

FACHHOCHSCHULE NORDWESTSCHWEIZ

MUSIK-AKADEMIE BASEL

HOCHSCHULE FÜR MUSIK

SCHOLA CANTORUM BASILIENSIS

MASTERARBEIT

Exploring Emotional Expression of the Bow in Performance:

A Reflective Study in Violin Treatises
of the Second Half of the 18th-Century

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Datum des Masterkonzerts: 5. Juni 2024

Abgabedatum der Masterarbeit: 26. Februar 2024

Abstract

This study delves into the emotional nuances of violin performance, focusing on bow technique and tempo variations. Through an analysis of 18th-century violin treatises, we explore how different authors approached bow behavior and its connection to emotional expression. The outcomes underscore the significance of interpretative sensitivity in effectively conveying emotions through the violin, offering valuable insights for musicians and scholars alike.

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Introduction

Musical expressiveness is an ongoing journey that transcends temporal and cultural barriers among musicians. Among the various elements contributing to this expressiveness, the interplay between bow techniques, time signatures, and emotion stands out as essential aspects shaping violinists' interpretative practice.

With the violin and similar instruments, what matters most is the bowing because of its performance. [...] through it, the sad is distinguished from the funny; the serious from the jocular; the sublime from the flattering, and the modest from the bold.¹

The affirmation of Johann Joachim Quantz, in contemporary times, continues to inspire artists to explore nuances, seeking an informed understanding of the historical foundations shaping the art of performance.

The central question guiding our research is: to what extent can the comprehension of bow techniques and their relationship with emotion and time signatures, as described in violin treatises from the second half of the 18th-century, influence contemporary violinists' interpretative choices in pursuit of a more informed and expressive musical performance? The bow is considered an extension of the musician, playing a central role in articulation, phrasing, and musical expressiveness, thus being fundamental in interpretative practice.

The investigation aims to determine if pedagogical sources of violin instruction from the period provide specific guidance on bow usage in relation to time signature and other elements of expression. Behavioral indications that may influence musical interpretations of the time will be examined through detailed analysis of these materials.

Addressing the central question brings forth complexities related to the theme of emotions. They have been the subject of extensive historical research in the field of musicology in recent years. Since emotions are considered to be historically and culturally determined and therefore our understanding of emotions does not necessarily have to correspond to that of people in the past, all references to emotions in this work will attempt to take this temporal shift into account for a better understanding of the documents of the time in question.

¹ "Bey der Violine und den ihr ähnlichen Instrumenten, kömmt es eigentlich, wegen des Vortrages, am meisten auf den Bogenstrich an. [...] durch denselben werden die Affecten erreget; durch denselben wird das Traurige von dem Lustigen; das Ernsthafte von dem Scherzhaften; das Erhabene von dem Schmeichelnden, und das Modeste von dem Frechen unterschieden". Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 1752. Des XVII. Hauptstücks, II. Abschnitt. Von den Ripien=Violinisten insbesondere. §3 p. 187.

Considering the historical context, it is interesting to observe significant changes in bow techniques in the 18th-century. Thus, it is believed that the choice of bow model can significantly influence a musician's ability to convey emotional nuances present in the music of the time. Are there aspects in the treatises suggesting a specific relation to different models?

This research serves as a bridge between centuries, connecting the historical legacy of interpretative practice with the challenges of the contemporary musical world. By investigating this complex relationship between multiple historical elements, the research aims not only to shed light on fundamental principles that shaped interpretative practices of the past but also hopes to provide guidance that can be useful and insightful for today's musicians seeking a more authentic and informed musical expressiveness.

For the writing of this work, translation applications such as Deepl and Google Translate were utilized for better comprehension and transmission of information.

1. Representations of the Bow in Interpretative Practice

1.1 The Bow as the Soul of the Violin

The essence of musical expression in the violin resides in the bow, a fundamental element that some authors of the 18th-century describe as the very soul of the instrument. In *Elementi teorico-pratici di musica* (1791), Francesco Galeazzi clearly illustrates this perspective, highlighting the essential role of the bow in creating expressive effects in music and, furthermore, in evoking emotions in the audience.

By this we distinguish the true professors from those who are only in name; it is ‘Archeggiamento’ the soul, indeed the source of expression, and of style; everything in Music called effect is produced by him; in a word, from him depends the motion of the affections, from him depends the imprinting on the souls of the listeners, hatred, love, eagerness, sadness, fear, joy, and all that is most energetic in modern Music.²

One imagines a master to be someone capable of playing various styles with high technical skills, but Galeazzi goes further and presents, much like Carl Philipp Emanuel Bach in his *Versuch über die wahre Art das Clavier zu spielen* (1753), that mechanical factors are less important than the emotion to be expressed. In the chapter *Vom Vortrag* of the keyboard instrument treatise, the words ‘freedom’ and ‘slavery/mechanical’ are used in parallel with ‘soul’ and ‘trained bird,’ which brings an even more reflective question by evoking the image of the bird with opposing elements.³ The possibility of a bird flying freely gives its song a much greater quality than those living in captivity. Similarly, returning to Galeazzi’s perspective, the freedom of the soul and the bow provides the quality of a true master.

Years after C.Ph. E. Bach, the first violin treatise known⁴ mentioning the word ‘soul’ is *Principes du violon* (1761) by L’Abbé le Fils, who wrote that “the bow can be called the soul

² “Per questa distinguersi i veri Proffessori, da quelli che nol sono che di nome; è l’Archeggiamento l’anima anzi il fonte dell’espressione, e dello stile; Tutto ciò che in Musica dicessi effetto è da lui prodotto; in una parola da lui dipende la mozione degli affetti, da lui l’imprimer nell’animo degli ascoltanti, l’odio, l’amore, la smania, la mestizia, il timore, l’allegria, e tutto ciò che di più energico ha la moderna Musica”. See Francesco Galeazzi: *Elementi Teorico-Pratici di Musica con un Saggio sopra l’arte di suonare il violino*, Roma: Cracas, 1791, vol. I, p. 147.

³ “Es gehört hiezu eine Freyheit, die alles sclavische und maschinenmässige ausschließet. Aus der Seele muß man spielen, und nicht wie ein abgerichteter Vogel”. See Carl Philipp Emanuel Bach *Versuch über die wahre Art das Clavier zu spielen*, Berlin: Henning, 1753, p. 119.

⁴ See Marianne Rônez, *Die Violintechnik im Wandel der Zeit*, Wien-Berlin: LIT-Verlag 2012, vol. 1, pp. 347-349.

of the instrument, because it helps to express the notes, to keep them even, to swell and soften them”.⁵ This approach, presented more succinctly but complementing Galeazzi, brings some of the practical elements in the behavior of the bow that connect expressive quality with sound effects. At the end of the century, it is also possible to find words like ‘thought’ and ‘spirit’,⁶ further expanding the connection between the bow and the way the artist shapes it, reinforcing the idea that playing with the soul “was the most important requirement for musical interpretation in the 18th-century”.⁷

The soul is the vital breath, composed of reasoning, intelligence, feelings, in short, everything that is not mechanical but animates the body by sending stimuli that make it react. In this context, the bow emerges as an extension of this concept, as it gives life to the notes, allowing the violinist to express their own soul through music. The invitation now is to draw a parallel between the mode of thinking and the way the bow is used on the string: just as the soul is responsible for sending stimuli that make the body react, the bow is responsible for conveying the musician’s emotions to the audience, transforming simple notes into a vivid and emotional expression.

1.2 Basic Sound Principles

Understanding the basic principles regarding sound production established in the treatises serve as a foundation, providing musicians with a solid framework to subsequently explore a variety of emotions and time signatures in music. Georg Simon Löhlein presents in his treatise *Anweisung zum Violinspielen* (1771) the materials used and physical characteristics in the construction of the violin and the bow. He then explains how to hold the violin and how to use the left and right hand. In this regard it is interesting to observe that although the themes are related to position/movement, he does not introduce the topic addressing motor skills, but always referring to cognitive and intellectual aspects:

⁵ “On peut appeller l’archet, l’Ame de l’Instrument qu’il touche, puis qu’il sert à donner l’expression aux sons, à les filer, à les enfler, et à les diminuer”. See Joseph-Barnabé Saint-Sevin dit L’Abbé le Fils, *Principes du Violon Pour apprendre le doigté de cet instrument, et les différents agréments dont il est susceptible*, Paris: Chez des Lauriers, first Edition, 1761, p. 1; second Edition, Paris: l’auteur, Le Clerc, 1772, p. 1.

⁶ “L’Archet est l’ame, la pensée, l’esprit du Violon”. See Giuseppe Maria Cambini, *Nouvelle méthode théorique et pratique pour le violon*, Paris: Naderman. ca. 1795, p. 3.

⁷ Dagmar Glüxam, „Aus der Seele muß man spielen ...“: über die Affekttheorie in der Musik des 17. und 18. Jahrhunderts und ihre Auswirkung auf die Interpretation. Wien: Hollitzer, 2020, p. 15.

The bow is the soul of the sound; through it the dead strings get their life, and the healthy or sick tone of the instrument depends, so to speak, on its good or bad use. No matter how good an instrument is, it will produce a sick and bad sound if it is played with a bad bow. On the other hand, you can get a good tone from a mediocre instrument with strong and good bowing. For this reason, it is a major subject to learn how to use it well.⁸

As far as the bow is concerned, its importance for the sound in the art of violin playing is a premise that precedes the ‘right way’ of holding it, in other words, the rules presented about holding the bow in the treatises are only a path to achieve the conception of good sonority which is the most important aspect. The quality of the right hand is what defines the projected sound, since the bow is entirely responsible for bringing the sound to life and even if the violin is not an excellent instrument, the bow can make it sound good if used properly.

The representation of the bow is so flexible and creative that it also inspires valuable allusions to highlight its importance. While Löhlein uses terms like ‘health’ and ‘illness’ to illustrate the sound quality independent of the violin’s quality, it is Giuseppe Maria Cambini’s insightful observation in his treatise *Nouvelle méthode théorique et pratique pour le violon* (ca. 1795) that offers an intriguing perspective:

[...] however good a Violin may be, this hand can extract from it at will the accents of Orpheus, or the voice of a young Coachman.⁹

These antitheses bring forth intriguing reflections, especially in Cambini’s case. The figure of Orpheus, musician and poet, symbolizes transcendence and artistic sensitivity, while the young coachman, a profession in decline with the advancement of modern transportation, suggests pragmatism and immaturity. This comparison highlights the idea of value and sound quality that a violinist seeks to acquire or not in order to subsequently be able to convey emotions,

⁸ “Der Bogen ist die Seele des Tons; durch ihn bekommen die todten Saiten ihr Leben, und von dessen gutet oder schlechtem Gebrauche hängt, so zu sagen, der gesunde oder kranke Ton des Instruments ab. Ein Instrument mag noch so gut seyn, so wird es einen kranken und schlechten Ton geben, wenn es mit einem schlechten Bogenstriche traktiret wird. Hingegen kann man durch einem kräftigen und guten Bogenstrich auch aus einem mittelmässigen Instrumente einen guten Ton ziehen. Dieserwegen ist es eine Hauptfache, ihn gut brauchen zu lernen”. See Georg Simon Löhlein, *Anweisung zum Violinspielen*, Leipzig und Züllichau: Waisenhaus und Frommannsche Buchhandlung, zweite verbesserte Auflage, 1781, §28 p. 17.

⁹ “Il reçoit toutes ses inflexions de la main qui le manie; et tel bon que soit un Violon, cette main peut en extraire a son gré les aeçens d’Orpheé, ou la voix d’un Cocher”. See Cambini, *Nouvelle méthode*, p. 3.

raising questions about what constitutes a truly ‘healthy’ sound, comparable to the accents of Orpheus.

In agreement with Löhlein, Leopold Mozart asserts in his *Gründliche Violinschule* (1756) that the sound of the violin must be ‘robust’ and ‘strong’ from the outset of learning, as over time it naturally softens.¹⁰ However, if the violinist plays too lightly, it becomes difficult to achieve good sound quality, which the author deems to be in very poor taste when compared to an incomprehensible whistle.¹¹

To assess the instrument’s sound potential, one can experiment by placing the bow close to the heel on the A or D string, allowing the natural weight of the arm to guide it without applying additional force. This produces an aggressive attack akin to a guttural voice, often used in genres like Death Metal. Conversely, a deliberate, sustained bow stroke produces a strong sound, but without intentional support, it quickly dissipates. Conversely, if minimal weight is applied to the bow, the resulting sound is exceedingly weak, resembling an improper whistle lacking clarity in note definition.

In the second chapter of *Violinschule*, Mozart explains that the more you use the bow in terms of amplitude, the more movement of the body in the same proportion is needed; on the contrary, the less bow used it, the less body movement.¹² Indeed, if maintained the same bow speed, amount of hair and point of contact and start playing a note up and down with very little bow, we should use our hand (fingers and wrist) and the more the amount of bow increases, the forearm is integrated and then the entire arm. From smallest to largest it would be: hand, forearm, entire arm. It is important to note that the violinist should avoid using the shoulders when playing, as they are unnecessary and interfere with the direction of the bow.

The one who has the greatest responsibility for guiding the bow parallel to the bridge and regulating the sound is the hand, which has to be light as the fingers¹³ that are in a naturally position, otherwise “the nerves are more tense, and the stroke of the bow becomes melancholy,

¹⁰ “Endlich muss ich noch erinnern, dass ein Anfänger allezeit ernstlich, mit allen Kräften, stark und laut geigen, niemals aber schwach und still spielen, noch weniger aber sogar mit der Violin unter dem Arme tändeln solle. Es ist wahr: anfangs beleidigt das raue Wesen eines starken und noch nicht gereinigten Striches die Ohren ungemein. Allein mit Zeit und Geduld wird sich das Raue des Klanges verlieren und man wird auch bei der Stärke die Reinheit des Tones erhalten”. See Leopold Mozart: *Gründliche Violinschule*, Augsburg: Lotter, 1756, p. 56; second edition 1769, ed. by Matthias Michael Beckmann, Salzburg: Kulturverlag Polzer, 2007, p. 104.

¹¹ Mozart, *Violinschule*, p. 148.

¹² Mozart, *Violinschule*, pp. 93-104.

¹³ “Non si deve stringer l’arco tra le dita con gran forza, ma leggermente”. See Galeazzi, *Elementi*, vol. I, p. 97.

clumsy, even quite clumsy because it is made with the whole arm”.¹⁴ The bow should be holded with a force similar to holding a chicken egg: not too light that it falls, nor too strong that it breaks, and must have fingers and wrist flexible to follow all types of articulation made with the bow.

Giuseppe Tartini says in the letter to Maddalena Lombardini (1760) that at the beginning the sound production should be as a breath “and not beaten like percussion”;¹⁵ this is probably the same as what Mozart means when he writes that each bow stroke contains, at the beginning and at the end, “an incomprehensible sound”.¹⁶ Therefore, to understand what was written by the masters, it is essential to understand how to properly begin to play a note.

As Galeazzi precises, to initiate a down-bow from the frog, it should be considered using the entire arm in a circular motion. As it is a circle, the violinist cannot stop the movement of the right arm before or after leaving the string, the note begins even before the bow touches the string and continues in resonance after the bow leaves it, as in an infinite cycle.¹⁷ The same can be done up-bow and this is the basis of every sound because it allows the string to vibrate more freely, meaning the sound is not disturbed by another movement.

One of the first steps found in the violin sources as a fundamental element to sound projection is the spun sound, which consists in “start the down-bow or the up-bow with a pleasant weakness, strengthen the tone by an imperceptible and gentle emphasis, add the greatest strength in the middle of the bow and moderate it by easing the bow little by little, until at the end of the bow the sound is completely lost”.¹⁸ When the violinist wants to increase the volume of the musical performance, it is necessary to increase the bow speed to produce a more intense sound, and vice versa, adjusting the speed according to the desired dynamics. In this chapter of Mozart’s treatise, there are a series of examples of forte, diminuendo, piano and

¹⁴ “[...] die Nerven angespannter sind. Und der Bogenstrich wird schwermütig, plump, ja recht ungeschickt: da er mit dem ganzen Arme gemacht wird”. See Mozart, *Violinschule*, p. 98.

¹⁵ “[...] e non come una percossa su la corda”. See Giuseppe Tartini: *Lettera del defonto signor Giuseppe Tartini alla signora Maddalena Lombardini inserviente ad una importante Lezione per i Suonatori di violino*, translated by Dr. Burney, London: printed for Robert Bremner, opposite somerset-house, in the strand; by George Bigg, successor to Mr. Dryden Leach, 1779, p. [3]. The letter is dated: Padua, 5th of March, 1760.

¹⁶ Mozart, *Violinschule*, p. 149.

¹⁷ “[...] la curvatura del braccio, e della mano deve formare quasi un perfetto semicircolo, onde la mano si troverà un poco rivolta al di dentro”. Galeazzi, *Elementi*, p. 99.

¹⁸ Appendix, Figure 1 contains some images in sequence of this exercises. See Mozart, *Violinschule*, pp. 149-152.

crescendo variations in different regions of the bow, with different speeds and finishing with a long and strong bow stroke.

The same exercise (spun sound) is presented by Cambini. He also highlights the importance of distributing the weight gradually, more and less, while maintaining a constant line. If the change is too abrupt, the instrument may ‘cry’ or ‘groan’.¹⁹ These fundamentals of long notes and changing dynamics, known as *messa di voce*, are recommended in the treatises to be done every day, with a lot of patience and improvement, as it is the basis of all other movements and is the most difficult to execute.²⁰

Contrasting with the approach of previous authors, Pierre Baillot and Bartolomeo Campagnoli present the ‘spun sound’ as a third variation in terms of bow behavior for tone quality.²¹ The first and second elements, respectively, are “to support with strength” and “to produce a low and gentle sound”.²² They add sweetness in terms of sound quality, and Baillot mentions that each instrument and each person has their own timbre. The reason for the first is structure, and the second is the “degree of sensitivity of the musician and which modifies the sound so much that the same violin played by two different musicians is almost never recognizable”,²³ showing that the artist’s individuality is an extremely important aspect for the performance.

Although not appearing with as much emphasis in treatises before 1780, supporting the sound over a whole bow stroke was considered a very important technical skill. Johann Georg Christoph Schetky asserted in his edition of the *Six Quartettos* op. VI (1777) that practicing daily to maintain and vary the intensity of the sound was of equal importance, especially for concerto performance. In support of this assertion, he added that Arcangelo Corelli (1653-1713) did not accept in his group a violinist who could not play “with a single stroke, two strings at the same time, and could withstand these ten seconds” on a bow estimated to be about 50 cm

¹⁹ Cambini, *Nouvelle Méthode*, p. 16.

²⁰ In *Lettera* to Maddalena Lombardini, Tartini recommends practicing this exercise for one hour each day, dividing it into two sessions.

²¹ Bartolomeo Campagnoli, *Metodo della meccanica progressiva per suonare il violino*, Milano: Edizioni Ricordi, 1797, p. XV.

²² “Pour obtenir tout ce qui tient au mécanisme du Son, on s’exercera 1. à le soutenir avec force. 2. à tirer un Son faible et ménagé. 3. à enfler, diminuer, modifier le Son”. See Baillot, *Méthode*, p. 135.

²³ “Degrée de sensibilité du musicien et qui modifie tellement le son, que le même Violon joué par deux musiciens différens n’est presque jamais reconnaissable”. See Baillot, *Méthode*, p. 159.

long.²⁴ Galeazzi explains in detail the principles of bowing technique, highlighting that when playing a sustained long note with a downward bow, approximately two-thirds of the note's duration should correspond to the first half of the bow, and the remaining third to the second half. Conversely, when using an upward bow, approximately half of the note should be executed in the first half of the bow, and the other half in the lower half.²⁵

Understanding and mastering this wide range of nuances is crucial for the sound quality of the bow, empowering the violinist with the necessary tools to produce all levels of dynamic, from pianissimo to fortissimo, on the instrument and express a variety of emotions. From the importance of holding the bow correctly to the need to adapt pressure and speed for different sound effects, each aspect contributes to the musicians' ability to convey their musical message clearly and deeply. In this way, by internalizing these basic and refined principles of bow technique and adding individual characteristics, the violinist becomes more capable of exploring the full expressive potential of the instrument, making the listener's experience memorable.

1.3 The Violin and the Singing

To ensure a successful performance, the 18th-century treatises repeatedly state that it is essential to infuse the violin with a sense of singing. "Who doesn't know that singing music should always be the focus of all instrument players, because in all pieces you have to approach the natural as much as possible?"²⁶ This rhetorical question by Leopold Mozart emphasizes the need for instrumentalists to prioritize the natural, expressive qualities inherent in vocal performance, striving for the natural movement of building a phrase, aiming to convey intention and emotion through their instrument.²⁷

²⁴ "Man hat mir gesagt, daß Corelli keinen Spieler für tüchtig hielt, unter seiner Truppe zu spielen, der nicht mit einem einzigen Strich seines Bogens einen stehenden und kraftvollen Ton, wie den Ton auf einer Orgelpfeife auf zwey Saiten zugleich hervorbringen, und diesen zehn Secunden aushalten konnte. Und dazu soll noch die Länge der damaligen Bogen nicht mehr als zwanzig Zoll [ca. 24 cm Hamburger Maß] betragen haben". See Johann Georg Christoph Schetky, Vorwort zu *Six Quartettos for two Violons, Tenor & Violoncello* Op. VI, 1777. Translation by Carl Friedrich Cramer, *Magazin der Musik, Erster Jahrgang*, Part II, 1783 pp. 1232-33, quoted in Marianne Rônez, *Die Violintechnik im Wandel der Zeit*, Wien-Berlin: LIT-Verlag 2012, vol. 1, p. 470.

²⁵ Galeazzi, *Elementi*, p. 153.

²⁶ "Wer weiß denn nicht, dass die Singmusik allezeit das Augenmerk aller Instrumentisten sein soll, weil man sich in allen Stücken dem Natürlichen, so viel es immer möglich ist, nähern muss?". See Mozart, *Violinschule*, p. 156.

²⁷ See Mozart, *Violinschule*, p. 156.

A fundamental aspect linking singing to violin technique lies in the concept of ‘placement’ of the sound. Similar to a singer finding the optimal placement of his or her voice for resonance and projection, a violinist must identify the ideal contact point between the bridge and fingerboard to achieve consistent tone quality and projection, and then play a proper *Posta di voce/Messa di voce*²⁸ by leading “the bow from strength to weakness in such a way that a good, consistent, singable and, so to speak, round and fat tone is always heard”.²⁹ By maintaining this optimal position, the violinist can ensure a cohesive and expressive performance, echoing the emotive qualities of vocal expression within their instrumental interpretation.

The violinist must always be careful to seek a coordinated sound between the strings. Something that can be very common is when, in a phrase of a piece, there is a section played between the A and E strings and the sound of the E string may be disproportionately brighter than the A string, or the A string may be much more muffled than the E string.

Anyone who understands a little about the art of singing knows that it is necessary to participate equally. After all, who would like it if a singer wanted to sing low or high, now from his throat, now from his nose, now from his teeth, or even in falsetto?³⁰

One way to work focused on the sound unity between the strings is to first choose a note on a string, play it, and observe how the string reacts. Then, connect that note to the same note on the adjacent string and then play only the adjacent string. The objective is to get as close as possible to the same type of vibration between the two strings to achieve the same sound quality, as exemplified in the exercise below by Geminiani in his treatise *The Art of Playing the Violin*, which primarily aims to transition from one position to another.³¹

²⁸ “Il bello di una tenuta è che cominci pianissimo, quindi a grado a grado crescendo fino al fortissimo, e poi colla stessa degradazione debba andar calando, il che dicesi fare una Posta di voce, artificio di un meraviglioso effetto [...]”. See Galeazzi, *Elementi*, p. 170.

²⁹ “Man muss also den Bogen so von der Stärke in die Schwäche führen, dass allezeit ein guter, gleicher, singbarer und, so zu reden, runder und fetter Ton gehört wird[...]”. See Mozart, *Violinschule*, p. 153.

³⁰ “Jeder, der die Singkunst ein bisschen versteht, weiß, dass man sich eines gleiche Tones befleißigen muss. Denn wem würde es doch gefallen, wenn ein Sänger in der Tiefe oder Höhe bald aus dem Hals, bald aus der Nase, bald aus den Zähnen usw. Singen oder gar dazwischen falsettieren wollte?”. See Mozart, *Violinschule*, p. 154.

³¹ The proposition of the exercise is inspired by an exercise on shifting position given in Francesco Geminiani, *The art of playing on the violin*, London: 1751, p. 1. This exercise was developed with my teacher, Amandine Beyer, as a fundamental part of the technique.



(Geminiani, *The Art of Playing*, Example I D, p.1)

It probably has a strong connection with the series of “Eguaglianza” rules written by Galeazzi, especially with regard to the use or non-use of open strings due to the vibratory differences mentioned by Rousseau.³² Furthermore, the physical differences between the four strings of the violin make them have different colors, and therefore it may be necessary to “try to bring out everything possible on one string in order to always play in the same tone” and “placement” that was said before.

Producing a good sound is fundamental, but as Tartini stated, “expression and modification depend on good taste; and these must be different”.³³ By altering the bow’s contact point without sacrificing sound quality closer to the bridge, one can achieve a more “sharp and strong”³⁴ sound, while moving away yields a more “dolce”³⁵ tone. Thus, when the violinist can consciously vary these characteristics and combine them with sound dynamics, differences in weight, speed, and bow's contact point, they will be able to ‘sing’ and “obtain the honor of rivaling the human voice”.³⁶

2. The Motion

2.1 Bow and Poetry

It is impossible for those who do not understand Rhythm to ever be able to give correct expression to what they play or sing. It is in music, what the Meter is in Poetry, and also something more precise: It not only establishes the Rhythm, what

³² Galeazzi, *Elementi*, pp. 122-129.

³³ “Ma dal buon gusto dipende espressione, e modificazione; e queste devono esser diverse”. See Tartini, *Trattato di musica secondo la vera scienza dell’armonia*, Padova: Giovanni Manfrè, 1754, p. 149.

³⁴ “[...] Wird nun derselbe allzunahe beym Stege geführet, so wird der Ton zwar schneidend und stark [...]”. See Quantz, *Versuch*, p. 202.

³⁵ “Le Dolce indique un son moëlleux en éloignant l’Archet du Chevalet”. See Pietro Signoretti, *Méthode contenant les Principes de la Musique et du Violon*, La Haye: Freres Williams, 1777, Part II, p. 12.

³⁶ Baillot, *Méthode*, p. 1.

is commonly called time, or its parts, which is called beat, but characterizes, and gives meaning to the parts of the measure themselves.³⁷

Poetry and music share common characteristics, including pitch and rhythm.³⁸ When considering the structural comparison between poetry and music, we can observe some interesting similarities. For example, words and their respective accents in poetry can be likened to the rhythmic units of music, which can be grouped into strong and weak beats. Similarly, the metric in poetry, involving the number of syllables per verse, can be compared to the structure of bars and harmonic rhythm in music.

Additionally, both poetry and music have broader structures that organize the text or composition as a whole. In poetry, this can be seen in stanzas, which correspond to larger sections of the poem, while in music, these structures can be represented by parts of the composition, such as refrains or bridges. The statement by Galeazzi cited earlier emphasizes that both forms of art share structural elements, and this parallel between poetry and music was also present in other 18th-century violin treatises.

In his *Trattato di musica*, for instance, Tartini gives an example of rhythmical cell exemplifying a metrical unit related to a specific word:



(Tartini, *Trattato*, p. 115)

Considering that a quaternary measure, ordinary time, has its supporting beats on the 1st and 3rd beats, we can experiment by pronouncing a word in different positions within the measure. The chosen rhythm corresponds to the natural duration of the syllable of a word, with the first syllable being twice as long as the others. Morphologically, the word 'bārbără' is proparoxytone, and in poetic musical rhythm, it follows a dactyl (– ∪ ∪)³⁹ pattern.

In the standard pronunciation, the word 'bārbără' is best positioned in example 1 and significantly in example 3, due to the alignment of the strong beat of the measure with the

³⁷ Chi non intende il Ritmo è impossibile, che possa mai dare giusta espressione a ciò che suona, o canta. Egl' è nella musica, ciò che il Metro è nella Poesia, ed anche qualche cosa di più preciso: Non stabilisce il Ritmo solamente, ciò che volgarmente chiama si il tempo, ovvero sua parti, il che dicesi battuta, ma caratterizza, e dà senso alle parti stesse della battuta. See Galeazzi, *Elementi*, p. 205.

³⁸ Herbert M. Schueller, "Correspondences between Music and the Sister Arts, According to 18th Century Aesthetic Theory", in *The Journal of Aesthetics and Art Criticism*, 11/ 4 (1953), pp. 339-342.

³⁹ Segismundo Spina, *Na Madrugada das formas poéticas*, São Paulo-Brasil: Ateliê Editorial, 2nd edition, 2002, pp. 24-25.

structure of the word. In example 2, placing the word above according to the accentuation of a quaternary measure results in the supporting syllable being ‘*rǎ*’. In example 4, the support is on the second syllable ‘*bǎ*’ instead of the first, causing it to lose its natural form.⁴⁰

According to treatises such as that of Löhlein, one strategy for constructing effective speech is to structure sentences in a musical manner. Strong beats should carry emphasized syllables, indicated by (–), and be played for a longer duration, while lighter syllables, indicated by (∪), should align with weak beats and be played for a shorter duration. Rests function similarly to punctuation marks, such as commas or periods, depending on the harmonic context. Below are examples from Löhlein's treatise:

The image shows four musical examples from Löhlein's treatise. Each example consists of a musical staff with a treble clef and a common time signature (C). Above the staff, rhythmic markings (accents and rests) are placed over the notes to indicate syllable placement. The lyrics are written below the staff.

Example 1: *D, wenn ich doch noch Jüng-ling wär, wie fröh-lich wolt ich seyn!*

Example 2: *D Jüng-ling, lern auß der Ge-schich-te, die dich viel-leicht zu Thränen zwingt.*

Example 3: *Er-mun-tert zur Freu-be, ihr sil-ber-nen Tö-ne! be-sin-get, und ic.*

Example 4: *Er-mun-tert zur Freu-be ihr sil-ber-nen Tö-ne be-sin-get und ic.*

(Löhlein, *Anweisung*, Abschnitt, §74, §75, p. 52-53)

It is worth noting that the examples contain monosyllabic words. So, how is the positioning and rhythm of the text determined? As observed with the word ‘*bārbārǎ*’, it is dictated by prosody, the way phrases are spoken.⁴¹ While the time signature may vary between binary, ternary, and

⁴⁰ Giuseppe Tartini, *Trattato*, p. 115.

⁴¹ “La segunda los griegos llaman Prosodia; nos otros podemos la interpretar acento, o más verdadera mente, quasi canto. Ésta es arte para alçar abaxar cada una de las sílabas de las diciones o partes de la oración. A ésta se reduce esso mesmo el arte de contar, pesar medir los pies de los versos e las coplas” (the second the Greeks call Prosody; we can interpret it as an accent, or more truly, as a song. This is the art of lowering each of the syllables of the different parts of the sentence. The art itself is reduced to this to count, weigh, measure the feet of the verses and couplets). See Nebrija, *Gramática de la llingua castellana*, 1980 [1492]: 105; quoted from Carmen Muñiz Chacón,

quaternary, the natural cadence of spoken language always imparts coherence and meaning to what is being said.⁴² This coherence is evident in the relationship between words, their individual accentuation, and the way they are linked together within a sentence, demonstrating that musical discourse and performance were inextricably connected to verbal discourse, as the quotation from Galeazzi at the beginning of the chapter exemplary states.

To further illustrate this connection, let us consider three key aspects: accent – reflecting the intensity of strong and weak syllables or beats; rhythm – determining the duration of syllables or notes; and intonation – establishing the melody at different pitches.

Within the violinist's technique, the symbol (b) typically denotes an upward bow motion, while (q) signifies a downward bow.⁴³ Interestingly, the direction of the downward bow often coincides with the supporting beats and syllables, mirroring the upward bow's alignment with weak beats and syllables. However, it is important to note that this is not an absolute rule; there are instances where the support may occur during the upward bow, particularly evident in ternary and binary time signatures.⁴⁴ What is crucial is maintaining the correct bow accent according to the measure and the prosody of the phrase as we see specially in the last two examples from Löhlein.

Among all musical instruments, the nature of the violin is truly marvelous: for there is none [...] that better expresses the human voice, not only in singing, but in speech itself; which it imitates so well in those very rapid accents. When handled by an experienced hand, it is something worthy of wonder.⁴⁵

Considering Galeazzi's assertion regarding the behavior of the bow in relation to prosody, it is essential to understand how a sentence is expressed. In the first sentence of the example by Löhlein, in addition to the speed and melody of each word, as discussed in this chapter, we also perceive particular emphasis between the words. There is a greater emphasis on the word "Jünglich", a brief pause after "war", followed by a more conclusive intonation in the rest of

Liliana Díaz Gómez, Mercedes Alvarellos Pedrero, Ruth González Rodríguez, "La prosodia d'Asturies", in *Homenaxe al Profesor Xosé Lluis García Arias*, Uviéu: Academia de la Llingua Asturiana, 2010, pp.279.

⁴² Galeazzi, *Elementi*, p. 205.

⁴³ Löhlein: *Anweisung*, p. 52.

⁴⁴ Löhlein: *Anweisung*, p. 53.

⁴⁵ "Fra tutti gli strumenti musicali maravigliosa veramente è la natura del violino: poichè niuno [...] che meglio esprima la voce umana, non solo nel canto, ma nella favella istessa; la quale imita così bene in quei velocissimi accenti. Quando da perita mano viene maneggiato, che è cosa degna di stupore". See Galeazzi, *Elementi*, p. 3.

the sentence. In this sense, the bow should imitate the inflections of the voice and behave similarly to adequately convey the meaning of the sentence and express its intention correctly.

Furthermore, both music and poetry possess the extraordinary ability to evoke profound emotions within individuals. Music, with its harmonies and melodies, has the power to stir the soul and elicit a wide range of emotional responses, from exhilaration to melancholy. Similarly, poetry, through its meticulously crafted language and imagery, resonates with readers and listeners on a deeply emotional level, tapping into universal themes of love, loss, and the human experience.

In order to effectively convey passion, Tartini emphasizes the need for deliberate alterations in discourse, including changes in inflection, acumen, tone strength, and word prolongation. Accelerated passages express anger, while prolonged notes evoke feelings of sadness. A successful execution of these patterns requires the musician to exaggerate these elements in their performance.⁴⁶

In Tartini's perspective "is the responsibility of the Philosopher-Poet to investigate the appropriateness of movements relative to passion".⁴⁷ The Irish writer Daniel Webb, further reinforces his ideas by highlighting the inherent correspondences between music and poetry. He affirms that both art forms have the ability to evoke emotions of varying complexity, unlike painting and sculpture, which merely imitate.⁴⁸ These impressions are deeply intertwined with the agitation of the soul and can correspond to four basic passions in music: pride, sorrow, anger, and love according to the similarity of the body.⁴⁹

By exploring this combination between the movement of the bow and poetry, as discussed in 18th-century sources, it is possible to achieve a deeper understanding of how these art forms complement and influence each other, enabling to approach the bow with greater discernment in seeking different attacks, accents, and inflections to express a wide range of emotions.

⁴⁶ Tartini, *Trattato*, pp. 139-140.

⁴⁷ "La cosa è chiara, perchè al Poeta Filosofo appartiene l'indagare la convenienza de' moti relativi alla passione; e pero deve conoscer intimamente la corrispondenza de' sensi interni con gli esterni". See Tartini, *Trattato*, pp. 154-155.

⁴⁸ Daniel Webb, *Observations on the Correspondence Between Poetry and Music*, London: J. Dodsley, 1769, p. 28.

⁴⁹ Webb, *Observations*, pp. 9-10.

2.2 Articulation

The bow must be drawn vibrato and staccato; vibrato means that the resulting sounds are well finished and resolved: staccato so that the sounds do not remain dull, but end all at once.⁵⁰

The quote from Galeazzi resonates with previous considerations about sound production, and when compared with the ideas from other treatises, this rule applies not only to the entire bow but also to shorter notes, suggesting that the authors share the same view that sound should be resonant and well-defined, allowing the string to vibrate properly, producing a “round, full, and sonorous” sound.⁵¹

The nomenclature and signs of bow articulations are varied and, during this period, it is not always clearly defined what the exact bow movement is for the violin schools; in addition there are several models of bow that behave differently due to differences in their shape, weight, and balance.⁵² Galeazzi will be the author used as a reference in this chapter, as he provides a wide range of details about most bow strokes.

The bow articulations are classified into five distinct categories, each with its own characteristics⁵³:

1. *Sciolte*: separate notes on each bow stroke;
2. *Legate*: sustained notes, ranging from 2 to 128;
3. *Portate*: nearly dragged notes, with each note receiving a slight emphasis on a single bow stroke;
4. *Picchettate*: many short notes on a single bow stroke, with the bow quickly jumping, and made from the tip to the middle (up-bow), or in the middle in any direction;
5. *Mista*: a combination of at least two of the preceding articulations.

⁵⁰ “Si deve tirar l’arco vibrato, e staccato; vibrato ciò è, che I suoni che ne risultano, siano ben terminati, e risoluti: staccato acciò I suoni non restino melensi, ma finiscano tutti ad un tratto”. See Galeazzi, *Elementi*, p. 151.

⁵¹ Galeazzi, *Elementi*, p. 151.

⁵² Mariane Ronez, *Die Violintechnik im Wandel der Zeit*, Wien-Berlin: LIT-Verlag 2012, 1Bande, pp. 339-341.

⁵³ Galeazzi, *Elementi*, pp. 154-158.

For Galeazzi, when a passage features a sequential rhythm, the constant use of bow strokes “Sciolte” and “Legate” without variation is considered less expressive. Therefore, he suggests a series of variations to make the performance more expressive:⁵⁴



(Galeazzi, *Elementi*, Table VII, in Rônez, *Violintechnik*, p. 660.)

In addition to presenting a variety of bowings and ways to express triplets,⁵⁵ the text also covers sixteenth notes and sextuplets throughout the chapter. The dots above the notes serve to indicate to the performer that they are not slurred, although it does not necessarily mean that the same amount of bow should be used in all cases. In Example IV, the note preceding the slur must use the same amount of bow as the notes within the slur. Otherwise, there would be insufficient rhythmic support for the meter’s structure, and the violinist would have progressively less bow available to play the sequence. To maintain clarity in articulation, slurred notes should be played with a slight diminuendo, and consecutive “sciolte” (separated) notes should be played distinctively separate from each other.



(Labadens, *Nouvelle Méthode*, leçon 7, p. 35)

Labadens⁵⁶ illustrates with the syllable ‘ta’ the correct duration of notes corresponding to the articulation of the bow. It is interesting to note that the bowings, represented by a separation in the vertical dash, correspond to notes that leap or have the duration of a whole note. On the

⁵⁴ Galeazzi, *Elementi*, pp. 159-164. Images from Marianne Rônez, *Violintechnik*, pp. 660-661.

⁵⁵ The accent in this case was added to represent “rinforzar”. See Galeazzi, *Elementi*, pp. 203-204.

⁵⁶ Labadens, *Nouvelle Méthode*, 1797. In Marianne Rônez, *Violintechnik*, p. 429.

other hand, connected bowings, with a continuous horizontal dash, correspond to notes in stepwise motion, tied notes, and syncopations, regardless of the movement. As noted by Mozart, the expression of ties also carries emotional effects. If a sequence contains only ties, it conveys the fluidity of a melodic line, resembling a vocal line. Changing the dynamics from forte to piano during the execution of this sequence can create a flattering sensation, while highlighting the notes of the ties expresses a livelier spirit.⁵⁷

The parts of the bow total three and are employed according to expressive demands. When there is a need to convey vigor, intensity, decisiveness, or to stand out over an orchestra, the lower portion, known as the frog, is used, where maximum power is achieved. For common passages, the middle part is used, where a moderate force is obtained; and for delicate moments, vocal or instrumental accompaniment, or to convey elegance, the tip of the bow is used.⁵⁸

Tartini introduces two other types of expression and emphasizes that, when employing one of them, consistency should be maintained throughout the entire movement. The first, “Cantabile”, is applied in movements where the notes appear in degrees; these should be played without interval between them, keeping them connected like the voice. The second type of expression is “Sonabile”, namely of instrumental character, in which the notes are spaced in leaps and therefore there should be a separation between them, differentiating it from Cantabile.⁵⁹

To exemplify the possibility of varying bowings, Geminiani practically presents several examples and compositions. In one of them, for instance, he demonstrates how six notes can yield 62 combinations. The author predominantly employs images to illustrate the bow’s behavior throughout his treatise, rather than resorting to lengthy explanations and definitions. Exceptions are regarding symbols, and among them, it is interesting to mention those presented in example XVIII concerning “Ornaments of expression”, where he relates them to various emotions:⁶⁰

⁵⁷ Mozart, *Violinschule*, pp. 165-168.

⁵⁸ The three parts of the bow are *principio*, *mezzo* and *fine* or *punta*. See Galeazzi, *Elementi*, p. 148.

⁵⁹ Giuseppe Tartini, *Regole per arrivare a saper ben suonar il Violino [...] Cantanti o Suonatori*, in Conservatorio di Musica Benedetto Marcello di Venezia, MS 323, copied by Giovanni Francesco Nicolai, ca. 1750, pp. 2-3.

⁶⁰ Geminiani, *The Art of playing on the Violin*, pp. [6], [7], 26.



(Second) Of the TURNED SHAKE.

The turn'd Shake being made quick and long is fit to express Gaiety; but if you make it short, and continue the Length of the Note plain and soft, it may then express some of the more tender Passions.



(Third) Of the Superior APOGIATURA.

The Superior Apogiatura is supposed to express Love, Affection, Pleasure, &c. It should be made pretty long, giving it more than half the Length or Time of the Note it belongs to, observing to swell the Sound by Degrees, and towards the End to force the Bow a little: If it be made short, it will lose much of the aforefaid Qualities; but will always have a pleasing Effect, and it may be added to any Note you will.



(9th and 10th) Of PIANO and FORTE.

They are both extremely necessary to express the Intention of the Melody; and as all good Musick should be compos'd in Imitation of a Discourse, these two Ornaments are designed to produce the same Effects that an Orator does by raising and falling his Voice.



(Twelfth) Of the SEPARATION.

The Separation is only designed to give a Variety to the Melody, and takes place most properly when the Note rises a Second or Third; as also when it descends a Second, and then it will not be amiss to add a Beat, and to swell the Note, and then make the Apogiatura to the following Note. By this Tenderness is express'd.



(Thirteenth) Of the BEAT.

This is proper to express several Passions; as for Example, if it be perform'd with Strength, and continued long, it expresses Fury, Anger, Resolution, &c. If it be play'd less strong and shorter, it expresses Mirth, Satisfaction, &c. But if you play it quite soft, and swell the Note, it may then denote Horror, Fear, Grief, Lamentation, &c. By making it short and swelling the Note gently, it may express Affection and Pleasure.

One can observe that a symbol is not limited to a single form of execution but can be performed in various ways, varying the speed and duration of both hands in coordination for different types of expression, while different symbols can convey the same emotion. Similarly, Geminiani demonstrates how the bow can behave within a rhythm, using symbols above the notes and a variety of ligatures, according to the tempo, as will be discussed later in the chapter on 'Emotions, Time Signatures, and Bow Behavior' based on his examples.

These are the main bowings: the genius, the expression, the good taste, and the various complications of these, a thousand others can be suggested to the industrious Professor, adaptable to various cases, so that he can make use of them according to the opportunities.⁶¹

Galeazzi's assertion demonstrates that, despite all the variations shown, each case must be pondered, analyzed, and adapted to achieve the ideal expressiveness. A notable example is the "martellato", described by Campagnoli and Baillot, which involves a firm and rapid stroke at the bow's tip, creating a contrast with sustained singing. This motion was not common until

⁶¹ "Queste sono le principali arcate: il genio, l'espressione, il buon gusto, e la varia complicazione di queste, ne possono all'industre Professore mille altre suggerire, adattabili a varj casi, onde secondo le opportunità potrà egli valersene". See Galeazzi, *Elementi*, p. 164.

bows were designed with a heavier tip, thus illustrating a new approach by the violinist towards the new bow models that had different shape, balance, and weight.

In addition to the aforementioned elements, factors such as ‘internal musical signals’ and ‘harmony melodic shape’ are also variables that may influence the performer’s choice of how to execute the piece.⁶² Nevertheless, analyzing the possibilities suggested by the authors provides the violinist with a more efficient and prudent basis for choosing possible articulations for expression.

2.3 Creativity in Sources

The score comprises notes, occasional dynamics, and the composer’s intentions to a certain extent. However, it fails to capture the countless nuances and inflections that cannot be adequately conveyed through written symbols alone. The meticulous notation of every subtle variation would likely overwhelm the score, rendering it unreadable.⁶³

A significant aspect of an artist’s skill lies in their ability to harness the power of imagination, drawing inspiration from the written musical text and infusing it with their own musical expertise. By establishing connections between the music and their interpretation, artists can profoundly affect their audience. Geminiani’s perspective emphasizes that variations, movements, intervals, and modulation serve as tools to leave a lasting impression on the listener, whose imagination is readily influenced by the performer.

These extraordinary Emotions are indeed most easily excited when accompany’d with Words; and I would besides advise, as well the Composer as the Performer, who is ambitious to inspire his Audience, to be first inspired himself; which he cannot fail to be if he chuses a Work of Genius, he makes himself thoroughly acquainted with all its Beauties; and if while his Imagination is warm and glowing he pours the same exalted Spirit into his own Performance.⁶⁴

Geminiani further states that emotions are indeed most easily excited when accompanied with words. It remains somewhat ambiguous whether Geminiani’s reference to ‘words’ pertains to the most usual textual character expressions as at the beginning of the piece like “Allegro

⁶² Clive Brown: *Classical and Romantic Performing Practice 1750-1900*, USA: Oxford University Press, 1999, p. 24.

⁶³ Cambini, *Nouvelle Méthode*, p. 19.

⁶⁴ Geminiani, *The Art of playing on the Violin*, London: 1751, p. [8].

affetuoso”⁶⁵ from one of his sonatas, or inspirational phrases as “love is a deceitful child”⁶⁶ from Cambini or expressions throughout the work such as “with a lot of Grace”⁶⁷ in the violin school by Lolli. Nevertheless, these ideas bring an interesting perspective, offering intriguing insights into the intersection of music and imagination. Ultimately, what matters most is for the performer to be inspired first in order to ‘inspire his audience’ and find ways to stimulate creativity.

The player must understand well the character of the piece of music that he must perform, and from the melody alone conceive by dint of meditations what the main dominant affect is in the given piece, which once discovered he must totally invest himself in it and try to imitate as perfectly as possible everything that a man would be made to find himself in the precise case by the piece of music indicated.⁶⁸

An approach that accompanies Galeazzi expectations comes from Cambini, who finds in the development of history and poetry sources of melodic interpretative creation, gradually proposing a way of seeking and developing the excellence of the expression of melody, giving meaning to it. In his treatise, he addresses two examples, the second of which is an Andante by Haydn in A major. To present a process with clear effects to the violinist, he proposes it in the same phrase in three versions. For the first version, Cambini presents the dominant expression with the sentence:

Its expression is the naivety, the candor, the innocence of a shepherdess who reproaches her lover for having betrayed her.⁶⁹

It is interesting how the musical material is already intriguing with Cambini’s characterization, because of the character’s features, and since the phrase is in A major and he says that it reproaches betrayal, aligning with the relationship of affection with Johann Mattheson’s

⁶⁵ Geminiani, *12 Violin sonatas*, op. 4, London: John Johnson, 1739, p. 20.

⁶⁶ “[...] l’amour est un enfant trompeur”. Cambini, *Nouvelle Méthode*, p. 30.

⁶⁷ “Avec beaucoup de grace”. See Antonio Lolli, *École pour Violon op. 11*, Paris: Sieber, ca. 1784, p. 7.

⁶⁸ “Il suonatore deve bene intendere il carattere del pezzo di musica che eseguir deve, e dalla sola melodia concepire a forza di meditazioni qual sai il principale affetto dominante nel dato pezzo, il quale scoperto deve totalmente investirsene e cercare di imitare perfettamente al possibile tutto ciò che un uomo farebbe che si trovasse nel caso preciso dal pezzo di musica indicato”. See Galeazzi, *Elementi*, vol. I, p. 198.

⁶⁹ “Son expression est la naïveté, la candeur, l’innocence d’une bergère qui reproche à son amant de l’avoir trahie”. Cambini, *Nouvelle Méthode*, p. 21.

theory.⁷⁰ This suggests that Cambini, at the end of the century, was still influenced by the same fundamentals.

Despite describing the character, the first version of the interpretation proposed by Cambini offers no technical elements, and the musical phrase appears devoid of any expression. The author suggests that the ‘rustic musician’ would likely find satisfaction, but there is room for improvement. In a more refined approach, the second version proposes that the bow be played with good sustain but with a very light arm weight. This approach contributes to a more expressive interpretation, allowing the nuances of the music to have a nobler character, and the listener would already be interested in knowing what comes next, according to Cambini’s proposal, but it is not yet the author’s objective.



(Cambini, *Nouvelle Méthode*, p. 21)

Furthermore, it is possible to notice that, with the exception of the last one, Cambini introduces different types of ligatures, including those that incorporate martellement, bringing to the text a much smoother character, offering more tools to agree with the ingenuity of the character mentioned by the author at the beginning of the proposition. However, the author suggests that the necessary action to complement this characterization is still missing. For this, the “pretty vilageoise [...] only says the following words:

What! You can be unfaithful to me!

Who will love you more than me!

If I appear less beautiful to you,

My heart is nothing to you!”⁷¹

⁷⁰ “[...] is very touching, although it is somewhat brilliant. It is best suited to the expression of plaintive and sad passions rather than to divertissements. It is especially good for compositions for the violin!”. Mathesson’s theory addresses rhetorical aspects in music, including the relationship between scales and different affects in his very known book *Das neu-eröffnete Orchestre*. The citation is a translation of Mathesson's perspective about A major, which is in agreement to Cambini’s story, since both contain the expression of plaintive and sad passions. See Hans Lenneberg, “Johann Mattheson on Affect and Rhetoric in Music (II)”, in *Journal of Music Theory*, 2/2 (1958), p. 236.

⁷¹ “jolie vilageoise [...] dit que les paroles suivantes. Quoi tu peux m’être infidèle! Qui t’aimera plus que moi! Si je te parois moins belle, Mon coer n'est il rien pour toi!” See Cambini, *Nouvelle Méthode*, p. 22.



(Cambini, *Nouvelle Méthode*, p. 22)

When interpreting this phrase, it becomes evident that nuances such as affection, articulation, and dynamics convey much more information than mere notes and rhythm. It is necessary to mention the Cambini's proposed fingering involves a change of position on the D string between the first and second notes, resulting in a consistent color of sound, as discussed in the previous chapter on singing with the violin. Furthermore, there is a possibility that the author intends for the phrase to be performed with a small portamento (glissando) during the up-shifting position, adding a subtle expressive element that aligns with Cambini's approach to composition, because, in addition to representing a character's speech, when the rhythm is repeated, he uses the same finger between C sharp and E instead of substituting the finger and they are always within a ligature in crescendo sign, and this shows yet another sign of Cambini's youth and new way of thinking compared to older composers.

Moreover, Cambini's use of specific examples, such as Haydn's *Andante* in A major, underscores the practical application of theoretical ideas. By presenting the same musical phrase in multiple versions, with a distinct expressive character, Cambini demonstrates the flexibility and adaptability of his approach. This not only provides violinists with concrete guidance but also encourages them to explore the nuances of interpretation and expression in their performances.

3. Emotions, Time Signatures, and Bow Behavior

3.1 A Brief Concept of Emotion

Walt [...] was plunged into a stream by the new interplay of fortissimo and pianissimo [...] and pulled away, lifted, submerged, covered, stunned, embraced and yet free with all his limbs. [...] he moved his arms, not his feet. To fly, not to dance – he shed tears, but only fiery ones, as if he heard mighty deeds – and contrary to his nature he was now completely wild.⁷²

⁷² Jean Paul, *Werke*, vol. 2, von Gustav Lohmann, München: 1959, Extract from *Flegeljahre* (1804), when Walt hear for the first time a Haydn's Symphony. In Anne Holzmüller, "Seelenbewegungen. Zum historischen Verhältnis von Emotion und Immersion in der Musik", in *Musik und Emotionen: Kulturhistorische Perspektiven*, Berlin,: Metzler, 2020.

The narrative by Jean Paul vividly illustrates the emotional experiences triggered by music during performances, emphasizing its profound impact on listeners. This narrative not only reveals how music serves as a means of conveying messages and eliciting sensory responses in individuals, but also delves into the etymological origin of the term ‘emotion’, derived from the Latin word ‘movere’, meaning movement.⁷³

Daniel Webb, a writer who explored the correspondence between music and poetry as early as in the 18th-century, argues that music is in constant motion and has the power to impress and influence the spirit, expanding or depressing it. He suggests that nerves, vibrations, and spirits share similar meanings and have common origins, being intrinsically linked to the body. When these elements are in harmony, they are capable of inducing a variety of emotional states, corresponding to different passions. For example, “if the spirits are exalted or dilated, they rise into accord with pride, glory, and emulation”, resulting in a diverse range of emotional combinations.⁷⁴

This means that the degree and type of body agitation are the main factors in defining the expression and impression of an emotion, so if the violinist emphasizes the same musical material differently, he can always attribute to it a new meaning. Geminiani wrote in his treatise that “even in common speech, a difference in tone gives the same word a different meaning”, which was observed in the examples of ornamentation, reinforcing the relevance of emotional intention for music as the main point for performance.

Tartini, in accordance with Webb’s ideas, states that passions can be composed of other passions, and it is necessary to highlight the dominant one among them when performing a musical work.⁷⁵ However, it is crucial to be cautious not to alter the meaning of the emotion, as each individual component of the passions may not adapt properly to the others. For this, it is essential to possess good taste, as mentioned by Giovanni Battista Rangoni, who emphasizes in his *Saggio sul gusto della musica* (1790) the importance of the subtlety and perfection of our senses in clear, smooth, and vivid communication of objects to the soul.⁷⁶ This perspective brings back the idea that both the mind and body play fundamental roles in shaping emotions.

⁷³ See Thomas Dixon, *From Passions to Emotions. The Creation of a Secular Psychological Category*, Cambridge: Cambridge University Press, 2003.

⁷⁴ Webb, *Observations*, p. 10.

⁷⁵ Tartini, *Trattato*, p. 150.

⁷⁶ Giovanni Battista Rangoni, *Saggio sul gusto della musica col carattere de’ tre celebri sonatori di violino*, Livorno: Tomaso Masi, 1790, pp. 73, 75.

The approach used by the authors came from ancient Greece with Hippocrates, who developed the so called ‘theory of humors’, which was dominant in the Renaissance. It is evident that the authors of violin treatises in the 18th-century had an interest in referencing ancient sources. Baillot, for example, mentions three categories made by the ancients regarding the effects of music on the soul: ‘quiet’, ‘active’, and ‘enthusiastic’ music, which he associates to Adagio, Moderato and Presto. Each movement has its own characteristics, which are present from the beginning to the end.⁷⁷

In a footnote, he refers to Aristide-Quintiliano’s categorization of music into three emotional species: affliction, joy, and calmness; moreover, to Plutarch’s assertion of the three musical principles: joy, pain and enthusiasm. Interestingly, both cases include three categories of emotional states that, despite not being exactly the same arousal of emotions, share similarities that can influence the time signature and bow’s behavior. This implies a nuanced connection between the emotional content of music and its interpretive execution, highlighting the intricate interplay for musical expression. While relating to tempos, Baillot mentions the character of Adagio, Allegro, and Presto as examples of the three categories mentioned, but also that the other existing movements are part of these categories to varying degrees of intensity. It is the teacher’s responsibility to guide the student to the correct emotional expression of each movement.

To further explore the connection between this topic and various violin treatises, the next chapters deal with three main categories of ‘emotions’ in relation to the bow behavior and tempo movements. The arrangement of the tempos in these chapters has been determined by a comparative analysis of the writings of Mozart, Quantz, Baillot and Löhlein in terms of what they describe about the relationship between emotion, time signature and bowing behavior. The chapters commence with a brief elucidation on the effect of music on the soul, according to the philosophers, as found in Baillot’s treatise.⁷⁸ Additionally, a table has been devised to enhance comprehension and illustrate this relationship, based on Löhlein’s perspective. Similar to Baillot, Löhlein acknowledges varying degrees of emotion in music, thus providing a clear delineation of the relationship between emotion, time signature and bowing outlined in his treatise.⁷⁹

⁷⁷ Baillot, *Méthode*, pp. 159-160.

⁷⁸ Baillot, *Méthode*, p. 159.

⁷⁹ Löhlein, *Anweisung*, pp. 104-110.

3.2 Enthusiasm – Joy

This block of emotions is characterized by ‘enthusiasm’, which encompasses a range of emotions with a high degree of excitement, stirring the soul and filling it with inspiration.⁸⁰

<i>Emotion</i>	<i>Time signature</i>	<i>Bow observation</i>
An extravagant joy	Prestissimo (At the quickest)	Fast
A furious overflow	Allegro furioso (Hurry and violent)	Firm and fiery bow. Any softness or delicacy is out of place
Unbridled joy	Allegro assai (Fairly cheerful) Allegro di molto (Very cheerful) Presto (Speedily)	Lighter and shorter
Measured joy	Vivace (Alert, lively) Allegro (Gay)	Distinctly, regular, clear rhythm

Enthusiasm – Joy table displays various levels of joy, each corresponding to a time signature and bow behavior. Source: Löhlein, *Anweisung*, 1781, pp. 105-108.

In his treatise, Löhlein meticulously delineates emotions into different levels of ‘joy’, a level of detail unfortunately not found in other authors. While not specifically classifying a particular emotion, Quantz presents only one group, which encompasses ‘unbridled joy’ and ‘Measured joy’ in one category characterized by playfulness and liveliness.⁸¹ On the other hand, Mozart, in organizing his classification by degrees of speed, agrees with the groups ‘an extravagant joy’ and ‘unbridled joy’.⁸² In this regard, the analysis suggests that the authors align in organizing emotions. However, despite converging with Löhlein on the meaning of ‘lively’, Mozart categorizes Vivace, Spiritoso, and Animoso as similar movements to be played with mind and spirit, which would be considered moderate tempos (neither fast nor slow), belonging to the next block of emotions in ‘quieter joy’.

The higher the degree of emotional agitation, the livelier and faster the bow strokes are; the less agitated, the more restrained and deliberate the bowing becomes, reflecting a decreased level of emotional excitement. Most bow strokes are played up to the second third of the bow due to the liveliness, especially in the middle part of the bow where the balance control is

⁸⁰ Baillot, *Méthode*, p. 159.

⁸¹ Quantz, *Versuch*, p. 199.

⁸² Mozart, *Violinschule*, pp. 87-88.

optimal, but there are exceptions. For instance, *picchettate* is an extremely virtuosic bow stroke suitable for sixteenth notes due to the need for bouncing, making it adequate for quick passages. On the other hand, the *martellato* in the treatises by Baillot and Campagnoli suggests that, although also played at the tip, it is a bow stroke suitable for jumped eighth notes due to its speed and liveliness.⁸³

The authors strongly recommend that when performing an Allegro, each note should be played distinctly without being overemphasized, and that equal notes should not be played irregularly. In order to be clear in tempo and to achieve this regularity and fluency, Tartini and Baillot suggest practicing fast passages with silence between the notes.⁸⁴

Löhlein clarifies that when playing staccato quarter notes in a Allegro molto, they should be performed with the duration of an eighth note with a rest of an eighth note and executed smoothly. Geminiani's examples for Allegro e Presto in the appendix illustrate that short staccato eighth notes are also typical in rapid movements (n° 6) in agreement with Löhlein, although variations in articulation using slurs always offer a more expressive option (n° 5/7).

In addition to short and lively bows, it is also possible to maintain a more continuous contact with the string. Baillot recommends using the bow just above the halfway point for both Presto and Allegro, especially with sixteenth notes, while maintaining attention the string vibrates correctly.⁸⁵ On the other hand, if a passage includes long slurs, Mozart suggests emphasizing each beat within the slur to maintain clarity of sound and timing.⁸⁶ This way of articulating the bow demonstrates that crescendo or diminuendo bow strokes and slurs with subtle accents in a fast bow movement work very well within this emotional category, conveying liveliness and a bright character.⁸⁷

3.3 Joy – Calm

The emotional block discussed in this chapter has an 'active' character characterized by a lively tone, suitable for all passions.⁸⁸

⁸³ Baillot, *Méthode*, p. 131.

⁸⁴ Baillot, *Méthode*, p. 130. Tartini, *Lettera*, p. [5].

⁸⁵ Baillot, *Méthode*, p. 130.

⁸⁶ Mozart, *Violinschule*, p. 177.

⁸⁷ Mozart, *Violinschule*, p. 151.

⁸⁸ Baillot, *Méthode*, p. 159.

<i>Emotion</i>	<i>Time signature</i>	<i>Bow observation</i>
Quieter/ Moderate joy	Tempo giusto (In the proper movement) Allegro moderato (Moderate) Poco allegro (A little gay) Allegretto (A little less gay) Scherzante (Pleasant, funny)	More delicate and sustained stroke of the bow than full joy
Splendor	Pomposo Maestoso (proud)	Solid, restrained and well-articulated sound
Tender	Affettuoso, or con affetto (With feeling) Cantabile (Singing) Arioso (In the style of an Aria) Grazioso	Gentle and pleasant execution
Tranquility	Andante (Walking) Andantino, or Poco andante (With a leisurely step)	Modest and quiet

Joy – Calm table displays various emotions, each corresponding to a time signature and bow behavior.
Source: Löhlein, Anweisung, 1781, pp. 105-108.

This table is characterized by emotions of different natures, offering a rich palette for musical expression. However, they are considered together to form a cohesive block due to the similarity in the degree of emotional agitation as approached by Löhlein, Mozart, and Quantz in their treatises, with associations to tempos or comparative expressions mostly linking tranquility with movement and the variation of emotional nuances. In this chapter, it is essential to address each emotion approached by Löhlein with its respective characteristics to achieve clarity in the representation of each one of them.

‘Quieter joy’ is expressed between cheerful and moderate with reduced liveness, moving towards tranquility, and most of its corresponding tempos in the table are common to all three authors mentioned above. Quantz suggests a somewhat more serious and heavier bowing for this character. Both he and Löhlein affirm that the eighth notes of Allegro di molto correspond to the sixteenth notes of Allegretto, emphasizing the wide range of speeds in

comparison to the block of the chapter before. This proportion suggests that the way a specific rhythmic figure is executed may have a different equivalent for another degree of emotion.⁸⁹ Meanwhile, Mozart presents the Allegretto with a playful and jocular character, which he claims bears resemblance to the Andante. He does not introduce Scherzante, but illustrates how the violinist can play this tempo by shifting emphasis of the measure, highlighting dynamics and articulation on the weak beat.⁹⁰

‘Splendor’ encompasses emotions that evoke a sense of vigor and gravity with brightness, often conveyed through figures characterized by a long dotted note followed by a shorter, more distinct second note.⁹¹ Quantz recommends playing with a heavy and sharp touch for effective expression of this character, demanding a solid, restrained, and precisely articulated sound commonly found in marches and overtures. Achieving this articulation effectively requires playing in the lower region of the bow.⁹²

Expressions of tenderness mirror the art of singing, reminiscent of Tartini’s ‘cantabile’. The violinist must play with feeling, intending to convey words of endearment and love to someone. In these instances, notes seamlessly connect, delivering sentiments of sweetness and affection. It is crucial to ensure equal sound distribution across the strings, as highlighted in the chapter ‘Violin and Singing’. These movements, which demand expression from the soul, are introduced by Mozart as words used in slow movements, where the author presents them as expressive ideas.⁹³

In ‘tranquility’, there is a dynamic interplay between moments of excitement and moments of calmness, conveyed through a gentle bowing technique. Within these passages, contrasting moments arise, demanding the bow to move with increased speed and prominence to complement brighter passages, akin to a speech, thereby avoiding monotony in the performance. An example of variation in articulation that works within this emotion is the alternation between sequences of legato notes, representing a singing line, and those where the first of each beat is separated from the others or passages with ligatures emphasizing each note, conveying emphasis and spirit.⁹⁴

⁸⁹ Löhlein, *Anweisung*, p. 72; Quantz, *Versuch*, p. 199.

⁹⁰ Mozart, *Violinschule*, p. 318.

⁹¹ Löhlein, *Anweisung*, p. 107.

⁹² Quantz, *Versuch*, p. 200, 300-301.

⁹³ Mozart, *Violinschule*, p. 89-90.

⁹⁴ Mozart, *Violinschule*, p. 165-167.

When comparing with the table above, Quantz combines in his classification movements that are part of the emotions ‘sweetness’ and ‘tranquility’, thus uniting the time signatures that convey calmness, lightness, and variation of nuances with color through contact point, dynamic and articulation, as in Figure 2. Especially in these last two blocks of emotions, it is important to emphasize that small ornaments and expressive accents with the bow can be performed, in addition to the diminuendo and natural separation in ligatures, as demonstrated in Geminiani’s examples in the appendix (n° 11).

3.4 Pain – Affliction

The ‘quiet’ character is prominent in this block, representing a melodic gravity with a tone of morality.⁹⁵

<i>Emotion</i>	<i>Time signature</i>	<i>Bow observation</i>
Calm, meditative and pleasant state of mind	Larghetto Adagio (Slow)	Not so much heavy and restrained
Suffering	Mesto (Sad) Largo (Broad) Lento (Languid and indolent) Grave (Heavy)	Heavy and restrained

Pain – Affliction table displays various levels of sadness, each corresponding to a time signature and bow behavior.
Source: Löhlein, *Anweisung*, 1781, pp. 105-108.

In this chapter, the exploration delves deeper into emotions associated with calm, pain, and affliction, characterized by a reflective state of mind. Sadness emerges as a predominant emotion underscored by the authors, urging the violinist to deeply connect with it during performance, as depicted in the table above at varying intensities. The slow movements dominate the representation of this block, requiring the bow movement to be heavy, calm and continuous, with the tone moderated by *mezza di voce* or *sostenuto*. The greater the degree of sadness, the more these bow characteristics should be emphasized.

The time signatures found in the ‘calm’ category exhibit particular characteristics described in the treatises. Although Adagio is associated with calmness according to Löhlein, many composers infuse it with a slightly greater or lesser degree of sadness, with rhythmic and

⁹⁵ Baillot, *Méthode*, p. 159.

harmonic elements playing a determining factor, particularly in the placement of dissonances within the composition.

For instance, the Adagio, when accompanied by words like Cantabile and Spiritoso, as well as the Larghetto, has a speed similar to Maestoso, Affettuoso, and Poco Andante, according to Quantz, thereby aligning them with the previous block of emotions.⁹⁶ Meanwhile, Adagio assai approaches Mesto, which belongs to “suffering” and Mozart introduces melancholy as an emotive element to the Adagio pesante.⁹⁷

The Larghetto is a time signature close to Andante, according to Löhlein, but it has the character of calm. It is often composed with a characteristic Siciliana rhythm, conveying a sense of tranquility and evoking a serene and contemplative atmosphere. In this dotted rhythm, the second note should be articulated lighter than the others, and the last note should be separated from the first of the following beat. Additionally, on the second beat, the quarter note should be played almost as short as the eighth note.⁹⁸

Considering the nature of the emotions in the context of this chapter, it is possible to explore in more detail other common rhythmic elements in the movements. When starting a piece or phrase with an anacrusis, it is advisable to begin with a slow bow in crescendo to express sadness.⁹⁹ It is important to note that short notes should be played with a slightly longer duration compared to fast passages. If the composer wishes to emphasize specific movements or passages as short, it is crucial to indicate this at the beginning of the piece or add the staccato sign.¹⁰⁰

When there is the presence of a dotted eighth note followed by a sixteenth note, or a rhythm of similar proportion, the dotted note should be prolonged, while the second note should be played for half its value to avoid sounding sleepy. Similarly, the opposite rhythm should be executed, but the notes can be played with a slur and a slight accent on the first note.¹⁰¹

Variations in dynamics and articulation in this block should be executed meticulously and varied, with attention to not altering the character of this block. Geminiani presents a wide range of possibilities in his treatise, including a very particular character in appendix (n° 14),

⁹⁶ Quantz, *Versuch*, p. 262.

⁹⁷ Mozart, *Violinschule*, p. 89.

⁹⁸ Quantz, *Versuch*, p. 192.

⁹⁹ Quantz, *Versuch*, p. 196.

¹⁰⁰ Quantz, *Versuch*, p. 201.

¹⁰¹ Quantz, *Versuch*, p. 194.

where even within a slur, each note receives some emphasis, resembling the note portate described by Galeazzi as highlighted in the chapter ‘Articulation’.

Ornaments and diminutions are common expressive features of slow movements and should be employed with attention to musical discourse, coherence, and good taste, so as not to distort the composer’s original intention. For instance, Tartini, influenced by Corelli, incorporated several diminutions in his compositions, while Geminiani explored various combinations of ornaments from his own table, showcasing creativity and expressiveness. Conversely, Mozart emphasized that it is crucial for the violinist to be able to execute a long *mezza di voce* with a continuous and emotionally engaging tone for the more singable movements, rather than simply playing many notes.¹⁰²

Final Remarks

This research investigated the expression of the violinist regarding bow technique and time signatures, revealing distinct patterns of articulation, dynamics, and rhythm associated with different emotional states. The results underscore the importance of sensitive and varied interpretation in effectively communicating emotions through the bow.

The approach of treatises from the period varies considerably among authors; some are extensively descriptive, while others are minimalist in words. It is interesting to note how the use of imagery and comparisons is pedagogically employed to engage the violinist not only in a motoric but also intellectual and moral manner. Alongside agreeing on the technical elements of bow usage, comparisons with poetry and singing are prevalent, in an era where mastering the art of discourse was crucial.

The use of antitheses is also observed in the treatise instructions. An example of this is Cambini’s comparison between Orpheus and a young coachman, as mentioned earlier. This analogy suggests a duality between the musician and poet, portrayed as possessing talent, discipline, inspiration, and creativity, and the young coachman, who may represent an unknown beginner devoid of Orpheus’s skills. Moreover, this comparison can be interpreted in light of the myth of *Fredo* from Platonic philosophy, where the coachman symbolizes the soul needing to control emotions, represented by black and white horses. The attribution of youth to the coachman may suggest a connotation of immaturity.

¹⁰² Mozart, *Violinschule*, p.90.

This ambiguity brings greater reflective complexity to the violin method, as the novice violinist (the young) has not yet mastered the bow fully to produce high-quality sound, akin to the reins controlling the horses to express adequately. If this was Cambini's intention, it certainly reflects an approach that "rise of the sensible to the intelligible world",¹⁰³ characteristic of the Enlightenment movement echoing in other treatises, with references to the Greeks.

Webb and Rangoni's approach brings an interesting perspective to understanding emotions of the time, still connected to humoral theory. Understanding the degree of body agitation being directly proportional to perceived emotions is a key point of connection between time signature and bow behavior. The classifications of how music affects the soul presented by Baillot, based on the philosophers' views, confirm the perspective of the time, demonstrating the importance of emotion as the primary factor in performing any piece. Despite the convergence in the bow movement foundation among authors, there are discrepancies in understanding the speeds of tempos in all emotion blocks suggested by Löhlein, demonstrating the need to understand each author's context when performing a piece to evoke the desired affection. For instance, Cartier introduces another understanding of the in the relation of the different time signatures in Figure 4.

Mozart's emphasis on one's emotional expression and connection with the audience during performance underscores the importance of playing with genuine feelings, as evidenced by the 'mezza di voce'. The authors argue that slow bow movement connected to one's feeling is what makes the audience emotionally engaged and connected, and Tartini further states: "The human species is the same, the passions are the same",¹⁰⁴ suggesting that regardless of the century, emotion is inherent to humans and conveying it is the artist's purpose.

It is important to highlight the variety of bowings presented in treatises, often not executed creatively and analytically to seek the author's intention and approach the affection in today's music. The violinist nowadays becomes accustomed to playing exclusively what is written, but nuances almost do not appear in the music of that time. Therefore, the violinist must seek in the sources, but also investigate in practice because "just as learning the good

¹⁰³ "Esta teoria ocupa um lugar central na filosofia platônica, na medida em que permite trabalhar com a ascensão do mundo sensível ao inteligível". See Anamar Moncavo Oliveira, *A psicologia de Platão: sobre a teoria da psyché (alma) humana no diálogo Fedro, a partir das categorias do apolíneo e do dionisíaco*. Rio de Janeiro – Brasil: Instituto de ciências humanas e filosofia da UFRJ 2012, p.176.

¹⁰⁴ "La Specie umana è la stessa, le passioni sono le stesse". See Tartini, *Trattato*, p. 141.

dialect of a language doesn't come from grammar, one cannot learn good musical performance from books. If one wants to learn a language well, it must happen where it is spoken best".¹⁰⁵

While this work based on violin treatises regarding the bow provides valuable insights, it is recognizable that there is room for further investigation in analyzing other elements involving the left hand, besides the authors. Considering the emotional effect and tempo decision of a piece more consciously, involving dissonances/consonances, affect theory, rhetorical elements, and other harmony themes, provides a broader spectrum to emotions in music.

However, the aim of this work is to contribute to the understanding of interpretation and the enhancement of emotional communication in violin performance, providing a solid foundation for future research and practice.

¹⁰⁵ “[...] denn so wenig der gute Dialekt einer Sprache aus der Grammatik zu erlernen ist: eben so wenig kann man den guten Vortrag in der Musik aus Büchern erlernen. Will man eine Sprache gut lernen, so muss es da geschehen, wo sie am besten gesprochen wird”. See Löhlein, *Anweisung*, p. 109.

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Appendix

Figure 1: Mozart, *Violinschule*, 1769, pp. 149-151.

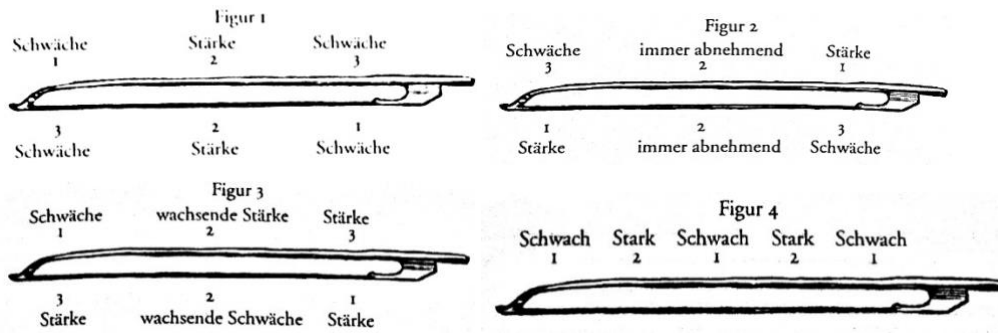


Figure 2: Mozart, *Violinschule*, 1769, pp. 181-184.



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Figure 3: Francesco Geminiani: *The Art of Playing on the Violin*, 1751, pp. 27 and [9].

You must observe that this Sign (/) denotes the Swelling of the Sound ; the Sign (—) signifies that the Notes are to be play'd plain and the Bow is not to be taken off the Strings ; and this (|) a Staccato, where the Bow is taken off the Strings at every Note.

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Essempio XX

Adagio, o And^{te}

1.^o 2.^o 3.^o
Buono. Mediocre. Buono.

4.^o 5.^o 6.^o
Cattivo Cattivo o particolare. Cattivo.

7.^o 8.^o 9.^o 10.^o
Buono. Ottimo. Cattivo o particolare. Buono.

11.^o 12.^o
Meglio. Cattivo o partic.^{re}

13.^o 14.^o
Cattivo o partic.^{re} Particolare.

All.^o o Presto

1.^o 2.^o 3.^o 4.^o 5.^o
Buono. Mediocre. Cattivo. Buono. Ottimo.

6.^o 7.^o 8.^o 9.^o
Buona. Meglia Pessimo. Buono.

10.^o 11.^o 12.^o 13.^o
Cattivo. Buono. Ottimo. Ottimo

N. B. In the twentieth Example the Word *Buono*, signifies Good ; *Mediocre*, Middling ; *Cattivo*, Bad ; *Cattivo, o Particolare*, Bad or Particular ; *Meglio*, better ; *Ottimo*, very good ; and *Pessimo*, very bad.

Figure 4: Jean-Baptiste Cartier: *L'Art du Violon*, p. 17

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L'usage a consacré l'emploi de differens mots Italiens, soit pour indiquer le mouvement d'une pièce de Musique soit pour Caracteriser l'expression à donner aux notes.

Termes de mouv ^t	Signification	Abbréviations.
Largo	Largement. ce mouv ^t est le plus lent de tous	
Larghetto	Moins lent que Largo	
Adagio	Moins lent que Larghetto	
Grave	Gravement	
Andante	Sans lenteur	
Andantino	Un peu plus vite qu'Andante	
Grazioso	Gracieusement	
Affettuoso	Affectueusement	
Amoroso	Amoureusement	
Moderato	Moderément	
Tempo Giusto	Mesuré, ni trop lent ni trop vite	
Maestoso	Majestueusement	
Allegro	Gay	All ^o
Allègretto	Gay, avec legereté	All ^{to}
Allegro Molto	Gay vite	All ^o molto.
Allegro Con moto	Gay, avec mouvement	All ^o C. moto.
Allegro Agitato	Vite, agité	All ^o agitato.
Allegro Spiritoso	} Très vite	All ^o Spiritoso.
Allegro assai		All ^o assai.
Vivace	Vivement	
Presto	Plus vif.	
Presto assai	Très vif.	
Prestissimo	Le plus vif possible	Prest ^{mo}
Termes d'Expression		
Piano	Doux	P.
Pianissimo	Très doux	PP.
Crescendo	En Croissant	Cres.
Forte	Fort	F.
Fortissimo	Très fort	FF.
Dolce	Moëlleusement	Dol.
Staccato	Détaché	Stac.
Legate	Liée	Leg.
Con Sordini	Avec Sourdines	
Senza Sordini	Sans Sourdines	
Pizzicato	Pince	Pizz.
Col arco	Avec l'archet	C. arco
Con espressione	Avec expression	C. express.
Calando	En affoiblissant	Cal.
Smorzando	En mourant	Smorz.
Rinforzando	En Renforçant	Rinf.
Volti Subito	Tournez vite	V. S.
Dacapo	Au Commencement	D. C.
S'attaca Subito	Allés de Suite	S'att. Sub.

(Nez est encor soit pour le mouvement soit pour l'expression d'autres termes que l'usage apprendra.)

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