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**THE PROBLEM OF THE KEYBOARD SLUR IN THE WORKS OF W.A. MOZART:  
A STUDY BASED ON CONTEMPORARY TREATISES**

by

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## Abstract

The problem of how to perform the early Classical keyboard slur has prompted perplexity and dissension in generations of thoughtful performers and teachers. While the mandatory legato indicated by the slur is unquestioned, diversity of opinion centers around the performance of the last note of the slur, specifically regarding its length. Modern pedagogy has generally followed a time-honoured principle of an early release for the last note of a slur, yet many artists seem to disregard this guidance at will. This study attempts to clarify the issue by examining several treatises of the early Classical period.

A brief history of the slur is included because its origins undoubtedly influenced how it was later performed. Most of the research, however, focuses on relevant material found in three treatises written by contemporaries of Wolfgang Mozart, namely, C.P.E. Bach, Daniel Türk, and Mozart's father, Leopold. The three components of the slur--the first note, the notes under the slur, and the last note are treated in turn by presenting information found in the treatises and providing interpretative commentary. This information is then applied to slurs found in the keyboard sonatas of Wolfgang Mozart.

Unfortunately, treatises provide no definitive answer to the question of the performance of the last note of a slur. This lacuna is most likely due to the daunting task of describing the many musical circumstances involved in performing the last note under a slur. Solutions to the problem, therefore, cannot simply be founded solely on treatise instructions regarding the slur. Fortunately, the wealth of descriptive writing on the general art of effective music-making also provides some important clues to understanding the principles of performing the last note under a slur. Much of this study focuses on understanding the three important factors influencing the slur's ending: formal structure, Classical violin bowing technique and, most important, the musical context in which a slur

is found. When these three aspects of performance are understood, much of the uncertainty surrounding Wolfgang Mozart's slurs will disappear.

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## **Chapter I**

### **Introduction**

#### **Society and music in the eighteenth century**

The eighteenth century was a time of tremendous accomplishment, advancement and change in Europe. The focus of society slowly shifted away from duty toward God and moved to a sense of duty towards society. Certain beliefs and values held by seventeenth-century Europeans were based on authority, tradition and religion, while the new century saw the authority of Catholicism undermined by the newer fascination with reason. Revolutions of various types engendered radical changes to every stratum of society. The industrial revolution was made possible by technological advances, which in turn, caused societal turmoil. The French Revolution brought political, ecclesiastical, economic, and social upheaval which went far beyond what its instigators had hoped. Philosophers of the Age of Enlightenment brought secularism and rationalism into the forefront of European thinking. Alongside this new thinking came a move towards humanitarianism and a growing disapproval of despotism and serfdom. Monarchs remained as political heads in most European countries, but functioned, to a greater or lesser degree, as enlightened despots. Frederick II of Prussia, Catherine the Great of Russia and Maria Theresa of Austria were reformers who considered patronage of the arts as an important part of their mandate.

By the middle of the century, yet another shift in thinking occurred. Although reason was not rejected, the coldness caused by its excesses was spurned in favour of sentiment, passion and emotion. This was reflected in the literary works of men like Goethe and Schiller in Germany and Rousseau and Beaumarchais in France. The musical world during the Age of Enlightenment witnessed the zenith of Baroque writing and the birth of Classicism. Whereas the intellectualism and orderliness of J.S. Bach's old-fashioned counterpoint reflected the Enlightenment's emphasis on rational thinking,

musicians in the second half of the century were clearly inspired by the shift towards greater expression of sentiment and passion. The new music was characterized by clarity, elegance and "good taste." It was meant to please an aristocratic and upper middle class audience as well as to evoke human emotion.

The eighteenth century provided composers of keyboard music with an inspiring array of instruments. The ubiquitous harpsichord, along with the clavichord, gave way to the new and increasingly popular fortepiano. Advances in its design encouraged composers and performers to find new forms of expression in their work. The new instrument's vastly expanded range of dynamics and articulations was perfectly suited to the new music's *empfindsamer Stil*, elegance and clarity. Refinements to the escapement mechanism and damper action allowed for a new, more lyrical legato tone and a wider range of articulation. The expressive nature of the new music, coupled with the capacity of this magnificent new instrument, inspired composers to include more of their own performance indications in their published scores. One of the markings which flourished with the advent of the fortepiano was the slur.

### **The problem of the keyboard slur**

Disagreement exists amongst present-day performers regarding the interpretation of the later eighteenth-century slur in keyboard music. While the mandatory legato indicated by the slur is unquestioned, diversity of opinion centers around the performance of the last note of the slur. Evidence of this diversity is readily heard by comparing recordings of various modern artists. Some clearly separate the last note of the slur from the following note, while others seem to disregard this concept in favour of a longer-phrased effect.

Pedagogues also seem to hold varying opinions on the subject. Many keyboard musicians have been taught that the last note of a slur must always be released earlier than its notated time value. In effect, a quarter note might be performed as a dotted eighth

note followed by a sixteenth rest. However, strict adherence to this type of teaching often leads to a stilted, unmusical performance fraught with melodies disturbed by unwelcome and sometimes abrupt breaks. On the other hand, there are many instances in which an early lift at the end of a slur seems to be the most appropriate response to the demands of the music. For example, many of the fast tempo pieces of the early classical period require clarity, buoyancy and charm. Undoubtedly, a clear lift at the end of a slur enhances the sense of lightness and transparent texture. So the thoughtful musician is faced with a dilemma: if the choice is made to avoid strict adherence to what many see as a rule, what then will serve as a guideline for decision-making? If a person breaks a rule at will, why have the rule at all? Is there any evidence that late eighteenth-century musicians followed such a rule? And if the rule indeed existed, where did it originate?

### **The history of the slur**

The slur was first used in the the mid 1500's in compositions for stringed and wind instruments,<sup>1</sup> and indicated that notes under the slur were to be played legato. In the case of stringed instruments, this was achieved by the use of one continuous bow stroke, while wind instruments used one tonguing syllable. A legato indication in keyboard music was already used by Samuel Scheidt in his *Tablatura Nova* (Ex. 1) of 1624. In this collection written for various keyboard instruments, Scheidt occasionally includes slurs over groups of two or four sixteenth notes, some of which are accompanied by the words "*Imitatio Violistica*" ("imitating a violist").

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<sup>1</sup>Sandra Rosenblum (443) writes that the first description of slurred bowing is found in the Introduction to *Trattado de glosas* written by Diego Ortiz in 1553 (f.3r). Slurred tonguing is discussed by Sylvestro di Ganassi in chapter 8 of *La Fontegara* which appeared in 1535.

Ex. 1. Samuel Scheidt, *Tablatura Nova*, Pt. I, "Wir glauben all an einen Gott," 3. Versus, m. 53.



On a separate page in the collection, he provides the following explanation:

Where the notes are drawn together, as here, it is a special way [of playing], just as violists are accustomed to do in sliding [*schleiffen*] with the bow. As such a style is not unknown among the more celebrated violists of the German nation, and also results in a very lovely and agreeable effect on the gentle-sounding organs, regals, harpsichords and instruments, I have become fond of this manner of playing and have adopted it (84).

In order to imitate the bow stroke of a violist, keyboard players would not only have used a legato touch for the notes under the slur, but they would also have separated the last note of the slur from the following note. The end of a slur in string music signalled a change of bow direction, which, because of the design of the Baroque bow, was generally non-legato. Here then, is an historically based reason for the present-day problem of the slur: we know that from its inception, the keyboard slur implied not only a legato touch but also an early release of the last slur note. The important question is to what extent Baroque performance practice informed later tradition. One way of answering this question is to study treatises written by musicians living in the early Classical period. Although many treatises were published during this time, four of the most influential were authored by C.P.E. Bach, Daniel Türk, Leopold Mozart and Johann Quantz. While numerous treatises will be cited in this study, much of the following information will be drawn from the works of Bach, Türk and Leopold Mozart because of their particular relevance to the problem of the slur, and because of their unparalleled reputations.

### The performance practice treatises

The tradition of writing keyboard treatises coincided with the growing popularity of the harpsichord in France. In 1716, François Couperin became one of the first to publish a manual on performance practice.<sup>2</sup> The renown and respect he had gained throughout Europe as a composer, performer, and pedagogue guaranteed the success and influence of his book, *L'Art de toucher le clavecin*. Couperin chose to focus on three aspects of music: theory, technique and aesthetics.

These same three foundational elements were later used by German treatise writers as a basis for their manuals. Although several books were authored in Germany before the mid-century, it was not until 1753 that Carl Philip Emanuel Bach published his first edition of *Versuch über die wahre Art das Clavier zu spielen*. The book proved to be highly significant, even finding favour with the next generation of composers for the pianoforte. Joseph Haydn called the *Versuch* the "school of schools". According to William Mitchell, Beethoven regarded it so highly that he used the book when teaching his pupil Carl Czerny (Bach, *Essay* 2). At the outset of his treatise, Bach refers to the three main keyboard instruments of the day: the harpsichord and clavichord ("the most widely acclaimed"), and the "more recent" pianoforte (*Essay* 36).<sup>3</sup> Although he recognizes the new instrument, most of the subsequent references to particular instruments are to the harpsichord and clavichord. This apparent neglect of the pianoforte should not be equated with disfavour on the part of Bach, but should be regarded as a reflection of his personal preference. Clearly this stance posed no problem for Haydn's or Beethoven's estimation of the book's value for pianists.

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<sup>2</sup>In 1650, Jean Denis published the first known manual for harpsichord, entitled *Traité de l'accord d'épinette avec la comparaison de son à la musique vocale*. It was not until 1702 that the second treatise, *Principes du Clavecin*, authored by Michel de Saint-Lambert, appeared.

<sup>3</sup>Neither Bach nor Türk include any instruction of substance for the organ. Concerning this instrument, Türk writes: "it would be impossible to say little or nothing in a few lines, and a detailed description of it does not belong here" (*School* 9).

Like Couperin, C.P.E. Bach was highly respected for his skills, both as a composer and a performer. Like Couperin, Bach included in his treatise instruction on fingering and ornamentation. Although the Bach family cannot be credited with introducing the revolutionary idea of passing the thumb under the hand, C.P.E. Bach's book undoubtedly helped to lay the groundwork for the succeeding generation's impressive advancements in keyboard technique. Mitchell comments that Muzio Clementi recognized his indebtedness to Bach's treatise with these glowing words: "Whatever I know about fingering and the new style, in short, whatever I understand of the pianoforte, I have learned from this book" (Bach, *Essay* 14). Having presented the fundamentals of keyboard technique, Bach urges his readers to move beyond the world of technique to the higher realm of expressive music-making. Clearly, Bach's understanding and passion for the *empfindsamer Stil* is the foundation on which he builds his chapter on performance. From the very outset, Bach leaves no doubt as to his commitment to the supremacy of the music over mere technique.

More often than not, one meets the technicians, the nimble keyboardists by profession, who . . . astound us with their prowess without ever touching our sensibilities. . . . A mere technician can lay no claim to the rewards of those who sway in gentle undulation the ear rather than the eye, the heart rather than the ear, and lead it where they will (*Essay* 147).

Having laid down the gauntlet, Bach outlines his understanding of the principles of effective musical communication, presenting helpful advice on many performance practice issues.

In 1789, the year of the French Revolution, Daniel Türk published his contribution to the growing collection of keyboard treatises, entitling it simply, *Klavierschule*. Unlike Couperin and C.P.E. Bach, Türk was not a renowned composer. Although he did publish compositions, most of which were for the keyboard, he was better known as a thorough musical pedagogue and lecturer at the University of Halle. His intimate knowledge of C.P.E. Bach's work was gained during his organ studies when his teacher, J.W. Hassler, recommended the *Versuch* as an instruction manual. Türk's *Klavierschule* was the last

and most extensive work in a succession of important eighteenth-century keyboard treatises, yet it is probable that neither Haydn nor Wolfgang Mozart would have seen the book. In the introduction to his translation of *Klavierschule*, Raymond Haggh points out that Beethoven is known to have owned a theory text and an organ book published by Türk (Türk, *School* xiv). Like Bach, Türk preferred the clavichord over the other keyboard instruments, describing it as the "true clavier" (Türk, *School* 15). By the time of publication, the author's preference would have been considered by many musicians to be out-dated. Carl Loewe, a pupil of Türk, wrote about his teacher: "He could not himself make the decision to exchange the gentle old clavichord for the louder pianoforte, which first became known through [Wolfgang] Mozart" (Türk, *School* xv). Although some of the instruction specific to the clavichord is irrelevant to the pianoforte, its material written on performance practice remains appropriate to all keyboard instruments of the day. Of the three main treatises discussed in this study, that by Türk provides the broadest, most in-depth discourse on the subject of performance practice and the art of effective music-making.

Keyboard musicians were not alone in their passion for writing treatises. Several highly regarded books were written by contemporaries of C.P.E. Bach. Pre-dating Bach's book by approximately one year, Johann Quantz published a treatise for flute, entitled *Versuch einer Anweisung die Flöte traversiere zu spielen*. The full title included the appendage: "accompanied by several Remarks of service for the Improvement of Good Taste in Practical Music." Bach and Quantz followed the lead of Couperin in the basic content of their books. In his preface, Quantz stated that his purpose for writing the book was to provide clear instruction on playing the flute and making music effectively.

I have . . . ventured rather extensively into the precepts of good taste in practical music. And although I have applied them specifically only to the transverse flute, they can be useful to all those who make a profession of singing or of the practice of other instruments, and wish to apply themselves to good musical execution (7).



An influential musician and theorist of the mid-eighteenth century, Friedrich Marpurg mentioned a dearth of violin treatises in his book *Historisch-kritische Beyträge zur Aufnahme der Musik*. Leopold Mozart, challenged by Marpurg's statement, was motivated to author just such a treatise, titled *Versuch einer gründlichen Violinschule*. Published just months after the birth of his son Wolfgang, the book proved to be hugely successful. Over the course of the following fifty years, it appeared in four editions, none of which were significantly different from the original publication. According to Alfred Einstein, the popularity of the treatise declined after its last publication in 1800 because of the new techniques demanded by the music of the nineteenth century (L. Mozart, *Treatise* xxix). Like his predecessors, Leopold Mozart includes instruction on both theoretical and technical matters. Countless graded exercises appear in the book, all of which are designed to develop bowing skills or to clarify musical concepts. Uppermost in his mind, however, was the discussion of performance practice. Although he devotes only one brief section specifically to the topic of "good execution", the entire book is essentially an exposé on musical interpretation and its relation to correct technique. In the preface to his work, Leopold Mozart writes, "I have here laid the foundation of good style; no one will deny this. This alone was my intention" (*Treatise* 8).

Although the treatises for flute and violin do not apply as directly to keyboard performance practice as do the actual keyboard treatises, a careful study of the instruction on tonguing and bowing may prove enlightening in a search for a better understanding of the slur. Leopold Mozart's book in particular might add some interesting insights, given his relation to Wolfgang. Under his father's tutelage, Wolfgang Mozart (as a violinist and pianist) would no doubt have absorbed much from Leopold. Of all four eighteenth-century treatises, the work by Daniel Türk is the most useful and reliable for the purposes of this study. First, it is a treatise written about keyboard playing, and more important, it was written during Wolfgang Mozart's lifetime by someone who undoubtedly understood the performance style of the great master. It is highly probable that Türk would have

heard Wolfgang Mozart perform during his lifetime, lending the book even greater credence. Sandra Rosenblum refers to Türk's treatise as the "most comprehensive book on keyboard performance practice in the late eighteenth century" (9).

## Chapter II

### Performance of the first note of the slur

#### Introduction

Any examination of the later eighteenth-century keyboard slur must consider the function of its three components: the first note, the internal notes, and the last note. Furthermore, it is important to determine whether composers attached meanings to the slur other than that of the traditionally understood legato.

Obviously, the elusiveness of this type of performance practice question forces musicians to acknowledge that music can never be an exacting science, for it will always remain an art form. One of the most appealing qualities of music is that since it reflects the human spirit, today's performers can no more be limited to one "correct" interpretation than can varied personalities be forced into the same mold. Nevertheless, all thoughtful musicians need to recognize the importance of understanding the environment, history and values of the creators of the music which they are re-creating. The principles of performance practice provide the musician with a framework on which a personal interpretation can successfully be built.

#### Performance of the first note of a slur

All four theorists agree that the first note of a slur should be performed with a slight inflection or accent.<sup>4</sup> Türk describes this as a "gentle emphasis" ("*sehr gelinde Nachdruck*", *School* 344) while Bach writes of a "scarcely noticeable increase of pressure"

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<sup>4</sup>Of the four authors, only Bach suggests that a four-note slur should be shaped with a gentle emphasis on both the first and third note. Sandra Rosenblum (158) points out that later treatise writers, namely Starke and Hummel, also mention only the first note in their instructions for a slur's accent. Perhaps Bach was describing an older tradition to which other treatise writers no longer subscribed. Based on the opinion of the majority of authors, it will be assumed for the purposes of this study that the accent was generally reserved for the first note of a slur.

("ein etwas starkern Druck . . . dass man es kaum merket," *Essay* 154). In their

instructions, both tutors reveal not only the principle of accent, but the physical means by which the accent will be achieved on a keyboard. On the other hand, accent in violin playing will principally be achieved by a bow change and in flute playing by tonguing. The onset of a slur in violin notation always requires a change of bow direction, and in flute notation, a new syllable in tonguing.

Both Leopold Mozart and Quantz present an interesting additional aspect. Not only should the first note of the slur be slightly accented, but it should be slightly lengthened. L. Mozart writes that the first note "must at all times be stressed more strongly and sustained a little longer. . . . This [sustaining] must be carried out with such good judgement that the bar-length is not altered in the smallest degree" (*Treatise* 130). In essence, these authors advocate the use of two types of accent for the first note:

inflection achieved by the use of increased volume and length. Curiously, neither of the keyboard treatises mention this second way of highlighting the first note of a slur,

although Türk does refer to the concept of achieving accent by means of "lingering (*Verweilen*) on certain tones" (*School* 327). He equates this lingering to an orator's natural way of lengthening important syllables in a phrase, and is quick to advise the practising musician against indiscriminate use of the technique. In the detailed list of

conditions favourable to lingering, however, he never specifically mentions the first note of a slur.<sup>5</sup> The type of lengthening of notes mentioned by Leopold Mozart could be seen as a form of rubato. Türk discusses the use of rubato, but again, never in the context of a

<sup>5</sup>To discover which notes are important enough to warrant lingering, Türk refers his reader to paragraphs 13 to 15 in his chapter entitled "Concerning the clarity of execution." These paragraphs discuss notes which "should receive a special emphasis (accent)" (*School* 324). Presumably, he understands accent to be emphasis through increased volume and/or increased length. Notes requiring some form of accent are those which fall on a strong beat, those which begin new structural sections, and "various [other] tones" (*School* 324). Notes which begin new sections are deemed to be more important than notes which merely appear on a strong beat. The "various tones" are intervals which are dissonant with the bass, syncopated notes, notes with accidentals, and notes which are unusual because of their length or pitch (i.e., highness or lowness.) Türk describes the lingering as "scarcely perceptible" (*School* 328).

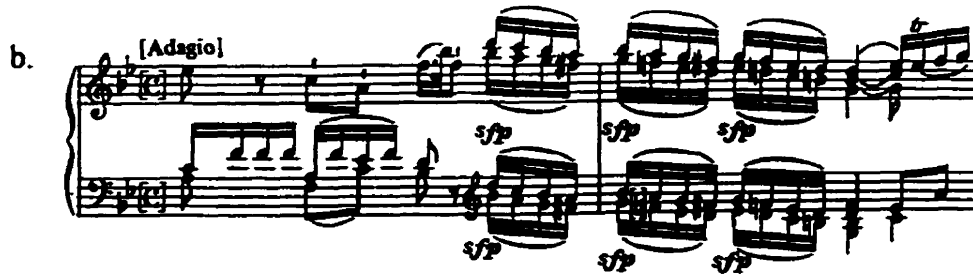
slur's first note. Rather, he states that it should be limited to "special cases for which the expression can be heightened by *extraordinary* means," and that "*when used sparingly and at the right time, [rubato] can be of great effect*" (*School* 359). Surely, if keyboard performance tradition specifically employed rubato as a means of inflecting the first note of the slur, Türk, with his characteristic thoroughness, would have mentioned it. Bach also refers to rubato, but like Türk, does not discuss it in relation to the slur. In his chapter on performance, Bach writes: "In order to avoid vagueness, rests as well as notes must be given their exact value except at fermate and cadences. Yet certain purposeful violations of the beat are often exceptionally beautiful" (*Essay* i50). He advises "large ensembles made up of motley players" to limit their use of rubato to the confines of a bar rather than risk a general manipulation of tempo. The latter was something that should be left to soloists and smaller ensembles (*Essay* 151). Wolfgang Mozart described his views on rubato in a letter to his father dated 24 October 1777:

Everyone is amazed that I can always keep strict time. What these people cannot grasp is that in tempo rubato, in an Adagio, the left hand should go on playing in strict time. With them, the left hand always follows suit (Anderson 340).

Wolfgang Mozart wrote a fascinating passage in the Adagio of his Sonata KV 332 (Ex. 2) which demonstrates his concept of tempo rubato. The autograph shows the rhythms in their simplest form, while the published Artaria score displays a notated tempo rubato.

Ex. 2. Wolfgang Mozart, KV 332/ii/mm. 34-35. (a) after Artaria, (b) after Autograph.

a.



Sandra Rosenblum (379) suggests that the autograph was probably the working copy which Wolfgang used as a basis for adding ornamentation and rubato in his own performances. The published version, on the other hand, included the notated rubato which he may well have included for the express purpose of preventing keyboard players from adding their own elaboration. In any case, W. Mozart's notated rubato was clearly motivated by the music's demand for expressiveness, not by a rigid rule calling for the lengthening of the first note of a slur. Türk's list of conditions for tasteful lengthening of notes would certainly preclude an obvious lingering on the first note of every slur. The frequency and predictability of this type of rhythmic fluctuation would quickly become tiresome and mundane, negating the very expressiveness the lingering was meant to achieve.

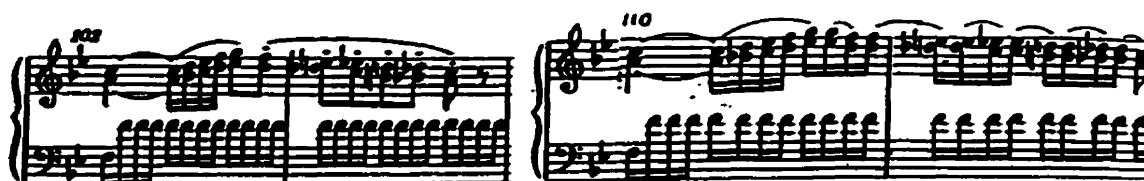
All four authors agree that the first note of a slur should be emphasized even if the slur begins on a weak beat or the weaker half of a beat. The flautist Quantz provides an interesting and unique insight into the subtlety of the weak beat accent. For pieces composed in a moderate tempo, he suggests that the syllable "di" be used to "tip" or tongue the first note of a weak-beat slur. In faster tempi, however, he recommends the syllable "ti," which would result in a more clearly articulated first note (74). The principle of adapting the degree of articulation to the character and tempo of the piece would certainly not be limited solely to the performance of flautists. Weak-beat slurs found in the Andante and Presto movements of KV 283 (Ex. 3) illustrate the effectiveness of adjusting the degree of accent to the tempo.

Ex. 3a. Wolfgang Mozart, KV 283/ii/m. 22.

Ex. 3b. Wolfgang Mozart, KV 283/iii/mm. 13-15.

The effect of the weak-beat accent is essentially one of syncopation, enriching the music with an infusion of rhythmic vitality and nuance. Building upon this helpful information from Quantz, we can better understand that the abundance of this type of slur in Mozart's music demonstrates his obvious enjoyment of this particular effect. The gentle emphasis on the first slur note is one of the reasons he chose to use a slur marking in his scores. The accent sign (>) as we know it today was not used by Wolfgang Mozart, so the slur indication would have been his way of implying the use of an accent. One of the many effective examples of his use of the weak-beat slur is found in the Fantasy KV 475 (Ex. 4) where his genius is seen yet again. Measures 102 and 110 each begin with the same melody, but W. Mozart changes the effect by altering not just the rhythms, but the slurring. Without the weak-beat accents implied by the slurs, the passage would lose much of its interest and compelling quality..

Ex. 4. Wolfgang Mozart, KV 475/mm. 102 and 110.



While providing musical interest, placement of an accent on the first note of a slur also presents a dilemma to the practising musician. In some instances, especially in passages of a lyrical or reflective nature, the accent on a slur's first note would seem to detract from its beauty rather than to enhance it. It is important, however, to recognize that within the rule there still is a remarkable amount of freedom. After all, Bach describes the accent as being "slight" or "scarcely noticeable." Türk's suggestion of a "gentle emphasis" likewise implies artistic subtlety. Quantz's discussion of the use of "ti" and "di" certainly implies that the context of the passage should determine the nature and degree of the accent. If an accent is to be effective in a virtuosic, rhythmically-driven section, it must be energetic and forceful. On the other hand, a lyrical, flowing phrase will require only a light accent. The dynamic levels of the forceful accent and the light accent are vastly different, but essentially each accent is slight in relation to the notes around them. It is also important to remember that an accent is not necessarily limited to an increase in volume. Highlighting can also be achieved by the judicious use of rubato. Possibly, this is what Quantz and Leopold Mozart had in mind when they wrote about the lengthening of the first note of the slur. It appears that the four authors, although not necessarily in complete agreement, did form a consensus on one central idea: the importance of the first note of a slur must be acknowledged by performing it differently from its surrounding notes. Most commonly, this uniqueness would be manifest either in a slightly greater volume or, less often, in a longer duration.



## Chapter III

### Performance of notes under the slur

#### Legato performance of notes under a slur

The four tutors agree that all notes under a slur are to be bound together in a legato manner. In the treatises, the most commonly used German expression for the English term "slur" is "*schleiffen*," implying the action of dragging or tying a knot. The verb "*ziehen*" (to pull) is another term used in conjunction with the technique of legato playing. Concerning the slur, Türk writes, "By the length of the curved line, the composer indicates how many tones are to be slurred together" (*School* 344). To achieve this legato touch at the keyboard, Türk suggests that "the finger should be allowed to remain on the key until the duration of the given note is completely past, so that not the slightest separation (*rest*) results" (*School* 344).<sup>6</sup> Violinists produce the legato effect by the use of one bow-stroke for all of the notes under the slur. In violin notation, a slur indicates both

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<sup>6</sup>In eighteenth-century keyboard performance, notes which were not specifically placed under a slur were played in a non-legato fashion. Bach and Türk disagree on the degree to which an unslurred note should be shortened. Türk recommends: "for tones which are to be played in the 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" (*School* 345). He suggests that a quarter note could be performed as a dotted eighth followed by a sixteenth rest or as a double dotted eighth with a thirty-second rest "depending on the circumstances" (*School* 345). Bach, on the other hand, advises that unslurred notes should be held for only half of their time value. Türk quotes Bach, and states that "taken in general, this kind of playing does not seem to me to be the best." He argues that Bach's shortened notes would make the regular non-legato note and the detached note almost indistinguishable. These excessively short notes would, in Türk's mind, result in a "choppy" effect. Wolfgang Mozart would most likely have agreed with Türk. His letters reveal that he prided himself on his ability to play a true legato. Although Bach included the new fortepiano in his list of keyboard instruments pertinent to his treatise, his bias in favour of the clavichord might explain his recommendation of a pronounced non-legato effect. The radically new capability of the fortepiano to allow a true legato touch would probably have added weight to Türk's arguments. It is interesting to note that in a section on general performance, Bach remarks that allegros would generally be played in a detached fashion while adagios were more effective when performed with a sustained touch. This would be true even if no specific marking regarding articulation was given (Bach, *Essay* 149). From this comment, it would seem that the customary non-legato touch would have been used more frequently in pieces of a faster tempo.

legato playing and bow-stroke, the first being dependent upon the second for its proper execution. Leopold Mozart writes:

notes [with] such a circle [*i.e.*, slur], be they 2,3,4 or even more, must all be taken together in one bow-stroke; not detached, but bound together in one stroke without lifting the bow or making any accent with it (*Treatise* 45).<sup>7</sup>

### **Leopold Mozart's instruction for dynamic shaping of the slur**

L. Mozart adds an instruction regarding the notes under a slur which is not found in either of the keyboard treatises. According to his understanding of musical sensibility, the notes under a slur should not only be performed in a legato fashion, but should be played "more and more quietly" ("*immer etwas stiller*", *Treatise* 124). Because neither Bach nor Türk include any specific instruction on a slur's dynamic shaping, it is impossible to know whether they were in agreement with Leopold Mozart's idea. However, some of their instructions on correct execution would suggest a differing viewpoint. Both Bach and Türk write at some length about the need for variation of volume as a means of expressing emotion in music, but refer mostly to the general affect of loud and soft playing. Türk hints at the importance of dynamic nuance, but provides no specific guidance for the reader. He writes:

The adding of forte and piano specifies the expression only approximately and in general; to what an excess would these words have to be added if every note which required a special shading would be so indicated (*School* 338).

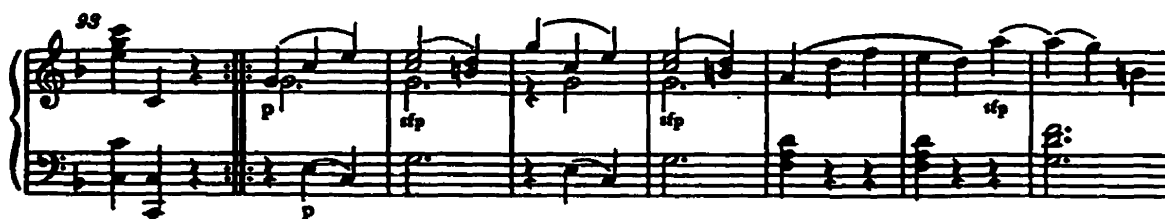
From this comment, it would seem that Türk certainly would not wish to limit his readers to shaping each slur with a diminuendo. Such a restrictive instruction could have been written in one sentence! Furthermore, his detailed list of circumstances requiring an

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<sup>7</sup>Considering Leopold Mozart's firm instructions regarding the necessity of accenting the first note of a slur, it is safe to assume that, in this statement, he means that the notes following the first note of a slur should have no accent.

inflective accent (see Footnote No.5) seems to contradict L. Mozart's instruction for the dynamic shaping of a slur. For example, a diminuendo would disallow the accent of the high note of a phrase unless it appeared on the first note of a slur, which certainly was not always the case. Perhaps the differing viewpoints can best be explained by the increasing popularity of the longer slur in the later part of the eighteenth century when Türk was writing his treatise. Compositions of Leopold Mozart seldom include slurs of more than four notes, while his son's slurs often encompass many more notes. A shorter slur might indeed be most effectively performed with a gradual decrease in volume. In fact, the gentle emphasis on the slur's first note will be audible only if the following note is quieter. Short slurs, therefore, would logically be shaped with the gradual diminuendo recommended by L. Mozart. This type of slur, a hallmark of the early Classical period, infused the music with what Sandra Rosenblum describes as "strong-to-weak linear direction"<sup>8</sup> (159). The first movement of Sonata KV 332 (Ex.5) provides an instructive example of the charm and grace of short slurs shaped with a diminuendo rather than a crescendo to the *sfp*.

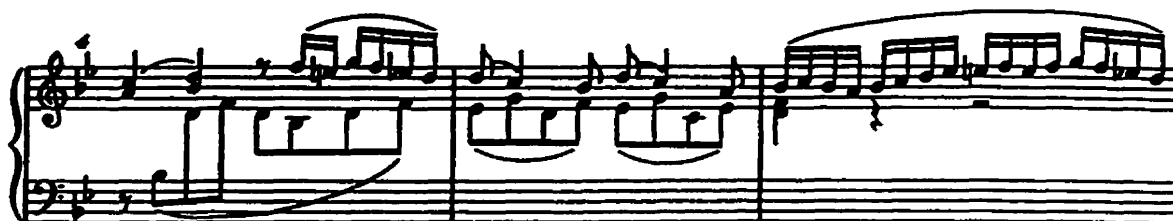
Ex. 5. Wolfgang Mozart, KV 332/i/mm. 94-100.



<sup>8</sup>This term describes the tendency of musical lines, often encompassing a bar or a slur, to move from a position of strength, through a diminuendo, to a position of relative weakness. Rosenblum writes that "short slurs, with their initial accented attack, legato grouping, and variable release, provide a clear strong-to-weak linear direction to the shaping of a musical line, highlighting its speechlike or communicative quality" (159).

An example of a longer slur in KV 333 (Ex. 6) would substantiate the effectiveness of Türk's suggestion to highlight an unusual area, rather than shaping the slur with a diminuendo. At best, the long diminuendo would serve as a curiosity which might occasionally be used as an alternative shaping. A long diminuendo in this example tends to sound contrived and unbalanced, whereas a crescendo to the chromaticism and the high note enhances its shape.

Ex. 6. Wolfgang Mozart, KV 333/i/m. 6.



The best clue for Wolfgang Mozart's preference might well be found in studying his placement of the words "crescendo" and "diminuendo" alongside slurs. The Adagio of KV 475 is one of the richest examples of W. Mozart's use of specific performance indications. Of the twenty-eight crescendo indications, twenty-four involve slurs of more than four notes, three involve slurs with four notes, and only one involves a two-note slur. Clearly, W. Mozart was not limited in his dynamic shaping of longer phrases and often incorporated Türk's observations regarding the artistic efficacy of crescendoing to a dissonance or a high note. The concept of shaping a long slur with a crescendo and diminuendo might also imply that long slurs were not necessarily begun with a gentle emphasis. Specific references to this idea are not found in the treatises, thus leaving the performer free to choose the character of the opening note. While long slurs lend themselves to interpretative choice, two-note slurs will almost always feature a diminuendo. Furthermore, the strong-to-weak linear direction of Wolfgang Mozart's

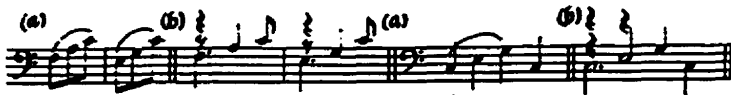
music will be enhanced if slurs of moderate length are generally shaped by the diminuendo recommended by his father.

### Broken chord figures under a slur

A further implication of the slur, applicable only to keyboard music, is discussed by both Bach and Türk. Türk writes:

When there is a curved line over harmonies which are to be slowly arpeggiated, as in the following examples, it is customary, especially in compositions of agreeable character,<sup>9</sup> and the like, to let the fingers remain on the keys until the appearance of the next harmony. For this reason the following measures (a) can be played as shown in (b) (*School* 344-345).

Ex. 7. Daniel Türk, *School*, 345.



This instruction is particularly enlightening for the performance of accompaniment figures of broken chords. Slurred accompaniment patterns would call for use of "finger pedal", or possibly, the judicious use of the damper pedal. This would provide an effective contrast to unslurred accompaniment figures where the less legato touch would result in a more transparent texture. A fine example of this is found in the third movement of KV 332 (Ex. 8). The extended turbulence heard in mm. 108 - 112 is broken by the entrance of the lyric motive at m. 112. The thicker texture of the slurred left hand accompaniment marvelously enhances the striking change of character.

<sup>9</sup>Türk describes compositions of agreeable character as gentle or pleasant, with performance indications like *con dolcezza* or *pastorale*.

Ex. 8. Wolfgang Mozart, KV 332/iii/mm. 108-117.

Although neither Bach nor Türk discusses articulation of unslurred accompaniment figures, the customary non-legato touch would probably have been most frequently used. This would not, however, rule out the possibility of using a staccato touch in appropriate contexts, for example, passages written with a transparent texture or a light-hearted character. In the Allegretto movement of KV 570 (Ex. 9), a staccato left hand accompaniment would add to the cheerful nature of the theme.

Ex. 9. Wolfgang Mozart, KV 570/iii/mm. 1-4.

One last instruction is found in three of the treatises. Bach, L. Mozart and Türk all inform their readers that when a slur is repeated for a few measures, it is generally assumed that slurring will continue until a new marking, such as a staccato or rest is indicated.

## Chapter IV

### The appoggiatura

#### Performance of the appoggiatura

While the appoggiatura is one of the most ubiquitous non-harmonic tones found in early Classical music, its significance remains undiminished. This importance is reflected in the lengthy discussion of its performance in all four treatises. The authors agree that an appoggiatura will always be slurred to its note of resolution. Leopold Mozart is both eloquent and adamant in his assertion of this principle. He writes that "Nature herself [demands appoggiaturas to] bind the notes together, thereby making a melody more song-like." This is followed by equally strong language: "Here is now a rule without an exception: the appoggiatura is never separated from its main note, but is taken at all times in the same stroke" (*Treatise* 166). Both Bach and Türk instruct their readers to slur the appoggiatura to the following resolution note, even if no slur marking is present. All four writers agree that the appoggiatura must be accented (which in this case, is the first note of the slur and the stronger part of a beat), and that the second note will be played more softly. The resulting diminuendo to the weak beat, combined with the frequent use of the appoggiatura figure, contributes significantly to the overall sense of the strong-to-weak linear motion in early Classical music. Wolfgang Mozart meticulously indicates slur markings for appoggiaturas, but chooses to slur the dissonance to its resolution only when the first note of the appoggiatura figure moves directly to the second note. When he includes decorative notes between the appoggiatura and its resolution, the slur ends almost without exception, just before the resolution note. The Andante movement of KV 545 (Ex. 10) provides examples of both the decorated and undecorated appoggiaturas.

Ex. 10a. Wolfgang Mozart, KV 545/ii/m. 8 and Ex. 10b. m. 16.

Seemingly Wolfgang has digressed from his father's explicit instructions regarding the slur over the appoggiatura figure. While the vast majority of examples provided in the violin treatise refer to the simple, unadorned appoggiatura, the author does present some enlightening examples of the Doppelschlag embellishment (*Treatise* 184). In each case, one continuous slur covers the entire appoggiatura figure.

Ex. 11. Leopold Mozart, *Treatise*, 184.

Türk includes similar examples (*School* 208), thus eliminating the possibility that L.Mozart's injunction was meant only for violinists. Why would Wolfgang Mozart choose to connect only unembellished appoggiaturas with one slur? How did his usage of the slur in decorated appoggiaturas affect the performance? Certainly, the consistency of his slurring throughout his work would suggest that he perceived a difference between the unadorned appoggiatura and its decorated counterpart. The practice of accenting the first note of a slur possibly sheds some light on the intent of passages like Example 10a. This may have been Mozart's way of indicating that the resolution note (in this case, the first note of the second slur) should not be performed as softly as the last note of a regular



unembellished appoggiatura figure (Ex. 10 b). There are many similar instances in which the resolution note, acting as the impetus for the next melodic figure, might well be enhanced by a gentle emphasis. This does not, however, provide a reasonable solution to passages in which the resolution note is left as a single unslurred note, as in m. 8 of Ex. 12.

Ex. 12. Wolfgang Mozart, KV 570/ii/m. 8.



Again, W. Mozart may simply be asking for a less subtle resolution note than that of an unembellished appoggiatura. It is also feasible that he was assuming performers would automatically connect the dissonance to its consonance, and was more concerned that the decorative notes be played with a legato tone. Another solution to the problem might be that Wolfgang Mozart did not regard figures of this type to be true appoggiaturas. After all, the chord progression can simply be seen as a tonic chord in second inversion moving to a dominant chord. If this is the case, the notes all function as chord tones and therefore require no covering slur. Another less satisfactory explanation—that Wolfgang intended the last note of the slur to be released—would result in a direct contravention of his father's "rule without exception."

#### **Performance of the second note of an appoggiatura figure**

Türk provides his readers specific instructions not only for the execution of the first note of an appoggiatura figure but also for the length of the second note. The fact that the second note is also the last note of a slur implies that these instructions, although

specific to appoggiaturas, might also shed some light on the problem on the performance of all slur endings.

Every variable appoggiatura<sup>10</sup> must be played with more emphasis than the following tone (indicated by means of a main note). . . . Because the tone indicated by the main note is softly and, as it were, unnoticeably released, [*abgezogen*] this kind of execution is referred to as an *Abzug*<sup>11</sup> (*School* 209).

The question that begs to be asked is: what is the point of releasing the main note if it is to be unnoticeable? Clearly, this resolution note must be performed differently from other notes, otherwise Türk would not have bothered to mention the release. A likely reason for this perplexity lies in the somewhat misleading translation of the German text. The original text of the passage in question reads:

Weil der durch die Hauptnote bezeichnete Ton schwach und gleichsam unvermerkt abgezogen wird, so nennt man diese Art des Vortrages den *Abzug* (*Klavierschule* 218).

"*Unvermerkt*" is the crucial word describing the *Abzug*. Haggh translates this as "unnoticeable," whereas the actual meaning of "*unvermerkt*" is unnoticed or unobserved.

The original text, therefore, reveals that this release, rather than being impossible to notice, was to be so subtle that listener's ears would not be drawn to it.<sup>12</sup>

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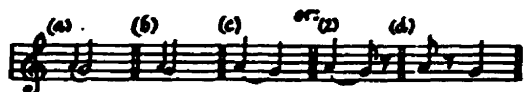
<sup>10</sup>By "variable appoggiatura", Türk means an appoggiatura which takes at least half of the time value of the following chord tone. "Invariable appoggiaturas" are characteristically short, taking less than half of the time value of the following chord tone (200).

<sup>11</sup>The verb form of the word "*Abzug*" is "*abziehen*" which contains two smaller words: "*ab*," meaning "away from," and "*ziehen*," meaning pull. Significantly, the verb "*ziehen*" is also used to describe the legato touch, implying that the *Abzug* would be more closely related to a bound effect than a separated effect. The word "*Abzug*" then, is describing the physical action of pulling the finger away from the key, which could well result in a barely perceptible shortening of a note. Raymond Haggh, in his notes, refers to Mitchell's translation of C.P.E. Bach's use of the word as "release" (Türk, *School* 469). The verb "*abziehen*" also suggests taking away or subtracting, which would certainly confirm the appropriateness of the translated "release."

<sup>12</sup>Haggh may well have chosen to translate "*unvermerkt*" as "unnoticeable" because the more exact "unnoticed" carries with it a sense of past action, suggesting that the slur has been unnoticed by both listener and performer. To avoid this unwelcome connotation, the *Abzug* will be described as unnoticeable

Several examples of appoggiatura figures are provided, demonstrating both correct and incorrect performances. In the following example, (a) and (b) are both to be slurred, regardless of whether a slur marking is present. Türk goes on to explain that "the execution shown in (d) would be incorrect, whereas the two types of execution shown in (c) are correct, depending on the circumstances" (*School* 209).

Ex. 13. Daniel Türk, *School*, 209.



The two examples shown in (c) are puzzling because neither of them actually notate the *Abzug* which Türk just described. One has no rest at all, while the other has a significant break in the sound. Yet if Türk's instructions are to be followed, the first example must also include some kind of release. Here, for the first time, readers are provided with some solid evidence that the last slur note (at least of an appoggiatura figure) was released, even if it was so subtle that it could not be notated with a rest or staccato.

But the second example, with its full eighth rest would produce a discernible release rather than an unnoticeable *Abzug*. Türk adds an explanatory footnote in which he introduces a new term "*Absetzung*" to describe the more discernible release. Haggh

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or imperceptible throughout this paper. In actual performance, the difficulty of the *Abzug* lies in achieving the exact degree of release. It must be short enough so that it *can* be noticed, yet subtle enough so that it is not obvious. Although Türk does not supply his readers with specific instructions on the technique of playing the *Abzug*, it is helpful to compare the verb "*ziehen*" with the verb "*heben*" (lift) which Türk uses to describe the finger motion of a discernible separation. If the hand is pulled away from the keyboard rather than lifting the finger, the release will always be more subtle. Of course, if the resolution note is played more quietly, as Türk suggests, the fact that it is quiet will make the release less noticeable. Pianists who have the opportunity to play fortepianos will discover that the *Abzug* is somewhat easier to achieve on a period instrument than on a modern piano.

translates this word as "pausing."<sup>13</sup> In a footnote, Türk goes on to describe the circumstances which would dictate the correct usage of the *Abzug* and the *Absetzung*.

Pausing in the two examples (c) would be allowed only in those passages in which a musical thought is concluded at the same time, and which should therefore be separated from that which has preceded, that is, after a cadence or at the end of a musical period (f), at the end of a phrase member (g), and the like (*School* 210).

Ex. 14. Daniel Türk, *School*, 210.



Türk's instructions on the second note of an appoggiatura figure reveal several important things: firstly, that a slur ending signified at the very least, an unnoticeable release, and secondly, that the release should be more noticeable if it coincided with a cadence signalling the end of some type of formal structure. This seems to be what Türk meant by the phrase "depending on the circumstances." In the works of Wolfgang Mozart there are countless appoggiaturas in which a cadence or the formal circumstances will dictate the degree of release. In the following example, only the second appoggiatura involves a cadence. Therefore, the first appoggiatura in m. 32 should be performed with an

<sup>13</sup>The term "pausing" is for English-speaking readers a somewhat misleading choice of words because of the association of the words "pause" and "fermata." *Absetzung* has a number of related meanings, the most appropriate to the text implying an interruption, a hesitation in speaking, or the beginning of a new line. "Absatz" is the German word for "paragraph." Although these meanings would certainly suggest a noticeable separation, they do not imply something as consequential as a pause. This is clarified in the written examples where the notes and rests add up to a complete bar.

unnoticeable *Abzug*, while the appoggiatura in m. 33 should use the more obvious *Absetzung*.

Ex. 15. Wolfgang Mozart, KV 333/ii/mm 31-33.

The image shows a musical score for Wolfgang Mozart's KV 333/ii/mm 31-33. The score is in G major, 3/4 time, and features a piano accompaniment. The first measure (m. 31) shows a piano introduction with a slur over the first two notes. The second measure (m. 32) begins with a double bar line and a key signature change to G major. It features a piano introduction with a slur over the first two notes and an appoggiatura (marked 'app') on the third note. The third measure (m. 33) continues with a piano introduction and an appoggiatura (marked 'app') on the first note. The score is written for piano and includes slurs and appoggiatura markings.

What remains to be seen is whether the principle of the appoggiatura's *Abzug* and *Absetzung* (i.e., the unnoticeable and the noticed) will be universally applicable to all slur endings. If it does, will the only determining factor be the cadence or will other circumstances add their influence to the performance of the slur ending?

## Chapter V

### Performance of the last note of a slur

#### The two-note slur

One of the hallmarks of classical composition is the two-note slur. Both Bach and Türk discuss the execution of these short slurs in sections unrelated to the appoggiatura. Bach offers the following examples with accompanying instruction:

Ex. 16. C.P.E. Bach, *Essay*, 170.



The notes of Figure 170 are played in such a manner that the first of each slur is slightly accented. Figure 171 is played similarly except that the last note of each slur is slightly detached. The finger must be raised immediately after it has struck the key (*Essay*157).

These comments could be seen as evidence for a full-length last note of all slurs not accompanied by a staccato indication. Clearly, the two examples are not meant to be performed in the same manner, yet arguably, the first example might include a moderate lifting while the second would be executed with a more obvious "immediate raising of the finger." In fact, Bach's Figures 170 and 171 are remarkably similar to Türk's examples for the unnoticeable *Absatz* and the discernible *Absetzung* (Ex. 13), the only real difference being that Bach's *Absetzung* is marked with a staccato rather than a rest. Unfortunately, Bach left no specific instructions for performance of the last note in Figure 170, but the example does hint at the possibility that the principles of appoggiatura endings could also be applied to regular slur endings. No firm conclusions can be reached from these

examples, but one thing is clear: it is erroneous to assume that a two-note slur will automatically end with a noticeable staccato. Türk unfortunately sheds no light on the question because his examples for two-note slurs are not comparative, referring only to slurs concluding with a staccato, which he says should be shortened by half their time value. Wolfgang Mozart, unlike some of his contemporaries, never chose to use the staccato indication at the end of a slur in his piano sonatas.

### **Türk's definition of a slur**

Türk uses the slur marking in examples throughout his entire treatise, yet curiously, he fails to clarify its meaning until the second part of chapter six, where it is included in the list of components essential to musical expression. His actual definition and instruction for the slur are rather scant, referring mostly to the performance of the slur's first note and notes under the slur. No specific comment is made regarding the last note. Surely, if the last note of a slur was always released in the same way, this would be the most logical place to include such instruction. Possibly Türk thought that the release of the last note was so entrenched in current performance practice that there was no need to leave specific instructions for it. A more likely explanation would be that the degree of release was so variable that he chose not to write specifically about it. Whatever the reason, it is unfortunate that he writes so sparingly about the last note's length.

The examples accompanying Türk's definition feature varying lengths of slurs, as well as different contexts of articulation and metric pulse. They also include examples of slurs which cross a bar line, which was relatively uncommon in the early Classical period.<sup>14</sup> Türk precedes the examples with a brief explanation:

For tones which are slurred, the finger should be allowed to remain on

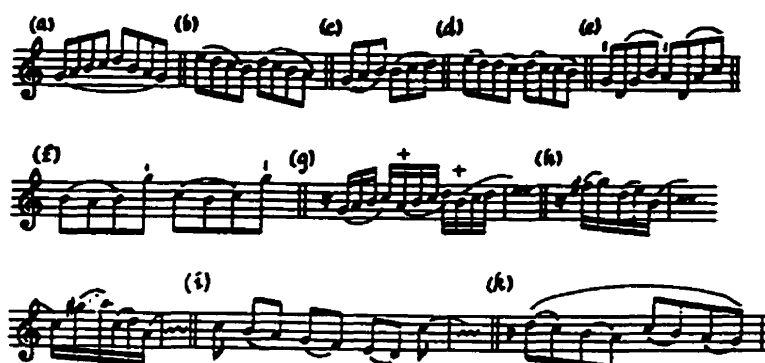
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<sup>14</sup>Sandra Rosenblum points out that the entire *Klavierschule* contains only four examples of slurs crossing a bar line (159). Wolfgang Mozart was not averse to writing slurs which crossed over a bar line, but these occasions were certainly exceptions.

the key until the duration of the given note is completely past, so that not the slightest separation (rest) results. By the length of the curved line, the composer indicates how many tones are to be slurred together (*School* 344).

While not specifically mentioning an early release of the last slur note, the instructions do seem to imply that the last note should not be connected to the first note of the following slur, or at the very least, that the last slur note would not be as legato as those preceding it. The examples certainly would seem to corroborate the implication.

Ex. 17. Daniel Türk, *School*, 344.



Examples *a* and *b* each include eight notes, but feature different slurring. Clearly, the two examples should not be performed identically, with the crucial difference occurring between the fourth and fifth notes. Example *b* implies that the B and the D would be separated in some way because the composer did not bind them together under one slur. Because Türk makes no specific comment on the performance aspects of this implied separation, readers are left to draw conclusions based on other pertinent instruction.

Concerning the first two examples, he writes:

At *a* all tones are slurred and in *b* each group of four tones is slurred. It should be observed, in addition, that the note on which the curved line begins should be very gently (and almost imperceptibly) accented (*School* 344).



Based on these comments, it could be argued that the primary meaning of the slur ending is not the need for separation, but a signal to accent the first note of the ensuing slur. Even without a separation, the two examples would be substantially different because of the accent on the fifth note of example *b*.<sup>15</sup> Furthermore, an even greater difference would result if the short slurs were shaped by the diminuendo suggested by Leopold Mozart, while the long slur could crescendo to the high note. It would appear that pedagogical clarity regarding the first note was of greater concern to Türk than the length of the last note, for he continues with additional commentary on the performance of the first note's accent.

In example *g* this gentle emphasis falls (contrary to the rule which is otherwise to be followed) on the weak notes marked with +, and in *h* on *ff*, *d*, *b* etc (*School* 344).

This argument, although interesting, does not negate the implication of some type of separation. After all, Türk does state that the instructions for accenting are "in addition" to the preceding comment on the number of notes under a slur.

Of all the examples, *k* is the most unusual, and provides additional evidence for releasing the last note of a slur. Türk writes:

The sign at *k* signifies that all the notes are to be slurred; nevertheless, the first, third, fifth and seventh tones are to be very softly marked (*School* 344).

Clearly, examples *b* and *k* were not meant to be performed identically. According to the accompanying instruction, if the slurs of *b* were not meant to be separated, but that the first note of each slur was to be accented, then there should be a second slur covering all eight notes (like *k*). Because there is no second slur in *b*, the only logical assumption is that example *b* was not intended to be played in one continuous legato line.

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<sup>15</sup>Composers in the early period had few symbols for the accent. Türk lists *rf* and *sf* as symbols for increased volume on a given note and recommends that fellow composers adopt the sign ^ to indicate an accent. He bemoans that fact that no one (including Wolfgang Mozart!) was following his lead. Seemingly, the most universal instruction for a gentle emphasis on a note was the onset of a new slur.

Türk does provide one example in which he describes the length of the last slur-note. Referring to slurs ending with a staccato, he writes:

At times some tones should be slurred and others detached. It is customary to signify this type of execution as shown in *a*. I have given the correct execution in *b* (*School* 345).

Ex. 18. Daniel Türk, *School*, 345.



This example is the only one in which Türk leaves his readers with precise instructions regarding the duration of the last note of a slur. Significantly, it is also the only example featuring a staccato. It is reasonable, therefore, that it was exactly this staccato which allowed Türk to be so specific, that slur-endings without staccatos were so variable in length that exact instructions were not possible. This certainly would lend credence to applying the concept of the *Absatz* or *Absetzung* to all slur endings, not just those involving appoggiaturas.

### **The influence of musical context**

It is important to recognize that Türk's instructions on the slur are found in the chapter on expressive playing and that his comments on effective musicianship may provide further insights into the performance of the slur ending. Significantly, it is in this chapter where Türk acknowledges the limitations of writing a manual on performance practice. Dealing with expressive playing, Türk states, is not simply a matter of explaining rules; "certain subtleties of expression cannot really be described" (*School* 337). Perhaps the performance of the last slur note was so variable that Türk perceived it as one of the musical subtleties defying description. He begins the chapter stating that all

his previous instruction is in vain if the expression of human emotion is absent from a musical performance. He uses one of his favourite analogies—that of human speech— as an introduction:

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. It is therefore extremely necessary to study the expression of feelings and passions in the most careful way, make them one's own, and learn to apply them correctly (*School 338*).

He identifies three cornerstones upon which effective music making is built: "the suitable degree of loudness and softness of tone, the detaching, sustaining, and slurring of tones, and the correct tempo" (*School 338*). He prefaces his instructions with a reminder that it is impossible, when describing these refined aspects of playing, to write specifically about every situation; that the player must make choices determined primarily by two factors: the emotional character of a passage and its tempo. For example, greater volume would generally be required in areas expressing sentiments of boldness or liveliness.

Türk goes on to describe three types of articulation available to keyboard players: staccato, legato, and what he refers to as the "customary" touch which was neither staccato nor legato. (see Footnote No.6) He writes eloquently of the importance of adapting the degree of staccato to the character of the passage.

In general, in performance of detached notes, one must particularly observe the prevailing character of the composition, the tempo, the required loudness or softness, etc. If the character of a composition is serious, tender, sad, etc., then the detached tones must not be as short as they would in pieces of a lively, humourous . . . nature. Occasional detached tones in a songful Adagio are not as short as they would be in an Allegro. For forte one can play detached notes a little shorter than for piano. The tones of skips in general have a more pronounced staccato than the tones in intervals progressing by step (*School 343*).

Because instruction on performance practice of the last slur note remains somewhat ambiguous, it is useful to establish some principles upon which interpretation will be based. One thing is clear: the last slur note was not meant to be played with the same legato touch as the notes preceding it under the slur. Therefore, Türk's instructions for detached notes could well be applied to the performance of the last slur note. Just as the cadence and phrase structure determined the use of the *Abzug* and the *Absetzung* in appoggiaturas, the emotional character and tempo might well determine the endings of regular slurs. Degree of release for slur endings could therefore be as unnoticeable as the *Abzug*, as sharp as the shortest staccato, or anything between the two extremes.

Türk categorizes the three types of articulation into two kinds of execution: heavy execution referring to a legato touch and light execution to the staccato and customary non-legato touch. He writes rather forcefully that readers must not associate heavy and light execution with degrees of volume. Although the commentary on execution does not specifically mention the slur ending, it would be reasonable to assume that the unnoticeable release would most often appear in passages of heavy (legato) execution and the clearly separated release in places of light execution. Concerning the character of composition and its relation to execution, he wrote:

Compositions of an exalted, serious, solemn, pathetic and similar character must be given a heavy execution with fullness and force, strongly accented and the like. To these types of compositions belong those which are headed grave, pomposo, patetico, maestoso, sostenuto, and the like. A somewhat lighter and markedly softer execution is required by compositions of a pleasant, gentle, agreeable character. . . . Compositions in which lively, humourous, and joyous feelings are predominant, for example, allegro scherzando, burlesco . . . giocoso, . . . etc., must be played quite lightly whereas melancholy and similar affects particularly call for the slurring of tones.<sup>16</sup> . . . It is understood that in all of the

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<sup>16</sup>The implication here is that the practice of slurring tones was something which performers could choose to add; that they were not necessarily limited to slurs indicated by the composer. This is corroborated by a comment in the paragraph discussing basic rules to staccato. Here Türk informs his readers that passages headed by the term *staccato* might include slurs, marked either by the composer, or

aforementioned cases, various degrees of heavy or light execution must be applied (*School* 348).

If any doubt remains concerning the appropriateness of using various degrees of slurs, this last statement should put it to rest. Performance practice for the length of the slur ending can legitimately be based on the following principle: the degree of slur release will be determined by the musical context in which it is found. The only remaining questions are: what musical factors need to be observed in order to fully understand the context of a given passage; and second, are there conditions other than musical context which will affect choice of slur release?

In the section on heavy and light execution, Türk's presents three other aspects of musical context relevant to the music of Wolfgang Mozart: tempo, meter, and the "manner in which notes progress" (*School* 347). He adds an "etc." to remind his readers of the impossibility of discussing every aspect of music, implying that the list he offers is incomplete.<sup>17</sup> Music written in a fast tempo would generally be played with a lighter execution than that of a slow tempo. Slur-endings, therefore, would generally be released more noticeably in pieces with a quick tempo than in those with a slow tempo. Meters with a longer-valued basic beat require a heavier execution than meters with shorter-valued beats. For example, a piece written in 3/4 time would generally be played more smoothly than a piece in 3/8. Particularly noteworthy is Türk's suggestion that a 2/4 time signature be played more lightly than 3/4. He provides no explanation for his advice, but presumably the reason would lie in the shortness of the 2/4 bar length. A comparison of the first movements of KV 330 and KV 332 corroborates Türk's idea. In both cases, Wolfgang Mozart goes to considerable lengths to indicate articulation. The 2/4 Allegro moderato contains an abundance of staccatos while the 3/4 Allegro has almost none.

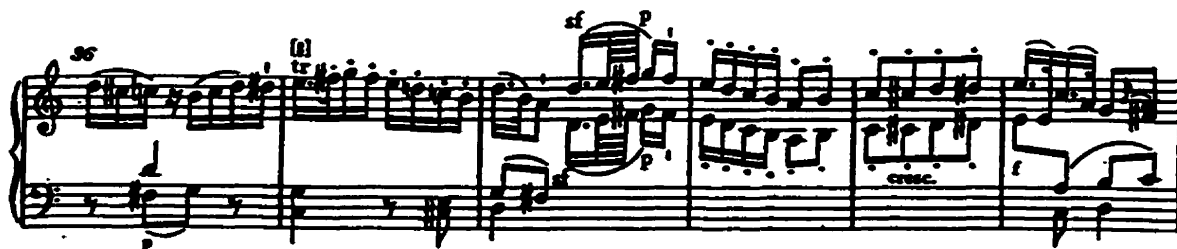
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"that the composer has presumed that the player would introduce this variation in touch himself" (*School* 342).

<sup>17</sup>See Appendix B: "Factors influencing the slur release."

While exceptions undoubtedly exist, Türk's observation was one which W. Mozart generally followed. The *Absetzung* type of slur release would certainly be more appropriate in the duple meter of Example 19a, while a less noticeable one would be better suited to the example in triple meter (Ex. 19b).

Ex. 19a. Wolfgang Mozart, KV 330/i/mm. 36-41.



Ex. 19b. Wolfgang Mozart, KV 332/i/mm. 1-8.



Harmonic and melodic intervals must also be considered in choosing execution. Türk states that areas of dissonance should generally be played with a heavier execution than those with consonant harmonies. Slurs, therefore, should be relatively unnoticeable in the context of dissonance. Although Mozart's dissonances are seldom as pungent as those of composers like Beethoven, he certainly used both harmonic and melodic dissonance to great effect. The following example from the Adagio of KV 576 (Ex. 20) demonstrates Mozart's keen insight into the relationship of articulation and dissonance. Staccatos occur only at the longest duration of consonance while the overwhelming majority of notes are slurred because of the pervading dissonance.

Ex. 20. Wolfgang Mozart, KV 576/ii/mm. 12-15.

The slow tempo of this example is, of course, an important contributing factor in the choice of slur release. In pieces with a faster tempo, a performer might well choose a shorter release even if the slur involves dissonance. This, however, will not often be encountered in Mozart's fast movements because the dissonance is generally fleeting in nature. An exception to this is his frequent use of the diminished seventh chord. In a quick tempo, its dissonance often adds boldness and drama to a passage, which would be heightened by a shortened slur release. The *più allegro* of KV 457 (Ex. 21) provides an illustration.

Ex. 21. Wolfgang Mozart, KV 457/mm. 139-142.

Lyric, song-like compositions should be coloured by a heavier execution, while sections of prevailing passage work should utilize a lighter execution. Melodic intervals also influence choice of articulation. Lighter execution would be appropriate for predominantly skipping passages, in contrast to the heavier execution of step-wise intervals. Example 21 illustrates Türk's suggestion for lighter execution on skipping passages. At the conclusion of the chapter, Türk refers specifically to Wolfgang Mozart,

suggesting that his "modern concerti" would generally require a lighter execution than compositions by Handel or J.S. Bach (352).

From this very important chapter on expressive playing, the following conclusions have been reached concerning the performance of the slur ending: some type of release at the end of the slur is necessary, the degree of which may range from unnoticeable to clearly perceptible. Degree of release will be determined by factors of musical context such as emotional content, tempo, meter, and intervallic relationships.

### **The influence of formal structure**

One of the most salient features of the early classical period is its attention to formal structure. Just as punctuation and inflection give meaning to language, phrase structure gives meaning to music. Classical theorists all refer to musical punctuation as a critical element of a performer's understanding. The relationship of music and language was obviously a source of fascination for musicians of this period. C.P.E. Bach and Leopold Mozart both advise their readers to listen to a singer's use of language in order to master the art of musical phrasing. L. Mozart writes:

Yea, it goes against nature if you are constantly interrupting and changing. A singer who during every short phrase stopped, took a breath, and specially stressed first this note, then that note, would unfailingly move everyone to laughter. The human voice glides quite easily from one note to another; and a sensible singer will never break unless some special kind of expression, or the divisions or rest of the phrase demand one. 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 (101).

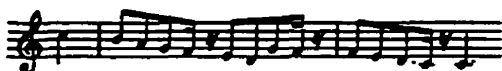
Quantz points out the similarities between an orator and a musician, introducing his chapter entitled "Good execution" with an entire page devoted to a detailed description of effective oratory. Türk makes some of the same analogies, but focuses most of his attention on the correct application of punctuation in music. In paragraph nineteen of his



text, he quotes a marvellously ingenious sentence designed to bring clarity to the instruction which follows.

Just as the words: "he lost his life not only his fortune" can have an entirely different meaning according to the way they are punctuated (He lost his life, not only his fortune, or, He lost his life not, only his fortune) (*Er verloh das Leben, nicht nur sein Vermögen, oder so: Er verlor das Leben nicht, nur sein Vermögen*), in the same way the execution of a musical thought can be made unclear or even wrong through incorrect punctuation. Thus, if a keyboard player, other than at the end of a musical period, does not join the tones together well and consequently divides a thought where it should not be divided, then he makes the same mistake that an orator would if the latter would pause in the middle of a word and take a breath.<sup>18</sup> I have indicated this incorrect kind of division in the following example by rests (*School 329*).

Ex. 22. Daniel Türk, *School*, 329.



A few paragraphs later, Türk repeats these same examples (Ex. 23), but this time with slurs, each of which end precisely where he so emphatically stated no rest should appear. He is using the examples to clarify his concept of musical punctuation, but at the same time provides a very strong clue that the last note of a slur is certainly not always to be noticeably shortened. In fact, the last note of a slur should never be perceptibly shortened if this would cause a musical thought to be broken apart. Türk writes:

A musical thought which has not been completed may never be divided by lifting the fingers from the keys at the wrong time (or by rests). Therefore, the first examples shown in paragraph 19 [ex. 22] must be executed as follows [Ex. 23] (*School 330*):

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<sup>18</sup>Türk includes a footnote indicating that these comments are not intended for notes which the composer intended to be detached or "clearly separate from one another" (*School 506*). Although he does not explain precisely what he meant by "separate notes," it would be reasonable to assume that he referred, at the very least, to notes separated by rests as well as appoggiaturas ending with an *Absetzung*.

Ex. 23. Daniel Türk, *School*, 330.



This example, upon first observation, is disconcertingly problematic. It seems that Türk meant that a slur should never end with a noticeable release, yet this would be in direct conflict with his instruction on the slur. However, several points should be kept in mind: firstly, the last slur notes in Example 23 are shortened by half in Example 22.

Undoubtedly, Türk considered the *Absetzung* type of release to be disruptive, but the unnoticeable *Abzug* would be subtle enough to keep the musical thought intact. The similarity of Example 23 and Example 17b (see above, p. 31) cannot be ignored. The identical slur lengths would suggest that Türk's instructions for performing slurs should also apply to Example 23. It is also important to realize that Example 23 is found in the section on musical punctuation, and if any discrepancy exists between the two examples, surely the specific instructions for slurring in Example 17 would supercede Example 23. Second, Türk often uses the words "lifted fingers" to describe the way in which a discernible separation is produced.<sup>19</sup> Therefore, when he warns against a lifting action, he certainly is not ruling out the "pulling away" motion of the *Abzug* in Example 23.

An understanding of Türk's concept of musical punctuation<sup>20</sup> is vital to this study because of its influence on the performance of the slur ending. Punctuation marks at the end of musical sections were made audible to a listener by means of silence, which Türk referred to as a *Ruhestelle*, or a place of rest. When a *Ruhestelle* coincided with a slur ending, the performer would necessarily choose an *Absetzung* type release rather than an

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<sup>19</sup>He describes this perceptible separation as being one in which "the finger is gently lifted from the key. Consequently, through this raising of the finger there results a short rest which must always be counted in the duration of the last note of the period" (*School* 330).

<sup>20</sup>See Appendix C for a synopsis of the types of musical punctuation. A detailed description will be found on pp. 42-45.

*Abzug*. The length of the *Ruhestelle* was determined by the type of punctuation mark, with the most substantial one requiring the longest amount of silence. Therefore, it is crucial for a performer to identify musical sections because the degree of release for a coinciding slur will be influenced by the length of the *Ruhestelle*.

In his treatise, Türk presents formal structure by comparing a musical composition to a speech, explaining how the parts of a composition relate to parts of a speech. Identifying the sections from largest to smallest, he includes in his roster: (1) the main section (*Hauptabschnitt*), (2) the musical period (*eine musikalische Periode, ein Abschnitt*), several of which might comprise a main section, (3) the *Rhythmus*, and (4) the smallest member, the *Einschnitt*<sup>21</sup> or phrase member. These four sections are equated to four sections of a speech. The main section of a composition is like a complete part in a speech, comparable to a paragraph. The musical period is likened to the period at the end of a sentence, while the *Rhythmus* can be equated to a smaller part of a speech which would conclude with a colon or semi-colon. Finally, the *Einschnitt* is comparable to a phrase in a sentence which would be separated by a comma. Türk would prefer to end his roster here, but obviously feels compelled, in the interest of comprehensiveness, to mention the caesura,<sup>22</sup> an even smaller musical unit. Composers will normally end the larger sections with a rest, but the smaller musical units might not have such an obvious indication. It is therefore particularly important that performers recognize these smaller units in order to make appropriate choices of slur releases. Türk provides the following

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<sup>21</sup>Türk uses the term *Einschnitt* in two ways: first, it is a phrase member (*i.e.*, a group of notes ending in a musical comma); and second, it is the symbol // which denotes a separation.

<sup>22</sup>Türk refers to J.G.Sulzer's writings on the caesura included in a section entitled *Über die musikalischen Interpunktion* in his treatise *Allgemeine Theorie der schönen Künste*, published in the article *Vortrag*, Leipzig, 1773. Türk adds a short footnote describing caesuras as "basically nothing more than (short) phrase divisions" (*School* 512). Mention is made of several other theorists, all ascribing to the same basic concept, but using different terminology.

examples to demonstrate various types of musical sections, which for purposes of clarity end in rests.<sup>23</sup>

Ex. 24. Daniel Türk, *School*, 333.



Examples marked *a* represent the close of a main section or a musical period. Examples *b* indicate the end of a *Rhythmus*. *c* provides examples of phrase members, while *d* represents the caesura. Examination of the examples reveals that the need for punctuation (*i.e.*, a "place of rest") is determined mainly by two factors: harmonic language and the appearance of sequences. Examples for the larger musical sections requiring a period or colon as musical punctuation all imply clear cadences. The musical period (*a*) ends with a perfect cadence while the *Rhythmus* (*b*) ends with an imperfect cadence. In the examples for a phrase member or *Einschnitt* (*c*), the rests are separating sequential repetitions of a short motive. At the same time, cadences are also implied. The caesuras (*d*) are clearly shorter than the phrase member and suggest no cadences, diminishing their harmonic significance. Slurs in the examples are reserved for appoggiaturas, likely because early Classical composers were not yet using slurs to indicate musical motives.<sup>24</sup>

<sup>23</sup>Türk reminds his readers that the last note of a period will be shortened even if it is followed by a rest.

<sup>24</sup>The meaning of the slur was clearly in a transition period during the time of Wolfgang Mozart. Both

An interesting example of a slurred caesura is found in the chapter on fingering.

Ex. 25. Daniel Türk, *School*, 139.



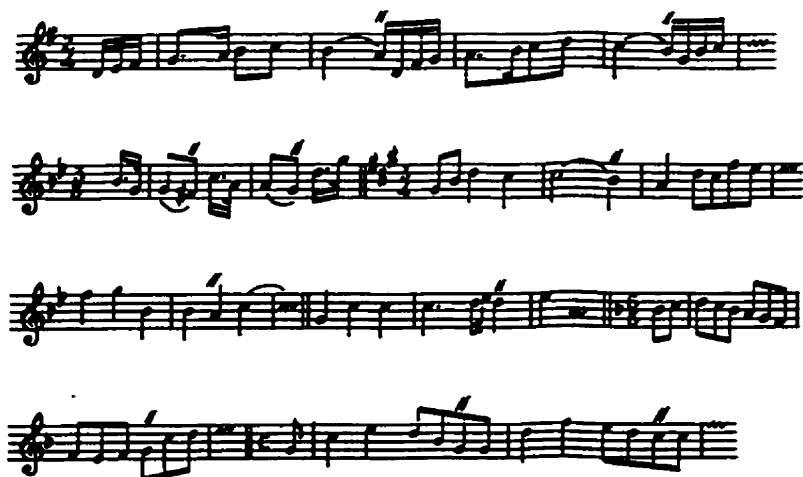
Although Türk was using the example to describe and defend the technique of finger crossing, it also provides a fairly accurate picture of an eighteenth-century performance of a slur ending which coincided with a caesura. The time it takes to lift the third finger and cross over to the second finger would be substantial enough to clearly separate the notes, effectively resulting in an *Absetzung* rather than an *Abzug*.

The remainder of the chapter is devoted to guidelines for recognizing a phrase member or *Einschnitt* (i.e., a passage ending with a comma at the place of rest.) Türk remarks, rather disparagingly, that even those with the "dullest senses" will be able to recognize the end of a phrase member when the composer includes a rest. Because there are many instances where no rest is given, the astute musician would be expected to know that a phrase division had occurred and that a brief lifting of the finger would be required. If the end of a slur coincided with the end of an *Einschnitt*, the release would lean toward the *Absetzung* rather than the *Abzug*. The examples provided by Türk include no rests, but make use of his symbol for the *Einschnitt*.<sup>25</sup>

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Haydn and W. Mozart began to use longer slurs than their predecessors, but it was Clementi and Beethoven who substantially altered the slur's meaning. By the outset of the nineteenth century, the customary touch had changed from non-legato to legato, which allowed the slur to indicate not only touch, but phrase structure. Rosenblum points out that a comparative study of W. Mozart and Beethoven slurring indicates a generally non-legato touch in W. Mozart's playing, as well as shorter slurs, and more regular metric accentuation. Beethoven's slurs, on the other hand, demonstrate his interest in more long-breathed lines, with metric accentuation less predictable because of his irregular phrase lengths (172).<sup>25</sup>Türk obviously saw the need for establishing a symbol to indicate a break at a phrase ending. Because the slur did not yet imply phrase structure, he introduced his own symbol, which he first revealed in his *Kleine Sonaten* of 1785.

Ex. 26. Daniel Türk, *School*, 334.



Although Türk fails to state his rationale for phrase divisions, the examples reveal the factors influencing his use of the *Einschnitt*. While some feature symmetrical phrasing, others feature sequences, and others, appoggiaturas. Common to all, however, is the cadence—the most important clue for recognizing the *Einschnitt*. His instructions for the execution of the phrase divisions are abundantly clear, leaving no doubt that slurs ending at phrase divisions should be performed with a noticeable release.

The player must immediately raise the finger from the key for notes which are intentionally separated from those following in order to make the phrase division perceptible (*School* 334).<sup>26</sup>

Having established the basic principle, he includes a most enlightening paragraph suggesting that a mature performer will vary the length of the last note according to its musical context:

For a very refined execution, with regard to the lifting up of the finger, one must take into consideration whether the periods are larger or smaller and more or less joined to each other. The finger is lifted sooner from the key

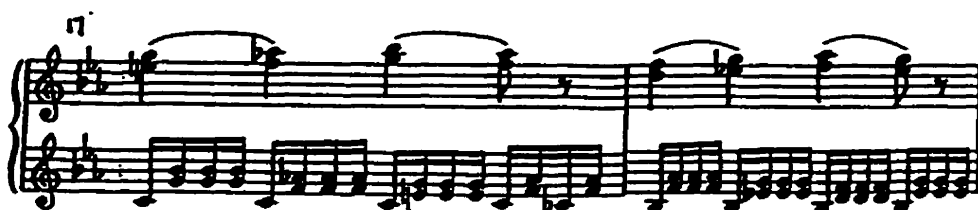
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<sup>26</sup>Significantly, his instruction for a perceptible phrase division is the same as his instruction for choosing the *Absetzung* for appoggiaturas involving cadences.

at the end of a full cadence, or such a conclusive note is played with a shorter duration than when only a phrase member of the composition has been completed (*School 331*).

In his sonatas, W. Mozart generally points out the *Ruhestellen* with rests, possibly because he does not trust the average player to perform with such a refined execution. The Adagio of KV 570 (Ex. 27) offers a fine example of Türk's instruction.

Ex. 27. Wolfgang Mozart, KV 570/ii/mm. 17-18.



The slurs are the same in that they each represent a phrase member (technically, a caesura), but are different because only the second one involves the end of a cadence. Whether this is W. Mozart's reasoning for the rest remains somewhat speculative, but it certainly provides an adequate explanation. Türk goes on to write:

If a passage of gentle sensitivity follows a fiery and brisk thought, then both periods must be more carefully separated than would be necessary if they were of the same character, etc (*School 331*).<sup>27</sup>

Again, Türk has returned to the importance of allowing the musical context of a passage to determine a performer's choices regarding articulation.

### The influence of bowing techniques

Because the symbol and idea of the keyboard slur was borrowed from violin bowing, it is essential for pianists to understand the principles of violin bowing in the early

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<sup>27</sup>W. Mozart is generally very careful to separate contrasting sections with a rest, especially when the volume changes suddenly from loud to soft.

Classical period. In his 1765 treatise entitled *Clavier Schule*, Georg Löhlein relates eighteenth-century bowing techniques to the keyboard slur of his day. He defines the slur in much the same way as other treatise authors.

If the same sort of arc is over different notes, they should be played gently one after the other, and at the same time strung together. On the violin they would be played in one bow stroke. . . . They are called slurred notes (12-13).

In a subsequent section, he adds the following comment:

In respect to expression the keyboard is not as complete as the stringed and wind instruments. Nevertheless the same notes can be performed in different ways, and one can imitate several kinds of bowing (69).

Wolfgang Mozart's violin-piano duos provide a wealth of examples demonstrating ways in which a pianist can imitate violin bowing. Not only was Wolfgang a consummate artist at the keyboard, he was also a skilled violinist, having studied with his father as a child. The years 1772 to 1777 saw him write his five violin concerti, during which time he also served as concert master in the Salzburg court orchestra. In 1777 he toured Munich, Augsburg, Mannheim, and Paris as a solo violinist. During these years, he also composed half of his piano sonatas. His heavy involvement in violin playing and composing could very well have influenced his use of slurs in his piano music. While this is somewhat speculative, there is no doubt that W. Mozart would have expected piano slurrings in the violin-piano duos to be performed in the same manner as violin slurrings. This is most evident in passages where the two instruments play either in parallel motion or in imitation of each other.



Ex. 28. Wolfgang Mozart, KV 454/iii/mm. 57-66.

The strongly imitative writing in mm.62-66 features identical slurring for the two instruments, which would certainly call for a concerted effort on the part of both players to synchronize their articulation. Because this type of slurring might well be carried over to solo keyboard slurring, it becomes even more important to understand the principles of classical violin bowing.

Leopold Mozart's writing on the opening note of a slur and the notes under the slur has already been discussed. In violin playing, the last note of a slur signals an impending change in the direction of the bow. He never implies that it has any additional meaning, but writes at length about the technique of bow changing and the effect of bowing on the character of the music. Two separate, seemingly contradictory comments are particularly significant for the purposes of this study. The first is found in his description of the sound of a bow change, while the second is an instruction for bow changing in cantabile passages. He describes a bow change as follows:

Every tone [or bow stroke], even the strongest attack, has a small, even if barely audible, softness<sup>28</sup> at the beginning of the stroke; for it would otherwise be no tone but only an unpleasant and unintelligible noise. This same softness must be heard also at the end of each stroke (*Treatise* 97).

If the end of a stroke and the onset of a new one both involve a "barely audible softness," the result would likely be very similar to an *Abzug*. In fact, he uses the word *unvermerkt* to describe the affect--the same word used by Türk to describe the *Abzug*.

The second comment is found in a passage where Leopold Mozart underscores the importance of imitating the legato capabilities of a voice. It was very much in vogue at the time for resident violinists in Paris to copy the singing style of Italian vocalists (Heron-Allen 95). Leopold Mozart was clearly of the same mind when he wrote:

You must therefore take pains where the cantilena of a piece demands no break, . . . to leave the bow on the violin when changing the stroke in order to connect one stroke with another (*Treatise* 102).

Giuseppe Tartini wrote even more emphatically about the bow change in lyric passages.

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 (55).

Clearly, both authors are suggesting that singing passages should be played in a legato fashion, yet Leopold Mozart's original description of a bow change implies that a totally seamless change with its "small softness" was not possible. One explanation could be that both authors are simply speaking against a perceptible *Absetzung* type release, and that the unnoticeable *Abzug* was acceptable for cantabile passages. However, another explanation might be found in the history of the bow. It is necessary to explore this aspect for two reasons. First, the bow is responsible for the character of the bow change, and therefore is also responsible for the character of the slur release. Second, because the design of the

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<sup>28</sup>The German text for this phrase is "*kaum merkliche Schwäche*", meaning "barely noticeable weakness."

the bow changed during the lifetime of Leopold and Wolfgang Mozart, it is important to determine whether these changes influenced the performance practice of Wolfgang's slurs.

Bows designed in the Baroque period were characterized by a convex bowstick and a narrow band of bow hair which was strung from an immovable frog at the lower end of the stick to the point at the bowstick's top end. Toward the end of the seventeenth century, bowmakers in Italy began experimenting with a longer and straighter bow. By 1720, the French had followed suit, but in Germany the convex bow remained in use for at least several more decades. The frontispiece of Leopold Mozart's 1756 treatise shows a drawing of the author holding a violin and a convex bow. However, the 1750's marked the beginning of a very important transition period when the design of new bowsticks gradually became concave and the ribbon of hair wider. The mechanism of the frog was changed to make it moveable, allowing the tension on the hair to be adjustable. By 1785, François Tourte had crafted a bow so successfully that its design has remained virtually untouched to this day. For his achievement, he came to be known as the "Stradavari of the bow" (Sadie 209).

So how did these changes affect the technique of bowing? The convex shape of the Baroque bow along with its immovable frog resulted in less tension on the bow hair. When pressure was exerted at the beginning of a stroke, the bow hair would yield, resulting in the "small softness" to which Leopold Mozart refers. While it was possible to make a smooth bow change with this Baroque bow, it certainly lent itself more naturally to a non-legato sound. The Cramer bow,<sup>29</sup> on the other hand, was a type of transitional bow designed between 1767 and 1780, which featured the concave bowstick and moveable frog. Because the hair on the Cramer bow could be tightened to a much greater

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<sup>29</sup>This bow, rather than bearing the name of the maker, was named after Wilhelm Cramer (1745-99), an influential virtuosic violinist who spent most of his career in Paris and London. The Cramer-model bow was described by a Parisian violinist, Woldemar (c. 1800), as being the bow of choice for a majority of violinists in the years spanning 1770 - 1790. The last decade of the century saw the Tourte bow gain preeminence over its predecessors (Sadie 209-211).

tension, sound could be produced immediately, effectively eliminating the "small softness." This enabled the violinist to achieve a seamless legato effect at bow changes. Clearly, the new design in bow allowed for the sustained, cantabile playing to which Tartini alluded. Werner Bachmann and David Boyden suggest that this new transitional bow was particularly well suited for the late works of Tartini, the music of the Mannheim School and the works of Haydn and [Wolfgang] Mozart (Sadie 209). Clearly, the new design had the capacity to achieve bow changes with "no interval of silence" between them. Pianists following Löhlein's admonition to imitate violinists (in this case, their bow changes), would in cantabile passages perform consecutive slurs with no interval of silence between them.

Unfortunately, some questions remain unanswered regarding the influence of the new bow. The frontispiece on Leopold Mozart's book remained unchanged for subsequent editions—even for the one which appeared in 1787, the year of his death. However, this edition was merely an exact reproduction of the revised second edition of 1769. All the illustrations in the 1769 edition retain the older-style convex bow, suggesting that the new design had not yet made strong enough inroads on Leopold Mozart's thinking that he would consider updating the drawings. Possibly, the changes made to the bow in 1769 were not yet significant enough to warrant new illustrations. The revisions he made in his second edition were mostly related to the technical aspects of violin playing, but several comments were added regarding the need to practise sustained bow strokes and smooth connections. A new bow design would certainly have enhanced the technique of legato playing, yet he failed to speak about the current innovations. This might suggest that, at least in 1769, he was still thinking of the *Abzug* when he wrote about making no breaks in a cantilena passage. Unfortunately, his later thoughts on the new bow's capabilities are not known. It is also not known whether Wolfgang Mozart ever used a Tourte bow, or even the transitional Cramer bow. The Tourte bow in particular would have been a luxury which a financially burdened composer like Wolfgang Mozart

could ill afford.<sup>30</sup> Even though he may never have personally used the bow, he certainly must have been aware of the new bow design with its increased capacity for true legato playing. The tradition of non-legato playing was clearly eroding during the last years of his life and the changes in bow design reflected that change. Although no absolute conclusion can be reached about the influence of the new legato capabilities of the bow, it is not unreasonable to conjecture that W. Mozart imitated the violin slur, using a seamless legato at slur endings in lyrical passages of his keyboard music. This idea seems particularly well-suited to songful movements like the Andante of KV 545 (Ex. 29).

Ex. 29. Wolfgang Mozart, KV 545/ii/mm. 1-3.



A good keyboard player, according to Leopold Mozart, is to imitate the natural quality of a singer, and a singer would never breathe in the midst of this melodious line. According to Tartini, there should be no interval of silence between notes in a cantilena passage. The question is, if W. Mozart intended the first two bars of the example to be seamless, why did he not cover the melody with one continuous slur? If he indeed intended a truly legato performance, the explanation for the slurring must lie in the gentle emphasis of the first note of the slur. One continuous slur would, by early classical standards, be considered to be relatively long. It therefore might well have been performed with one long crescendo

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<sup>30</sup>Tourte discovered that the best wood for the bowstick was pernambuco which he imported from England. Attaining the wood was an expensive venture because very large amounts of the raw wood were needed in order to find the small amount of perfect wood for the bow itself. In addition, France and England were at war from 1775 to 1780, making it difficult to ship the wood (Heron-Allen 94).

to the high D, with the last G noticeably quieter than the preceding B. The two slurs, however, would result in a distinctly different shaping, with a small diminuendo at the end of m. 1, a gentle emphasis on the first slur note of m. 2, and a less noticeably quiet last G. Because no definitive answer can be found regarding the seamless legato, today's performers can justifiably consider an unbroken slur ending, but in doing so, they must remain true to the slur's implied shaping and gentle emphasis. Essentially, this will produce an effect only minimally different from the *Abzug*.

Example 29 is only one of countless puzzling slurs to be found in Mozart's keyboard music. Many of them feature a slur ending at the bar-line or a slur stopping one note before the end of a motive. Classical slurring was influenced by two Baroque traditions, the first being metrical accentuation and the second, a violin bowing principle known as the "rule of the down bow." Accentuation was an important element of classical performance practice which the treatise writers all discuss at great length. In his *Lexicon*, Heinrich C. Koch discusses two kinds of accent, one named "grammatical," the other "rhetorical" or "pathetic" (Koch cols 49-50). The grammatical or metrical accent refers to the expected pattern of stressed and unstressed beats in a measure. For example, in a 4/4 measure the pattern would be strong - weak - medium strong - weak.<sup>31</sup> Degrees of stress are generated by differences in volume. The rule of the down bow was a principle of bowing which accommodated the pattern of metrical accentuation. Because the down bow naturally produced a stronger sound than the up bow, string players would generally reserve the down bow for beats requiring stronger accents. This meant that a slur usually

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<sup>31</sup>The rhetorical accent was one in which a note was stressed "in part from a certain expressive lingering through which it appears that the accented note has been held an instant longer than its notation requires" (Koch col.49-50). Rosenblum cites a fascinating report by J.F.Reichardt on an 1808 performance by Schuppanzigh playing the works of Haydn, Mozart and Beethoven. It was observed that he "accents very correctly and meaningfully" (Reichardt 206). The comment becomes even more significant in light of the fact that Beethoven so admired Schuppanzigh's playing that he agreed to stage the first performance of his ninth symphony only in the venue where Schuppanzigh was first violinist (Thayer 901-907). When Reichardt commented on the "correct and meaningful" accenting, he was in essence stating that Schuppanzigh was effectively using both the grammatical and rhetorical types of accents (Rosenblum 90).

ended at the bar line in order to allow for a down bow on the strong first beat of the subsequent bar. It is the supremacy of the downbeat that explains why slurs over the bar line were relatively uncommon, but when a slur did cross over a bar line, it certainly provided a welcome break from the hierarchy of metrical accent. The opening measures of KV 570 (Ex. 30a) include some of the most enigmatic and controversial slurs in all of Wolfgang Mozart's keyboard writing.<sup>32</sup>

Ex. 30a. Wolfgang Mozart, KV 570/i/mm. 1-4.



Some pianists advocate a noticeable separation after each slur, while others argue for no perceptible break at the bar line. Difficulties with this second approach appear in the development (Ex. 30b) where the autograph shows the first three bars of the theme covered by one long slur.<sup>33</sup>

<sup>32</sup>The loss of the first 64 bars of this sonata's autograph has raised serious questions regarding W. Mozart's intent for the slurring of the opening theme. Compounding the problem is the *da capo* which the composer used for the first 27 bars of the recapitulation. The omission of these 27 bars, coupled with the loss of the first 64 bars, has left scholars with no original material upon which to base the slur markings for the sonata's opening theme. Modern scores generally follow the slurring found in the 1796 Artaria first edition, as shown in Example 30a.

<sup>33</sup>Unlike the Artaria first edition, the Henle and Broder editions apply this three-bar slur to mm. 41-43 in the lost part of the exposition where the theme, now functioning as the second subject, exhibits the same single-voice treatment and counter-subject as mm. 101-103. I wish to thank Professor Robert Rogers for pointing out that the long slur over the second subject, as found in the two modern editions, provides a necessary element of uniqueness to differentiate the effect of the thematically identical subjects.

Ex. 30b. Wolfgang Mozart, KV 570/i/mm. 101-104.

Performance of the theme and its re-statement were obviously not intended to be identical. Perhaps the rule of the down bow can shed some light on appropriate performance of the opening measures. Noticeable separations at the end of each bar cause considerable fragmentation of the melodic line. On the other hand, if a violinist performed the passage, the bow changes (*i.e.*, slur endings) might well be only barely perceptible. At the same time, there would be a gentle emphasis placed on each slur's first note<sup>34</sup> with a small diminuendo to the last note. This rendition would be markedly different from the theme in the development where the effect would be long-breathed, with the quarter notes participating in a subtle crescendo to the G in m. 103. Although the degree of separation is certainly a crucial element in the performance of the initial statement of the theme, pianists would do well to remember that the more important factor is the gentle emphasis and subsequent diminuendo of the short slurs. Applying the rule of the down bow brings to both passages the refreshing variety of shape and expressiveness which Wolfgang Mozart intended.

Slurs within a bar often extended only over notes belonging to one beat, reflecting the expected pattern of metrical accentuation. Scheidt's original example of keyboard slurring (see above, p. 3) illustrated not only the symbol and meaning of a slur, but the rule of the down bow. Wolfgang Mozart generally reserved this kind of slurring for

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<sup>34</sup>The up bows in mm. 2 and 4 would produce a less noticeable emphasis than the down bows in mm. 1 and 3, enhancing the theme's charm and grace.



accompaniment patterns, possibly suggesting that the accompaniment should provide a subtle metrical pulse, thus freeing the melody to create more interesting shape and articulation.

Ex. 31. Wolfgang Mozart, KV 284/iii/Var. XI: mm. 1-2.

Adagio cantabile

Because of the singing nature of Example 31, the slur endings in the left hand should imitate Tartini's bow changes which allowed "no interval of silence." The slurs over the broken chord accompaniment appear throughout the variation, indicating that W. Mozart intended a pervasive legato which would be hindered by even the smallest amount of separation at slur endings. Although Example 31 has a slow tempo, there are countless places where W. Mozart uses measure-length slurs in the context of a fast tempo. Regardless of tempo, these types of slurs should be seen as indicators of accent rather than separated articulation.

The genius of Wolfgang Mozart is revealed throughout his music in countless ways, not the least of which is his imaginative use of slurring. However, this slurring can also raise difficult questions. Why, for instance, would he end a slur at the penultimate note of a melodic phrase? Would it not be more musically "logical" to include the last note in the slur? KV 309 (Ex. 32) offers a fascinating example.

Ex.32a. Wolfgang Mozart, KV309/i/mm. 74-76.

The dotted rhythmic motive is heard, unaltered, throughout the entire movement, yet it appears with three different types of articulation: the one seen in Example 32a, another with no slurring whatsoever,<sup>35</sup> and the third seen in Example 32b.

Ex. 32b. Wolfgang Mozart, KV 309/i/mm. 13-14.

Clearly the two examples are not meant to be performed identically, and again, the concept of violin bowing can be applied in order to understand the difference. In mm.74 and 76, a string player would change the bow direction at the slur ending, which would result in a subtle, fresh impulse for the last note of the motive. In mm.13 and 14, the last note of the motive, being the last note of the slur, would be the quietest. The contexts of the two passages are noticeably different and supply a possible explanation for Mozart's

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<sup>35</sup>The unslurred motive would feature a non-legato touch and normal grammatical accenting (*i.e.*, the strongest accent on beat one and the less strong accent on beat three). The accenting in the unslurred motive would be essentially identical to that of Example 32a, leaving only the element of articulation to distinguish the effect of the two motives. A performance would therefore be enhanced by a clearly separate articulation of the two sixteenth notes of the unslurred motive in contrast to the connected sixteenths in Example 32a.

choice in slurring. Measures 74 and 76 are found in a *f* section marked by a rhythmically vibrant accompaniment pattern. The longer slur of mm. 13 and 14 is found in a *p* section with a gentle, fading accompaniment. In performing the two passages, shaping the melodies differently should be of greater concern than whether the slur ending should be noticeably released in mm. 74 and 76. In fact, the lightness of touch which results from making a diminuendo to the slur ending will quite naturally result in a hint of separation.

This same type of slurring can be seen in many trills terminating with a written out turn (Ex. 33). As in the previous example, the slur ends just before the last note of the melodic phrase.

Ex.33. Wolfgang Mozart, KV 284/iii/Var. VII: mm. 5-6.



Both C.P.E. Bach and Türk make firm statements that the trill's embellished ending should always be connected to the following note. "The trill is bound even more closely to the following note by the termination" (Türk, *School* 251). Yet W. Mozart separates the termination from its resolution in precisely the same way that he separated the embellishment of an appoggiatura from its resolution. Possibly Wolfgang was simply breaking with tradition, but the more likely explanation can again be found in the concept of bowing. The last note of a trill or appoggiatura figure often demanded a distinctive, yet subtle tone. One long slur would certainly not indicate this, but stopping the slur one note before the end would, like a bow change, imply the clarity of tone which he sought. This is certainly applicable in Example 33 where the distinctive trill ending would contribute significantly to the strength of the crescendo.

In contrast, Example 34 demonstrates the effect of a trill termination which is slurred into its resolution. The slur in m. 3 dictates a gentle ending of the trill, ingeniously enhancing the *grazioso* character of the variation.

Ex. 34. Wolfgang Mozart, KV 331/i/Var. II: m. 3.

The image shows a musical score for Example 34, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music is in the key of D major. The right hand part begins with a triplet of eighth notes (D4, E4, F#4) marked with a '3' above them. This is followed by a trill on G4, marked with 'tr' above the notes. The trill is slurred into a quarter note G4 in the third measure. The left hand part consists of a steady eighth-note bass line, primarily between D3 and F#3, with some sixteenth-note patterns in the first two measures.

## Chapter VI

### Conclusion

The writing of treatises in Wolfgang Mozart's time was obviously a popular, perhaps even profitable venture for numerous musicians and theorists. Of course the slur was just one small detail in the great mass of topics needing discussion, yet its influence on the music of the day was immense in that it brought new vitality, expressiveness, transparency, and variety. The treatises are an invaluable resource for the musician searching for ways to understand the puzzling aspects of W. Mozart's slurs. An effective performance of his music is possible only when several crucial elements of the slur are understood. The short slurs which pervade his music need to be enunciated with a gentle emphasis and shaped with a subtle diminuendo. When this highly significant principle is understood, much of the confusion surrounding W. Mozart's slurs will be eliminated.

Certainly many words have been written about the slur, yet nowhere is there a definitive answer to the question of how the end of the slur was to be performed. Today's pianists must therefore make informed judgement calls based on what is known. Given the information available to us in the treatises, what are the fundamental principles upon which we can base our performance of the last note of the slur? First, we will understand that some form of release is almost always necessary, whether it is unnoticeable or clearly perceptible. Second, we will recognize the importance of formal structure. Thirdly, we will take into account the concept of violin bowing. But above all, we will look at musical context to guide us in our quest to understand and perform the slur and its release.

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APPENDIX A: SYNOPTIC CHART OF TREATISE INFORMATION REGARDING THE SLUR.

C.P.E. BACH

in *Versuch über die wahre Art das Klavier zu spielen*.

Notes without a slur:

"Tones which are neither detached, connected, nor fully held are sounded half their value, unless the abbreviated Ten. is written over them, in which case they must be held fully. Quarters and eighths in moderate and slow tempos are usually performed in this semi-detached manner" (*Essay* 157).

Performance of the first note of a slur:

If four eighth notes are slurred together, the first and third notes will be accented with a "slight, scarcely noticeable increase of pressure." Similarly, the first note of a slurred triplet figure will be slightly accented (*Essay* 154).

The slur's first-note stress remains in effect even if the slur begins on a normally weak beat (*Essay* 157).

Performance of notes under the slur:

"Notes which are to be played legato must be held for their full length . . . . A slur which is placed above them . . . . applies to all of the notes included under its trace" (*Essay* 154).

DANIEL G. TÜRK

in *Klavierschule*

Notes without a slur:

For notes which are marked neither with a slur nor a staccato, "the finger is lifted a little earlier from the key than is required by the duration of the note". Türk's examples indicate that notes without a slur will be sounded for three-quarters of their value (*School* 345).

Performance of the first note of a slur:

The first note of a slur has a "gentle emphasis" (*School* 344).

The first note of a slur is accented, even when placed on a normally weak beat (*School* 344).

Performance of notes under the slur:

The slur indicates that notes under it are to be played legato. "By the length of the curved line, the composer indicates how many tones are to be slurred together" (*School* 344).

LEOPOLD MOZART

in *Versuch einer gründlichen Violinschule*.

Notes without a slur:

A series of notes with no accompanying slur will generally be played with a separate stroke for each note, thus creating a less legato effect than if several notes were to be played with one stroke. If no slurs appear (i.e., no bow markings), performers are free to choose their own bowings (*Treatise* 73).

Performance of the first note of a slur:

"The first of two, three, or even more notes, slurred together, must at all times be stressed more strongly and sustained a little longer. . . . This [sustaining] must be carried out with such good judgement that the bar-length is not altered in the smallest degree" (*Treatise* 130).

Generally, the slur's first-note stress remains in effect even if the slur begins on a normally weak beat (*Treatise* 124).

Performance of notes under the slur:

"Notes [with] such a circle [slur], be they two, three, four or even more, must all be taken together in one bow-stroke; not detached, but bound together in one stroke without lifting the bow" (*Treatise* 45)

Often slurring is only marked for several bars, but is intended to continue until a change is indicated (*Essay 154*).

The slur over broken chords signifies that all notes of the chord will remain held until the last one has sounded (*Essay 154*).

#### Performance of the last note of a slur:

Bach leaves few instructions regarding the performance of the last note of a slur, except to detach the last note of a slur if a staccato marking is indicated (*Essay 157*).

#### The slur's relationship to the performance of the appoggiatura:

"Appoggiaturas are louder than the following tone . . . and are joined to it in the absence as well as the presence of a slur. Both of these points are in accord with the purpose of appoggiaturas, which is to connect notes" (*Essay 88*).

When a slur is repeated for a few measures, it is generally assumed that slurring will continue until a new marking is indicated (e.g., a staccato or rest) (*School 344*).

In the case of broken chords with slurs, "it is customary, especially in compositions of agreeable character . . . to let the fingers remain on the keys until the next harmony" (*School 344*).

#### Performance of the last note of a slur:

If a slur ends with a staccato, the last note should be shortened by half, but "not accompanied by a violent stroke" (*School 331*).

Although he does not specifically refer to the slur ending, Turk's examples of consecutive slurs imply some type of separation (*School 344*).

#### The slur's relationship to the performance of the appoggiatura:

"Every appoggiatura must be slurred to the following tone, whether a slur marking is present or not" (*School 209*).

There are two types of execution for the last notes of an appoggiatura (which is also the last note of a slur):

- (1) *Abzug*: requires a lift so subtle that it is unnoticed.
- (2) *Absetzung*: a distinctly separation which result from shortening the last slur note by half of its allotted value. The *Absetzung* is used at cadences (*School 210*).

Notes under a slur should be played "more and more quietly" (*Treatise 124*).

Because the first note is sustained a little longer, the remaining notes under a slur will necessarily be hurried slightly to compensate for loss of time on the first note (*Treatise 130*).

Often slurring is only marked for several bars, but is intended to continue until a change is indicated (*Treatise 45*).

#### Performance of the last note of the slur:

Although Mozart does not leave specific instructions regarding the performance of the last note of a slur, several assumptions can safely be made:

(1) Because notes under a slur gradually diminish in volume, the last note will be the quietest (*Treatise 124*).

(2) The last note of a slur simply signals an impending bow change. Mozart never implies that it conveys any additional meaning (*Treatise 45*). (In 1756, the bow change usually sounded non-legato because of the design of the bow.)

#### The slur's relationship to the performance of the appoggiatura:

"Here is now a rule without an exception: The appoggiatura is never separated from its main note, but is taken at all times in the same stroke" (*Treatise 166*).

"Secondly, the accent must . . . always be on the appoggiatura itself, the softer tone falling on the melody note" (*Treatise 171*).

## **Appendix B: Factors influencing the release of a slur.**

### **I. Summary of information in the text:**

#### **A. The main principle:**

1. Because no precise information is found in the treatises, the assumption can be made that the degree of slur release was so variable that a definitive statement regarding performance was impossible.
2. The degree of slur release may range from unnoticeable (*Abzug*) to clearly separated. (*Absetzung*).

#### **B. Factors determining degree of release: *musical context***

1. The main principle: music can, in a very general way, be divided into two types of styles—heavy (legato) and light (non-legato and staccato) execution. Slur releases will often assume the character of the type of execution in which they are found.
2. Factors of musical context determining type of execution:
  - tempo
  - mood
  - meter
  - intervallic relationships

#### **C. Factors determining degree of release: *structural context***

1. The main principle: if a slur ending coincides with a musical punctuation mark, the degree of release will, in part, be determined by the type of cadence found at the end of the slur. (However, choices should never be made outside of the framework of musical context.)
  - a. perfect cadence (period): requires a significant break which the composer will usually indicate with a rest.
  - b. imperfect cadence (semi-colon or comma): generally requires a discernible break.
2. Slurs involved with sequences and symmetrical phrasing will usually feature a discernible break.
3. Appoggiaturas: use the *Absetzung* for cadential appoggiaturas.  
use the *Abzug* for non-cadential appoggiaturas.

D. Factors determining slur release: *bowing technique*

1. The main principle: some types of slurs found in keyboard music are best understood in the context of the violin slur and the rule of the down bow.
2. Successive measure-length slurs and successive beat-length slurs within a bar will often best be performed with an unnoticeable release, especially when found in a cantabile context.
3. For slurs ending at the penultimate note of a musical phrase: the slur ending will generally unnoticeable. The final note of the musical phrase should receive a subtle, fresh impulse.

II. Other factors influencing slur releases.

- A. Articulation surrounding the slur: if a slur is found in an area of pervading staccato, the last slur note will generally be played staccato. Conversely, a slur release within a legato context will be less discernible. Slurs in the following example would end with a staccato.

Ex. 1. Wolfgang Mozart, KV 331/i/Var. VI: mm. 1-2.

Allegro

- B. Beaming: a clear break is usually required when a composer separates notes normally beamed together.

Ex. 2. Wolfgang Mozart, KV 310/i/mm. 35-36.

35

- C. The bar-line "barrier": if symmetry of slurring is broken by a bar-line, it is reasonable to assume that no release should occur at the bar-line.

Ex. 3. Wolfgang Mozart, KV 310/ii/mm. 22-23.

The image shows a musical score for two staves, likely piano and bass clef. The score is in 3/4 time and features a series of slurred eighth notes. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and the same key signature. The music consists of a sequence of eighth notes, with slurs extending across bar lines. The dynamic marking 'fp' (fortissimo piano) is present below several notes. The number '22' is written above the first measure of the first staff.

## APPENDIX C: MUSICAL PUNCTUATION

Section of Speech	Grammatical Punctuation	Musical Punctuation	Mozart example KV 332 (mm. 1-24)	Given rest
<i>Hauptabschnitt</i> = paragraph	period (and new paragraph)	perfect cadence : followed by rests	mm. 1-22.	rest
<i>Musikalische periode</i> = complete sentence	period	perfect cadence, not always as strongly stated as the cadence	mm. 1-12. mm. 12-16. mm. 16-22.	rest *no rest rest
<i>Rhythmus</i> = sentence fragment	colon or semi-colon	imperfect cadence or appoggiatura 6/4	mm. 1-4 mm. 5-8	rest in melody **no rest
<i>Einschnitt</i> = sentence fragment even more incomplete than <i>Rhythmus</i>	comma	cadence less obvious. sequences and symmetrical phrasing may also imply <i>Einschnitt</i>	mm. 12-13. mm. 13-14.	no rest no rest
<i>Caesura</i> = small group of words written within a sentence	no punctuation or comma	no cadence rhythmic or melodic figure	m. 23 m. 24.	no rest no rest

\*the last slur note should be noticeably shortened (staccato) because of the perfect cadence at the end of the *Periode*.

\*\* the last slur note should be minimally shortened because of the imperfect cadence at the less significant *Rhythmus*.

# 12. Sonate in F

KV 332

paragraph mm. 1-22  
sentence mm. 1-12

fragment fragment

Sentence sentence

cresc. p Einschritt

$V_7$  I  $V$  I

18 paragraph

Caesura p

$V_7$  I  $V_7$  I  $V_7$  I