 there ensued 'an enormous outpouring of handbooks of declamation and elocution' (Conley, 1990: 244).<sup>12</sup> Like the Elocutionary Movement in Britain, these manuals aimed their teachings on delivery at a number of different audiences. Some handbooks on declamation were intended to give those readers wishing to further their careers a practical preparation in the skill of public speaking. Indeed, German literature of the period betrays a preoccupation with the notion of a national language, correct grammar and a proper accent – which, as we have already seen, are the stuff of social aspiration and success. Other treatises focussed on the psychological effects of delivery, exploring the ability of sound and timbre to move listeners. Of the 'enormous outpouring' of such works which occurred in Germany from the mid-seventeenth century to the mid-nineteenth century, Gottsched (1700-1766) is notable for his contribution to German rhetoric. Through his works *Ausführliche Redekunst* (1728) and *Grundlegung einer deutschen Sprachkunst* (1748), Gottsched strove to improve German literary standards, developing both style and the purification of the language (Conley, 1990:

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<sup>12</sup> Conley cites a useful bibliography with titles of German works on elocution: C. Winkler (1931): *Elemente der Rede*. Halle: M. Nieymer.

206). *Ausfürliche Redekunst* consists of two parts; in the first, he outlines the rules for good speaking, including information on *inventio*, *dispositio*, *elocutio* and *pronunciatio*. The second part consists of numerous examples of speeches to suit an array of different occasions, including orations for funerals and weddings, speeches made by teachers and students, and those appropriate to both court and state. As in Britain, then, the German concern with rhetoric was focussed on the practical art of speaking, and encompassed the desire to teach, please and move listeners.

Running concurrently with this interest in rhetorical delivery, a fixation with the aesthetics and philosophy of rhetoric threatened to undermine its standing in Germany during the nineteenth century. A debate on the differences between fine-art, pseudo-art and science, led by Kant and supported by Georg Wilhelm Friedrich Hegel (1770-1831) and Adam Müller (1779-1829), resulted in the theory that if rhetoric is an art, writings on rhetoric and the traditional approach to it are not art in themselves, but 'notebooks for a pseudo-art' (Conley, 1990: 243). Furthermore, the Aristotelian argument that rhetoric (specifically, persuasive delivery) is morally flawed is similarly addressed by Kant. Following his discussion of the merits of poetry, he writes that:

Oratory [on the other hand] insofar as this is taken to mean the art of persuasion... i.e., of deceiving by means of a beautiful illusion (*ars oratoria*), rather than mere excellence of speech (eloquence and style), is a dialectic that borrows from poetry only as much as the speaker needs in order to win over people's minds for his own advantage before they judge for themselves, and so make their judgment unfree. (Kant, 1790: 197)

In spite of these oppositions, rhetoric continued to retain its place in the German educational system. Nineteenth-century writings on rhetoric, including those dedicated to declamation, existed alongside the Classical texts by such as Cicero and Quintilian, as well as a huge number of books which were based on them. As Conley has suggested, nineteenth-century German rhetoric 'continued to be dominated by the social and cultural ideals of the *ancien régime*' (Conley, 1990: 246), and Vickers has argued that in any case, such oppositions to rhetoric are not exclusive to the eighteenth and nineteenth centuries, but have been a recurring concern during rhetoric's 2000-year influence (Vickers, 1982: 14).

The study of delivery has thus fallen in and out of favour throughout the history of rhetoric. Its demise during the Renaissance and Medieval periods was undone by an obsession with delivery during the eighteenth and nineteenth centuries, during which time the writings of classical theorists were borrowed, expanded and eventually transcended. As the most highly favoured facet of rhetoric during this period, delivery became the subject of a massive body of scholarship. While this movement is embodied by – and traditionally attributed to – the British Elocutionists, the interest in delivery was in fact universal. We have seen that the beginnings of the Elocutionary Movement can actually be traced to French seventeenth-century writings, British works were subject to numerous translations, and as the German texts on delivery demonstrate, original works on the subject were being published in great numbers across Europe. Furthermore, the Elocutionary Movement was disseminated to America, where rhetoric was to find huge popularity at colleges throughout the late eighteenth and nineteenth centuries - indeed, in nineteenth-century American colleges, rhetoric was ‘considered a prerequisite course of study in the liberal arts’ (Johnson, 2001: 518). The works of Sheridan and Austin were published there, and inspired scholars such as Ebenezer Porter (1772-1834) to contribute their own writings on delivery.

In spite of its long-lasting and wide-spread influence, however, the study of delivery has been staunchly criticised. Howell summarises the opposition to the Elocutionary Movement, echoing the author of *Rhetorica ad Herennium* in his opinion that no single canon of rhetoric should be isolated as being more important than another. He writes that Sheridan’s lectures on oratory faced ridicule from some (such as Dr Samuel Johnson), stating that this was:

Possibly the outcome of the growing conviction of men of learning that Sheridan was solemnly claiming to have made a significant new discovery when what he had found was considerably less than a discovery, considerably less than new, and considerably less than significant. (Howell, 1971: 234)

Even more scathingly, he goes on to comment that ‘it was Sheridan’s tragedy as a rhetorician that he glimpsed a peninsula through the fog of his own folly and thought his discovery a continent’ (Howell, 1971: 239). Howell takes issue with the fact that Sheridan appears to reduce rhetoric to one of its components, just as John Stirling, for example, focuses on figures and tropes (in his *System of Rhetoric*, 1733), thereby

making rhetoric ‘the term not for the whole art of speaking, but for artificial elegance of style’. He is further concerned, hiding in the shadow of Aristotle, that delivery is an art which cannot be successfully taught, and that prescribing aspects of elocution leads to ‘declamation without sincere conviction and earnest feeling’ (Howell, 1971: 145).

It is difficult to judge for ourselves the sincerity of the delivery of the Elocutionists, at a temporal distance of over 200 years. If however, as seems to have been the case, their style of delivery became a parody of itself, it is essential that we remember the initial mission of the Elocutionary Movement; indeed, Howell’s assessment of the failings of the Elocutionists is completely contrary to the movement’s own aesthetic aims. Aristotle writes that good delivery ‘is a matter of voice, as to the mode in which it should be used for each particular emotion’ (Aristotle used the term ‘*pathos*’ to describe ‘the rhetor’s appeal to the audience’s emotions’) (Aristotle: III.i.4), and Cicero similarly asserts that ‘nature has assigned to every emotion a particular look and tone of voice’ (Cicero: III.lvii.216). The eighteenth- and nineteenth-century approach to delivery was no different. We have seen that delivery’s primary purpose was to move and to please audiences – a lack of conviction and earnestness is thus anathema to the aims of the Elocutionists. This is most succinctly illustrated by repeated references to the expectation that a speaker must be moved himself before he can hope to move the passions of listeners. Persuasive speech must therefore be both ‘natural’ and ‘earnest’ (Sheridan, 1762: 4-5) and it is the responsibility of the speaker to understand the *Affekt* of his text, so that he may deliver it convincingly. However, we must concede that some speakers will achieve this aim more successfully than others, which is what the French philosopher Claude Buffier (1661-1737) refers to when he compares ‘apparent eloquence’, or a facility with words, with ‘true eloquence’, which is ‘the ability to create in the souls of others by speaking the impression of immediate understanding (*sentiment*) and the emotion (*mouvement*) which we intend’ (Conley, 1990: 195). In this way, we must understand that although eighteenth- and nineteenth-century rhetorical manuals offer systematic ‘rules’ for good delivery, an adherence to rules is rarely enough in and of itself to create moving and pleasing delivery; rather, rules offer guidelines for delivery, and it is only when they are thoughtfully assimilated by a sensitive orator that a speech can be successfully communicated to an audience.

It is notable that in spite of the shared aims of the Elocutionists and the ancients, aspiring eighteenth- and nineteenth-century orators were operating within a very different rhetorical regime to that of their forerunners. It was no longer certain or necessary that the performer of a speech was also its author. People were being trained in how to read and deliver the works of other authors; contrary to Howell's criticisms, a focus on delivery alone, albeit delivery which should have serious regard for the composition in order to fulfil the aim of pleasing and moving audiences, was inevitable. This was the case in schools, where anthologies of well-known speeches provided a training ground for public speech, in the church, where sermons were delivered from the *Book of Common Prayer*, and on the stage, where actors inhabit characters created by playwrights. And we share this same viewpoint in the twenty-first century: if we read the literature and plays of eighteenth- and nineteenth-century authors, it is in our interest to endeavour to understand their language and expressive content in order to be able to deliver those works convincingly. Therefore, regardless of whether, as Howell purports, the eighteenth- and nineteenth-century interest in elocution was narrow-minded or misguided, it offers us an invaluable insight into the world of performance during that era. To this end, Buffier's challenge to Aristotle's view that dramatic ability cannot be taught is encouraging: Conley summarises his stance, writing that 'This "talent" can be cultivated by adhering to rules and by practice,' even though it 'cannot be reduced to them' (Conley, 1990: 195).

### **The Art of Delivering Music**

It is clear that rhetoric held a prominent role in eighteenth- and nineteenth-century society, and in the same way that the practical application of oratory to literature had adjusted to the period's philosophical and social climate, the influence of rhetoric on music also faced a change following the 'high flowering' (Krones, 2001: 514) of the Baroque era. During the Baroque period an abundance of compositional treatises emphasise the first three canons of rhetoric: *inventio*, *dispositio* and *elocution*.<sup>13</sup> By the middle of the eighteenth century, however, it was delivery which received most attention from literary and musical thinkers. Barth notes that the renewed primacy of delivery creates an 'inverted version of [the] origins' of rhetoric (Barth, 1992: 3),

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<sup>13</sup> For a useful overview of treatises written before 1800, see G.J. Buelow (1970): 'Music, Rhetoric and the Concept of the Affections: A Selective Biography'. *Notes* 27, 55-84.

reflecting the high status that delivery was afforded in the writings of such as Cicero and Quintilian. In parallel with developments in the rhetoric of speech during the eighteenth and nineteenth centuries, this renewed interest in musical performance is indicative of a shift in the relationship between composition and delivery. Previously the composer of a piece of music was often also the performer; while this was still true during the Classical era, music was no longer exclusively played by or in the presence of its composer. With the rise of music publishing to meet the demands of amateur musicians and public concerts, the issue of tasteful and expressive interpretation was of primary importance, as it is to the twenty-first-century performer at a distance of over 200 years.

We have already seen that in literature the increased attention to delivery was largely inspired by the popular manuals by the Elocutionists, including Thomas Sheridan's *A Course of Lectures on Elocution* (1762) and John Walker's *The Melody of Speaking Delineated* (1787). In music, the vast number of performance treatises which emerged during the middle of the eighteenth century heralded the new interest in the art of delivery, with influential works such as Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen* (On Playing the Flute) (1752), Leopold Mozart's *Versuch einer gründlichen Violinschule* (The Fundamental Principles of Violin Playing) (1756), and C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (Essay on the True Art of Playing Keyboard Instruments) (1753). With developments in printing technology, these self-help books were available to a wide cross-section of society; in both literature and music, such treatises were of practical use not just to professionals and within formal education, but also at home.

### **To Teach, Delight and Move: the Shared Aesthetic Aims of Speech and Music**

While it is apparent that the art of delivery was a central concern in both oratory and music during the eighteenth and nineteenth centuries, it is also notable that these two disciplines shared an identical aesthetic outlook. That rhetorical aims remained integral to the arts, and specifically to music, throughout the eighteenth and nineteenth centuries is attested by numerous aesthetic treatises of the period. Eighteenth-century theorists are regularly indebted to rhetorical concepts in their descriptions of the aesthetic aims of music, and although the word 'rhetoric' is occasionally replaced by such terms as 'expression' (as used by such as James Beattie [1735-1803]) or 'elocution' (George Campbell [1719-1796]), rhetorical

ideology is nevertheless prevalent. This is particularly the case with rhetoric's traditional tripartite aim to 'teach, delight, and move' discussed by, among others, Quintilian in his *Institutio Oratoria*. For example, although Thomas Twining (1735-1804) does not make a direct comparison between music and rhetoric, it is clear that his observations are heavily indebted to the concept of these aims:

The whole power of music may be reduced, I think, to three distinct effects; - upon the ear, the passions, and the imagination: in other words, it may be considered as simply delighting the sense, as raising emotions, or, as raising ideas. (Twining, 1789: 44)

The aims of delighting and moving the listener are encapsulated by two divergent musical styles which mark the start of the Classical period. According to Voltaire, 'being Galant, in general, means seeking to please' (quoted in Hertz, 2001b: 430). Philip Downs also states that:

[Style Galant] remained an art of surface – of appearance – and its polish reflected light, preventing penetration. Because the stuff of music was still the emotions, it could not avoid emotional content, but the range of that content was limited to those emotions which could readily be displayed in public and which were fashionable. (Downs, 1992: 65)

This aesthetic was represented musically by clarity and naturalness: for example, Quantz writes that 'If it is to have a *galant* air, it must contain more consonances than dissonances' (Quantz, 1752: 91), and numerous theorists refer to the importance of balanced and symmetrical phrase-structure.

Most common, and also, on the whole, most useful and most pleasing for our feelings are those basic phrases which are completed in the fourth measure. (Koch, 1787: 11)

In contrast, at the heart of the *Empfindsamkeit* style, which is attributed to such composers as C.P.E. Bach, is a more dramatic spirit, which displays great variety and juxtaposes contrasting musical ideas in quick succession, in order to move the listener.

This belief in the rhetorical capabilities of music was not unanimous. Kant, like Twining, describes the issues which determine the aesthetical value of fine art as being 'charm and movement of the mind' and 'culture supplied to the mind', or ideas (Kant, 1790: 205). However, while Twining maintains that music is able to teach,



delight and move, Kant only concedes that it can produce ‘charm and mental agitation’:

*the art of music.... speaks through nothing but sensations without concepts, so that unlike poetry it leaves us with nothing to meditate about.... it is admittedly more a matter of enjoyment than of culture*  
(Kant, 1790: 198)

The view that music cannot convey precise ideas (and therefore cannot achieve one of the aims of rhetoric, to ‘teach’) is shared by many eighteenth-century writers: Lippman describes Krause’s (1719-1770) stance, that ‘the musician produces only general impressions, while the orator can produce not only satisfaction in general but also satisfaction with particular circumstances’ (Lippman, 1992: 69). Thus, in order to convey ideas, music must be united with text. It seems, then, that the issue is not whether rhetorical concepts are applicable to Classical music, but rather whether instrumental music is capable of achieving the aesthetic aims of rhetoric as convincingly as music with a text.

The scepticism surrounding non-texted music dates back to the emergence of an autonomous instrumental repertoire during the seventeenth century. While this new genre should have been accepted as an exciting musical innovation, it was instead viewed by many as worthless (LeCoat, 1975: 42) and it thus lived in the shadow of vocal music:

Playing, no matter how well done, when it goes on for a long time is boring. It has often happened to different organists... the little bell has rung to make them stop. Such a thing does not happen to those that sing; people are sorry when they finish and always want them to go on longer.  
(Pietro Della Vale, 1640; quoted in Strunk, 1998: 38)

This low opinion of textless music was received by Renaissance and Baroque thinkers from the writings of Plato (427-347 BC), and his influence lasted well into the eighteenth century. His view that ‘the lack of taste and meaningless virtuosity of solo instruments, which seem... to have hardly any meaning or mimetic worth’ (Plato: ii.670) highlights the perceived problem with instrumental music: while vocal music could fulfil the most important aim of rhetoric, that is to move the passions of the listener through the mimetic power of words, music without a text was seen as unable to achieve this goal. Thus, musical rhetoric was generally considered to be ‘the application of verbal principles to music’ (Neubauer, 1986: 40), and if

instrumental music was to be considered as being of worth it needed to be capable of representing passions and ideas, specifically through the imitation of speech. To some critics, even this subordination of instrumental music to vocal was not enough to render it worthwhile. According to the French rhetorician Noël-Antoine Pluche (1688-1761), instrumental music has ‘no significance, not even that which it might acquire through imitating the human voice’ (Pluche, 1746; quoted in Palisca, 2001: 749).

Although this belief in the supremacy of the rhetorical qualities of texted music persisted during eighteenth and nineteenth centuries, there was recognition among some aestheticians that while music alone is unable to convey precise ideas, it is nevertheless more than capable of achieving another of rhetoric’s aims: moving the passions. This view is also substantiated by the writings of the ancients. Quintilian, for example, praises instruments for their ability to move the passions, declaring that ‘different emotions are roused even by the various musical instruments, which are incapable of reproducing speech’ (Quintilian: I.x.25). Eighteenth-century writings on instrumental music further describe it as having an inherent ability to move listeners, sometimes even *more* intensely than speech.

Not only are the emotions and passions that are also themes of poetry and oratory subject to music, but also a thousand other feelings that cannot be named and described precisely because they are not themes of eloquence. (Marpurg, 1754: I.293; quoted in Lippman, 1992: 117)

Music was thus considered by some theorists to have its own unique expression. Indeed, J.N. Forkel (1749-1818) also writes that musical expression arises from its ‘inner force’ (Forkel, 1778-9; quoted in Lippman, 1992: 125). With this new approach to music as being able to communicate through its own expressive ‘pseudo-language’ (Downs, 1992: 342), instrumental music received greater praise towards the end of the century:

[Instrumental music] becomes itself a gay, a sedate, or a melancholy object; and the mind naturally assumes the mood or disposition.... Whatever we feel from instrumental music is an original, and not a sympathetic feeling: it is our own gaiety, sedateness, or melancholy. (Smith, 1795: 164)

In spite of this perception of music having its own expressive language, eighteenth-century writers still predominantly explain its ability to move and please

listeners in relation to the qualities it shares with speech. In his treatise *The Art of Delivering Written Language* (1775), Cockin compares speech with music, writing that:

Music [has] power over the passions, and characterises its notes with what we mean by the words sweet, harsh, dull, lively, plaintive, joyous, &c.... In practical music this commanding particular is called Expression.... as we find certain tones analogous to it [music] frequently coalescing with the modulation of the voice, which indicate our passions and affections (thereby more particularly pointing out the meaning of what we say) the term [expression] is usually applied in the same sense to speaking and reading. (Cockin, 1775: 82)

Descriptions of the expressive power of music and speech are also contained in the instrumental treatises of the time. In *The Art of Playing the Violin* Geminiani vehemently defends the expressive qualities of instrumental music:

Men of purblind Understandings, and half Ideas may perhaps ask, is it possible to give Meaning and Expression to Wood and Wire; or to bestow upon them the Power of raising and soothing the Passions of rational Beings? But whenever I hear such a Question put, whether for the Sake of Information, or to convey Ridicule, I shall make no Difficulty to answer in the Affirmative, and without searching over-deeply into the Cause, shall think it sufficient to appeal to the Effect. Even in common Speech a Difference of Tone gives the same Word a different Meaning. (Geminiani, 1751: 8)

It follows that in their shared quest for expressive delivery, musicians and orators of the eighteenth and nineteenth centuries receive identical advice. Cockin warns that:

it will be necessary every reader should feel his subject as well as understand it, yet, that he may preserve a proper ease and masterliness of delivery, it is also necessary he should guard against discovering too much emotion and perturbation. (Cockin, 1775: 85-6)

Similarly, instrumental treatises stress that in order to move the listener it is essential first to uncover, and to some extent feel, the Affekt that they wish to convey.

But one must throw oneself into the affect to be expressed. (L. Mozart, 1756: 216)

A musician cannot move others until he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience, for the revealing of his own humour will stimulate a like humour in the listener... he must make certain that he assumes the emotion which the composer intended in writing it. (C.P.E. Bach, 1753: 152)

I would besides advise, as well the Composer as the Performer, who is ambitious to inspire his Audience, to be first inspired himself; which he cannot fail to be if he chuses a Work of Genius... and if while his Imagination is warm and glowing he pours the same exalted Spirit into his own Performance. (Geminiani, 1751: 8)

The performer therefore carries a great responsibility: it is through good delivery that the Affekt of a piece of music is conveyed and the listener is moved and pleased. In fact, many theorists maintain that the performer is more liable for the Affekt of music than the composer himself:

But let someone else play these [works], a person of delicate, sensitive insight, who knows the meaning of good performance, and the composer will learn to his astonishment that there is more in his music than he had ever known or believed. (C.P.E. Bach, 1753: 153)

This is reminiscent of Quintilian's observation that 'It matters less what sort of things we have composed within ourselves than how we utter them, because people are affected according to what they hear' (Quintilian: XI.iii.2).

It is therefore evident that during the eighteenth and nineteenth centuries, both oratory and music saw a resurgence in the study of the fifth canon of rhetoric, *pronunciatio*, and that good delivery was regarded as essential in order to achieve the aesthetic aims of rhetoric. Through eighteenth- and nineteenth-century treatises we are instructed that a performer should strive to act as the channel for a composer's expressive language, thus fulfilling two of the goals of rhetoric: to move and please the passions of the listeners. The force of successful delivery is such that the Affekt of a piece of music can be augmented, and even transcended or altered by the performer. Conversely, bad performance will obscure and ruin any composition's Affekt.

## CHAPTER 2

### **The Techniques of Expressive Delivery: in Search of a Wordless Rhetoric**

#### **The Unity and Variety of Tone: the Violin's Voice**

In defending the expressive worth of instrumental music we have been faced with a fundamental question: can music alone, without the benefit of the precise meanings that are conveyed by text, move the passions of listeners? Interestingly, eighteenth- and nineteenth-century rhetorical treatises turn this issue on its head; Sheridan suggests that words alone are not enough to delight and move an audience, describing them as 'signs of emotions, which it is impossible they can represent' (Sheridan, 1762: 100). He goes on to argue that the function of text is rather to allow the understanding to 'perceive the cause' of emotions (Sheridan, 1762: 101), suggesting that instead it is the speaker's delivery rather than the sense of the words themselves that moves the listener. Indeed, even in the most simplistic terms, any sentence can be leant new meaning by the tone of one's voice. Türk thus writes that:

The words: will he come soon? can merely through the tone of the speaker receive a quite different meaning. Through them a yearning desire, a vehement impatience, a tender plea, a defiant command, irony, etc., can be expressed. The single word: God! can denote an exclamation of joy, of pain, of despair, the greatest anxiety, pity, astonishment, etc., in various degrees. In the same way tones by changes in the execution can produce a very different effect. (Türk, 1789: 337-8)

It is therefore often not the words themselves but the way they sound that conveys character and expression. In his description of excellent delivery, Le Faucheur observes that:

In fine, you must endeavour to give your *Voice* such *Smoothness*, that the *Turns*, the *Tones* and the *Soft* measures of it may please the *Ear* of your *Auditor*, though he understand nothing at all either of your *Language* or of the *Subject* of your *Discourse*. (Le Faucheur, 1727: 68-9)

Kant agrees that 'tone indicates, more or less, an affect of the speaker and in turn induces the same affect in the listener too' (Kant, 1790: 198). He goes on to explicitly link the importance of tone in speech and music, stating that 'just as modulation is, as it were, a universal language of sensations that every human being

can understand, so the art of music employs this language all by itself in its full force, namely, as the language of the affects' (Kant, 1790: 198-9). Also making this direct connection between tone of speech and tone in musical performance, Sheridan states that 'the very tones themselves, independent of words, will produce the same effects, as has been amply proved by the power of musical imitations' (Sheridan, 1762: 101). Similarly, Cockin describes tone in both speech and music as being able to 'indicate our passions and affections (thereby more particularly pointing out the meaning of what we say)' (Cockin, 1775: 82). The importance of tone as an expressive tool of delivery is emphatically sealed by Sheridan's description of it as 'the language of the passions, and all internal emotions' (Sheridan, 1762: 108).

While it is clear that non-texted Classical music shared the same aesthetic aims as rhetoric, some instruments were perceived as being more capable of achieving these goals than others. Indeed, in spite of the increasing popularity of non-texted genres of music – this period saw the establishment of the canon of great instrumental forms, the symphony, quartet, concerto and sonata – instrumental manuals consistently advise performers to strive to imitate the inherent expressive sound of the human voice and words. Leopold describes this widespread principle:

And who is not aware that singing is at all times the aim of every instrumentalist; because one must always approximate to nature as nearly as possible. (L. Mozart, 1756: 101-2)

Historically, the sound of the violin has been perceived as one of the closest rivals to the human voice. During the late sixteenth and seventeenth centuries, the violin became increasingly popular, outgrowing its lowly status as a mere dance instrument. Mersenne hailed it as the 'King of Instruments' (Mersenne, 1636; quoted in Boyden, 1965: 137); violinists were the second highest paid musicians next to singers (Stowell, 1992: 46), and while 280 works were printed for the keyboard between 1580 and 1700, there were 350 for the violin (Apel, 1990: 2). The violin was further championed throughout the eighteenth and nineteenth centuries, a fact which is evidenced by the number of violin treatises and sonatas published from the middle of the eighteenth century, and the sheer volume of instruments that were made during this period. The violin was the foundation of professional and domestic musical culture: it was during the Classical period that the orchestra, an ensemble which is dominated by and often directed from the violin, became firmly established, and the birth of accompanied keyboard sonatas (most often written for violin or flute)

during the 1730s catered for those wishing to play the violin at home. Violin duets were also extremely popular during the eighteenth century, the Breitkopf Catalogue listing c.450 duets for violins from 1762-1787, as compared with 300 for flutes (Ratner, 1980: 120). E. van der Straeten's *The History of the Violin* describes the numerous professional violinists of the Classical period, while paintings of the eighteenth century vividly illustrate the extent to which a culture of keyboard and violin-playing had become a part of domestic life.

Central to the violin's popularity was its innate capacity for a varied tone, which made it a worthy challenger to the expressive powers of the human voice. This was a quality often recognised in the playing of the eighteenth- and nineteenth-century French school of violin playing which was initiated by Viotti (1755-1824); Karl Guhr (1787-1848) summarises the achievements of the great violinists from the sixteenth to nineteenth centuries (including Corelli, Tartini, Viotti), writing that their influence on the playing of the French school inspired delivery which 'By the magic of [its] tones... vied with that of the human voice, [and] succeeded in representing all passions or feelings of the soul' (Guhr, 1829: vi). Spohr similarly writes of the violin that 'More nearly than any other instrument, it approaches the human voice' (Spohr, 1832: 1). Even into the Romantic period, amidst the nineteenth-century desire for virtuosity, Bériot reminds us of the true power of the violin:

The technical fever which has of late years attacked the violin-player has often had for effect to divert the violin from its legitimate sphere, namely to serve to imitate the accents of the voice - a noble mission which has gained for it the glory of being called the "Queen of Instruments".... Our aim is, therefore, less to enlarge the sphere of mechanical perfection than to preserve to the violin its true character: the power of giving expression to all the sentiments of the soul. (Bériot, 1858: Volume 1, 6)

Furthermore, the expressive tone of stringed instruments was not only recognised by musicians, but also by writers on rhetoric:

Every Passion or Emotion of the Mind has from Nature its proper and peculiar Countenance, Sound and Gesture; and... every Sound of his Voice, like Strings on an Instrument, receives their Sounds from the various Impulses of the Passions. (Gildon, 1710: 43)

In his *Nouvelle méthode de la mécanique du jeu de violon*, Bartolomeo Campagnoli (1751-1827) recollects<sup>14</sup> the advice that ‘To play well, said Tartini, it is necessary to sing well’ (Campagnoli, 1824: 11).<sup>15</sup> The violin treatises of the eighteenth and nineteenth centuries thus describe various techniques of expressive performance in direct relation to the timbre of the human voice. A few of these effects are to do with the violinist’s left hand; for instance, both Leopold and Spohr, at each end of the Classical period, describe the use of vibrato in order to imitate the voice:

The Tremolo is an ornamentation which arises from Nature herself and which can be used charmingly on a long note, not only by good instrumentalists but also by clever singers. Nature herself is the instructress thereof. (L. Mozart, 1756: 203)

When the singer with passionate emotion gives forth his voice to its fullest power, a certain tremulous effect is audible, resembling the vibrations of a powerfully-struck bell. This, like many other peculiarities of the human voice, may be closely imitated on the violin. (Spohr, 1832: 163)

Other ornaments are further described as contributing to the ‘singing style’ of violin playing. For example, Leopold writes of appoggiaturas that ‘They are demanded by Nature herself to bind the notes together, thereby making a melody more song-like’ (L. Mozart, 1756: 166).

Violinists are also encouraged to choose fingerings and positions which best recreate the equality and evenness of the human voice (though we will later see that this has implications for bowing, as well as being related to the left-hand technique):

the positions are used for the sake of elegance when notes which are Cantabile occur closely together and can be played easily on one string. Not only is equality of tone obtained thereby, but also a more consistent and singing style of delivery. (L. Mozart, 1756: 132)

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<sup>14</sup> While it seems unlikely that this is a personal recollection, Campagnoli’s performance style is indebted to the school of Tartini through the influence of his pupils Pietro Nardini and Guastarobba (White, 2001: 883).

<sup>15</sup> Clive Brown writes that ‘A date of c.1797 has conventionally been associated with an original Italian edition [of Campagnoli’s *Nouvelle méthode*], but it has been impossible to trace it in any library, and there does not appear to be any reliable evidence that such an edition existed’ (Brown, 1999: 220). The date of 1824 is therefore adopted by the current writer throughout this thesis.



The 'singing style' of the violin, though, is more often attributed to right-hand technique; indeed, Dancla, who was associated with the French school through such violinists as Rode, Baillot and François-Antoine Habeneck, describes the bow as 'the voice which sings' and 'the soul of song' (Dancla, c.1860: 227 and 232). The bows used by these violinists would have resembled those made by François Tourte; his bow-design was standardised in the 1780s, but did not come into widespread use until the nineteenth century (Stowell, 1985: 21).<sup>16</sup> Tourte (and simultaneously, John Dodd in England) developed a bow-design which, through its concave stick, higher head, increased length and broader ribbon of hair, allows for 'lightness, strength and elasticity' (Stowell, 1985: 19). While the flexibility of the Tourte bow's concave stick produces light and lively bowstrokes, its power enables violinists to create an even sound from the heel to the tip, and it enhances smooth bow changes and long singing phrases. This move towards a smooth bowstroke reflects similar developments in eighteenth-century singing style, with the increasing desire for a legato and seamless sound.

Eighteenth-century pre-Tourte bows were not standardised in their design, taking many shapes and lengths; they are nevertheless all essentially less powerful and even than their successors. They also have a less elastic stick, which impedes their ability to create bounced or sprung bowstrokes. Demonstrating the different types of bows which were used during the period, one of the bows pictured in Leopold's treatise (see L. Mozart, 1756: 97-99)<sup>17</sup> seems to illustrate a straight stick and a pike head which is more raised than that of the Baroque bow, while the plates which show Leopold playing the violin (L. Mozart, 1756: 55)<sup>18</sup> depict an earlier model, with a convex stick and gently sloping pike head.<sup>19</sup> This bow does seem rather long, perhaps marking it as similar to the type of bow said to have been used by Tartini (see Stowell, 1985: 14). Leopold describes the bow as creating a 'small softness' at the beginning and end of every stroke. In spite of this softness, in some contexts violinists are urged to strive to produce the legato and singing sound that was to become more natural with the Tourte bow: 'You must therefore take pains

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<sup>16</sup> For a detailed survey of the developments of the bow during the Classical period see R. Stowell (1985): *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*. Cambridge: Cambridge University Press, pp.11-23.

<sup>17</sup> In the original 1756 edition of *Versuch*, this bow is pictured on pages 102-104.

<sup>18</sup> In the original edition, this bow is pictured on the plates opposite pages 53 and 54.

<sup>19</sup> Clive Brown cites other pictorial evidence of the bows used by Leopold, describing the convex stick which is illustrated in Carmontelle's water-colour of the Mozart family (c.1764), and the transitional bow (with a straighter stick) in Della Croce's painting of c.1780 (Brown, 1999: 259-60).

where the Cantilena of the piece demands no break... to leave the bow on the violin when changing the stroke' (L. Mozart, 1756: 102).

A survey of eighteenth- and nineteenth-century violin treatises further reveals that bowing was not only inspired by the tone of the *singing* voice; the qualities of sound which defined an expressive bowing style are identical to those required of a good speaking voice. Quintilian's description of elegant delivery is representative not only of the opinions of the ancient rhetoricians, but also of the Elocutionists from Le Faucheur onwards. He describes the tone of a good speaking voice as being 'easy, powerful, fine, flexible, firm, sweet, well-sustained, clear and pure' (Le Faucheur, 1727: 40). Using strikingly similar descriptive terms, Baillot states that good bowing should create a sound which is 'full, strong, round... sweet... delicate' (Baillot: 1834: 227). Leopold also writes that one should strive for a tone which is 'strong but pure' (L. Mozart, 1756: 96-7) and 'even, singing, round' (L. Mozart, 1756: 100), and Campagnoli attributes sweetness, brilliance, fullness, power and roundness to the violinist's adept use of the bow (Campagnoli, 1824: 5-6). These qualities of sound were described in the finest players of the period; for example, Regina Strinasacchi, for whom Mozart wrote the Sonata for Violin and Keyboard K454, was a violinist who was renowned for her sensitivity as a performer. Mozart, upon writing to his father before the first performance of this sonata in 1784, described her as a player with 'a great deal of taste and feeling' (Anderson, 1966: 875). In 1785 Leopold heard Strinasacchi perform, and his response was that:

She plays no note without feeling, so even in the symphonies she always played with expression. No-one can play an adagio with more feeling and more touchingly than she. Her whole heart and soul are in the melody she is playing, and her tone is both beautiful and powerful. (Leopold; quoted in White, 1980: 274)

These descriptions of the tone created by the bow and voice are testament to the level of variety which was expected of the performer: from sweetness to brilliance, and sustain to delicacy. This variety is essential in order to convey the Affekt of a speech or piece of music to the listener:

The art of giving variety to pronunciation adds grace to it and pleases the ear... the tone of our voice must conform to the nature of the subjects on

which we speak and to the feelings of our minds, that the sound may not disagree to the sense. (Quintilian: XI.iii.43-5)

Indeed, it is the violin's ability to rival the infinite variety of the human voice that made it so popular during the Classical period, and led to the opinion that 'There is no instrument from which there can be drawn a more varied and universal expression than the violin' (Rousseau, 1768 R.1779: 163).

In spite of the importance of variety, however, performers were also expected to maintain a sense of equality in their delivery. Quintilian explains that these seemingly contradictory traits are in fact compatible (Quintilian: XI.iii.44). Variety is necessary in order to convey the many Affekts of a speech or piece of music, rather than presenting just one aspect; without variety, it would be impossible to move the passions of the listeners, and boredom would ensue. Variety therefore provides for the ear the same relief that 'alterations in position, standing, walking, sitting, lying' do for the body (Quintilian: XI.iii.44). But equality of sound must underline this variety, bonding it into a unified whole – this unity is achieved by those qualities of speaking (or singing) and bowing which should be the constants of delivery, regardless of the specific Affekt being conveyed. These 'constants' include evenness, purity and strength. The need for these qualities of sound to support all delivery is best described by Leopold:

Great pains must be taken to obtain evenness of tone; which evenness must be maintained at all times in the changes between strong (forte) and weak (piano). For piano does not consist in simply letting the bow leave the violin and merely slipping it loosely about the strings, which results in a totally different and whistling tone, but the weak must have the same tone quality as the strong, save that it should not sound so loudly to the ear. We must therefore so lead the bow from strong to weak that at all times a good, even, singing and, so to speak, round and fat tone can be heard. (L. Mozart, 1756: 100)

Baillot also stresses the significance of these aspects of sound, emphatically linking them to qualities of the human voice: 'The bow sustains the sounds and sings, as does the voice' (Baillot, 1834: 269).

The importance of this marriage of unity and variety is demonstrated by an aspect of violin playing which combines left- and right-hand techniques: while shifting and choices of fingering are primarily to do with the left hand, they also

determine which string the violinist plays with the bow, and as such are inherently linked to the production of an expressive sound.

One of the primary concerns regarding the expressive use of positions (and the resultant choice of which string is to be played) was the projection of an even tone:

In passing then from one string to another, it is inevitable that a sensitive ear hears a certain unevenness of tone which is not very agreeable and which is caused by the difference in the thickness of strings. (Galeazzi, 1791: 122; quoted in Stowell, 1985: 118)

Leopold writes that in order to achieve evenness, the violinist must be thoughtful when choosing positions. He clarifies that this choice should not only be dictated by necessity and convenience, but that positions can promote 'elegance' because 'equality of tone [is] obtained thereby' (L. Mozart, 1756: 132). Similarly, Galeazzi lists shifting up strings into high positions as his first and principal rule of tone equality:

In expressive passages string changes should be attempted as little as possible, one should not play on four strings that which can be played on three, nor on three that which can be executed on two, nor on two that which can be performed on one. (Galeazzi, 1791: 122; quoted in Stowell, 1985: 118)

In order to maintain this equality of sound when it is not possible to use just one string, advice is also given on how to achieve a seamless transition from one string to the next through the use of open and stopped strings. Roger North, as early as c.1726, warns against using any open strings, describing them as 'an harder sound than when stopp'd and not always in tune' (Stowell, 1985: 117). Leopold similarly urges violinists to avoid the unevenness caused by open strings:

an even quality of tone must be maintained on the violin in strength and weakness not on one string only, but on all strings, and with such control that one string does not overpower the other. He who plays a solo does well if he allows the open strings to be heard but rarely or not at all. The fourth finger on the neighbouring lower string will always sound more natural and delicate because the open strings are too loud compared with stopped notes, and pierce the ear too sharply. (L. Mozart, 1756: 101)

Six of Galeazzi's ten rules for equality of tone (rules 2-6 and 8) are also concerned with the proper choice of open or stopped strings. He is less puritanical about the use of open strings than Roger North, but has strict views on what constitutes an appropriate context for their use (Galeazzi, 1791: 122-9; quoted in Stowell, 1985: 119-123).

It is therefore clear that among some theorists there is a preference for equality of tone across the entire range of the instrument, using positions to create unity of sound by playing on one string rather than across many, and a careful choice of open and stopped strings to disguise string crossings where they are necessary. This technique finds parallels in eighteenth-century descriptions of singing, and the desire to create a seamless connection between the different registers of the voice: Agricola, following Tosi's example, describes the evenness and beauty which can be achieved through uniting the falsetto and natural registers (Agricola, 1757: 67), and Hiller similarly praises the good effect of connecting the registers in order to expand the vocal range (Hiller, 1780: 53-4). Expression is therefore facilitated by timbral unity.

Alongside these principles of shifting and fingerings, which strive to retain the evenness and unity of sound by using as few strings as possible for each melody, the concept of timbral unity across the entire instrument was rejected by some – instead, the inequality between the strings was exploited, harnessing each of their individual characters. Indeed, Andrew Manze writes that:

In the eighteenth century a violinist referred to the four strings at his disposal not necessarily as e" - a' - d' – g or I-II-III-IV as nowadays, but by epithets such as *cantino* (French *la chanterelle*; German, *Chorsaitte*), *canto*, *tenore* and *basso* respectively. (Manze, 1995: 6-7)

The distinction between the characters of the four strings and the designation of vocal qualities to each one continued well into the nineteenth century, with pedagogues such as Baillot explaining that 'there is a kind of timbre which each of the strings is capable of receiving from the performer' (Baillot, 1834: 244). These contrasting timbres are described as conveying the 'natural character' of the human voice: while the E and A strings have the character of 'the soprano voice', the D string represents the alto, and the G string the tenor (Baillot, 1834: 244-50). Quantz writes that although 'Italians and several other nations unite [the] falsetto with the chest voice', it was not customary to extend the voice beyond its natural register in

France at this time (Quantz, 1752: 55). Thus, while some singing styles sought to unite the registers, in the same way that violinists use careful fingerings to create evenness, others strove to retain the variety of timbre between each different type of voice.

The second movement of Beethoven's Sonata Op.96 for Keyboard and Violin (composed in 1812) demonstrates the extent to which both unity and variety of tone became important expressive devices in violin playing at the start of the nineteenth century. The sonata was composed for Pierre Rode (1774-1830), a French violinist, pedagogue and important exponent of the Viotti school of performance. Much can be learned about the performance practice of this sonata through an understanding of Rode's own technique. Indeed, Baillot (a close colleague of Rode, with whom he and Kreutzer wrote the treatise *Méthode de Violon* in 1803) advises violinists to choose fingerings based on the practices of each individual composer, or in this case, performer:

It is by observing in the music of each composer the differences which result from the choice of position, of string, and of fingering, that violinists can finger their own music so much better, depending on the type of expression they would like to give it. (Baillot, 1834: 263)

A letter from Beethoven to Archduke Rudolph (who played the fortepiano in the first performance of this work, 29<sup>th</sup> December, 1812) confirms that Rode's performance style was a principal concern in the conception of this piece:

I have not hurried unduly to compose the last movement merely for the sake of being punctual, the more so as in view of Rode's playing I have had to give more thought to the composition of this movement. In our Finales we like to have fairly noisy passages, but R[ode] does not care for them. (Beethoven; in Anderson, 1961: 391)

It is clearly documented by Baillot that Rode tended to shift up strings rather than playing across them:

Rode shifted on the same string; this style favours ports de voix in graceful melodies, and gives these melodies a certain unity of expression which comes from the homogeneity of sound of the single string. (Baillot, 1834: 263)

Furthermore, examples of Rode's own fingerings provide unarguable evidence that he would regularly shift into 5<sup>th</sup> position in order to create this unified sound:

**Example 2.1:** Rode's fingerings for Sonata No. 1 in C major for Violin and Piano (Op.24), movement 2, bars 78-81 (cited by Baillot, 1834: 263).<sup>20</sup>



That shifting and the use of positions were integral to the expressive language of Rode's delivery is further evidenced by the reactions of Spohr and Ferdinand David to his violin playing. In his *Violinschule* Spohr includes an annotated version of Rode's 7<sup>th</sup> Concerto as an example of 'The practical application of all those means of expression... indispensable for a finished style' (Spohr, 1832: 179). According to Clive Brown, 'Spohr had heard the concerto performed by its composer in 1804 and had, by his own admission, striven to perform it as much like Rode as he was able' (Brown, 1999: 439). A further version of the concerto was printed by Ferdinand David, with the claim that 'The markings and ornaments are precisely those which the composer was wont to employ in performance of this concerto, and the editor thanks his late friend Eduard Rietz, one of Rode's most prominent pupils, for the information' (David; quoted in Brown, 1999: 439). While neither of these claims are proof of Rode's own practice – indeed, Clive Brown describes the differences between the three versions of this concerto, citing altered notes and bowings – the fact that 'the fingering is similar' (Brown, 1999: 439) in each version is notable: it is this aspect of Rode's performance style on which Spohr and David are in agreement. Indeed, Spohr's adoption of this aspect of Rode's delivery led to criticism in 1805, his attempts to recreate expressive shifts being described as a 'constant sliding of the hand up and down on a string in order to give the notes the greatest possible connection and to melt them into one another, also presumably to inspire the string with the sighing sound of a passionate voice' (Reichardt, 1805: 95; quoted in Brown, 1999: 564).

It is likely, then, that Rode would have employed this technique of shifting up strings to attain a unified sound during his performance of Beethoven's Sonata Op.96. In fact, there is evidence that in composing this piece, Beethoven may have

<sup>20</sup> Throughout this thesis, where examples start with an incomplete bar, bar-numbering includes the incomplete bar. This includes bars which contain an anacrusis only.

been aware of the effect that this practice would have had on the timbre and therefore expression of the work. The performance directions in the 2<sup>nd</sup> movement of this sonata are highly prescriptive – there are detailed dynamic markings and phrasing slurs in both the violin and keyboard parts, as well as an unusually specific description of tone colour through the use of Italian terms in the violin part. Although directions such as *sotto voce* and *dolce* are often associated with dynamics (see for example Rousseau, 1768 R.1779: 373), in the context of a movement which has a wide variety of dynamic markings, they also imply specific timbral effects. Beethoven regularly uses the terms *sotto voce* and *mezza voce* in string music; the anonymous *New Grove Dictionary* article on *mezza voce* states that ‘in very similar circumstances he also used *sotto voce*’ (n.a., 2001: 584), therefore implying that these terms are interchangeable. The fact that they are both used in this movement, and are therefore not synonymous, illustrates the level of variety that Beethoven expected from the performer. Indeed, the context of these performance directions determines exactly how this variety can be achieved by the violinist.

*Sotto voce* is written over a phrase which, when applying Rode’s technique of shifting to and from high positions on one string, could comfortably and effectively be played on the G string. When the melody extends beyond the G string in bar 11 Beethoven describes the change in timbre with the marking ‘*espress.*’:

**Example 2.2:** Suggested fingerings and strings for Beethoven Op.96, movement 2, bars 9-14.

The image shows a musical staff for violin, labeled 'Violin' on the left. The staff contains six measures of music. Above the first measure, 'G string' is written with a '3' below it, indicating a triplet fingering. Above the second measure, '2' is written below it. Above the fourth measure, 'A string/D string' is written with a '4' below it, indicating a shift to the A string. The first three measures are marked 'sotto voce' and the last three measures are marked 'espress.'. The music consists of eighth and sixteenth notes with various phrasing slurs.

The *mezza voce* phrase (bar 38, see example 2.3) implies a less covered sound than *sotto voce*, lying on the D string until the final bar and a half (bars 45 to 46). These final bars are an echo of the *sotto voce* phrase from the start of the movement, and the darker G-string timbre here contrasts with the D-string *mezza voce* melody:



**Example 2.3:** Suggested fingerings and strings for Beethoven Sonata Op.96, movement 2, bars 38-46.

The image shows two staves of musical notation. The top staff is for the Violin, labeled 'D string semplice' and 'mezza voce'. It contains a melodic line with fingerings 1, 2, 1, and 3 indicated above the notes. The bottom staff is for the G string, labeled 'G string' and 'Echo of violin's first theme'. It contains a lower melodic line that mirrors the phrasing of the violin part. Both staves have dynamic markings and phrasing slurs.

Thus, while individual phrases are played on one string, and consist of a unified timbre of the type described by Leopold, the difference between *mezza* and *sotto voce* is achieved through the contrasting tone of the D and G strings. Baillot's detailed descriptions of the different characters and tone colours of each string provide an interesting comparison to Beethoven's exploitation of timbre in this movement. Baillot states that the G string is akin to 'the tenor voice... [it] establishes the empire of the violin; there are lower sounds on other instruments, but none with as much authority... and the deeper the voice is, the more it enables expression to reach the sublime' (Baillot, 1834: 250). He goes on to describe it as being able to imitate the 'noble and touching sounds of the horn' (Baillot, 1834: 251). The D string conveys 'the noble and velvety character of the contralto voice... the tone has much less intensity than when the violinist produces sounds similar to those of the oboe [which are produced on the A string]' (Baillot, 1834: 249). This lack of intensity is perhaps acknowledged by Beethoven with the word '*semplice*' at bar 38.

It is pertinent that in Beethoven's choice of Italian terms ('voce') and Baillot's descriptions of the qualities of each string, reference is made to the expressive power of the voice. The terms *sotto* and *mezza voce* were originally used in vocal music, and *mezza voce* is most often seen in nineteenth-century operatic scores (n.a., 2001: 584). Through a choice of position, and therefore string, the violinist is able to communicate the same type of expression as a singer. This is perhaps best illustrated in bars 58-61 (see example 2.4). This is the highest pitch of the movement, and the violinist must play on the E string for the first time in the entire movement (assuming that bars 25-8 and 36 and 56 are played on the A string). While much of the movement displays an introverted character, with directions such

as *semplice* and melodies on the lower strings, the higher tessitura, crescendo and disjunct intervals at bar 60 encourage more extrovert delivery. Baillot states that ‘some of [the E string’s] tones can be considered an extension of the voice... to a certain degree, they seem to be the result of a passionate movement which makes the voice rise in proportion to the strength of sentiment animating it’ (Baillot, 1834: 244). This outburst, however, is short-lived, the movement drawing to a close with the ‘touching’ timbre of the G string.

**Example 2.4:** Suggested fingerings and strings for Beethoven Sonata Op.96, movement 2, bars 58-62.



Throughout this movement Beethoven’s intricate performance directions and idiomatic writing for the violin thus encourage the performer to choose strings and fingerings carefully. The violin is no longer imitating one voice by creating a unified and consistent tone across the whole instrument; instead, as Baillot describes, it imitates many voices, from the tenor of the G string to the soprano of the E string. While each phrase is represented by the unified tone of one string, the contrast between these phrases harnesses the vast timbral diversity of the four strings of the violin. In this way, the violinist is able to exploit both the unity and variety of the instrument.

### **Techniques of Expressive Bowing: the Soul of the Violin**

There are striking parallels between the descriptions of vocal and bowing techniques used to create the variety and unity of tone which are essential to expressive delivery. While in rhetorical treatises these techniques are referred to as ‘management of the voice’ (see for example Sheridan, 1762: 82), in violin manuals they are described as ‘management of the bow’ (Spohr, 1832: 118).

One of the first requisites for a good speaking voice is breath control. Through good management of the breath, the speaker can give sentences unity in two

ways. First, good breathing allows for the correct punctuation of a sentence, and the speaker can thereby convey its sense clearly; Quintilian describes the unwelcome consequence of short breath, stating that it causes breaks in sentences which cloud the meaning of the speech (Quintilian: XI.iii.33). It is therefore important that breaths should not be taken too often. Campagnoli similarly says of bowing that:

The principles laid down for the management of the breath [in singing], are applicable to the employment of the bow, which performs the office of respiration, and makes the points of respiration, in which the art of phrasing principally consists. (Campagnoli, 1824: 11)

Secondly, good breathing enables the support of the voice and creates the good and even tone which, as we have seen, was considered an important facet of delivery. Le Faucheur, for example, directs speakers to use one breath per sentence in order to create a 'round' tone (Le Faucheur, 1727: 151-2). A weak voice will not be able to maintain a sustained and even sound, and in trying to do so, the ends of sentences can sound quiet and shaky:

The breath may sometimes be long, full, and clear, but still not held firmly enough, and therefore tremulous – like bodies which look healthy but lack muscle. (Quintilian: XI.iii.55)

The breath should therefore not be sustained beyond its capabilities. The same effects can be heard through the violinist's control of the bow. The sustained and round sound which is achieved by good breath control is recreated when a violinist holds a long note in one bowstroke. Indeed, Leopold states that the player should 'endeavour to produce a perfectly even tone with a slow stroke.... hold the bow back, for the longer and more even the stroke can be made, the more you will become master of your bow' (L. Mozart, 1756: 99). If, on the other hand, the violinist cannot control a slow and sustained bowstroke, two effects may result. First, if the bowstroke is made to last for the full duration, the lack of control will impede the purity of the tone. Secondly, without enough control the bow could be moved too quickly, and the violinist will 'run out of bow'. In response, the player could change the bow early, which is akin to a singer or speaker snatching a breath mid-sentence. Leopold illustrates this fault in his chapter on ornaments, describing the effect of poor bow control on trills (- indeed, active or difficult left-hand techniques often cause string players to use too much bow):

Above all, one must accustom oneself to make a long trill with a restrained bow. For it often happens that a long note marked with a trill has to be sustained, and it would be just as illogical to change the bow and disconnect it as it would be if a singer took a breath in the middle of a long note. (L. Mozart, 1756: 189)

Alternatively, the violinist will react to running out of bow by changing the bow-speed, moving it more slowly at the end of the stroke in order to fulfil the duration of the note – this results in a weak tone.

As well as being able to save bow, thereby creating an even and unified sound within each individual bowstroke in the same way that a speaker should be able to deliver sentences in one breath, violinists are warned that when they need to change bow-direction this should be done smoothly and discreetly, especially when performing cantabile movements: ‘But in slow, sad pieces... the up stroke must not be detached, but sustained singingly’ (L. Mozart, 1756: 221). This, as we have seen, can be achieved with both transitional and Tourte bows, though with varying degrees of difficulty. Similarly, Quintilian describes situations where it is necessary to take a breath within a sentence, suggesting that it is possible to do so subtly – in this way, the sense of the speech and the evenness of sound will not be interrupted, and the delivery will remain unified:

It is sometimes necessary to recover breath without a perceptible pause, in which case it has to be snatched surreptitiously, because if we regain our breath awkwardly, this produces just as much obscurity as faulty punctuation. (Quintilian: XI.iii.39)

To further promote an even sound similar to that produced by the human voice, Leopold also recommends using slurs in order to avoid bow changes (either added by the composer or the performer):

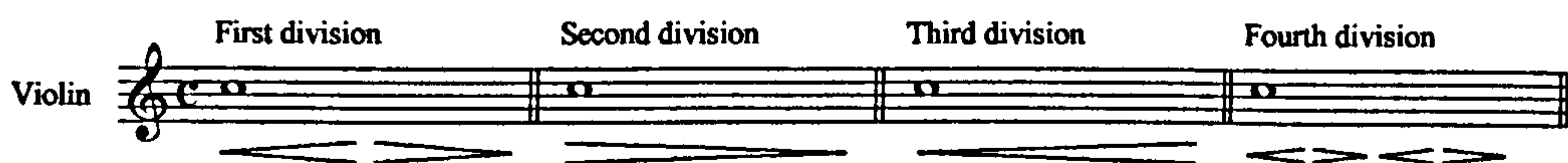
You must therefore take pains where the Cantilena of the piece demands no break, not only to leave the bow on the violin when changing the stroke, in order to connect one stroke with another, but also to play many notes in one stroke, and in such fashion that the notes which belong together shall run into each other. (L. Mozart, 1756: 101-2)

Now if in a musical composition two, three, four and even more notes be bound together by the half circle... one recognizes therefrom that the

composer wishes the notes not to be separated but played singingly in one slur. (L. Mozart, 1756: 124)

Breath control is not only central to the unity of a speech, but also to the variety which is necessary in order to convey the Affekt of the words; Quintilian thus notes that a weak voice is unable to give words the emphasis that they need (Quintilian: XI.iii.13). To this end, violin treatises throughout the eighteenth and nineteenth centuries – treatises which therefore refer both to the transitional pre-Tourte bows of the eighteenth century, and to the Tourte bows of the late eighteenth and early nineteenth centuries – devote a great deal of attention to exercises in ‘divisions of the bow’. Leopold’s chapter on ‘How, by adroit control of the Bow, one should seek to produce a good tone on the Violin’ (L. Mozart, 1756: 96) is representative of this technique.<sup>21</sup> He gives four exercises to be practised on both up-bows and down-bows, which are intended to develop the violinist’s control of the bow (see example 2.5). The first ‘division’ largely conforms to the natural tendencies of the type of convex transitional bow contemporary to this treatise – it is a swell (or a ‘*messa di voce*’), with the greatest strength of tone in the middle of the bow, and softness at either end. The second division, the *diminuendo*, is more difficult to perform, particularly on the up-bow (which starts at the point, the naturally weakest part of the bow): here the violinist must work against the weakness of the point in order to create a strong sound, and then has to support the bow in order to lessen the strength of the middle and heel of the bow. Similarly, the *crescendo* (the third division) is most difficult on a down-bow. Starting at the heel, the violinist must strive to contradict the natural strength of the heel and middle, and the weakness of the point. The fourth division consists of two swells within one bowstroke. To achieve this, the bow must be drawn slowly and with great control.

**Example 2.5:** Leopold’s divisions of the bow, to be practised on both up- and down-bows.



<sup>21</sup> For further descriptions of ‘divisions of the bow’, see Campagnoli, 1824: 8; Spohr, 1832:118; Baillot, 1834: 167 and 234.

In order to create these divisions of the bow, various techniques can be used. For example, Leopold describes crescendi as being created by an increase of pressure, which is achieved by movements of the right hand, including a ‘strong gripping of the bow’ (L. Mozart, 1756: 96) and ‘a certain alternate stiffening and relaxation of the wrist’. Not particularly helpfully, he goes on to write that ‘this can be better shown than described’ (L. Mozart, 1756: 100). Campagnoli, too, teaches the importance of the use of pressure, with particular reference to the technique of playing loudly at the point (Campagnoli, 1824:11). He refers to the importance of the fingers of the right hand, with their ‘imperceptible movements on the stick of the bow, which so greatly contribute to embellish the tone’, and also writes that the wrist must have ‘elasticity’ in order to perfect the ‘art of drawing a full, clear and agreeable tone’ (Campagnoli, 1824: 12).<sup>22</sup>

Another variable in the production of Leopold’s ‘divisions of the bow’ is the proximity of the bow to the bridge:

Just as it is very touching when a singer sustains beautifully a long note of varying strength and softness without taking a fresh breath... in the soft tone... the bow should be placed a little farther from the bridge or saddle, whereas in loud tone... the bow should be placed nearer to the bridge. (L. Mozart, 1756: 97)

Thus, by moving the bow closer to the bridge the tone is increased, while bowing over the fingerboard produces a quieter sound. But these points of contact (as they are referred to by Campagnoli [1824: 6] and in modern usage) should be used carefully; the extreme effects of playing very close to the bridge (known as *sul ponticello*, which creates a glassy and cracking tone) and far over the fingerboard (*sul tasto*, which Baillot describes as the point of contact used to imitate the sound of the flute [1834: 190]) were described as ‘sound effects’ which should be reserved for particular occasions:

If they [effects, among which Baillot lists ‘effects of timbre’] are employed too frequently, however, they soon dull the senses and even destroy at its source the pleasure they should be giving. They are precious gems whose rarity determines their price; if they are abused

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<sup>22</sup> For references to pressure see also BRK, 1803: 8; Baillot, 1834: 167; Dancla discusses ‘intelligent pressure’, c.1860: 96. Spohr uses the term ‘weight’ rather than ‘pressure’ – this is currently the more common term used by violinists, since pressure implies an element of tension (Spohr, 1832: 118).

even the least little bit they become an indulgence which ends up undermining talent. (Baillot, 1834: 378)

Louis Schubert suggests that a middling contact point ‘over the curve of the sound holes’ (L. Schubert, 1882: IX) is most appropriate as the violinist’s ‘default’, from where the bow can be moved to create stronger or softer sounds. Regardless of which contact point is being used, the violinist must take care to draw straight bows, perpendicular to the bridge (Campagnoli, 1824: 6) – otherwise the sound will lack focus and evenness, as the bow will skid over the strings without settling on any one point of contact.

Two other factors contributing to the variation of tone, but which are less extensively discussed in eighteenth- and nineteenth-century violin treatises, are the angle of the bow-hair on the string, and the speed at which the bow is drawn. The angle of the bow is not discussed until the end of the period (by L. Schubert and Spohr) and is a fairly simple matter. Schubert describes the normal angle of the bow as being slightly tilted away from the player (L. Schubert, 1882: IX and 28), meaning that not all of the bow-hair is in contact with the string. In order to create a louder sound the violinist should tilt the stick back towards themselves, thus playing with all of the hair on the string. This technique has parallels with the singer’s control over the amount of air that they use: Agricola explains that the glottis and windpipe expand to expel more air and contract to expel less air. Thus, by widening the glottis and windpipe, the dynamic can be increased (Agricola, 1757: 73).

The issue of bow speed is open to a wider range of interpretation from eighteenth- and nineteenth-century violinists: while Leopold and Spohr, writing at the start and end of the period respectively, correlate bow speed with dynamic, stating that loud music requires fast bowstrokes and vice versa (L. Mozart, 1756: 99; Spohr, 1832: 61), Baillot allies bow-speed with character and breadth of style rather than dynamic. For him, slow and fast bowing forms the basis of all bowstrokes. A slow bowstroke is necessary in order to create a singing and broad tone:

It is in this way that he can sing on the violin. He imitates the voice, which neither acts in a jerky fashion nor separates the sounds, but rather sustains them and joins one to the next. (Baillot, 1834: 167)

Fast bowstrokes, in contrast, are more suited to passagework (Baillot, 1834: 168). Reichardt similarly discusses bow speed in relation to character, describing the different strokes suitable for each tempo:

In Andante, the bowing must have the lightness of an Allegro stroke but without its briskness, and the beginning of the stroke should not be of the speed used in Allegro. (Reichardt, 1776: 26-7; quoted in Stowell, 1991: 152)

Whether bow speed is explicitly linked to dynamic or to the characterisation of passagework, it is clear that faster bowstrokes produce a louder and more energetic effect than slow bows. Speed can thus be used to practise Leopold's divisions of the bow, using a stroke which increases in speed to create a crescendo, and one which decreases in speed for a diminuendo.

The practise of these divisions of the bow, whether they are achieved by pressure, varying contact point, the angle of bow-hair, or bow speed, is intended to teach the performer to master their bowing technique to such an extent that they are not only able to work both with the natural tendencies of the bow, but also against them. As such, these exercises were central to the development of bow control, endowing violinists with the ability to sustain an even, strong and unified tone. Louis Schubert described this quality as setting the violin apart from other instruments:

Next to the piano, which may justly be considered the most universal of instruments, the violin seems to be most desirable. Although it is true that the violin is seriously deficient in harmonic breadth, especially when compared with an instrument like the piano, yet the capabilities of the violin in regard to a refined legato and beauty of expression, are incomparably superior to those of the piano. (L. Schubert, 1882: V)

Furthermore, divisions of the bow train the violinist to vary tone depending on the music's expressive content:

This study alone can make him master of his bow, form the quality of his tone, impart steadiness and breadth to his playing, and in short, confer all that is requisite to make the mechanism of the violin obey the emotions of the mind. (Campagnoli, 1824: 6)

Indeed, the flexibility and control of sound which is obtained through practising divisions of the bow is variously described as being an essential facet of the imitation of the expressive delivery of singers:

the art of singing often requires a gradual crescendo in the sound as the voice leaves the chest, where it has been held by controlling the breath. In imitation of the voice, the bow must also be able to use the "breath



control” and restraint that it has, so that it can, in a similar way, play a sound which is soft at the beginning and then grows louder. It would seem from this that the principle of bow division is illusory. (Baillot, 1834: 167)

Somewhat confusingly, ‘bow division’ is also a term applied to another aspect of bowing technique; that is, ‘the determination of which part of the bow should be used to produce effect or *accent* distinctively and in the best possible way’ (Baillot, 1834: 158). BRK write that the choice of which part of the bow to use, and therefore what style of articulation to employ, is guided not only by the type of material that is written (be it for example slow, fast, conjunct or disjunct), but also by the expressive content of a piece of music:

Any particular division of the bow is only applicable to particular passages but in melody the character of the piece is sufficient to indicate the kind of bowing which is to be used. (BRK, 1803: 9)

Quantz similarly writes that in order to manipulate the bow ‘correctly’ and ‘to good effect... much depends upon... whether you touch the strings with the lowest part of the bow, with the middle, or with the tip’ (Quantz, 1752: 232-3).

Eighteenth- and nineteenth-century violin treatises thus describe the bow (be it transitional or Tourte) as being divided into three parts – heel, middle and tip – each with their own basic characteristics which can be exploited to convey the *Affekt* of a piece of music. Interestingly, rhetorical treatises also describe the human voice as consisting of three parts; high, middle and low. In the same way that the correct use of each part of the violin bow was considered to be ‘the first requisite for expression’ (Spohr, 1832: 118), Sheridan writes that the correct management of these parts of the human voice should reflect ‘the matter of his [the speaker’s] discourse, or emotions of his mind’ (Sheridan, 1762: 82). This is of particular relevance with regard to current practices in some British period instrument orchestras, where the upper part of the bow is regularly favoured over the use of the middle and the heel in the performance of Classical music. In recent scholarship Clive Brown is the strongest advocate of this practice, relegating the middle and heel of the bow in many contexts (Brown, 1999: 259-81). While there is certainly evidence that late eighteenth- and nineteenth-century violinists used the upper part of the bow, we shall see that its exclusive use precludes string players from attaining the degree of variety which was expected in performance.

Although the three divisions of the voice are generally related to the pitch or register used by the speaker, descriptions of the techniques used within each division and of their resulting effects are comparable to Classical concepts of bow management. Of the three parts of the speaking voice, the middle range is consistently described as the most suitable for normal discourse, allowing for the ‘agreeable variety’ (Sheridan, 1762: 84) that enables the voice to convey different emotions and characters. Sheridan advises that it is this range that should be the speaker’s default (Sheridan, 1762: 72), and Quintilian warns against using unnatural pitch in ordinary discourse (Quintilian: XI.iii.13). The middle section of the violin bow is also described as providing the most variety of expression, striking a balance between the power of the heel and the delicacy of the tip of the bow:

The middle of the bow has balance and also strength tempered by sweetness; it can produce a full tone because of its weight, or it can be elastic because of its lightness. It is, so to speak, the centre of expression; it breathes. (Baillot, 1834: 158)

Indeed, the middle third of the bow is recommended throughout the period for bowstrokes which create a wide range of effects. For example, the ‘grand détaché’ stroke described by nineteenth-century violinists (a separate bowstroke in the middle third, which uses as much bow as possible) is described as conveying ‘flexibility, independence, retention, vivacity and variety’ (Dancla, c.1860: 96), a ‘cutting and brilliant’ sound (Alard, 1844: 96), and ‘spirit... warmth and vigour’ (Campagnoli, 1824: 7). At the start of the Classical period, Geminiani and Quantz’s descriptions of the technique required for notes which are fast and energetic also infer the use of the middle of the bow. Geminiani describes fast notes as being played ‘from the Joints of the Wrist and Elbow’ (Geminiani, 1751: 2), and in describing the type of bowstroke required for an Allegretto, Quantz states that:

[it] must be performed a little more seriously [than the Allegro], with a rather heavy yet lively and suitably vigorous bow-stroke. In the Allegretto the semiquavers in particular, like the quavers in the Allegro, require a short bow-stroke, made with the wrist. (Quantz, 1752: 231)

The use of the wrist to create a fast and (in Quantz’s example) heavy and short bowstroke is most natural in the middle third of the bow. At the tip of the bow the arm is too stretched to be able to freely move the wrist, while at the heel the arm is too cramped to control a lively bowstroke with just the wrist and elbow. It is thus the

middle of the bow which is best suited to bowstrokes which combine the liveliness of speed with the ‘heavy’ and ‘vigorous’ qualities which Quantz describes.

With the development of the Tourte bow the elasticity of the middle third of the bow also increased, promoting ‘bounced’ bowstrokes such as those which were favoured by Paganini:

Paganini gives to the bow a springing or whipping action: for this he uses the bow near the middle, with only so much of its length as is necessary to set the string in motion. (Guhr, 1829: 6)

Although such sprung articulations were certainly in use towards the end of the period (and for specific types of up-bow staccato much earlier, with Georg Muffat for example describing a ‘hopping bow-stroke’ [Muffat, 1698: 51]), the majority of eighteenth- and nineteenth-century descriptions of articulations in the middle of the bow refer to strokes which are played on the string or which are physically ‘lifted’ off the string (see for example Geminiani’s description of bowstrokes suitable for different tempi, 1751: 27), rather than those which are ‘bounced’ or ‘thrown’ using a combination of momentum and the natural elasticity of the bow. Indeed, in his description of the peculiarities of Paganini’s bowing technique, Guhr describes the more traditional nineteenth-century French bowing style, ‘which directs that “each struck note should be expanded as much as possible and the middle of the bow used, so that the whole string may vibrate sufficiently and produce a wide tone”’ (Guhr, 1829: 6). The beauty of the middle third of the bow is that even when playing with such ‘on-the-string’ lively bowstrokes, the natural elasticity of the bow creates a lightness at the beginning and end of each stroke – while the hair stays on the string, the stick itself is flexible. This creates an effect which conforms with Leopold’s description of the ‘small softness’ of the bow, without which there ‘would otherwise be no tone but only an unpleasant and unintelligible noise’ (L. Mozart, 1756: 97). Thus, the current trend to avoid the middle of the bow by persistently using the upper half, and therefore often playing passagework very near to the tip, seems to be at odds with Classical performance practice. We shall see that the tip had its own characteristics, which were clearly utilised by eighteenth- and nineteenth-century violinists; however, by neglecting the middle of the bow we exclude the part which was perceived as being most flexible, and of creating ‘agreeable variety’. This issue will be explored further in chapter 4.

The middle of the bow and the middle of the voice are thus the most suitable parts from which to gain a wide range of expression in normal discourse. From this central point, it is possible to rise and fall to the other parts of the voice or bow, creating an even more diverse palette with which to represent the ‘matter of [the] discourse, or emotion of [the] mind’ (Sheridan, 1762: 52-3). The heel of the bow is the part which receives least attention in Classical treatises. Both pre-Tourte and Tourte bows are described as having their fullest power at the heel. As such, its role is to ‘mark the beat’, ‘strike chords’ and ‘energetically produce[s] accents which require a certain power of tone’ (Baillot, 1834: 158). Quantz similarly writes that ‘since... chords are used to surprise the ear with their unexpected vehemence, those followed by rests must be played very short and with the strongest part of the bow, that is, with the lower part’ (Quantz, 1752: 227). The heel is also ‘used as a reserve force in slow and sustained sounds’ (Dancla, c.1860: 94). The natural power of the heel of the bow must be brought under control by the violinist – it is very easy to produce a harsh and crunched sound at the heel because it is such a heavy and inflexible part of the bow. Rhetorical treatises warn of similar problems with the use of the high-pitched voice: Quintilian writes that in this range the voice can crack easily (Quintilian: XI.iii.42), and that at all costs an ‘ill-formed, coarse, hard, stiff, hoarse [and] thick’ sound must be avoided (Quintilian: XI.iii.32).

The tip of the bow is naturally its weakest part, being furthest away from the weight of the heel. Baillot writes that ‘because of the natural weakness of the extreme tip, it becomes the place in the bow where the expression dies away’ (Baillot, 1834: 159), and Leopold advises learners that ‘one must not play away at the point of the bow with a certain kind of quick stroke which scarce touches the string, but must always play solidly’ (L. Mozart, 1756: 60). Quintilian warns that likewise, the low voice is in danger of sounding ‘thin, empty, grating, feeble, soft, or effeminate’ (Quintilian: XI.iii.32). Nevertheless, with the use of ‘imperceptible movements’ of the fingers and wrist (Campagnoli, 1824: 9), which as we have already learned contribute greatly to tone production, the tip of the bow is strengthened and becomes ideal for creating a variety of bowstrokes:

The tip of the bow, although a distance from its activating force, is not without power. Its lack of elasticity makes it appropriate for soft sounds, and for the flat accents. (Baillot, 1834: 159)

The use of pressure combined with a lack of elasticity make the tip of Tourte bows well-suited to heavy and articulated nineteenth-century strokes (such as martelé and puntato) which sound energetic and firm (Dancla, c.1860: 100), and as such provide a good contrast to legato strokes (BRK, 1803: 9). BRK advise that such strokes can be made to sound less ‘harsh’ and ‘dry’ by attacking the string firmly, and giving each note as much bow-length as possible (BRK, 1803: 9). Campagnoli’s warning that bowstrokes played at the tip, specifically martelé, should be ‘judiciously employed’ (Campagnoli, 1824: 7) is of particular interest with regard to the current practice of regularly using the upper-half of the bow rather than the middle.

As well as contributing to an expressive variety of sound, the correct choice of which part of the voice or bow to use also helps to give a performance clarity. Sheridan warns that choosing the correct register of the voice should not be confused with force, and that ‘the quantity of sound, necessary to fill even a large space, is much smaller than is generally imagined’ (Sheridan, 1762: 84). Instead, projection can be achieved better through ‘good and distinct articulation’ (Sheridan: 1762: 84); by selecting the most suitable register for the character of the speech and for the acoustic of the room, orators are enabled to articulate well, thereby conveying the meaning and Affekt of their words to the audience. Violin treatises also agree that one of the results of good bow management is clarity of articulation, which consists of ‘neatness’ and the enunciation ‘with clear definiteness and just accent every variety of rhythm’ (Spohr, 1832: 178). The importance of attaining skilful control of each of the three parts of the bow is highlighted by BRK’s direction to students that ‘A correct management of the bow should alone engross a considerable portion of time and attention’ (BRK, 1803: 2), while Bériot summarises the importance of good articulation, describing it as the means by which the bow gives the violin its own voice:

As music is, above all, the language of sentiment, the melody it contains invariably has a poetical meaning, a language – real or fictitious – which the violinist must unceasingly have in his mind, in order that his bow may be enabled to give expression to the accent, the prosody, the punctuation thereof, in short, that he may be able to make his instrument speak. (Bériot, 1858: 6)

The huge strides made in the technology and techniques of the bow during the Classical period resulted in its ability to create at once a unified and varied sound.

It is these characteristics which prompted numerous eighteenth- and nineteenth-century pedagogues to herald the bow the most expressive tool of the violinist, enabling the violin to sing and to speak to listeners. These testaments to the power of the bow recur throughout the Classical era. At the start of the period Leopold wrote that ‘bowing gives life to the notes’ (L. Mozart, 1756: 114); in 1761 L’abbé le fils described the bow as ‘the soul of the instrument’ (L’abbe le fils, 1761: 1; quoted in Stowell, 1985: 11); and Spohr agreed that ‘a dextrous management of the bow is... the first requisite for expression, which is the very soul of playing’ (Spohr, 1832: 118). Thus, while all instrumental performers are advised throughout the Classical period to imitate the expressive power of the voice, the violin was perceived as being one of the most appropriate instruments for fulfilling this ideal. Just as good voice-management enables a speaker or singer to move and please their listeners, so bow-management is essential in order to fulfil the same rhetorical aims.

Having identified the means by which the violinist can imitate the human voice, this thesis will proceed to investigate how these techniques of expressive delivery should be used in order to ‘give life’ (L. Mozart, 1756: 114) to the musical discourse. We have seen that purely instrumental music cannot convey the exact sense of a text, but that in any case, eighteenth-century rhetoricians and musicians describe the *sound* of words, rather than their precise meaning, as being responsible for moving and pleasing an audience. Rhetorical treatises thus discuss the manner in which the voice can give variety of tone to each of the components of a speech; that is, how articulation, accent and emphasis give character and expression to syllables, words and sentences. Chapters 4 and 5 will apply these concepts of rhetorical delivery to music, investigating how the bow, in imitation of the voice, can give variety to each of these elements of the musical discourse in Mozart’s Sonatas for Violin and Keyboard. The difficulty faced by the modern performer is how or where to put these variations of delivery into practice; from the oratorical and musical treatises of the eighteenth and nineteenth centuries we learn that, although on some occasions these details of performance were annotated by the composer, often they were left to the taste and genius of the performer. Before being able to apply rhetorical concepts of delivery to the performance of music, we must therefore understand the discrepancy between notated and non-notated expression in music and speech during the eighteenth and nineteenth centuries.

## CHAPTER 3

### Notated Expression versus Non-notated Expression

That delivery was considered to be a crucial aspect of musical expression during the Classical period is affirmed by a rise in notated performance information in the music of the time. Indeed, composers were advised that in order to convey their expressive ideas to listeners, they should notate performance directions (or 'expression marks' as they are now known) such as tempi, dynamics and articulations:

Performers, as we have already learned, must try to capture the true content of a composition and express its appropriate affects. Composers, therefore, act wisely who in notating their works include terms, in addition to tempo indications, which help to clarify the meaning of a piece. (C.P.E. Bach, 1753: 153-4)

The prescription of expressive delivery through signs and symbols reflects the development of new aesthetic ideals at the start of the Classical period, demonstrating the evolving roles of the composer and performer. The start of the period sees evidence of the concept of individual expression which has come to be associated with Romanticism, both in composition and performance. Leopold, for example, warns performers that 'There are nowadays certain passages in which the expression of a skilful composer is indicated in a quite unusual and unexpected manner, and which not everyone would divine, were it not indicated' (L. Mozart, 1756: 221). These notated performance indications act not only to reflect the intentions of the composer, but also to curb the complete interpretative freedom of the performer. Furthermore, a notable feature of Classical music is the aim to present varied expressive ideas in quick succession. These sudden shifts can be most explicitly illustrated by a composer through their use of performance information such as dynamic markings and Italian terms.

Performance information is therefore essential to our understanding of the rhetoric of eighteenth- and nineteenth-century delivery. This understanding is twofold, encompassing issues of technique and of expressive intention. First, we must be cautious of anachronistic interpretations of Classical notation. While many of the performance indications introduced by Classical composers and theorists have

remained in use, in most cases their exact meaning and the techniques used by performers in conveying them has changed. A case in point is the long-running debate over the meaning of ‘strokes’ and ‘dots’ in eighteenth-century music – an issue which will be discussed in relation to Mozart’s Sonatas for Violin and Keyboard in chapter 4. In his introduction to *Classical and Romantic Performance Practice*, Clive Brown describes the ‘widespread tendency to regard the relationship between notation and performance in a somewhat naïve light’ (Brown, 1999: 5), stating that ‘the more performers understand about the possible implications of the notation before them the more likely they are to render the music with intelligence, insight, and stylistic conviction’ (Brown, 1999: 4). Scholars such as Brown and Robin Stowell have done much to bridge this gap in understanding, tracing the changing implications of the signs and symbols of performance, and investigating the performance techniques that they imply.<sup>23</sup>

Secondly, since delivery is central to the communication of Affekt, we must strive to understand not only the technical implications of eighteenth- and nineteenth-century performance indications, but also their expressive function within the musical discourse. Indeed, Leopold stresses the need to transcend issues of technique, citing as an example the importance of conveying the Affekt of notated articulation:

But it is not enough to play such figures as they stand, according to the bowing indicated; they must also be so performed that the variation strikes the ear at once. (L. Mozart, 1756: 123)

While some of the techniques involved in how to render Classical performance directions have been discussed in current scholarship, the question of why they have been prescribed and what possibilities they suggest for expressive delivery has been neglected.

Meanwhile, late eighteenth-century orators were also exploring the possibilities of prescriptive performance information, solely with the aim of enhancing the expressive delivery of speech. Many rhetorical treatises from this period bemoan the state of public speaking, observing that while those aspects of speech which have set rules (such as the pronunciation of words) were addressed in schools and universities, the more important facets of delivery, which clarify

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<sup>23</sup> See for example, C. Brown (1999): *Classical and Romantic Performing Practice, 1750-1900*. New York: Oxford University Press.



meaning and Affekt (including the use of accent, emphasis and varied tones or modulation), were neglected. This was attributed to the fact that ‘the eye has no assistance [by way of signs] in the... most important parts of reading... and therefore in those it is, that the chief blunders are committed’ (Sheridan, 1762: 70).

In his treatise *The Melody of Speaking Delineated* (1787) Walker offers a solution to this problem, adapting and applying to speech those elements of music which he considers to benefit from clearly prescribed signs:

The other properties of the voice, namely, high and low, quick and slow, though in musical sounds they are settled with the exactest precision, are very indefinite terms in reading and speaking. (Walker, 1787: 10)

He therefore suggests, for example, that the exact pitches of speech should be dictated to the reader. However, although Walker’s system of pitch-notation attempted to indicate the hugely varied inflexions which were an important characteristic of eighteenth-century delivery, other rhetoricians of the period suggest that the representation of pitch through signs and symbols was too inaccurate:

The modulation now in use consists chiefly of a succession of such restless inflexions of voice... as can by no means be suggested by the notes of a musical scale. (Cockin, 1775: 120)

In many ways Walker’s application of pitch to speech demonstrates his debt to the oratory of the ancients, whose speech followed fixed pitch patterns. Indeed, Cockin describes their style of modulation as being ‘strictly musical’, and he therefore concedes that unlike eighteenth-century oratory it ‘might with... ease and efficiency be represented by and learned from musical characters’ (Cockin, 1775: 120). Walker ultimately goes on to admit that:

The Author has some time of opinion, that marking every word with its peculiar inflexion, accent, and emphasis, would rather embarrass than assist the Reader; which is true with respect to Readers far advanced in the art; but he is much mistaken if there are not many to whom the marking of every word may sometimes answer very useful purposes. (Walker, 1787: 14)

Although the use of prescribed notation in speech was intended to enhance expressive delivery, general opinion was that in fact it had the opposite effect. Cockin, for example, states that reading prescribed marks and copying other speakers’ use of emphasis leads to a lack of variety, and that as a result delivery will

not flow with the same ‘ease and nature’ that it would possess if it came from one’s own taste (Cockin, 1775: 48-9).

Similarly, in spite of the growing trend during the Classical era for composers to include performance directions, it is essential for the twenty-first-century performer to be aware of those aspects of delivery that are not notated. Indeed, although the aesthetic ideals of the Classical period were gradually leaning towards the individuality of a composer’s language, it is nevertheless an era in which unwritten conventions of performance existed. Most basically, practices such as the rule of the down-bow, and hierarchies of metrical stress are as much a part of Classical performance as they are of Baroque. Other aspects of delivery were also considered the provenance of the performer; players were expected to elevate the expression of a piece through additions which come from their own taste and genius, including such devices such as articulations, ornaments and dynamics. The performer’s responsibility in conveying these aspects of delivery is succinctly demonstrated at the end of the period by Spohr, in his 1832 *Violinschule*. He draws a stark comparison between ‘correct style’, which is ‘an exact exposition of such details as can be prescribed by notes, signs and technical terms’, and ‘masterly style’, in which ‘the artist, imbued with the soul of the composer, can from his own soul interpret the composer’s intentions’ (Spohr, 1832: 178). This issue of the discrepancy between aspects of performance which are notated by the composer, and those which are the responsibility of the performer, is further encapsulated in Leopold’s description of expressive bowing:

bowing gives life to the notes.... I mean that this can be done if the composer makes a reasonable choice; if he selects melodies to match every emotion, and knows how to indicate the appropriate style of performance suitably. Or if a well-skilled violinist himself possess sound judgement in the playing of, so to speak, quite unadorned notes with common sense, and if he strive to find the desired affect and to apply the following bowings in the right place. (L. Mozart, 1756: 114)

In both music and speech it is this important but elusive facet of delivery – that which comes from the soul of the performer – which, as C.P.E. Bach wrote, ‘makes the ear conscious of the true content and affect of a composition’ (C.P.E. Bach, 1753: 148). Sheridan remarks that it is ‘a mistake, which men naturally enough fall into, who judge of language only in its written state... the man who considers

language in its primary and noblest state, as offered to the ear, will find that the very life and soul of speech, consists in what is utterly unnoticed in writing' (Sheridan, 1762: 71). Cockin is yet more determined to warn against basing delivery merely on what is written down, drawing his advice for speakers from his observations on music:

There is no composition in music, however perfect as to key and melody, but, in order to do justice to the subject and ideas of the author, will require in the performing something more than an exact adherence to *tune* and *time*. This something is of a nature too, which perhaps can never be adequately pointed out by anything graphic, and results intirely [sic] from the taste and feeling of the performer. It is that which chiefly gives music its power over the passions, and characterises its notes with what we mean by the words *sweet, harsh, dull, lively, plaintive, joyous, &c....* In practical music this commanding particular is called *Expression*. (Cockin, 1775: 81-2)

Classical delivery thus connects the performance practices of Baroque and Romantic music. It is generally accepted that in the absence of performance directions, the delivery of Baroque music is informed by conventions which are described in treatises of the period. In contrast, the Romantic composer is often seen as being utterly prescriptive. The performance of Classical music, as a transition between these two extremes, is founded on a marriage of notation and convention. It is important to retain healthy respect for Classical performance markings, to strive for an understanding of them based on practices contemporary with the works in question, and to treat them as a primary focus for our interpretations. However, we must also be wary of treating 'urtext' scores, and even autograph scores and first editions, as a 'complete' guide for the performer. Far from presenting performance information in its entirety, they offer just a skeleton. Indeed, the discrepancies between performance directions in autograph scores and authorised first editions often demonstrate that even primary sources are not necessarily representative of a composer's 'fixed' interpretation; instead, they can be seen as an account of 'a performance'. This is an argument proffered by Cliff Eisen in relation to Mozart, who will be the musical focus of this thesis. Eisen asserts that since 'it was, after all, Mozart's practice to reinterpret his music at each successive performance; it seems likely... that he expected others to interpret as well' (Eisen, 2006: 396).

The approach of modern performers to the delivery of Classical music thus finds parallels in Spohr's advice on the delivery of Baroque music during the nineteenth century:

To play the works of Corelli merely as they stand in their original publication would be, to use an analogy, like reciting poetic verse without the aid of inflexions of the voice, punctuation, or aught which makes eloquence. (Spohr, 1832: 180)

Not only must we be cautious of the 'tendency to regard the relationship between notation and performance in a somewhat naïve light' (Brown, 1999: 6), but we must also make ourselves aware of the conventions of performance and expression which were the responsibility of the eighteenth- and nineteenth-century performer, and which are not belied by the notation of performance information.

In chapters 4 and 5, investigations into the delivery of Mozart's Sonatas for Violin and Keyboard will be supported by information from rhetorical and musical treatises. Following Baillot's teaching, we will take as the foundation of this study sonatas which are rich in performance information:

Expression as notated must precede artistic and spontaneous expression... the teacher must above all make sure that the student is accustomed to reproducing with the most precise accuracy what the composer has written. We know that expression as notated is insufficient, but we are perhaps not well enough aware that notated expression is essential as artistic expression, for notated expression is to music what drawing is to painting, which is almost without merit unless the outlines are well traced. (Baillot: 1834: 15-6)

By understanding the contexts of notated performance directions, the techniques that they imply, and their expressive function, the performer will gain knowledge of what constituted moving performance during the eighteenth and nineteenth centuries. This will give an insight into the type of delivery that may be appropriate in works with fewer directions from the composer. The following chapters will focus specifically on articulation, accentuation and emphasis, the facets of *pronunciatio* which relate to the sound of syllables, words and sentences, and which are described by eighteenth- and nineteenth-century rhetoricians as being integral good delivery. Musical examples demonstrate the ways in which violinists can use their bows to exceed the performance information provided by the composer, drawing from their knowledge

of performance practices as well as their own taste in order to create 'masterly' performances.

## CHAPTER 4

### Articulation: the Enunciation of Syllables

Articulation is described in eighteenth-century rhetorical treatises as one of the first requisites for good speech, because it is essential to the clear and distinct delivery of text. It is defined as being the enunciation of each syllable, and is thus considered a foundation of good speech, to which other techniques of delivery are added:

All our thoughts are communicated in sentences; sentences are composed of words and pauses; words are made up of syllables, and syllables of letters. Sound is the essence of letters, articulation of syllables, accent of words, and collections of words united by emphasis and divided by proper pauses, of sentences. (Sheridan, 1762: 53)

Le Faucheur writes that in order to be ‘heard and understood’ the speaker must have ‘a very *Distinct* and *Articulate* Voice, and a very *Strong* and *Vigorous* Pronunciation’ (Le Faucheur, 1727: 64). Sheridan similarly asserts that ‘To the being well heard, and clearly understood, a good and distinct articulation, contributes more, than power of voice’ (Sheridan, 1762: 84), and vividly describes the importance of articulation: ‘a good articulation is to the ear, in speaking, what a fair and regular hand is to the eye, in writing’ (Sheridan, 1762: 20).

Eighteenth-century instrumental treatises discuss articulation in these same terms. In his flute treatise of 1791, Tromlitz writes that without good articulation, ‘everything would be stuck together and drowning, and consequently less clear’ (Tromlitz, 1791: 150). Quantz further reminds performers that without the foundation of good articulation, any other fine qualities of performance will be lost to the listener:

In a word, like the chest, tongue, and lips on the flute, the bow-stroke provides the means for achieving musical articulation, and for varying a single idea in diverse ways... no matter how accurately and truly you stop the strings, how well the instrument sounds, or how good the strings are, it naturally follows that, with regard to execution, the bow-stroke is of central importance. (Quantz, 1752: 215-6)

The primacy of clarity is further reflected in observations regarding the need to alter articulation in relation to the acoustic. Quantz, for example, notes that in a

reverberant room, the articulation must have more force and sharpness (Quantz, 1752: 75), and Agricola similarly warns singers that in large buildings ‘the consonants must be pronounced more crisply – in fact, almost excessively so – than in common speech’ (Agricola, 1757: 162-3).

As well as promoting clarity and distinctness, the variation of articulation is vital in order to move the passions of listeners. In a comparison of the expressive delivery of music and text, Le Faucheur asserts that the orator should:

show the *inward Motion* and *Concern* of his Soul by his *Pronunciation*, and by adjusting his *Voice* to every one of those *Passions* that may affect the Hearts of people with *Regard* and *Compassion*. For the *String* sounds as it is *touch’d*: If it be *softly* touch’ed, it entertains the *Ear* with a *soft sound*; if *strongly*, it gives you a *strong* and a *smart one*. ‘Tis the same in *speaking*, as in *Musick*: Words for the *Euphony* of the one, and *Notes* for the *Harmony* of the other. (Le Faucheur, 1727: 98-9)

While articulation is fundamentally to do with a small-scale detail of delivery – that is, the enunciation of one syllable, or in music a note (or group of notes when they are bound by a slur) – it can contribute to large-scale expression through the punctuation of phrases and sections. Quintilian, for example, writes that ‘speech must be distinct, that is to say the speaker must begin and stop at the right place’ (Quintilian: XI.iii.35), and as late as 1834, Baillot draws parallels between distinctness and punctuation:

notes are used in music like words in speech; they are used to construct a phrase, to create an idea, consequently one should use full stops and commas just as in a written text, to distinguish its sentences and their parts, and to make them easier to understand. (Baillot, 1834: 163)

These full stops and commas are often described by eighteenth-century rhetorical treatises as being created through the use of ‘pauses and stops’, which ‘have a very graceful effect in the modulation, on the same account they are so essential to music – In both cases, like blank spaces in pictures, they set off and render more conspicuous whatsoever they disjoin or terminate’ (Cockin, 1775: 99). However, points of punctuation in music and text can alternatively be rendered by careful articulation. Le Faucheur, for example, advises that when several clauses follow each other, frequent breaths and pauses will upset the flow of a speech. To avoid this,

varied articulation can be used to give separate ideas clarity (Le Faucheur, 1727: 159).

The Classical period in fact saw the final flourishing of this close relationship between articulation in music and speech, and therefore of articulation as a fundamental tool for moving the passions. Barth's study into Beethoven's piano music, *The Pianist as Orator*, demonstrates that during the nineteenth century the use of varied articulations gave way to a taste for legato delivery, within which varied dynamics and agogic stress provide internal accentuation (Barth, 1992: 131). This development in delivery runs parallel to changes in singing style throughout the eighteenth and nineteenth centuries, with the increasing favour for a 'bel canto', legato style. Indeed, although the need for instrumentalists to emulate singers is a constant instruction during the Baroque and Classical periods, vocal style itself underwent huge changes. During the second half of the eighteenth century, legato melodies are increasingly described as the desired effect:

I remind the teacher that he should take care that the student's tones are audibly joined one to another. This occurs when one lets the previous tone last until the next one starts, so that no gap can be heard between them. (Agricola, 1757: 50)

Similarly, as we have seen in chapter 2, developments in the design of bows trace this shift from declamatory to cantabile delivery. While the shape of the Baroque and transitional bows embrace the inequality of up and down strokes, and naturally produce silences at the end of each bowstroke (which Leopold describes as the 'small softness' [L. Mozart, 1756: 97]), the Tourte bow is more suited to an even and seamless sound, due to its concave shape and strong tip. The taste for this seamless stroke is vividly demonstrated by Baillot at the end of the Classical period: articulation is now described as a technique relating to the left-hand rather than bowing, whereby the fingers are placed on the violin with rhythmic steadiness and 'cleanness' in order to enunciate notes within legato bowstrokes (Baillot, 1834: 269). The mid to late eighteenth century is thus a vital period in the development and transition of articulation, particularly in relation to string bowing. Indeed, the ever-developing technology of the bow allowed for an expanding pallet of bowstrokes, and the growing desire for legato and smooth bow changes is described in treatises alongside descriptions of short and lifted bowstrokes. This is even the case in Leopold's violin treatise; although this was written during an era of pre-Tourte bows



(as is illustrated by pictures of bows throughout the work), there is already a definite move towards singing bowstrokes in some contexts, with references to leaving ‘the bow on the violin when changing the stroke’ in order to create a legato sound (L. Mozart, 1756: 102).

In recent years, a trend in Classical performance practice has been to use the upper part of the bow for various detached strokes, completely avoiding the lifted strokes which are most naturally played in the middle third of the bow. Clive Brown has written convincingly on this issue; he gives copious evidence that this kind of stroke is appropriate particularly for the performance of music contemporary with Beethoven and later, citing as proof the techniques used by such as Spohr and Joachim.<sup>24</sup> Evidence is also found to support the application of such on-the-string upper-half bowings to the music of Mozart and Haydn, for example by tracing Spohr’s dislike of sprung bowstrokes in their works to the practices of his Mannheim-based teacher, Franz Eck. This rejection of bounced bowstrokes was shared by other members of the Mannheim school, which Brown describes as being the school ‘most closely associated with Mozart and Haydn’ (Brown, 1999: 276).

However, this avoidance of off-the-string strokes is largely attributed by Brown to a revolt against a specific bounced bowstroke established by Wilhelm Cramer; in attempted imitations of this stroke, reports state that ‘the bow hopped here and there, and the tone became unpleasant, rough, and scratchy’ (anonymous 1803-4; quoted in Brown, 1999: 275). This kind of ‘springing’ or ‘bounced’ technique, as we have seen in chapter 2, is a stroke which is made using the momentum of the arm in combination with the natural elasticity of the bow. Brown, in his discussion of strokes made in the upper half of the bow – strokes which are explained by, for example, by BRK (1803: 8-9) and Campagnoli (1824: 6-8) – ignores a wealth of evidence from the middle of the eighteenth century, which describes bowstrokes that are lifted off the string, rather than bounced. Indeed, Brown amalgamates the techniques of lifting and bouncing the bow, asserting that ‘most players of the second half of the eighteenth century and first half of the nineteenth century would have used the bow in a very different manner’ (Brown, 1999: 262). We shall see, however, that while sprung or bounced bowstrokes during this period were most often associated with special effects, or the virtuosic technique

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<sup>24</sup> See Clive Brown (1999): ‘Chapter 7: String Bowing’ in *Classical and Romantic Performing Practice, 1750-1900*. New York: Oxford University Press.

of individual performers, lifted bowstrokes are a standard articulation in the vocabulary of eighteenth- and nineteenth-century performance.

Quantz, Leopold, Geminiani and Tartini are among those who specifically describe lifted bowstrokes which use the middle of the bow. Tartini, for example, writes that the violinist should 'Always use the middle of the bow, never play near the point or heel' (Tartini, 1771: 57), Geminiani describes staccato strokes as being 'taken off the Strings at every Note' (Geminiani, 1751: 8) and Leopold states that 'In quick pieces the bow is lifted at each dot [he refers here to dotted rhythms]: therefore each note is separated from the other and performed in a springing style' (L. Mozart, 1756: 41). Certainly, by the time of violinists such as Habeneck, dotted rhythms were more likely to be played with hooked bowings (two down-bows followed by two up-bows), thus indicating a change in taste towards more on-the-string bowstrokes (Habeneck, 1842: 68). Spohr similarly describes dotted rhythms which are 'majestic' and 'resolute' as being performed with hooked bowings, but he also states that dotted rhythms can be given separate bow strokes if the music is 'of a tranquil character'. He further clarifies that both types of bowing can be used to 'wonderful effect in dashing, rapid music' (Spohr, 1832: 69). This type of separate and 'dashing' articulation implies a similar lifted bowstroke to that described by Leopold. Furthermore, while violinists of the early nineteenth century do describe bowstrokes which use the upper half of the bow, they maintain that the expression and character of a piece of music must dictate which part of the bow should be used, as well as the length and strength of articulation (BRK, 1803: 8; Campagnoli, 1824: 8). Baillot specifically describes the varied characteristics of the different parts of the bow (as we have seen in chapter 2), and illustrates strokes which are to be played 'on the string' alongside those which utilise the 'elasticity' of the middle of the bow (Baillot, 1834: 158). Writing in the middle of the eighteenth century, Leopold similarly clarifies that he regards a mixture of articulations, including the lifted stroke, as an important means for creating variety:

For by means of the notes which are detached by a lift of the bow, the style of performance becomes more enlivened.... Slurred notes, on the contrary, make the style of performance satisfying, melodious, and pleasant. (L. Mozart, 1756: 130)

Quantz, too, stresses the ability of the bow to create contrasting effects:

[play a group of semiquavers] in a moderate tempo entirely with long strokes of the full bow. Afterwards diminish the length of the strokes, and play the same notes several times with successively shorter strokes. Then one time give a stress to each stroke with the bow, another time play the example staccato, that is, with all the strokes detached. Although each note will have received its separate stroke, the expression will be different each time. (Quantz, 1752: 216)

The fact that ‘staccato, that is, with all the strokes detached’, implies a lifted stroke is confirmed by Quantz in a later passage. He warns the performer that in certain circumstances related to speed (see Quantz, 1752: 232) it is not appropriate to detach the bowstroke, and he clarifies his definition of ‘detached’ as meaning ‘removed from the strings’ (Quantz, 1752: 232).

Some theorists, including Reichardt, are opposed to lifting the bow too often:

I must, however, warn everyone against the frequent detaching of the bow, which in my opinion is just as erroneous as for a violinist to consider it his first duty to be able to give equal significance to the up-stroke and the down-stroke. (Reichardt, 1776: 28-9; quoted in Reilly’s preface to Quantz, 1752: xxxiii)

However, there is evidence which infers that even Reichardt regarded a lifted bowstroke as being appropriate in certain situations. Reichardt refers to strokes which should have ‘lightness’ and ‘briskness’, in contrast to those which require a ‘gentler’ and ‘smoother’ articulation (Stowell, 1991: 152). He also states that notes which are marked with vertical strokes would be lifted from the string (Reichardt, 1776: 24),<sup>25</sup> and that although in Adagios an ‘eighth of the hair’ (einem Achtheile der haare) should be left on the string between each note marked with a stroke, if the composer desires a sharp staccato he should indicate it with a sign or word such as ‘furioso’ or ‘adirato’ (furiously or angrily) (Reichardt, 1776: 25-6).<sup>26</sup>

Thus, during a period which saw the co-existence of legato ‘singing’ bowstrokes, and detached strokes which were either separated by being lifted off the string or being stopped on the string in the upper half of the bow, Classical violinists

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<sup>25</sup> ‘soll der Bogen aber ganz von den Saiten abgehoben werden, so muß erst das gewöhnliche Zeichen zum Stoßen dabien stehen’ (Reichardt, 1776: 24).

<sup>26</sup> ‘Sollen aber dennoch bei einer völlig contrastirenden Stelle einige Noten im Adagio ganz scharf abgestoßen werden, so thut der Componist wohl, wenn er solches mit einem besonderen Zeichen, mit einem Wort, furioso (hestig) oder adirato (zornig) anzeigt’ (Reichardt, 1776: 25-6).

had numerous techniques of articulation at their fingertips. This degree of variety has been described as being in stark contrast to the ‘bland’ effect (Druce, 2002: 52) of sheen and evenness which was to follow with modern bows and instruments. It is not surprising, then, that the primacy of articulation in string playing is endorsed by numerous pedagogues throughout the length of the Classical period. The bow is consistently described as being the fundamental tool in conveying Affekt:

The bowing gives life to the notes... and is therefore the medium by the reasonable use of which we are able to rouse the hearer’s... affects. (L. Mozart, 1756: 114)

A dextrous management of the bow... is the first requisite for expression, which is the very soul of playing. (Spohr, 1832: 118)

In order to enunciate notes clearly and with expression, musicians, like orators, must learn to utilise various articulations. To achieve this end, the musician’s first point of reference must be the articulation markings included by composers in their own works. Indeed, the Classical period saw a rise in performance information, and the prescribed strokes and/or dots, slurs and unmarked notes are important indicators of articulation.

### **Unmarked Notes**

Eighteenth-century descriptions of the articulation of unmarked notes provide a clear sense of the developments which were occurring in taste, and this in turn is substantiated by information on the changing technologies of the violin bow; while the ‘ordinary manner’ (as it is termed by Stowell, 1991: 130) of Baroque articulation was essentially a non-legato stroke, during the Classical period increasing reference is made to the need for the violinist to change the bow seamlessly and smoothly. Oft cited as evidence of this transition are the descriptions of unmarked notes in keyboard treatises throughout the period, with, for example, C.P.E. Bach at the start of the period recommending that ‘Tones which are neither detached, connected, or fully held are sounded for half their value, unless the abbreviation *Ten.* (hold) is written over them, in which case they must be held fully’ (C.P.E. Bach, 1753: 157). With reference to C.P.E. Bach’s advice, Türk writes in 1789 that ‘the execution would probably become too short (choppy) if every note not slurred was held for only half of its value’ (Türk, 1789: 346). He suggests instead that for ‘tones which are to be played in customary fashion (that is, neither detached nor slurred) the finger

is lifted a little earlier from the key than is required by the duration of the note', and he gives examples of the note being held for at least three-quarters of its duration (Türk, 1789: 345). Thus, descriptions of the articulation of unmarked notes seem to trace a transition from an essentially detached and declamatory articulation to a legato and singing style. Indeed, Clive Brown writes that by the nineteenth century, legato was definitely considered to be the 'normal' articulation of choice (Brown, 1999: 173).

Nevertheless, there is evidence that this shift in attitude was not unanimous. Stowell cites Czerny's opinion on the legato touch as being 'too dull and monotonous for passage-work', and his description of Mozart's keyboard playing is evidence of the continuing influence of detached articulation:

A clear and already very brilliant style more inclined to staccato than to legato; a subtle and spirited rendering. The pedal hardly ever used and never necessary. (Czerny, 1839: vol.3, p.72; quoted in Stowell, 1991: 131-2)

In fact, while it is true that a legato, singing style was becoming an important aspect of the technique of articulation, and one which was made increasingly feasible by developments such as the Tourte bow with its concave stick and stronger tip, it is clear from eighteenth-century treatises that generalisations about the gradual lengthening of unmarked notes throughout the period are too imprecise an interpretation of the practices of the time. Variety in articulation is, to an extent, represented by markings such as strokes and slurs during this period, but issues of context are also signifiers of the type of articulation suitable for particular passages of unmarked notes.

One of the most widely discussed signifiers of articulation in eighteenth-century treatises is tempo.<sup>27</sup> While C.P.E. Bach describes the direct influence of tempo on notes which have strokes written above them (C.P.E. Bach, 1753: 154), other theorists do not specifically refer to notated articulation markings in their investigation of tempo. This leads us to conclude that their observations regarding the effect of tempo on articulation can be applied to notes which are unmarked. Leopold is a case in point: his descriptions of tempo markings inform us that livelier

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<sup>27</sup> Although Italian terms are used throughout the Classical period as signifiers of character rather than speed alone, eighteenth-century descriptions of these terms do make reference to tempo. These Italian terms are therefore predominantly used here in reference to speed. The character suggested by various Italian terms, and the articulation that they imply, is discussed below.

tempi require a light and short stroke, while slower and more serious pieces should be more sustained. Hence, in a Prestissimo movement the bowstroke should be 'light and somewhat shorter' (L. Mozart, 1756: 51). In contrast, when an Allegro is modified by terms such as tanto, troppo or moderato, a 'somewhat more serious and rather broader bowing is demanded than in a quicker tempo' (L. Mozart, 1756: 51). At the other end of the spectrum, a Largo movement requires 'long strokes' while a Grave is best articulated with 'long, rather heavy and solemn bowing and by means of consistent prolonging and maintaining of the various notes' (L. Mozart, 1756: 52). Quantz gives a similarly detailed description of the types of articulation suitable for each tempo, describing fast pieces such as Allegro (with additional terms including *al assai*, *al di molto*), Presto and Vivace as requiring articulation which is 'lively, very light, nicely detached, and very short bow-stroke, especially in the accompaniment' (Quantz, 1752: 231). Conversely, slow and melancholy pieces must receive the 'greatest moderation of tone, and the longest, most tranquil, and heaviest bow-stroke' (Quantz, 1752: 231). Writing in 1776, Reichardt not only describes the effect of tempo on the amount of sustain or detachment, but also on the bow speed which is most appropriate for each stroke:

In Andante, the bowing must have the lightness of an Allegro stroke but without its briskness, and the beginning of the stroke should not be of the speed used in Allegro... The same applies to Allegretto, but here the bow should be given some liveliness and at times some briskness as well. (Reichardt, 1776: 26-7; quoted in Stowell, 1991: 152)

Geminiani provides evidence that articulation was not only dependent on the speed of a piece, but also on the note-lengths within each tempo. In 'Example 20' (see example 4.1) of *The Art of Playing the Violin*, he describes the use of different articulations suitable within an Adagio or Andante, and an Allegro or Presto. But rather than generalising that slow tempi require legato articulation and fast tempi a detached stroke, he provides examples of strokes which can be used within each tempo. Geminiani lists three different types of articulations; those which are played with a 'Swelling of the Sound' (indicated with a diagonal wedge), those which are 'to be play'd plain and the Bow is not to be taken off the Strings' (indicated with a diagonal line), and 'Staccato' strokes 'where the Bow is taken off the Strings at every Note' (indicated with a vertical stroke) (Geminiani, 1751: 8). He then classifies strokes as 'buono/good', 'mediocre/middling', 'cattavino/bad', 'cattavino o

particolare/bad or particular', 'meglio/better', 'ottimo/very good' and 'pessimo/very bad' (Geminiani, 1751: 9). While Geminiani gives each of these types of bow strokes an articulation sign, the Example is a useful source of information for the articulation of unmarked notes.

**Example 4.1:** Geminiani's 'Example 20', demonstrating the bowstrokes appropriate for different note values in both Adagio/Andante and Allegro/Presto movements (Geminiani, 1751: 27).

*Adagio, o And<sup>te</sup>*

*Buona. Mediocre. Buono.*

*Cattivo Cattivo o particolare. Cattivo.*

*Buono. Ottimo. Cattivo o particolare. Buono.*

*Meglio. Cattivo o partic.<sup>te</sup>*

*Cattivo o partic.<sup>te</sup> Particolare.*

*All. o Presto*

*Buona. Mediocre. Cattivo. Buono. Ottimo.*

*Buona Meglia Pessimo. Buona*

*Cattivo. Buona. Ottimo. Ottimo*

According to Geminiani, a detached stroke which swells is generally best for all note-lengths in slow movements, being suited to minims, crotchets and quavers. Interestingly, the plain on-the-string stroke is considered bad for any note-values faster than crotchets, but ‘middling’ for minims, while lifted strokes are described as ‘bad or peculiar’<sup>28</sup> for notes faster than crotchets. Thus, the swelling stroke is generally preferred by Geminiani in slow movements, a plain on-the-string stroke is used to ‘mediocre’ effect at best, and while a lifted stroke is not the best suited articulation for slow movements, it is nevertheless appropriate in certain contexts.

The descriptions of detached articulations in fast movements display a greater degree of variety; swelling bowstrokes are still considered good for minims and crotchets, while plain on-the-string strokes are suitable for minims but bad for crotchets. For quavers, a lifted stroke is good, but an on-the-string stroke is ‘very bad’, while for semiquavers the opposite is true. Geminiani thus implies that lifted strokes are only used to good effect up to a certain speed – presumably, a speed at which they can be physically lifted from the string by the violinist, rather than ‘bounced’ from above the string. On-the-string articulations are ‘very bad’ in quaver passagework because this type of bowstroke would create a heavy and solid articulation, in contrast to the lightness of a lifted stroke. Conversely, a bowstroke which is fast and on-the-string (as, for example, in semiquaver passagework) will set in motion the natural elasticity of the bow, therefore creating an articulation which is lively and light, but which avoids the brittle effect of a bounced off-the-string stroke. This connection between note-length and bowstroke is supported by Leopold in a letter to his son on 29 January, 1778. After complimenting Anton Janitsch’s ‘facility and lightness’ of bowing – techniques which are recommended by Leopold in his treatise, with descriptions of lifted bowstrokes and mixed articulations – he goes on to write that:

I am no lover of rapid passages where you have to produce the notes with the half tone of the violin and, so to speak, only touch the fiddle with the bow and almost play in the air. (L. Mozart; in Anderson, 1985: 455)

The use of lifted articulations for notes up to a certain speed and a less detached articulation (and on-the-string stroke in violin playing) for short note-lengths in fast tempos is implied by notated marks in many of Mozart’s Sonatas for

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<sup>28</sup> In this context ‘peculiar’ should be understood as meaning ‘particular’ or ‘for special effect’, rather than as its more common modern usage, ‘strange’ or ‘unusual’.



Violin and Keyboard. A prime example is the first movement of Mozart's first sonata in this genre, K6: quavers and crotchets in the melody in both the right-hand and violin parts are marked with strokes, while the semiquavers in the left hand are unmarked. Detached semiquavers are also unmarked when they occur in the melody:

**Example 4.2:** K6, movement 1, bars 30-31.<sup>29</sup>

Lifted articulation for strokes *tr*

Violin

Keyboard

Unmarked semiquavers imply a less detached articulation than notes with strokes

In contrast, both the quavers and semiquavers of the second movement *Andante* are slow enough to be played with a detached and lifted articulation, and are therefore marked with strokes. Mozart contrasts this stroke with an on-the-string slurred staccato in bar 4:

**Example 4.3:** K6, movement 2, bars 3-4.

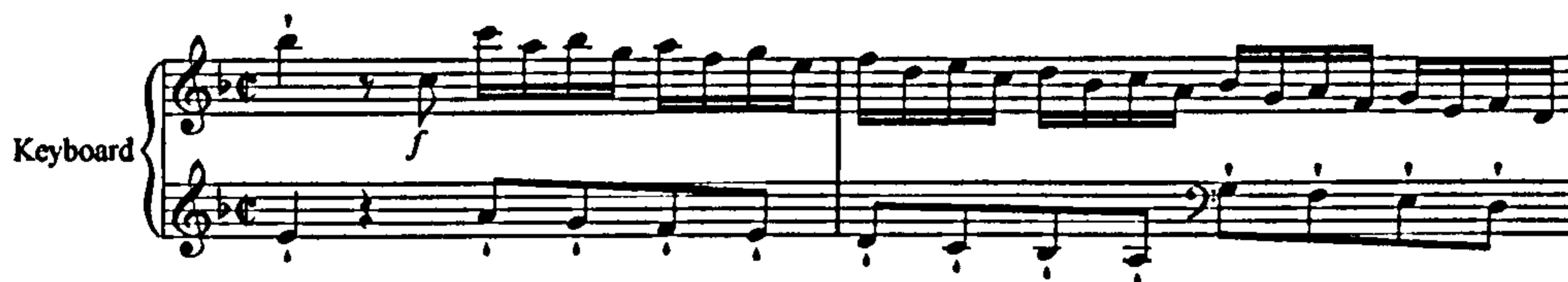
Violin

[p]

<sup>29</sup> In the first edition strokes are missing in the violin part at bar 30. However, they are added here by analogy with the strokes which are written over the same motive in bars 4 and 6 of the first edition.

In the final movement of K376, an Allegretto grazioso, a similar effect can be seen: while quavers are often marked with strokes, semiquavers are not.

**Example 4.4:** K376, movement 3, bars 20-21.<sup>30</sup>

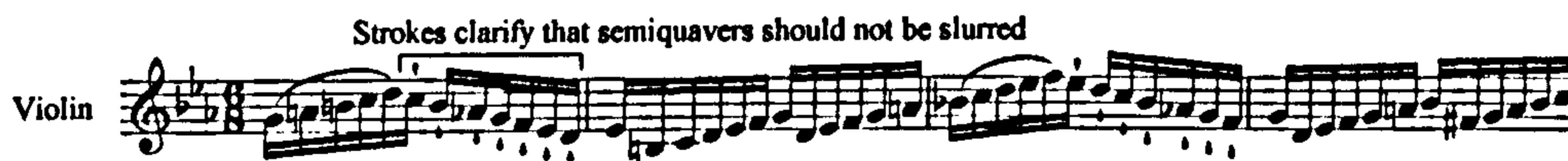


Thus, as a general rule the semiquavers in Mozart's fast movements are not marked with strokes. The only exceptions seem to be during passages of violin string-crossing (as in the first movements of K7 at bar 13 and K9 at bar 27 [see example 4.5]), and as a precautionary mark to indicate that the slurring patterns of semiquavers should not be continued. The fact that the strokes in example 4.6 below are precautionary, rather than specifically implying a lifted stroke, is suggested by the fact that they are only used immediately after slurs have finished, and are then followed by a bar of unmarked semiquavers:

**Example 4.5:** K9, movement 1, bar 27.



**Example 4.6:** K380, movement 3, bars 118-121.<sup>31</sup>



Having seen that Mozart's notated articulations confirm Geminiani's descriptions of the articulations suitable for various note-lengths within each tempo,

<sup>30</sup> The first edition has no stroke in either the violin or keyboard part on the first crotchet of bar 20.

<sup>31</sup> These articulations are taken from the autograph version, as described by Eisen, 2007: 93.

these principles can be applied by analogy to unmarked notes in his Sonatas for Violin and Keyboard.

Alongside tempo and note-length, metre can be a factor which affects the quality of articulation. Indeed, dances, which are characterised by their metre and the hierarchy of accents within each bar, are described by Quantz with reference to different bowstrokes. He writes that in general, dance music, as exemplified by the French, requires a 'heavy yet short and sharp bow-stroke', and goes on to give more specific descriptions of the articulation appropriate to the character of each dance. The bourrée (which according to Quantz can take the form of a march [Quantz, 1752: 292]), for example, is described as requiring a 'short and light bowstroke [with] a pulse beat... on each bar', while the minuet, which continued to be an important dance throughout the Classical era, 'is played springingly, the crotchets being marked with a rather heavy, but still short, bow-stroke, with a pulse beat on two crotchets' (Quantz, 1752: 291).

Leopold and Quantz refer to Italian terms which not only intimate tempo, but also specific contrasts in character. These terms imply diversity in the quality of articulation, which is described as being created through bowing-techniques such as varied weight and degree of attack. An Amabile, Dolce or Soave movement, for example, 'all require a pleasant, sweet, charming, and smooth style, for which the part must be moderated and not torn at with the bow' (L. Mozart, 1756: 51), and Maestoso, Pomposo, Affettuoso or Adagio Spiritoso movements are suited to 'a rather heavy and sharp stroke' (Quantz, 1752: 231). Tartini refers to the difference between a legato and declamatory articulation style as 'cantabile' and 'allegro', stating that:

In cantabile passages the transition from one note to the next must be made so perfectly that no interval of silence is perceptible between them; in allegro passages, on the other hand, the notes should be somewhat detached. To decide whether the style is cantabile or allegro, apply the following test: if the melody moves by step, the passage is cantabile and should be performed legato; if, on the contrary, the melody moves by leap, the passage is allegro and a detached style of playing is required. (Tartini, 1771: 55)

Hence, as well as implying tempo, the terms cantabile and allegro are more specifically used by Tartini to refer to the character of a piece, and in particular to its

melodic shape. Türk makes a similar association between character and articulation in his discussion of ‘heavy’ and ‘light’ styles of execution:

Heavy and light execution also contribute a great deal to the expression of the prevailing character.... It is chiefly a matter of the proper application of detached, sustained, slurred, and tied notes. (Türk, 1789: 342)

While these terms primarily refer to articulation, ‘rather than to the softness or loudness’ of notes, Türk does concede that often ‘heavy and loud are indeed to be combined’ (Türk, 1789: 347). Notated articulations in Mozart’s sonatas corroborate Türk’s reluctance to affiliate articulation to dynamic level, demonstrating that while a forte dynamic is often suited to lifted articulations and piano to legato bowstrokes, detached execution can be used in quiet music with equal effect (see example 4.7), just as slurs are used for loud passages (see example 4.8):

**Example 4.7:** K379, movement 1, bars 55-61; to demonstrate that lifted articulations are used to equal effect in quite and loud dynamics.

The image displays two systems of musical notation for a keyboard instrument. The first system, labeled 'Keyboard', consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The first measure of the upper staff has a fermata over the first note. Dynamics include 'pia:' in the first measure, and 'ral- -len- -tan-' in the second, third, and fourth measures respectively. The second system also consists of two staves. The upper staff has a fermata over the first note. The lower staff begins with a 'crescendo' marking. Dynamics include 'p' in the second measure and 'f' in the fourth measure.

**Example 4.8:** K379, movement 1, bars 184-192; to demonstrate that slurs are used to equal effect in quiet and loud dynamics.<sup>32</sup>

Türk goes on to clarify that ‘For a *heavy* execution every tone must be played firmly (with emphasis) and held out until the very end of the prescribed duration of the note’, and that it is best suited to compositions which are ‘exalted, serious, solemn, [and] pathetic’. Conversely, in order to convey ‘pleasant, gentle, [and] agreeable’ Affekts, light execution requires ‘less firmness (emphasis), and the finger lifted from the key somewhat sooner than the actual prescribed duration’ (Türk, 1789: 347-8). Türk neatly summarises the advice of other eighteenth-century theorists, explaining the factors which guide the performer as to whether articulation should be legato (heavy) or detached (light). This information is essential in the delivery of unmarked notes:

Whether the execution is to be heavy or light may be determined (1) from the character and the purpose of a composition; (2) from the designated tempo; (3) from the meter [which is also discussed in relation to accentuation in chapter 5 of this thesis]; (4) from the note values used; and (5) from the manner in which the notes progress. (Türk, 1789: 347-8)

<sup>32</sup> The slurs here are Eisen’s interpretation of the autograph score (Eisen, 2007: 72). The first edition has three quavers under each slur, followed by a detached crotchet.

Clive Brown writes that eighteenth-century descriptions of legato and detached articulation were made in relation to ‘the appropriate manner of performance for an adagio and that which was required for an allegro’ (Brown, 1999: 167), implying that each movement broadly made use of one type of articulation. Indeed, Leopold and Quantz’s descriptions of the different articulations suitable for various tempi would seem to support this. However, Tartini’s advice that ‘since music expresses sentiments, it is important to keep these [cantabile and allegro styles] separated; to avoid confusion, therefore, a short break should be made when the sentiment changes’ (Tartini, 1771: 55) suggests that, unlike Brown, he expected varying degrees of legato and detached articulation within one movement. Indeed, he goes on to write that:

If two passages of a cantabile character follow one another, see if the first can be played in a somewhat more allegro style, or half cantabile half allegro, in order that the following passage may seem more cantabile by contrast. (Tartini, 1771: 58)

These comments on articulation are also pertinent in light of the often-quoted criticism with which Quantz lambasted ‘Italian violinists’, and specifically Tartini. Quantz wrote that ‘For them the bow-stroke, which, like the tongue-stroke on wind instruments, is the basis for lively musical articulation, often serves, like the wind-bag of a bagpipe, only to make the instrument sound like a hurdy-gurdy’ (Quantz, 1752: 325). While Tartini and indeed eighteenth-century Italian violinists in general are thus famed for having used a broad stroke (and conversely, French violinists are noted for their detached articulation in dance music [Quantz, 1752: 290]), it is important, in view of Tartini’s writings, not to over-simplify his approach to articulation; it is clear that he expected variety in order to characterise contrasting passages. His treatise thus dispels generalisms such as those made by Brown that, during the mid-eighteenth century, a single ‘appropriate manner’ of performance was required for different movements. Tartini, instead, suggests that varied articulations should be used to convey contrasting *Affekts within* a movement; an approach to articulation which Brown cites as being related to nineteenth-century practices:

In nineteenth-century music the performance style appropriate to particular phrases or passages was more dependent on the character the composer conceived for the individual musical idea; there was, in many respects, no longer a meaningful distinction between an allegro

movement and an adagio one. Any single movement might contain everything from the most highly articulated gestures to the most lyrical and connected melody, and for this reason composers who did not want their conceptions to be misunderstood were increasingly obliged to clarify their intentions by means of signs or instruction. (Brown, 1999: 167)

We have seen that, in fact, eighteenth-century composers would have expected this same degree of variety in their music; the perception of a gradual widespread transition from detached to legato articulation during this period is misleading. Instead, detached and legato bowstrokes coexist, providing a rich palette of articulative diversity. When notes are unmarked, this variety can be implied by tempo, note-length, metre, melodic shape, and character.

Nevertheless, an increasing degree of detail in notated articulation during the eighteenth century demonstrates that composers did feel 'obliged' to indicate these different styles with greater accuracy. We shall see, with further reference to Mozart's Sonatas for Violin and Keyboard, that signs such as the slur and the stroke and/or dot were indeed becoming more frequently used. However, it is clear that even the interpretation of these signs is not always straightforward, and that in spite of their increasing occurrence in eighteenth-century music, they alone are still an inadequate representation of the varied articulation that is appropriate to the performance of Mozart's Sonatas.

### **Strokes and dots**

The distinction between strokes and dots is one of the most avidly discussed issues of notation in studies of Classical performance practice. In the treatises which acknowledge the use of both signs, dots and strokes are often described as being synonymous. C.P.E. Bach simply writes that 'when notes are to be detached from each other strokes or dots are placed above them', and gives a purely practical explanation for his use of dots rather than strokes throughout his treatise: 'to avoid a confusion of the strokes with fingering numerals' (C.P.E. Bach, 1753: 154). In 1789, Türk corroborates this interpretation of strokes and dots, describing them as having 'the same meaning' as each other (Türk, 1789: 342). He does, however, go on to write that 'some would like to indicate by the stroke that a shorter staccato be played

than that indicated by the dot' (Türk, 1789: 342). Quantz corroborates this interpretation, explaining that 'the notes with strokes must be played with completely detached [bow]strokes, and those with dots simply with short [bow]strokes and in a sustained manner' (Quantz, 1752: 223). This description of dots and strokes applies not only to detached notes, but also to articulated slurs; if strokes are used in conjunction with a slur, the bowstroke 'must be attacked sharply, in a single stroke of the bow' (Quantz, 1752: 223), and Leopold similarly writes that notes under slurs and strokes should be separated with 'a quick lift of the bow' (L. Mozart 1756: 119). Dots under a slur necessitate a detached but gentle bowstroke, 'with short strokes and in a sustained manner' (Quantz, 1752: 223). Riepel comments, perhaps rather simplistically, that although descriptions of both strokes and dots exist in theoretical writings, 'one does not see them in pieces of music except perhaps sometimes when it is necessary on account of clarity' (Riepel, 1757, 15; quoted in Brown, 2001: 90). Although some eighteenth-century treatises acknowledge the existence of both strokes and dots, either describing them as synonymous, or as indicative of contrasting articulations, Riepel's comment is borne out by other theorists who only describe one symbol. Such is the case with Leopold, who refers only to the stroke throughout his treatise, which he describes as being 'a strongly accented stroke and separated one from another' (L. Mozart, 1756: 47).<sup>33</sup>

In view of the abundance of varied opinion regarding strokes and dots, it is important to strive to understand the practices of each individual composer when using historical evidence to inform our delivery of eighteenth-century articulation marks. This should include an awareness of the notation used by each composer, and an attempt to understand the contexts in which they prescribed particular symbols. In the case of Mozart, this is as thorny a subject as the definition of strokes and dots themselves. Indeed, a long-running investigation into the peculiarities of Mozart's handwriting has led to a number of divergent conclusions regarding his use of 'staccato' marks; specifically, opinion is divided as to whether he used dots as well as strokes. Robin Stowell, for example, identifies a changing attitude towards Mozart's use of staccato marks throughout his works:

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<sup>33</sup> For further reference to the variety of interpretations of strokes and dots in violin playing throughout the eighteenth and nineteenth centuries, see C. Brown (1999): *Classical and Romantic Performing Practice, 1750-1900*. New York: Oxford University Press, pp.200-207; C. Brown (2001): 'Articulation Marks', in Stanley Sadie *The New Grove Dictionary of Music and Musicians*. 2<sup>nd</sup> Edition. London Macmillan. 2: 89-92.



The dot later seems to have gained preference – Wolfgang certainly appears to have employed dots more freely in his mature years – so that the dash (or wedge) [or stroke] denoted either a normal staccato or an accent, or a combination of the two, generally, but not exclusively, in forte contexts. (Stowell, 1991: 135)

Numerous scholars, including Clive Brown, agree with the conclusions of Paul Mies,<sup>34</sup> that the differences between what appear to be dots and strokes in Mozart's autograph scores are a result of inconsistent handwriting rather than an intentional distinction between two signs (Brown, 1999: 201). Cliff Eisen, most recently, has even more specifically stated that:

A careful study of the autographs and authentic copies [of Mozart's Sonatas for Violin and Keyboard] shows that, except for dots under slurs, Mozart wrote only strokes even if, through haste in writing, these sometimes approximate dots. (Eisen, 2007: v)

A continued analysis of Mozart's handwriting is beyond the remit of this thesis; what will be under investigation, however, are the multifarious functions of Mozart's 'staccato' markings within the context of his Sonatas for Violin and Keyboard. In order to grasp this variety of usage, numerous sonatas are surveyed, from the earliest works of the 1760s, to those published in the 1780s. We will thus assume Eisen's stance that 'Mozart wrote strokes almost exclusively' (Eisen, 2007: v), and will refer to Mozart's 'staccato' markings (which appear in NMA and some first editions in the guise of both strokes and dots) as strokes. The only exception will be, as outlined by Eisen, when dots are used in conjunction with slurs.

The first and most important issue in relation to the delivery of strokes is the determination of their exact length and strength. In eighteenth-century treatises there is much corroborative evidence, suggesting that staccato notes such as these should be short and lifted. Both Quantz and Türk, in relation to violin and keyboard playing respectively, prescribe a note-length of half the written value for notes with strokes:

The general rule that may be established in this regard is as follows: if little strokes stand above several notes, they must sound half as long as their true value. (Quantz, 1752: 232)

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<sup>34</sup> See P. Mies (1958): 'Die Artikulationzeichen Strich und Punkt bei Wolfgang Amadeus Mozart'. *Die Musikforschung* 11, 428.

Mistakes are often made with respect to detaching tones [with strokes], for a number of people are accustomed to striking keys as quickly as possible without regard for the values of the given notes, even though in most cases the finger should remain on the key long enough to take up at least half of the note's duration. (Türk, 1789: 343)

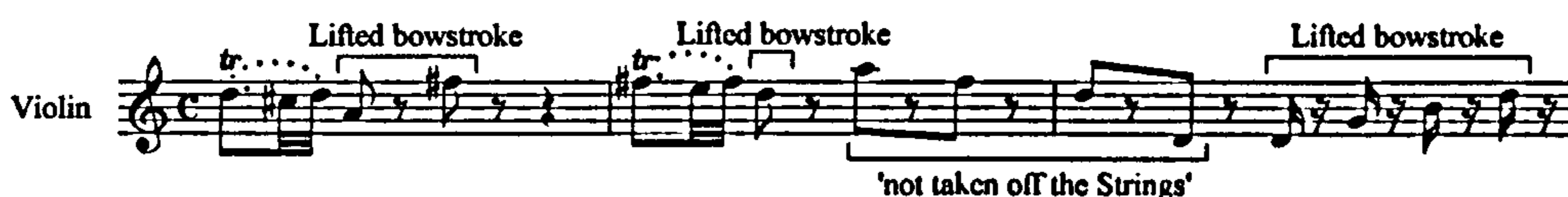
This articulation is regularly described as being created by lifting the bow off the string. Geminiani, for example, writes of the staccato that it 'expresses Rest, taking Breath, or changing a Word' (Geminiani, 1751: 7), and that in violin playing this is rendered by taking 'the Bow... off the Strings at every Note' (Geminiani, 1751: 8).

In some instances during Mozart's Sonatas for Violin and Keyboard, the length and quality of notes with strokes can be inferred from their relationship to the durations of the other notes surrounding them. This is the case, for example, in the first movement of K6 (see example 4.9). Here, crotchets marked with strokes are juxtaposed with quavers followed by rests, and quavers with strokes. This degree of intricate notation suggests that there should be a hierarchy of length between these notes. Following the advice of mid-eighteenth-century theorists, the crotchets and quavers with strokes should be played for half their written note-value, crotchets becoming quavers, and quavers becoming semiquavers (see realised rhythms in example 4.10 below). This leaves the performer with the task of distinguishing between the articulation of crotchets with strokes (which will be played as quavers), and quavers (which are followed by quaver-rests) without strokes. This contrast should be made with the quality of bowstroke; while notes with strokes are lifted from the string, for those without strokes the bow should be 'plain and... not taken off the Strings' (Geminiani, 1751: 8).

**Example 4.9:** K6, movement 1, bars 38-40.<sup>35</sup>



**Example 4.10:** K6, movement 1, bars 38-40. Notes with strokes are realised as half their written value.



The fact that notes with strokes can be played with a lifted bowstroke, and therefore in the middle of the bow, is also regularly substantiated by their context. In the first movement of K376, for example, long upper pedal notes in the violin part alternate with quavers with strokes (see example 4.11). Here, quavers lead into the *fp* at the start of each long held note; in order to have enough bow for the long note, and to be near enough to the heel which is the most powerful part of the bow and therefore most appropriate for playing the *fp*, the violinist must play each group of quavers in the middle of the bow. This is the most suitable part of the bow for a lifted stroke. In bar 25, this means that the violinist must move to the middle of the bow after the long held note.

**Example 4.11:** K376, movement 1, bar 23-25.



In K380, triplets which contain mixed articulations of slurs and strokes are followed a longer slur (see example 4.12). In order to play these longer slurs in bars

<sup>35</sup> The stroke in bar 39 does not appear in the first edition.

29 and 31 without running out of bow, the violinist needs to use the middle of the bow. To enable this bow division, the triplet passagework in bars 28 and 30 should also be played in the middle, thus meaning that the notes with strokes can be performed with a lifted bowstroke:

**Example 4.12:** K380, movement 1, bars 27-31.

The image shows two staves of musical notation for violin. The top staff is labeled "Violin" and the bottom staff has the instruction "Slurs should be articulated in the middle of the bow". Both staves show a sequence of notes with slurs and triplets, illustrating the bowing technique discussed in the text.

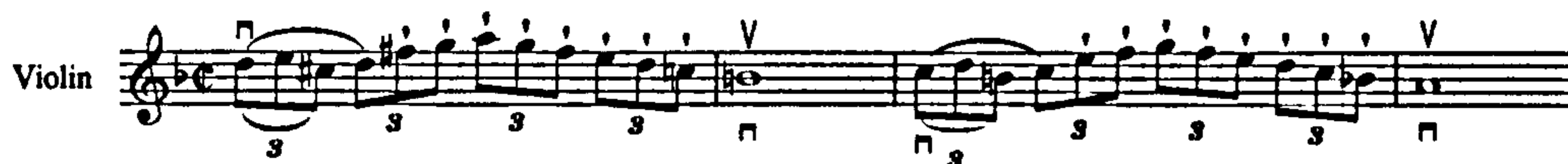
Later in this movement, *fps* are marked during passages containing quavers with strokes; in order to play these *fps* with enough power, the middle of the bow should be used throughout this passage (rather than the upper half of the bow), with a lifted stroke for the detached quavers:

**Example 4.13:** K380, movement 1, bars 144-5.

The image shows a single staff of musical notation for violin. The staff is labeled "Violin" and features a series of notes with slurs and triplets, marked with "fp" (forzando) and "tr" (trill) symbols, illustrating the bowing technique discussed in the text.

The bow division in Sonata K377 provides an interesting case in point: long notes are once again mixed with short notes marked with strokes. However, discrepancies between the slurs in the autograph version and first edition of this sonata result in contrasting bowing patterns (see example 4.14), which could suggest the use of different parts of the bow. While the shorter slur of the first edition leads to a down-bow on each semibreve, the slur over four quavers in the autograph version renders these long notes as an up-bow:

**Example 4.14:** K377, movement 1, bars 30-33. First edition slurs are annotated below the staff, autograph slurs are above the staff. Printed up- and down-bows are the current author's suggestions.

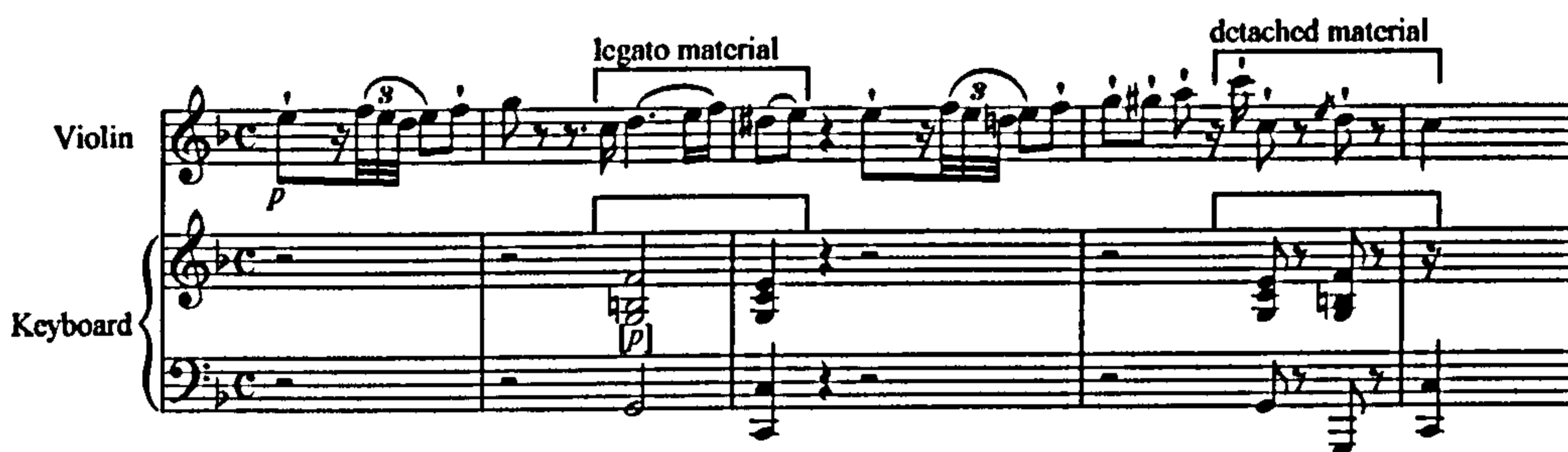


Thus, while the notes with strokes in the first edition can be comfortably played with a lifted articulation in the middle of the bow, in order to be near the heel for the down-bow semibreve (which could be followed by a retake to another down-bow at the start of bar 32), in the autograph version the triplets with strokes must be played closer to the tip of the bow, enabling the violinist to play the long note on an up-bow. Nevertheless, it would still be possible to play the triplets in the autograph version of this passage with a an energetic and clean bowstroke; indeed, published in 1781, it is likely that this sonata could have been played with a bow which possessed a stronger and more flexible stick than the bows of the mid-eighteenth century. Writing with reference to Tourte bows (Stowell, 1991: 140), Campagnoli describes ‘spirited’ and ‘short’ strokes as being played at three-quarters of the length of the bow (that is, a quarter-length away from the tip), in order to create an articulation which will ‘put the strings equally well into vibration [so] that the sounds may be conveyed as far as possible, that each note may come out clear, and that the performance may acquire warmth and vigour’ (Campagnoli, 1824: 7). By playing the triplets in this part of the bow, rather than at the point, the semibreve can still comfortably be played with an up-bow. Thus, with a late-eighteenth century bow, it would be possible to follow the slurs of Mozart’s autograph version of this passage, while still articulating the triplets with a lively (and possibly lifted) bowstroke. An alternative solution to the bowing marked in the autograph version would be to start the slurs on an up-bow. This would take some strength away from the start of bars 30 and 32, and make the long notes in bars 31 and 33 the focus of the passage. In this case, the detached quavers could be played with a lifted bowstroke in the middle of the bow.

The performance of strokes as light and lifted articulations is further suggested in some of Mozart’s music for violin and keyboard through his careful

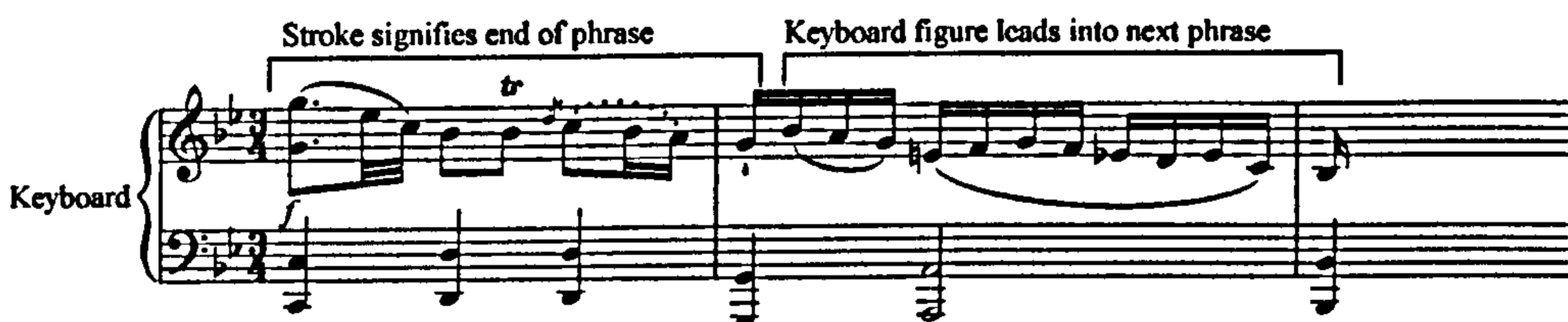
attention to the character of upbeats. The use of strokes in the first movement of K376 (see example 4.15) vividly conveys an alternation of character between light and energetic music, characterised by triplet ornamental figures and strokes (bars 40 and 42-3), and more singing material which makes use of slurs and sustained keyboard accompaniment (bars 41-2). Thus, the unmarked semiquaver upbeat to the middle of bar 41 introduces legato material. The semiquaver upbeat to the middle of bar 43, in contrast, is marked with a stroke, and is followed by quavers marked with strokes in the violin part:

**Example 4.15:** K376, movement 1, bars 40-44.



A single stroke is often used to punctuate the end of a phrase. This can function to confirm the note on which a phrase ends, as in the Andante con moto, K380 (see example 4.16). In this instance, the phrase (if it did not contain a stroke) could be interpreted as continuing to the end of bar 9 and in effect eliding with bar 10; the use of a stroke here indicates that after the downbeat, bar 9 should be delivered as a new idea, leading into bar 10.

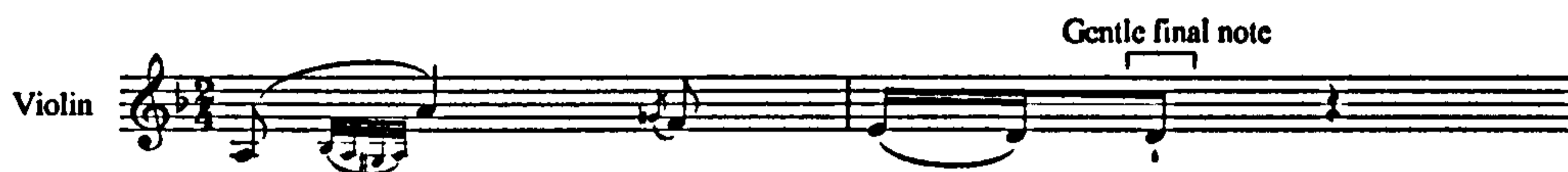
**Example 4.16:** K380, movement 2, bars 8-10.



As well as clarifying the phrase-structure of a piece, strokes on the final notes of phrases frequently serve to clarify that the last note should be detached and light. Such is the case in the Andante of K377 (see example 4.17); the phrase ends with a slurred suspension and resolution, and the note with a stroke is a reiteration of the

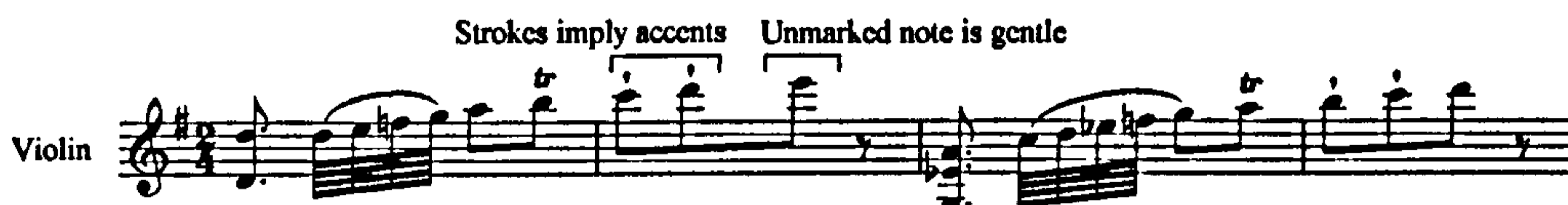
consonant note. The stroke may thus remind the performer that the final note of the phrase should be played lightly, in effect continuing the diminuendo of the slur which precedes it:

**Example 4.17: K377, movement 2, bar 20-21.**



Conversely, the Andantino cantabile second movement of K379 (see example 4.18) demonstrates strokes which are used as they are described by Leopold, to mark strongly accented notes (L. Mozart, 1756: 47). At the end of bars 58 and 60 it could therefore be the *absence* of a stroke which tells the performer to finish the phrase lightly, while the strokes at the start of the bars, within the context of a variation which is full of dramatic gestures including wide-interval leaps and furious demisemiquaver keyboard accompaniment, imply detached and accented notes:

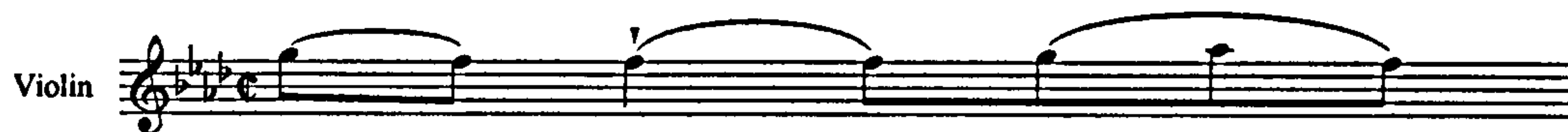
**Example 4.18: K379, movement 2, bars 57-60.<sup>36</sup>**



There are also more rare occasions on which strokes appear to be an indicator of strength alone, with no relation to note-length. This is the case in K481, where strokes at the start of a tied note are more likely to imply an accent than a short articulation (see example 4.19). Similarly, strokes on the first note of a slur suggest emphasis, rather than a break in the slur (see example 4.20). This is in contrast with articulated slurs, which, as we have seen, indicate a stopping of the bow between each note under one bowstroke.

<sup>36</sup> The strokes in bar 58 are as in the autograph version (Eisen, 2007: 74). The first edition has strokes over all three quavers in bar 58, but only the first two quavers in bar 60.

**Example 4.19: K481, movement 2, bar 18.**



**Example 4.20: K481, movement 3, bars 94-95.**



In the same way that the delivery of unmarked notes cannot be generalised, the articulation of strokes is likewise always dependent on context. Although these examples demonstrate that Mozart often calls for strokes to be performed as short and lifted notes, there are numerous occasions where this standard bowstroke is modified. Indeed, Quantz writes that, as is the case for unmarked notes, tempo and note-length have an effect on the degree of separation between notes:

Previously it was stated that in playing the notes above which the little strokes appear, the bow must be detached a little from the strings. This means only those notes in which the time permits. Thus the quavers in the Allegro, and the semiquavers in the Allegretto are excepted if many follow one another; they must be played with a very short bow-stroke, but the bow must never be detached or removed from the strings. If it were always raised as high as is required when we say that it is detached, there would not be enough time to return it to the string at the proper time, and notes of this kind would sound as if they were chopped or whipped. (Quantz, 1752: 232)

Hence, Quantz echoes Geminiani's advice on the various bowstrokes which are suitable for differing note-lengths and tempi (Geminiani, 1751: 27), warning that extended fast passagework marked with strokes is better suited to an on-the-string stroke. He confirms that notes with strokes can be played either on or lifted off the string, but that the bowstroke should always be short, and attention should be paid to the quality of the bowstroke, in order that each short note receives good tone. Similarly, Türk writes that character, tempo and dynamic all modify the length and attack which should be given to notes with strokes, with 'serious, tender, sad, etc.'



pieces requiring a longer articulation than pieces which are ‘lively, humorous, and the like’ (Türk, 1789: 343).

Notes which are marked with strokes are therefore usually detached, excepting the examples which demonstrate strokes as indicators of accents alone, but the character of this detached articulation, with regard to its length and degree of attack, should be modified in relation to context. Sonata K376 (see example 4.21) demonstrates that the quality of strokes can be informed by the surrounding performance information. The tempo marking is *Andante*, which Quantz describes as being played ‘quietly, and with a light bow-stroke’ (Quantz, 1752: 231), and in which Geminiani describes lifted bowstrokes for semiquavers as being ‘bad or peculiar’ (Geminiani, 1751: 27). Indeed, in usual circumstances a descending scale in a relatively slow tempo would be played legato (according, for example, to Tartini’s description of ‘cantabile’ themes [Tartini, 1771: 55]). While the strokes over these scales warn performers not to play the descending figures with the conventional smooth articulation, it is clear from their context that they should not be attacked, or played with the same shortness of articulation that would be appropriate in an *Allegro* movement. The slur at the start of each motive thus sets a gentle context for the descending scale, which could be played with a lifted, but gentle and brushed bowstroke:

**Example 4.21:** K376, movement 2, bars 22-24.



On the contrary, the use of strokes before a series of slurs can create a lifted and detached context for music which would otherwise be performed singingly and legato. In the ‘*Andante Grazioso*’ of K8 (see example 4.22), it is the use of strokes on up-beats and detached notes that conveys a sense of grace. If the slurs which follow these strokes are played with a sustained bowstroke, they will sound incongruous. The slurs should therefore be phrased away, creating Leopold’s ‘small softness’ between each bowstroke. This is in spite of the fact that in relatively slow movements, violinists were often advised to play more singingly.

**Example 4.22: K8, movement 2, bars 20-21.**

After light articulation of notes with strokes, slurs should be phrased away

Thus, as well as showing that the delivery of strokes should vary depending on context, Mozart's Sonatas for Violin and Keyboard demonstrate that strokes often function as a sign of precaution: when the articulation contradicts the expected bowstroke for a given context, it can be indicated through the use of performance markings. Indeed, we have seen in example 4.21, that strokes are used during scalar motives which might otherwise be performed legato. This is seen even more clearly in the keyboard part of the opening Adagio of K379, where leaps, which usually receive a detached articulation, are slurred, and scales are marked with strokes:

**Example 4.23: K379, movement 1, bars 20-21.<sup>37</sup>**

Movements which are marked with Italian terms such as 'sostenuto' or 'dolce' also benefit from the use of strokes to clarify when the performer should contradict the overriding Affekt of the movement. The Andantino sostenuto e cantabile of K378 is a case in point (see example 4.24); here, strokes at the end of bar 32 create a lifted articulation which contrasts with the singing slurs which precede it. This provides another example of strokes setting a context for the slurs which follow them. The 'small softness' between each of the slurs in bar 33 is enhanced by the

<sup>37</sup> The first edition has slurs over notes 1-4 and 5-8 of bar 21. Strokes are notated over notes 9-16.

string crossings between each slur, and the energy at the start of each slur is supported by the crotchet pulse of the left hand of the keyboard. This is in contrast with the minim pulse which accompanied the legato theme of bar 31.

**Example 4.24:** K378, movement 2, bars 31-34.

The musical score for Example 4.24 consists of two systems. The first system shows the Violin and Keyboard parts for bars 31-34. The Violin part has slurs over groups of notes, with dynamic markings *f* and *pia:*. The Keyboard part has a crotchet pulse and dynamic markings *p*, *f*, and *p*. The second system shows a close-up of the Keyboard part with annotations: 'small softness' between each slur and 'Crotchet pulse'.

Strokes can also be used as a precautionary measure to confirm that notes are not to be played as part of a slur (as has been seen in example 4.6 above). Such strokes can occur over a single note or throughout a whole passage. For example, in the first movement of K7 (see example 4.25), a single upbeat quaver is marked with a stroke, clarifying that unlike the quaver upbeats in the bars before it, it should be lifted before the next note:

**Example 4.25:** K7, movement 1, bars 10-12.

The musical score for Example 4.25 shows the Violin part for bars 10-12. A single upbeat quaver is marked with a stroke and labeled 'Lifted up-beat'.

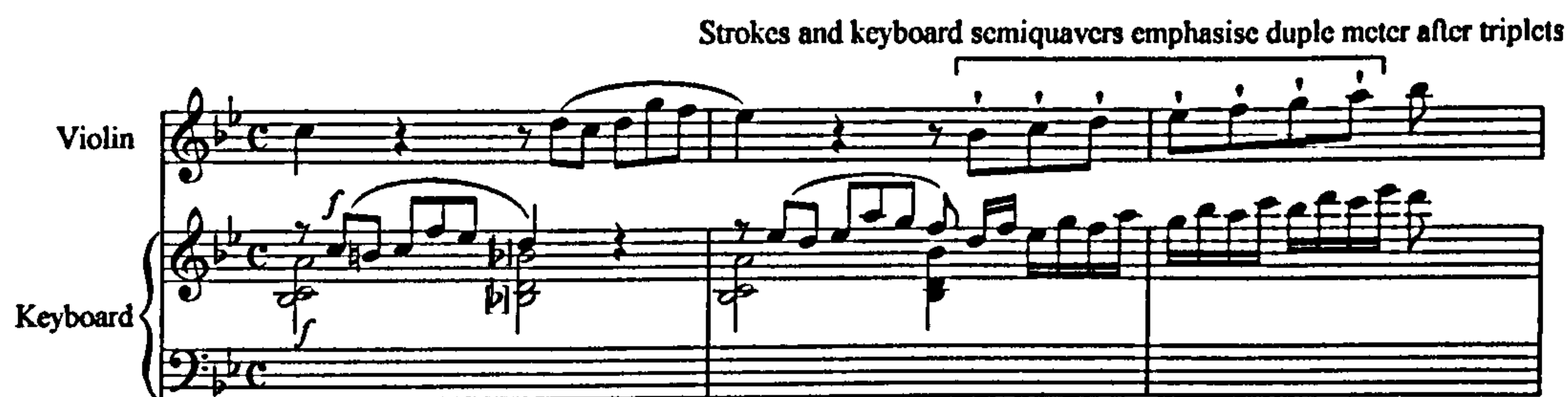
In the first movement of K8, every unslurred note in the violin's first theme is marked with a stroke. While this implies a lifted style of performance, it also confirms the configuration of mixed articulations.

**Example 4.26:** K8, movement 1, bars 1-7.



Another function of strokes is to clarify rhythmic or metrical features. In the final movement Rondeau of K378 (see example 4.27) strokes are written over quavers which immediately follow extensive triplet passages. The strokes therefore reinforce the even pulse, and encourage the performer to emphasise this in their delivery:

**Example 4.27:** K378, movement 3, bars 183-5.



Strokes are used for the opposite rhythmic effect during the first movement of K380 (see example 4.28), highlighting the transition from a duple pulse to triplet passagework:

**Example 4.28: K380, movement 1, bars 153-5.**

In K7 and K9, strokes appear to be used in order to draw attention to issues of rhythmic alteration. In the autograph version of the second-movement Adagio of K7, strokes are consistently written on a recurring motive in the right-hand keyboard part. However, the rhythms themselves are inconsistent (these discrepancies are illustrated in example 4.29). When the motive follows rests it is always dotted (as in bars 13, 14, 16, 36, 38 and 40), but otherwise, the first note of the figure is written as a semiquaver (bars 8, 18 and 42). In one instance, bar 41, the entire motive is written as semiquavers. The fact that these motives are related to one another is substantiated by the painstaking application of strokes to each version; perhaps, then, the strokes indicate that all hearings of this motive should be dotted (probably imitating the triplet pulse of the left hand), as occurs in the majority of cases:

**Example 4.29: K7, movement 2, bars 40-42.**

In the first movement of K9, strokes bring the player's attention to a rhythmic issue which is even less consistently notated. In the opening theme of this Allegro spiritoso, a motive which is initially heard as straight quavers (in bar 3), is varied on its repeat (bar 5) to include a dotted rhythm (see example 4.30). The slurs in the keyboard right-hand part in bar 3 confirm that the dotted rhythm of the first two bars

does not continue in bar 3, and the stroke on the third note of the violin's bar 3 (and similarly in bar 48) in the autograph version of this sonata could either be interpreted as a precautionary marking, clarifying that the violin should not slur notes 2 and 3, or as an indication that these notes should be played as straight quavers. The use of strokes to signify straight quavers is further suggested at the end of bar 6; here, the right-hand quavers which contrast with the violin and left-hand dotted rhythms are marked with strokes:

**Example 4.30: K9, movement 1, bars 1-7.**

The image shows a musical score for Example 4.30, K9, movement 1, bars 1-7. The score is in G major and 3/4 time. It features a Violin part and a Keyboard part. The Violin part starts with a motive of straight quavers. The Keyboard part has a dotted rhythm. Annotations include 'Motive initially heard in straight quavers' pointing to the violin's first four notes, 'Motive with dotted rhythms' pointing to the keyboard's first four notes, and 'Strokes clarify straight rhythm' pointing to the keyboard's eighth notes in bar 6.

In bar 36 (see example 4.31) the violin's third note receives a stroke, highlighting a rhythmic disparity between the violin and keyboard parts. It seems unlikely that the two parts should play different rhythms here, especially when comparing this motive to its other occurrences within the movement (see bars 5 and 50). The notation of the violin-part could therefore be a mistake. Alternatively, perhaps the stroke acts as a signal for the violinist to rhythmically alter the quaver, in order to be consistent with the keyboard part.

**Example 4.31: K9, movement 1, bars 34-37.<sup>38</sup>**

The image shows a musical score for Violin and Keyboard, bars 34-37 of K9, movement 1. The score is written in G major (one sharp) and common time. The Violin part is on a single staff, and the Keyboard part is on two staves (treble and bass clefs). A bracket above the Violin staff from bar 35 to bar 37 is labeled "Stroke brings attention to rhythmic discrepancy". In bar 35, there is a trill (tr) above the second note of the Violin part. The notation shows a rhythmic discrepancy between the two parts, with the Violin part having a longer note value than the Keyboard part in certain measures.

While the strokes in this movement are not consistently applied to these motives of questionable rhythm, they certainly serve to draw the performer's attention to irregularities in the notation.

Another issue surrounding strokes is whether to transfer them to other instruments when they are only notated in one part, therefore equalising the articulation of a passage. This, again, is a problem which must be judged in accordance to each specific circumstance, and which will therefore give rise to differing interpretations from one performer to the next. Take, for instance, the third movement of K296 (see example 4.32): in bar 78, strokes are notated in the violin part only, yet the left-hand keyboard part plays the same passagework a third beneath the violin. In his critical commentary to the Peters Urtext edition of this sonata, Cliff Eisen writes that 'Since neither autograph nor first edition has strokes, I take the differing articulation between Keyboard and Violin to be intentional' (Eisen, 2007: 118). It seems more likely to the current writer, however, that due to the rhythmic and melodic unanimity between these parts the keyboard should add these strokes by analogy with the violin, thus imbuing the two instruments with a shared and equal expressive intent:

<sup>38</sup> The stroke over note 3 of the violin part in bar 34 does not appear in the first edition.

**Example 4.32: K296, movement 3, bars 78-79.**

The image shows a musical score for two instruments: Violin and Keyboard. The Violin part is written on a single staff with a treble clef. It consists of two measures of music, each containing a series of eighth notes. Each note has a downward-pointing stroke (a 'stroke') indicating a specific articulation. The Keyboard part is written on two staves, one with a treble clef and one with a bass clef, connected by a brace on the left. The right hand part (treble clef) also consists of two measures of eighth notes. The left hand part (bass clef) consists of two measures of eighth notes. A bracket under the left hand part is labeled 'No strokes in keyboard left-hand part', indicating that the left hand does not have any strokes. The key signature has one sharp (F#) and the time signature is common time (C).

These various examples of the appearances of strokes in Mozart's Sonatas for Violin and Keyboard illustrate their wide ranging functions and varied articulation. In numerous circumstances strokes primarily act to draw our attention to change, whether it is rhythmic change, or alterations of established patterns of slurs or mixed articulations. They are also important signifiers of character change, and as such are used to clarify that the performer should contradict the expected or conventional articulations suited to a movement-type (such as a slow movement, or one marked with qualifying terms such as 'sostenuto' or 'cantabile') or motive (such as a scale, which would usually imply legato bowstrokes). Strokes appear to be used by Mozart in various contexts to imply a lifted and short articulation, be it within a phrase, as an upbeat, or the last note of a phrase. In other circumstances, however, we have seen that it is the *unmarked* note at the end of a phrase which can be interpreted as signifying lightness, while the strokes which precede it suggest a heavy and accented stroke. Indeed, the articulation of a stroke is by no means limited to its general definition as half the written note length, and performed with a lifted bow. Dancla therefore warns violinists, less than 100 years after Mozart's Sonatas were published, that:

In certain editions of the Sonatas by MOZART for Piano and Violin the dash [stroke] is equally employed in Adagio and Allegro movements... let us not forget that it cannot have the same meaning. The performer must use his intelligence and skill to interpret the true character of the composer's thoughts, without preoccupying himself too much with a sign often misapplied. (Dancla, c.1860: 194)



Thus, while strokes and dots are variously defined throughout the eighteenth and nineteenth centuries, and the issue of whether Mozart used both strokes and dots is hotly contested, the above examples illustrate that in any case, the function and delivery of a stroke cannot be neatly defined. Like unmarked notes, the quality of articulation given to each note marked with a stroke must be assessed in the light of its context. Furthermore, the function of any given stroke can only be ascertained through the interpretation of its role within a particular movement. Appendix 1 (movement 2 of K379) demonstrates that even within one movement, strokes can be interpreted as having an array of contrasting functions and articulations. In conclusion, as significant indicators of change, strokes highlight important moments within the musical discourse, challenging us as to what has gone before the stroke, and what happens after it. It is the performer's task to interpret the function and quality of each stroke depending on its context, and to convey it through their delivery.

### **Slurs**

Although eighteenth- and nineteenth-century violinists were increasingly advised to create a smooth and cantabile detached articulation through discreet bow changes, slurs were still described as being the best way to deliver a singing melody. Indeed, Leopold writes that in order to bring out the 'cantilena' of a piece, one must know how much to 'fit... into one stroke', 'in such a fashion that the notes which belong together shall run into each other' (L. Mozart, 1756: 101-102). He furthermore explains that when a composer slurs 'two, three, four and even more notes' together, 'one recognizes therefrom that the composer wishes the notes not to be separated but played singingly in one slur' (L. Mozart, 1756: 123).

Commonly, slurs are described as being performed with a diminuendo, the first note being 'gently (and almost imperceptibly) accented' (Türk, 1789: 344). Leopold adds that the first note can also be played slightly long, with the remaining note or notes 'slurred on to it quite quietly and rather late' (L. Mozart, 1756: 115). Although Leopold writes that no further stress should be made within a slur (L. Mozart, 1756: 45), there are some occasions on which notes other than the first should receive emphasis; C.P.E. Bach teaches that slurs in groups of three or four notes pressure should be given on the first and third notes (C.P.E. Bach, 1753: 154),

and Leopold himself gives examples of long slurs which contain accents at the start of each main beat (L. Mozart, 1756: 118). In these instances, the emphasis serves to clarify the pulse of the piece (this will be discussed further in chapter 5).

Most slurs in this period are, in spite of a move towards longer-breathed cantabile lines, fairly short. Clive Brown writes that until the nineteenth century, it was rare for slurs to exceed what could not be played in a single bowstroke or sung in one breath (Brown, 2001: 89). As such, these short slurs are the equivalent of short melismas which occur on one syllable in vocal music of this period, and are therefore still analogous to eighteenth-century descriptions of articulation as being the enunciation of one syllable. Although slurs were used to indicate a true legato, during which a finger should be held on a key for its full duration (Türk, 1789: 344), and notes should be ‘not detached but bound together in one stroke, without lifting the bow’ (L. Mozart, 1756: 45), they are, as is the case for unmarked and staccato notes, used in a variety of contexts. Indeed, while C.P.E. Bach writes that slurs are generally used during ‘stepwise passages, and in the slower or moderate tempos’ (C.P.E. Bach, 1753: 155), and are therefore most suitable for tender and gentle Affekts, Leopold acknowledges the varied characters that can be conveyed by slurs. In his chapter on the many combinations of slurs and mixed articulation which can be applied to a continuous passage of rapid notes, he writes that:

The bowing... produces now a modest, now an impertinent, now a serious or playful tone, now coaxing, or grave and sublime; now a sad or merry melody; and it is therefore the medium by the reasonable use of which we are able to rouse in the hearers the aforesaid affects. (L. Mozart, 1756: 114)

Thus, the same issues of context which have been shown to alter the articulation of unmarked notes and strokes can also be applied to slurs. The first movement of K303, for example, demonstrates that tempo can have an effect on the delivery of slurs. Throughout this movement, the tempo alternates between Adagio, during which one would expect long bowstrokes and tranquillity, and Molto Allegro, which would usually suggest a light and lively articulation. In both sections the violin regularly provides a slurred quaver accompaniment to the keyboard melody, and as such, the articulation of these slurs can do much to support the prevailing Affekt suggested by the tempo. In bars 10 to 17 (see example 4.33), Mozart carefully binds

quavers into groups of four or two; with a slight emphasis at the start of each group, these varied slurs change the pace of the accompaniment, imbuing it with a sense of ebb and flow. Given the character of an Adagio, each of these stresses should be delivered through a weighty bowstroke, rather than a sharp accent, in a manner similar to Leopold's description of 'sostenuto': 'serious, long, and sustained bowing, and keep the melody flowing smoothly' (L. Mozart, 1756: 51). The bowstroke at the start of bars 12 and 13 requires an extra depth of sound, in order to emphasise the dissonance:

**Example 4.33:** K303, movement 1, bars 10-14: Mozart's use of slurs in an Adagio.

The image shows a musical score for Example 4.33, which is Mozart's K303, movement 1, bars 10-14. The score is in G major and 3/4 time. It is divided into two systems, each with two staves. The top staff of each system is for the Violin, and the bottom staff is for the Keyboard. The Violin part features a melodic line with slurs and accents. The Keyboard part features a bass line with slurs and accents. The score is divided into two systems of two staves each.

At the start of the Molto Allegro, groups of eight undulating slurred quavers have the effect of a written out trill (see example 4.34). Leopold writes that the different speeds of trills convey contrasting characters; in this rapid piece, the Affekt of this motive is 'very lively and full of spirit and movement' (L. Mozart, 1756: 189). Unlike the slurs of the Adagio section, these can be played with a lively and percussive articulation, thus providing the impulse from which the rest of the bar can diminuendo.

**Example 4.34:** K303, movement 1, bars 19-23: Mozart's use of slurs in a *Molto Allegro*.<sup>39</sup>

In bars 27 to 30 (see example 4.35), Mozart's violin figurations imply an even greater degree of energy. Here the string crossings, which are accompanied by short quavers in the keyboard right-hand part, interrupt the seamless and smooth nature of the slur. The string crossings create the impression of two voices, with an upper pedal on each off-beat, and a moving lower part on the main beats of the bar. This gives the aural effect of the metrical accentuation that Leopold suggests for long slurs: each string crossing creates an impulse on the strong beats of the bar, projecting the fast internal rhythm of the *Molto Allegro*. The violinist could choose to enhance this by giving each beat an extra emphasis through right-hand finger pressure.

**Example 4.35:** K303, movement 1, bars 27-8.<sup>40</sup>

The Rondo of K454 also illustrates clearly that the varied use of slurs can imbue a theme with any number of contrasting characters. Indeed, this rondo is marked *Allegretto*, which Leopold describes as 'having something pleasant, charming, neat, and playful.... It must therefore be performed in a pleasing, amusing, and playful manner' (L. Mozart, 1756: 50). This playfulness is demonstrated in the first theme, which is made up of two parts (bars 1 to 4 and 4 to 8), and is repeated

<sup>39</sup> The violin slurs in this example are from the autograph version (Eisen, 2003: 28). Bar 20 in the first edition has violin slurs from notes 1-4 and 5-8. Bar 22 has one slur over whole bar.

<sup>40</sup> Bar 28 in the first edition has slurs over notes 1-4 and 5-8.

(bars 9-18). The first four bars of the movement consist of three different slurring patterns (see example 4.36). Leopold describes paired slurs such as those in bar 1 as his first variation of bowing (L. Mozart, 1756: 115), writing that they should be played with ‘the first of two notes coming together in one stroke accented more strongly and held slightly longer, while the second is slurred on to it quite quietly and late’. He further notes that this will ‘promote good taste’ (L. Mozart, 1756: 115). Thus, while this figure is essentially legato, it also requires lightness of stroke between each pair of slurs and a degree of inequality.

**Example 4.36:** K454, movement 3, bars 1-4.

The image shows a musical score for Violin and Keyboard. The Violin part is in G minor, 3/4 time, marked Allegretto. It begins with a piano (p) dynamic. Bars 2 and 3 feature slurred groups of four notes, with the second variation of bowing (Leopold's first variation) and the eighth variation of bowing marked with sfz dynamics. Bar 4 features a fourth/fifth variation of bowing. The Keyboard part provides harmonic support with a piano (p) dynamic throughout.

The convention for performing four slurred notes (which is the second articulation motive, bar 3, and described by Leopold as the eighth variation of bowing), is much the same as for pairs, with an emphasis at the start of each group: ‘one must differentiate the first note of each crotchet [or minim in this case] by means of an accent’ (L. Mozart, 1756: 117). Here, though, Mozart has displaced the *fp* accent onto the second quaver of each group, thus contradicting the conventional delivery of this type of slur, and heightening the sense of inequality which Leopold suggests for the performance of the paired slurs of bar 1.

In the third slurring pattern (bar 4), Mozart mixes slurs with detached quavers. The articulation of two slurred quavers followed by two separate quavers is described in two ways by Leopold. If the quavers are bowed separately (which is Leopold’s fourth variation of bowing [L. Mozart, 1756: 115-6]) they are to be played ‘quickly’ and ‘accented’, but if they are both played as up-bows (variation 5 [L. Mozart, 1756: 116]) they should be lifted (L. Mozart, 1756: 115-6). Within the first half of this opening phrase, then, a varied assortment of articulations contributes to the movement’s playful character. Both the inequality of paired slurs and the off-beat

accents create an uneven pulse, while slurs mixed with detached notes are performed with a lively bowstroke.

Although there are also syncopations and slurs in the second half of the phrase (bars 4 to 8), Leopold describes rhythmic precision as being an essential feature of two of the varieties of slurs which are used (see example 4.37). The third variation (three slurred notes plus one separate note, as in bars 6 and 7) should be performed in such a way that conveys ‘The equality of the notes’ (L. Mozart, 1756: 115). Equality is also important in the delivery of the sixth variation of bowing (consisting of a detached quaver, two slurred quavers and another detached quaver), which is used in a decorated version at the end of bars 4 and 5 of the autograph version of this sonata. Leopold writes that ‘The first and last notes of each crotchet are to be played with a quick stroke, for otherwise an unevenness of time-measure will ensue’ (L. Mozart, 1756: 116). This equality is confirmed by the keyboard accompaniment, which consists of on-beat chords, in contrast to the overlapping slurs of bars 1 to 4 of the autograph version of this sonata. Thus, while the first part of this phrase is characterised by off-beat accents and inequality, the performance-style recommended by Leopold for the slurs of the second part suggest that balance and evenness of time is restored.

**Example 4.37:** K454, movement 3, bars 4-8.

The image shows a musical score for Violin and Keyboard. The Violin part is written in a single staff with a treble clef and a key signature of two flats. It features three distinct slur patterns: two 'Sixth variation' slurs, each covering a group of three eighth notes, and one 'Third variation' slur covering a group of three eighth notes followed by a quarter note. The Keyboard part is written in two staves (treble and bass clefs) and provides accompaniment with on-beat chords. The score is labeled with 'Violin' and 'Keyboard' on the left side.

It is therefore clear that although slurs provide an effective tool for binding notes together and creating a legato and cantabile melody, conversely, they can be used to characterise lively and energetic themes. Their interpretation is entirely dependant on context, and it is up to the performer to recognise the ways in which the articulation of slurs should be varied.

As well as conveying contrasting Affekt through the articulation of notated slurs, though, eighteenth-century treatises also suggest that performers should add their own slurs to music. Leopold, for example, writes that:

Slurring and detaching distinguishes a melody. Therefore not only must the written and prescribed slurs be observed with the greatest exactitude, but when, as in many a composition, nothing at all is indicated, the player must himself know how to apply the slurring and detaching tastefully and in the right place. (L. Mozart, 1756: 220)

By studying Mozart's own use of slurs, and the way he alters them during repeated phrases, we can begin to recognise how slurs could be added or changed by the performer. Through this kind of inventive approach to slurs the performer can, in effect, ornament the musical discourse, thereby clarifying its Affekt.

The variation of slurs can be seen, for example, in the opening phrase of K376. On the repeat of this phrase, the even slurring pattern of bar 5 is altered (see example 4.38). By adding slurs which create syncopations across the beat, using a pattern which Leopold describes as his seventh variation of bowing (L. Mozart, 1756: 117), Mozart enlivens the theme:

**Example 4.38:** K376, movement 1, bars 5 and 9.



Mozart uses the same syncopated slurring pattern in the last movement of the same sonata: here, a theme which has already been heard in the keyboard part (in bar 20) is repeated with the addition of the violin doubling the left-hand part in compound thirds (see example 4.39). Instead of employing the same articulation as the keyboard's left hand, the violin's syncopated bowing adds even greater emphasis to this descending scale:

**Example 4.39: K376, movement 3, bars 28-29.**

Violin slurs decorate keyboard theme

Violin

Keyboard

*f*

*for:*

*for:*

In the final movement of K296, a similar process can be heard. Examples 4.40 and 4.41 show two versions of the same theme; although the accompaniment figure (which is heard first in the violin part and later in the right hand of the keyboard) is slightly altered in the second version, it is clear that the variation of articulation is being used to reinforce the contrasting character of the two renditions of this theme. The pattern of two slurred quavers followed by two separate quavers at bar 74 has the effect of giving an energetic impulse to the beginning and middle of each bar, in contrast with the continuous and unchanging effect conveyed by the quavers with strokes in bar 30:

**Example 4.40: K296, movement 3, bars 30-31.**

Violin

Keyboard

**Example 4.41: K296, movement 3, bars 74-75: varied accompaniment articulation.**

Violin

Keyboard



Comparisons of articulations in autograph and first edition versions of the sonatas can also give us insight into the rich variety which can be achieved by the careful placement of slurs. In K376, for example, the altered slurs in the dotted figure at bar 57 completely change the music's character. While the longer slur of the autograph version (see example 4.42) retains the same 'two-in-a-bar' pulse of the preceding bars, the shorter slurs of the first edition quicken the pulse of the bar, rendering it more energetic and emphatic:

**Example 4.42:** K376, movement 3, bar 57. Slurs from the autograph version are written above the stave, and first-edition slurs are annotated below.

In the first movement Allegro of K379, quavers which are detached in the autograph version (either marked with strokes, or unmarked), are altered through the addition of a slur in the first edition (see example 4.43). Hence, while the character of the autograph version fluctuates between cantabile slurs and lifted up-beat quavers, the whole of this passage is rendered legato in the first edition:

**Example 4.43:** K379, movement 1, bars 88-90. Articulations from the autograph version are above the stave and those from the first edition are below.

The first movement of K8 is another case in point. A version of the first movement which exists in *Nannerl's Notebook* in Leopold's handwriting (Reeser, 1977: 29) demonstrates that a recurring figure can receive constantly changing slurs. Each different articulation emphasises new parts of the bar depending on the

placement of slurs, and on which notes are marked with a stroke (see example 4.45). The irregularity of Leopold's slurs may in part be due to haste – Reeser refers to Leopold's handwriting as 'fleeting' (flüchtigen) – however, there are notable contrasts between his slurs and those of his son. Mozart's autograph and first edition (see example 4.44) display a consistent pattern of slurs; these slurs create a long upbeat which propels the melody to the downbeat of each subsequent bar. Contrastingly, Leopold's slurs onto the fourth beat of bars 22 and 23 suggest phrasing away, while short three-note slurs lead each bar into the next. In bar 24, a stroke on beat 4 suggests strength, therefore creating variety after the weak fourth beats of bars 22 and 23.

**Example 4.44:** Mozart's articulations for K8, movement 1, bars 22-26.<sup>41</sup>

Long slur leads into next bar

Keyboard

**Example 4.45:** Leopold's articulations for K8, movement 1, bars 22-26.

Slur should be phrased away

Short slur leads into next bar

Keyboard

Stroke suggests strong beat

<sup>41</sup> Erroneously, the stroke is missing on note 3 of the right-hand part in bar 24.

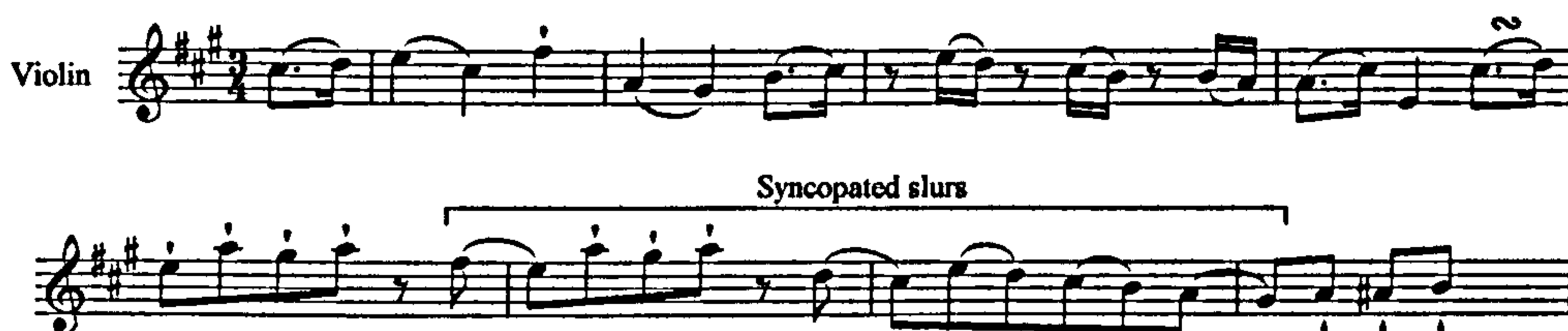
The performance directions in Mozart's Sonatas for Violin and Keyboard are often extremely prescriptive; Mozart thus seems to have followed his father's teaching that careful composers make a 'reasonable choice' of articulations in order to characterise their music (L. Mozart, 1756: 114). For this reason there are very few places where the performer would need to add articulations, particularly in his later sonatas. However, following Mozart's own example of varying articulations between the autograph versions of his sonatas and the authorised first editions (see examples 4.44 and 4.45 above) it would be possible for performers to alter articulations, 'ornamenting' the bowings in order to clarify Affekt; Leopold writes that in reading the prescribed performance directions of a piece, it is essential 'to play them in keeping with the outstanding characteristics of the piece' (L. Mozart, 1756: 216), and the same rule must apply to the any additions which the performer makes. (Conversely, example 4.60 below shows that in some circumstances, altering articulation has the opposite effect, undermining the character of a piece). Thus, although we have already seen that the third movement rondo of K454 is richly detailed in its prescribed articulations, the rondo theme itself retains its original articulations on each playing. Perhaps by altering the final version of this theme its playful character could be enhanced.

Mozart's treatment of the rondo theme in the third movement of his Violin Concerto in A offers some insight into how it might be possible for the performer to develop the Affekt of the third movement of K454. Example 4.46 shows the first playing of the concerto's rondo theme. While this original theme is graceful and poised, with articulations which accentuate the metrical hierarchies of a minuet, the new syncopated articulations at bar 262 (see example 4.47), similar to those seen in examples 4.38 and 4.39 above, adopt the playful and energetic character of the Turkish music which precedes it.

**Example 4.46:** The original rondo theme of Mozart's Violin Concerto in A major K219, movement 3, bars 1-8.



**Example 4.47:** Altered rondo theme, bars 262-70.



Baillet, writing in 1834, also explains that syncopation can be used to vary a theme. He describes it as a type of rubato which is 'a manner of altering or interrupting the beat' (Baillet, 1834: 237); in practice the new articulations which are created by these syncopations are an important part of their Affekt. His suggestion for the final playing of the rondo theme in Viotti's Concerto Number 18 demonstrates this:

**Example 4.48:** Viotti's original rondo theme, Concerto Number 18.



**Example 4.49:** Baillet's suggestions for varying Viotti's theme.



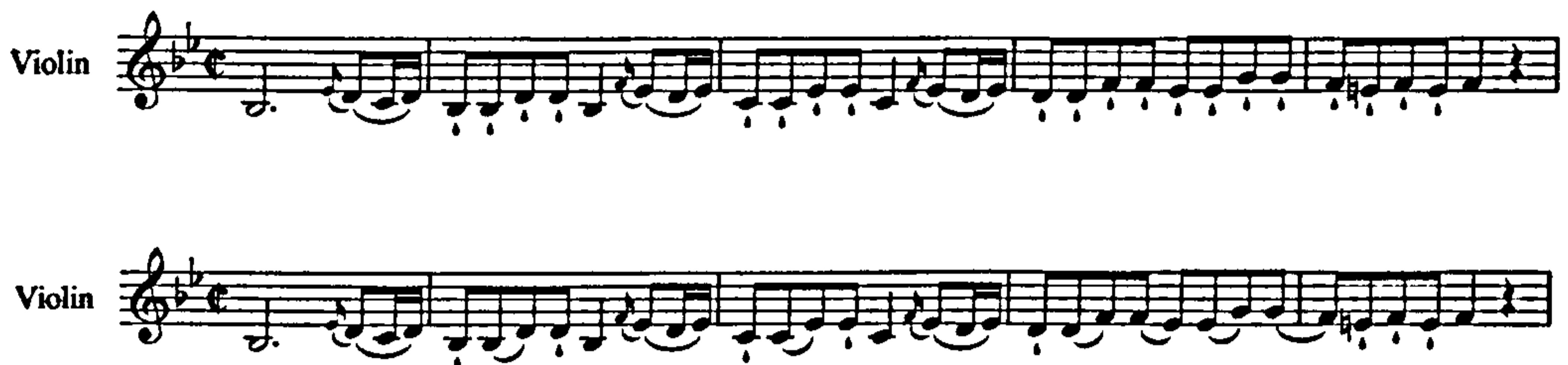
Since syncopations and off-beat accents are such an integral aspect of the Affekt of the K454 rondo, these could be invoked at the final playing of the theme in bar 239:

**Example 4.50:** Suggestions for syncopated slurs in the rondo theme of K454, movement 3 (compare with original rondo theme, example 4.36 above).



Other passages in this movement could also be ‘ornamented’ with playful syncopated bowings. For example, in bars 200 to 212 the same theme is heard twice. The octave leaps in the keyboard left hand and staccato marks in the melody lines are already light-hearted in character. Adding new articulations to the second playing of this material can serve to enhance this lively Affekt:

**Example 4.51:** K454, movement 3, bars 208-212, with Mozart’s original articulations, and suggested varied slurs.



### **The Performer’s Responsibility: Speaking the Notes**

While unmarked notes, slurs, and strokes or dots all suggest different manners of performance, we have seen that it is impossible to draw generalised conclusions about what they mean in the music of Mozart. Depending on context, strokes can be a sign for lifted or accented notes, or can exist to draw our attention to altered rhythms or bowing patterns; slurs were perceived as the performer’s province as well as the composer’s, and differences between autograph and first edition scores suggest that it was feasible for them to be altered from performance to performance; and the concept of the unmarked note meaning ‘detached’ was being pushed to its limit during this period, with lifted notes existing alongside the legato articulation created by smooth bow changes. Therefore, even though an adherence in performance to these three types of notated articulation gives rise to variety, the performer should also remain aware of the level of variety which would have been expected *within*

each of these types of articulation in order to move the passions of listeners. Indeed, a slur can be described as being strong at the start, and gradually fading away, and a stroke can indicate that a note should be lifted; the violinist nevertheless has a number of decisions to make about the attack, length and quality of a note.

Violin treatises throughout the eighteenth century draw our attention to diverse articulations, including lifted and legato bowstrokes, and we are advised of the contexts in which these strokes can be used. By the nineteenth century, the varied bowstrokes of the Tourte bow are described in treatises with a new vocabulary; the techniques needed to produce them are explained, and exercises in their use generally focus on one bowstroke at a time. This is exemplified by Kreutzer's *40 Etudes*:<sup>42</sup> number four, for example, provides an entire exercise in the perfection of articulated slurs, while number six requires the performer to use a martelé stroke throughout (a heavy and articulated stroke in the upper half of the bow). Other than Leopold's descriptions of the use of slurs to vary articulation, there are very few examples of the application of mixed articulations within one exercise in eighteenth- and early nineteenth-century string treatises. Furthermore, there is little advice on how to vary the quality of sound at the beginning and end of different types of bowstrokes. This is in contrast with the wind treatises of the same period, which demonstrate the variety that is appropriate within a passage by using different syllables to create tongue-strokes of assorted lengths and strengths.

Quantz writes that the role of the tongue in flute-playing is the same as that of the bow in string playing:

The tongue is the means by which we give animation to the execution of the notes upon the flute. It is indispensable for musical articulation, and serves the same purpose as the bow-stroke upon the violin. Its use so distinguishes one flute player from another that if a single piece is played in turn by several persons, the differences in their execution frequently make the work almost unrecognizable.... The liveliness of the execution, however, depends less upon the fingers than upon the tongue. It is the latter which must animate the expression of the passions in pieces of every sort, whatever they may be: sublime or melancholy, gay or pleasing. (Quantz, 1752: 71)

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<sup>42</sup> Kreutzer's *40 Etudes* were first published in 1796. The two etudes which were added at a later date are of doubtful authenticity (Charlton, 2001: 905).



*Tiri* can also be seen to correlate with bowing patterns; the rule of the down-bow teaches us that the down-stroke is naturally stronger than the up-bow. Thus, the down-bow forms the longer and stronger *ri*, followed by an up-bow, which creates the short and light *ti*. Nevertheless, in a period where the evenness of sound (and therefore of bowstroke) was coming to the fore, and where violinists are advised by Geminiani, for example, that they should learn to play passages starting on both up-bows and down-bows, so as to become ‘a Master in the Art of Bowing’ (Geminiani, 1751: 6), these descriptions of tongue-strokes are a vivid reminder of the variety which is still necessary in order to characterise melodies. Indeed, Quantz’s applications of these syllables to short passages of music show in detail the contrasts of articulation which can be achieved within one piece (see example 4.53):

**Example 4.53:** Quantz’s application of syllables to a passage (Quantz, 1752: 78, figure 19).



Here the use of *ti* at the start of the passage creates a sharp attack. Quantz suggests that *di* can be used instead of *ti* when the passage is quick – immediately, therefore, there is contrast between the first two semiquavers, and thereafter between the short but gentler *di*, and the long syllable *ri*. Of particular interest, though, is Quantz’s treatment of the quavers at the end of this passage. These notes are of an equal length, and either *ti* or *di* would be a suitable articulation. Quantz demonstrates the use of both of these syllables, providing an example of how contrasts in expression can be created on one repeated note value, even when they are not marked by the composer. The ascending semiquaver passage comes to an end with a *ri* on the c<sup>'''</sup> in bar 2; this is followed by four quavers with the lively *ti* articulation, which are answered by four notes with a more the sustained *di* tongue stroke. In violinistic terms, this contrast could be created by using a lifted and fast bowstroke for the *ti* syllables, and a slower and less attacked detached stroke for *di*.

Published in 1791, Tromlitz’s *Ausführlicher und gründlicher Unterricht die Flöte zu spielen* is yet more specific about the variety that can be created by articulation. In his preface, Tromlitz suggests that Quantz’s method was still an



important source for flautists at the end of the eighteenth century, writing that his own treatise ‘may well seem unnecessary to many people, especially since the Royal Prussian Chamber-Musician *Quantz*, a worthy musician, and one of the foremost and greatest flute-players of his time, published an *Essay on a Method of Playing the Flute* several years ago’ (Tromlitz, 1791: 4). He later describes *Quantz*’s treatise as having ‘paved the way and shown the thoughtful student a path down which he may travel’ (Tromlitz, 1791: 4); indeed, building upon this foundation, Tromlitz’s treatise has been described as the most comprehensive flute tutor of the eighteenth century, particularly his chapters on single and double tonguing which ‘were at the time the most thorough written treatment of the subject for any instrument’ (Powell, 2001: 773).

Like *Quantz*, Tromlitz refers to two syllables suitable for single tonguing, creating a ‘lively’ or ‘tender’ articulation respectively (Tromlitz, 1791: 171). Instead of *ti* and *di*, however, he uses *ta* and *da*, stating that ‘the letter *i* does not have the best effect on the tone of the flute, because when it is pronounced all the inner parts and muscles are drawn together, making the flute’s tone thin’ (Tromlitz, 1791: 153). Tromlitz also uses combinations of *ta*, *ra*, *ta-a* and *ra-a* to create the impression of ‘long’ and ‘short’ notes, whether they are written as notes of equal value (but with different degrees of ‘intrinsic’ length depending on where the note is placed within the bar), or as dotted notes (Tromlitz, 1791: 158-162).

One of the most striking additions to Tromlitz’s survey of articulation is the section on how to end notes; having discussed the different tongue-strokes which can be given to the start of the note, he draws a distinction between those notes which should be made long, ending with a vowel sound, and those which should be cut short with the articulation of a consonant (see example 4.54). Although he describes this contrast in relation to his definition of strokes and dots, it is an aspect of articulation which can also be a source of variety on unmarked notes:

Strokes over the notes mean that all the notes must be accented separately or articulated with *ta*, but not cut short: rather they must be made long, so that the articulation is always *tatata* etc. Dots over the notes, however, must be cut short, and expressed by the above-indicated *tat-at-at*. (Tromlitz, 1791: 156)

**Example 4.54:** Tromlitz's example of the articulation *tat-at-at* (Quantz, 1791: 156, figure t).



Slurs are also explained in relation to syllables, with the attack of *ta* at the start of the slur, tied onto *a*, which should be made by the chest in order to avoid the fault of bad performance in which the second note of a slur frequently sounds ‘very unclear, sometimes quite inaudible’. Furthermore, he writes that when four notes are slurred together, the pattern *taaraa* should be used; the *ra* on the third note allows the note to be seamlessly linked to the second note, and means that ‘each note can be produced clearly according to its correct value’ (Tromlitz, 1791: 157). This method is reminiscent of Leopold’s descriptions of marking the beats within long slurs in order to maintain evenness (L. Mozart, 1756: 117).

Like Quantz’s treatise, the highest achievement of Tromlitz’s discussion of articulation, and the aspect which sets it apart from its string counterparts, is his application of these articulations to a piece of music. A short excerpt from one such piece (see example 4.55) demonstrates articulations which have varied attacks: *ta* creates a ‘lively’ stroke, used predominantly to emphasise the start of phrases here, or as a short and lifted up-beat (as for example in bar 4). *Ra* and *da* are both softer consonants, *ra* specifically being employed on longer notes, or on those with a longer ‘intrinsic’ value (such as in the middle of bars 1 and 3). In bar 5 the choice of *da* instead of *ta* creates a tender (Tromlitz, 1791: 171) rather than lively syncopation in the middle of the bar, and the *ta-a* articulation (which Tromlitz describes as being used for slurs [Tromlitz, 1791: 156]) at the start of bar 5 is more emphatic than the *ra-a* slur in bar 6. Furthermore, attention is paid to the quality of the ends of notes as for example in bars 1 and 3. Tromlitz describes the use of *taat* or *tahat* for ‘fast or lively’ movements (Tromlitz, 1791: 156); this articulation at the end of the note cuts it short, in contrast to the more gentle effect of the open vowel of *raa* in bar 7:

**Example 4.55:** Tromlitz's application of various syllables to a passage (Tromlitz, 1791: 172, figure p, bars 1-8).

Flute *Allegretto*

taat- a- ra- a- da- a- ra- a taat- a- ra- a- da- a- raa- ta- ra

ta- a- daa- ta- ra- a- daa- ta- raa- ta- ra- a- da-a,

Discussed in string-playing terms, Tromlitz's variations in articulation must be achieved through the creative use of the bow. For example, contrasts between *ta*, and *ra* or *da* can be accomplished through varying the attack at the start of the note, using more or less finger pressure and faster or slower bow speed respectively. The greater intrinsic value implied by *ra* (rather than *da*) could be created by sustaining the note for longer, and with greater arm weight. The difference between *taat* in bars 1 and 3, and *raa* in bars 4 and 7, is related to the way in which the note is finished – the shorter and livelier effect of *taat* suggests a lifted bowstroke, thus creating a gap before the gentle quaver marked 'a' which follows it. *Raa*, conversely, implies a longer note which fades away more gradually before the energetic and lifted *ta* quaver which follows it.

Although Quantz and Tromlitz discuss many of the same issues of articulation as string treatises of the same period, such as notes being lifted or legato and slurred or detached, their application of syllables to music demonstrates the level of variety which was expected of the performer within each piece. The use of syllables in wind playing specifically highlights the expression which can be achieved through the amount of attack used at the start of a note, the length given to a note, and, in Tromlitz's examples, the manner in which a note is ended.

While wind treatises can provide a rich pool of ideas for string players on how to vary their management of the bow, the use of syllables as a tool for articulation leads us back to what is described by eighteenth- and nineteenth-century theorists and performers as the most varied and expressive instrument of all: the human voice. Indeed, Tromlitz states during his discussion of articulation that 'our model should always be the good singer... both in beautiful melodies, which should be flowing, soft and full of feeling, and in round, running passages, which should be

distinct and full of expression' (Tromlitz, 1791: 152). While wind treatises mainly focus their attention on different combinations of three or four syllables, a study of the sounds produced by the human voice opens a whole array of consonants and vowels which can be imitated by the violinist. Agricola, writing in his *Anleitung zur Singekunst* (1757), which is a translation (with additions) of Tosi's *Opinioni de' cantori antichi e moderni* (1723), states that:

It is an undeniable truth that the correct pronunciation of the consonants contributes greatly to the clarity of speech generally, and is even the origin and cause thereof.... [they] are produced by a momentary new impetus, pressure, or vibration of one or other of the parts of the mouth necessary for speech such as the tongue, palate, teeth, etc. – through which the air, continuously forced out of the windpipe, takes on in an instant a modification or a different direction. (Agricola, 1757: 162)

This description of the formation of consonants through the use of different parts of the mouth vividly illustrates the huge variety which the human voice can achieve, and which is necessary in order to convey the meaning and expression of words with clarity. Hiller advises that in order to 'prepare for pure pronunciation', the syllables *da, me, mi, po, tu* and *be* serve as a good foundation (Hiller, 1780: 48). Already, these syllables offer a greater range of articulation than those outlined in eighteenth-century wind treatises. Writing in 1840, Manuel Garcia goes into even greater detail, illustrating the varieties of sounds produced by consonants. He describes the effect of 'explosive' consonants, which are formed when two parts of the mouth are placed against each other (such as the tongue against the teeth), and then separated quickly, meaning that 'the consonant is immediately heard' (Garcia, 1840: 44). Explosive consonants include the letters *p, k* and *t*. In contrast, 'sustained consonants' are those which can 'produce a whistling sound, that may be prolonged at pleasure, such as *ch, x* and *s*; or else they are given out with a continuous noise, like *m, n, gn, l,* and *gl*' (Garcia, 1840: 44).

Vowels, too, are an important signifier of articulation. Agricola states that 'To produce vowels, the parts of the mouth remain motionless in the position that the pronunciation of each vowel necessitates' and that they therefore create a 'continuous sound' such as that of the flute or organ pipe; this is in contrast with the 'hammer of an anvil' which is conveyed by consonants (Agricola, 1757: 162). Garcia

similarly relates vowels to issues of tone, stating that their exact pronunciation and ‘shading’ varies according to the character of the music:

a person pronouncing any word, does not always give to the vowels it contains the same stress and sound; for as soon as any passion animates a speaker, the vowels unavoidably receive its influence, and strike our ear by the clearness or dulness [sic.] of their shadings, and the brilliancy or somberness of their timbre.... The timbre should vary with every varying passion to be expressed. (Garcia, 1840: 43-4)

We have already seen that Tromlitz similarly allied the quality of flute-tone with the use of *a* rather than *i*, because the muscles of the mouth are more open and relaxed. The various shadings of vowels also have an impact on the articulation of the length of notes, depending on how open or closed they are.

The violin was considered a worthy rival to the expressive capabilities of the human voice, as demonstrated in chapter 2 of this thesis, and this is certainly the case with regard to its capacity for varied articulation. Agricola writes of the human voice that:

If a person is to pronounce and enunciate the words clearly without affecting the pitch or volume of the sound, the palate, the uvula, the tongue, the teeth, and the lips must also assist in countless ways the reverberation in the mouth, by their position or their movement, by the expulsion of the air through the glottis, and by their alignment. In singing, these mechanisms for enunciation must operate smoothly in conjunction with those for sound production. (Agricola, 1757: 71)

Similarly, the violinist has at his disposal the bow, which, as we have seen in chapter 2, can produce varied effects through different combinations of pressure, weight, bow-speed and contact point. Just as the parts of the mouth and throat must work together in order to maintain good sound quality as well as clear enunciation, so violinists must use their fingers, wrist, elbow and shoulder to direct the bow, which is responsible for both tone and articulation.

Clive Brown makes reference to Corri’s *Select Collection* (c.1782) of vocal music, compiled in order ‘to facilitate, and at the same time to render more perfect, the performance of vocal and instrumental music’ (Corri, c.1782: 1; quoted in Brown, 1999: 147). The main purpose of this work was to instill in performers the natural breaks of phrasing which can be easily identified in vocal music (Brown,

1999: 148). The same type of exercise could prove to be useful to instrumentalists with regard to the small-scale details of articulation which are automatically dictated by a text; indeed, a study of vocal music can heighten our awareness of the quality of sound used at the start of syllables, of how syllables relate to each other – whether they are strongly articulated, or whether they elide to form ‘liquid’ consonants (Bacilly, 1668: 149) – and of how syllables end. Eighteenth- and nineteenth-century instrumentalists were constantly advised to imitate the human voice, with Leopold, for example, asserting that musicians should be ‘aware that singing is at all times the aim of every instrumentalist’ (L. Mozart, 1756: 101-102); what better way to achieve this than to attempt to, as it were, play the words, allowing our interpretation of the varieties of articulation to be guided by the sounds suggested by syllables themselves. When Corri’s *Select Collection* was published, the performance of vocal music on instruments was by no means a new or uncommon phenomenon. In the Classical period, for example, we see near-contemporary transcriptions of Mozart’s *Requiem* for string quartet (by Peter Lichtenthal) and *Le nozze di Figaro* for string quintet (arranged by Abbé Cajetan Vogel and listed in Mozart’s estate, see Deutsch, 1965: 603). Mozart also demonstrated the influence of song on his violin music with his two sets of variations: K359 is based on the French song ‘La bergère Célimène’, and K360 takes ‘Au bord d’une fontaine’ as its theme.<sup>43</sup> It is to an early nineteenth-century transcription of arias from *Le nozze di Figaro* for violin and guitar by Ferdinando Carulli (1770-1841) that we turn in order to investigate the effect of text on the interpretation of articulation. It is noteworthy that in their original setting, the articulation markings in Mozart’s vocal parts do not always align with those marked in the doubling instrumental parts. This can be seen, for example, in Cherubino’s aria ‘Non so piu’, which is discussed below: at bar 30 the bassoon and clarinet doubling of the vocal part consists of bar-long slurs, while Cherubino’s articulation is set syllabically, or with short slurs. In this instance, the instruments serve to create long legato lines in contrast with the rest of the aria, which is set to an energetic and chattering text. Similarly, in the Introit of Mozart’s *Requiem*, the instrumental and vocal parts of bars 37 to 42 contain detailed slurs which do not always coincide, in spite of being composed of the same material. Nevertheless, in Carulli’s setting of arias from Mozart’s *Le Nozze di Figaro*, the violin essentially takes the role of the

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<sup>43</sup> Although the theme of K360 is based on Antoine Albanese’s song, ‘Au bord’, the sonata is often given the title of another text, ‘Hélas, j’ai perdu mon amant’.

solo singer; the intention of this study is not to suggest that performers of these arrangements by Carulli would necessarily have known the words to Mozart's original arias, however, the libretto is used as a tool to demonstrate the degree of variety that would be heard from the human voice in the enunciation of the text, and to suggest ways in which this can be transferred to concepts of violin bowing. In his publication, Carulli transcribes the melodies of the arias fairly literally, with the exception of altering keys. This is presumably in order for figurations to suit the guitar successfully.

'Se vuol ballare' (in D major in Carulli's version, rather than Mozart's F major) is an aria in which Figaro plots to outwit the Count. This cavatina traces Figaro's reaction to the news that the Count, who he has loyally served and respected, wishes to reclaim his 'rights' over Sussana – whom Figaro is about to marry. Allanbrook notes that the aria juxtaposes two conflicting sides of Figaro's persona; the first is Figaro the loyal servant, as represented by the stately and graceful 'minuet' to which the outer sections of the aria are set. However, although Figaro's references to the Count 'appear at first to be the unctuous invitation of a sycophant' (Allanbrook, 1983: 80), it soon becomes apparent with the sarcastic and contemptuous words 'Signor Contino', 'little Count', that Figaro is determined not to relinquish his future wife to the Count. He is thus possessed by a sense of controlled menace and vitriol.

It is strikingly apparent in the violin transcription of this piece that the melody itself is extremely simple, consisting largely of unmarked detached crotchets (see example 4.56). However, from the very beginning of this aria the text of Mozart's original reveals details of articulation which help to support the character, with its juxtaposition of smarmy loyalty with menacing plotting. The first two bars are dominated by syllables which Garcia (who made his debut as Figaro in 1828) describes as 'sustained consonants', that is, consonants which either produce a 'whistling sound' which can be prolonged, or which create a continuous noise (Garcia, 1840: 4). The only consonant in these first two bars which is not 'sustained' is the 'b' of 'bal'; this is described as a 'mixed explosive consonant', because its immediate effect is lessened due to a 'slight noise' preceding the consonant (Garcia, 1840: 45). While these consonants are all formed using different parts of the mouth, each therefore producing a unique articulation, they are all essentially relatively gentle sounds. The same is true at the start of bar 3, the word 'si-gnor' consisting of

two ‘sustained consonants’ which elide to form what Bacilly describes as a ‘liquid’ consonant (Bacilly, 1668: 149). However, the word ‘con-ti-no’, with which Figaro insults the Count by referring to him as ‘little Count’, uses ‘explosive consonants’ (Garcia, 1840: 44) which produce an immediate sound without any preparation, thus creating a much sharper articulation.

**Example 4.56:** Carulli’s setting of Mozart’s ‘Se vuol ballare’, Op.66, bars 1-4. Although the opera-text does not appear in Carulli’s arrangement of the arias, it has been added here for reference.

The essential contrast that the violinist could create in the performance of Carulli’s transcription is the distinction between the gentler articulation of the ‘sustained consonants’, as compared with the detached articulation of the word ‘con-ti-no’. In attempting to translate these syllables into more varied and specific bowstrokes, it is necessary to examine more closely the way in which they are each formed, and to ally this information with techniques of bowing which we know to have been used during the eighteenth century (as discussed in chapter 2) – namely, the variation of speed, pressure, weight and contact.

The ‘s’ of ‘se’ is described by Garcia as producing a ‘whistling sound’ (Garcia, 1840: 44), and the vowel ‘e’ is short. Since this syllable falls on the strong beat of the bar, and ‘s’ is produced by air being pushed quickly through the teeth, the energy of this first note could be produced by a fast bowstroke, and a quick release of pressure in order to create the same short effect as the ‘e’. The ‘v’ of ‘vuol’ is created by an ‘incomplete closing’ of the upper teeth and the lower lip, and ‘b’ is formed by the lips. Both of these syllables close with the letter ‘l’; this is one of Garcia’s ‘sustained consonants’ which give a ‘continuous noise’ (Garcia, 1840: 44). ‘Vuol’ and ‘bal’ are thus comparatively gentle notes, which consist of long vowels and ending consonants. According to the rule of the down-bow, Leopold suggests that in triple time beats two and three (here on the syllables ‘vuol bal-’) should be played on up-bows, in order to reach a down-bow on the down-beat of bar 2 (L. Mozart, 1756:



83). These two up-bows could be rendered through a stroke which uses pressure or weight from the right hand to articulate the start of each syllable (in contrast to the fast speed of bow required for 'se'), and a slight release of pressure between the syllables to create the ending 'l' of each syllable. This would result in a kind of bow-vibrato, or what we would now describe as 'portato'.

In bar 3 'la' is produced by the front part of the tongue and the palate, and is a very long syllable. The 'r' of 're' is described as a whistling sound, and its 'e' renders it as a very short and light syllable. 'La', as the longest syllable of the first two bars, is not as energetic as 'se' at the start of bar 1; to create this effect with the bow, a slow and weighty stroke could be used, with a discreet bow change onto the start of 're'. 'Re' itself should be a gently lifted stroke, in order to convey the shortness of 'e'. Like 'la-re', the syllables 'Si-gnor' should be elided by a smooth bow change, though one could again use a faster bow speed at the start of 'si'.

As 'explosive consonants', the syllables 'con-ti-no' should all be lifted. The ends of each syllable suggest a degree of variety; both 'con' and 'no' are short syllables, whereas the 'i' of 'ti' is a longer vowel. This interpretation is supported by the fact that 'ti' also falls on the downbeat of the bar, which is an inherently strong beat.

The techniques of bowing suggested here are akin to those described for the variation of sound in eighteenth-century treatises. While their application to the articulation of syllables at the start of 'Se vuol ballare' demonstrates the degree of contrast which can be achieved through experimentation with bowstrokes, the foregoing examples are simply one interpretation of how these techniques can be applied to an otherwise seemingly unvaried melody, which predominantly consists of unmarked crotchets.

Turning to the first movement of Mozart's Sonata K304 for Violin and Keyboard, three instances of unmarked crotchets provide an ideal opportunity to apply the kind of variety explored in 'Se vuol ballare' to a purely instrumental piece. Bars 28 to 30, 37 to 44 and 77 to 84 (see examples 4.57-4.59) are all characterised by repeated unmarked crotchets, and yet their individual contexts suggest that the manner of articulating these notes should vary dramatically.

Bar 28 sees repeated notes in both the violin and keyboard parts (see example 4.57); a repeated C major chord, with octaves between the left-hand and violin parts, is marked *f*. Repeated notes suggest a certain degree of detachment, especially on the

keyboard, where the finger must be lifted from the key before it can be restruck. The character of this passage, within the context of the rest of the movement, is serious; this is conveyed by such features as the low tessitura, dense texture and *f* dynamic. Türk suggests a ‘heavy’ execution for such serious passages, where ‘every tone must be played firmly (with emphasis)’ (Türk, 1789:347), and the articulation should convey ‘fullness and force, strongly accented’ (Türk, 1789: 347-8). In order to characterise these bars as ‘serious’, the articulation should therefore be accented and detached, but also full, using a heavy and slow bowstroke in the middle third of the bow or near the heel in order to produce power. However, the notes should not be so short as to render the music lively.

**Example 4.57: K304, movement 1, bars 28-30.**

In bar 40 this same material is played by the violin (having been heard in the keyboard part at the upbeat to bar 37), but in a new context (see example 4.58). Here, the accompanying counter-melody, which consists of quavers marked with strokes, suggests a livelier character. Türk writes that when detaching notes:

One must particularly observe the prevailing character of the composition.... If the character of a composition is serious, tender, sad, etc., then the detached notes must not be as short as they would be in pieces of a lively, humorous, and the like, character. (Türk, 1789: 343)

This would suggest that unlike the serious crotchets of bar 28, the articulation in bar 40 could be more lifted and light, creating the same incisive effect as an ‘explosive consonant’. An appropriate bowstroke may be one which conveys energy through the use greater speed and finger-pressure at the start of each note. Other aspects of context – such as the dynamic marking of *p*, the thinner texture and higher tessitura – further suggest that a lighter articulation in which ‘every tone is played with less

firmness (emphasis), and the finger lifted from the key [or bow lifted from the string] somewhat sooner than the actual prescribed duration' (Türk, 1789: 347) would be appropriate.

**Example 4.58:** K304, movement 1, bars 40-42.



The image shows a musical score for three parts: Violin, Keyboard (Right Hand), and Keyboard (Left Hand). The Violin part is in the top staff, the Keyboard (Right Hand) is in the middle staff, and the Keyboard (Left Hand) is in the bottom staff. The key signature is one sharp (F#) and the time signature is common time (C). The Violin part has a slur over the last two notes of bar 42. The Keyboard (Right Hand) part has a slur over the last two notes of bar 42. The Keyboard (Left Hand) part has a slur over the last two notes of bar 42.

The unmarked crotchets of bars 79 to 83 are part of a different theme to that heard in bars 28 and 40 (see example 4.59). Here, rising scales (which are a decoration of the opening theme of the movement) are heard in octaves, either between the violin and right-hand keyboard part, or in the left hand. With a forte dynamic, the character would again seem to be 'heavy'. Since these crotchets are not repeated notes, it is feasible to play them more legato than those in bar 28; although the octaves in the left-hand keyboard part demand a degree of articulation between each crotchet, the right-hand part and violin can create a more sustained effect. Indeed, eighteenth-century performers recommend playing movement by step smoothly; Tartini, for example, writes that 'if the melody moves by step, the passage is cantabile and should be performed legato' (Tartini, 1771: 55), and the violinist should therefore aim to change bows as discreetly as possible. A question mark remains over the final two crotchets in bar 83: here, two repeated notes perhaps require a greater degree of detachment than the conjunct legato of the previous bars. This new articulation would create clarity at the end of the phrase.

**Example 4.59:** K304, movement 1, bars 77-84.

The image displays a musical score for Example 4.59, consisting of two systems of staves. The first system includes a Violin staff and a Keyboard staff (treble and bass clefs). The Violin staff has a slur over a sequence of notes, with the annotation "Legato conjunct crotchets" above it. The Keyboard staff has a slur over a sequence of notes, with the annotation "Repeated notes suggests detached articulation" below it. The second system continues the musical notation for both parts.

Cherubino's aria 'Non so più' from *Le nozze di Figaro* demonstrates that articulation is also essential in order to convey Affekt even in more rhythmically varied pieces. Karl Dietrich Gräwe writes that at this moment in the opera 'Cherubino is overwhelmed by the erotic ecstasies and anguish he feels but cannot yet understand' (Gräwe, 2001: 8). As Cherubino (who is the Count's young page) sings of his passion for the Countess, the accompanying off-beat slurs in Mozart's original string parts convey a sense of his urgency. This quaver movement is given to the guitar in Carulli's transcription of the aria, while Cherubino's melody forms the violin part.

Most strikingly, this setting by Carulli demonstrates that although adding slurs was practiced by musicians during the eighteenth century, it must be done with the Affekt of the piece in mind. Here, with a knowledge of the meaning of the text and plot, Carulli's slurs only undermine the chattering and passionate articulation which is conveyed by Cherubino's text. Example 4.60 illustrates the equalising and smoothing effect of these slurs, in contrast with the articulation which would be created by the syllabic text:

**Example 4.60: Carulli's setting of Mozart's 'Non so piu', bars 1-3.**

Violin

Non so piu co-sa son, co-sa fac-cio,

Guitar

Indeed, Allanbrook stresses the importance of these short syllables, referring to Cherubino as 'a natural poet', whose arias are 'meant to be apprehended as sung poems; measured words, rather than measured gestures, seem to be the motive power of Cherubino's song' (Allanbrook, 1983: 84). Thus, in order to convey the Affekt of this aria based on its text, the first choice regarding articulation must be, in the majority of situations, to remove Carulli's slurs.

Repetition is an important compositional device throughout this aria, either in sequence or at pitch (and sometimes with varied rhythms). For example, bars 22 to 25 consist of a repeated two bar phrase (see example 4.61), and the sound of Mozart's syllables can provide a rich source of information for the violinist's approach to articulation in Carulli's transcription. In bar 22, the words 'e a' are slurred together by Carulli; this is one of the rare occasions on which his slurs accurately convey the sound of the text. Indeed, without the 'hammer of an anvil' (Agricola, 1757: 162) effect of consonants, these words are formed by a constant flow of air and a change of the shape of the mouth and position of the glottis. The equivalent moment at the beginning of bar 24, however, requires two detached bows. Here the sound of 'sfor' is very emphatic, with the 'whistling' sound of 's' being immediately followed by the 'explosive' release of air caused by the consonant 'f' (Garcia, 1840: 44). This emphatic effect can be conveyed by a violinist through the combination a fast bow speed, and a heavy bowstroke. The bow could also be placed close to the bridge in order to produce a direct and clean sound. This sound quality is also important for the imitation of 'za', which is another 'continued whistling' sound (Garcia, 1840: 45). The bow should be cleanly changed to an up-bow, and with some pressure from the bow-hand in order to create an energetic accent.

At the start of bars 23 and 25, it is the vowels which suggest the variation of articulation. The syllables 'la-re' in bar 23 and 'mo-re' in bar 25 are all 'sustained consonants', which require a gentle start to each note. They are also appoggiaturas which resolve to G major chords on beat two, and should therefore be played with a

legato bow change onto 're'. However, the 'a' of 'la' is a less open sound than 'mo', and so variety could be created by playing a longer crotchet with greater emphasis and depth of sound in bar 25.

**Example 4.61: Carulli's setting of Mozart's 'Non so piu', bars 22-5.**

Thus, just as eighteenth-century musicians would have played songs in order to gain an insight into tasteful phrasing, vocal music can open our ears to the degree of variety that is possible on a detailed scale in Mozart's music. Figaro's aria 'Se vuol ballare' demonstrates that unmarked crotchets should be thoughtfully performed; by engaging with articulation it is possible to create a performance which moves the affections, and which, in a sense, creates an aural narrative. Cherubino's aria 'Non so più' shows that even when the melody consists of more varied material, articulation still plays an important part in conveying character to the listener. This is vividly illustrated by the bland and equalising effect of Carulli's slurs, and by the importance of using different articulations for dramatic effect on repetitions of melodic material.

The issue of varying the delivery of repeated material is a good point of departure for the application of these techniques of articulation to pieces in which Affekt is not clarified by the meaning and sound of a text – that is, purely instrumental works. In order to decide how to vary articulation, the performer must attempt to understand the character which they need to convey through their performance. The interpretation of Affekt and character is to an extent a subjective task; however, there are stylistic and aesthetic parameters suggested in the writings of eighteenth-century theorists which can offer the modern performer insight into the compositional language of Classical composers. Indeed, we have seen that Leopold admired theoretical works by authors such as Mattheson, Spiess, Forkel and Gottsched, and while this is not proof that he agreed with their teachings, and even less conclusively that they are theoretical concepts that were inherited by his son,

they provide a valid contemporary source in the attempt to understand the expressive language of eighteenth-century composers.

Following a two-hundred year tradition, Mattheson, Spiess, Forkel and Gottsched all made notable contributions to the cataloguing and definition of musical rhetorical figures, a large proportion of which are made up by the various figures of melodic repetition, such as those heard in Cherubino's 'Non so più'. Le Faucheur demonstrates that eighteenth-century orators were encouraged to study the art of varying the voice according to the figures of rhetoric, describing them as 'the *lights of Speech*, that render it most agreeable both for the *Variety* and *good Grace*; every one of 'em carrying along with it a particular *Air, Ornament* and *Novelty*' (Le Faucheur, 1727: 128). In 1757, Agricola similarly alluded to the relevance of rhetorical figures to musical performance, writing that in order to learn to articulate clearly and effectively, singers should train themselves in the art of speech:

It is very necessary, however, for a singer to learn from the art of speaking or from oral instruction by good speakers (if they are available), or through careful attention to their lectures what kinds of vocal sounds are necessary for the expression of each Affect or each rhetorical figure.  
(Agricola, 1757: 163)

Musical rhetorical figures can therefore be taken as relevant to the interpretation of *Affekt* in eighteenth-century music; their identification in the Sonatas for Violin and Keyboard by Mozart will provide a context for suggestions of articulations, with the aim of imitating the degree of variety that can be expected from the human voice.

In a piece such as the first movement of Mozart's Sonata K28 for Violin and Keyboard (written in 1766), where much of the melodic material is formed by repetitions of motives or phrases, a knowledge of musical rhetorical figures is a useful tool for the performer. Indeed, Mozart uses three different figures of repetition in close succession. In bars 11 to 17 (see example 4.62, page 137), a two-bar theme is repeated, being played in imitation between the violin and the right-hand keyboard part. Here, the repetition has a slightly altered arrangement of intervals (bar 14 descends by a 5<sup>th</sup> in the violin part, rather than a 3<sup>rd</sup> as in bars 12 and 16), and can therefore be described as 'synonymia: an altered or modified repetition of a musical idea' (Bartel, 1997: 403). The repeated figure itself is joyful in character. An ascending rapid scale can be described as two figures: *anabasis*, which is used to 'express ascending or exalted images' (Bartel, 1997: 179), and *tirata*, which is a rapid

scale. The root of the word ‘tirata’ is debated in eighteenth-century sources, but in this context, Leopold describes it as meaning ‘flight of an arrow or shot’ (L. Mozart, 1756: 212). Furthermore, Kirnberger writes that ascending octaves, which is the range of this rising scale, are ‘happy, courageous, [and] encouraging’ (Kirnberger, 1776: 373). The character of bars 11 to 17 is thus energetic and positive.

However, Gottsched writes of the figure synonymia that:

The next figure is the doubling of one and the same thought but with entirely different words. An impassioned person endeavours to influence and persuade his readers and listeners of his thoughts. He will therefore also say the same thing a number of times, but always with different expressions. (Gottsched, 1751: 326; quoted in Bartel, 1997: 407)

Therefore, although the overall character is joyful, the performer must find a different Affekt for each statement of the two-bar theme. These bars have a harmonic purpose, which is to modulate from C major to G major; the repetitions of this theme form a descending sequence, and each statement of the theme is heard over a different harmony. In bar 11 the key is C major; as the home-key, this version of the theme embodies the joy and energy of the movement. The violinist can convey this through a lively bowstroke. The semiquavers should be played on the string, according to Geminiani’s descriptions of the strokes suitable for different note-values in each tempo (Geminiani, 1751: 27). By using the middle of the bow, this on-the-string stroke receives a ‘small softness’ at the start and end of each stroke due to the natural elasticity of the bow; while the hair stays on the string, the stick remains flexible, giving energy and release to each note. The quavers in bar 13, however, can be lifted off the string with a fairly short and fast stroke. The effect would be similar to that which Türk describes as ‘light’ execution on the keyboard, with the fingers being lifted off the keys before the note has reached its full written length (Türk, 1789: 347).

In bars 13 to 15 the theme descends into G major. This is still an open and bright key – indeed, Kirnberger describes it, along with C major, as being in the ‘first class’ (Kirnberger, 1776: 340) of major keys, which are best suited to ‘pleasant, joyous, [and] harmonious’ Affekts (Kirnberger, 1776: 337). However, the lower pitch and violin’s wider descending interval of a 5<sup>th</sup> render this repetition of the theme less extrovert than that in bar 12. This could be conveyed by a generally warmer violin articulation, imitating an open rather than narrow vowel sound. This is



achieved by placing the bow slightly further away from the bridge, and using a slower and heavier bowstroke on both the semiquaver scale and the quavers (which should nevertheless still be lifted).

The D<sup>7</sup> harmony in bars 16 and 17 creates a sense of expectation, which gives a new intention to the lifted quavers of this version of the theme. While the descending arpeggio of these quavers has previously suggested a diminuendo throughout the bar, the unresolved harmony in bar 17 implies that the violin should remain louder here, using a more emphatic articulation than in bars 13 and 15. The trill in the right-hand keyboard part at bar 17 also corroborates this interpretation, creating a longer sustaining effect than the minims previously heard in bars 13 and 15, which will immediately die away after being struck.

**Example 4.62:** K28, movement 1, bars 11-17, demonstrating Mozart's use of synonymia.

Two-bar theme is subsequently repeated over different harmonies: synonymia

Violin

Keyboard

Rising scales: anabasis and tirata Descending arpeggios suggest diminuendo

Descending 5th as compared with 3rds elsewhere

Trill creates greater sustain than minims

Mozart's surprise is that this sense of expectation does not resolve to a full G major triad; indeed, a rest in the violin part interrupts this cadential formula. Instead, a new figure of repetition develops a two-beat motive (see example 4.63). The 'immediate and emphatic repetition of a word, note, motif, or phrase' is described as the musical rhetorical figure epizeuxis (Bartel, 1997: 263). The *circulatio* figure in the keyboard's right-hand part, a figure which 'is thus called because it forms a circle, as it were' (Spiess, 1745: 156; quoted in Bartel, 1997: 219), is often expressive of 'circular or infinite concepts' (Bartel, 1997: 217), while a rising scale in the left hand and bass notes of the right hand suggests the 'ascending' emotions associated with the figure *anabasis* (Bartel, 1997: 179). The increasing emphasis of each repetition of this short motive can be rendered partly through dynamic, but also through articulation. By playing the first descending third with a small amount of bow, the violinist can increase the intensity of each subsequent playing by lengthening the amount of bow used, and using finger pressure to create a more incisive attack at the start of each slur. The keyboard player can create a similar effect by increasing the length and heaviness of attack on each crotchet. Le Faucheur confirms this articulation, writing that each repetition of a word should be 'louder and stronger' (Le Faucheur, 1727: 146).

**Example 4.63:** K28, movement 1, bars 18-19, demonstrating Mozart's use of epizeuxis.

The image shows a musical score for two instruments: Violin and Keyboard. The Violin part is on a single staff with a treble clef and a common time signature (C). It consists of four measures, each containing a two-beat motive (a descending third) slurred together. A bracket above the first two measures is labeled "Two-beat motive is repeated: epizeuxis". The Keyboard part is on two staves (treble and bass clefs) with a common time signature (C). The right hand plays a continuous figure of repeated eighth notes, labeled "Circulatio". The left hand plays a rising scale, labeled "Anabasis".

Bars 20 to 28 illustrate a more intricate form of repetition (see example 4.64, page 140). Here, a descending four-note motive is taken out of its original context and heard with increasing regularity, thus illustrating a figure known as *distributio*. This figure refers to 'a multifarious thought [which] is subdivided into its parts in order to provide the reader with a thorough understanding of the argument'

(Gottsched, 1736: 282; quoted in Bartel, 1997: 240). Forkel writes that ‘the expression is given exceptional vitality and beauty only if the general expressions are also periodically dissolved and individualized’ (Forkel, 1788: 51; quoted in Bartel, 1997: 242). In bars 20 and 21 this four-note motive is simply a flourish which is followed by longer note values; therefore, after the initial energy of this motive at the start of the bar, the long note values create an expansive effect. With a long up-bow slur on the minim and crotchet of bars 20 and 21 (which has been applied to the violin part in NMA by analogy with the existing slur in the right hand of the keyboard), the slurred semiquavers at the start of each bar need to be played with a long bowstroke, which will contribute to a cantabile and expansive effect. In bar 24 this flourish-motive is taken out of its original context, and is heard with increasing regularity. This transforms it into an energetic and forceful motive. The bowstroke can be shorter and more contained and incisive, thus emphasising the increasing energy of this motive. In bar 26, the motive is used to interrupt the previous cadence; this interruption can be initiated by a lifted bow stroke on the second quaver of the bar, followed by clear and energetic articulation for the rest of the bar. Hence, with the increasing frequency of this four-note motive, which is removed from its original expansive context and used to create energy, the violinist’s bowstroke can become gradually more contained and cleanly articulated, using shorter bows to create a focussed sound, and finger pressure to mark the start of each group of slurred semiquavers.

**Example 4.64:** K28, movement 1, bars 20-28; demonstrating Mozart's use of distributio.

The image displays three systems of musical notation for Example 4.64, Mozart's K28, movement 1, bars 20-28. Each system consists of a Violin part (top staff) and a Keyboard part (bottom two staves). The first system is annotated with 'Four-note motive' pointing to a specific melodic phrase in both parts. The second system is annotated with 'Four-note motive heard with increasing frequency', showing the same phrase repeated at a higher pitch level. The third system is annotated with 'Motive interrupts cadence', showing the phrase appearing where a cadence might otherwise occur. The notation includes various musical symbols such as notes, rests, trills (tr), and slurs.

In each of these three passages, Mozart uses a limited amount of melodic material. It is up to the performer to identify how these figures of repetition evolve within the context of the movement, identifying aspects of the compositional language such as harmonic structure, melodic shape and rhythmic development to interpret their *Affekt*. Figures of repetition essentially function in order to emphasise an argument, whether it is by increasing the intensity (as in bars 18 to 20), or by exploring different facets of the same character or *Affekt* (as in bars 11 to 17 and 20 to 28). Engaging with these figures and conveying them through the variation of articulation can contribute greatly to the sense of musical drama.

Thus, articulation is primarily a small-scale aspect of performance, being described in speech as the enunciation of and relationship between syllables. As such it can be used to create variety at a local level, for example by conveying the developing *Affekt* of a theme such as in the examples of melodic repetition cited above. However, we saw at the start of this chapter that these small-scale details of articulation can also serve an important function on a larger scale, by punctuating the

end of motives and phrases. The figures of rhetoric again provide a useful source of information for the interpretation of the articulation of these moments of punctuation.

In the first movement of Mozart's Sonata K30, the melody is contained in the uppermost part of the keyboard right-hand part. The tempo, Adagio, is described by Leopold as 'slow', and we know from his descriptions of other slow tempi that this movement requires 'long strokes' which should be performed with 'much tranquillity' (L. Mozart, 1756: 51). During this movement, the violin's ability to sustain contributes a great deal to this gentle Affekt. However, the violinist's use of the bow can also enhance the contrast between moments of repose and those of energy; these contrasts are illustrated clearly during the opening bars of the movement.

In bars 1 and 2 (see example 4.65) the violin punctuates the keyboard theme, commenting on it with a short triplet motive - it is the way that each of these punctuations ends that clarifies the Affekt of the movement. The ascending triplet is terminated with a descending 6<sup>th</sup>, which is followed by rests. Although the ascending triplet can be described as an anabasis figure, which 'expresses ascending or exalted images or affections' (Bartel, 1997: 445), the interruption by a descending interval, or 'catabasis', 'expresses descending, lowly, or negative images or affections' (Bartel, 1997: 445). Furthermore, the use of rests which interrupt the flow of the violin part can be described as 'aposiopesis', a figure which is used 'when one begins to make a statement but stops' (Gottsched, 1736: 289; quoted in Bartel, 1997: 205) or to represent 'suppression... when [a melody] should actually continue to sing' (Spiess, 1745: 155; quoted in Bartel, 1997: 206). These triplet motives are therefore cut short by rests, but the general character of the movement is one of tranquillity; the start of the slurred triplets should thus be played with a soft articulation, while the crotchet at the end of each motive should receive a slightly stronger emphasis, similar to the 'sustained consonants' described by Garcia. The end of these crotchets can be played with a gently fading bowstroke, much like a sigh. Indeed, Le Faucher writes that in the delivery of aposiopesis, which he describes as 'holding one's peace', 'the forgoing words that introduce it' should receive 'the highest Accent' (Le Faucher, 1727: 143).

**Example 4.65:** K30, movement 1, bars 1-2, demonstrating violin punctuations of keyboard theme.

The image shows a musical score for two instruments: Violin and Keyboard. The Violin part is written on a single staff in treble clef, and the Keyboard part is written on two staves (treble and bass clefs) in grand staff notation. The music is in 3/4 time and B-flat major. The Violin part has two annotations: 'Catabasis' above a descending triplet in bar 1, and 'Aposiopcsis' above an ascending leap in bar 2. The Keyboard part has 'm.d.' (mezzo-dolce) written below the first staff. The score covers the first two bars of the piece.

In bar 5, the violin's triplet motive is developed into a longer-breathed counter-theme (see example 4.66). The middle of each bar from 5 to 8 has the feeling of a moment of punctuation. As Mattheson writes, musical punctuation tallies with the punctuation of language; while some moments of rest are very final (as represented by the full-stop), others are much less substantial (such as the comma). Such is the case in the violin's punctuation of this theme, and the character is dictated by the motive which precedes each of these punctuations. In bar 5, the original motive from bar 1 is inverted; a descending triplet is followed by an ascending leap. This is the musical equivalent of a question, or the figure of 'interrogatio'. Indeed, Bartel writes that a musical question can be rendered through 'a rise at the end of the phrase or melody' (Bartel, 1997: 312), and Scheibe asserts that 'it can be particularly useful in instrumental music.... After all, who does not recognize the necessity and charm of the question in all musical compositions?' (Scheibe, 1745: 695; quoted in Bartel, 1997: 316). In contrast to the resigned nature of the descending interval in bars 1 and 2, the questioning character of this ascending interval can be conveyed through a lifted bowstroke. The articulation must nevertheless remain relatively gentle due to the overall character of the movement.

**Example 4.66:** K30, movement 1, bars 5-8, demonstrating development of violin punctuations.

The image shows a musical score for violin and keyboard. The top system covers bars 5 and 6. The violin part has a triplet figure in bar 5 and a similar figure in bar 6. Annotations above the violin staff indicate 'Partial inversion of bar 1: interrogatio' and 'Figure ascends through compound major 2nd'. The keyboard part has a steady eighth-note accompaniment. The bottom system covers bars 7 and 8. The violin part has an extended interrogatio figure. An annotation above the violin staff indicates 'Interrogatio figure extended'. The keyboard part continues with the eighth-note accompaniment.

After this interrogatio figure Mozart immediately extends the violin's phrase, thus lessening the finality of the question in the middle of bar 5. In bar 6 the moment of rest in the middle of the bar recalls the shape of bars 1 and 2; the triplet motive ascends much further here, through an interval of a compound major 2<sup>nd</sup>. This can be rendered through a slightly livelier articulation at the start of bar 6, which is however followed by a descending interval. This interruption to the energy of the beginning of bar 6 can be created through a slow and fading bowstroke on the minim c". Throughout bars 7 and 8 the questioning interrogatio figure is extended, and each of the ending crotchets ascends to a higher pitch which further emphasises the questioning character of this figure. By giving each successive crotchet a greater lift with the bow, this confident questioning Affekt can be conveyed.

Thus, although the violinist can exploit the cantabile qualities of the bow during this movement, subtle variations in the amount of lift given to certain notes will prevent a performance which is dull in its seamlessness. As we have seen through the example of the opening of this movement, the opportunity for these varieties in articulation are largely related to how notes and figures are ended, and they are therefore related to the punctuation of moments of rest.

In conclusion, it is clear that even prescribed articulation markings can and should be interpreted in various ways depending on their context. It is up to the

performer to decide on the amount of attack given to a note, its length, and also the quality of the end of a note. When notes are unmarked, the addition of slurs is a plausible performance option, as is the shortening of notes if the context demands a more declamatory articulation: we must engage with the musical text in order to make these decisions. While string treatises of the Classical period do discuss a wide range of bowstrokes, from those which are lifted off the string, to those which should be performed seamlessly, it is to the discussion of the use of syllables in wind treatises, and ultimately to the quality of sound given to syllables by the human voice, that the violinist must turn in order to practise and exploit the full spectrum of articulation which is possible with the bow. Although it is important to understand the techniques used to create each bowstroke, of more consequence is a thoughtful consideration of the sound of the stroke itself. Indeed, the bow is repeatedly described throughout the period as being the medium by which violinists can imitate the variety of sound of human voice, and it is this diversity which we must aim to achieve in our articulation of Mozart's Sonatas for Violin and Keyboard.



## CHAPTER 5

### Accent and Emphasis: the Hierarchy of Words and Sentences

#### Light and Shade: the Development of Mozart's Use of Dynamics

Accent and emphasis are central to the expressive and persuasive delivery of both music and speech, bringing variety to the tone of discourse by creating the peaks and troughs which are essential to the art of phrasing: as we shall see, accent and emphasis are to the delivery of words and sentences, what articulation is to the enunciation of syllables. These aspects of musical performance are often notated by composers through the use of dynamic markings which, like the slurs and strokes which encourage variety of articulation, are prescribed with greater frequency and detail during the Classical period. With the increase of such markings such as *f*, *p*, *cresc.*, *sf* and *fp*, composers convey not only the designated passages of loud and soft, but also the various degrees of sound between them.

Eighteenth-century treatises describe dynamics as an expressive device, through which performers can attempt to move the listeners:

The exact expression of the Forte and Piano is one of the most essential matters in performance. The alternation of the Piano and Forte is one of the most convenient means... to represent the passions distinctly.  
(Quantz, 1752: 274)

The importance of attending to these notated dynamics is emphasised by Quantz, who goes on to berate those players who do not heed the careful markings provided by composers:

Many pieces might have a better effect upon the listener than they do, if the Piano and Forte were observed by every player in the proper proportion, and at the correct time. One might imagine that nothing could be easier than to play loudly or softly in accordance with the indications of two letters.... Since a good number of professional musicians have little feeling for, and pleasure in, music, however, and devote themselves to it only to earn their livelihood, they often play without pleasure and without the proper attentiveness. (Quantz, 1752: 274)

Treatises spanning the entire period, and including writers of different nationalities, from Quantz and Leopold, to Baillot, Campagnoli and Spohr, use the

metaphor 'light and shade', comparing musical sound to painting in order to illustrate the degree of variety that is necessary in a performer's use of dynamics:

These various gradations of tone produce the most beautiful effects in music, and are to melody what the *chiaro oscuro* and the distribution of light are to painting. (Campagnoli, 1824: 6)

nuances, as they are understood today in relation to music, are the different degrees of softness or loudness through which can pass one or more sounds in a note, a melody, a passage, or an entire piece.... Nuances are to music what *chiaroscuro* and the play of lights are to painting. Their power is so great that it supplements the music itself; sometimes a single sound of an artfully determined loudness or softness is sufficient to produce as much of an effect as the most beautiful harmonized passage. (Baillot, 1834: 254)

Nevertheless, although the application of 'light and shade' is credited in Classical treatises as being essential to expressive delivery, descriptions of the timbral boundaries of dynamics highlight a change in taste throughout the period. In his chapter 'On the Manner of Playing the Adagio', Quantz warns that:

You must not always take these words [crescendo, decrescendo, strong, weak] in their extreme degree; you must proceed as in painting, where so-called *mezze tinte* or half-tints, by which the dark is imperceptibly joined to the light, are employed to express light and shadow. (Quantz, 1752: 172-3)

Quantz further insists that severe contrasts of dynamics should be avoided, writing that 'The Forte and Piano must never be unduly exaggerated' (Quantz, 1752: 274). Leopold also promotes this approach to dynamics, cautioning violinists that 'evenness must be maintained at all times in the changes from strong (*forte*) to quiet (*piano*)' (L. Mozart, 1756: 100), so that although variety is achieved by light and shade, consistency of tone provides unity, and prevents an unnecessarily extreme effect:

They are therefore by no means to be praised who express *piano* so quietly that they can scarce be heard, and in *forte* start such a rasping with the bow that no notes can be distinguished, especially on the lower strings, but only an unintelligible noise be heard. (L. Mozart, 1756: 101)

By the 1772, however, Charles Burney's comments on Quantz's style of performance suggest that this subtlety of sound had become outmoded. Indeed, Burney complains that he misses 'a gradual enforcing and diminishing of whole passages, as well as single notes' in Quantz's playing (Burney, 1772: 182). Baillot's descriptions of light and shade at the end of the period confirm a definite shift in taste; while the intention to move the listener through the delivery of nuance still exists, the desired aural effect of these dynamics is now described as being more extreme:

These degrees are determined by the signs known as *piano*, *crescendo*, *forte*, and *diminuendo*. These indications cover the range from a sound that can scarcely be heard to one whose loudness has as a limit the point at which the ear ceases to receive a pleasant impression. (Baillot, 1834: 254)

In the performance of 'light and shade', it is therefore important to acknowledge the appropriate parameters of timbral variety. This is also discussed by mid-eighteenth century treatises in relation to the capabilities of each instrument, Quantz for example warning that instruments should not 'be handled with more force than their constitution permits, since the ear will be most disagreeably affected' (Quantz, 1752: 274). Rhetorical treatises similarly advise orators that the use of a loud and soft tone should be moderated; Quintilian writes that 'The voice must not be forced beyond its strength. On the one hand, it often chokes... on the other, it sometimes breaks' (Quintilian: XI.iii.51-2).

With the expressive aim of dynamics in mind, it is unsurprising that as well as describing 'light and shade' in relation to painting, eighteenth-century music theorists also acknowledge the indebtedness of music to speech in using piano and forte. Geminiani's treatise, *The True Art of Playing the Violin* (1751), in an observation which was later reproduced verbatim by Cartier in his *L'art du violon* (1798), makes this connection between music and speech most directly:

Of Piano and Forte. They are both extremely necessary to express the Intention of the Melody; and as all good Musick should be composed in imitation of a Discourse, these two Ornaments are designed to produce the same Effects that an Orator does by raising and falling his Voice. (Geminiani, 1751: 7)

Equally, Sheridan compares volume in speech to dynamic in music, stating simply that ‘Loud and soft in speaking is like forte and piano in music’ (Sheridan, 1762: 83). Indeed, the Elocutionists, starting with Le Faucheur, all value the importance of ‘varying your Voice according to the diversity of the Subjects... of the Passions you would either express your self or excite in others’ (Le Faucheur, 1727: 71). Le Faucheur goes on to give volume and pitch as the means by which to achieve this end. In his illustration of the importance of variety, he draws numerous analogies between speech and music. On the significance of volume and pitch he writes that ‘There’s no Consort or Musick without keeping a mean betwixt high and low, muttering and making a noise’ (Le Faucheur, 1727: 82), while on the broader issue of the dullness of uniformity in delivery he turns to the violin itself to enforce his argument:

Or as a Scraping Fiddler that should harp always upon one String, would be ridiculous; and his Musick Intolerable. So there is nothing can grate the Ear of your Auditors, and give them great disgust as a Voice still in the same Key, to the Tune of Hum Drum, without either Division or Variation. (Le Faucheur, 1727: 71)

While Mozart prescribed articulation marks (such as strokes and slurs) throughout his entire oeuvre of Sonatas for Violin and Piano, from the earliest works of 1764 (K6-9), to his latest sonata published in 1788 (K547), a chronological survey of his use of dynamic markings in these sonatas demonstrates a development in the detail with which he describes the varieties of ‘light and shade’. In his earliest sonatas for violin and keyboard, dynamic markings are rare. Where they do occur they typically serve as a warning, as for example in the first movement of K9 (see example 5.1), usually to the violinist, that the main theme should be accompanied softly.

**Example 5.1:** K9, movement 1, bars 67-68.

The image shows a musical score for two instruments: Violin and Keyboard. The Violin part is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of a continuous eighth-note pattern. A piano (*p*) dynamic marking is placed below the first few notes. The Keyboard part is written on two staves (treble and bass clefs) in the same key and time signature. The right hand plays a melody with slurs and accents (*s*) over the notes, while the left hand provides a simple harmonic accompaniment.

This taste for a dominant keyboard solo part and a quieter accompanying violin is described in various prefaces throughout the mid-1700s. While the violin apparently fulfilled an important expressive role in the accompanied sonata genre, ‘adapt[ing] the “choppy” sound of harpsichord to the demands of a more lyrical style’ (Simon Simon’s preface to *Pièces de clavecin dans tous les genres* [Op.1, 1761]; quoted in Fillion, 2001: 54), it was nevertheless to be played discreetly, with an unobtrusive sound:

The accompanying Violins which are intended to enforce the Expression of the Harpsichord, should be kept always subservient to it for thus an Effect results from the whole, as from the sound of one improved, or... multiplied instrument. (Avison, preface to Op.7, 1760; quoted in Fillion, 2001: 54)

Louis-Gabriel Guillemain (1705-1770) was even more brutal about the role of the violin in his accompanied sonatas (published in 1745), stating in his preface that he included the part merely to ‘satisfy current taste’ and that it should therefore be played very softly (Irving, 2001: 678). Nevertheless, in the delivery of Mozart’s early sonatas we would do well to recall Leopold’s derision of performers who play quietly by ‘letting the bow leave the violin and merely slipping it loosely about the strings, which results in a totally different and whistling tone’ (L. Mozart, 1756: 100).

By the time of Mozart’s Palatine Sonatas (K301-306), which were published as his first opus in Paris in June 1778, his treatment of the ‘accompanied sonata’ genre had undergone considerable change. The relationship between the keyboard and the violin is more concerted, and the length of the movements is greatly increased. Dynamic markings are also far more abundant than in any of his earlier sonatas for keyboard and violin; while Mozart includes some graded dynamics such as *crescendi* and occasionally *diminuendi*, as well as markings which imply accents, such as *fp*, it is the alternation of piano and forte sections which is most carefully prescribed. And since these two dynamic markings often occur simultaneously in both the keyboard and violin parts, it is clear that they are no longer a warning for the violinist to be ‘subservient’ to the solo keyboard, as had been the case in K6-9.

Mozart’s placement of *f* and *p* throughout K301-306 demonstrates that while variety of sound is integral to the expressive Affekt of these sonatas, dynamic markings are not mutually exclusive to specific styles of themes. This corroborates

Türk's assertion that 'heavy or light execution' – where 'heavy' refers to the delivery suitable for pieces which are 'exalted, serious, solemn, pathetic', and 'light' execution is appropriate for 'pleasant, gentle, agreeable... lively, humorous, joyous' music – is related 'more to the sustaining or detaching of a tone rather than to the softness or loudness of the same' (Türk, 1789: 347-8). He goes on to clarify that:

In certain cases, for example in an allegro vivo, scherzando, vivace con allegrezza, etc., the execution must be rather light (short) but at the same time more or less loud. (Türk, 1789: 346)

Thus, rather than being associated exclusively with the execution of either 'heavy' or 'light' themes (or to use Tartini's similar categorisation of themes, 'cantabile' or 'allegro' [Tartini, 1771: 55]), dynamics are employed by Mozart to imbue these themes with contrasting Affekt.

The second movement of K304 is a case in point. The opening theme (which recurs throughout the movement) consists of descending appoggiaturas, descending slurred intervals, and suspensions tied across bar lines, and as such is representative of a theme in which 'heavy' or 'cantabile' delivery is appropriate. The dissonance-resolution of appoggiaturas and suspensions creates tension and release in the theme, while the descending leaps are sighing figures. Mozart later intensifies the Affekt of each of these motives by isolating and repeating them in sequence (see examples 5.4 and 5.5). The dissonance-resolution figure is given particular emphasis, being played on the violin in double-stopped octaves (see example 5.4). Although the use of a forte dynamic undoubtedly enhances the emphasis and yearning Affekt of each of these figures, this theme is also heard in a *sotto voce* version at the start of the movement – these melodic and harmonic figures are therefore not exclusive to 'cantabile' themes which are marked *f*. Nevertheless, a comparison of the two versions of this theme highlights a significant difference between Mozart's use of forte and piano dynamics in each setting of this 'cantabile' theme.

The opening theme is first heard on keyboard alone (see example 5.2); the left-hand accompaniment to the theme is extremely simple, the dotted minim harmonic rhythm being gently embellished by the minim-crotchet pace of the chords:

**Example 5.2: K304, movement 2, bars 1-8.**

Tempo di Menuetto

Keyboard

*sotto voce*

In each of the subsequent forte versions of the theme the texture becomes progressively more active (see example 5.3). At bar 16 the minim-crotchet pulse is replaced by running quavers in the keyboard right-hand part, which has the effect of filling out the harmony as well as being more rhythmically involved.

**Example 5.3: K304, movement 2, bars 16-24.**

Violin

Keyboard

Bar 78 (see example 5.4) sees the theme treated in a fragmented canon between the keyboard and violin parts, while the accompanying bass line consists of wide-ranging quavers which emphatically embellish the original minim-crotchet rhythm. At bar 135 (see example 5.5) the doubled theme is accompanied by triplet-quaver arpeggios:

**Example 5.4: K304, movement 2, bars 77-85.**

The musical score for Example 5.4 consists of two systems. The first system features a Violin part and a Keyboard part. The Violin part has a bracketed section labeled "Extended treatment of appoggiatura figure" and a dashed line labeled "Fragmented canon" connecting it to the Keyboard part. The Keyboard part has a dynamic marking *f* at the beginning. The second system is labeled "Emphatic octaves in violin and keyboard" and shows both parts playing octaves.

**Example 5.5: K304, movement 2, 135-145.**

The musical score for Example 5.5 consists of three systems. The first system shows the Violin and Keyboard parts with dynamic markings *f* and *f*. The second system is labeled "Extended treatment of ties" and shows long, sweeping ties across the Violin and Keyboard parts. The third system continues the musical material with similar ties.

Another simple example of the textural contrast between Mozart's piano and forte 'cantabile' themes is demonstrated by the second movement of K303 (see examples 5.6 and 5.7). Here a comparison of bars 13 and 51 illustrates the use of octaves for emphasis during forte themes, as was seen in example 5.4 above.



**Example 5.6: K303, movement 2, bars 13-16.**

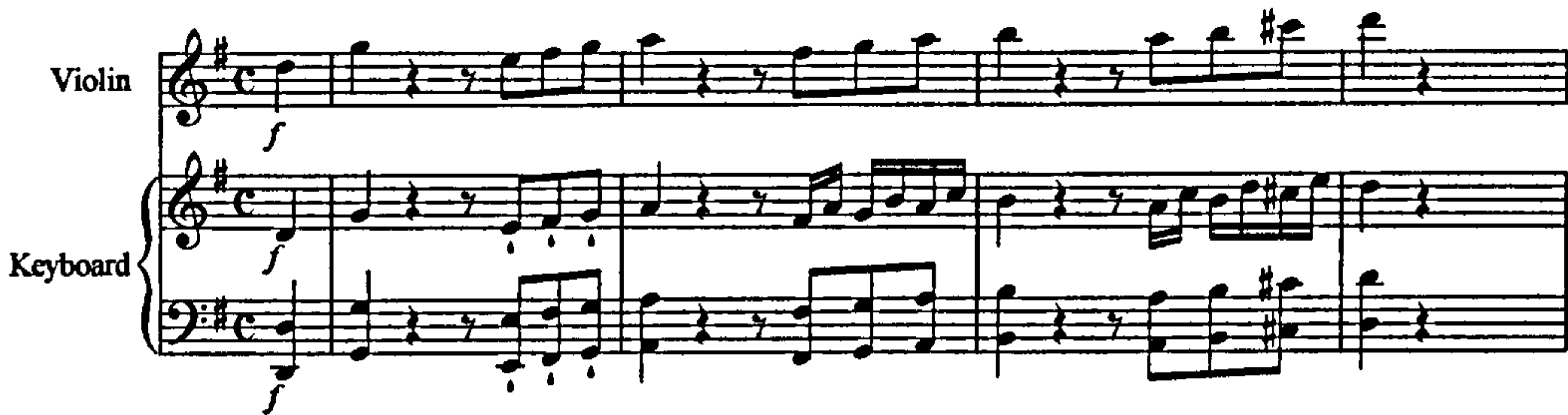
**Example 5.7: K303, movement 2, bars 51-54.**

Thus, while the melodic and harmonic characteristics of this theme are equally suited to *f* or *p* dynamics, contrast is often dictated by the textural setting of the theme and its accompaniment.

Similarly, Mozart's lively and 'light' themes, or 'allegro' to use Tartini's terminology (Tartini, 1771: 55), are heard in both forte and piano guises – but specific characteristics of their musical context render the forte versions far more emphatic than their piano counterparts. As in his most insistent and forte cantabile melodies, Mozart uses texture to create a vigorous Affekt in his forte allegro themes. For example, the second theme of the first movement of K301 (see example 5.8) is first heard in four octaves at once, with strokes marked on the keyboard quavers to indicate extra force, and with rests separating each statement of the motive – these rests serve to emphasise the motive by surrounding it with silence. According to musical and rhetorical treatises, this draws the listener's attention to the motive, thereby making it intelligible and moving.<sup>44</sup>

<sup>44</sup> For a description of pauses and rests in eighteenth-century rhetorical treatises see W. Cockin (1775): *The Art of Delivering Written Language; or, An essay on reading. In which the subject is treated philosophically as well as with a view to practice* London: H. Hughes, pp.99-110; and T. Sheridan (1762): *A course of Lectures on Elocution*. London: W. Strahan, pp. 75-82. For musical-

**Example 5.8: K301, movement 1, bars 8-12.**



In the piano treatment of this same theme, however, the keyboard and violin interact in seamless dialogue, thus removing the unisons and the punctuating rests:

**Example 5.9: K301, movement 1, bars 28-32.**



The character of the lively third theme of the first movement of K302 (see example 5.10) – which imitates the orchestral crescendo famed in the city where this work was composed, Mannheim – is also transformed through the use of texture, as well as rising tessitura and a broadening intervallic range. Mozart's trademark devices for enlivening a theme are clearly at work; the accompanying triplet quavers of the piano version of this theme are replaced by semiquavers in the violin part when it is played forte (bar 23). Furthermore, the keyboard player's left-hand pedal (a repeated quaver E $\flat$ ) is reinforced by an octave grace note at the start of each bar

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rhetorical figures of interruption of silence, D. Bartel (1997): *Musica Poetica: Musical and Rhetorical Figures in German Baroque Music*. Lincoln: University of Nebraska Press, p.447.

during the crescendo and ultimately becomes an alternating octave E $\flat$  in the forte version of the theme. The ascending sequence which begins in the violin part in bar 15 is also marked with strokes during the crescendo and forte renditions. Even without strokes this theme would be performed with a detached articulation, but the notation of strokes reinforces the fact that this motive should be played with increasing energy as the dynamic rises.

**Example 5.10: K302, movement 1, bars 15-25.**

The musical score for Example 5.10 consists of three systems of music. The first system shows the Violin and Keyboard parts. The Violin part begins with a trill (tr) and an ascending sequence of eighth notes. The Keyboard part features triplets of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include piano (p) and crescendo (cresc.). The second system continues the music, with annotations for 'Octave leaps' and 'cresc.'. The third system shows the Violin part with triplets of eighth notes, which are then replaced by semiquavers, and the Keyboard part with a forte (f) dynamic. Annotations include 'Triplets replaced by semiquavers' and 'f'.

There appears to be one context in which *p* markings are rarely used. A forte dynamic is often employed by Mozart to characterise themes which Johann Friedrich Schubert would describe as ‘elevated’. In these themes, ‘notes are bound to each other, emphatic, and precisely held to the full extent of their value’ (J.F. Schubert, 1804: 130-1; quoted in Brown, 1999: 629-30); the new-improved sustaining ability of the late eighteenth-century bow (be it transitional or Tourte) is thus exploited to its full advantage. While the violin sustains pedal notes (see example 5.11) or slow-moving scales (see example 5.12), thereby creating an expansive and full cantabile

line, the keyboard's intricate passagework contributes energy and excitement to the texture:

**Example 5.11:** K301, movement 1, bars 33-36. Sustained violin pedal over keyboard passagework.

The musical score for Example 5.11 consists of two systems. The top system shows the Violin part with a sustained pedal point on a high note, indicated by a long horizontal line with a fermata. The Keyboard part features intricate passagework in both the right and left hands. The bottom system shows the continuation of the Violin part with the sustained pedal and the Keyboard part with further passagework. The key signature is one sharp (F#) and the time signature is common time (C).

**Example 5.12:** K301, movement 1, bars 59-60. Sustained violin scale over keyboard passagework.

The musical score for Example 5.12 consists of two systems. The top system shows the Violin part with a sustained scale, indicated by a long horizontal line with a fermata. The Keyboard part features intricate passagework in both the right and left hands. The bottom system shows the continuation of the Violin part with the sustained scale and the Keyboard part with further passagework. The key signature is one sharp (F#) and the time signature is common time (C).

Alongside the sustaining power of the violin bow, Mozart enhances the violinist's ability to sing out above the busy keyboard texture, utilising high tessitura (see example above 5.12), emphatic octave leaps which draw attention to repeated violin themes (5.13), and leaping double-stopped chords (see example 5.14):

**Example 5.13:** K301 movement 1, bars 173-177. Octave leaps enhance violin's singing melody.



**Example 5.14:** K303, movement 1, bars 43-46. Violin's sustain is enhanced by emphatic leaping double-stopped chord.

The image shows two systems of musical notation. The top system is for a violin and keyboard. The violin part is in treble clef and shows a long, sustained note with a fermata. The keyboard part is in treble and bass clefs and shows a leaping double-stopped chord. The bottom system is for a keyboard part in treble and bass clefs, showing a similar leaping double-stopped chord. The notation includes various dynamics and articulation marks.

Unsurprisingly, Mozart's later Sonatas for Violin and Keyboard become increasingly detailed in their instructions to the performer: not only are 'blocks' of alternating *f* and *p* prescribed, but also directions for graded dynamics, and various degrees of accent, including *mfp*, *fp* and *sf*. It is therefore mainly to these later sonatas (K376-80, published in 1781,<sup>45</sup> and the four late Viennese Sonatas, published between 1784 and 1788) that we will turn for our investigation of the more detailed nuances of sound which are achieved through the delivery of accent and emphasis.

Most essential to the modern performer, though, is the realisation that eighteenth-century musicians were not only expected to observe and deliver those dynamic markings that were indicated by the composer. Additionally, players were expected to understand how and where to incorporate their own dynamics:

<sup>45</sup> Although K296 was also published with K376-80, it was written in 1778 alongside the Palatine Sonatas, K301-306.

The prescribed piano and forte must be observed most exactly... one must know how to change from piano for forte without directions and of one's own accord, each at the right time, for this means, in the well-known phraseology of the painters, light and shade. (L. Mozart, 1756: 218)

While delivering the written dynamics can in itself enhance the expression of a piece of music, devising one's own dynamics must surely elevate a performance from what Spohr describes as 'correct' delivery, to 'masterly delivery', in which 'the artist, imbued with the soul of the composer, can from his own soul interpret the composer's intentions' (Spohr, 1832: 178). Thus, while Mozart's later sonatas more clearly represent the detailed nuances that he would have expected in performance, it is vital that the performer should not neglect these contrasts and progressions of 'light and shade' – which are described in the mid-eighteenth century by such as Leopold and Quantz – in his earlier works. This chapter will survey the function and Affekt of Mozart's prescribed accents and emphases in his Sonatas for Violin and Keyboard. These findings are coupled with rhetorical teachings in order to uncover the degree of variety which is necessary in the realisation of accent and emphasis, and to attempt to apply these aspects of delivery to sonatas which are less abundant in their performance directions. A case study of the first movement of K296 at the end of this chapter demonstrates how these theories can be applied to one of Mozart's earlier sonatas.

## Accent

Accents are integral to Affekt and character in both speech and music.<sup>46</sup> Sheridan describes accents as being the 'essence of words' (as opposed to the essence of sentences or paragraphs) because they 'distinguish one syllable from the rest' (Sheridan, 1762: 71). Thus, while articulation is to do with the enunciation of each syllable, accent is related to the stress of syllables within each word. Similarly,

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<sup>46</sup> The term 'accent' is given two meanings in some nineteenth-century musical treatises. Baillot, for example, writes that 'The character is thus traced by the composer, and the accent is rendered by the performer' (Baillot, 1834: 352). This type of accent, which is later described by Baillot as the 'general' accent (1834: 376), is a term which refers in a broad sense to the expressive delivery of a whole piece of music. This should be uncovered and conveyed by the performer, as it can never fully be prescribed by the composer. The second kind of accent, the 'specific' stress which is applied to individual notes (1834: 376), is the type under discussion here. The 'specific' accent is an essential part of a performer's rendition of 'general' accent, but the two meanings of the word should not be confused.

musical accents are used to emphasise and vary individual notes or short motives within longer phrases and passages. The stress given to syllables or notes is achieved either through ‘smarter percussion’, by dwelling on the syllable or note, or by a combination of both attack and time.<sup>47</sup>

The first role of accent is to clarify the sense of a speech or piece of music. Eighteenth-century theorists (including, for example, Jean-Jacques Rousseau, Koch and Johann Georg Sulzer), define two types of accents relating to the ‘syntactical’ organisation of speech and music (Beicken’s preface to Hiller, 1780: 21). The first of these is the ‘grammatical’ accent (Rousseau, 1768 R.1779: 3; Hiller, 1780: 68); in speech this entails stressing strong syllables of words, and in music, the emphasis of ‘note buone’, that is, metrically strong beats, such as the first beat of a bar (L. Mozart, 1756: 219). Secondly, ‘oratorical’ or ‘logical’ accents (Rousseau, 1768 R.1779: 4; Hiller, 1780: 68) are described by Suzanne Beicken as relating to ‘the meaning of speech, through the structuring and patterning of word and sentence intonation’ (Beicken’s preface to Hiller, 1780: 21). The grammatical and logical accentuation of syllables within each word is thus intrinsic to correct pronunciation; an incorrectly placed accent can render a word incomprehensible, or can give it an entirely new meaning. Take an English example, such as the word content. The meaning of the word as *content* or *content* will usually be plain to a reader by its context, but by pronouncing the word with the incorrect syllabic accent, the sense is altered. Music of the eighteenth and nineteenth centuries similarly has conventions which dictate the ‘pronunciation’ of ‘musical words’, and Spohr writes that the ‘just accentuation, and exact division of the bar into its several durations of notes’ (Spohr, 1832: 178) is integral to the concept of ‘correct performance’. As such, these types of accents (the grammatical and logical) are the conventions of their language – speakers and performers would have been expected to use them automatically in order to make words and music understandable to the listener.

However, adhering in performance to ‘note buone’ alone does not in itself enhance expressive delivery – if one were to equally stress the first note of every bar, for example, the performance would soon sound as repetitive and monotonous as if no notes were stressed, and were instead played evenly. The performer must therefore determine the hierarchy of accents within a speech or piece of music,

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<sup>47</sup> For references to these techniques of accentuation in speech and music see Cockin, 1775: 23; Sheridan, 1762: 71; Türk, 1789: 327; Hiller, 1780: 68.

deciding which words should receive a stronger or weaker accent in order to express Affekt. This type of accent is described in music as the ‘pathetic’ accent (Rousseau, 1768 R.1779: 4; Hiller, 1780: 68), and in this context, accents in speech are considered to be ‘the life, blood, and soul which put the body [that is, the words or speech] in motion, and give it power to act’ (Sheridan, 1762: 71). Musical treatises attribute this same quality to accents, Campagnoli writing that ‘Accent may in general be regarded as the soul of music; for, expressed without accents, it becomes monotonous, dull, and insipid’ (Campagnoli, 1824: 7).

In order to convey expression, the performer must consider the tone quality and relative length of the accent; although some accents are dictated by convention, and others can be indicated by the composer, the degree and exact character of an accent is difficult to prescribe. Indeed, accents can differ hugely in colour and force and it is through this that they become more than a simple clarification of metrical stress. Baillot warns that ‘some are not indicated by any sign’, and that ‘Others are indicated only partly’. He goes on to write that in response to this, ‘Modern composers, especially Beethoven, have employed more signs and have notated them with extreme care so that the character of the piece, of the passage, or of the note is given with the greatest possible accuracy’ (Baillot, 1834: 376).

Thus, by carefully considering both the amount and length of attack, and quality of sound, accents are an invaluable asset to the expressive delivery of music and speech:

The bow in the hands of a clever artist is the soul of song, it is its intelligent pressure which produces those accents which delight and impassion us. But the pupil must never forget that it is in true sentiment and the inspiration of the heart that he will find this quality of sound, those sympathetic and penetrating bursts of melody which cannot fail to move and charm. (Dancla, c.1860: 232)

Rousseau similarly writes that ‘A study of these various Accents and of their uses in language, should be the main business of a musician’ (Rousseau, 1768 R.1779: 4), because the performance of accents imbues music with the communicative power of speech:

What a greater or less degree of Accent, is the real cause which renders language more or less musical; for what relation could music bear to



discourse, were not the modulations of the singer an imitation of the verbal Accents. (Rousseau, 1768 R.1779: 6)

The performer's role is therefore first to recognise the musical 'words' which make up each phrase, and within those words to identify which 'syllable' needs to be accented: Hiller describes the classification of these grammatical and logical accents as being 'involved with the intellect' (Hiller, 1780: 68). The 'correct' accentuation of music, together with thoughtful variation of tone quality, are the tools which a performer must use in order to achieve 'rhetorical' delivery, that is, delivery which aims to move the understanding and passions of listeners.

### *Accent and metre*

The primary information available to the performer when identifying the placement of accents is the time signature. Indeed, Leopold writes that 'Time makes melody, therefore time is the soul of music' (L. Mozart, 1756:31). At the heart of our understanding of time is the perception of the strong and weak beats of each bar, or thesis and arsis – it is this that provides the musical 'pulse'. Each time signature suggests a hierarchy of what Leopold describes as the 'nota buona', or metrical stress (L. Mozart, 1756: 219): for example, duple metres imply a strong beat at the start of each bar and a weaker second beat; in quadruple metres the greatest stress is on the first beat, with a smaller accent on the third beat, while beats two and four are unaccented (Kirnberger, 1776: 392); in triple metres the hierarchy of accentuation is more variable, the strongest beat always being beat one, while the second beat can either be accented or unaccented depending on context (Kirnberger, 1776: 397). Kirnberger writes that performances which do not convey these accents of metre are 'comparable to a monotonously flowing stream'. The 'faster or slower current' (Kirnberger, 1776: 381) which is suggested by metrical stress should be one of music's distinguishing features, conveying its character to listeners. Pertinently, Kirnberger goes on to compare musical accentuation to the accents of speech:

If a melody is to become similar to speech and adapted to the expression of various emotions and sentiments, individual notes must be turned into meaningful words and several words into meaningful phrases.  
(Kirnberger, 1776: 381-2)

The accents of metre are therefore central to the division of a piece into 'musical words'; by failing to convey these localised and small-scale metrical hierarchies we

are, in effect, ‘mispronouncing’ the musical text, therefore rendering it less understandable to the listener.

The importance of these metrical hierarchies is further reflected in eighteenth-century discussions of string bowing. Although the ‘rule of the down-bow’ was criticised by some violinists (most notably by Geminiani, who referred to it as a ‘wretched Rule’ [Geminiani, 1751: 4], and Tartini who wrote that ‘there are no definite rules for determining whether one should begin with a down-bow or up-bow’ [Tartini, 1771: 56]), it remained fundamental to Leopold’s descriptions of bowing technique, and, in spite of the increased evenness of up- and down-bows which could be achieved towards the end of the century with the Tourte bow, it continued to be practiced well into the nineteenth century (see for example, Baillot, 1834: 27-8). The essence of this rule is that downbeats and other strong beats of the bar should, where possible at each given tempo, be played with a down-bow. This means that each strong note is begun near the naturally strong part of the bow, that is, the heel. The down-bow is also strong because it works with the force of gravity rather than against it.<sup>48</sup>

Although metrical structures are often easily recognisable, being indicated by compositional features such as the time signature, harmonic rhythm and tempo, there are numerous occasions throughout Mozart’s Sonatas for Violin and Keyboard on which he clarifies the metre with notated accentuation. Often, these accents seem to occur where the music could admit an alternative rate of metrical accentuation. This kind of ambiguity is avoided, for example, in Variation 6 of K377, movement 2 (see example 5.15). Bars 9 to 11 are marked *fp* on every downbeat, and the weight of these accents is bolstered by four- and three-part chords in the keyboard bass.

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<sup>48</sup> For examples of the application of the rule of the down-bow, see G. Muffat (1698): *Florilegium Secundum*. Indiana: Indiana University Press, p.34ff; and L. Mozart (1756): *Versuch einer gründlichen Violinschule*. Oxford: Oxford University Press, 73ff.

**Example 5.15:** K377, movement 2, Variation 6, bars 8-11.<sup>49</sup>

The musical score for Example 5.15 consists of two staves: Violin and Keyboard. The Violin staff is in treble clef with a key signature of one flat and a 6/8 time signature. It shows four bars of music. Dynamics are marked as *p* in bar 8, *fp* in bar 9, and *fp* in bar 10. A bracket above bar 10 is labeled "4-3 in A7 chord". The Keyboard staff is in grand staff (treble and bass clefs) with the same key signature and time signature. It also shows four bars. Dynamics are marked as *p* in bar 8, *fp* in bars 9 and 10, and *fp* in bar 11. A bracket above bar 9 is labeled "4-3 in E7 chord". Chord symbols "E7" and "A7" are written below the keyboard staff in bars 10 and 11 respectively.

The possible ambiguity of this metre arises first from the fact that the keyboard and violin melodies are in canon at the bar, and also from the accentuation implied by dissonances. Given that the Siciliana dance, on which this variation is based, can be performed in one- or two-bar phrases (Little, 2001: 350), accents could have been performed in dialogue between the two parts. The consonant D minor chord at the start of bar 9 is intrinsically weak compared with the 4-3 suspensions in bars 10 (in the keyboard part) and bar 11 (in the violin part). This suggests that the stress could fall on the second bar of this theme in each part, that is, in bar 10 for the keyboard, and bar 11 for the violin. Conversely, further dissonance within bars 10 and 11 suggests a faster rate of accentuation; while the first beats of these bars are the most dissonant (with their 4-3 suspensions within a seventh chord), they themselves resolve to seventh chords. By stressing the dissonances in both halves of the bar, the performers would thus emphasise what Leopold describes as the ‘equality’ of this metre. Indeed, this pattern of accentuation is recommended by Leopold for movements in 6/8 or 12/8 time (Leopold also suggests short articulation in this context, see example 5.16), and Mozart is therefore wise to negate it through his specific use of *fp* markings.

**Example 5.16:** Leopold’s suggestion for the accentuation of 6/8 movements (Leopold, 1756: 223).

The musical score for Example 5.16 is a single staff for Violin in 6/8 time, marked "Andante". It is divided into two sections. The first section, labeled "So is it written", shows a simple melody with a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The second section, labeled "Thus is it played", shows the same melody but with alternating dynamics: *f* (forte) on the first and third beats, and *p* (piano) on the second and fourth beats.

<sup>49</sup> In the first edition, keyboard *fp* only marked between the right- and left-hand parts.

A similar process can be seen at the start of K378: here, Mozart's use of *f* and *p* in the keyboard bass line, together with careful beaming and large interval leaps, establishes an accent at the start of each bar (see example 5.17). The rest of the bar is written under one slur which, after the emphatic isolation of the first beat of the bar, prevents any accentuation in the middle of the bar. Thus, in spite of the relatively steady Allegro Moderato tempo, and the common time signature, Mozart instructs the performers to highlight an expansive one-in-the-bar metre:

Example 5.17: K378, movement 1, bars 1-2.<sup>50</sup>

In contrast to these examples of regular metrical stress in K377 and K378, Mozart also uses notated accents in order to suggest the varied pace of a metre. For example, bar 47 of K380 (movement 1) displays the same one-in-the-bar accentuation as K378. In bar 48, however, the rate of accentuation is doubled (see example 5.18). This accentuation is clarified for the performer through *fp* markings, but compositionally its effect is dictated by the quickening harmonic rhythm.

Example 5.18: K380, movement 1, bars 47-48.<sup>51</sup>

<sup>50</sup> The first edition has *p* rather than *pia:* in the right-hand keyboard part.

<sup>51</sup> In the keyboard part of the first edition, *fp* only appears between the right- and left-hand parts.



**Example 5.20: K296, movement 3, bars 78-85.**

The image shows a musical score for Example 5.20, consisting of two systems. The first system includes a Violin part and a Keyboard part. The Violin part has a melodic line with a note that is slightly higher than the others at the start of each bar. An annotation above the Violin staff reads: "Melodic shape suggests accent at the start of each bar". The Keyboard part has a bass line with a chromatic pattern. The second system also includes a Violin part and a Keyboard part. The Violin part has a melodic line with a chromatic pattern. An annotation above the Violin staff reads: "Chromatic notes suggest accents in middle of each bar". The Keyboard part has a bass line with a four-note slur. An annotation above the Keyboard staff reads: "Four-note slurs suggest accents on each half-bar".

In K303 movement 2, the alternation of two types of metrical accentuation is intrinsic to the development of thematic material. The opening phrase of the *Tempo di Menuetto* follows a typical structure of 1 bar + 1 bar + 2 bars (see example 5.21); bar 1 is treated in sequence in bar 2, and in bar 3 is extended to create a closing cadence. Accentuation can be used to highlight this scheme, with a stress at the start of bars 1 and 2. Bar 3 can also be slightly accented, but the main focus falls on the double appoggiatura at the start of bar 4.

**Example 5.21: K303, movement 2, bars 1-4, demonstrating the 1+1+2 bar-structure of the minuet.**

The image shows a musical score for Example 5.21, consisting of a single system for the Keyboard part. The score is in 3/4 time and shows four bars. The first bar has a dynamic marking of *p*. The second bar has a dynamic marking of *p*. The third bar has a dynamic marking of *p*. The fourth bar has a dynamic marking of *p* and a double appoggiatura. An annotation below the fourth bar reads: "Double appoggiatura".

At the restatement of this theme in bar 43, this fourth-bar accentuation is explicitly specified; in bar 46, a violin entry marked *fp* emphasises the dissonance of a' against g (see example 5.22). However, the thematic material of bar 46 (which

corresponds with bar 4) is then developed, thus extending the original four-bar theme, and prolonging the pattern of the accentuation of every other bar. This thematic development therefore enhances the accentual variety of the movement:

**Example 5.22:** K303, movement 2, bars 43-50.

Mozart also uses notated accents to re-establish regular metres after passages which display accentual variety. Such is the case in the first movement of K380, where, as we have seen (in example 5.18 above), a variety of metrical accents are prescribed. Shortly after the passage of alternating patterns of accentuation (bars 47 to 58), a long ascending sequence begins, marked *fp* or *f p* at the start of each bar (see example 5.23). It is interesting to note the contrasting markings in the violin and keyboard parts here. The placing of *f* and *p* in the keyboard right- and left-hand parts perhaps suggests the length of diminuendo which can be applied to each *fp* in the violin part – indeed, Leopold describes this marking as meaning ‘dying away’ (L. Mozart, 1756: 219), and the gradual reduction from *f* to *p* suggested by the distance between these markings in the keyboard parts, reaching *p* by the second crotchet of each bar, may be more appropriate than a sudden accent.<sup>53</sup> This example demonstrates that the careful use of *fp* is not to clarify any ambiguities of

<sup>53</sup> These left-hand keyboard dynamics are as they appear in the autograph version of this sonata [Eisen, 2007: 80], not the first edition.

accentuation within the passage itself, but rather to resume regular metric accentuation after the playful variety provided by bars 47 to 58.

**Example 5.23: K380, movement 1, bars 65-69.**

The image shows a musical score for Example 5.23, K380, movement 1, bars 65-69. The score is in G minor, 3/4 time. It features Violin and Keyboard parts. The top system shows the Violin and Keyboard parts with 'pia:' markings. The bottom system shows a more detailed view of the Keyboard part with dynamic markings (f, p, fp) and slurs. A bracket at the bottom of the bottom system is labeled 'Dynamic markings resume regular accentuation'.

Similarly, *f* and *p* markings are used to highlight the restoration of regular metre in K306 movement 3. In this instance the preceding music has not so much played with the sense of metre, as disregarded it entirely. At the Allegro Assai in bar 187 a keyboard solo is marked 'cadenza', implying some degree of rhythmic and metrical freedom; this freedom is suggested by frequent rests and fermatas at the end of sections of passagework. Solo keyboard figurations are occasionally accompanied by the violin (as in bars 193 and 197), but it is not until bar 207 that the two voices converge as equals (see example 5.24). In bar 208, a violin slur starting on an offbeat, together with a written-out trill figure in both the violin and keyboard parts, render the metre vague. But in bar 209 a regular pattern of articulation implies accentuation on each half bar. Although this establishment of metrical regularity and arrival at a D major chord (chord V) suggest that the cadenza is about to end, the two instruments subsequently launch back into passagework.



**Example 5.24: K306, movement 3, bars 207-210.**

Off-beat slur and trill-like figure create vague meter

Articulation suggests regular accentuation

Violin

Keyboard

After further semiquaver figurations from both the violin and keyboard, and a fragmented melody which comes to an interrupted cadence in bar 218, the regular articulation pattern of bar 209 is reiterated, suggesting another moment of accentual regularity (see example 5.25). Here, *fps* highlight the start of each half bar, heralding the start of the final section of the cadenza. Furthermore, these *fp* markings recall for the listener the regular duple pulse which dominates the rest of the movement.

**Example 5.25: K306, movement 3, bars 216-221.**

Fragmented theme with interrupted cadence

Regular accentuation explicitly notated

Violin

Keyboard

Thus, Mozart regularly notates accents to clarify the metrical hierarchy of his music; they function to confirm the regularity of accentuation within passages which would otherwise be ambiguous, they instruct performers to highlight the changing pace of metre, and they can be employed to re-establish metric regularity after varied or ambiguous passages.

Conversely, Mozart also writes accents in his Sonatas for Violin and Keyboard which contradict the normal hierarchies of metre. Leopold warns performers of such occasions, writing that:

There are nowadays certain passages in which the expression of a skilful composer is indicated in a quite unusual and unexpected manner, and which not everyone would divine. (L. Mozart, 1756: 221)

The example given by Leopold shows accents which are syncopated against the strong beats of the bar; Mozart similarly uses accents to create rhythmic syncopation. In the first movement of K454, for example, Mozart uses *mf**p* to accent the third quaver of a common time bar (see example 5.26), and a *p* A<sup>7</sup> chord in the keyboard part on what would usually be a strong downbeat (bar 34) further warns against the regularity of metrical accentuation. The first edition violin dynamics of this section show even greater variety of accentuation, with lurching *mfps* marked on the second notes of bars 34 and 35. Similar syncopated accents can be heard in the third movement of the same sonata (see example 5.27); here Mozart unusually specifies an accent within a slur, displacing the metrical accents of these bars by one quaver:

**Example 5.26:** K454, movement 1, bars 33-35, demonstrating the notation of accents which contradict metre. Dynamic markings from autograph version are given here.

The image shows a musical score for Violin and Keyboard. The Violin part is written in treble clef with a common time signature. It features three measures, each with an accent on the third quaver of the bar, marked with the dynamic *mf p*. The Keyboard part is written in grand staff (treble and bass clefs) with a common time signature. It features a *p* dynamic marking on the downbeat of the second measure (bar 34).

**Example 5.27: K454, movement 3, bars 2-3.**

Notated accents are also used to reinforce dissonances which occur on ‘weak’ beats of the bar (see example 5.28). In the first movement of K376, a diminished seventh chord on the second beat of the bar (which is a weak beat within the metrical hierarchy) is treated as a typical dissonance: it is accented and long, and resolved gently at the end of a slur.

**Example 5.28: K376, movement 1, bar 106, demonstrating accents which contradict metre but which reinforce dissonance.<sup>54</sup>**

The third movement of K380 provides an example not only of a dissonance on a weak beat, but also of an accent within a slur:

**Example 5.29: K380, movement 3, bar 72-73.**

<sup>54</sup> The first edition has no *fp* or slur in the right-hand keyboard part.

Occasionally notated accents are also used to stress not only a metrically weak beat, but also a harmonically gentle chord, such as the resolution rather than dissonance at a cadence. This is the case in the second movement of K377 (see example 5.30); in the first half of Variation 6, *f* markings on the final chord of each phrase contradict the usual pattern of cadential accentuation. Instead of stressing the dissonant chord in bar 7, a dominant seventh, Mozart prescribes a conclusive and abrupt *f* on the resolution of the cadence, the tonic chord:

**Example 5.30:** K377, movement 2, variation 6, bars 7-8.<sup>55</sup>

The image shows a musical score for Violin and Keyboard. The Violin part is in the upper staff, and the Keyboard part is in the lower two staves. The key signature has one sharp (F#) and the time signature is 8/8. In bar 7, the Violin part has a trill (tr) over the first note and a piano (p) dynamic marking. The Keyboard part has a dominant seventh chord. In bar 8, both parts have a forte (f) dynamic marking. Below the Keyboard part, there are two annotations: 'Seventh chord is weak' under bar 7 and 'Resolution is strong' under bar 8.

We have thus learned that metre is integral to the distinction of the individual ‘words’ which make up musical phrases. Although the accents of metre are often straightforward (and should therefore be recognised by performers without the aid of prescribed markings), notated accents in Mozart’s Sonatas for Violin and Keyboard demonstrate that a huge array of variety can be achieved by altering the rate of metrical stress. Furthermore, when composers expect accents which contradict this metrical structure, due features such as dissonance, these are often specified by notated performance instructions. Mozart thus corroborates Leopold’s assertion that accents which are ‘unusual and unexpected’ are indicated by ‘a skilful composer’ (L. Mozart, 1756: 221).

While these prescribed accents are essential to the stylish delivery of the sonatas, the fact still remains that performances which fulfil the rhetorical aims of delivery, to move the listener, must convey more than ‘Just accentuation, and an exact division of the bar into its several durations of notes’, which is a component of ‘correct performance’, or the ‘exact exposition of such details as can be prescribed by notes, signs, and technical terms’ (Spohr, 1832: 178). Indeed, treatises written

<sup>55</sup> The first edition has no *f* in the left-hand keyboard part.

throughout the eighteenth and nineteenth centuries inform us that in order to move the passions of the audience, performers must identify greater detail in the accentuation of the pieces that they perform:

Thus it is insufficient for the performance of a piece of music for one to know well how to strike and maintain the mensuration according to prescribed signs; but the director must as it were guess the meaning of the composer: that is, he must feel the various impulses which the piece is supposed to express. (Rousseau; quoted in Mattheson, 1739: 368)

Spohr, writing in 1832, raises the same issue, reminding violinists of the importance of, as it were, ‘speaking’ the music that they perform. His comments on the lack of prescribed performance information in the (at his time of writing) 130 year old works of Corelli are more than relevant to our approach to the works of Mozart, at over 200 years remove:

To play the works of Corelli merely as they stand in their original publication would be, to use an analogy, like reciting poetic verse without the aid of inflexions of voice, punctuation, or aught which makes eloquence. (Spohr, 1832: 180)

To this end there are further eighteenth-century conventions of performance which are intrinsic to accentuation, suggesting points of stress where no notated accent or dynamic markings are given.

### *Conventional indicators of non-notated accent*

The ‘note buone’ to which Leopold refers are not restricted to metrical stress alone. Indeed, he cites a number of other compositional features which imply accentuation in performance where it is not prescribed by dynamics. One such indicator of accent is the notation of slurs:

If several notes of this kind [passagework in one note-value] follow each other, over which... a slur be placed, the accent falls on the first... and is not only played somewhat louder, but it is also sustained somewhat longer... the others, on the contrary, being slurred on to it in the same stroke with a diminishing of the tone, even more and more quietly and without the slightest accent. (L. Mozart, 1756: 220)

Referring to both the quality of attack, and the length of the note (or syllable), this technique of stressing the first note of each slur is reminiscent of the descriptions in

eighteenth-century rhetorical treatises on how to create accents (see page 158 above). The convention of stressing the first note in short groups of slurred notes is described in music treatises throughout the period (as we have seen in chapter 4), and is perceived as an important source of variety in delivery. Quantz, for example, writes tables which outline the types of nuance and accentuation that are necessary in order to introduce ‘light and shade’ (Quantz, 1752: 276) to music, asserting that without these details of performance ‘you play everything with the same colour or volume, [and] the listeners will remain unmoved’ (Quantz, 1752: 276). His examples of accentuation, like Leopold’s, often specify that the first note under a slur should receive the greatest stress:

**Example 5.31:** Quantz’s suggestions for the accentuation of slurs (Quantz, 1752: 142, table X, figures o, p and t)<sup>56</sup>



Such descriptions of the accentuation of slurs survive well into the nineteenth century: Campagnoli, for example, writes that ‘The first of two, three, or four notes slurred together must always be marked and dwelt upon a little, and the others must follow a very little later, decreasing in tone’ (Campagnoli, 1824: 8), and Spohr annotates melodies with slurs which start with a stress and are then phrased away (see example 5.56 of this thesis). This is in spite of the fact that, as Clive Brown writes, ‘the association became increasingly out of touch with composers’ practices’ (Brown, 1999: 32).

Even during the middle to late eighteenth century, however, the accentuation of the start of a slur was not always appropriate. Leopold gives examples of slurs starting on an upbeat and slurred to the downbeat of the next bar: instead of accenting the start of the slur, he places *f* on the downbeat. In this instance, metric accentuation takes precedence over the accentuation which would normally be used

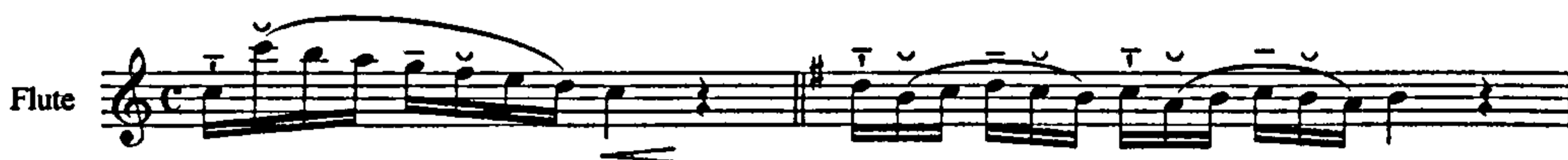
<sup>56</sup> Quantz’s instructions for dynamic nuances are not notated on his musical examples, but described in prose in chapter XIV, §26-39 (pages 173-178). These descriptions of dynamics have been realised by the current writer in the musical examples included here. Hairpins are used to indicate Quantz’s descriptions of nuances, and – and ∪ signs are used to show his ‘strong’ and ‘weak’ notes respectively.

at the start of a slur (L. Mozart, 1756: 125). Furthermore, even though numerous theorists express the opinion that long slurs should not contain accents within them (see Corri, 1810: 72 and Koch, 1802, art. 'Legato'; quoted in Brown, 1999: 236), Leopold's description 'of the many varieties of bowing' makes reference to metric accentuation within long slurs:

One can even play a whole bar [of semiquavers] in one stroke. But here also, as in the previous style, the first notes of each crotchet must be marked by an emphasis. (L. Mozart, 1756: 117)

Quantz similarly gives examples of long slurs during which the crotchet pulse should be emphasised (see example 5.32). In these, the slur begins on a weak beat of the bar. Rather than stressing the weak off-beat, Quantz suggests displacing the accent to the first strong beat:

**Example 5.32:** Quantz's specification for metrical accentuation within slurs (Quantz, 1752: 140 and 142, table IX, figure p and table X, figure q).



Interestingly, Quantz also suggests an alternative accentual pattern for the rhythm of figure q in table X (example 5.32 above); in this alternative pattern, the relative stress given to the start of each beat – regardless of whether it is the start of a slur – is considered within the context of the hierarchies of the metre (see example 5.33). Therefore, instead of adhering to the rule that the start of each beat or slur requires an accent, weak beats of the bar are played gently.

**Example 5.33:** Quantz, demonstrating weak slurs within the metric hierarchy of a bar (Quantz, 1752: 141 and 146, table IX.2 figure m and table XII, figure c).

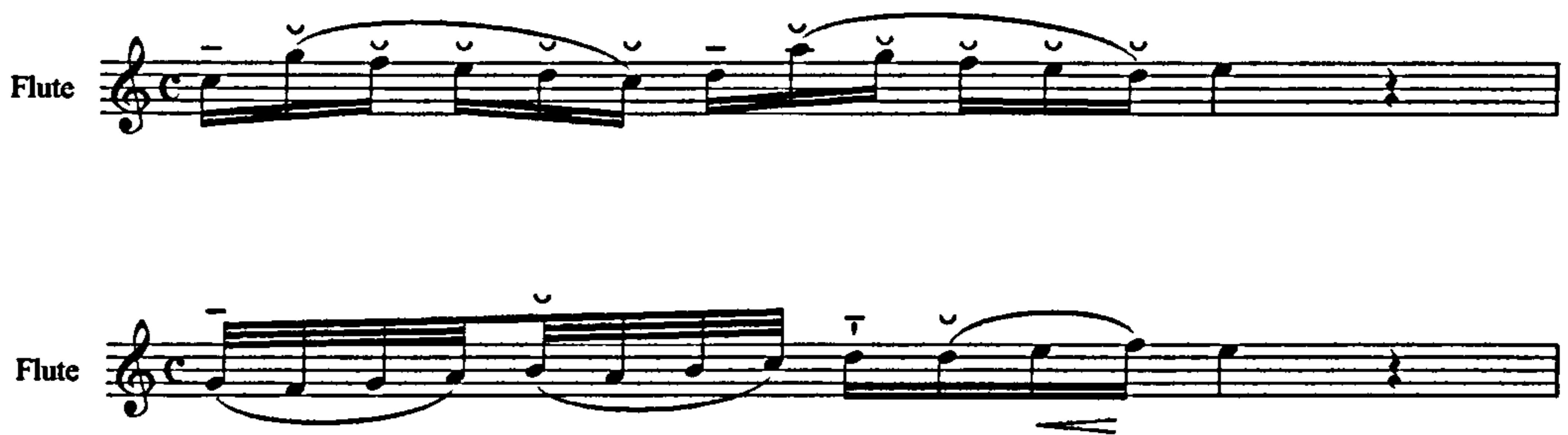


Figure c from table XII (see above) also demonstrates that Quantz even occasionally suggests a crescendo through a slur when it is leading to a particularly strong beat; he nevertheless often warns the performer that although the slur grows in volume, it should be lifted at the end in order to articulate before the following note:

**Example 5.34:** Quantz, demonstrating nuanced slurs (Quantz, 1752: 140 and 142, table IX figure ll and table X figure n).



The debate over whether to accent the start of an off-beat slur, or whether to stress the metrically strong beat within a slur (or tie), is encapsulated by the multifarious descriptions of the delivery of syncopated rhythms. Duncan Druce raises this issue, writing that most commonly syncopations are now performed with an accent at the start of each note, while in fact there is much evidence to suggest that in some circumstances each note should receive a small crescendo (Druce, 2002: 56-7). Even in Leopold's treatise, Clive Brown observes, there is a conflict of opinion. In the original edition, 'Leopold Mozart unreservedly condemned the practice of swelling though each note' writing that 'such notes must be attacked strongly and, with a gradual dying away be sustained without after-pressure'. By the time of the 1787 revision of his treatise, however, a footnote advises performers that when syncopated notes follow each other in quick succession, 'This is the only case in which it is customary to mark the division of the notes by a perceptible after-pressure of the bow' (quoted in Brown, 1999: 39-40).



Thus, slurring can be indicative of accentuation; but it remains the performer's decision, dependent on context, whether to accent the start of slurs, or whether the underlying metric hierarchy should receive greater stress.

Another of Leopold's suggestions for accentuation is related to chromaticism and dissonance. He writes that:

notes raised by a sharp and natural should always be played rather more strongly, the tone then diminishing through the course of the melody... In the same way a sudden lowering of a note by a flat or natural should be distinguished by *forte*. (L. Mozart, 1756: 218)

As we have already seen, as well as highlighting melodic chromaticism, this accentuation is also essential in order to stress harmonic dissonance, which should then resolve gently (see example 5.28 above). Koch, for example, writes that the first note of a cadence – often a dominant seventh – should always fall on the strong beat of a bar (Koch, 1787: 38). More specifically, C.P.E. Bach explains that all dissonances can be traced back to appoggiaturas: they should be performed 'louder than the following tone', and the release should be smoothly joined to the appoggiatura, as well as receiving a 'light tone' (C.P.E. Bach, 1753: 87-8).

Leopold also suggests that accentuation is implied by rhythmic and melodic context; he writes that it is customary to accent a long note mixed with short notes, and that in certain circumstances, high notes can be accented: 'In lively pieces the accent is mostly used on the highest note, in order to make the performance right merry' (L. Mozart, 1756: 221). This is illustrated by Mozart's notated accents in the first movement of K547:

**Example 5.35:** K547, movement 1, bars 9-10.

The effect of these compositional features on accentual patterns can be seen clearly in K481 and K526. In the whole of the third movement of K481, no accents

are notated by symbols such as *sf* or *fp*. The theme itself is rhythmically unadventurous, and could easily become four-square and monotonous in performance. However, Mozart's slurs and use of rests give clues as to the division of this theme into its constituent musical motives, or musical 'words', and they therefore also suggest accentuation. Cockin states that 'pauses' (or rests):

have a very graceful effect in the modulation, on the same account they are so essential to music – In both cases, like blank spaces in pictures, they set off and render more conspicuous whatsoever they disjoin or terminate. (Cockin, 1775: 99)

We can thus determine that bars 1 and 2 of the theme (see example 5.36) contain at least two motives, or 'words', which are separated by rests, and each word, according to the advice given by eighteenth-century rhetorical treatises, requires a point of accentuation. The slur at the start of each bar implies an accent, and the 2/4 metre suggests another impulse in the middle of the bar. The strokes in bar 1 (which are consistently marked at analogous moments in the first edition, though not in the autograph [Eisen, 2006: 108]) could suggest a further subdivision of the second beat into two accents. Leopold writes that:

A composer often writes notes which he wishes to be played each with a strongly accented stroke and separated one from another. In such cases he signifies the kind of bowing by means of little strokes which he writes over or under the notes. (L. Mozart, 1756: 47)

Following Leopold's interpretation, the strokes on each of these quavers would give them the effect of two monosyllabic words, both of which require an accent; conversely, they could simply be a preventative marking (such as those discussed in chapter 4), warning the performer not to slur the second half of the bar:

**Example 5.36: Outlining the musical ‘words’ in K481, movement 3, bars 1-2.<sup>57</sup>**

The image shows a musical score for two staves: Violin and Keyboard. The tempo is marked 'Allegretto'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Violin part has slurs over the first and second halves of each bar, with accents on the first notes of each half. The Keyboard part has slurs over the first and second halves of each bar, with accents on the first notes of each half. The notes are mostly eighth and quarter notes.

In bars 3 and 4, slurs (which do not appear in the keyboard part of the first edition [Eisen, 2006: 108], though they should be added by analogy with the violin part) dictate that accentuation should be less frequent, with a stress only at the start of each bar. Bar 5 follows the same accentual pattern as bar 1:

**Example 5.37: K481, movement 3, bars 3-5.**

The image shows a musical score for two staves: Violin and Keyboard. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Violin part has slurs over the first and second halves of each bar, with accents on the first notes of each half. The Keyboard part has slurs over the first and second halves of each bar, with accents on the first notes of each half. The notes are mostly eighth and quarter notes.

Bars 6 to 8 form a longer phrase (see example 5.38). Although a rest in the violin part of bar 6 creates a separation between beats one and two, a descending scale initiated by a dotted crotchet (instead of a crotchet followed by a quaver rest, as in bar 1) in the left-hand keyboard part suggests that the bar is conceived as one motive rather than two. Indeed, the beginning of this bar instigates the closing cadence of this phrase, with a chord V on F which resolves to B $\flat$  major in bar 8. An accent at the start of bar 6 could therefore serve as the point of initiation from which the cadence of bars 6 to 8 springs. However, since the harmonic rhythm doubles in bar 7, accents on beats one (provided more by the left hand than by the violin or right-hand parts) and two generate increased emphasis towards the cadence.

<sup>57</sup> Throughout the following examples, the musical ‘words’ which constitute each phrase are marked above the staff with square brackets. Accents within these words are notated with dashes, and weaker notes are marked with semicircles.

**Example 5.38:** K481, movement 3, bars 6-8. The two sets of square brackets above the violin part illustrate the two interpretations of these bars, either as one long ‘word’ from bar 6 to 8, or as being divided into shorter ‘words’.

Violin

Keyboard

Descending scale suggests that this bar is not divided into two 'words' by the semiquaver rest

Thus, even though Mozart does not prescribe any specific accent marks (except, perhaps, through the use of strokes), slurs, rests and harmonic rhythm give the performer the information they need in order to recognise the varied accentuation of this theme. These same compositional features are subsequently used to vary the theme throughout the rest of the movement and as such they further serve to convey new accents which the violinist should emphasise through their use of the bow. Variation 1 is a case in point; here, the combination of new slurs and added dissonance in the violin part completely changes the pace and Affekt of accentuation. In bars 21 and 22 (see example 5.39), the second beat accents of the original theme are denied: in bar 21 a dotted crotchet in the violin theme is slurred over the middle of the bar thus removing any second-beat emphasis, and the melodic shape of the keyboard’s right-hand accompaniment of bars 21 and 22, with high notes in the middle of each bar, suggests lightness. The syncopated rhythm of the left hand in bar 22 also removes the second-beat accent which was heard in bar 2. The division of bar 23 into three ‘words’ is implied by the faster moving bass line and the appoggiaturas in the second half of the bar. Ties over the bar line in the violin part (as in bars 21 to 22, 22 to 23 and 26 to 27) create musical ‘words’ which are elided, thus conveying a more ‘cantabile’ and continuous character than in the original theme. Within this longer-breathed phrase, accentuation implied by metre, dissonance and harmonic rhythm gives each motive a point of focus. The cadence of this variation is also treated more expansively than in the original theme, with a slower harmonic rhythm in bar 27 as compared with bar 7 (see example 5.38 above).

**Example 5.39: K481, movement 3, variation 1 (bars 21-28).<sup>58</sup>**

Violin

Keyboard

Throughout variation onbeat dissonance suggests accentuation

Melodic shape suggests lightness on beat 2

Syncopation weakens beat 2

Slower harmonic rhythm than bar 7

In Variation 5, Mozart's beaming raises questions for accentuation (see example 5.40). Bar 137 (which shares the same material as bars 5 and 17 of the theme) remains firmly divided into two 'words' in the violin part, and yet the beaming and slurring (this slur only appears in the autograph version [Eisen, 2006: 41) of four quavers together in the bass line could imply that there is an accent only at the start of the bar. The cadence in bars 138 to 140 is similar to that in bars 6 to 8 (discussed above, see example 5.38) and bars 18 to 20; as we have seen, in the original theme this bar could either be interpreted as part of one long phrase (with an accent at the start of bar 6), or with two accents in bar 7. At bar 139, the need for two accents is made explicit, with bass notes beamed in pairs. Furthermore, these pairs are both descending figures, and the high notes on each main beat of the bar emphasises the duple pulse.

<sup>58</sup> The first edition violin part has no slur in bar 27.

**Example 5.40: K481, movement 3, variation 5, bars 137-140.**

The image displays a musical score for Example 5.40, consisting of two systems of staves. The first system includes a Violin staff and a Keyboard staff (treble and bass clefs). The second system includes a Violin staff and a Keyboard staff. Annotations are present: 'Beam and slur suggest accent at start of bar' under the first bar of the first system, and 'Beams suggest accents on beats 1 and 2' under the first two bars of the second system.

Like the theme of K481, the first movement of K526 is devoid of any notated accents – indeed, it is unlikely that the strokes in this opening theme designate accents, but rather lifted upbeats, and light final notes (see example 5.41). The succession of uniform note values (the theme consisting mainly of quavers) are instilled with rhythmic variety by the accentuation suggested through slurring patterns. While K481 demonstrates accents which coincide with expected metrical hierarchies, the accents implied by slurs in this movement are reminiscent of the syncopated accents marked by Mozart in K454 movements 1 and 3 (see examples 5.26 and 5.27). The initial melodic motive is straightforward in itself: an upbeat quaver precedes four slurred quavers, which are accompanied by a  $V^7 - I$  progression in the bass line. The slur and dissonance combine to suggest an accent on the first beat of the bar, and a diminuendo to the middle of the bar. Instead of continuing with this regular motive, repetitions of which would have given rise to accents on the downbeat of each bar, the metre is immediately interrupted by a series of paired slurs, creating a hemiola effect. In bars 3 and 4, regular accentuation is restored:

**Example 5.41: K526, movement 1, bars 1-4.**

In some instances during this movement, a consideration of slurring alone can give a misguided impression of accentuation. In bar 206 the violin slurring might suggest accents at the start of each bar (see example 5.42). However, the keyboard's harmonic rhythm, changing every half bar, suggests two accents per bar in bars 206 to 208; this raises the question, should the violin bring out an accent in the middle of each slur, or create another layer of accentuation above the keyboard line? Leopold writes that slurred passagework should be played in such a way that the each beat is 'marked by a strong emphasis of the bow' (L. Mozart, 1756: 117). Furthermore, from the middle of 206 to 208, the first quaver of each dotted crotchet can be played on the D string, with the other two quavers of each group on the G string. The contrast in timbre between the two strings creates a subtle accent at the start of each group of three quavers. Interestingly, in bar 209, where the harmony is static for the whole bar, Mozart inverts the violin's accompaniment figure, perhaps suggesting a smoother delivery during this bar with an accent at the start of the bar only. This inversion of the violin accompaniment is also maintained for the B<sup>7</sup> harmony throughout bar 210; the rising chromatic left-hand part creates a minor-major progression, and calls for a continuation of legato articulation. In the autograph version of this sonata, two groups of three slurred quavers create two accents in the violin part at bar 211 (Eisen, 2006: 111), thus clarifying the return of the doubled harmonic rhythm:

**Example 5.42: K526, movement 1, bars 206-211.**

Violin

Keyboard

Accentuation on each half-bar    Static harmony B7 minor-major    Accentuation on each half-bar

Harmonic rhythm similarly serves as an indicator of accentuation at other points during this movement. For example, violinists might be tempted to give metrical accents at the start and middle of bars 180 and 183 (see example 5.43), but the static harmonic rhythm implies that there should just be one accent at the start of the bar:

**Example 5.43: K526, movement 1, bars 180-184.**

Violin

Keyboard

Static harmonic rhythm    *cresc.*    *f*    *cresc.*    Static harmonic rhythm

Static harmonic rhythm    Harmonic rhythm suggests 2 accents    Static harmonic rhythm

The foregoing examples from Mozart's Sonatas for Violin and Keyboard demonstrate the numerous compositional features which can dictate the placement of accents; these accents are sometimes marked by the composer with notated symbols or dynamics, but are more often left to the judgement of the performer, whose choices can be a response to other compositional information such as metre, harmonic rhythm, dissonance and chromaticism, melodic and rhythmic shape, slurs and beaming. We have seen that 'logical' accents (as suggested, for example, by harmonic tension and slurs) regularly coincide with the 'grammatical' accents of



metre, and that when they contradict the expected hierarchies of metre, they are often clarified by Mozart's notation.

It is thus the performer's role to recognise the musical 'words' which constitute each phrase, and to give each word its just accentuation. Mattheson writes that the aim of accentuation is 'the pronunciation' (Mattheson, 1739: 370); accentuation is therefore central to the communication of the compositional language to the listener. Indeed, writing over 250 years later than Mattheson, Drake and Parncutt postulate that 'performances tend to be easier to understand, remember and reproduce when performed accents correspond with immanent [structural and notated] accents' (Drake and Parncutt, 2001: 537-8).

However, the purpose of musical accentuation is not limited to making the musical text clear and understandable. Accents should also contribute to the *Affekt* and character of a work; they should be used as a rhetorical device, with the aim of moving the listener. As we have seen, many eighteenth-century theorists describe a specific category of accents as 'Pathetic' accents:

By different variation of the voice, by a tone more or less elevated, by a method of discourse quicker, or more slow, expresses those sentiments which agitate the speaker, and communicate with the audience.  
(Rousseau, 1768 R.1779 : 4)

Clive Brown complains that the clarity between eighteenth-century definitions of the accents of grammar/logic and pathetic accents is often lacking:

Some theorists seem to have regarded accentuation whose function was to define the extent and subdivision of musical phrases [that is, accentuation which is 'grammatical' or 'logical']... as a distinct category, but it is not always possible to see where the dividing line between this and expressive accent occurs. (Brown, 1999: 8)

Instead of classifying grammatical/logical accents and pathetic accents as two 'distinct' categories, with the implication that they refer to accents which occur at different points in the musical discourse, it seems more useful to view these concepts of accentuation as two phases in the interpretation of each accent: having used our 'intellect' to identify grammatical and logical accents, we must use our 'emotions' (Hiller, 1780: 68) to engage with their *Affekt* and deliver them in such a way that will move the audience. Whether accents exist to convey the pace of a metre, to characterise rhythms, or emphasise the harmonic discourse, they should all be

rhetorical through their intention to appeal to the listeners' understanding and passions. The ability to move listeners in this way is ultimately dependant on the variety of sound given to accents in performance, thus avoiding the monotony of stressing every accent with equal force, length and tone.

*Accents as a rhetorical device: the variation of tone*

Drawing general conclusions about the sound and Affekt of notated expression markings such as *fp* or *sfz* can to a certain extent be dangerous, since fixed definitions of such markings ultimately close our minds to the endless possibilities suggested by accents in their various musical contexts – this is an issue which was seen in relation to articulation in chapter 4. In an orchestral situation, the 'strong' note that one person might mark in their part with a tenuto line, could be marked *fp* by another player in the same section. Instead of adopting categorical definitions of each sign or symbol of accentuation, we must combine our knowledge of contemporary descriptions of accents with an awareness of the timbral parameters expected at the time of the composition. This information should be used to interpret accents alongside our intention to identify with the Affekt of a work.

While the issue of Affekt may seem subjective, it too has historical parameters – it certainly remains in the province of interpretation, but eighteenth-century descriptions of the expressive intent associated with compositional devices can offer a great deal of insight to the modern performer, as we have already seen through the use of musical rhetorical figures to guide our choice of articulation in Mozart's sonatas. Mozart's use of accent signs (such as *sf*, *fz*, *fp* and *mfp*) do suggest the wide variety of tone that should be expected from accentuation. However, eighteenth-century theorists recognised, as we should now, that signs alone cannot possibly capture the true range of accentuation that is necessary in order to convey the Affekt and character of musical discourse. Indeed, Rousseau wrote that 'there are as many different Accents, as there are methods of modulating the voice thereunto, and there are many various kinds of Accents as there are general causes for such modulations' (Rousseau, 1768 R.1779: 3). Accent signs thus leave much scope for interpretation. The issue of how loud accents should be in relation to the surrounding music is discussed by Quantz; in his description of the treatment of dissonance, he writes that if the contrast between the accented and unaccented notes is 'too vehement', it 'will awaken greater displeasure than satisfaction in the ear' (Quantz,

1752: 256). The rate of decay of an accent also contributes to *Affekt*: an accent can begin with a sudden attack (akin to the explosive consonants discussed in chapter 4), or with a more gradual strengthening of sound, such as the nuanced notes described by Geminiani (Geminiani, 1751: 8), or the ‘small softness’ discussed by Leopold:

Every tone, even the strongest attack, has a small, even if barely audible, softness at the beginning of the stroke; for it would otherwise be no tone but only an unpleasant and unintelligible noise. (L. Mozart, 1756: 97)

As the best imitators of the human voice, violinists should attempt to capture this range of sound through their use of the bow.

In order to decipher the contrasting *Affekts* of accents in music, and therefore their tonal variety, the teachings of rhetoric provide a useful source of information. The poetic feet which were first described by classical writers such as Aristotle and Cicero supply an essential tool for the description of Baroque music. Text and dance-forms were the back-bone of musical composition throughout this period, and the rhetorical descriptions of poetic feet, which are used to classify the rhythm and accentual stress of words and dance-steps, were applied by music theorists to the accentual structure of music. By the mid eighteenth century the study of poetic feet, or *rhythmopoeia*, had been adapted in order to describe the increasing varieties of musical rhythms and metres. For convenience, the poetic feet themselves are often described in fixed rhythmic ratios: for example, the trochee ( - v ) is notated as a minim and a crotchet. However, Mattheson writes that the ‘the length and brevity of sound has many degrees in music which are unknown in poetry’ (Mattheson, 1739: 362). To cope with the range of rhythmic variety in music, the concept of ‘*quantitas intrinseca*’, or the internal weight of thesis and arsis (the strong and weak beats within a bar), was applied to the poetic feet. Thus, Printz asserts that depending on their placement within the bar, constant crotchets in 2/4 time can be related to poetic feet which are conventionally described as having three syllables, such as the trochee ( - v ) or iamb ( v - ) (Printz, 1696; quoted in Houle, 1987: 70). A crotchet on a strong beat, for example, acquires the internal weight of a long syllable, even though it is, in literal terms, the same length as the crotchet on beat two of the bar – the weak beat. The application of the long and short syllables of rhythmic feet to music is therefore linked to the identification of ‘strong’ and ‘weak’ beats or syllables within each ‘word’ or musical motive. Furthermore, since the poetic feet are described in relation

to their *Affekt* in both rhetorical and musical treatises, they can provide a context for the interpretation of the character of each of these musical words and their accents.

George Houle suggests that during the Classical period, the relevance of musical poetic feet lessened: 'The importance of rhythmopoeia waned when the musical measure became associated exclusively with accent in the second half of the eighteenth-century' (Houle, 1987: 62). However, with notable eighteenth-century contributions to the definition and description of rhythmic feet by Mattheson and Scheibe, for example, one could argue that the accentual language of works such as Mozart's Sonatas for Violin and Keyboard is still intrinsically linked with the concept of rhythmopoeia, and therefore that the poetic feet contribute to their character and *Affekt*. Indeed, well into the nineteenth century continued references in violin treatises to the need for bowing to recreate the accentuation of speech and song suggest that poetic feet could have continued to be a useful point of reference as an interpretative tool for performers:

Seize the true way of accenting every different sentence in music. (BRK, 1803: 15)

As music is, above all, the language of sentiment, the melody it contains invariably has a poetical meaning, a language – real or fictitious – which the violinist must unceasingly have in his mind, in order that his bow may be enabled to give expression to the accent, the prosody, the punctuation thereof, in short, that he may be able to make his instrument speak. (Bériot, 1858: 6)

The bow in the hand of the artist is the voice which sings, and it is the intelligent pressure on the strings which produces these accents. (Dancla, c.1860: 232)

Alongside the importance of speech and song, the dance forms present in Mozart's music – the steps of which are discussed in terms of poetic feet by Mattheson – have been exhaustively reported by Wye J. Allanbrook; indeed, she has traced their influence on Mozart's compositional training, from the numerous dance pieces such as minuets, giges and marches that he wrote as a child, through to the fundamental role of the dance in his operas (see Allanbrook, 1983).<sup>59</sup> Thus, given that concepts of both text and dance remain relevant to Mozart's music and its

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<sup>59</sup> For further discussion of dance-forms as a 'topic' in Classical composition, see L.G. Ratner (1980): *Classical Music: Expression, Style, and Form*. New York: Schirmer Books, pp.9-18.

performance, the interpretation of the varied tone-quality which should be conveyed through small-scale and regular accents can be aided by the study of the Affekt of poetic feet.

Since accentuation is intrinsically linked to speech and dance, one of Mozart's *Tempo di Menuetto* sonata movements may provide a fruitful source for the application of poetic feet, and for the interpretation of the Affekt and tone quality of accents. According to Sulzer, the minuet was a dance that was 'universally well known, and deserves preference over the other social dances on account of its noble and charming nature' (Sulzer, 1771-74: 'Menuet'; quoted in Allanbrook, 1983: 33). The third movement of K377 is initially an exemplar of the typical minuet.

In terms of poetic feet, the accentuation within each bar of this minuet corresponds with the trochaic foot ( - v ), which is described by Mattheson as a minim followed by a crotchet. This foot is conveyed by the harmonic rhythm of the first bar, and the structure of the melodic shape in bars 1 and 3 (see example 5.44). Furthermore, on a larger scale, the overarching hierarchy of the dance steps of a minuet operates in two-bar phrases, in which the second bar is rarely strongly accented (Allanbrook, 1983: 34). This is certainly the case in bars 3 to 4, where a G<sup>7</sup> chord resolves to a C major harmony, and although chord VI is unexpected in bar 2, it is nevertheless hierarchically weaker than the start of bar 1. Each two-bar unit therefore also follows the same strong-weak pattern of the trochaic foot; indeed, we have seen that although some music theorists fixed the actual rhythm of each poetic foot, others (such as Printz and Scheibe) recognised the concept of 'quantitas intrinseca', or intrinsically long or short beats – the so-called 'good' and 'bad' beats of a bar. Applying this theory to the phrase-structure of this minuet, we can say that although each bar is literally of equal length, the relative weight of each identical unit can be described in relation to poetic feet. Only in bars 24 and 36 does Mozart extend this pattern into a four-bar phrase; this extension functions to make a link back into the opening material.

**Example 5.44: K377, movement 3, bars 1-4.**

The image shows a musical score for the first four bars of movement 3 of K377. The score is for keyboard and is in 3/4 time. It features a trochaic foot (two bars) repeated four times. The first bar of each unit starts with a 'dolce' marking. Brackets above and below the staff indicate the trochaic foot structure.

The trochaic foot is consistently described as suitable for dancing; this opinion dates back to the classical writings of Aristotle, and is echoed in the eighteenth century by Mattheson. Mattheson also describes a contrasting Affekt that can be conveyed by trochees, writing that they are appropriate for the seemingly disparate genres of peasant dances and lullabies, and also that they are suitable for ‘running’, or for ‘dancing and singing’ (Mattheson, 1739: 353). It is the ‘soft and tender’ character of the trochaic foot, the Affekt associated with lullabies and singing, which is exploited by Mozart here. This is confirmed (in the first edition of this sonata, though not in the autograph version [Eisen, 2007: 120]) by the Italian term ‘dolce’ at the start of the movement, which is reiterated in the violin entry at bar 9.

With the gentle and graceful nature of this minuet in mind, it is fitting that the accents which characterise each poetic foot should likewise be tender in quality. Quintilian, for example, writes that for calmer passions the voice should fall and be ‘pitched... lower’ (Quintilian: XI.iii.65), and that in order to placate listeners, the delivery should be quiet (Quintilian: XI.iii.170). Here, then, is an example of an accent which while requiring enough prominence to convey the stress and therefore Affekt of the poetic foot, or dance step, should be delivered with an appropriately sweet and round tone, thus heeding Quantz’s advice that the contrasts of light and shade should not be too ‘vehement’ (Quantz, 1752: 256). To perform these accents with a sharp and sudden accent would create the antithesis of the intended Affekt.

This model representation of the refinement of the minuet is maintained until bar 48, the start of the trio section (see example 5.45), where it is interrupted by a tirade of keyboard semiquavers. Importantly, the new theme now predominantly starts on the upbeat to each bar, rather than the downbeat; the structural rhythm here is a crotchet upbeat followed by a minim downbeat, which is confirmed by the

harmonic rhythm and the rhythmic profile of the left-hand keyboard part. According to Printz's application of poetic feet to music, this creates an iambic foot ( v - ): although the upbeat itself is relatively strong, the downbeat, by virtue of its placement on the strongest beat of the bar and in this instance due to its length, is the strong syllable of the foot (Printz, 1696; quoted in Houle, 1987: 70). Mattheson writes that the iamb (which for him translates into musical rhythms as crotchet, minim) is 'most readily combined in minuets with the trochaic foot', and that its name is derived from the 'sarcastic, cutting poems' used in satires (Mattheson, 1739: 351). It is appropriate, then, that it is the iambic foot which is used by Mozart to disturb the calm and restraint of the minuet. Indeed, it is a poetic foot described by classical writers as being 'pompous', 'harsh' (Quintilian: IX.iv.136), 'vehement' (Vossius, 1673: 72-3; quoted in Houle, 1987: 73), and suitable for 'dramatic action'. The accents of these iambs should therefore contrast starkly with those of the trochaic foot; these two feet are juxtaposed, almost as if they are in conflict with one another, and Quintilian writes that in arguments, the speaker should use his whole voice to 'strain every nerve', and that debate should be 'precise' (Quintilian: XI.iii.64). Thus, these accents should not only be greater in quantity of sound – as Mozart indicates by the dynamic marking *f* – but also more percussive and immediate in their quality.

**Example 5.45:** K377, movement 3, bars 48-54.

The image displays a musical score for Example 5.45, consisting of two systems of staves. The first system includes a Violin staff and a Keyboard staff. The Violin staff begins with a treble clef and a key signature of two flats. The Keyboard staff uses a grand staff with treble and bass clefs. The second system continues the Keyboard part with a grand staff. A dynamic marking *f* is present in the first system. A bracket labeled "Iambic foot" is positioned above the final two notes of the first staff, indicating the rhythmic structure of those notes.

Towards the end of this trio section the ‘soft and tender’ character of the opening of the minuet is recalled: during bars 77 to 84, the piano dynamic and high pitch of the keyboard and violin parts create a delicate texture, and the harmonic rhythm of a minim followed by a crotchet re-establishes the predominance of the trochaic foot. At bar 85, notated accent markings more explicitly evoke characteristics of the typical minuet model with which the movement began. From bar 85 to 92 (see example 5.46), *fp* markings on alternate bars (in the first edition only) highlight the return of a two-bar phrase structure, which is again reminiscent of the trochaic (strong-weak) hierarchy at the start of this movement.

**Example 5.46:** K377, movement 3, bars 84-88.

The image shows a musical score for Example 5.46, consisting of two systems of staves. The top system includes a Violin staff and a Keyboard staff. The bottom system includes a Violin staff and a Keyboard staff. A bracket above the top Violin staff spans bars 84 and 85, labeled "Two-bar trochaic phrases". The Keyboard staff in the top system is marked with *fp* in bar 85. The Violin staff in the top system has a dotted minim in bar 85, followed by a crotchet in bar 86, and a dotted minim in bar 87, followed by a crotchet in bar 88. The Keyboard staff in the bottom system is marked with *fp* in bar 85. The Violin staff in the bottom system has a dotted minim in bar 85, followed by a crotchet in bar 86, and a dotted minim in bar 87, followed by a crotchet in bar 88.

This hierarchy is more emphatically conveyed in bars 101 to 104 (see example 5.47); here, dominant seventh chords marked *rinf* resolve to *p* tonic chords, restlessly descending through a cycle of fifths.<sup>60</sup> Clive Brown writes that during the 1760s and 1770s, *rinf* was often used to prescribe a rapid crescendo through groups of notes. Here, though, the *rinf* marking appears to apply to a dotted minim in the violin part alone, while the keyboard part is marked *f*. In this context, *rinf* could indicate a crescendo through the long violin note, with a sudden *p* on the downbeat of the next bar, or it could be taken to mean, as Reichardt suggested just five years before the

<sup>60</sup> These dynamic markings are present in the first edition, but not in the autograph version (Eisen, 2007: 120). However, their inclusion in the first edition simply serves to clarify the accentuation of the harmonic discourse, rather than imposing anything unexpected.



publication of this sonata, ‘nothing more than a small pressure, an accent, on the note on which it stands’ (Reichardt, 1776: 68; quoted in Brown, 1999: 88). This interpretation of *rinf* as indicating an impulse from which the sound diminishes, rather than a crescendo, is supported by the first edition, which has the *p* marking *during* the dotted minim rather than on the following crotchet, as it is represented in both the NMA and Peters Urtext editions (and in example 5.47). At bar 109, the trochaic foot is entirely restored, with a recapitulation of the opening theme.

**Example 5.47: K377, movement 3, bars 100-104.**

The image shows a musical score for two staves: Violin and Keyboard. The Violin staff has two phrases of two bars each, labeled 'Two-bar trochaic phrases'. Each phrase starts with a dotted minim note followed by a crotchet note. The first phrase is marked with *rinf* and *p*. The second phrase is also marked with *rinf* and *p*. The Keyboard staff has four bars. The first bar is marked with *f*. The second bar is marked with *p*. The third bar is marked with *p*. The fourth bar is marked with *p* and *tr*. The score is in 3/4 time and G major.

This Tempo di Menuetto therefore provides an example of a movement which at least in part conforms to the conventional accentual pattern of its dance-model; it can be described in relation to poetic feet, each foot in effect representing a musical ‘word’. The accentual structure of this movement remains largely consistent throughout each section (with trochees in the outer sections, contrasting with iambs in the central section), and the accents coincide with the metrical hierarchy of a 3/4 movement. Various clues as to the character of the movement are provided through the use of dynamics, Italian terms, and notated accents: by understanding the poetic feet of this movement, the performer can use accentuation in order to clarify the character or Affekt.

Thus, Mozart’s dance-influenced movements can be described in relation to poetic feet, thereby enabling us to identify the function, placement and Affekt of accents. Even where dance forms are not explicitly named, a number of Mozart’s sonata-movements convey the metrical hierarchies of dance.<sup>61</sup> However, the examples of accentuation in K481 and K526 demonstrate (see pages 177-184) that Mozart’s use of harmonic rhythm, dissonance, slurs, rests and beaming, all of which

<sup>61</sup> Robert Riggs traces the presence of dance forms in Mozart’s Sonatas for Violin and Keyboard in R. Riggs (1996): ‘Authenticity and Subjectivity in Mozart Performance: Türk on Character and Interpretation’. *College Music Symposium* 36, 33-58.

enable the performer to identify individual musical motives, or musical ‘words’, often vary or even subvert such regular metrical hierarchies. In these instances, where the rhythmic content of a movement is more varied and speech-like than the conventional and regular accentuation patterns of a dance-form such as the minuet, can poetic feet still be used by the performer to interpret the individual musical ‘words’ which constitute each musical phrase?

The second movement of K547, like the minuet of K377, is in 3/4 time. Unlike the minuet, however, the melody (in the keyboard right-hand part) suggests accents on beat one and, due to an appoggiatura and slur, beat three (see example 5.48). The dominant poetic foot of the melody itself is the dactylic foot ( - vv ). Here we see that in Mozart’s rhythmically intricate movements, it is particularly important to distinguish between notes which are integral to the structural accentual pattern, and those which are decorative: although beat three of the keyboard part essentially consists of four semiquavers, the structural dactylic rhythm (quaver, two semiquavers) is conveyed by the articulation of two slurred semiquavers plus two detached semiquavers. There are two contrasting descriptions of the Affekt of dactyls: in the first interpretation, Quintilian suggests that it is a ‘lofty’ and ‘expansive’ foot (Quintilian: IX.iv.136), Longinus describes it as being a ‘beautiful’ and ‘heroic’ foot which arouses nobility and grandeur (Longinus, 1932: 237), and in his *Poetics*, Aristotle refers to its ‘stately and grandiose’ Affekt (Aristotle, 1996: 41).<sup>62</sup> Vossius, however, writes that it is ‘cheerful and joyous’ (Vossius, 1673: 72-3; quoted in Houle, 1987: 73) – an interpretation which is supported by Quintilian’s description of short syllables within a foot as being ‘rapid and nimble’ (Quintilian: IX.iv.83). Mattheson summarises these disparate accounts, stating that dactyls can be ‘suited to serious as well as to light-hearted melodies, according to the affection’ (Mattheson, 1739: 355). In order to interpret which character should be conveyed here, we must turn to the rhythmic profile of the accompanying parts.

As we have seen, the first bar of this movement contains two accents (on the first and third beats), and it can therefore be described as containing two ‘words’ or ‘motives’. The accompaniment figure essentially consists of two crotchets which underscore the first ‘word’ of the melody. The slur in the violin part unites the quavers on beat one to form a crotchet rhythm, and it therefore outlines the same

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<sup>62</sup> Aristotle refers here to the ‘heroic verse’, which Quintilian confirms as meaning the dactylic foot (Quintilian: IX.4.88).

rhythmic foot as the left-hand keyboard part. Using the theory of ‘intrinsic length’, these two crotchets can be described as a trochee ( - v ), which is ‘suitable for dancing’ (see Aristotle’s *Poetics*, 1996: 40 and Mattheson, 1739: 353). With this context in mind, we can deduce that the dactyl in the second half of the bar is more ‘light-hearted’ than ‘serious’. Cicero writes that ‘energy’ requires a tone which is ‘intense, vehement, eager’, and that joy should sound ‘cheerful and gay’ (Cicero: III.lviii.219); Le Faucheur describes joy as sounding ‘full, flowing and brisk’ (Le Faucheur, 1727: 99), and Quintilian similarly writes that cheerful subjects should be ‘full’, and that they should have an ‘unaffected’ tone (Quintilian: XI.iii.63). These descriptions suggest that the dynamic of the accents which characterise these dactylic and trochaic feet should be fairly loud, but furthermore that the quality of tone should be full (and therefore resonant) and pure. References to a ‘brisk’ and ‘eager’ tone also perhaps suggest that the rate of decay of these accents should be quick.

**Example 5.48:** K547, movement 2, bar 1.

The musical score for Example 5.48, K547, movement 2, bar 1, is presented in 2/4 time. It consists of three staves: Violin, Keyboard (right hand), and Keyboard (left hand). The Violin staff shows a Trochee (quarter note followed by a quarter rest) and a Dactyl (quarter note followed by two eighth notes). The Keyboard right hand has a Dactyl, fragmented by rest (quarter note followed by a quarter rest and two eighth notes), and another Dactyl (quarter note followed by two eighth notes). The Keyboard left hand has a Trochee (quarter note followed by a quarter rest).

Bar 4 sees completely different material, consisting of the three long beats of the molossus poetic foot ( - - - ) (see example 5.49). Even though the melody in the right-hand keyboard part of bar 5 consists of a dotted minim, and long slurs bind crotchets together in the left-hand and violin parts, articulated crotchets in the right-hand part at the start of bar 4 draw the ear to the crotchet movement which dominates the internal rhythm of these bars. In contrast to the ‘lighthearted’ cheerfulness of the first four bars, the molossus is universally interpreted as being stately. Vossius describes it as ‘grave and slow’ (Vossius, 1673: 72-3; quoted in Houle, 1987: 73), and Mattheson states that it conveys ‘arduousness or something toilsome... very serious, sad or melancholy circumstances’ (Mattheson, 1739: 355). As such, the accents during this theme (such as the dissonance at the start of bar 5) should be



Adding to the cheerful character of this dactylic and trochaic melody, a ‘paeon the fourth’ (Mattheson, 1739: 359) ( - v v v ) is used in bars 19 and 23 (see example 5.51). This is a foot used for ‘songs of praise’ (Mattheson, 1739: 359). Quintilian writes that such exhortations as this should be ‘strong’ (Quintilian: XI.iii.64), and Le Faucheur advises that in similar situations, when speaking of a hero, one’s tone should be ‘lofty’ and ‘magnificent’ (Le Faucheur, 1727: 107). The accents at the start of the paeon in bars 19 and 23 should therefore be even more emphatic and immediate than those used to characterise the dactyl and trochee, although the performer must take care to achieve this within the prescribed dynamic (which is forte at bar 19 and piano when the figure is repeated in bar 23).

**Example 5.51: K547, movement 2, bar 19.**

The image shows a musical score for bar 19 of K547, movement 2. It consists of two staves: Violin and Keyboard. The Violin staff is in treble clef with a key signature of one flat (B-flat). The Keyboard part is in grand staff (treble and bass clefs). A bracket above the Violin staff highlights a specific rhythmic figure labeled 'Paeon the fourth', which consists of a quarter rest followed by three eighth notes. The music is in 3/4 time.

At bar 27 a five-bar transition leads into a third theme (see example 5.52). During this transition, the antispastus poetic foot in the violin part (v - - - v) heralds another departure from the positive character of the previous theme. In this foot, the ‘sounds are... drawn against one another’ (Mattheson, 1739: 361); here, the syncopations of the violin are in conflict with the metrical emphasis of the keyboard writing. To achieve this ‘argument’ between the two parts, a forceful tone which ‘strains every nerve’ should be used (Quintilian: XI.iii.63). As such, this foot does not contain one specific accent, unlike the trochees, dactyls and paeons which precede it. Instead, each syncopation is played forcefully against the beat in order to create the Affekt of conflict:

**Example 5.52: K547, movement 2, bars 27-28.**

The image shows a musical score for two staves: Violin and Keyboard. The Violin staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. A bracket labeled "Antispastus foot" spans the first six notes of the violin line. The Keyboard staff is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment with chords. A "(b)" marking is placed above the keyboard staff in the second measure.

In these first 30 bars alone, Mozart conveys great rhythmic variety. As in the *Tempo di Menuetto* of K377, individual motives are clarified and characterised by slurs, their harmonic and melodic shape, and by their relationship to (or against) the 3/4 metre. By breaking phrases down into these motives, we can more clearly differentiate between the structural and decorative rhythmic elements of themes, and can therefore define their accentual hierarchy. Furthermore, the performer must try to uncover the *Affekt* of these motives, and vary the tone accents according to the character of each musical ‘word’; the discussions of poetic feet and tone contained in classical and eighteenth-century rhetorical writings, as well as those in eighteenth-century music treatises, provide a useful tool for the interpretation of these musical words and their accents.

### **Emphasis**

We have seen that accents are essential to the definition of small-scale nuance within the musical discourse of Mozart’s Sonatas for Violin and Keyboard. However, Schoenberg’s criticism that performers whose ‘musical insecurity requires them to shorten the distance from one fixed point to the next as much as possible... are like swimmers who dare not leave the shore’ (Schoenberg, 1995: 215) encapsulates one of the foremost flaws of accentuation in performance; that is, the tendency for it to become monotonous through its regularity, and for accents to be played with equal strength. A study of the variety of tone colour which should be used to characterise each individual accent helps to avoid this effect. It is also important for accentuation to be delivered within the hierarchy of each complete phrase, and without breaking a phrase into short and isolated sections. This is where the concept of ‘emphasis’ comes into performance. While small-scale details such as accents and articulation

are integral to the character of individual words, emphasis gives those words a hierarchy and clarifies the meaning of sentences:

As accent, is the link which ties syllables together, and forms them into words; so emphasis unites words together and forms them into sentences, or members of sentences. (Sheridan, 1762: 57)

This distinction between accent and emphasis is also highlighted in the writings of some eighteenth-century music theorists. Mattheson, for example, defines accent as taking place on one syllable, while emphasis is attached to a whole word ‘according to the meaning contained therein’ (Mattheson, 1739: 369-70).

Emphasis plays a similar two-fold function to accent: first, it reinforces the sense of sentences, awakening the listener’s understanding by drawing the attention to important words. Secondly, emphasis contributes to the Affekt of speech, helping to convey its expressive meaning and thereby moving the listener:

[Emphasis is used] not only to make others conceive our ideas as we conceive them, but to make them also feel them, as we feel them. (Sheridan, 1762: 68)

Mattheson similarly writes that emphasis ‘points toward the emotion, and illuminates the sense or meaning of the performance’ (Mattheson, 1739: 370).

It is clear from the fact that accent is a feature of syllables within words, and emphasis a feature of words within sentences, that emphasis is integral to the projection of large-scale structures in performance, and is, therefore, more essential to the overarching ‘meaning’ of the musical discourse than accent. In illustrating the extent to which emphasis affects the meaning of speech Sheridan gives the example of a simple phrase, which has already been cited in the preface to this thesis: ‘Shall you ride to town to-morrow?’ (Sheridan, 1762: 58). By repeating this sentence, placing the emphasis on each word in turn (*‘Shall you ride to-morrow?’*, *‘Shall you ride to town to-morrow?’*, and so on), the sentence takes on completely new meanings. Thus, while one could argue that there is (to a certain extent) a ‘right’ or ‘wrong’ way to use accent, since it is essential to the correct ‘pronunciation’ of words and of those musical motives which are governed by convention (such as the treatment of dissonances and the start of slurs), emphasis could theoretically be used at any point within a musical or written sentence.

Sheridan identifies two different techniques of emphasis, which enable discourse to be understandable and moving. ‘Simple emphasis’ is created by quantity

of sound rather than quality, using force alone to stress important words and therefore to clarify the sense of a sentence. In order to move the passions of listeners, ‘complex emphasis’ unites quantity and quality of sound, combining force with a ‘superadded and manifest change of tone’ (Sheridan, 1762: 66-7). Like accent, emphasis created by a change in tone can also be accompanied by a change in time (Cockin, 1775: 33), and in this way it is perceived as ‘one of the most important branches of delivery, since the power of animating and affecting the hearers, depends much upon it’ (Sheridan, 1762: 73). It is therefore the performer’s role to identify each point of emphasis within a phrase, and to vary tone in a way that conveys the Affekt of the music to the listener:

A composer, who punctuates and phrases well, is a clever fellow; a singer, who feels, marks well his phrases and their accents, is a man of taste: but he who can only see, and render the notes, the tones, times, and intervals, without entering into the sense of the phrases, however sure, however exact he may be, in every other respect, he is no more than a sapskull. (Rousseau, 1768 R.1779: 317)

The coexistence of small-scale accentuation and large-scale emphasis within phrases is given short shrift by some modern musicologists, and this is partly an issue of terminology. The terms ‘emphasis’ and ‘accent’ are occasionally treated synonymously in eighteenth-century writings; Holden, for example, states that ‘in the performance of music, there is a certain emphasis or accent laid on the beginning of every measure’ (Holden, 1770: 94-5; quoted in Tarling, 2004: 122). If, however, we turn to English eighteenth-century rhetorical treatises, the definitions of these two facets of delivery are more consistently described, with, as we have seen, accent referring to the stress of the strong syllable within each word, and emphasis defined as the stress which is placed on the most important word in a sentence. In spite of the clarity of terminology described by the eighteenth-century Elocutionists, the words ‘emphasis’ and ‘accent’ are often confused in modern writings on performance practice, thereby obscuring the distinction between these two aspects of delivery. Judy Tarling, for example, in a chapter entitled ‘Emphasis’, cites Cockin to illustrate the ways in which concepts discussed by the eighteenth-century Elocutionists can be applied to musical delivery. However, she uses his descriptions of ‘emphasis’ and ‘accent’ side by side, as though they refer to the same aspect of performance (Tarling, 2004: 120-22). Leonard Ratner similarly conflates the concepts of emphasis



and accent in his cursory treatment of the subject, using ‘emphasis’ to refer to small- and large-scale hierarchies of stress (Ratner, 1980: 191-2). In his detailed discussion of accentuation, Clive Brown briefly alludes to the distinction between emphasis and accent, writing that ‘superimposed upon this basic framework was a level of accentuation that was designated rhetorical, oratorical or expressive accent, or, by some English writers, emphasis’ (Brown, 1999: 8). Brown does not go on to clarify this terminology, or the different functions that ‘accent’ and ‘emphasis’ play in musical performance.

Alongside this lack of distinction between the terminology and function of small-scale accentuation and large-scale emphasis in performance practice scholarship, there is also a general tendency to attach a greater significance to the large-scale shaping of phrases. Thiemel’s article on ‘accentuation’ in *The New Grove Dictionary* states that ‘accentuation is an expression of the performer’s understanding of large-scale structure, informed by the music theory and performing practice of the period represented by a composition’ (Thiemel, 2001: 49). More specifically, in relation to the period of music in question here, Houle writes that towards the end of the eighteenth century, theorists were ‘more interested in defining phrase structure and less interested in musical meter’ (Houle, 1987: 133).

It must be conceded that the musical examples of nuance, accent and emphasis given in treatises throughout the period do illustrate an increasing interest in projecting a large-scale shape in performance. This can be seen when comparing the examples of dynamic nuance provided by Quantz, whose musical language is on the cusp between ‘high-Baroque’ and the ‘Galant’, and Spohr, whose compositions are representative of the transition from ‘Classical’ to ‘Romantic’ styles. Examples 5.53 and 5.54 show the contrasting styles of delivery suggested by Quantz and Spohr for melodic figures which bear rhythmic and melodic similarities, and which are both conceived as part of an ‘Adagio’ movement. Quantz’s version (see example 5.53) contains more regular articulation, which suggests a greater degree of accentuation; after a *messa di voce* on the longest note of the phrase, each slur is begun strongly and then phrased away. Spohr’s articulation is less frequent (see example 5.54), and a *crescendo* at the end of the first slur warns the performer not to phrase away, but to treat the repeated motives as part of one extended phrase. Indeed, even when the articulation is more frequent (see example 5.55), Spohr’s slow movements

demonstrate a greater concern for the broad sweep of a phrase – that is, its ‘emphasis’, rather than smaller-scale ‘accentuation’.

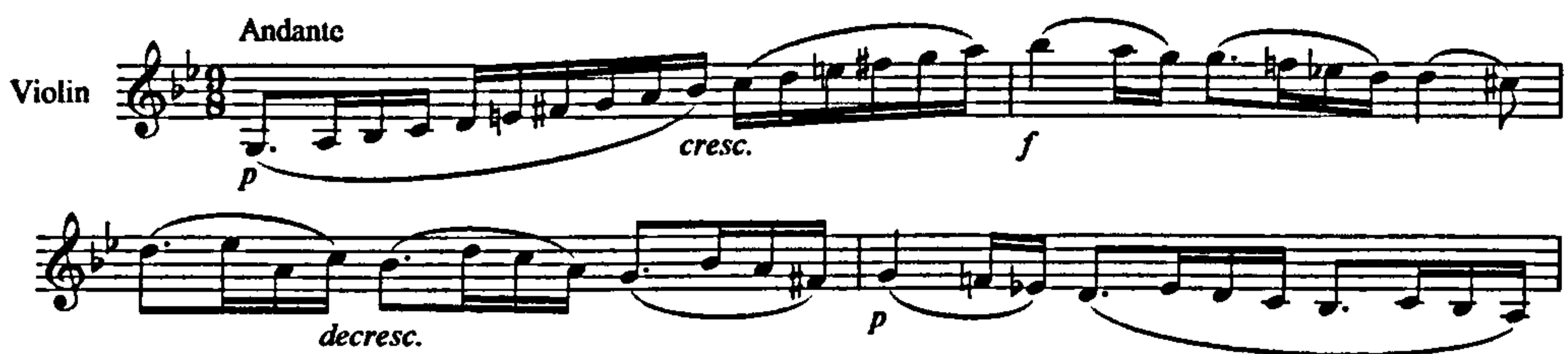
**Example 5.53:** Quantz’s suggestions for light and shade in an adagio movement (Quantz, 1752: 140, table IX figure 1).



**Example 5.54:** Spohr’s suggestions for dynamics in an adagio (Spohr, 1832: 208, bars 19-20).



**Example 5.55:** Spohr’s dynamics with more frequent articulation (Spohr, 1832: 74, bars 1-4).



Interestingly, Spohr’s performance directions for faster movements, such as the first movement of Rode’s 7<sup>th</sup> Concerto (see example 5.56), while still tracing the broad arch of more lyrical phrases simultaneously suggest the same type of small-scale accentuation that we have seen in Mozart’s Sonatas for Violin and Keyboard. For example, Spohr adds accentuation within slurs in order to clarify metre (see bar 11), strengthens the start of long notes and dissonances (bar 15), and prescribes slurs which should be phrased away (bar 32).

**Example 5.56:** Spohr's performance instructions for Rode's 7<sup>th</sup> Concerto, movement 1, bars 11, 15 and 32 (Spohr, 1832: 181).

Violin

$c'''$  clashes with  $d'$  in accompaniment

Metrical accentuation

Strengthening dissonance and long notes

Slurs are phrased away

Thus, while a comparison of Quantz and Spohr's suggestions for the performance of slow movements highlights a greater propensity for large-scale emphasis in later music, Spohr's fast movements demonstrate that well into the nineteenth century, accent and emphasis are both essential for characterful delivery. The concurrent importance of small-scale detail and large-scale phrasing is reminiscent of trends in declamatory and legato articulation during this period. It has been shown that although legato articulation is more often attributed to nineteenth-century performance practice, just as large-scale phrasing is attributed to late eighteenth- and nineteenth-century music, declamatory and cantabile articulations actually co-exist during the eighteenth century. While we have already seen that small-scale accentuation is integral to the concept of 'rhetorical delivery' in Mozart's Sonatas for Violin and Keyboard, to what extent do the 'superimposed' (Brown, 1999: 8) emphases of large-scale phrasing contribute to their discourse?

To analyse this, we must turn to the eighteenth-century music theorists who, as Houle states, devote their interest to issues of phrase structure (Houle, 1987: 133). The metaphor of music as a discourse, consisting of the same sections and divisions as speech, is common in late eighteenth-century theoretical treatises. Kimberger, for example, writes that:

Just as a sentence in speech consists of several words that belong together and express a complete idea, a harmonic sentence or period consists of several chords that are connected and end with a close. And just as a succession of many sentences constitute an entire speech, a composition consists of a succession of many periods. (Kimberger, 1771: 109)

In his description of the 'incisions' which make up a melody, Mattheson mockingly relays the anecdote of 'a Great German poet', who:

thought he had made the unique discovery that music is almost exactly the same in this regard as rhetoric. How amazing! Musical masters, especially those who want to and should instruct others in composition, should really be ashamed that they have been so negligent with these things. (Mattheson, 1739: 380)

Mattheson's disbelief is demonstrative of the widespread acceptance of links between rhetoric and music at this time.

The most consistent and complete theory on the construction of musical discourse was provided by Koch. The relevance of Koch's writings to our understanding of Mozart's music – that is, an understanding forged through theoretical information contemporary with Mozart's works – is evidenced by the fact that Koch used Mozart's music as illustrations of his theories. For example, in the third volume of *Versuch einer Anleitung zur Composition* (published in 1793), Koch praised Mozart's 'Haydn' Quartets, and in 1802 he even adjusted his definition of the term 'concerto' in his *Lexicon* so that it would better fit Mozart's works (Nancy Kovaleff Baker, in preface to Koch, 1787: xx-xxi).

Koch writes that just as speech contains sentences, so music contains phrases. He explains how individual phrases are constructed: a phrase may consist of just one part, which is a 'complete thought in itself'. However, in the case of an 'incomplete thought', another section described as an 'incise' is added in order to make it complete – this is akin to the clauses which make up sentences.<sup>63</sup> Sometimes a complete phrase may still need 'something more' to express the feeling of the period – this is called a 'closing phrase' (Koch, 1787: 2).<sup>64</sup> Phrases and incises are both concluded by 'resting points' – the musical equivalent of punctuation marks:

Certain more or less noticeable resting points are generally necessary in speech and thus also in the products of these fine arts which attain their goal through speech, namely poetry and rhetoric, if the subject that they present is to be comprehensible. Such resting points are just as necessary in melody if it is to affect our feelings. This is a fact which has never yet

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<sup>63</sup> 'Incise' is the terminology adopted by Nancy Kovaleff Baker in her translation of Koch's *Versuch*; although it is not a proper noun, it is a term which shall be retained here.

<sup>64</sup> To clarify, we will refer to large sections (such as exposition, development and recapitulation) as 'periods', the parts which make up these sections are 'phrases', and the parts which make up phrases 'incises'.

been called into question and therefore requires no further proof. (Koch, 1787: 1)

The 'completeness' of each thought is thus determined by the way in which it finishes at its 'resting point' or 'caesura'. In the case of complete phrases, the resting point interrupts 'the continuity of the melody in the strong part of the measure by a tone of an essential triad basic to that key in which the melody is rendered' (Koch, 1787: 22). In contrast, incises or phrases which feel unfinished are often terminated by a dissonant or inconclusive chord, such as a seventh chord, an imperfect cadence, or an informal cadence (Koch, 1787: 34).

Koch goes on to describe in detail how phrases are arranged within a movement, stating that they can have three manifestations; a 'basic phrase' contains 'only as much as is absolutely necessary for it to be understood and felt as an independent section of the whole' (Koch, 1787: 3). An 'extended phrase' (which is discussed at length in his second chapter) is one which contains 'a clarification... of the feeling', and as such often consists of repetitions (which are either exact or varied) of parts of the phrase (Koch, 1787: 3). Finally, two complete phrases can be joined together to form a 'compound phrase' (which is the subject of his third chapter) (Koch, 1787: 3). Using Koch's theories on the divisions of a musical discourse, appendix 2 demonstrates how a movement from Mozart's Sonatas for Violin and Keyboard (the second movement of K380) can be divided into incises, phrases and periods. Using the same symbols as those chosen by Koch, the resting points of incomplete incises are marked with a triangle above the staff, while phrases are denoted by a square.<sup>65</sup> We know from eighteenth-century rhetorical treatises that within each sentence (or musical phrase) there is a point of emphasis which clarifies the meaning of the discourse; by outlining the boundaries of every phrase as described by Koch, we are better placed to identify each point of emphasis. Taking Quantz's recommendation that 'the variety of good execution' is essential to delivering Adagios, and that 'as long as nothing is said of the Allegro, the slow tempo must always be understood' (Quantz, 1752: 172), it is to Mozart's slower movements that we shall turn our attention in the investigation of emphasis.

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<sup>65</sup> Koch writes that closing phrases do not need to be marked with a square, because their cadence clearly defines them as the completion of a phrase (Koch, 1787: 9). However, they are marked here on both inconclusive and closing phrases for the sake of clarity. There is also debate over whether Koch places these symbols consistently (see Lester, 1992: 289); here, they will be placed over the final melody notes of incises and phrases.

The Andante con moto from Mozart's Sonata K380 is a classic example of the way in which emphasis can be used to give individual phrases shape by highlighting harmonic structure. Using Koch's theories to identify the individual phrases which constitute this movement, we can see that in phrases A, B and D (see appendix 2) Mozart uses emphasis (which is dictated here by his placement of dynamics) to mark the start of the cadential sequence of each phrase. This has the effect of signalling the end of the phrases to the listener, making us aware that the 'complete thought' (Koch, 1787: 2) of the phrase is about to come to a 'resting point' (Koch, 1787: 1). Furthermore, these formulaic points of emphasis draw the ear to the length of each phrase; the frequent repetition of phrase A, which has its emphasis on the third bar, leads us to expect the four-bar phrases which were considered to be 'pleasing for our feelings' (Koch, 1787: 10). After the repetitions of phrase A, the placement of emphasis at the start of the final cadence of a five-bar phrase in bar 36 (phrase D) highlights the interruption to this 'pleasing' four-bar-phrase scheme.<sup>66</sup>

Emphasis in this movement does not only demarcate the structure of each phrase; it also highlights the 'period' structure of the movement (see appendix 2), with its exposition (bars 1 to 31), development (bars 32 to 50) and recapitulation (bars 50 to 82). Indeed, while the phrases within each of these three sections receive an emphasis at the start of their closing cadence, it is the final tonic which is emphasised in the cadences at the end of the exposition and recapitulation. At the close of the exposition, the B $\flat$  tonic chord in bar 31 is marked *f*.<sup>67</sup> Given that there is no crescendo leading into this forte (as has been the case in each of the *f* emphases in such as bars 4, 8, 13, 22 and 26), it is feasible that this bar should be played subito forte, thus lending the tonic chord even greater weight. The equivalent phrase at the end of the movement (bars 78 to 82), sees this forte marking brought forward by two bars. Bar 80 is far more emphatic than its corresponding bar in the exposition (bar 29): although the downbeat of bar 29 is a B $\flat$  harmony, the chord is weakened by the fact that it lacks its tonic note, and it is therefore fitting that it should sound understated with a piano dynamic. In bar 80, a first inversion G minor chord, which this time does have its tonic in the violin part, is marked forte. The result of this

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<sup>66</sup> According to Koch, if a four-bar phrase is extended by the repetition of one of its bars (as is the case here), it may still be described as a four-bar phrase (Koch, 1787: 42). However, after the numerous repetitions of the four-bar phrases preceding phrase D, this five-bar unit is a surprise.

<sup>67</sup> In the first edition this *f* is marked in bar 29, therefore following the same dynamic pattern as the end of the movement.

dynamic marking is to emphatically establish the home key in bar 80, as well as the full cadence to G minor which closes the movement (bars 81-2).

The final cadence of the development is an interesting interpretative conundrum. The closing phrase of the development and the first phrase of the recapitulation form a 'compound phrase'. The perfect cadence to G minor in the violin part thus creates the conclusion to the development section, while the ascending chromatic scale in the keyboard part leads into the recapitulation; the two instruments converge on a G minor harmony at the start of bar 50. Here, the crescendo marking in bar 49, followed by a *p* in bar 50, can be interpreted in two ways. First, each of the descending figures in bars 47 and 48 could be played with a diminuendo. This is implied by the descending pitch of the motives, and by the fact that they are slurred.<sup>68</sup> After this implied diminuendo, the crescendo in bar 49 starts at a quieter dynamic than *p*, and naturally grows to the *p* at the start of bar 50. Alternatively, the crescendo in bar 49 could be interpreted as starting at a piano dynamic, meaning that the change back to *p* at the start of bar 50 will create a sudden drop in dynamic. Either of these interpretations is valid, and in view of the fact that Mozart emphasises the tonic chord at the end of both the exposition and recapitulation, either interpretation will likewise mark the arrival of the tonic at the end of this section. In the first version, the loudest dynamic, *p*, is not reached until the downbeat of bar 50. In the second interpretation, instead of emphasising the tonic chord with an increase in volume, the sudden drop to *p* on the downbeat of bar 50 draws our attention to the end of the 'period'.

We have already seen in K380 that emphasis is often used to great effect in clarifying the varied phrase-length of individual phrases (such as the five-bar phrase at bar 36). In the Adagio of K481, Mozart's use of emphasis again elucidates his digressions from typical four-bar phrase schemes. In bar 28 an irregular phrase lasting six and a half bars is strengthened by Mozart's dynamics (see example 5.57). While the listener might expect the phrase to end at the start of bar 32, a semiquaver passage marked crescendo leads the ear instead to a forte at the start of bar 33, from which the performers could gradually diminuendo in preparation for a dolce *p* version of the movement's opening theme (halfway through bar 34). In order to

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<sup>68</sup> Cliff Eisen has also suggested that *pia:* (see bar 48) is used by Mozart as a notation of diminuendo (Eisen, 2007: v). The current writer has found that the contexts in which Mozart uses this marking do not consistently support this interpretation. Furthermore, throughout the first edition of this movement, *f* and *p* are used instead of *for:* and *pia:*

enhance the effect of this elongated phrase, bar 31 should not be played too conclusively, thus enabling the crescendo in bar 32 to be the true focus of the phrase.

**Example 5.57: K481, movement 2, bars 28-34.**<sup>69</sup>

Expected phrase-length

Violin

Keyboard

In order to achieve crescendo to forte in bar 33, do not play too loudly or conclusively [cresc.]

cresc.

Gradual diminuendo from forte dynamic into dolce theme

*f*

*dolce*

A comparison of bars 60 to 63 (see example 5.58) and 98 to 105 (see example 5.59) further illustrates how emphasis is used to highlight the extension of phrases. The hierarchy of emphasis in bars 60 to 63 is unclear from notated accents alone, since the phrase contains two *sf* markings.<sup>70</sup> However, as we have seen in chapter 4, repetition is a rhetorical figure most often used for emphasis, and the second *sf* is made particularly dramatic due to the immediate silence which follows it, highlighting the fact that the E<sup>7</sup> chord does not immediately resolve. We can therefore interpret the middle of bar 63 as being the most emphatic point of the

<sup>69</sup> The first edition has the *cresc.* at the start of bar 32 in the violin part.

<sup>70</sup> In the first edition the keyboard part has *rinf* instead of *sf*.



phrase. The second version of this phrase (at bar 98) contains the same sforzandi heard in bars 62 and 63; however, the strength of the second *sf* in this instance is lessened because here the B<sup>7</sup> chord resolves (albeit briefly) to E major. A crescendo to *f* followed by *p* in bars 102 to 103 prolongs the phrase,<sup>71</sup> shifting the most emphatic part to the return to A<sup>b</sup> major (the home key) at the start of bar 103.

**Example 5.58:** K481, movement 2, bars 60-63.

The musical score for Example 5.58 consists of two systems. The first system shows the Violin and Keyboard parts for bars 60-63. The Violin part has a slur over bars 60-61 and a fermata over bar 62. The Keyboard part has a [cresc.] marking at the start of bar 60, a *p* marking at the start of bar 62, and a fermata over bar 62. The second system shows the continuation of the Violin and Keyboard parts for bars 60-63. The Violin part has *sf* markings at the start of bars 61 and 63, and a *p* marking at the start of bar 62. The Keyboard part has *sf* markings at the start of bars 61 and 63, and a *p* marking at the start of bar 62. A label 'Unresolved E7 chord' is placed above the Violin part in bar 63.

<sup>71</sup> These dynamics are written as they appear in the first edition. The *p* and *cresc* markings at bar 102 do not appear in the keyboard part in the autograph version, but can be added by analogy with the violin. There is no *f* in either part at bar 103 of the autograph copy (Eisen, 2006: 108).

**Example 5.59:** K481, movement 2, bars 98-105; to demonstrate that emphasis can be used to highlight extended phrase-length.

The musical score consists of three systems. The first system shows the Violin and Keyboard parts. The Violin part has a melodic line with slurs and accents. The Keyboard part has a rhythmic accompaniment. Dynamic markings include *p* and *sf*. The second system includes annotations: "sf less dramatic because Bb7 resolves" with a bracket over a section of the Violin part, and "Crescendo highlights extended phrase" with a bracket over a section of the Keyboard part. Dynamic markings include *p*, *sf*, and *cresc.*. The third system continues the musical notation with dynamic markings *f* and *p*.

Similarly, in K526 the opening theme of the Andante (bars 1 to 8) is extended in bars 48 to 58 (see examples 5.60 and 5.61). A chain of harmonically restless suspensions (in bars 54 to 55) steers the movement back to its home key of D major, and a crescendo to *f* in bar 55 highlights the augmented phrase for the listener:

**Example 5.60: K526, movement 2, bars 1-8.**

Violin

Keyboard

*dolce*

*p*

*p*

Point of greatest emphasis

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

**Example 5.61: K526, movement 2, bars 47-58, to demonstrate that emphasis can be used to highlight extended phrase-length.**

Violin

Keyboard

*p*

*p*

Extended point of emphasis highlights elongated phrase

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

Thus, the emphases that are notated in these sonatas have the function of elucidating the structure of the musical discourse; they give each phrase a point of greatest focus, highlighting large-scale harmonic structure, clarifying developments in phrase-lengths, and creating a hierarchy of phrases within a movement by demarcating the relative strength of each cadence.

Often, Mozart's emphases are notated in such detail that we can glean not only their function within the musical discourse, but also something of their intended *Affekt*. When an emphasis is signalled by a forte marking, it is invariably preceded by a crescendo. This can be seen, for example, in theme A of K380 (see appendix 2). Conversely, Mozart rarely marks diminuendi from these emphatic peaks. Instead, a forte marking is regularly followed at some distance by a piano dynamic; this is the case in the retreat from the emphasis of phrase A in K380, and bars 15 to 16 of the *Andante* from K526:

**Example 5.62:** K526, movement 2, bars 15-16.

The image shows a musical score for Violin and Keyboard, covering bars 15 and 16 of the second movement of K526. The Violin part is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Keyboard part is written in grand staff (treble and bass clefs) with the same key signature and time signature. Both parts feature a crescendo leading to a forte (f) dynamic marking. In bar 16, the dynamics shift to piano (p) for both parts. The score includes various musical notations such as notes, rests, and slurs.

Occasionally, fortes are followed immediately by piano (as two separate dynamic markings, rather than *fp*) thus creating a dramatic *Affekt*, as in the opening phrase of the second movement of K526 (see example 5.63):

**Example 5.63: K526, movement 2, bars 7-8.**

Since Mozart prescribes the places where he expects an immediate *p* after a forte, in many instances it seems appropriate that where he does not notate this striking contrast, and instead prescribes a *p* some beats later, there should be a natural and gentle phrasing away into the piano dynamic. In this case, bar 4 of K380 (see example 5.64) could diminuendo through the slurred final crotchet of the bar into *p* at bar 5, rather than remaining *f* until the end of bar 4, followed by a subito *p*.

**Example 5.64: K380, movement 2, bars 3-5.**

With this in mind, it is clear that some phrases have longer and therefore more forceful points of emphasis than others. A comparison of Mozart's two treatments of theme D in K380 demonstrates this (see appendix 2). As we have already seen, the five-bar length of the first statement of this theme is highlighted by a crescendo through bar 35, which comes to its peak with a forte marking in bar 36. This phrase ends at bar 37, and should thus diminuendo to its cadence in B $\flat$  major. The gap after the caesura at the start of bar 37 is filled by a violin motive, connecting (in a method described by Koch, 1787: 34) the first phrase D to its C minor repetition which begins in bar 38. After initially following the same scheme of emphasis as the first rendition of phrase D, with a crescendo through the fourth bar of the phrase (bar 41), and a *for:* marking (and *f* in the right-hand keyboard part) on bar 42, Mozart launches into a new dactylic figure, which lasts for four bars. In this context Eisen's

interpretation of *for:* as a graded dynamic implying a crescendo (Eisen, 2007: v) is appropriate; this extension of the phrase is extremely emphatic throughout, with a series of suspensions, doubled octaves in the keyboard, and a rising scale through bars 44 and 45. The forte which is initiated in bar 42 should thus be maintained until the top of the scale in bar 45, an E $\flat$  chord with an added augmented 6<sup>th</sup> – this German 6<sup>th</sup> should phrase away to the D major resolution (which becomes the dominant to G major, which is reached in bar 50) in bar 46. This diminuendo prepares for the *p* entry on the second semiquaver of bar 46. The emphasis in the second version of theme D is thus much greater and more expansive than that of the first.

In K481 dynamics are similarly used to great effect, creating an expansive plateau of emphasis (see example 5.65). Here, as in K380, a harmonically restless theme marks the end of the development, before the recapitulation of the movement's opening theme in bar 75. Starting in bar 69, the violin and keyboard parts are treated in rising sequence, which is marked with a crescendo. Here, *for:* is used (in the autograph version only) as well as a crescendo, and the dynamic markings thus follow the melodic shape, growing louder as the instruments ascend. A forte dynamic is reached in the right-hand keyboard part in the middle of bar 71, but this dynamic seems to be marked early, since the theme has not yet reached its peak (which occurs at bar 73). The implication is that this phrase – which uses material from the movement's opening theme, extending the rising scale beyond its original range of a fifth to a compound major second – should be strong from bar 71 until the downbeat of bar 73, instead of being performed with graded dynamics through bars 71 and 72 in order to steadily reach the loudest moment in bar 73 itself.

Example 5.65: K481, movement 2, bars 69-75.<sup>72</sup>

Violin

Keyboard

Rising scale based on movement's opening theme - here the scale rises through a compound major 2nd.

*cresc.*

*tr*

*tr*

*tr*

*tr*

*cresc.*

*for:*

Point of emphasis lasts until peak of phrase

*f*

*p*

*s*

*p*

*p*

In contrast to these long passages of emphasis, marked with forte at their beginning and piano a number of beats or bars later, the use of *fp* suggests a shorter emphasis. In theme B of K380 (bars 15-18, see appendix 2), two *fps* are marked. The listener might expect a perfect cadence to B $\flat$  major after the first two-bar statement of an F major harmony (bars 15-16), but instead Mozart delays this resolution to the tonic by repeating similar melodic material with the same harmony in bar 17. While the first *fp* therefore marks the start of an attempted perfect cadence, it is the *fp* in bar 17 which indicates the cadence proper. Due to the use of repetition, and the higher pitch of bar 17 as compared with bar 15, we can determine that the second of these *fp* markings is the most emphatic. The *fps* here mark the start of each incise, to use Koch's terminology – that is, the incomplete sections which join to form a complete

<sup>72</sup> In the first edition the left-hand keyboard part has *cresc.* half-way through bar 70, and *f* on the third note of bar 71.

phrase (Koch, 1787: 2). The *fp* must therefore be played very definitely, and it should be followed by a diminuendo to *p*. The speed of this diminuendo is ambiguous, because *fps* are simultaneously written on three note lengths: a semiquaver chord in the right-hand keyboard part, a crotchet in the left-hand part and a minim in the violin melody. Leopold writes that the marking *fp* should be performed ‘strongly... and to relax the tone again... But when accenting a note strongly the bow must not be lifted from the string as some clumsy people do, but must be continued in the stroke so that the tone may still be heard continuously, although it gradually dies away’ (L. Mozart, 1756: 219). Leopold’s description of a gradual rather than sudden drop in dynamic and release of sound suits the violin part well here. It is also supportable in the keyboard part. Indeed, although *fp* is marked on a semiquaver chord in the right hand, this same chord is repeated throughout the bar, essentially conveying a decorated dotted minim. In the left-hand part, the moving crotchets of the bass line are slurred together (in the autograph version). The keyboard part could therefore be conceived as a bar-long gesture, in spite of the shorter note lengths which are contained within it, thus rendering a relatively gradual rate of decay suitable for both the keyboard and violin parts.

Emphasis can also occur as an interruption to the music which precedes it. This is the case at bar 19 of the Andante from K526 (see example 5.66); a forte marking on the fourth quaver of the bar indicates a point of emphasis in a phrase which has the general dynamic of *p*. Unwritten metrical accents at the start of bars 17, 18 and 19 are all phrased away with a slurred rising arpeggio. The third quaver of bar 19 is thus the softest part of the bar, and the *f* upbeat to an E<sup>7</sup> chord with an added fourth is a sudden and intense interruption.



**Example 5.66: K526, movement 2, bar 16-20.**

Violin

Keyboard

Slur implies diminuendo

*p*

Forte interruption

*f*

*p*

*f*

E7 with added 4th

*p*

A sudden emphasis is also notated in bar 69 (see example 5.67). Here, as in bar 19, a rising slurred figure in both the violin and keyboard parts should be performed with a diminuendo, meaning that the forte major version of this theme (the upbeat to bar 70) confidently and suddenly breaks the sombre effect of B minor.

**Example 5.67: K526, movement 2, bars 68-70.**

Violin

Keyboard

Slur implies diminuendo

*p*

Forte interruption

*f*

The character of this emphasis is in stark contrast with Mozart's treatment of similar material at the upbeat to bar 81 (see example 5.68). The restatement of this theme forms a compound phrase, overlapping with the preceding phrase which cadences to D minor on the downbeat of bar 81. Here, the movement between minor and major keys is much more fluid than at bar 68, and this is enhanced by a graded

progression to and from the most emphatic point of the phrase at the end of bar 81. Following the cadence to D minor, Mozart slides into D major, with an F# on the second quaver of bar 81. There follows a crescendo through B minor and a forte marking with the emphatic arrival of G major at the end of bar 81. Finally, a modulation to D major in bar 82 prepares for the end of the movement; this relaxation into the home key establishes stability after the rapid modulations in bar 81, and is heightened by the piano dynamic.

**Example 5.68:** K526, movement 2, bars 79-82.

Mozart also uses other performance information – such as sforzandi – to dictate emphasis. However, as we have already seen, it is virtually impossible to give a generalised definition of what directions of this kind mean, and so they must be interpreted within each specific context. A comparison of bars 10 and 85 of the Adagio from K481 provides an example of the degree of variety that was expected of eighteenth-century performers in their delivery of emphasis (see examples 5.69 and 5.70). In bar 10, an E<sup>b</sup>7 chord is marked *sf* in both the violin and keyboard parts. The return to a *p* dynamic occurs at the end of the bar, with the resolution to A<sup>b</sup> major. We have seen through the study of Mozart’s careful placement of dynamic markings that this *p* on the fourth beat of the bar could imply a diminuendo through the bar, rather than a sudden release of sound after the initial impact of the *sf*. Indeed, throughout the entire movement, each *sf* is meticulously followed by a *p*, indicating the length of emphasis. Thus, in this context, *sf* implies a diminuendo; but what is the character of the attack of note itself? Clive Brown writes that where both *sf* and *fz* are used, it is generally the case that *fz* should receive a sharper attack, and that *sf* and even *fz* were ‘sometimes intended to signify a relatively light accent within a piano

context' (Brown, 1999: 75/78). The  $E\flat^7$  chord in bar 10 is a reasonably gentle dissonance, and the context here is a *dolce* and *p* movement. Turning our attention to bar 85, however, Mozart marks exactly the same moment in this phrase with *mf* followed by *p* (see example 5.70).<sup>73</sup> This surely implies an even more gentle emphasis, meaning that although the *sf* in bar 10 need not be delivered with a sharp attack, it should nevertheless receive greater weight than its counterpart in bar 85. Furthermore, the stroke on beat two of the right-hand keyboard part of bar 85 creates variety in the melody. This marking could imply that the emphasis marked *mf* in the violin and left-hand parts begins more gradually than in bar 10, only reaching its dynamic peak at the stroke on the second beat of the bar.

**Example 5.69:** K481, movement 2, bars 8-12.

**Example 5.70:** K481, movement 2, bars 83-87.

<sup>73</sup> Eisen asserts that although bar 85 of the first edition is marked with *sf*, this could easily be due to a misreading of Mozart's *mf* in the autograph, which is written 'sloppily' (Eisen, 2006: 108).

The foregoing examples thus demonstrate that Mozart uses emphasis to highlight and characterise phrase- and period-structures in his Sonatas for Violin and Keyboard. His careful dynamic markings in the slow movements of the late sonatas dictate the Affekt of these points of emphasis; like accents, emphases themselves can be long or short, and they can start and finish either gradually or suddenly. It is through the varied rendition of these points of emphasis that the musical discourse receives drama and meaning. The importance of emphasis can be illustrated with a musical analogy to Sheridan's question 'Shall you ride to town to-morrow?'; in the same way that emphasising different words in one sentence can change its meaning, altering the emphasis within a musical phrase can completely change its Affekt. The second phrase in the Adagio of K481 (see example 5.69 above) consists of two bars of music which are essentially repeated, and the emphasis of this phrase is marked at the end of the first group of two bars, on an E<sup>b</sup>7 chord (bar 10). Although the material of bar 12 is a repeat of this moment of emphasis, it is clear from Mozart's markings that it should not receive a stress. Consider, though, the different Affekt that could have been achieved by placing a sforzando at bar 12 instead of (or as well as) at bar 10. By placing the *sf* in the middle of the phrase, Mozart creates a gentle ebb and flow. The repetition of material, instead of bolstering the argument of the phrase, ends as a question, thus creating the gentle Affekt of doubt. Indeed, Mattheson writes that questions in music can be represented, as is the case here, by the use of an 'imperfect consonance', and by 'raising of the voice [in pitch]' at the end of a phrase, because 'in everyday speech and pronunciation the voice is always raised more or less with a question' (Mattheson, 1739: 398). However, he further writes that questions do not always have to be grounded in doubt, and that 'one must not therefore restrict oneself so strictly to the usual form with questions of this type'. By placing the emphasis on bar 12 rather than bar 10 (see example 5.71), the phrase would have ended with 'an interrogative manner' (Mattheson, 1739: 399). This would result in a similar dramatic Affekt as bar 62 of the same movement, which is based on related melodic and harmonic material (see example 5.72). Thus, while Mozart's placement of emphasis during this phrase allows the movement to return to the *dolce* character stated at the start of the movement, with a varied repeat of the first theme in bar 13, moving the *sf* marking to bar 12 would have created a more aggressive Affekt.

**Example 5.71:** K481, movement 2, bars 8-12, to demonstrate the effect of altered emphasis. Mozart's dynamics are indicated below the violin stave, while alternative dynamics are written above the stave.

The image shows a musical score for Example 5.71, consisting of two staves: Violin and Keyboard. The Violin staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The Keyboard part is in grand staff (treble and bass clefs) with the same key signature and time signature. The score covers bars 8 to 12. Above the Violin staff, a bracket labeled "Alternative accentuation and emphasis" spans from bar 8 to bar 12. Dynamic markings are placed both above and below the staves. In the Violin staff, *sf* (sforzando) is written above the notes in bars 9 and 12, and *p* (piano) is written below the notes in bar 10. In the Keyboard staff, *sf* is written below the notes in bar 9, and *p* is written below the notes in bar 10.

**Example 5.72:** K481, movement 2, bars 62-63.

The image shows a musical score for Example 5.72, consisting of two staves: Violin and Keyboard. The Violin staff is in treble clef with a key signature of two sharps (F-sharp, C-sharp) and a common time signature. The Keyboard part is in grand staff (treble and bass clefs) with the same key signature and time signature. The score covers bars 62 to 63. Dynamic markings are placed both above and below the staves. In the Violin staff, *sf* (sforzando) is written below the notes in bar 62, *p* (piano) is written below the notes in bar 63, and *sf* is written below the notes in bar 63. In the Keyboard staff, *sf* is written below the notes in bar 62, *p* is written below the notes in bar 63, and *sf* is written below the notes in bar 63. The word *pia:* (piano) is written above the notes in bar 63.

### The Application of Accent and Emphasis to K296

In practice, accent and emphasis are co-existing facets of delivery. They both concern the hierarchy of stress given to the musical discourse, and are therefore subject to many of the same techniques of performance. We have seen that their differing functions are a result of the scale on which they occur in music and speech; while accent refers to the small-scale frequent stresses which are created by the syllabic inflexion of words (or musical motives), emphasis gives these words a hierarchy within sentences, and is therefore intrinsic to larger-scale phrasing. Mozart's indications for accent and emphasis (which are represented by dynamic and accent markings, such as *f*, *p*, *sf*) have illustrated that compositional context is responsible for dictating phrasing hierarchies, and rhetorical theory has been seen to give further insight into the placement and Affekt of accents and emphases. By combining Koch's theories of musical organisation, which define 'musical sentences', with information on poetic feet, which characterise the 'musical words' within these sentences, we can attempt to apply our knowledge of Mozart's use of

accent and emphasis to movements which are not rich in performance information. The first movement of K296 is one such work (appendix 3 should be consulted alongside the following analysis), and is cited here as an example of the application of accent and emphasis to a fast movement. Up to this point, emphasis has been described in relation to Mozart's slower movements, with their often long-breathed cantabile melodies. As we have seen, the rendition of one point of emphasis within each phrase enhances this broad phrasing. In this fast movement, where phrases often consist of two contrasting incises (such as in bars 15 to 18), a more regular use of emphasis will help to convey energy and frequently changing character. Thus, following Sheridan's observation that 'emphasis unites words together and forms them into sentences, or members of sentences' (Sheridan, 1762: 57), there is often a case to be made for citing one emphasis per incise, rather than performing one emphasis per phrase.

Although K296 was not published until 1781, it is dated March 1778, and is therefore directly contemporary with the Palatine Sonatas (K301 to K306). At the start of this chapter, examples from this set of sonatas demonstrated Mozart's use *f* and *p* markings; while the second movement of K296 displays copious performance information of this type, the two outer movements are more barren. Indeed, Mozart only gives dynamic markings towards the end of the exposition, development and recapitulation in the first movement (at bars 44, 60, 96, 126 and 144). In spite of the lack of direct instructions for the use of dynamics and accentuation, various elements of Mozart's compositional language highlight where and when these details of delivery should be added by the performer.

The first two bars of this movement constitute what Koch describes as a 'complete idea'; a short phrase, ending firmly on the tonic chord of C major. The assertive and confident material of the first two bars outlines the tonic triad of C major, each note being played at octaves between the keyboard and violin parts. Slurs in the keyboard right-hand part starting on beats 1 and 3 create the aural effect of the dotted-crotchet quaver rhythm which is heard in the left-hand and violin parts, and they imply accents at the start and middle of each bar. The strongest of these accents – the emphasis of this two-bar phrase – should be the first note of the piece.<sup>74</sup>

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<sup>74</sup> Again, dashes and semicircles are used to indicate the strong and weak syllables of each poetic foot, and = is used to mark the point of emphasis within each phrase or incise. Square brackets above the stave are used to define each incise, and Koch's symbols (triangles and squares) are used to indicate the end of incises and phrases.

This beat is rendered most forceful due the triple-stopped violin chord, and because as the start of a descending sequence, it is at a higher tessitura than the rest of the phrase. As to the character of the accents contained in this bar, the dotted rhythm creates a trochaic foot ( - v ), which is described by Mattheson as ‘running’ or ‘dancing and singing’ (Mattheson, 1739: 353). For such energetic subject matter, Cicero suggests a tone of voice which is ‘intense, vehement, eager, with a sort of impressive urgency’ (Cicero: III.lviii.219), while Le Faucheur describes a confident tone of voice as sounding ‘loud’ and ‘strong’ (Le Faucheur, 1727: 99). The full texture here does suggest a loud dynamic, and the accent on each half bar could be played with a percussive and definite start – an articulation which imitates ‘explosive consonants’ would thus further enhance this Affekt. This energetic character should be maintained throughout the phrase, even though the greatest emphasis is heard at the start of bar 1. In order to convey the intensity and strength described by Cicero and Le Faucheur, the rate of decay should not be too rapid after each individual accent.

The three quaver upbeats to bar 3 introduce the new character of the next two-bar phrase. Here, a thinner texture (the violin does not play) and narrow range between the left- and right-hand keyboard parts suggests a quieter dynamic. Once again, slurs mark the start and middle of bars 3 and 4, thus indicating the rate of accentuation. In bar 4 a chromatically raised C# initiates a change in melodic shape, introducing an ascending motive. This raised note, according to Leopold, should be played ‘rather more strongly’ (L. Mozart, 1756: 218), and is thus the point of emphasis in this phrase from which the rest of the bar is phrased away. As well as being played at a *p* dynamic, the rhythmic feet of this phrase suggest that the accents of bars 3 and 4 should be less percussive and energetic than those of the first two bars. Paired slurs and appoggiaturas in bar 3 suggest a gentle and yearning Affekt, and the articulation pattern of two slurred quavers plus two detached quavers in this bar creates the aural effect of a dactylic foot ( - v v ). This foot is also suggested in bar 4 by the placement of dissonance: we have seen that the start of this bar is strong, and the second beat is weakened due to the syncopated rhythm of the keyboard right-hand part. Beats 3 and 4 both contain on-beat dissonance (with 4-3 and 6-5 appoggiaturas respectively). The structural rhythm created by dissonance bar 4 is thus a minim followed by two crotchets – an augmented version of the dactylic foot

which occurs twice in bar 3. This foot is suitable for both ‘serious’ and ‘light-hearted’ melodies (Mattheson, 1739: 355). In this context, it conveys a serious character, and should therefore be delivered with a gentle articulation. The contrast between this tender phrase and the rhythmic energy of bars 1 to 2 could be further enhanced not only by varying attack, but also by lengthening the C# emphasis at the start of bar 4.

At bar 5, bars 1 to 4 are repeated. The gentle cadence of the second phrase is thus interrupted by a repetition of bar 1: these two themes form a compound phrase (Koch, 1787: 3), converging on the downbeat of bar 5. At bar 9 a new theme (which creates another compound phrase) introduces energetic dialogue between the violin and keyboard parts. Although bars 9 to 14 recall something of the bold arpeggios of the opening theme, the intricate texture perhaps calls for a slightly quieter dynamic than the start of the movement in order to retain clarity. This phrase consists of a two-bar incise, which is repeated three times (bars 9-10, 11-12 and 13-14), thus demonstrating Koch’s description of the extension of a phrase by repetition (Koch, 1787: 43). Ascending triads in the violin and right-hand keyboard parts (for example, in bar 9) each receive an accent on the first note. The final note of the arpeggio is also accented due to the trill and its written-out termination, which gives direction to the third crotchet of the figure. This creates accentuation on beats 1 and 3, in dialogue between the two instruments. These two bars are harmonically static, and it is therefore their melodic shape and rhythmic variety which give them character. Rising figures in bar 9 are answered by falling figures in bar 10; by marking the downbeat of bar 10 as the point of greatest emphasis, the ascending triads are imbued with a sense of arrival, and the descending figures are given an impulse from which to respond.

The poetic feet of this two-bar incise again help to clarify the Affekt of these accents. Using the theory of intrinsic strength, the violin and right-hand parts in bar 9 can be interpreted as one of two feet. Taken separately, the violin and keyboard each play the amphimacer foot ( - v - ), which is an energetic foot ‘thus named from pitched battles and fights’ (Mattheson, 1739: 357). However, given that the strong beats played by the two instruments align, resulting in accents on beats 1 and 3 and weakness on beats 2 and 4, the poetic feet in each bar could be described as trochees ( - v ). As we have seen, this foot is used at the start of the movement, and is



described by Mattheson as being appropriate for ‘running’ or ‘dancing and singing’ (Mattheson, 1739: 353). This triadic motive is answered by a ‘paeon the fourth’ in bar 10 ( v v v - ), which is suitable for ‘songs of praise’ (Mattheson, 1739: 359). The ‘lofty, magnificent, noble’ tone described by Le Faucheur as being necessary for the praise of ‘brave men’ (Le Faucheur, 1727: 107) is appropriate here, and can be conveyed by accents which utilise depth of sound rather than percussive attack. Nevertheless, the performer should take care to characterise the different versions of this two-bar incise; the C major renditions of this theme (bars 9 and 13) should be more positive than bar 11, in which the rising motive is heard as a second inversion F major triad.

The paeon in the violin part at the end of bar 14 interrupts the repetitions of bars 9 to 14, launching this movement into its next incise. Right-hand passagework is accompanied by full chords and a sustained violin line, which is reminiscent of similar effects heard in K301-306 (see examples 5.11-5.14). As we have seen, this texture is often marked *f* by Mozart, a dynamic which would certainly enhance the exuberant character here. The violin dictates a minim pulse in bars 15 and 16, but the lack of a bass note in the middle of these bars suggests that the first minim of each bar should be stronger than the second. From our investigation of rhetorical figures in relation to articulation, we have seen that repetition is often used for emphasis; such is the case here. Thus, the altered repetition (or to use the rhetorical term, *synonymia*) of bar 15 in bar 16 renders the start of bar 16 as the point of emphasis in this two-bar incise. This is further suggested by the higher tessitura of the right-hand theme in bar 16, and the use of chord VI, which creates a stronger harmonic progression than chord I would have provided. The rhythmic foot of the violin part here is a spondee ( - - ), which is ‘devotional’ and ‘devout’, and complements the paeon figures in the keyboard left-hand part. The accents should be expansive and long, not dying away too quickly after the initial attack.

In answer to this two-bar incise, Mozart introduces a new rhythmic foot. A proceleusmaticus containing four semiquavers ( v v v v ) followed by a pyrrhic foot of two quavers ( v v ) clearly defines the half-bar harmonic rhythm of bar 17, thus giving rise to accents on beats 1 and 3 which drive the phrase to a C major cadence. These poetic feet are described as ‘a commanding, rousing cry’ (Mattheson, 1739: 361) and as being performed ‘quite quickly and vigorously’ (Mattheson, 1739: 351). Indeed, without the sustained violin writing of bars 15 and 16, the effect here is more

contained and incisive, with a narrow range in the melody, and short punctuating chords in the accompanying parts. In fact, the decreasing length of these accompanying chords – from crotchets followed by crotchet rests (bar 17), to quavers followed by quaver rests (bar 18) - suggests that the phrase could end with a diminuendo. The start of this incise, the downbeat of bar 17, is therefore the point of emphasis. The accents should be ‘vigorous’ and percussive, with a quick release of sound, but within a fading dynamic.

At the equivalent moment in the repeat of this phrase, Mozart alters the melodic shape and chordal accompaniment, thereby suggesting a new hierarchy of emphasis. The phrase is shortened to three bars (19 to 21), and the vigorous proceleusmaticus and pyrrhic feet are set to an ascending melody in bar 21. Furthermore, the violin accompaniment becomes more forceful throughout bar 21, progressing from double-stopped to triple-stopped chords. Therefore, instead of an emphasis at the start of bar 21, this incise should crescendo to the start of bar 22, where it forms a compound phrase with the next theme.

In bars 22 to 25 the right-hand keyboard melody dictates the dynamic scheme. After the strong downbeat of bar 22, a drop in dynamic would allow the rising melodic sequence to grow through bars 22 and 23, and this same pattern can be applied to bars 24 to 25. In its most simplified and structural form, the repeated dotted rhythm followed by a crotchet conveys an iambic foot, with one weak upbeat and a strong downbeat ( v - ). Mattheson describes this foot as being ‘moderately gay, not running or hasty, quite tender, noble simplicity’ (Mattheson, 1739: 352). This dotted motive could also be interpreted as an anapest ( v v - ), which is ‘very useful in serious pieces’ (Mattheson, 1739: 355). This suggests that the accents on each crotchet in the melody, and the emphasis at the top of the first rising sequence (downbeat of bar 24), should be sonorous and tender rather than energetic. The sustained upper-pedal in the violin part also contributes to this Affekt.

The emphasis of the second rising sequence would occur at the start of bar 26 – but since this also is the start of the next phrase (and hence another compound phrase), it should be played within the character of the new theme, therefore fulfilling Leopold’s dictum that music should be performed in such a way that the ‘variation strikes the ear at once’ (L. Mozart, 1756: 124). Indeed, the narrowing intervals of the left-hand part at the end of bar 25, in comparison with the broadening intervals into the emphasis at the start of bar 24, could imply a slight phrasing-off

into the new material at bar 26, although the continually ascending right-hand theme throughout bars 24 and 25 suggests that this fading dynamic shape should not be too pronounced. Nevertheless, the most emphatic moment in the new phrase is the downbeat of bar 27, and this is enabled if the start of bar 26 is not played too strongly.

The emphasis on the backward-dotted rhythm at the start of bar 27 is implied by the tessitura of the melody, and the change of harmony. In bar 28 this backward-dotted motive is extended; by not stressing the start of the sequential repetition in bar 28, this extension can be enhanced. Instead, a crescendo through bar 28 would create an emphatic point at the start of bar 29. Mozart uses two different varieties of the paeon foot at the start of this phrase in bar 26 (paeon the first [- v v v] in the keyboard part, and paeon the fourth [v v v -] in the violin accompaniment), both of which are described as appropriate for songs of praise (Mattheson, 1739: 358-9). The backward-dotted appoggiaturas in bars 27 and 28 are iambs (v -), and as such are tender and singing. Quintilian writes that placating passions should be performed with a 'quiet' tone (Quintilian: XI.iii.170), thus these accents should retain some of tender and noble the character of the previous phrase.

Ascending semiquaver scales at the end of bars 29 and 31 mark the downbeats of 30 and 32 as the most emphatic parts of the next two incises. In this phrase, the left-hand keyboard part has returned to the bass clef, creating a wider range, and implying a fuller dynamic. The violin is low and resonant in its approach to each emphasis. In contrast, the second half of bars 30 and 32 are more contained and energetic; the right-hand keyboard theme is narrower in range and at a lower pitch than in the first half of these bars. The violin part echoes the keyboard motive, but using a mixture of slurs and strokes. These new articulations vary the keyboard's proceleusmaticus foot, creating the aural effect of a dactylic foot, which is 'light-hearted' in this context. This suggests that the end of bars 30 and 32 should be played at a slightly quieter dynamic, and with accentuation which is more incisive and percussive.

Bars 33 to 42 consist of elaborations on limited thematic material (another example of Koch's description of extended phrases) – but Mozart's use of varied rhythmic feet and implied points of emphasis endow the musical discourse with a sense of escalating drama. The dotted rhythms (trochees) of bars 33 and 34 are reminiscent of bars 1 and 2; however, the hierarchy of accentuation is reversed here.

Bar 33 should begin at a dynamic which still has room to grow through the forceful repetition of this trochaic figure, as it is the start of bar 34 which receives the most emphasis. This is confirmed by the harmonic rhythm: the two bars basically reiterate D major chords, but the A major anacrusis to beats 1 and 3 of bar 33, and beat 1 of 34, create an internal rhythm which propels the phrase forward to the start of bar 34. The middle of bar 34 sees the addition of a seventh to this D major harmony, but in spite of the rising right-hand keyboard scale, the lack of bass line weakens the middle of the bar; the point of emphasis at the start of bar 34 thus initiates a diminuendo through the ascending right-hand scale. This pattern of accentuation is repeated in bars 35 to 36. In each case the 'running' trochees of the left-hand and violin parts combine with the 'rousing cry' of the proceleusmaticus and pyrrhic feet. The accentuation here should therefore be energetic and percussive.

In bars 37 to 38 this same theme is decorated: here, an added counter-melody in the violin part, which follows the keyboard melody in a canon at the quaver, lands on a D<sup>7</sup> harmony in the middle of bar 38 with a down-bow slur. In this case, and still in spite of the lack of a bass note (as in bars 34 and 36), the energetic violin part enhances the strength of the middle of bar 38. This has the effect of shifting the point of emphasis from the start of the bar (as it was in bars 34 and 36), to the middle of the bar. A new rhythmic foot in the violin part at bar 37 also contributes to the delayed effect of this emphatic point: syncopated ties create the antispastus foot, in which 'syllables or sounds are so to speak drawn against one another' (Mattheson, 1739: 361), thus creating a sense of struggle and anticipation.

In the final rendition of this thematic material, bars 39 to 40, the point of emphasis is delayed even further in the keyboard part. While a slur in the middle of the bar 40 creates emphasis in the violin part, the keyboard scale in this instance follows the violin in a canon at the quaver – in order to convey a sense of increasing energy, its most emphatic point could therefore be the top of the ascending scale on beat 4 of bar 40. The descending figure which concludes the right-hand passagework allows for a slight phrasing-off into bar 41.

The cadential formula of bars 41 and 42 returns rhythmic order after the syncopations and overlapping emphases of the previous bars. A rising sequence in the keyboard part of bar 41, along with a bar of repeated d' semiquavers in the violin part (which are reminiscent of Monteverdi's suggestion for the representation of anger and disdain, described in the preface to *Madrigali guerrieri, et amorosi*

[Monteverdi, 1638; quoted in Strunk, 1998: 156]), lead to the emphasis of this two-bar incise at the start of bar 42. It is interesting to note that although this is an imperfect cadence, in preparation for the resolution to G in bar 43, it is the most complete cadence that has been heard so far. All phrases up to this point have been elided, forming compound phrases, and this cadence therefore restores order after the rhythmic and accentual variety which has preceded it.

Bars 44 to 59 consist of an eight-bar phrase which is heard twice. The accentual hierarchy is straight-forward: emphases at the start of bars 45 and 47 (and thereafter bars 53 and 55) are dictated by repetition and melodic shape. At bars 48 and 49, keyboard slurs suggest accents at the start of each bar. While bar 49 is stronger than 48, being higher in pitch, bar 50 is the point of emphasis, marking the start of a perfect cadence to G major and the convergence of violin and right-hand melodies. Throughout this passage, the violin's dactylic rhythm dominates the texture. It provides a 'light-hearted' character (Mattheson, 1739: 355), which can be particularly energetic in bars 44 to 47. The accentuation and articulation in bars 48 to 49 could be warmer and more tender, in order to support the sustaining quality of the keyboard slurs.

During the last phrases of the exposition, Mozart's printed dynamic markings initially suggest patterns of accentuation and emphasis: the first edition has *f* in bar 60, followed by *p* in bar 61. This allows the performer to strengthen the D<sup>7</sup> chord, which resolves to G major in bar 61. A crescendo at the end of bars 59 and 61 would strengthen the emphases at the start of bars 60 and 62, while a diminuendo into the *p* markings after these points of emphasis seems more appropriate than a sudden change of dynamic. Interestingly, the autograph version of this sonata has *for:* and *pia:* instead of *f* and *p* symbols (as is shown in the Peters Edition, and therefore in appendix 3). We have already noted Cliff Eisen's suggestion that these markings imply a crescendo and diminuendo respectively, and have proposed that this reading of Mozart's notation does not always make sense in context. Indeed, an application of Eisen's interpretation to the dynamic scheme here contradicts the harmonic profile of the passage, resulting in a crescendo through bars 60 and 62, with the point of greatest emphasis on the G major resolution rather than the dissonant D<sup>7</sup> chord. *Pia:* would then indicate the diminuendo from this emphasis through bar 61. One could argue that Mozart has prescribed these dynamics in order to clarify unusual shapes; here, then, is an example of the contrasting interpretations which can be made by

each individual performer, even within the boundaries of a study of performance practice which is guided by historical information.

A comparison of bars 63 to 64 and 65 to 68 demonstrates that extending a phrase can shift the point of emphasis. The point of emphasis in bars 63 to 64 is suggested by the shape of the bass line, the lowest pitch at the start of bar 64 representing the strongest part of the incise. However, the addition of a two-bar cadential figure at the end of the exposition (bars 67 to 68) suggests that instead of accenting the start of bar 66 (by analogy with the phrasing of bars 63 to 64), the performers should crescendo through to the start of bar 67, thus emphasising the arrival at G major. In this final phrase, Mozart combines most of the rhythmic feet which have been heard in the exposition (see appendix 3), thus creating a varied and energetic texture. The accentuation during the final phrases should therefore be percussive and lively.

By paying close attention to the issues of accent and emphasis in Mozart's Sonatas for Violin and Keyboard, performers can thus achieve a marriage between the small- and large-scale hierarchies of phrasing. Accentuation, along with articulation, creates clarity, and a declamatory style of performance which conveys the intricate details of variety and contrast to the listener. By viewing these aspects of delivery within the broader concept of emphasis, these self-contained components, the 'syllables' and 'words' of the musical discourse, are united to form meaningful sentences. Performances which convey either accent or emphasis are therefore unsatisfactory; accent without emphasis creates delivery which is broken up by regular accentuation, because it is not conceived as part of an over-arching phrase, while emphasis without accent produces performances which lack variety and detail. Even with an awareness of these hierarchies, it is only through the imitation of the expressive tone and variety of the human voice that the Affekt of syllables, words and sentences can be conveyed to the listener. For violinists, it is the artful use of the bow which demonstrates that 'singing is at all times the aim of every instrumentalist' (L. Mozart, 1756: 102), and it is therefore the means by which to give 'life to the notes' (L. Mozart, 1756: 114) in Mozart's Sonatas for Violin and Keyboard.

## **Conclusion: The Boundaries of Taste and the Freedom of Rhetoric**

There is no doubt that the art of delivery, or *pronunciatio*, was held in high esteem by orators and musicians alike during the eighteenth and nineteenth centuries. One of the primary purposes of the numerous performance treatises which emerged during the Classical period was to instil in the reader a sense of tasteful delivery – and yet, some rhetorical and musical treatises express doubt that tasteful delivery can be successfully taught. Aristotle, for example, asserts that ‘a gift for acting is a natural talent and depends less upon art’ (Aristotle: III.i.7), while Geminiani proffers the common description of taste as being ‘a peculiar Gift of Nature, indulged only to those who have a naturally good Ear’ (Geminiani, 1751: 6). Geminiani, however, is among the many who eventually refute this opinion, explaining that:

Good Taste doth not consist of frequent Passages, but in expressing with Strength and Delicacy the Intention of the Composer. This Expression is what every one should endeavour to acquire, and it may be easily obtained by any Person, who is not too fond of his own Opinion.... I only assert that certain Rules of Art are necessary for a moderate Genius, and may improve and perfect a good one. (Geminiani, 1751: 6)

Indeed, at either end of the Classical period, Leopold and Baillot affirm that taste is formed through our sense of ‘judgement’ and ‘experience’ (L. Mozart, 1756: 216; Baillot, 1834: 478), and that while aspects of our taste are instinctive and innate, and therefore ‘a gift of nature’, it can be further developed through our efforts and education (Baillot, 1834: 478).

Thus, at a distance of over 200 years, having acknowledged the necessity of tasteful delivery in order to convey compositions with perspicuity, it is clear that our own performance of Classical music can be enhanced by educating ourselves in the parameters of eighteenth- and nineteenth-century taste. Music treatises advise that the most direct way of achieving this is to listen to an excellent performer’s realisation of compositions; through reports of performances in newspapers and letters, we can garner some evidence of how these excellent performers must have sounded. For us, though, the performance instructions in scores and advice given in compositional and performance treatises provide the richest source of knowledge, and as we have seen, the aesthetic aims and theories of rhetoric form an essential part of this dense tapestry of information.

The first three chapters of this thesis have shown that the expressive aims of rhetoric can be traced throughout the Classical period. This constant aesthetic approach to the art of delivery exists in spite of the fact that it was an era of development and transition, and of contrasting styles. Indeed, eighteenth- and nineteenth-century treatises often allude to the concept of varied taste in music; in compositional terms, taste might refer to a national style (such as Italian, French, or German), a style suited to different localities (the church, theatre or court),<sup>75</sup> or the style of an individual composer. The style of a composition has a direct impact on the style of performance. Türk, for example, states that:

By *style* (manner of writing) is meant a certain individual character of composition, or the way in which each person composes. Diversity of style, therefore, also requires diversity of execution. (Türk, 1789: 397)

Leopold similarly writes of orchestral musicians that they:

must possess the dexterity to understand and at once interpret rightly the taste of various composers, their thoughts and expressions... a good orchestral violinist must have great insight into the whole art of musical composition and into the difference of the characteristics. (L. Mozart, 1756: 216-7)

The performer's role is thus to understand the style of a composition – including its *Affekt* or character – and to convey that through tasteful performance. Our delivery must be adapted to the compositional language which we endeavour to communicate to the listener:

The rules of style can change only with the system of the language whose form it chooses; and taste, the feeling of suitability, taken in its most general sense, will remain constant as long as the suitability of the art does not undergo any notable change. (Baillot, 1834: 473)

Thus, the contrasting styles of each genre, decade or individual composer call for the performer to find new techniques in order to tastefully fulfil the consistent aims of rhetoric – to delight and to move the listener. Baillot thus counsels musicians that:

Each composer gives an imprint to his works – an individual stamp, a style of his own – which comes from his manner of feeling and expressing. (Baillot, 1834: 477)

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<sup>75</sup> For examples of references to compositional style see Quantz, 1752: 341-2 and Türk, 1789: 397.



For this reason, the aim of chapters 4 and 5 of this thesis has been to demonstrate how an understanding of rhetoric can enhance our appreciation and delivery of one genre of works, by one composer; while the outcomes are thus specifically linked to the performance of Mozart's Sonatas for Violin and Keyboard, the methodology of a rhetorical approach to delivery and much of the theoretical and historical information contained herein are relevant to other composers and genres throughout the period. Furthermore, while rhetorical concepts invoked throughout this thesis provide a reliable and enlightening context for the study of Classical music and its delivery, any conclusions or specific suggestions for performance here represent an individual interpretation – there has been no intention to imply that such interpretations are definitive or unequivocal.

We have seen through the investigation of Mozart's Sonatas that tasteful performance first refers to the stylish delivery of notated performance information. Leopold, for example, describes the need for taste in playing slurs and dotted rhythms (L. Mozart, 1756: 41-2/115), and Baillot discusses it in relation to fingerings and ornamentation (Baillot, 1834: 269/278). In this way, taste is related to the universal conventions of the art of performance during the Classical period, and is described as causing responses to music which are 'generally the same to all men' (Jones, 1772: 106).

However, it is not enough to understand the conventions and techniques of these aspects of performance; we must also deliver them in a way which conveys *Affekt*:

To read the musical pieces of good master rightly according to the instructions and to play them in keeping with the outstanding characteristics of the piece, is far more artistic than to study the most difficult solo or concerto... For, not only must one observe exactly all that has been marked and prescribed and not play it otherwise than as written; but one must throw oneself into the affect to be expressed and apply and execute in a certain good style all the ties, slides, accentuation of the notes, the forte and piano; in a word, whatever belongs to tasteful performance of a piece. (L. Mozart, 1756: 216)

As chapters 4 and 5 of this thesis demonstrate, the performance indications provided by composers are not sufficiently detailed to prescribe fully the expressive content of their music; it is the performer's duty to deliver these indications in such a way 'that

the variation strikes the ear at once' (L. Mozart, 1756: 124). Furthermore, our sense of taste allows us not only to perform the instructions which are provided by the composer, but also to perceive when the Affekt of a piece can be heightened by our own additions, including articulations and dynamic nuances. It has been shown that rhetoric provides a historical and aesthetic context for these performance decisions. Indeed, through the study of Mozart's Sonatas for Violin and Keyboard, we realise the extent to which the violin – specifically through the adept use of the bow – can be a worthy rival to the expressive power of the human voice. The performance practices contemporary with these works demonstrate that while the singing voice is increasingly an influence on violinists throughout the Classical period, particularly with regard to issues of tone and creating sustained cantabile phrases, the speaking voice is equally a model for expressive performance. From eighteenth-century rhetorical manuals we learn about the importance of clarity in articulation and accentuation, and the need for emphasis to convey the true meaning of our discourse. The spoken voice is therefore also a crucial exemplar of the variety of tone for which we should strive in performance. Thus, in the performance of Mozart's Sonatas, we should aim to marry two complementary facets of the human voice – the beauty, evenness and ability to sustain which are characteristics of the sung voice, and the clarity and variety of the spoken voice. This combination of the imitation of singing and spoken styles puts Mozart's sonatas at an important juncture between the (generally) declamatory style of the Baroque era, and the long and cantabile phrases of Romantic music. Indeed, in 1772, Burney refers to 'the variety of expression arising from that superiority in the use of the bow, which violin players of this age possess over those of any other period since its invention.' (Burney, 1772: 182).

While an awareness of taste and the conventions of eighteenth-century performance are crucial to our understanding of the compositional and delivery style of Mozart's Sonatas, concepts of rhetoric provide the most vivid analogy for performers when striving to communicate the Affekt of musical discourse. Indeed, although the boundaries of taste are fundamental to our modern endeavours at stylish Classical performance, chapters 4 and 5 of this thesis confirm that rhetoric can enlighten us as to the infinite variety and interpretative freedom which can be achieved *within* these boundaries. Rhetoric therefore not only provides a historical context which enables us to interpret the expressive discourse of the composer; it

also offers us insight into how performers can communicate this discourse persuasively and tastefully to the listener.

**Andante cantabile. Thema**

Stroke is structural, signifying end of phrase, and should be played lightly.

Violin

Keyboard

Strokes encourage accents on first beat, and therefore serve structural purpose.

7

12

**VAR.I (Violino tacet)**

17

21

24 1. 2.  
 Strokes suggest light articulation at end of phrase, creating clarity after syncopations and overlapping material.

25

29

31 1. Clarity and light articulation. 2.

Strokes create melodic variety and playfulness.  
 Strokes also serve precautionary function, clarifying the end of slur patterns.

33 VAR. II

237

36

Musical score for measures 36-38. The top staff features a melodic line with triplets and slurs. The bottom staff shows piano accompaniment with chords and moving lines in both hands.

39

Musical score for measures 39-41. Measure 39 has a melodic line with triplets. Measure 40 has a piano accompaniment with a fermata. Measure 41 has a melodic line with triplets and trills, and a piano accompaniment with triplets and trills.

Unisons could imply heavier but still detached articulation.

42

Musical score for measures 42-44. Measure 42 has a melodic line with triplets. Measure 43 has a piano accompaniment with triplets and trills. Measure 44 has a melodic line with triplets and a piano accompaniment with triplets.

45

Musical score for measures 45-47. Measure 45 has a melodic line with triplets and trills. Measure 46 has a piano accompaniment with triplets and trills. Measure 47 has a melodic line with triplets and a piano accompaniment with triplets.

VAR. III Strokes here are not precautionary - large disjunct leaps and string crossings would make bar-long slurs difficult. Instead, they could imply emphatic and accented first beats, enhancing the bass line.

Musical score for measures 49-51. The score is in G major (one sharp) and 3/4 time. Measure 49 features a treble clef with a slur over a half note G4 and a quarter note A4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Measures 50 and 51 continue the melodic and accompanimental patterns.

Musical score for measures 52-54. The score continues in G major and 3/4 time. Measure 52 shows a treble clef with a slur over a half note B4 and a quarter note C5. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand. Measures 53 and 54 continue the melodic and accompanimental patterns.

Musical score for measures 55-57. The score continues in G major and 3/4 time. Measure 55 features a treble clef with a slur over a half note D5 and a quarter note E5. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. Measures 56 and 57 continue the melodic and accompanimental patterns.

Lack of stroke on final note, which should be light and phrased away, implies that strokes should be articulated with heavy accents.

Musical score for measures 58-60. The score continues in G major and 3/4 time. Measure 58 features a treble clef with a slur over a half note F#5 and a quarter note G5. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. Measures 59 and 60 continue the melodic and accompanimental patterns.

60

62

VAR. IV

65

Strokes imply light and lifted upbeats, such as those described in dotted rhythms by Leopold (1756: 130).

69



72

75

Light, lifted notes.

78

VAR. V

Adagio

pizzicato

81

Throughout variation, strokes create light and lifted notes which contrast with slurs, but match pizzicati.

84

Musical score for measures 84-85. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 84 features a melodic line in the top staff with eighth notes and a piano accompaniment in the grand staff with chords and eighth notes. Measure 85 continues the melodic line and includes a fermata over the final chord.

86

Musical score for measures 86-88. The system consists of three staves. Measure 86 continues the melodic line. Measure 87 features a piano accompaniment with a complex chordal texture. Measure 88 concludes with a fermata over the final chord.

89

Musical score for measures 89-90. The system consists of three staves. Measure 89 begins with a repeat sign and continues the melodic line. Measure 90 features a piano accompaniment with a complex chordal texture and a fermata over the final chord.

91

Musical score for measures 91-92. The system consists of three staves. Measure 91 continues the melodic line. Measure 92 features a piano accompaniment with a complex chordal texture and a fermata over the final chord.

92

Musical score for measures 92-93. The system consists of three staves. Measure 92 features a piano accompaniment with a complex chordal texture and a fermata over the final chord. Measure 93 continues the melodic line.

94

**Allegretto. Thema**

97 [coll' arco]

As at the start of the movement, strokes encourage accentuation of the first beat. The character of this faster tempo could be conveyed by lighter articulation here.

103

108

112 2.

Strokes imply lightness and clarity, allowing unison rhythms in violin and keyboard parts to punctuate preceding passagework.

115

118

122

125

Musical score for measures 125-126. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 125 features a melodic line in the top staff with a slur over the first four notes, followed by a quarter rest and a half note. The grand staff accompaniment includes a complex rhythmic pattern in the right hand and a simple bass line in the left hand. Measure 126 continues the melodic line with a slur over the first two notes, followed by a quarter rest and a half note. The grand staff accompaniment continues with similar rhythmic patterns.

127

Musical score for measures 127-129. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 127 features a melodic line in the top staff with a slur over the first four notes, followed by a quarter rest and a half note. The grand staff accompaniment includes a complex rhythmic pattern in the right hand and a simple bass line in the left hand. Measure 128 features a melodic line in the top staff with a slur over the first two notes, followed by a quarter rest and a half note. The grand staff accompaniment continues with similar rhythmic patterns. Measure 129 features a melodic line in the top staff with a slur over the first two notes, followed by a quarter rest and a half note. The grand staff accompaniment continues with similar rhythmic patterns. The system concludes with a fermata over the final note of the top staff.

**Andante con moto**

PHRASE A (which is repeated in various forms throughout the movement)

Violin

Keyboard

*p*

*cresc.*

Emphasis marks start of

Compound phrase

4

cadential formula

*p*

*f*

*tr*

7

*cresc.*

*f*

*tr*

Connecting material

10

*p*

*cresc.*

*p*

*cresc.*

13 PHRASE B

*f* *fp*

Connecting material *fp*

16

*fp* *fp* *fp*

PHRASE A  
Compound phrase

19

*p* *p* *cresc.*

Compound phrase

22

*p* *p* *tr* *[for:]* *p*

PHRASE C

25

*tr*  
*for:* *pia:*  
*cresc.* *for:* *pia:*

28

*f* *f*

Emphasis marks final tonic chord of exposition, the end of the first musical period

PHRASE D

32

*sotto voce* *tr* *tr*  
*sotto voce*

35

*crescendo* *f*  
Mozart's use of emphasis highlights five-bar phrase  
*crescendo* *f*



38

*sotto voce* *tr*

*sotto voce* *tr*

41

Extension of phrase D highlighted by dynamics

*crescendo* *for:*

*crescendo* *f*

*for:*

44

PHRASE E

*p*

Diminuendo from German 6th to resolution

47

[p]

*pia:*

PHRASE A

Compound phrase

50

Arrival at home key, G minor, emphasises end of development (the second musical period)/start of recapitulation

Compound phrase

53

PHRASE A developed

56

59

62

*f* *tr*

65

PHRASE B

*tr* *fp*

Connecting materia

*fp*

68

*fp*

*fp*

PHRASE A  
Compound phrase

70

*p* *cresc.*

*pia:* 251

Compound phrase

73

76

PHRASE C

79

Emphasis highlights home key of G minor at end of recapitulation, third musical period

81

**Allegro vivace**

Violin

Keyboard

Trochee

3

3

tr

Dactyl

Compound phrase

4

Dactyl implied by internal rhythm

3

3

tr

tr

Compound phrase

8

Trochee

Amphimacer

Paeon the fourth

Amphimacer

Decorated paeon the fourth

11

Phrase extended by repetition

tr

tr

tr

14

Paeon the fourth Spondee

Paeon the fourth

17

Proceleusmaticus Pyrrhic

Shortened repeat of bars 15-18

20

Compound phrase

Anapest Iamb

23

Paeon the fourth

3 Paeon the first

Narrowing intervals imply diminuendo into new phrase

27

Iamb

30

Violin imitates keyboard

Dactyl Pyrrhic

Proceleusmaticus Dactyl

Compound phrase

32

Trochee

Proceleus- Pyrrhic maticus

Phrase extended by repetition

35

Antispastus

38

Violin and keyboard in canon

40

Violin and keyboard in canon

43

Connecting material

*tr*

*pia:*

Dactyl

*pia:*

*pia:*

46

*tr*



49

Connecting material

52

tr.

55

Compound phrase

58

Compound phrase

Proceleusmaticus

for:

Paeon the first

for:

pia:

for: 257

pia:

Compound phrase

62

*for:*

Dactyl Pyrrhic

*for:*

Dactyl Pyrrhic Trochee

*for:*

65

Instead of emphasising bar 66, crescendo to bar 67

67

Proceleusmaticus Pyrrhic

## **APPENDIX 4: Programme Note to Accompany PhD Recital**

### **Sonatas for keyboard and violin: W.A. Mozart (1756-1791)**

February 4<sup>th</sup> 2008, 1 pm  
Sir Jack Lyons Concert hall

Classical violin: Nia Lewis  
Fortepiano: Peter Seymour

#### **Sonata K296 for keyboard and violin**

Allegro Vivace  
Andante sostenuto  
Allegro

#### **Sonata K454 for keyboard and violin**

Largo – Allegro  
Andante  
Allegretto

Following in the tradition of the accompanied sonata, Mozart describes the two works in this programme as being for keyboard, with the accompaniment of a violin. However, both K296 and K454 demonstrate Mozart's development of the genre, exploiting the idiomatic characteristics of both instruments in order to create true chamber music between the two parts. The fact that this integration of the keyboard and violin as equals was deemed unusual is evidenced by a critic writing in Cramer's *Magazin der Musik* on April 4<sup>th</sup> 1783. He describes Mozart's Opus 2 (which includes K296 and K376-80) as sonatas which are 'unique in their genre, rich in new ideas and in marks of their maker's great musical genius; they are brilliant and made to measure for the instrument. The violin accompaniment blends so artfully with the keyboard part that both instruments demand continuous attention, so that these sonatas need of violinist who is as skilful as the keyboard player... It is just not possible to give a full description of this original work. Amateurs and connoisseurs must first play them through themselves, and they will find that we have not exaggerated'.

Composed in Mannheim in 1778, K296 was first dedicated to Therese Pierron, stepdaughter of Geheimrat Serrarius, with whom Mozart lodged during his stay in Mannheim. Together with the sonatas K376-80, K296 was subsequently published in Vienna in 1781 under the title of 'Opus 2'. This set of works was dedicated to Mozart's most successful keyboard pupil, Josepha von Auernhammer.

Describing her as ‘a fright’ – indeed, she called herself ‘no beauty’ and ‘ugly’ – Mozart nevertheless lauded her playing as ‘enchanting’.

K454 was similarly written for a highly respected performer - on this occasion a violinist, Regina Strinasacchi. Strinasacchi most likely studied in Paris after receiving her education at the Ospedale della Pietà in Venice. She toured Italy between 1780 and 1783, and was enthusiastically praised in Vienna after giving two concerts there in 1784. It was for the second of these concerts, given on April 29<sup>th</sup> 1784, that Mozart composed K454. The legend surrounding the creation of this work is well documented: having composed the sonata hastily, Mozart only had time to write out the violin part, and therefore performed the incomplete keyboard part largely from memory. The autograph manuscript of this sonata bears Mozart’s hasty handwriting, and the keyboard part of each bar frequently spills over the barlines, which would have been inserted while initially writing out the violin part.

Descriptions of the performance styles of the dedicatees of these two sonatas offer great insights into the expectations of good delivery during the Classical period. Mozart praised Strinasacchi to his father, describing her as ‘a very good violinist’ who ‘has a great deal of taste and feeling in her playing’. Leopold Mozart agreed with his son’s assessment; upon hearing her perform in Salzburg in 1785 he wrote to his daughter that ‘She plays no note without feeling, so even in the symphonies, she always played with expression. No-one can play an adagio with more feeling and more touchingly than she. Her whole heart and soul are in the melody she is playing, and her tone is both beautiful and powerful’.

The importance of moving the listeners is stressed in musical treatises throughout the eighteenth and nineteenth centuries. Leopold Mozart, for example, wrote in 1756 that the performer ‘must throw oneself into the affect to be expressed’. While the ability to move the passions of listeners was often linked during the Baroque period to singing and the communication of an actual text, the Classical period saw a more widespread acceptance that non-texted instrumental could also move listeners. Indeed, Geminiani wrote in 1751 that ‘Men of purblind Understandings, and half Ideas may perhaps ask, is it possible to give Meaning and Expression to Wood and Wire; or to bestow upon them the Power of raising and soothing the Passions of rational Beings? But whenever I hear such a Question put, whether for the Sake of Information, or to convey Ridicule, I shall make no Difficulty to answer in the Affirmative, and without searching over-deeply into the

Cause, shall think it sufficient to appeal to the Effect. Even in common Speech a Difference of Tone gives the same Word a different Meaning’.

Rhetorical treatises throughout the period also confirm that speakers drew inspiration from the expressive power of music, asserting, like Geminiani, that it is often the sound of words rather than the words themselves which moves the listener. Writing in 1775, William Cockin states that ‘Music [has] power over the passions, and characterises its notes with what we mean by the words sweet, harsh, dull, lively, plaintive, joyous, &c.... In practical music this commanding particular is called Expression.... as we find certain tones analogous to it [music] frequently coalescing with the modulation of the voice, which indicate our passions and affections (thereby more particularly pointing out the meaning of what we say) the term [expression] is usually applied in the same sense to speaking and reading’.

Performance treatises of the eighteenth and nineteenth centuries thus encourage players to imitate the expressive capabilities of the human voice, be it spoken or sung, in order to move their listeners. This approach is reflected in Mozart’s criticism of Auernhammer’s performance style, writing in 1781 that ‘in cantabile playing she has not got the real delicate singing style. She clips everything’. One could assert that the importance of the voice is integral to Mozart’s music, which is so often operatic in its conception; indeed, Alfred Einstein has suggested that the song-like theme of the Andante sostenuto of K296 is based on J.C. Bach’s arietta *Dolci Aurette*, and the playful and characterised finale of K454 could be seen to foreshadow the intricate and varied ensemble arias heard in such as *Le Nozze di Figaro*.

In view of this need to imitate the expressive variety of the human voice, K296 and K454 offer contrasting challenges for the performer. While the outer movements of K296 are virtually devoid of performance information such as dynamics and accentuation, K454 is highly prescriptive, therefore representing the degree of variety which Mozart might have expected in the performance of his works. This tendency towards more detailed performance instructions is described in treatises from the middle of the eighteenth century. C.P.E. Bach, for example, writes that ‘Performers, as we have already learned, must try to capture the true content of a composition and express its appropriate affects. Composers, therefore, act wisely who in notating their works include terms, in addition to tempo indications, which help to clarify the meaning of a piece’ (1753). Leopold Mozart also warns that

‘There are nowadays certain passages in which the expression of a skilful composer is indicated in a quite unusual and unexpected manner, and which not everyone would divine, were it not indicated’ (1756). These prescribed markings are integral to the expressive delivery of compositions, and it is important to heed the advice of such as Leopold Mozart that players should strive to bring these markings to life: ‘But it is not enough to play such figures as they stand, according to the bowing indicated; they must also be so performed that the variation strikes the ear at once’.

Furthermore, we are taught that when composers have not notated any performance information, it is the performer’s responsibility to introduce variety through the use of, for example, dynamics and articulations in order to communicate the *Affekt* of the music to the listener. Leopold Mozart advises performers that ‘a well-skilled violinist himself possess sound judgement in the playing of, so to speak, quite unadorned notes with common sense, and... strive(s) to find the desired affect and to apply the... bowings [he refers here to mixed patterns of slurred and detached notes] in the right place’.

It is clear from anecdotal evidence (such as performing K454 from memory before committing the keyboard part to paper) and from the performance practices of the period, that Mozart would not have given the same performance of a piece on any two occasions. In this afternoon’s performance, additions such as articulations, dynamics and ornaments are used to, as Leopold Mozart writes, ‘give life to the notes’. Based on comparisons of both the autograph versions of these works and the first editions, which were both authorised by Mozart himself, certain alterations are also made to the modern urtext edition being used (Peters Urtext, 2006-7). This includes details such as pitches in the keyboard figuration in the first movement of K454, and off-beat rhythms at the end of the same movement in the violin part.

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