

THE EMBELLISHED FAST MOVEMENTS OF
THIRTY-TWO VIOLIN SONATAS BY FRANZ BENDA

by

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ABSTRACT

The subject of this study is the collection of thirty-two embellished violin sonatas by Berlin violinist and composer Franz Benda, contained in Mus. Ms. 1315/15 of the Preussischer Kulturbesitz in West Berlin. These sonatas, probably written sometime between 1733 and 1751, are a fertile source of information about mid eighteenth-century Berlin performance style and Benda's style in particular, in that both the embellishments and the articulations, two integral aspects of an eighteenth-century performer's style, have been carefully notated throughout the collection.

Embellished slow movements are fairly numerous in eighteenth-century literature; however, there are relatively few embellished fast movements. This makes Ms. 1315/15, in which nearly all the fast movements are embellished, particularly valuable. Therefore, this study will be concerned only with embellishment and articulation in the fast movements.

The third chapter of the thesis is designed primarily for the performer who wishes to incorporate embellishments into fast movements in the Berlin style. It is in two parts. In the first part, various melodic units have been isolated--such as long notes, anacrusis figures, scale and arpeggio fragments--and the embellishment possibilities for these units, as shown in the Benda collection, have been enumerated and presented in musical examples. In the second part, basic principles of rhythmic variation which can be applied to a given melodic or rhythmic unit are discussed and presented in musical examples, including such techniques as the filling in of rests, use of tempo rubato, the addition of syncopation, and variation in rhythmic motives.

Because of the idiomatic instrumental writing of the sonata in Berlin, the embellishments are more or less excluded from vocal style. Furthermore, the virtuosic violinistic embellishments are often too florid to be executed on another instrument. However, the non-violinist will still find it useful to note the types and positions of melodic and rhythmic units which are available for embellishment and may then choose appropriate embellishments or simplify the more complex ones to suit his instrument.

Since eighteenth-century composers frequently omitted the articulation indications in their scores, the performer has yet another responsibility, in addition to embellishment, if he is to render an authentic performance of the music. Articulations have been copiously included in this collection, making it of double value to the performer. The final chapter of this thesis consists of a compilation of musical examples and guidelines for articulating various types of common melodic and rhythmic units, both in terms of the most frequently used articulations and articulation employed as a method of embellishment. While some of the articulations are violinistic, for instance, the size of interval and length of some slurred passages would not always be suitable for a wind instrument, the majority of the articulation principles are applicable to both wind and string players, for use in articulation of fast movements.

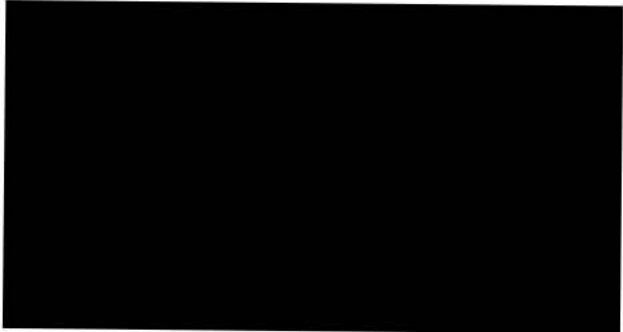


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INTRODUCTION

Frederick the Great's patronage of music in Berlin spans a period from 1732 to 1786, during which time Berlin became one of the most important musical centers in Western Europe. From the founding of the court orchestra at Ruppin in 1732 until 1740, Frederick supported instrumental music alone. After he assumed the throne in 1740, however, opera was included in his patronage as well, commencing with the establishment of an official Berlin Opera in 1742. Musical activity was at its peak from this point, until its temporary suspension at the advent of the Seven Years War in 1756. When the war ended in 1763, regular musical life and the royal patronage resumed, continuing until Frederick's death in 1786.

Gathered at the Berlin court were some of the most notable musical personalities of the time. Among these were Karl Heinrich Graun, orchestral conductor and composer of most of the operas produced in Berlin; Johann Joachim Quantz, the king's flute instructor; Carl Philipp Emanuel Bach, Franz Benda, and Johann Gottlieb Graun, the most outstanding of Frederick's chamber musicians; Johann Friedrich Agricola, Karl Friedrich Christian Fasch, and Johann Friedrich Reichardt, K. H. Graun's successors as conductor; and finally, Friedrich Wilhelm Marpurg, Johann Philipp Kirnberger, and Christoph Nichelmann, primarily important as writers and theorists.

These musicians formed the core of the Berlin school, a school distinguished by its unique style of composition and performance, and by a rational approach to all facets of music, attested by the numerous theoretical and practical treatises produced there. Quantz, Bach, and Benda were undoubtedly the most influential performers, although the quality and originality of Bach and Benda's compositions give them a slight edge over Quantz. Bach became the head of the North German school of keyboardists, grounded in the tradition of the French

clavecinists. Similarly, Benda, whose thirty-two embellished violin sonatas form the subject of this study, is often considered the founder of the Berlin or North German school of violin playing. These sonatas, contained in Mus. Ms. 1315/15 of the Preussischer Kulturbesitz in West Berlin, provide an especially fertile source for the study of Berlin performance style and Benda's style in particular, in that both the embellishments and the articulations, two integral aspects of an eighteenth-century performer's style, have been carefully notated throughout the collection.

The need for embellishment was undisputed in the Berlin style. While the eighteenth-century musician would have been exposed to a variety of embellishing styles, today's performer, if he is to render an authentic performance of this music, must resort to the study of both the descriptions and instructions given in the treatises, and to the written-out embellishments by composers and performers. In the case of embellished slow movements, the latter are fairly numerous. However, there are relatively few embellished fast movements in the literature. This makes Ms. 1315/15, in which nearly all the fast movements are embellished, particularly valuable.

The third chapter of this thesis is designed primarily for the performer who wishes to incorporate embellishments into fast movements in the Berlin style. It is in two parts. In the first part, various melodic units have been isolated--such as long notes, anacrusis figures, scale and arpeggio fragments--and the embellishment possibilities for these units, as shown in the Benda collection, have been enumerated and presented in musical examples. In the second part, basic principles of rhythmic alteration which can be applied to a given melodic or rhythmic unit are discussed and presented in musical examples, including such techniques as the filling in of rests, the use of tempo rubato, the addition of syncopation, and variation in rhythmic motives.

Because of the idiomatic instrumental writing of the sonata in Berlin, the embellishments are more or less excluded from vocal style. Furthermore, the virtuosic violinistic embellishments are often too florid to be executed on a wind or larger stringed instrument.

However, the non-violinist will still find it useful to note the types and positions of melodic and rhythmic units which are available for embellishment, and may then choose appropriate embellishments or simplify the more complex ones to suit his instrument.

Since eighteenth-century composers commonly omitted the articulation indications in their scores, the performer is responsible for choosing appropriate articulations as well as embellishments. The articulations have been copiously included in this collection, making it of double value to the performer. The final chapter of this thesis consists of a compilation of musical examples and guidelines for articulating various types of common melodic and rhythmic units, both in terms of the most frequently used articulations and articulation employed as a method of embellishment. While some of the articulations are violinistic as well--the size of interval and length of the passages which are slurred would not always be suitable for a wind instrument--the majority of the articulation principles are applicable to both wind and string players, for use in the articulation of fast movements.

CHAPTER I

EMBELLISHMENT IN BERLIN

A musician at the court of Frederick the Great in Berlin in the mid-eighteenth century would have distinguished between two types of melodic embellishment: the "wesentliche" or essential ornaments, and the "willkürliche" or arbitrary embellishments. The tradition of essential ornaments stems primarily from France. The French ornaments--or "agréments"--including trills, appoggiaturas, turns, mordents, springers and tiratas, were indicated by conventional signs or by a few small notes. The practice was so well-established that their insertion would often have been automatic. Many eighteenth-century theorists gave instructions and examples of the placement and performance of the agréments, and composers frequently included similar instructions in their prefaces. The French tradition of ornamentation is best exemplified in the music of François Couperin (1668-1733), who indicated the ornaments so meticulously that little room is left for additional ones. Couperin is thus an excellent source of information for the proper placement of the agréments.

A comparison of the instructions published by the Berlin writers--the most important of these are the works of J. J. Quantz (1697-1773)¹ and C. P. E. Bach (1714-1788)²--with their French prototypes shows a considerable difference in the interpretation

¹Johann Joachim Quantz, Versuch einer Anweisung die Flöte traversiere zu spielen (Berlin, 1752), trans. and ed. Edward R. Reilly as On Playing the Flute (New York: Macmillan Publishing Co., 1966); hereafter referred to as Versuch.

²C. P. E. Bach, Versuch über die wahre Art das Clavier zu spielen (Berlin, 1753), trans. and ed. William J. Mitchell as Essay on the True Art of Playing Keyboard Instruments (New York: W. W. Norton & Co., Inc., 1949); hereafter referred to as Versuch.

of the agréments between the two schools. Nor was there an absolutely uniform practice in Berlin--attested by the various contradictions between Quantz and Bach. Nonetheless, except for slight differences, the use of the agréments was fairly standardized.³

Although the agréments were assimilated into the music of the Berlin school, the French style itself remained distinct. Some of the agréments were considered more proper for playing in the French manner; moreover, the French style allowed for very little embellishment aside from the agréments. The agréments could be added without a knowledge of harmony, but the larger embellishments could not. Therefore, an understanding of the French style was considered the first step in learning to improvise embellishments.

The arbitrary ornaments were an Italian tradition and consisted of passagework and diminutions which very freely elaborated and connected intervals and phrases.⁴ Tosi (1647-1732) and Tartini (1692-1770) are among the best eighteenth-century Italian writers on this practice. Because of their diversity, the arbitrary embellishments are difficult to classify and most of our information must come directly from the music. Fortunately there is a wealth of slow movements in which the arbitrary embellishments have been written out, whether as pedagogical examples, as performance versions, or as part of the original composition. Perhaps the best-known examples of the latter practice occur in the works of J. S. Bach (1685-1750); for example, the slow movements of the Italian Concerto (S. 971); the third violin sonata (S. 1016); and the flute sonatas in E major

³For a thorough study of the agréments the reader is referred to Putnam Aldrich, The Principal Agréments of the 17th and 18th Century (Harvard University Dissertation, 1942).

⁴Important studies concerning the art of improvised embellishment include: Hans-Peter Schmitz, Die Kunst der Verzierung im 18. Jahrhundert, 2nd ed. (Kassel: Bärenreiter, 1965); Ernst T. Ferand, Improvisation in Nine Centuries of Western Music, Anthology of Music, vol. 12, ed. K. G. Fellerer (Cologne: A. Volk Verlag, 1961); and most recently, Joan Ellen Smiles, Improvised Ornamentation in Late 18th-century Music (Stanford University Dissertation, 1976); hereafter referred to as Improvised Ornamentation.

(S. 1035) and b minor (S. 1030). Pedagogical works include the Methodische Sonaten by G. P. Telemann (1681-1767);⁵ the twelve ornamented adagios of Carlo Zucchari (1704-92);⁶ and Quantz's embellished adagio from his Versuch (p. 169-172). Performance versions provide the bulk of the examples. Of the Corelli Opus V Sonatas alone there are several versions.⁷

The various Berlin approaches to improvised embellishment reflect a blend of national influences, the backgrounds of individual composers and performers, and the idiomatic characteristics of different instruments. C. P. E. Bach and F. W. Marpurg (1718-95) illustrate the stricter practice of the French and North German schools, especially as exemplified by the keyboard writers. While both theorists allow the performer the liberty of improvising arbitrary ornaments when necessary, they urge moderation and favour the notation of ornamentation by the composer. Not surprisingly, neither attempts to classify or to establish rules for arbitrary embellishment. Bach limits himself to a discussion of arbitrary embellishment at fermatas. Marpurg merely divides "compositional" ornaments called "Spielmanieren", i.e., the agréments, into five categories ranging from simple to

⁵Hamburg, 1728 and 1732.

⁶Carlo Zuccari, The True Method of Playing an Adagio Made Easy by Twelve Examples. First in a Plain Manner with a Bass, Then with All Their Graces. Adapted for Those who Study the Violin (London, ca., 1765).

⁷These include: a) the Amsterdam edition of Estienne Roger, published not later than 1711 with embellishments reputedly by Corelli himself, published in the Complete Works of Archangelo Corelli, ed. Joachim and Chrysander, (London: Augener, 1883); b) Francesco Geminiani's version of Sonata #9, transmitted by J. Hawkins, General History of Music, vol. 2, (London, 1776; reprint ed. of London: Novello, 1853; New York: Dover, 1963) p. 904-907; c) the nineteen movements embellished by Matthew Dubourg, discussed in David D. Boyden, "Corelli's Solo Violin Sonatas 'grac'd' by Dubourg", Festskrift Jens Peter Larsen, ed. N. Schiorring et al. (Copenhagen, 1972) p. 113-125; d) the very florid examples in the Walsh Anonamous Manuscript. e) Tartini's example from the Padua Manuscript.

complex, which he says may then be combined to form cadenzas and extempore variations.⁸

J. J. Quantz represents a middle attitude. He remarked that few musicians--particularly outside of France--"are content to perform only the essential graces; the majority feel moved to invent variations or extempore embellishments."⁹ Quantz's Versuch contains a table of variations on simple intervals in various harmonic situations, and an ornamented adagio in which these formulas and the essential ornaments are incorporated. Quantz's plain melody is a very simple one which lends itself to considerable elaboration, and while at first glance his embellished version is quite ornate, the main notes of the melody are never obscured. His embellishments are, for the most part, separate or combinations of agréments and two to four note patterns, while an occasional longer flourish may elaborate the beginning of a new phrase, the approach to an important cadence, or a wide interval. J. F. Agricola (1720-74), who translated Tosi's Opinioni de' cantori antichi, e moderni (Bologna, 1723)¹⁰ into German, considered Quantz's variations suitable to the voice and referred singers to this section of Quantz's book.¹¹

Franz Benda (1709-86) represents the freedom of the Italian practice in Berlin. His ornamented adagios make much less use of short patterns and the agréments, and are considerably more florid than Quantz's example. Although an idea current at the time was

⁸F. W. Marpurg, Anleitung zum Clavierspielen der schöneren Ausübung der Heutigen Zeit gemäss entworfen von Friedrich Wilhelm Marpurg (Berlin, 1755; reprint ed., Hildesheim: Georg Olms Verlag, 1970).

⁹Quantz, Versuch, p. 136.

¹⁰Pietro Francesco Tosi, Observations on the Florid Song, trans. Mr. Galliard, 2nd ed. (London: J. Wilcox, 1743; London: W. Reeves, 1926).

¹¹J. F. Agricola, Anleitung zur Singkunst (Berlin, 1757) cited in J. E. Smiles, Improvised Ornamentation, p. 235.

that embellishment should not exceed the capabilities of the voice, Benda's improvisations go far beyond this.¹² A comparison with other ornamented adagios for violin shows a similar exploitation of the range and technical facility of this instrument. Thus some of Benda's style of ornamentation can be attributed to the characteristics of the violin. However, the extent of Benda's embellishment was not considered excessive; he was highly acclaimed for his performance of adagios and Marpurg included Benda in his commendation of the expressive playing of the Berlin school:

The interpretations of Graun, Quantz, Benda and Bach . . . are not at all so admirable on account of the quantity of embellishment. The emphatic, the expressive and the pathetic rest on entirely other things, which do not make so much of a sensation, but move the heart more.¹³

Embellishing an adagio was often a matter of completing the plain melody: the simpler the original melody, the greater the amount of embellishment that was required. Thus it was often the performer who actually determined the character or "affect" of the movement. There was a trend towards shifting this responsibility to the composer; Bach, Agricola, Marpurg, and F. W. Riedt (1710-83)¹⁴ all urged composers to write melodies complete enough for the affect to be recognized. From this point of view, the primary concern was

¹²Quantz came closest to the idea but the one-keyed flute is perhaps the most analogous to the voice technically. C. P. E. Bach rejected the idea, stating that the difference between voice and instrument could be "unhesitatingly exploited."

¹³F. W. Marpurg, Der Kritische Musikus an der Spree (Berlin, 1749-1750) p. 209; as cited in Franz Lorenz, Die Musikerfamilie Benda: Franz Benda und seine Nachkommen, vol. I (Berlin: de Gruyter, 1967), p. 46; hereafter referred to as Benda.

Der musikalische Vortrag der Herren Graune, Quantz, Benda, Bach . . . ist garnicht wegen der Menge der Verschönerungen so vortrefflich. Das nachdruckliche, redende and rührende beruht auf ganz andern Dingen, die nicht so viel Aufsehen machen, aber desto mehr das Herz einnehmen.

¹⁴F. W. Riedt, Betrachtungen über die willkürlichen Veränderungen der musik gedanken bey Ausführung einer Melodie (Berlin, 1756); cited by J. E. Smiles, Improvised Ornamentation.

for the proper expression of the affect, a condition which depended upon the skill of the performer in his choice of embellishment.

The difference in attitude between Quantz and Bach did not pertain as much to the quantity of embellishments as to the performer's freedom and ability to improvise them. Bach represented an attitude which was becoming more common, especially among keyboardists. Quantz's example reflects a more liberal "performer's" view which was gradually losing ground. It should be noted that very few of the plain melodies in the Benda manuscript are as simple as Quantz's. Most are complete melodies with a considerable amount of embellishment already written in. Benda is thus exercising the skillful performer's right--which not even the most conservative of writers would deny--to improvise additional embellishments. As the restrictive attitude was designed to protect the composer from the abuse of his music by untasteful improvisations, Benda was all the more within the boundaries of the Berlin fashion by improvising embellishments for his own compositions. The ornateness of these embellishments testifies to the extent to which this was acceptable.

The same principles of style apply to the embellishment of quick movements, but the Berlin writers say little to clarify specific distinctions in embellishment between fast and slow movements. Quantz states that the essential ornaments must be added but that there is little opportunity for the addition of arbitrary embellishment. Similarly, Bach says that embellishments are more appropriate to slow than to fast movements.

There are relatively few examples of embellished fast movements in eighteenth-century literature as a whole, but two important works represent the practice of the Berlin school. Bach's Sechs Sonaten fürs Clavier mit Veränderten Reprisen (Berlin, 1760) illustrate that he employed a considerable amount of variation in both right and left hands. The fast movements of the thirty-two embellished violin sonatas by Franz Benda are even more highly embellished. The large number of fast movements embellished in this collection (sixty-two movements) makes this manuscript an extremely important source of information.

Berlin writers stressed several general rules regarding variation. Most of the fast movements in the Berlin style were in the familiar bipartite form with both sections repeated. No embellishment was to occur before the reprises. The plain melody was always to be played first in order that the audience would know the extent of the performer's changes. Theoretically, main or complete ideas were to be unchanged; only subsidiary or incomplete ideas could be varied. In practice, however, both Bach and Benda varied these complete ideas.

Performers were to relate embellishments to the proper affect of the piece or passage concerned. Quantz noted that the "passions change frequently in the allegro, just as in the adagio." He lists several musical characteristics which were associated with a particular affect. For example, "gaiety" was represented with short notes and was expressed by lively articulation; "majesty" was represented both with long notes (while the other parts had quick motion) and with dotted notes. Dotted notes were to be attacked sharply and the principles of double dotting were applied. "Boldness" was represented in Lombard rhythms; "flattery" was expressed with slurred notes ascending or descending by step, and with syncopated notes which were attacked softly and swelled. The predominant ideas determined the movement's overall affect.¹⁵ In practice, Benda frequently varied the affect of a passage in the embellishment, a change which sometimes affected extensive sections of the movement. Rhythmic build-up and the addition of tritones or sevenths often intensify the melody; agitated passages are sometimes simplified to create a cantabile character, or dotted and march-like rhythms might replace a legato line.

It is important to distinguish between the moderate approach to embellishment recommended by the theorists--particularly to less skillful players--and the practice which was followed by the performers. Bach referred to the current "popularity of elaborate

¹⁵Quantz, Versuch, p. 133-134.

variations."¹⁶ The high degree of embellishment in Benda's fast movements illustrates that, as in the adagio, a great amount of variation was within the bounds of good taste.

¹⁶Bach, Versuch, p. 166.

CHAPTER II

FRANZ BENDA

Biographical Information

The Bohemian musician Franz Benda entered the employment of Frederick the Great in April of 1733, when he was engaged as both violinist and tenor by the Crown Prince for service in the Ruppin Kapelle. This orchestra had been started clandestinely by Frederick because the king disapproved of his son's "effeminate musical pursuits." The orchestra became fully-staffed when Frederick married and moved into Rheinsburg Castle in 1736, but it was not entirely legitimate until the king died in 1740. By this time Benda's singing duties had been taken over by C. H. Graun (1704-59) who had entered the orchestra in 1735 as singer and composer. The orchestra then included C. H. Graun and his brother J. G. Graun (1703-71), Christopher Schaffrath on cembalo, Benda's friend, Hoeck, on violoncello, and Fredersdorf on flute. According to Gerber's Lexicon, Benda was the most remarkable of all of the above.¹⁷ Correspondence between the Crown Prince and his sister Wilhelmine shows that they shared this opinion. In a letter to Wilhelmine in 1734, Frederick wrote, "I have heard all the native violinists in Mainz, as well as in Darmstadt and Mannheim, but none approaches Benda."¹⁸

¹⁷E. L. Gerber, Historisches biographisches Lexicon der Tonkünstler, vol. 1 and 2 (Leipzig, 1791-92) p. 160.

"Der merkwürdigste aber von allen war Franz Benda, ein Gott begnadeter Geiger und Sänger."

¹⁸Friedrich der Grosse und Wilhelmine von Bayreuth: Jugendbriefe 1728-40, ed. Gustav Berthold Volz (Leipzig, 1924) p. 118; cited by Lorenz, Franz Benda, p. 18.

"Ich habe alle diesigen Geiger gehört, in Mainz wie in Darmstadt und Mannheim, aber keiner reicht an Benda heran."

In 1740, following a fire which destroyed most of Rheinsburg, the orchestra was transferred to Berlin and Potsdam. At this time C. P. E. Bach was engaged as cembalist. In 1742 Quantz, who had been commuting to Berlin twice yearly from Dresden to give Frederick flute lessons, was free to move to Berlin permanently. The 1745 payroll shows Benda earning 800 Thalers per year, as compared to Quantz and director C. H. Graun, who earned 2000 Thalers each, and concertmaster J. G. Graun, who earned 1200.¹⁹

Benda remained in Frederick's service for fifty-three years, until he died in 1786. He had taken over J. G. Graun's position as concertmaster after the latter's death in 1771, and oversaw the king's composition after Quantz's death in 1773.

Benda had officially studied violin for only ten weeks, with Konyczek in Prague. The most significant early influence on his playing seems to have been a blind violinist named Lebel who played dance music in the taverns and of whom Benda wrote in his autobiography of 1763:

He himself composed the pieces he played and played exactly and very clearly, even the high notes, and he was able to make his instrument sound exceedingly sweet, although his violin was not particularly good. I often followed him to have the opportunity to think about the way he played and I must honestly admit that I received more stimulation from him than from my master to make my instrument sound as well as I could.²⁰

J. G. Pisandel (1687-1755) and J. G. Graun, both of whom had been members of the Dresden orchestra, were the most important later influences on his violin playing. Pisandel had been a student of Torelli, Pistocchi, and Vivaldi; Graun was of the Pisandel school, although he had also studied with Tartini for six months. Graun may have been especially influential upon Benda's manner of playing an adagio. Graun's 13 Tartinischen Sonaten, Op. 1 (Amsterdam: Le Cene, 1734) are particularly interesting in this respect, as the slow

¹⁹Lorenz, Franz Benda, p. 21.

²⁰"Franz Benda's Autobiography," cited in Forgotten Musicians, trans. and ed. Paul Nettl (New York: Greenwood Press, 1969) p. 212.

movements are extensively embellished. Andreas Moser refers to the "intimate, heartfelt" quality of these embellishments, observing that they originated from neither Tartini nor pure virtuosity.²¹ Benda wrote of Graun's playing:

. . . I hadn't heard any violinist whose adagio would have convinced and pleased me as much as his. . . . He was kind enough to study a few adagios with me which turned out to be of great advantage later on.²²

The individuality of Benda's style and its cantabile quality were much admired by his contemporaries. Charles Burney wrote in The Present State of Music:

His style is not that of Tartini, Somis, Veracini, nor the head of any one school or musical sect: . . . it is his own, and formed from that model which should be ever studied by all instrumental performers, good singing.²³

Benda himself said he never labored long over his work, following instead the "inborn, natural song." Such scholars as Helmut Wirth and Ernst Blücken attribute this songlike quality not to the influence of Benda's colleagues but to his Bohemian homeland.²⁴

Benda acknowledged both Quantz and C. H. Graun as his teachers in composition. The similarities between the music of Benda and that of C. P. E. Bach are also considerable, although it would be difficult to determine who influenced whom. Franz Lorenz, in his biography of Benda, found it curious that there is no mention of Bach in Benda's autobiography, although they served together on the Prüfungskommission for organists and they must have come into contact frequently through their musical duties, which suggests that there

²¹Andreas Moser, Geschichte des Violinspiels (Tutzing: Hans Schneider, 1967) p. 29.

²²"Franz Benda's Autobiography," Nettle, op. cit., p. 223.

²³Charles Burney, The Present State of Music in Germany, the Netherlands, and the United Provinces, vol. 2 (London, 1773), p. 141.

²⁴Helmut Wirth, s. v. "Benda," in MGG, (Kassel: Bärenreiter, 1945); Ernst Blücken, Die Musik des Rokoko und der Klassik (Potsdam, 1932), p. 74; cited by Lorenz, Franz Benda, p. 55.

may have been some rivalry between them. Burney cited Benda as the only composer other than C. P. E. Bach whose style was truly individual.

The bulk of Benda's compositions are works for violin.

According to Franz Lorenz's thematic catalogue, Benda's compositions include: 18 symphonies, 21 concertos, 157 violin sonatas, 22 duets, 4 trio sonatas, 101 etudes, 4 lieder, and a single march. Although Benda had relatively few works engraved or published during his lifetime, the extensive manuscript distribution of his works attests to their popularity. According to C. D. F. Schubart he had twenty-one solos for violin printed in Paris and seven solos for flute published in Berlin.²⁴ Today we know only of two violin solos published in Berlin, and six violin solos published in Paris.

Benda's influence on other musicians was considerable. J. F. Reichardt stated that Frederick's virtuosic playing of adagios had been modeled upon that of "the greatest singers and instrumentalists of his time, especially Franz Benda."²⁵ Johann Adolf Scheibe (1708-76) considered that "Pisandel in Dresden and Benda in Berlin . . . have been geniuses and their own teachers, and one can call them the fathers of violinists among the Germans, as was true of Tartini in Italy."²⁶ One hundred years later, the great violinist Joseph Joachim (1831-1907) counted himself as perhaps the last representative of that school.

²⁴C. D. F. Schubart, Ideen zu einer Ästhetik der Tonkunst (Vienna, 1806) ed. Paul Merbach (Leipzig, 1924), p. 86; cited by Lorenz, Franz Benda, p. 57.

²⁵J. F. Reichardt, Briefe eines auf merksamen Reisenden die Musik betreffend, vol. 1 and 2 (Leipzig, 1774-76); cited by E. E. Helm, Music at the Court of Frederick the Great (Norman: Univ. of Oklahoma Press, 1960), p. 29.

²⁶J. A. Scheibe, Über die Musikalische Composition (Leipzig, 1773) cited by Lorenz, Franz Benda, p. 44, 45.

²⁷George Dubourg, "The German School," from The Violin (London, 1836), reprinted in Violins and Violinists 19 (Jan. - Feb. 1958): 44.

Members of the "Berlin school" of violin-playing--i.e., those violinists who were either taught by Benda or influenced by his style--included Benda's brothers Johan, Georg and Joseph, and his sons Friedrich Wilhelm Heinrich and Carl Hermann Heinrich. Its most important representative was Karl Haack from Potsdam who became concertmaster of the fürstliche Kapelle and who was the model for such famous musicians as Karl Moser and Ferdinand August Seidler. Other representatives were Friedrich Wilhelm Rust, who became court music director in Dessau; Johann Wilhelm Hertel of Strelitz; Friedrich Leopold Raab from the Kapelle des Markgrafen in Sweden and his son Ernst Heinrich Otto Raab, who later went to Russia; and Carl Wilhelm Ramnitz of the Braunschweigischen Kapelle.

Benda also continued to teach singing after he had stopped singing professionally. One of his most successful students was his sister, Anna Franziska.

Description of the Manuscript

Benda's thirty-two embellished violin sonatas make up Mus. Ms. 1315/15 of the Staatsbibliothek der Preussischer Kulturbesitz in West Berlin. The manuscript is described by Douglas Lee in his Musical Quarterly article "Some Embellished Versions of Sonatas by Franz Benda", (January 1976, p. 58-71) as containing "198 folio pages, each measuring 507 x 356 mm., bound in thick boards, with the spine covered in split leather." The sonatas are numbered from I to XXXIV, but Sonata XXI, pages 119-122, is missing, and Sonatas XXII and XXIV are the same piece with different embellishments. Each sonata has three movements. The movements of twenty of the sonatas are arranged in the order of fast/slow/fast; the other twelve sonatas have the order slow/fast/fast. All but two movements have an embellished version placed below the original solo line, for a total of ninety-four embellished movements. The adagios of Sonatas I and XXXII show two embellished versions beneath the original.

Lee states that the thirty-two sonatas appear in at least 152 manuscript copies, distributed among twelve different libraries. Some of the copies show embellishments which are identical or similar

to those in Ms. 1315/15. The arrangement of movements varies among different copies between slow/fast/fast and fast/slow/fast.

The first allegro movement of each sonata is in bipartite form. The theme occurs in the tonic and again in the dominant at the beginning of the second section. It occurs again occasionally in VI or in the tonic recapitulation. This type of tonal organization is in agreement with the first movement sonata form as it is described by the Berlin theorists. It is generally in common time. At least one period between the first statement of the theme in the tonic and its subsequent statement in the dominant usually consists of harmonic figuration and passagework which is recapitulated in the second section.

The slow movements occur in both bipartite and through-composed forms. Most of them are entitled adagio, but largo, larghetto, and andante occur as well. The majority are in common or in 3/4 time; however, there are four adagios in alla breve, and four in compound triple meters--three of which use siciliano rhythms.

The final allegro movements are lightest in character and are most commonly entitled allegro, vivace, or presto. They favour triple meters, especially 3/8. They are predominantly bipartite in form. The second section usually begins with a restatement of the theme in the dominant, but the theme is not always recapitulated again in the tonic. In addition to movements in bipartite form, there are several minuets in ABA form--in which the B section or "trio" is in the relative major or minor key. There are also two rondos and an arioso with nine variations.

Two general styles can be distinguished among the collection, which have been labelled here as either "preclassical" or "Berlin" styles. Sonatas in preclassical style usually begin with an allegro movement; sonatas in Berlin style begin almost equally frequently with either a fast or a slow movement. First movement allegro themes in preclassical style are declamatory in character--establishing the key immediately and unambiguously, and straightforward rhythmically, without the use of much syncopation and usually beginning on the downbeat. Several of these movements resemble the first movements of early eighteenth-century symphonies.

The themes are more important for establishing the harmony than for their melodic interest. Pedals in either solo or bass and long periods on one harmony are common.

On the other hand, the themes of the first allegro movements in Berlin style tend to be lighter in character, more melodic, and are often syncopated. Furthermore, the theme is often constructed in three parts--ABB--as compared to the symmetrical themes in pre-classical style, which are usually constructed in two parts, often in an antecedent-consequent relation.

The overall phrase structure of preclassical movements is almost rigidly symmetrical, whereas the Berlin style is less predictable. Both styles make copious use of phrase repetitions (at pitch or transposed), often marked dynamically as echos. The Berlin phrasing, however, often tries to offset the symmetry which results from such repetition-pairs by repeating only parts of the phrase, by adding a tag, or by extending a phrase, making the combined phrase asymmetrical.

The preclassical slow movements are somewhat less expressive than those in Berlin style. The phrasing is again overly symmetrical, and there are fewer of the expressive affectations, such as the sudden chromatic harmonies and modulations, the interrupted "sighs" and anacrusis figures, commonly associated with the Berlin school. Several of the adagios in Berlin-style sonatas stand out as striking examples of the so-called "Empfindsamkeit," for instance, the slow movements of Sonatas XII, XIII, and XIV .

Finally the minuets, rondos, the arios and variations, and a gavotte entitled "Tempo giusto" occur as final movements of sonatas in preclassical style. Last movements in Berlin style are bipartite.

Professor Lee has noted in his article that the manuscript is probably divided into two parts: Sonatas I through XX are found in many other sources besides Ms. 1315/15, whereas Sonatas XXII through XXXIV occur much less frequently. The sonatas of the first group are entitled either "Sonata per il Violino Solo et Cembalo col Violoncello" or "Sonata per il Violino solo e Violoncello; they are specifically attributed to either Franz or Frantisek Benda. The sonatas of the second group are all entitled "Sonata per il Violino Solo e Basso" and are all attributed to "Sing. Benda." Six of the

sonatas from the first group include figured basses; none from the second group do. The ordering of movements is almost equally divided between fast/slow/fast and slow/fast/fast in the first group, whereas all but one sonata from the second group begins with a fast movement. All but two of these movements are distinctly more in pre-classical than in Berlin style, and seem of lesser quality than the others. Furthermore, the embellishment of the sonatas in the second group is simpler: the embellishment is identical or omitted in several extensive passages; it is frequently a simplification of a passage to its main notes rather than an elaboration; octave changes to alter the contour of the line are more frequently used, and figuration is less virtuosic.

Both divisions have been copied by the same hand; they may have been included only at the end because of their lower quality, or, as Lee suggests, they may have originated at different times or from different sources.

The manuscript is not dated, nor are the sonatas dated which occur in other copies. Lee has established the composition of the sonatas between 1733 and 1763 for two reasons: 1) Benda wrote in his autobiography in 1763 that violinists had been playing his sonatas for almost thirty years; and 2) a collection in the Bibliothèque du Conservatoire Royal de Musique, sign. 26381, entitled "Franz Benda/18/Variazioni/a/Violino Solo/Autograph von F. W. Rust/1763/Potsdam," consists of variations which are similar or identical to the embellishments in Ms. 1315/15.²⁸ This fixes the latest possible date of composition at 1763. Benda also wrote in his autobiography that he had not written anything in the previous twelve years. Owing to the extensive manuscript distribution of the sonatas, it is unlikely that Benda would not have considered them significant enough to include as works written during those twelve years. Therefore, it seems probable that the sonatas were written sometime between 1733 and 1751.

²⁸The variations are duplicates of embellishments from Sonatas I; III - XI; XIII; XV - XX; XXII; XXV-XXXIV. They are written for solo violin in the fast movements; in the slow movements, violin and bass are represented in score.

CHAPTER III

MELODIC EMBELLISHMENT

Before a discussion of more specific instances of embellishment, a general approach to improvising embellishment which is in keeping with Benda's style will be introduced. When arbitrary embellishment is a matter of completing a passage, its purpose is to connect notes both in terms of intervallic and rhythmic spacing, thus directing the motion of the melodic line forward by adding to the original melody. Arbitrary embellishment may become variation when it involves changing original material which is usually already embellished to some extent. The most useful approach to variation for the performer is to reduce the passage to its basic melodic and/or harmonic construction and to embellish from that standpoint.

The distinction between a varied reprise and a variation in a theme and variations movement is a formal one and does not involve a change in embellishment technique. The same principles of variation are applied in the arioso with nine variations, which makes up the last movement of Sonata XIX, as are generally used in embellishing the varied reprises. In the variations, however, the rhythmic or embellishment patterns are used motivically for several phrases or for the entire variation. The arioso is very short; the same consistent motivic unity would become monotonous in the larger bipartite form.¹

Both completion and variation-type embellishment may be possible for the same original passage. Embellishment may also be cumulative in that the embellishment of each successive recurrence of a phrase may build upon the embellishment of the previous occurrence.

A melody can be divided into melodic units which can be embellished individually. These units may be composed of 1) an individual

¹See Appendix A

long note, especially if it is the highest point of the phrase, if it is metrically isolated, or if it is a point of arrival; 2) any self-contained melodic pattern; 3) a group of notes of equal value; 4) a group of notes moving in one direction; and 5) a pattern which is used sequentially or repeated. These units can occur at various metric levels, and a unit may occupy part of a larger unit; for example, an individual four-note motivic unit which occupies one beat and occurs in sequence may be regarded as part of the larger unit which consists of the entire sequence.

The melodic skeleton of larger melodic units can be provided by the initial note, the highest (or lowest) point in the passage, and the point of arrival. Such an outline permits more variety than is possible by using units of the duration of only a beat or less, and is particularly useful where harmony does not change ((Fig. 1A, 1B, 1C).²

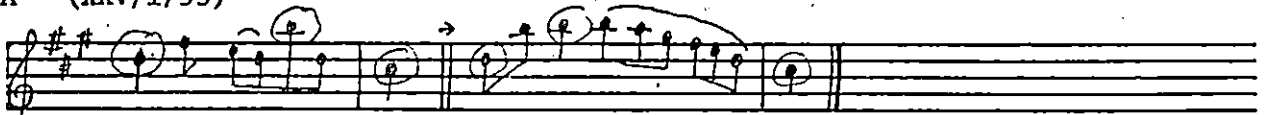
Any main melodic note may be considered as the point of arrival for the material which precedes it. As such it can be approached by an anticipation, from above, or from below. The sounding of the main note itself is often delayed by the addition of the upper or lower auxiliary; less commonly it may be replaced by its octave equivalent or by a higher chord tone. This results in an almost general principle of the interchangeability of a note with its upper and lower neighbor, and to a lesser extent with its octave equivalent or a tone from the same harmony, as the possible first note of an embellishment unit.

Arbitrary embellishment does not always involve an increase in the number of notes. Simplification occurs in two ways. On the one hand, it may be a reversal of the usual embellishment process, i.e., a reduction of the ornamentation of an already embellished original line. This often creates a change in character. This technique is very simple and is used extensively in the second group of sonatas, Sonatas XXII - XXXIV. In the first group of sonatas, however,

²The position of the examples in the manuscript is indicated by the number of the sonata in Roman numerals, followed by the movement and measure number. For instance, Figure 1A (XXV/1/53) is from Sonata XXV, the first movement, measure 53.

FIGURE 1

A (XXV/1/53)



B (XXVI/3/41)



C (XXVII/1/69)



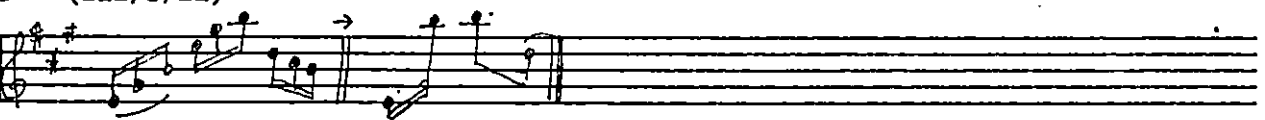
D (I/2/54)



E (III/3/62)



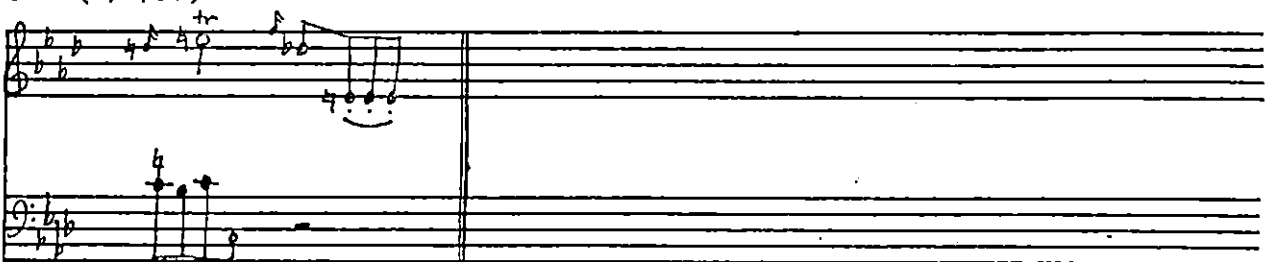
F (III/3/21)



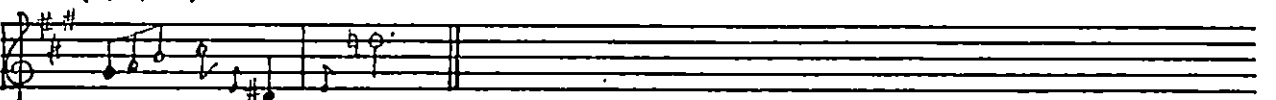
G (XXVIII/1/1)



H (X/2/57)



I (I/3/22)



a decrease in the number of notes does not usually imply a drop in intensity. The simplification is compensated for by the introduction of other factors, such as syncopated rhythms, the addition of a dissonance or a new high tone, stress change, or double stops (Fig. 1D, 1E, 1F, 1G); a less embellished passage may also be balanced by a more heavily embellished neighbouring passage.

Different embellishment of the initial phrases or themes usually occurs with each successive repetition in the embellishment. Harmonic figuration and passagework is usually varied as well, but there is not generally an additional change to the embellished version when it is recapitulated. The same embellishment is usually used for consecutive motives and repeated or stepwise consecutive notes of equal value, although the embellishment occasionally alternates between motivic units. Phrases which are repeated consecutively, either at pitch or in a different register, tend to be embellished differently.

This chapter will present various types of melodic units and a number of embellishment options appropriate for them. All examples are taken from the Benda manuscript. For the most part the addition of the essential ornaments has not been detailed except where their presence affects the choice of embellishment or where arbitrary embellishment is less suitable.

Benda's use of the essential ornaments conforms to standard Berlin practice. Mordents appear only very rarely, however. Quantz noted that this ornament was more appropriate to pieces played in the French style and its use seems to have been becoming less popular by mid-eighteenth century. It appears written out in a few cases but the conventional sign is used only twice. Auxiliary figures in triplet rhythm are very common, however. Trills are notated with either tr or ^^ , the latter usually employed upon shorter notes. Turns appear both written out and with the conventional sign. Benda attempted to write out the appoggiaturas in the note values they are to be played. However, he is not entirely consistent and the length of appoggiaturas notated as eighth notes is probably flexible. The use of appoggiaturas reflects a general trend towards relaxing the rules regarding the preparation of dissonances and towards lessening

their harmonic function in favour of the melodic function. Inferior appoggiaturas no longer need to be prepared and inferior and superior appoggiaturas become almost interchangeable. Short disjunct appoggiaturas are very common and are frequently consonant with the bass. They often function as a connecting note in wide intervals and in register changes (Fig. 1H, 1I); also, they may outline the harmony, often forming the interval of a tritone or seventh with the main note (Fig. 1J).

A single-note anacrusis which begins a phrase and is preceded by a rest is usually not embellished. A single-note anacrusis within a phrase, either preceded by a rest or not, may be ornamented with a turn or similar figure (Fig. 2A, 2B); an anticipation of the following note (Fig. 2C); or it may be replaced by another note from the same harmony (Fig. 2D).

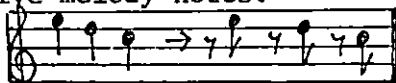
Anacrusis figures of two or more notes are often expanded. The embellishment frequently steals time from the previous note or rest (Fig. 2E, 2F). A variety of embellishments is possible depending upon the length of time available (Fig. 2G).

A common pattern is the single-note anacrusis slurred to the following note, usually occurring in a series (Fig. 2H). The interval is usually stepwise. It is embellished as is an anacrusis within a phrase, and embellishment is consistent throughout the sequence (Fig. 2I, 2J, 2K, 2L, 2M).

In Figure 2N the original version is already ornamented with a trill. The embellished version shortens the anacrusis and adds an inferior appoggiatura to the following note. The rests create a breathless effect which is quite common in the Berlin style.

This effect is obtained from another Berlin cliché--an anacrusis in which the expected note of resolution is either delayed or elided, and replaced by a rest (Fig. 2O).³ These figures are embellished as

³This effect may also be viewed as the suspension of the attack of several consecutive melody notes:



According to Quantz (Versuch, p. 220), each note is played with an upstroke. A wind player may achieve a similar effect by not breathing during the rests.

FIGURE 2

A (VI/2/43)

B (III/1/1)

C (XIII/3/8)

D (VII/1/40)

E

F (I/2/2)

G (I/2/5) (m. 6)

H (V/3/41) I (V/3/41)

J (XIII/2/18) K (V/3/104)

L (V/3/100) M (XIII/3/4)

N

are other anacrusis figures; they often occur in a series and embellishment is consistent (Fig. 2P, 2Q). The effect may be employed as an embellishment where no rests occur in the original (Fig. 2R, 2S). An interesting example of this technique is the seventh variation of the arioso from the last movement of Sonata XIX, where it is used motivically (See Appendix A).

A single-note anacrusis which makes a large interval with the following note is almost never filled with a tirata. Straight tiratas are used sparingly and usually occur where arpeggios are filled in with a scale at the beginning of phrases at important structural points, such as at the recapitulation of the theme. Even there roulades--or tiratas which have been modified by beginning them with a turn or change in direction--are more common (Fig. 2T, 2U). Figure 2V is an interesting instance where the entire first measure is transformed into a tirata.

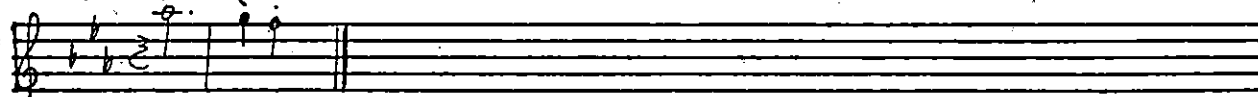
A long note is usually not embellished when it is a long appoggiatura (Fig. 3A); when it is on a dissonant harmony such as a dominant or diminished seventh, Neapolitan or augmented sixth chord (Fig. 3B); when there is melodic activity in the bass (Fig. 3C); or a combination of the above (Fig. 3D). When embellishment does occur in such places it is usually limited to small ornaments which do not obscure the harmonic function of the long note (Fig. 3E, 3F). The long note may be repeated at pitch within its original time span to create movement and rhythmic variety (Fig. 3G). The repetitions do not detract from the melodic activity in the bass. These repetitions may be ornamented (Fig. 3H); the repetitions may make use of the octave equivalent of the original note (Fig. 3I). An interval may be filled in to achieve a return to the original octave (Fig. 3J).

Long notes occurring at the beginning of a phrase, especially at the beginning of a movement, are available for considerable variation, particularly when the bass rests or remains on a single harmony (Fig. 3K, 3L).

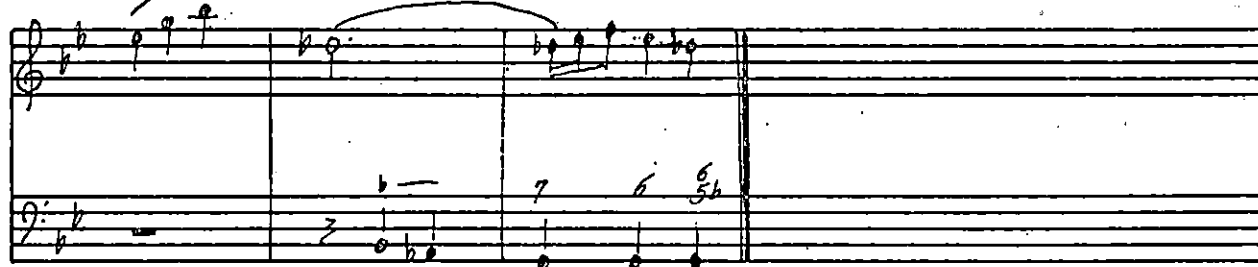
Consecutive long notes moving stepwise are also simply embellished with small ornaments such as a trill, a turn, or a springer,

FIGURE 3

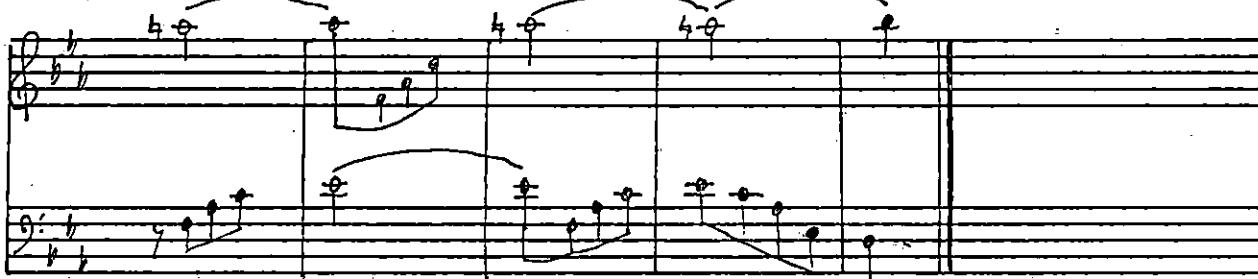
A (IV/1/40)



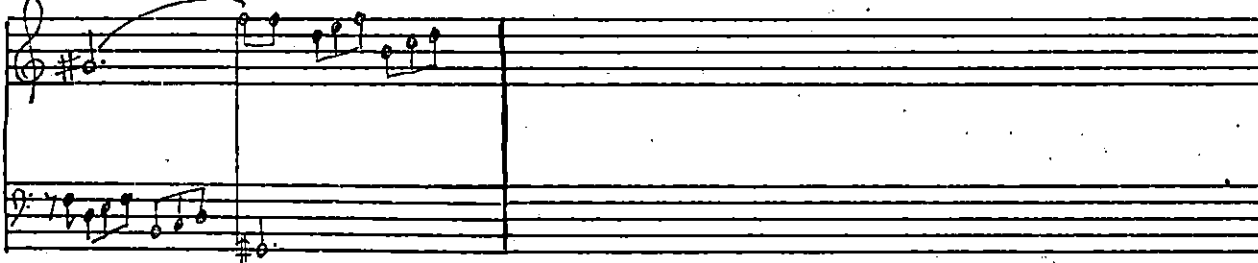
B (XIII/3/88)



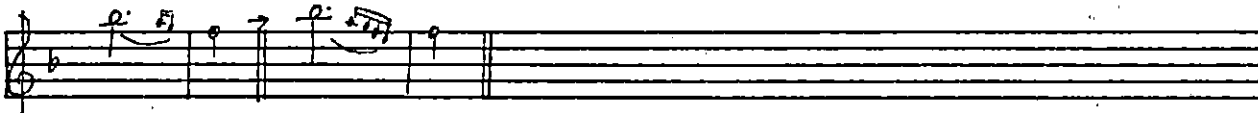
C (XII/2/33)



D (VI/3/73)



E (XVIII/1/69)



F (XII/2/71)

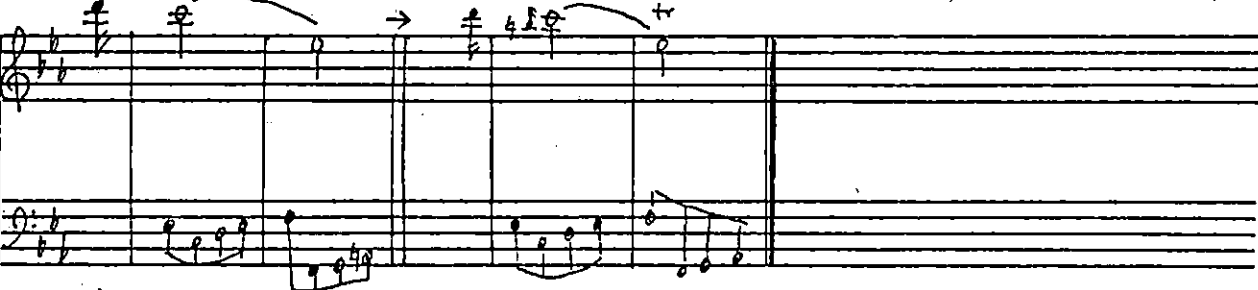


FIGURE 3 (cont.)

G (XXVII/1/45)

Musical notation for G (XXVII/1/45). The piece is in G major (one sharp) and 2/4 time. The upper staff (treble clef) features a melodic line with a long slur over the first two measures, followed by a series of quarter notes and a final triplet of eighth notes. The lower staff (bass clef) provides a rhythmic accompaniment with eighth-note patterns and some slurs.

H (IX/2/2)

Musical notation for H (IX/2/2). The piece is in G major (one sharp) and 2/4 time. The upper staff (treble clef) consists of a continuous melodic line of quarter notes, with a long slur covering the first six measures and a trill-like flourish at the end. The lower staff (bass clef) is mostly empty, with a few notes in the final measure.

I (VIII/3/57)

Musical notation for I (VIII/3/57). The piece is in G major (one sharp) and 2/4 time. The upper staff (treble clef) shows a melodic line with a slur over the first two measures, followed by a quarter rest, and then a series of quarter notes. The lower staff (bass clef) has a few notes in the first measure and a quarter rest in the second.

J (XVIII/1/31)

Musical notation for J (XVIII/1/31). The piece is in G major (one sharp) and 2/4 time. The upper staff (treble clef) features a melodic line with a slur over the first two measures, followed by a quarter rest, and then a series of quarter notes with a slur. The lower staff (bass clef) has a few notes in the first measure and a quarter rest in the second.

K (VII/7/7)

Musical notation for K (VII/7/7). The piece is in G major (one sharp) and 2/4 time. The upper staff (treble clef) shows a melodic line with a slur over the first two measures, followed by a series of quarter notes, some marked with 'x' for grace notes, and a final slur. The lower staff (bass clef) has a few notes in the first measure and a quarter rest in the second.

L (IX/3/1)

Musical notation for L (IX/3/1). The piece is in G major (one sharp) and 2/4 time. The upper staff (treble clef) features a melodic line with a slur over the first two measures, followed by a series of quarter notes. The lower staff (bass clef) is mostly empty, with a few notes in the final measure.

M (IX/2/27)

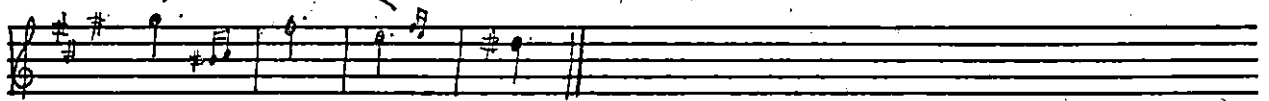
Musical notation for M (IX/2/27). The piece is in G major (one sharp) and 2/4 time. The upper staff (treble clef) shows a melodic line with a slur over the first two measures, followed by a series of quarter notes. The lower staff (bass clef) has a few notes in the first measure and a quarter rest in the second.

N (XXXI/1/73)

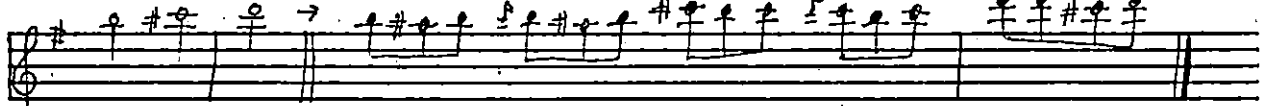
Musical notation for N (XXXI/1/73). The piece is in G major (one sharp) and 2/4 time. The upper staff (treble clef) features a melodic line with a slur over the first two measures, followed by a series of quarter notes. The lower staff (bass clef) has a few notes in the first measure and a quarter rest in the second.

FIGURE 3 (cont.)

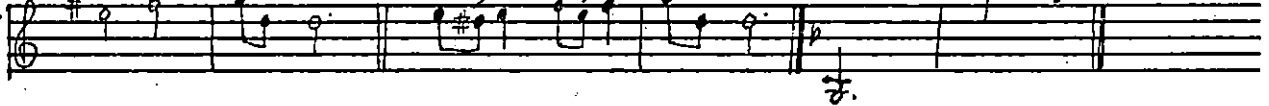
O (VIII/3/91)



P (IX/2/29)



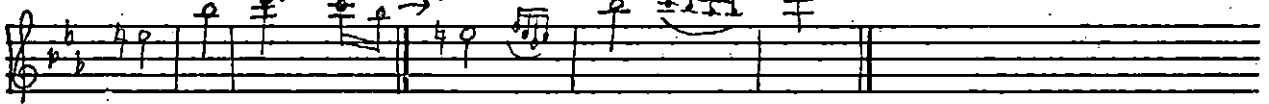
Q (IX/2/90)



R (XVIII/1/70)



S (XV/2/33)



T (XIV/3/75)



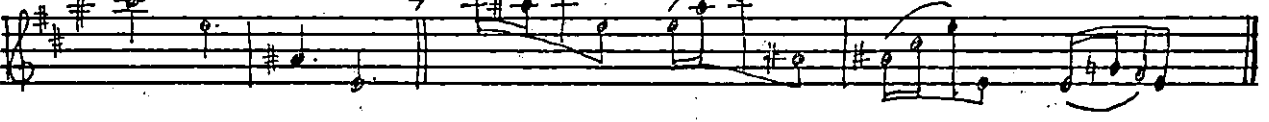
U (XVIII/1/68)



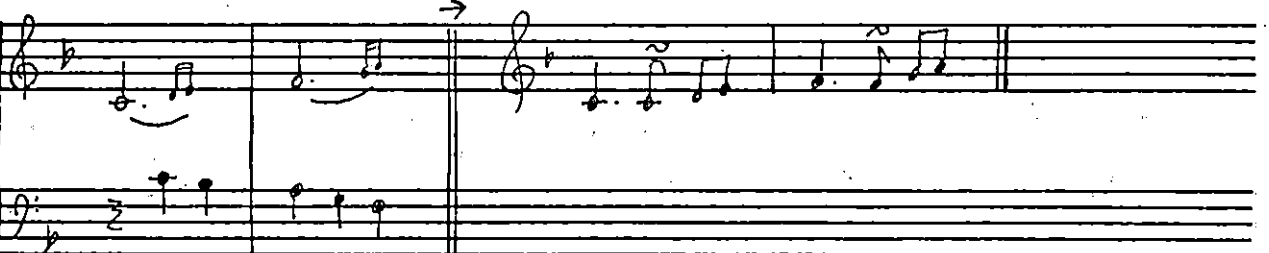
V (I/3/14)



W (I/3/48)



X (XVIII/1/5)



(m. 9)

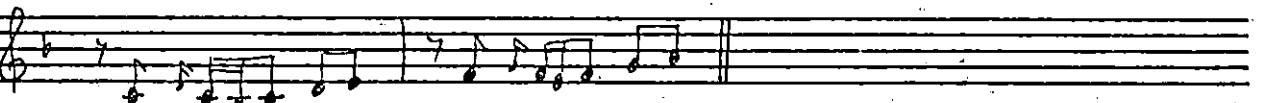


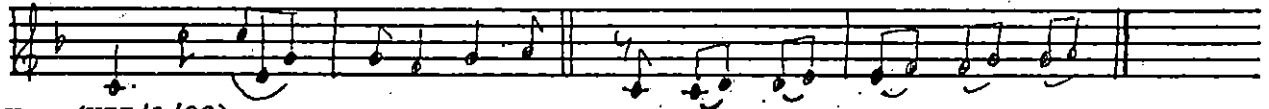
FIGURE 3 (cont.)

X (XVIII/1/9)



(m.77)

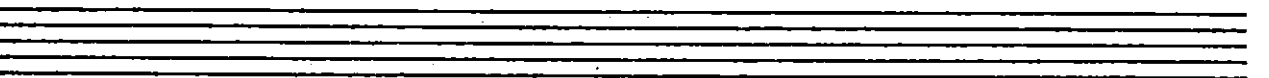
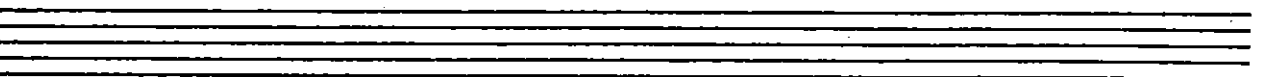
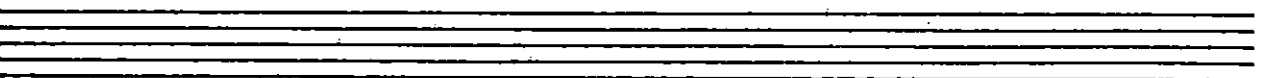
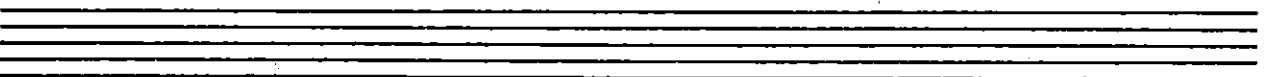
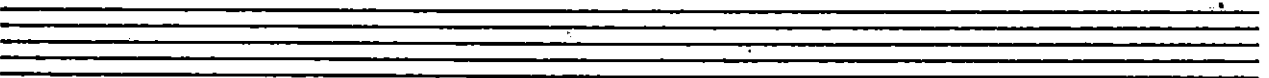
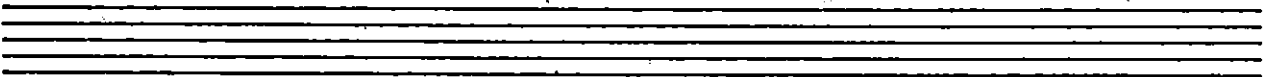
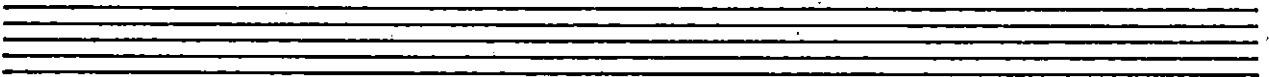
(m.81)



Y (VII/1/20)



Z (XII/3/1)



both alone and in combination with repeated notes (Fig. 3M, 3N, 3O). Varieties of auxiliary patterns consisting of main note, upper or lower auxiliary and a return to the main note, are very common since the melodic note remains prominent (Fig. 3P, 3Q).

Consecutive long notes of the same harmony, outlining all or part of a seventh, diminished seventh, Neapolitan or augmented chord, are usually not embellished. Again, simple embellishments like anticipations (Fig. 3R) or auxiliary or turn figures (Fig. 3S, 3T) are typical. More extensive embellishing is limited to filling in the interval (Fig. 3U), to figuration consisting of notes from the harmony (Fig. 3V), and to combinations of the above (Fig. 3W).

Figure 3X is an instance where the addition of connecting ornaments results in a scale from C to A. The many variations are based upon this scale rather than upon the two long notes. Note that the bass is not melodically active here.

In units of dotted note and complement, the complement may be expanded considerably and may be quite florid (Fig. 3Y); or the entire unit may be embellished (Fig. 3Z).

Repetitions of the same pitch are usually simply ornamented unless they occur at the opening of the movement. They may be embellished with appoggiaturas, auxiliaries, trills and turns, or octave substitutions (Fig. 4A, 4B, 4C, 4D).

The rhythm may be changed by increasing or decreasing the number of repetitions, often in syncopation (Fig. 4E, 4F). Figuration can be built around the harmony of the repeated note (Fig. 4G); or the repeated note may be used as a pedal in double stops with the addition of another melodic line (Fig. 4H).

Melodic pedal points occur in both a simulated polyphonic texture and in an actual two-voice texture created by the use of double stops. In the former case the material may be varied by embellishing the pedal note, the melodic notes, or both (Fig. 5A, 5B, 5C). In the latter case the double stop version usually changes to a simulated two-voice texture, accommodating the held pedal note into the melodic figuration in the embellished version. In Figure 5E the held note is retained and ornamented with a trill, while the moving voice becomes a short disjunct appoggiatura.

FIGURE 4

A (III/1/4)

B (X/3/16)

C (X/2/12) (m.18)

D (X/2/97)

E (X/3/27)

F (VI/3/56)

G (XIII/3/66)

H (VII/3/143)

FIGURE 5

A (XII/2/22)



B (XII/2/20)



C (II/3/100)



D (IV/2/105)



E (VII/3/46)



FIGURE 6

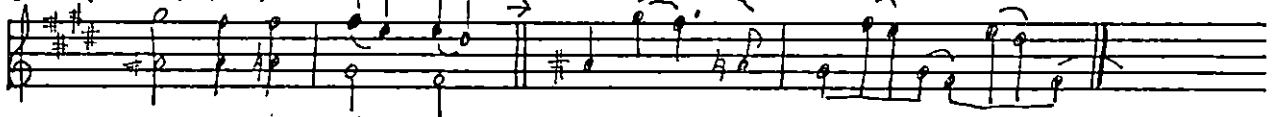
A (II/3/115)



B (III/1/27)



C (XXXII/1/20)



D (III/3/94)



E (X/3/91)



Double stops are often interchangeable with harmonic figuration. Double stops may embellish broken chords in the original (Fig. 6A), or vice versa (Fig. 6B). Resolutions of double stops into broken chords may be arranged in different rhythms (Fig. 6C) and vice versa (Fig. 6D). A passage may also be reduced to its basic harmonic outline with the implementation of double stops (Fig. 6E).

The octave of any pitch may be substituted for the original to effect a transition into a different register or to create a new interval with the subsequent pitch. This in turn becomes the basis for further embellishment. This is a simple technique but makes a considerable audible difference. It is used extensively in the second group of sonatas, Sonatas XXII-XXXIV (Fig. 7A, 7B).

Extending the range of a figure or phrase is most often done by replacing a pitch (often the highest point of the phrase) with an even higher tone from the same harmony. Such a substitution may be the only embellishment, and usually creates an increase in intensity; or the new high pitch may form the new melodic skeleton upon which further embellishment is based. A new melodic skeleton may be created by using several new high pitches from the same harmony, as in Figure 8A; or the new high tones may move in parallel motion above the original line as in Figure 8B.

The embellishment of the interval of a third is one of the most basic procedures in ornamentation. This can be done in numerous ways; for instance, by filling in the interval, by changing the rhythm and adding repeated pitches, and by changing or inverting the interval. The examples given below are found so frequently throughout the sonatas that specific locations have not been indicated (Fig. 9A, 9B). Note that in Figure 9C the upper auxiliary replaces the upper note of the third. In Figure 9D, the interval is inverted, forming a sixth. Larger intervals may be filled in by either scalewise or arpeggiated figures where there is time (Fig. 10A, 10B, 10C).

Three possible techniques are involved in embellishing arpeggiated figures: 1) all or some of the intervals may be filled in (Fig. 11A, 11B, 11C); 2) the basic arpeggio may be rearranged without the addition of non-chord tones by variations in contour, rhythm, and

FIGURE 7

A (XXIII/2/37)

B (XXIII/3/38)

Figure 7 consists of two musical staves, A and B, in a single system. Staff A is labeled (XXIII/2/37) and contains a melodic line with various intervals, including a tritone and a major second, with a fermata over the final note. Staff B is labeled (XXIII/3/38) and contains a similar melodic line with a different intervallic structure, also ending with a fermata. Both staves are in a key with one flat and a common time signature.

FIGURE 8

A (XXIX/1/67)

B (XXIX/1/88)

Figure 8 consists of two musical staves, A and B, in a single system. Staff A is labeled (XXIX/1/67) and contains a melodic line with a tritone interval and a fermata. Staff B is labeled (XXIX/1/88) and contains a melodic line with a tritone interval and a fermata. Both staves are in a key with one flat and a common time signature.

FIGURE 9

A

B

C

D

Figure 9 consists of four musical staves, A, B, C, and D, in a single system. Staff A is in a key with one flat and a common time signature, featuring a melodic line with a tritone interval and a fermata. Staff B is in a key with one sharp and a common time signature, featuring a melodic line with a tritone interval and a fermata. Staff C and D are in a key with one sharp and a common time signature, featuring a melodic line with a tritone interval and a fermata.

FIGURE 10

A (IV/3/3) B (IV/3/6)

C (XV/3/44)

FIGURE 11

A (IV/3/58) B (VIII/2/50)

C (XIV/2/6)

D (VII/3/22)

E (XXX/3/130)

F (XXXII/3/41)

G (III/3/90) H (XIII/3/88)

I (XXIX/3/33)

range (Fig. 11D, 11E, 11F); 3) individual notes of the arpeggio may be embellished by combinations of agréments, auxiliaries, chord tones, or by some kind of figuration pattern, often used sequentially (Fig. 11G, 11H, 11I).

Scales and scale fragments are treated analogously to arpeggios. Individual notes may be embellished with combinations of appoggiaturas, agréments, auxiliaries and thirds (Fig. 12A, 12B, 12C, 12D, 12E, 12F); or short patterns, often used sequentially, can be added (Fig. 12G). Scales can be embellished by varying contour and range (Fig. 12H, 12I). A scale can often be reduced to a basic arpeggio and embellished from that standpoint (Fig. 12J). In general, scale and arpeggio fragments can be used interchangeably.

Rhythmic alteration is an extremely important aspect in embellishment. Changes range from simple dotting to true rhythmic variations which can vary the affect of a passage and establish new motivic ideas. Any group of notes may be rhythmically altered, both alone and in combination with melodic embellishment. Frequently a change in rhythm is the only variation; or, a rhythmic change involving only the main melodic notes may form the basis for further elaboration. In passages where considerable figuration in the original line makes additional embellishment difficult or impractical, a rhythmic variation using only main notes can add interest which compensates for a decrease in the number of notes.

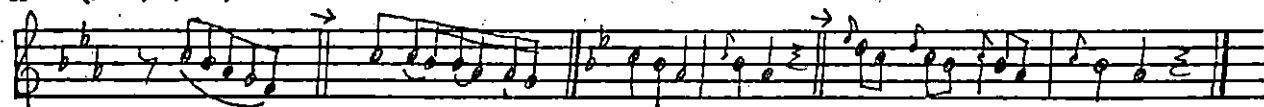
Just as the attack and release of an individual note may be delayed or precipitated, so the duration of any figure or phrase segment may be altered. A pattern which is repeated may be augmented and the repetitions either decreased in number or omitted (Fig. 13A); conversely, repetitions may be added if a figure is diminished (Fig. 13B). A pattern may be rearranged by lengthening all or some of the main-note values (Fig. 13C). A pattern may be elaborated by squeezing a number of notes into a smaller unit of time and filling in the remaining time (Fig. 13D).

Dotted rhythms may be added to pairs of equal notes (Fig. 14A, 14B). The positions of dotted note and complement may be reversed, as in Figure 14C, where this occurs in combination with rhythmic augmentation.

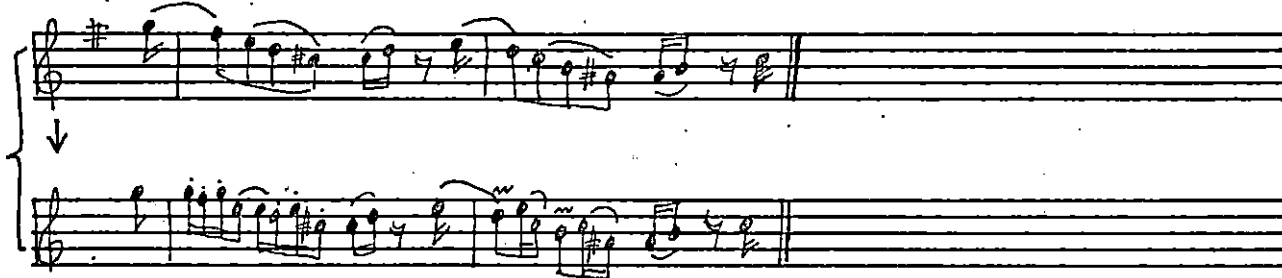
FIGURE 12

A (XII/2/93)

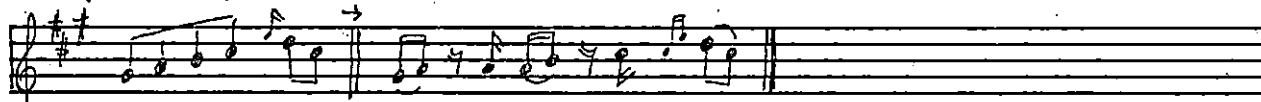
B (XII/3/114)



C (XXVII/1/66)



D (III/1/35)



E (XIV/2/17)



F (XXVII/1/80)



G (III/1/57)



H (XXV/1/19)



I (XXIV/1/39)



J (XX/1/23)

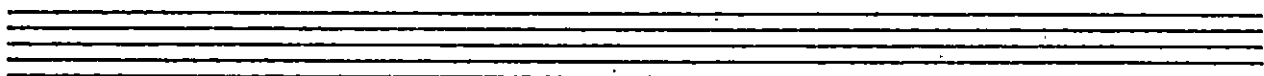


FIGURE 13

A (XXIV/1/89) B (VII/3/38)

C (XXVIII/3/91) D (XVI/1/58)

FIGURE 14

A (XXVII/3/105)

B (XVIII/1/29)

C (XXII/2/11)

FIGURE 15

A (XV/3/7) B (XVIII/3/6)

C (VI/2/12)

D (XXIV/1/50)

E (V/3/19)

Rests may be added to delay melodic resolutions (Fig. 15A); to create an anacrusis (Fig. 15B); to break up sequences or repetitions (Fig. 15C); to separate phrases where they are originally connected (Fig. 15D); and to put space between syncopation (Fig. 15E).

Rests are more often filled than added in the embellishment. The former may be done by continuing the previous note (Fig. 16A); by incorporating anacrusis figures into the figuration (Fig. 16B); by connecting sequences (Fig. 16C); by connecting parts of phrases (Fig. 16D); and by combining phrases (Fig. 16E).

Syncopated rhythms are frequently added in the embellishment. A short appoggiatura may be notated as syncopation in the embellishment and the slur omitted as in Figure 17A. The short notes of a syncopated figure may be embellished (Fig. 17B, 17C), the last note being treated as a pick-up note and expanded. The syncopated beat is usually unornamented. The rhythm in Figure 17D is a frequent embellishment of the simple ♪♪♪ rhythm, and is often formed by adding an appoggiatura to the short notes. Syncopation may be created by breaking up a long note into several repeated pitches in syncopated rhythm (Fig. 17E); or repeated pitches may be tied (Fig. 17F). An extended syncopated line may be created by displacing the main melodic notes (Fig. 17G) or by reducing a passage to main melodic notes and displacing or rearranging them in syncopation (Fig. 17H, 17I). Syncopation in the original line is usually preserved in the embellishment.

Hemiolia rhythms may be added or clarified in the embellishment (Fig. 18A, 18B). As with syncopation, hemiolias in the original line are generally preserved in the embellished version. The melodic idea in Figure 18A is subjected to several rhythmic variations, including the hemiolia rhythm given above which occurs as a repetition of the main idea. The hemiolia version is in turn embellished in the reprise and the hemiolia is not preserved (Fig. 18C).

The addition of repeated pitches is a simple technique frequently used to change the rhythm of short patterns (Fig. 19A, 19B). It is also used to fill in rhythms (Fig. 19C), especially where rhythmic consistency is desired.

FIGURE 16

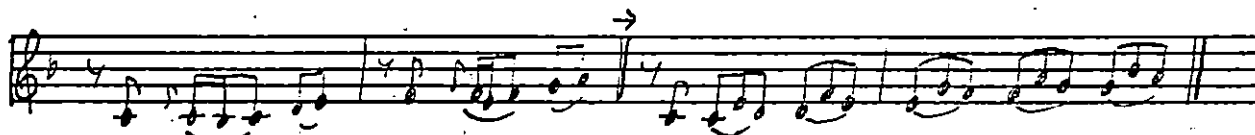
A (XXX/3/153)



B (XVII/3/111)



C (XVIII/1/9)



D (XVII/3/60)



E (XXIX/1/15)



↓

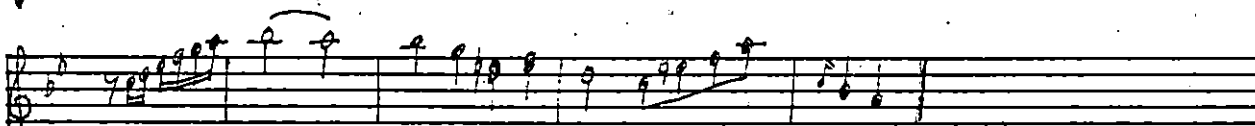
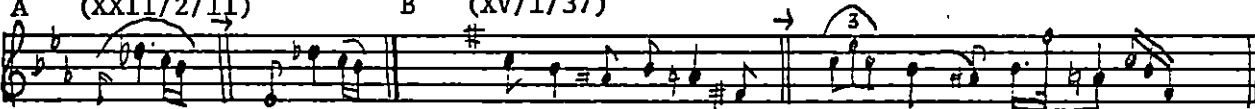


FIGURE 17

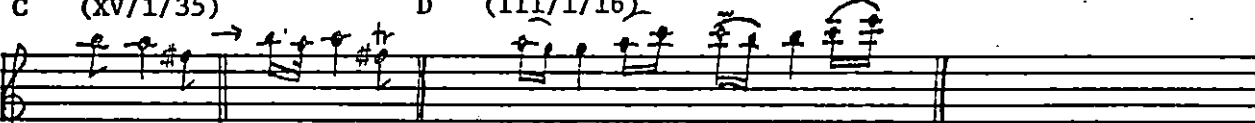
A (XXII/2/11)

B (XV/1/37)



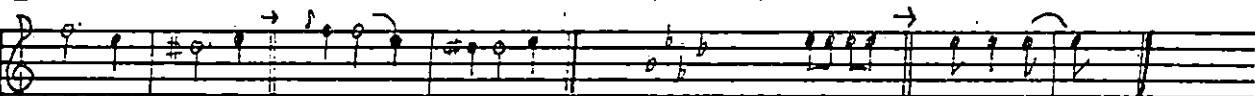
C (XV/1/35)

D (III/1/16)



E

F (X/3/25)



G (III/1/33)



FIGURE 17 (cont.)

H (III/1/41)

I (XIV/3/9)

FIGURE 18

A (XXIV/1/3)

B (XV/3/75)

C (XXII/1/82)

(m. 85)

D (XXIV/1/58)

A (VIII/2/33)

FIGURE 19



B (X/2/45)



C (X/3/18)



FIGURE 20

A (XXVII/1/73)



B (VII/2/9)



C (XXVI/1/21)



D (XX/1/44)



E (VIII/3/57)



F (I/2/53)



Rhythmic ideas used in the embellishment may become motivic, as they do in the theme and variations of Sonata XIX. There is frequently a change from duple to triple patterns in the embellishment of the sonatas--accomplished by filling in intervals of a third, by adding a repeated pitch, etc; however, the reverse is possible as well, as in the third movement of Sonata XI. The movement is notated in 6/8, but the embellished version is often in 2/4 (See Appendix B).

Instances of tempo rubato occur in several contexts. C. P. E. Bach states that:

. . . its indication is simply the presence of more or fewer notes than are contained in the normal division of the bar. A whole bar, part of one, or several bars may be, so to speak, distorted in this manner. The most difficult but most important task is to give all notes of the same value exactly the same duration.³

Such passages occur in the Benda examples both with and without a "tempo rubato" indication in the score. The entire passage is frequently beamed as a single group, regardless of its length (Fig. 20A).

The tempo-rubato embellishments may be an elaboration of a simple line (Fig. 20B). Figure 20C is constructed primarily of notes of the original line which have been rhythmically displaced and made equal in value.

According to Leopold Mozart, in tempo rubato the accompaniment remains steady while the melody does not play in strict time.⁴ Such an interpretation should be applied to those places where "tempo rubato" is indicated in the score but where no rhythmic irregularities occur (Fig. 20D, 20E).

Extended syncopated passages may be interpreted as a type of written-out tempo rubato, as in Figure 20F, where the original melodic line is reduced to its main notes in the embellishment, which are then

³Bach, Versuch, p. 161.

⁴Leopold Mozart, Versuch einer gründlichen Violinschule (Augsburg, 1756; reprint ed. Leipzig: Deutscher Verlag für Musik, 1968) p. 224.

rhythmically displaced. As in normal tempo rubato, the syncopated rhythm is not to be strictly observed; rather, a certain amount of rhythmic freedom may be exercised while the bass continues in time.

In summary, melodic embellishment can be divided into two basic procedures which may occur singly or in combination. These procedures are either primarily melodic, involving ornamentation, melodic simplification, and melodic simplification plus new variations; or they are primarily rhythmic, involving rhythmic variation or rearrangement. A phrase can be broken down into different melodic units. Embellishment of these units can be accomplished by ornamenting, i.e., adding to the unit; or, if the unit is already sufficiently embellished, by variation, i.e., changing the unit. This latter process often involves simplifying the unit and then re-ornamenting it. Certain types of embellishment are seen to be more appropriate to particular melodic units. The more familiar the performer becomes with the types of melodic units which compose a phrase and their embellishment options, the easier extempore embellishment becomes. The degree of embellishment is determined by the performer's taste and skill, the instrument involved, the character of the movement, the amount of embellishment already present, and specifically, the type and formal position of the melodic unit in question.

FIGURE 21

A (I/2/27) B (IV/2/98)

C (I/2/43)

FIGURE 22

A (VI/2/1) B (I/2/62) C (III/3/36)

FIGURE 23

A (XXVII/1/2) B (IV/2/68) C (XXIII/2/1)

FIGURE 24

A (XXXIII/1/5) B (XIX/1/2) C (XV/1/25) D (VI/3/24)

E (XXVII/3/105) F (I/2/4)

CHAPTER IV

ARTICULATION

The Benda manuscript provides some illuminating information on articulation in mid eighteenth-century fast movements. Slurs have been generously indicated, and although the "notorious nonchalance" of the eighteenth-century copyist is in evidence, the sheer abundance of material compensates for the instances of carelessness.

Another important source of information about articulation in the Berlin school has been the melodic variation tables from Quantz's Versuch, from which Mary Rasmussen has devised some basic articulation rules. Rasmussen defines three purposes of a slur in mid eighteenth-century music: "to blunt sharp rhythmic contrast; to group regular or consistent melodic and rhythmic patterns into symmetrical or nearly symmetrical units; and to call attention to important melodic detail."¹ The Benda sonatas suggest an obvious additional purpose--ornamentation. That articulation was treated as a specific embellishment technique is evidenced by the numerous passages where slurs are added or changed in the reprise and no other embellishment takes place. Changes in articulation affect rhythm and accentuation, symmetry, and the movement and character of the melodic line. The three purposes cited by Rasmussen may be ignored in the interest of variety.

Several possibilities account for the differences between Quantz's articulations, as collated by Rasmussen, and Benda's. A primary one arises from the fact that Quantz's table was designed for use in slow movements. Since many of the figures are found in quick

¹Mary Rasmussen, "Some Notes on the Articulation in the Melodic Variation Tables of Johann Joachim Quantz's Versuch einer Anweisung die Flöte traversiere zu spielen," reprinted from Brass and Woodwind Quarterly 1, no. 1 & 2 (Winter 1966-67).

movements as well, Rasmussen allows that the articulations may frequently be suitable for both, and indeed this is often the case.

However, the same melodic patterns may have a function in an allegro different from that in an adagio; for example, there is nothing in a slow movement comparable to the fast harmonic figuration which occurs in nearly every quick movement. Furthermore, rhythm and accentuation play a more pronounced role in fast movements. The need to bring these out, to generate motion, and to portray the lively character of a fast movement often requires different articulations.

Quantz's compositions are more conservative--and less imaginative--than Benda's, which were praised by Burney for their originality. Accordingly, Benda's articulations include many patterns which tend to be associated with the later eighteenth century. Irregular rhythms and phrases were pointed up by the articulation. There is a tendency for longer slurs, and for less symmetrical combinations. However, of the two styles represented in the manuscript, there is little difference in articulation practice.

Difference in instrumental idiom is reflected in articulation. For example, wider intervals can be slurred on a string instrument than can be practically managed on a wind instrument. Extended arpeggiated passages in harmonic figuration can be slurred easily on violin but only with difficulty on a flute.

Finally, since a great deal of the irregular and unusual articulations occur in the embellished reprises, it can be inferred that such articulations were often reserved for the reprises, of which we have very few embellished examples.

Certain articulation markings have specific meanings as bowing indications.² The performance of staccato is a case in point. Two types of staccato are indicated in the Benda sonatas: the staccato dot and the staccato stroke. According to Quantz, individual notes with staccato strokes indicate that the bow is to be lifted where

²For a comprehensive discussion of eighteenth-century bowing technique, the reader is referred to Chapter 18 in David D. Boyden, The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music (London: Oxford Univ. Press, 1965).

tempo permits. Quantz excludes the eighth note in an allegro and the sixteenth note in an allegretto tempo as being too fast for a lifted bow. If staccato dots are marked, a detached bow stroke which remains on the string is used. In pieces labeled "staccato" notes are to be played short and with lifted bow. Because of Quantz's tempo distinctions, one can conclude that rapid individual bow strokes were usually executed by an unlifted but articulated bow.

Double articulation markings also occur frequently in the Benda pieces. Dots under a slur indicate a short bow stroke that is not lifted. On the other hand, strokes under slurs indicate that the notes are to be sharply separated in one bow stroke, with bow lifted.³

Articulations can be divided into three general classifications: 1) Regular slurring usually forms patterns which follow or bring out main pulses or beats with an attack on the beat; almost all of Quantz's articulations fall under this classification. 2) Irregular slurring--slurring across pulses, beats, or barlines--tends to lighten rather than point the beat, thus de-emphasizing normal metrical accents and pushing the line forward. This is very common in Benda, contradicting the general assumption of an eighteenth-century reluctance to slur across beats or barlines. 3) The third classification includes miscellaneous articulations primarily used to provide variety in the articulation.

Many of the rules which Rasmussen has extracted from the Quantz tables are corroborated by the Benda manuscript. While Rasmussen's rules have been taken as a point of departure, several of them have been modified to suit conclusions reached from the Benda sonatas. All examples have been taken from Benda. The rules are not meant to be absolute; they are merely guidelines based upon the most common procedures.

1. An appoggiatura is always slurred to its note of resolution. This includes all written-out appoggiaturas. The slur may be carried

³Quantz, Versuch, p. 232.

over a beat if it is a long appoggiatura. The note of resolution may seem to be the first note of the subsequent line (Fig. 21A). The appoggiatura is often harmonized as dominant to tonic (Fig. 21B). The performer should be on the look-out for figures which may be interpreted as disjunct appoggiaturas and should therefore be slurred (Fig. 21C). Furthermore, Quantz states that, as a general rule, "there must be a slight separation between the appoggiatura and the note which precedes it, particularly if both are on the same pitch."⁴

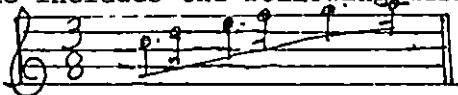
2. Melodic units encompassing a dotted note and its complement in Lombard rhythm are slurred (Fig. 22A, 22B). When this rhythm occurs in a series, a slur may encompass more than one figure (Fig. 22C).

3. In melodic units encompassing a dotted note followed by its two-note complement, the entire unit is slurred (Fig. 23A, 23B, 23C).

4. A dotted note followed by its complement is usually not slurred, especially when the complement is an anticipation of the following note (Fig. 24A, 24B). This is in agreement with Quantz's rule stated above that where an appoggiatura is preceded by the same note, the latter is shortened. The dotted note is frequently ornamented with an appoggiatura which would make the slur awkward (Fig. 24C, 24D). The short note may be slurred across the beat, resulting in an unaccented appoggiatura or in a pick-up (Fig. 24E, 24F). When this dotted unit occurs in a series, it may be slurred, but this articulation is more or less interchangeable with cross-beat slurs (Fig. 24G).⁵

⁴Quantz, Versuch, p. 73, 74.

⁵Leopold Mozart refers to the performance of dotted rhythms in quick peices in his Versuch, where he says, "the bow is lifted at each dot: therefore each note is separated from the other and performed in springing style." He includes the following musical example:








(From Leopold Mozart, Versuch einer Gründliche Violinschule (Augsburg, 1756) trans. Editha Knocker as A Treatise on the Fundamental Principles of Violin Playing, 2nd ed. (London: Oxford Univ. Press, 1951) p. 41).

This contradicts Rasmussen's rule that this dotted unit should always be slurred. Although it is more often slurred in cantabile passages, the cross-beat slurs are common too. Some exceptions where the figure would be slurred are: 1) when it indicates a long appoggiatura (Fig. 24H); 2) where the short note is an ornamental note (Fig. 24I). In Figure 24J the first articulation makes the short note an unaccented appoggiatura of the following (dotted) note; in the second articulation, the short note is an ornament of the preceding (dotted) note. The reverse is the case in Figure 24K.

5. Two or more consecutive notes of equal value, occupying a whole beat, are slurred when preceded by a skip (Fig. 25A); by a repetition of the first note of the group (Fig. 25B); or by a change in direction (Fig. 25C).

6. By analogy to the previous rule, two or more consecutive members of the same triad, in notes of equal value, occupying less than a whole beat, are slurred when preceded by a repetition of the first note of the group (Fig. 26A); or by a change in direction (Fig. 26B).

7. A three-note auxiliary pattern is slurred if it occurs as an independent pattern (Fig. 27A); or if it occurs in notes of equal value and is preceded by a skip (Fig. 27B) or by a repetition of the first note of the group (Fig. 27C). An analogous five-note figure is treated in the same way (Fig. 27D).

Rasmussen applies the three previous rules to retrograde forms of the patterns as well. In patterns of four equal notes, this results in a three-one grouping () which occurs very rarely in Benda, slow movements included. Even where contour suggests this articulation, a four-note slur () or a one-three articulation is preferred by Benda (). An exception is in the case of repeated notes, where either () or () is used.

8. A slur may be extended across the beat to the next note when it continues motion in the same direction (Fig. 28A); the interval is stepwise (Fig. 28B); the motion continues (Fig. 28C).

G (VII/1/4)

H (VI/3/8) I (VII/3/149)

J (XXXIV/1/1) K (XXXIV/1/1)

FIGURE 25

A (X/2/29) B (X/2/28) C (VI/3/80)

FIGURE 26

A (VII/1/68) B (VI/3/57)

FIGURE 27

A (XIII/3/48) B (X/3/58) C (IX/2/30) D (XII/2/8)

FIGURE 28

A (XXXIV/1/37) B (XVII/3/123) C (VI/3/102)

9. Sharp rhythmic contrast tends to be blunted by symmetrical or nearly symmetrical slurs (Fog. 29A, 29B).

10. Short sequential units usually are slurred (Fig. 30).





11. Wide leaps are not slurred. Benda did not consider the sixth a wide leap, although if it were both approached and left by skip it seemed to create some confusion, judging from the variety of articulations found for it (Fig. 31A). Slurs on sevenths and octaves occur in some contexts, for example: an octave in Lombard rhythm--also covered by Rule 2 (Fig. 31B); a disjunct appoggiatura--also covered by Rule 1 (Fig. 31C); a three-note anacrusis preceded by a rest--also covered by Rule 12 (Fig. 31D); and where the following interval is also a wide leap (Fig. 31E).

The range of intervals eligible for slurs is more extended than in Quantz, for whom a fifth was borderline--depending upon the context--and a sixth was a wide interval and not to be slurred.

12. Three-note syncopated figures are usually not slurred as a unit. Two notes may be slurred, especially if they form an appoggiatura/resolution unit or are consecutive (Fig. 32A, 32B, 32C).

Longer syncopated patterns occur both unslurred and with one long slur (Fig. 32D, 32E). This long slur may follow the melodic contour (Fig. 32F).

13. Three-note anacrusis figures preceded by a rest (Fig. 33A), by a tied note (Fig. 33B), or by the slurred resolution of an appoggiatura (Fig. 33C) are slurred.

14. Triplet rhythms are subject to the contour and direction guidelines above, but their articulation is somewhat more flexible. One slur per unit () and one-two groupings () are by far the most common articulations and often prevail over melodic contour (Fig. 34A, 34B, 34C). The two-one () pattern commonly given by Baroque sources for articulating this unit in giges (along with ) is found less frequently, and is often occasioned by repeated notes or distinct melodic contour (Fig. 34D, 34E).

In harmonic figuration, however, the three above-mentioned articulations--or no slurs at all--are almost interchangeable (Fig. 34F, 34G, 34H). Two groups of three are often paired to form one unit (Fig. 34I).

FIGURE 29

A (III/1/10) B (III/1/32)

FIGURE 30

(XVIII/3/20)

FIGURE 31

A (XI/1/12)

B (XIII/3/128) C (XVI/3/79) D (XVI/3/25) E (XVIII/1/85)

FIGURE 32

A (XV/1/25) B (XV/1/35) C (XVIII/3/45) D (II/2/61)

E (XIII/3/4) F (IV/3/38)

FIGURE 33

A (I/2/20) B (V/1/33) C (V/1/40)

FIGURE 34

A () B (VI/2/20)



C (IX/2/17)



D (XVI/1/32) E (XVI/1/43)



F (IV/2/71) G (IV/2/71)



H (XXXIV/1/15) I (XVII/3/84)



J (XVIII/1/97) K (IV/3/17)



L (XXII/1/95) M (XI/3/17)



N (XXIII/2/43) O (IX/2/21) P (VII/3/66) Q (IX/2/32)



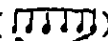
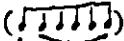
R (XIX/1/25)



Empty musical staves at the bottom of the page.


When a conflict between contour and consistency arises, consistency generally rules. This is less true for short phrases of triplets, where contour and melodic detail are often underlined (Fig. 34J).

Cross-beat slurs occur with triplet rhythms, as well (Fig. 34K, 34L, 34M).

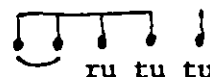
Sextolet rhythmic units are analogous to triplet rhythms. Six notes per slur () and one-five groupings () predominate (Fig. 34N, 34O). However, a variety of other groupings occur in certain contexts (Fig. 34P, 34Q, 34R).

Most of the principles outlined above apply to patterns which extend over more than one beat as well. Benda's was a very fluid style. It is not uncommon for several units or patterns of notes of equal value to be encompassed under one slur when the motion is mostly stepwise and/or moving in primarily one direction.

When an intervallic arrangement is not covered by a specific guideline, the melodic contour will usually suggest an appropriate articulation. For units of four and six equal notes with miscellaneous combinations of intervals, one slur per group or a slur beginning with the second note of the group is rarely incorrect. In fact, the latter articulation is so common that it is often found where stepwise or one-directional motion makes a single on-beat slur appropriate as well (Fig. 35).

As in Quantz, the slur-two articulate-two () formula so widely used today is avoided. Even when a two-two grouping is clearly implied by the melodic contour, two slurs are preferable (Fig. 36A, 36B). The use of the slur-two, articulate-two articulation is more or less restricted to harmonic figuration (Fig. 36C), and where repeated notes and/or wide intervals make this articulation most natural (Fig. 36D, 36E). It is almost never used when a three-one grouping is appropriate. For example, a slur-two, articulate-two formula is often found in performances and performing editions for passages analogous to the that in Figure 36F. The articulation given is more correct.⁶

⁶The articulation syllables which Quantz gives for this pattern (which he specifies is to be used for fast passages) create the effect of a three-one grouping by isolating the final note:



(III/1/34)

FIGURE 35

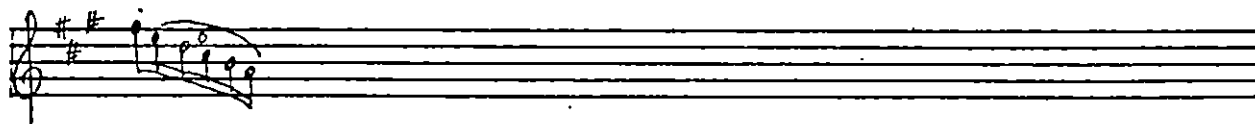


FIGURE 36

A (XVIII/3/66) B (XVII/2/47) C (XXXIV/1/15)



D (XXXIV/1/4) E (XXXIII/1/46) F



FIGURE 37

(XXXI/1/104)

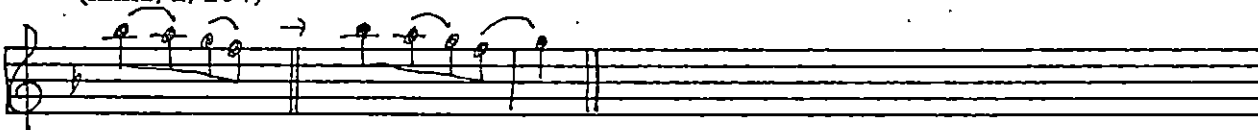


FIGURE 38

A (XV/3/50)

B (X/2/83)



C (XVII/3/123)



D (XVII/2/196)



E (XVII/2/188)



In passages other than harmonic figuration which are slurred in groups of two notes, the articulation is often changed to an offbeat two-grouping in the reprise (Fig. 37).

Principles of consistency in articulation are analogous to those for melodic embellishment. Articulation is usually consistent among like or similar consecutive units in sequences or repetitions. In the interest of consistency, one figure may determine the articulation for the entire passage; this may be the first unit of the passage, or a unit in which a repeated note or a wide skip makes a particular articulation preferable.

The articulation for harmonic figuration is consistent. Each melodic pattern in sequence or repetition is articulated as a unit (Fig. 38A). These units may be quite long, as in Figure 38B. The units may alternate in articulation (Fig. 38C); or the units may be grouped, sometimes forming a long-range pattern (Fig. 38D, 38E).

As with melodic embellishment, variations in articulation are more likely to occur between the original and the reprise. The articulation of recapitulated material in the second section usually remains unchanged from its respective occurrence in the first section.

Articulation of often-recurring ideas which have not been melodically embellished may remain unchanged in the original but vary with each successive repetition in the reprise only; or vary with each successive repetition (Fig. 39A).

The rondo theme from the scherzando of Sonata XXIX is an example where melodic variation would be inappropriate; articulation provides the only variety (Fig. 39B).

In the syncopated theme from the allegro movement from Sonata X the desire for variety results in some unexpected articulations. In the second example from Figure 39C, the anacrusis note is slurred to the first syncopated note which de-emphasizes the downbeat and points the syncopated beat. In the third example the three-note slurs beginning on the syncopated beat lessen the rhythmic emphasis of the syncopation. This happens in the fourth example as well, where the three-note slur begins on the downbeat. The syncopated unit is heard as a two-beat unit. The weak beat is not emphasized; instead the first and third beat are brought out.

FIGURE 39

A (XXVII/3/51)

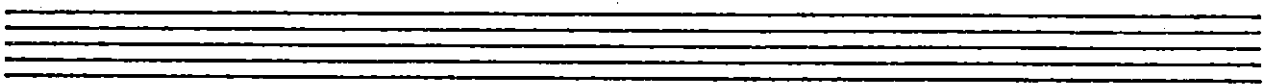
Section A consists of four staves of musical notation. The first staff begins with a treble clef and a key signature of one flat. It contains a melodic line with several slurs and ties. The second and third staves continue this melodic line with similar phrasing. The fourth staff concludes the section with a final melodic phrase and a double bar line.

B (XXIX/3/1)

Section B consists of three staves of musical notation. The first staff begins with a treble clef and a key signature of one flat. It contains a melodic line with several slurs and ties. The second and third staves continue this melodic line. Specific measures are marked with arrows and text: (m. 49) on the second staff, (m. 101) on the third staff, and (m. 150) on the fourth staff.

C (X/2/1)

Section C consists of two staves of musical notation. The first staff begins with a treble clef and a key signature of two flats. It contains a melodic line with several slurs and ties. The second staff continues this melodic line. Specific measures are marked with arrows and text: (m. 22) on the second staff, (m. 55) on the second staff, and (m. 1 reprise) on the first staff.



There are exceptions to all the principles outlined above: A slur may be added to almost any pattern when a more legato character is wanted. One long slur may suffice for two or more units. A desire for variety may justify an awkward articulation. The rules for slurring appoggiaturas and Lombard rhythms are, as in Quantz, the most persistently observed. However, even they may give way to variety, as in Figures 40A and 40B.

The performer should be aware of the subtle rhythmic and stress implications which a change in articulation make. Syncopation can be emphasized or played down. By lightening the downbeat, the syncopated beat is pointed (Fig. 41A). The octave slur in Figure 41B preserves the syncopation that had been in the unembellished version. Long slurs give the effect of a legato tempo rubato (Fig. 41C). Hemiolia rhythms can be brought out or created (Fig. 41D, 41E). Inequality results from slurring in two's across the beat (Fig. 41F). Lombard rhythms slurred as in the unique example in Figure 40B above create a double-dotted effect. Triple rhythms may resemble dactyls when slurred across the beat at fast tempos (Fig. 41G). Articulating the final note of a pattern may isolate it as a pick-up to the next beat (Fig. 41H). Slurring across the beat lightens the beat and tends to push the motion forward (Fig. 41I). Slurs can be used to avoid martial or declamatory character (Fig. 41J, 41K).

The responsibility for choosing articulation is yet another instance where "taste" has the final word. When in doubt, the performer should choose the more common articulation. However, he should not hesitate to use irregular cross-beat slurs or to be inconsistent within a pattern when melodic notes can be brought out. Complicated variety articulations should be used discreetly so that they may be heard as something slightly out of the ordinary; they should not sound forced. Articulation can be changed freely in the reprise if no other variation takes place.

FIGURE 40

A (XXVI/1/48) B (III/1/6)

FIGURE 41

A (X/3/1) B (III/1/6)

C (XIII/3/32) D (XXVII/3/89)

E (XXX/3/101)

F (XX/3/55) G (I/3/42)

H (XVIII/1/103) I (XVIII/3/140)

J (III/1/1)

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Title of Thesis/Dissertation:

The Embellished Fast Movements of Thirty-two Violin Sonatas by

Franz Benda

Author: _____

Elissa Poole

(name)

23 August 1978

(date)

Ariosó con Variationi.

The first system of the Ariosó consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests. The key signature has one sharp (F#).

The second system continues the melodic and bass lines from the first system. It features similar rhythmic patterns and note values, maintaining the one-sharp key signature.

1. *Varia:*

The first variation, labeled '1. Varia:', is written on two staves. The upper staff shows a more complex melodic line with many sixteenth and thirty-second notes. The lower staff provides a corresponding bass line. The key signature remains one sharp.

2. *Varia:*

The second variation, labeled '2. Varia:', is written on two staves. It features a different rhythmic pattern, with many sixteenth notes. The key signature remains one sharp.

3. *Varia:*

The third variation, labeled '3. Varia:', is written on two staves. It is highly rhythmic and complex, featuring many sixteenth and thirty-second notes. The key signature remains one sharp.

4. *Varia:*

The fourth variation, labeled '4. Varia:', is written on two staves. It features a dense and intricate melodic line with many sixteenth and thirty-second notes. The key signature remains one sharp.

5. Varia: *Andante*

Handwritten musical notation for Variation 5, consisting of two staves. The notation is dense with complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals. The first staff begins with a treble clef and a common time signature, while the second staff uses a bass clef.

6. Varia:

Handwritten musical notation for Variation 6, consisting of three staves. The notation features rhythmic patterns with frequent sixteenth notes and various accidentals. The first staff is in treble clef, and the subsequent two staves are in bass clef.

7. Varia:

Handwritten musical notation for Variation 7, consisting of three staves. The notation includes rhythmic patterns with sixteenth notes and various accidentals. The first staff is in treble clef, and the second and third staves are in bass clef.

8. Varia:

Handwritten musical notation for Variation 8, consisting of three staves. The notation features rhythmic patterns with sixteenth notes and various accidentals. The first staff is in treble clef, and the second and third staves are in bass clef.

9. Varia:

Handwritten musical notation for Variation 9, consisting of three staves. The notation includes rhythmic patterns with sixteenth notes and various accidentals. The first staff is in treble clef, and the second and third staves are in bass clef.

APPENDIX B: MOVEMENT IN COMPOUND TRIPLE METER CHANGED TO DUPLER METER IN EMBELLISHMENT

Presto.