

# To Stimulate Emotions: Understanding “Affekt” through the Works of Leopold Mozart and His Contemporaries

Yi-Li CHANG

## Abstract

Originated in the late 16th century, the concept of “Affekt”, which gradually became popular in music performance in the 17th and 18th centuries, designates emotions which a musician seeks to stir among listeners through the use of rhetorical figures as applied to music. Indeed, the term “Affekt” was constantly found in a wide range of musical treatises as well as in scores, most often as a tempo marker, so it exerted great influence during this time. However, the term began to disappear after the mid-18th century, in tandem with the development of the classical style. Since then, “Affekt” became almost obsolete and has rarely been mentioned in the context of music performance practice.

This article traces the historic development of “Affekt” and discusses the interpretation of Violin Sonata in E minor (BWV 1023) by J. S. Bach from the theories of “Affekt” proposed by Leopold Mozart in his *Versuch einer gründlichen Violinschule*, as well as the works by Mozart’s contemporaries. Through discussion and analysis on selected literature and performances, the author also investigates the extensive passages that the 18th-century theorists and musicians used to categorize the types of “Affekt” and their impact on style, tempo, rhythm, overall music movements and more in their theoretical writings. In order to employ the appropriate styles of “Affekt” and achieve a historically-informed execution of 18th-century music, the musician should therefore familiarize themselves with the expression and manner of performance both technically and musically in order to achieve the emotional effects intended by the composer.

**Keywords:** Affekt, Leopold Mozart, treatise, Violin Sonata in E minor (BWV 1023) by J. S. Bach, historically-informed performance

# 扣人心弦的情感： 透過雷歐波德·莫札特與當代教學文獻 理解十八世紀 Affekt 於音樂上之運用

張以利

## 摘 要

Affekt 概念盛行於 17、18 世紀的音樂演奏領域，其含義為音樂家透過不同的手法傳遞其音樂，進而激發及提升聽眾之情感。在眾多 18 世紀音樂教學文獻及樂譜當中，Affekt 一詞被當代音樂家及理論家大量使用，即可知其意義重大及影響之深遠。然而，此理論於 18 世紀中葉過後漸漸不被使用，直到今日。

本論文以巴赫 E 小調小提琴與數字低音奏鳴曲（BWV 1023）為例，透過雷歐波德·莫札特小提琴教學法以及其他 18 世紀中葉當代教學文獻，藉由史學的角度，深入探討 Affekt 在 18 世紀的樂曲中，如何詮釋並運用在音樂上。綜合整理其分析及討論，可以得知 Affekt 與音樂風格、速度、節奏等音樂技巧息息相關。音樂家應透過適當且正確的音樂性及技巧性傳達 Affekt，以呈現良好的音樂品味及正確的音樂實踐。

關鍵詞：Affekt、雷歐波德·莫札特、教學法、巴赫 E 小調小提琴奏鳴曲（BWV 1023）、復古風格演奏

# 1. Introduction

The Intention of Musick is not only to please the  
Ear, but to express Sentiments, strike the  
Imagination, affect the Mind, and command the  
Passions.

— Francesco Geminiani (1687-1762)<sup>1</sup>

Leopold Mozart’s (1719-1787) treatise, *Versuch einer gründlichen Violinschule* (*A Treatise on the Fundamental Principles of Violin Playing*),<sup>2</sup> is acknowledged as one of the earliest violin monographs for advanced violinists in the 18th century, and his instructions for performers have also been an invaluable reference for other string players as well as instrumentalists in general.<sup>3</sup> However, questions regarding his instruction on “Affekt” remain obscure and unanswered; for example how should performers execute an appropriate “Affekt” with good taste?<sup>4</sup> Mozart wrote in his treatise:

Finally, in practising every care must be taken to find and to render the affect which the composer wished to have brought out; and as sadness often alternates with joy, each must be carefully depicted according to its kind. In a word, all must be so played that the player himself be moved thereby.<sup>5</sup>

---

<sup>1</sup> Francesco Geminiani, Preface to *The Art of Playing on the Violin* (1751), facsimile edition, ed. David D. Boyden (Oxford: Oxford University Press, 1952), [1].

<sup>2</sup> Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg: Johann Jacob Lotter, 1756), trans. Editha Kocker as *A Treatise on the Fundamental Principles of Violin Playing* (Oxford: Oxford University Press, 2010). In this article, “Mozart” is used to refer to Leopold Mozart.

<sup>3</sup> David D. Boyden, *The History of Violin Playing from Its Origins to 1761: And Its Relationship to the Violin and Violin Music* (Oxford: Oxford University Press, 1990), 357.

<sup>4</sup> This paper uses the original term “Affekt”, not the English translation “Affect” or “Affection”. According to Editha Kocker (1869-1950), no English term can adequately convey the meaning of “Affekt” as applied in 18th-century German music. See Editha Kocker, “Translator’s Appendix,” in Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 233.

<sup>5</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 218.

This instruction is unambiguous—Mozart advised that performers should present the correct “Affekt” as intended by the composer and engage with the “Affekt” directly in order that listeners can be transported by the same “Affekt” via music. However, it should be noted that composers before the 18th century rarely marked “Affekt” instructions on their manuscripts, as Mozart pointed out: “[...] in many a composition, nothing at all is indicated.”<sup>6</sup> Furthermore, most students today lack sufficient understanding of “Affekt” and are generally “totally unprepared for non-musical aspects of the concepts”.<sup>7</sup> In this context, we may ask: What does Mozart mean by the phrase “practising every care”? Is attention to “Affekt” a common practice in 18th-century string music performance? How should a performer make an appropriate decision about “Affekt” that is true to the composer’s intentions? Finally, per Mozart’s last sentence, must performers themselves be moved by the “Affekt”? In the first part of this paper, the author revisits the concept of “Affekt” and evaluates its impact on the performance of string music in the 18th century; in the second part the example of Johann Sebastian Bach’s (1685-1750) Sonata in E minor for Violin and Continuo (BWV 1023) will be used to discuss how performers today can incorporate “Affekt” so that they can achieve a historically-informed interpretation.

## 2. Affekt

The term “Affekt” (Italian: *affetto*; English: affection, affect) derives from the practices of Classical Greek and Roman rhetoric. According to Classical philosophers and writers such as Aristotle (384-322 BC) and Quintilian (35-100 AD), a successful orator must employ rhetorical devices so that they can appeal

---

<sup>6</sup> Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 3, 15; Boyden, *The History of Violin Playing*, 356; Clive Brown, “Dots and Strokes in the Late 18th- and 19th-Century Music,” *Early Music* 21, no. 4 (November 1993): 593, accessed July 14, 2023, <https://doi.org/10.1093/earlyj/XXI.4.593>; Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 220.

<sup>7</sup> George J. Buelow, “Music, Rhetoric, and the Concept of the Affections: A Selective Bibliography,” *Notes* 30, no. 2 (December 1973): 251, accessed July 14, 2023, <https://doi.org/10.2307/895972>.

directly to the audience’s emotions.<sup>8</sup> From the late 16th century, music theorists and musicians appropriated the concept of “Affekt” and used it to describe the emotions embedded in their music works, and thus established the analogy “between rhetoric and music”. Musical treatises in the Baroque period called on the “orator” (in this case, the composer), to move the feelings of listeners through the “Affekt”.<sup>9</sup> As Johann Joachim Quantz (1697-1773) wrote:

Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that.<sup>10</sup>

This concept of “Affekt”, popular among composers throughout the Baroque period, reached its zenith in the 18th century. It featured prominently both in musical compositions as well as in related written works and treatises by musicians and theorists during this time.<sup>11</sup>

The terms “Affekt”, “passion” and “expression” were widely used by the 18th-century theorists and musicians and became significant elements in music-making where they were often expressed in vocabularies describing emotional states such as “joy”, “love”, “rage”, “pity” and “sorrow”.<sup>12</sup> In performance

---

<sup>8</sup> Christof Rapp, “Aristotle’s Rhetoric,” *The Stanford Encyclopedia of Philosophy*, last modified March 15, 2022, accessed July 14, 2023, <https://plato.stanford.edu/entries/aristotle-rhetoric/>.

<sup>9</sup> George J. Buelow, “Affects, Theory of the (Ger. *Affektenlehre*),” *Grove Music Online, Oxford Music Online*, published online 2001, accessed July 14, 2023, <https://doi.org/10.1093/gmo/9781561592630.article.00253>.

<sup>10</sup> Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: Johann Friedrich Voß, 1752), trans. Edward R. Reilly as *On Playing the Flute* (London: Faber & Faber, 2011), 119.

<sup>11</sup> Buelow, “Music, Rhetoric, and the Concept of the Affections,” 250; Boyden, *The History of Violin Playing*, 490.

<sup>12</sup> Amy M. Schmitter, “17th and 18th Century Theories of Emotions,” *The Stanford Encyclopedia of Philosophy*, last modified April 8, 2021, accessed July 14, 2023, <https://plato.stanford.edu/entries/emotions-17th18th/>; Boyden, *The History of Violin Playing*, 490; Buelow, “Music, Rhetoric, and the Concept of the Affections,” 251; Quantz, *On*

techniques, Mozart suggested that a performer must embrace the power of “Affekt” and to execute a good style with particular regard to markings, such as ties, slides, dynamics and bowing.<sup>13</sup> Meanwhile, Geminiani integrated in his treatise detailed descriptions of special effects, including technical groundwork as well as explanations for all markings of tempos, dynamics, ornamentation and string techniques.<sup>14</sup> Geminiani also used the term “expression” in the application of “Affekt”.<sup>15</sup> David D. Boyden stated that “Affekt” provides a general guideline of execution which includes tempo indications, rhythm, key, intervals or harmonics.<sup>16</sup> Quantz’s treatise contained reflections on Classical Greek and Roman rhetorical ideas that demanded orators (and musicians) to arouse passions and transport listeners from one sentiment to the next.<sup>17</sup> John Playford (1623-1686), meanwhile, used both “affection” and “passion” in his treatise, and emphasized that musicians should “delight and move the affection of the mind”.<sup>18</sup> Similarly, both “Affekt” and “passion” were mentioned in the treatise by Carl Philipp Emanuel Bach (1714-1788), who pointed out that the “Affekt” is the core of music, and that a good performance is possible only when it showcases an appropriate expression of “Affekt” in terms of notes, tempos, dynamics, articulation and ornamentation.<sup>19</sup> Maria Bania and Tilman Skowroneck agreed with Quantz and C. P. E. Bach that the term “passion” has the same

---

*Playing the Flute*, xiv; Maria Bania and Tilman Skowroneck, “Affective Practices in Mid-18th-Century German Music-Making: Reflections on C. P. E. Bach’s Advice to Performers,” *Early Music* 48, no. 2 (May 2020): 193, accessed July 14, 2023, <https://doi.org/10.1093/em/caaa022>. In keeping with general scholarly practice, this article utilizes the three terms interchangeably.

<sup>13</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 114, 216.

<sup>14</sup> David D. Boyden, “Editor’s Introduction,” in Geminiani, *The Art of Playing on the Violin*, v.

<sup>15</sup> Geminiani, Preface to *The Art of Playing on the Violin*, [1].

<sup>16</sup> Boyden, *The History of Violin Playing*, 491.

<sup>17</sup> Quantz, *On Playing the Flute*, 119.

<sup>18</sup> John Playford, *An Introduction to the Skill of Musick, in Three Books*, ed. Henry Purcell, 12th ed. (London: E. Jones, 1694), 35.

<sup>19</sup> Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753, 1762), trans. and ed. William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments* (New York: W. W. Norton, 1948), 148-153.

meaning as “Affekt”.<sup>20</sup> Furthermore, Johann Mattheson (1681-1764) appraised that a performer has no virtue if he does not affect or inspire passion—for instance, the best “Affekt” to deliver “joy” is by large and expanded intervals, while “sadness” by small and smallest intervals.<sup>21</sup> Although Thomas Dixon argued that “expression” is distinct from “affection” and “passion” from the perspective of psychology,<sup>22</sup> the three terms nevertheless share a common meaning in the context of “Affekt”, particularly from the perspectives of music scholars, theorists and musicians.

The practice of “Affekt” was particularly prevalent in Italy during the 17th and 18th centuries, where it was known by the Italian word “affetto” (plural “affetti”), with the composers providing suggestions on their manuscripts for how “affetto” should be represented. Most composers in the 17th century notated ornaments to convey a particular “affetto”. For example, Giulio Caccini (1551-1618) wrote “trilli”, “tremoli” or “groppi” in the musical examples contained in his landmark *Le nuove musiche* (1601), while Dario Castello (1602-1631) using “tremolo” under repeating notes in his *Sonata seconda a sopran solo* to indicate the “affetto” (Example 1).

**Example 1.** Castello, *Sonata seconda a sopran solo*, page 7, solo part.



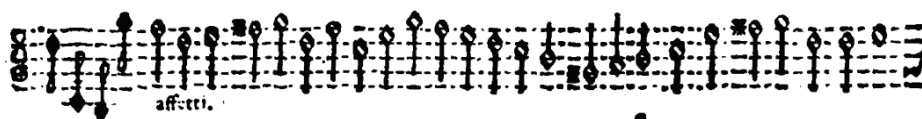
<sup>20</sup> Bania and Skowronek, “Affective Practices in Mid-18th-Century German Music-Making,” 193.

<sup>21</sup> Johann Mattheson, *Der vollkommene Capellmeister* (Hamburg: Christian Herold, 1739), trans. Ernest Charles Harriss as “Johann Mattheson’s *Der vollkommene Capellmeister*: A Translation and Commentary” (PhD diss., George Peabody College for Teachers, 1969), 130-132.

<sup>22</sup> Thomas Dixon, *From Passions to Emotions: The Creation of a Secular Psychological Category* (Cambridge: Cambridge University Press, 2006), 4-5.

A number of composers specifically put down the word “Affetti” in their music. For example, Biagio Marini (1594-1663) wrote this word under a passage of twelve bars (Example 2) in his *Per il violino sonata quarta, per sonar con due corde*, Francesco Rognoni (c. 1570-after 1626) demanded the use of a special bow technique called “lireggiare affettuoso” in his *Selva de varii passaggi* of 1620 (Example 3),<sup>23</sup> and Giuseppe Torelli (1658-1709) provided the instruction “Adagio e con affetto” in the slow movement of his Violin Concerto Op. 8 No. 7 (Example 4).

**Example 2.** Marini, *Per il violino sonata quarta, per sonar con due corde*, page 38, solo part.



**Example 3.** Rognoni, *Selva de varii passaggi*, volume 2, page 5.



<sup>23</sup> Francesco Rognoni, *Selva de varii passaggi* (Milan: Filippo Lomazzo, 1620), 2:4-5. The term “lireggiare affettuoso” designates a bowing technique in which as many notes as possible are slurred in a single bow stroke. See Imogene Horsley, “The Solo Ricercar in Diminution Manuals: New Light on Early Wind and String Techniques,” *Acta Musicologica* 33, no. 1 (January-March 1961): 34, accessed July 14, 2023, <https://doi.org/10.2307/931906>.



**Example 4.** Torelli, Violin Concerto, Op. 8, No. 7, Adagio e con affetto,  
beginning, solo part.



The importance of “Affekt” grew in the expression and manner of performance in the 18th century,<sup>24</sup> with both performers and theorists suggesting its use throughout music performance generally in terms of tempo,<sup>25</sup> ornamentation,<sup>26</sup> dynamics,<sup>27</sup> embellishments and grace notes,<sup>28</sup> chords and harmonic effects,<sup>29</sup> intervals,<sup>30</sup> tonality, tempo words,<sup>31</sup> movement character,<sup>32</sup> rhythm,<sup>33</sup>

---

<sup>24</sup> Boyden, *The History of Violin Playing*, 490.

<sup>25</sup> Boyden, “Editor’s Introduction,” v; Quantz, *On Playing the Flute*, 124; Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 218; C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 149-150, 161; Boyden, *The History of Violin Playing*, 490.

<sup>26</sup> Boyden, “Editor’s Introduction,” v; Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 216; C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 81-82, 431.

<sup>27</sup> Boyden, “Editor’s Introduction,” v; Quantz, *On Playing the Flute*, 125; Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 216; C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 163; Playford, *An Introduction to the Skill of Musick*, 35-36.

<sup>28</sup> Quantz, *On Playing the Flute*, 98, 125; C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 95, 331; Boyden, “Editor’s Introduction,” vi; Playford, *An Introduction to the Skill of Musick*, 31.

<sup>29</sup> Boyden, “Editor’s Introduction,” ix; Quantz, *On Playing the Flute*, 125, 254, 256; Boyden, *The History of Violin Playing*, 490; C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 175, 252, 380.

<sup>30</sup> Quantz, *On Playing the Flute*, 125-126; Boyden, *The History of Violin Playing*, 490; Mattheson, “Johann Mattheson’s *Der vollkommene Capellmeister*,” 232.

<sup>31</sup> Quantz, *On Playing the Flute*, xiv, 125-126; Boyden, *The History of Violin Playing*, 490; Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 218.

<sup>32</sup> Boyden, “Editor’s Introduction,” vi; Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 218.

<sup>33</sup> Boyden, *The History of Violin Playing*, 490.

volume,<sup>34</sup> and articulation.<sup>35</sup> As a technical concept, Roger North (1653-1734), Geminiani, Mozart and Quantz provided precise technical instructions for strings players, urging them to pay close attention to bow stroke,<sup>36</sup> vibrato,<sup>37</sup> and the use of positions.<sup>38</sup>

Another important aspect of “Affekt” is the imitation of singing, and is especially related to the technique of “messa di voce”. Literally translated as “placing of the voice”, the technique involves the casting of long note “so that it begins quietly, swells to full volume, and then diminishes to the original quiet tone” and is one of the most important vocal ornaments in the 17th and 18th centuries.<sup>39</sup> Instrumentalists adopted this technique in the middle of the 17th century, first for brass music (1638) by Girolamo Fantini (1600-1675), for string music (1658) by Christopher Simpson (1602/1606-1669), for woodwinds (1752) in music by Quantz, and even for keyboard (1717) in the works of François Couperin (1668-1733).<sup>40</sup> Playford characterized the special technique of “exclamation” to achieve “Affekt” as:

Exclamation is the principal means to move the Affection; and  
Exclamation properly is no other thing but the slacking of the Voice,  
to reinforce it somewhat more.<sup>41</sup>

In most scores before 18th century, marks for dynamics provided limited directions, such as “loud” or “soft”, and occasionally indicated special sound

---

<sup>34</sup> C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 175.

<sup>35</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 218.

<sup>36</sup> Boyden, “Editor’s Introduction,” v, vi; Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 114-115; Quantz, *On Playing the Flute*, xiv, 215-216.

<sup>37</sup> Boyden, “Editor’s Introduction,” vi; Roger North, *Roger North on Music: Being a Selection from His Essays Written during the Years c. 1695-1728*, ed. John Wilson (London: Novello, 1959), 164.

<sup>38</sup> Boyden, “Editor’s Introduction,” vi, vii.

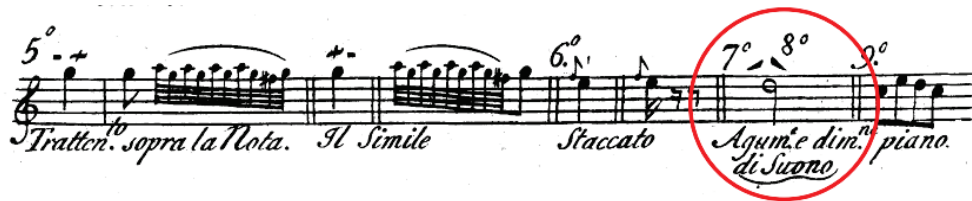
<sup>39</sup> Ellen T. Harris, “Messa di voce (It.: ‘placing of the voice’),” *Grove Music Online*, Oxford Music Online, published online 2001, accessed July 14, 2023. <https://doi.org/10.1093/gmo/9781561592630.article.18491>.

<sup>40</sup> Harris, “Messa di voce.”

<sup>41</sup> Playford, *An Introduction to the Skill of Musick*, 35-36.

effects, such as “echo” with which a passage should be played more softly when it was repeated a second time.<sup>42</sup> The indication of “messa di voce” was not clearly addressed and was rarely found on scores. As a musical vocabulary, “messa di voce” appeared more regularly and in a mature form only in the 18th century. Geminiani proposed that violinists should be able to swell, increase and soften the sound so that the beauty of the violin come through.<sup>43</sup> He even provided detailed and explicit annotations of this technique in his treatise (Example 5).<sup>44</sup>

**Example 5.** Geminiani, *The Art of Playing the Violin*, Example XVIII, Nos. 5-9.



Mozart had no objection against the use of “messa di voce” in violin technique and accentuated that violinists must master the technique to divide the bow into points of “weakness” and “strength” as well as to apply and release pressure in order to produce beautiful and touching sounds.<sup>45</sup> He provided detailed illustrations (Figure 1) and practice notes for performers so their slow bow strokes can produce “a perfectly even tone”<sup>46</sup> along with other advanced techniques and instructions for the violin. He emphasized the importance for violinists to produce a good tone and taught them the necessary mastery of the bowing (right) hand.<sup>47</sup> For playing “piano”, the bow must be placed well and not

<sup>42</sup> Boyden, *The History of Violin Playing*, 291.

<sup>43</sup> Geminiani, *The Art of Playing on the Violin*, [2].

<sup>44</sup> Geminiani, *The Art of Playing on the Violin*, [7], 26.

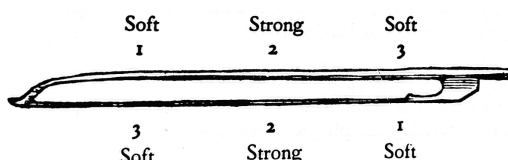
<sup>45</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 97.



<sup>46</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 99.

<sup>47</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 96, 100-102.

slip away from the bridge, and furthermore the tone quality for the “piano” must be the same as when playing the strong (“forte”). As such, the tone must be “good, even, singing, round and fat”,<sup>48</sup> and not resemble that of a “hurdy-gurdy”.<sup>49</sup>

**Figure 1.** Mozart’s bow stroke instruction to produce “a perfectly even tone”.<sup>50</sup>



The relevance of this vocal technique to diverse instruments can be observed through writings of other musicians and theorists. Quantz provided practical instructions to achieve “messa di voce” on the flute together with broader technical guidelines for playing that instrument.<sup>51</sup> In his *12 Sonate accademiche* Op. 2, Francesco Maria Veracini (1690-1768) gave explicit score markings for slow movements with instructions in his preface. Example 6 provides a visual example of Veracini’s marks where  indicates a loud start followed by a decrease in volume (“significato Artica cominciata Forte, e finita Piano”), and  requires “messa di voce” (“significato Artica cominciata Piano, rinsorzasino al Fortissimo, e degradando finita Pianissimo”).<sup>52</sup>

<sup>48</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 100.

<sup>49</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 218.

<sup>50</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 97.

<sup>51</sup> Quantz, *On Playing the Flute*, 57-58, 165-166.

<sup>52</sup> Francesco Maria Veracini, “Intenzione dell’Autore,” in *12 Sonate accademiche*, Op. 2 (London: Francesco Maria Veracini, 1744), n.p.

**Example 6.** Veracini, *12 Sonate accademiche*, Sonata No. 1, Toccata, bars 1-2.



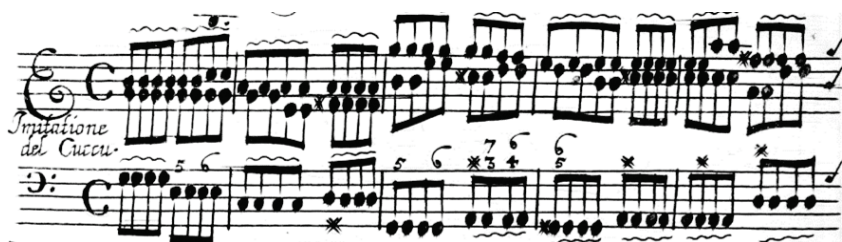
Yet another aspect of “Affekt” involved the imitation of sounds from nature<sup>53</sup> with descriptive effects and programme elements, which was first introduced to instrumental music (especially violin music) in the 17th century. For example, Scherzo No. 10 (1687) by Johann Jakob Walther (1650-1717) was entitled *Imitatione del Cuccu* (Example 7) with the violin imitating the call of cuckoo birds. *Sonata Representativa* for solo violin (1669) by Heinrich Ignaz Franz Biber (1644-1704) contained music written to imitate different kinds of bird calls in each section (Example 8). Descriptive effects, programme elements, and inspiration from nature also played important roles in 18th century instrumental music, and this particular approach to music culminated with the composition of “Four Seasons” concertos (1723) by Antonio Vivaldi (1678-1741). The concerto for each of the four seasons is prefaced by a poem and a description of season in question (Example 9). Nonetheless, not all composers and musicologists agree on the practice that art should mimic nature. Geminiani is one of the most vocal musicians to challenge the convention;<sup>54</sup> conversely, he encouraged musicians to imitate human speech and oratory, “as all good Musick should be composed in Imitation of a Discourse, these two Ornaments are designed to produce the same Effects that an Orator does by raising and falling his Voice.”<sup>55</sup>

<sup>53</sup> Boyden, *The History of Violin Playing*, 225, 337, 490.

<sup>54</sup> Geminiani, *The Art of Playing on the Violin*, [1].

<sup>55</sup> Geminiani, *The Art of Playing on the Violin*, [7].

**Example 7.** Walther, Scherzo No. 10 entitled *Imitatione del Cuccu*, beginning.<sup>56</sup>



**Example 8.** Biber, *Sonata Representativa*, bars 38-40. This section is marked “Nachtigal” in imitation of the call of the nightingale.



**Example 9.** Vivaldi, Concerto in E major, *La primavera* (Spring), Op. 8, No. 1, Allegro, beginning, principal violin. Here, Vivaldi description reads: “Giunt’è la Primavera” (Spring has arrived).



<sup>56</sup> Johann Jakob Walther, *Scherzi da Violino Solo con il Basso Continuo per l'Organo ò Cimbalo, accompagnabile anche con una Viola ò Leuto* (Mainz: Ludwig Bourgeat, 1687), 35.

### 3. J. S. Bach’s Violin Sonatas

The second part of the article analyses Sonata in E minor for Violin and Continuo (BWV 1023) by J. S. Bach by applying the concept and theories of “Affekt”, with particular attention to tempo, dynamics, harmonic effects, bow strokes, and articulation. Before discussing the work, it is important to contextualize the work within Bach’s own works as well as the socio-cultural background in Europe during the time of Bach’s composition.

Bach’s important works for the violin include: Sonatas and Partitas for Solo Violin (BWV 1001-1006), Six Sonatas for Violin and Obbligato Harpsichord (BWV 1014-1019), Sonatas for Violin and Continuo (BWV 1021, 1023), the Suite in A major (BWV 1025) and the Fugue in G minor (BWV 1026) and these works should be considered within the most important social and political event of the 17th century, that is: the Thirty Years’ War (1618-1648). The reconstruction period after this destructive religious and political conflict saw an opening up of the cultural exchanges between many German courts and cities as well as the influences from Italy and France. Not only the Italian music style, and particularly its advanced violin techniques, was held in high regard in Germany, but the growing popularity of the Italian concerto pioneered by Arcangelo Corelli (1653-1713), Vivaldi and Pietro Locatelli (1695-1764) who toured and performed in Germany was so ubiquitous that it could not be ignored.<sup>57</sup> Evidence shows that Bach was directly influenced by Vivaldi and his composition styles, especially techniques such as clear melodic contours, sharp melody outlines, and clearly articulated modulation schemes.<sup>58</sup> Another major imprint from Italy was

---

<sup>57</sup> Yi-Li Chang, “The Violin Music, Uses, and Treatises: Its Development from the 17th to the 18th Century,” *Tirai Panggung* (2019): 42; Boyden, *The History of Violin Playing*, 348; Sandra Mangsen, “Sonata, 1, (iii): Baroque: Development, 1650-1750,” *Grove Music Online, Oxford Music Online*, last modified January 31, 2014, accessed February 17, 2023, <https://doi.org/10.1093/gmo/9781561592630.article.26191>.

<sup>58</sup> Christoph Wolff, “Bach, Johann Sebastian, 12: Background, Style, Influences,” *Grove Music Online, Oxford Music Online*, published online 2001, accessed February 17, 2023, <https://doi.org/10.1093/gmo/9781561592630.article.6002278195>.

the use of multi-movement structure. This Italian invention gradually became a common practice among Austrian and German composers, who in turn concocted their distinct musical style during the late Baroque period by combining the Italian musical convention with their national practices.<sup>59</sup>

As such, most of Bach's violin works were composed in the Italian tradition in terms of tempo,<sup>60</sup> style and technique.<sup>61</sup> In these works, Bach abandoned the use of scordatura, which was widely used by Austrian and German composers at the time, as well as the descriptive approach to music (such as Walther's *Imitatione del Cuccu* and Biber's *Sonata Representativa*).<sup>62</sup> The general characteristics of Bach's violin sonatas can be summarized as follows: they feature continuous melody lines with melodic sequences, non-contrasting melodies, consistent harmonic rhythms, and "a tendency towards polyphony".<sup>63</sup> From these music characteristics, we observe that the musical vocabularies and techniques used by Bach are similar to those of "Affekt", as they are added to evoke an emotional response among the listeners suggested by the 18th-century theorists and musicians.

## 4. "Affekt" in Sonata in E minor, BWV 1023

Only one single manuscript copy of Bach's Sonata in E minor, BWV 1023 survives. The copy, presumably made in 1730 (or sometime after 1723), was preserved at the Saxon State and University Library Dresden (Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden).<sup>64</sup> It is generally

---

<sup>59</sup> Mangsen, "Sonata, 1, (iii): Baroque: Development, 1650-1750."

<sup>60</sup> Ido Abravaya, *On Bach's Rhythm and Tempo* (Kassel: Bärenreiter Verlag, 2006), 146.

<sup>61</sup> Boyden, *The History of Violin Playing*, 349.

<sup>62</sup> Boyden, *The History of Violin Playing*, 349.

<sup>63</sup> John Irving, "Sonata, 2, (iv): Classical: Styles," *Grove Music Online, Oxford Music Online*, last modified January 31, 2014, accessed February 17, 2023, <https://doi.org/10.1093/gmo/9781561592630.article.26191>.

<sup>64</sup> Johann Sebastian Bach, Sonata in E minor for Violin and Basso continuo, BWV 1023, manuscript copy, c. 1720-1739, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden, D-DI Mus. 2405-R-1, <https://www.bach-digital.de/receive/BachDigi>



presumed that Bach might have written this sonata after meeting the German violinist Johann Georg Pisendel (1687-1755), as according to the library, the surviving manuscript copy was prepared at Pisendel’s request for the music collection at the Dresden court.<sup>65</sup> This sonata was written in the multi-movement Italian structure, which included an opening, Adagio ma non tanto, Allemanda, and Gigue, all based on the key of E minor (Table 1). In all four movements of this work, Bach applied different techniques that would maximize “Affekt”.

**Table 1.** Basic information on the movements of Bach’s Sonata in E minor, BWV 1023

Movement	Tempo Indication	Meter	Bars
I	-	C	30
II	Adagio ma non tanto	3/4	53
III	Allemanda	C	32
IV	Gigue	12/8	40

## (1) Opening

The opening prominently features a toccata-like section without any movement title or tempo markings (Example 10). The virtuosic sixteen-note-per-bar passage with continuo playing only one note—E—constitutes the entire section of 29 bars up to the Adagio ma non tanto.

---

talSource\_source\_00002728; Hans Eppstein, Preface to *Sonatas for Violin and Piano (Harpsichord), BWV 1021, 1023 and 1020*, by Johann Sebastian Bach, ed. Hans Eppstein (Munich: G. Henle Verlag, 1990), vi. According to *Grove Music Online*, BWV 1023 may have been composed “after 1723”. See Christoph Wolff, “Bach, Johann Sebastian: Works,” *Grove Music Online, Oxford Music Online*, published online 2001, accessed February 17, 2023, <https://doi.org/10.1093/gmo/9781561592630.article.6002278195>.

<sup>65</sup> Peter Wollny, Preface to *Sonatas in G major, E minor, Fugue in G minor, for Violin and Basso continuo, BWV 1021, 1023, 1026*, by Johann Sebastian Bach, ed. Peter Wollny and Andrew Manze (Kassel: Bärenreiter, 2005), VI.

**Example 10.** Bach, Sonata in E minor, BWV 1023, [opening], bars 1-2.<sup>66</sup>



As Bach gave no tempo indication for the opening section, it can be inferred that the style of this sonata conforms to the keyboard toccata tradition of Girolamo Frescobaldi (1583-1643), with the tempo indications present only in the subsequent movements.<sup>67</sup> Because of this, the decision for the tempo for the opening could only be set by the meter. According to Johann Philipp Kirnberger (1721-1783), who was Bach's student and admirer, the opening Common Time ("C") meter, equivalent to 4/4, may be categorized as "small 4/4" and interpreted as a lively tempo with light execution, with notes per bar running up to sixteen.<sup>68</sup> The pedal note "E" gives the melody more freedom to move as a cadenza-like section, which is a typical form of 18th-century instrumental solo (especially the violin) based upon the tradition established by Corelli (Example 11), who usually paired it with virtuosic technique.<sup>69</sup>

<sup>66</sup> All examples of BWV 1023 are from the manuscript copy.

<sup>67</sup> Abravaya, *On Bach's Rhythm and Tempo*, 148.

<sup>68</sup> Johann Philipp Kirnberger, *Die Kunst des reinen Satzes in der Musik* (Berlin: Decker und Hartung, 1774, 1776, 1777, 1779), trans. David Beach and Jürgen Thym as *The Art of Strict Musical Composition* (New Haven, CT: Yale University Press, 1982), 391.

<sup>69</sup> Boyden, *The History of Violin Playing*, 221.

**Example 11.** Corelli, Violin Sonata, Op. 5, No. 1, Grave – Allegro, beginning.



In performance, the sixteenth-notes passage in the opening section requires to be performed in smooth and easy bow stroke, which should be carried out, most importantly, with equality. To execute these rapid notes with a good tone, the first sixteenth note of each crochet beat should be played with “vigour”.<sup>70</sup> In other words, the bow stroke must lead to clear articulation while playing.<sup>71</sup> Compared to the other movements, the chords of the opening movement are relatively straightforward. Particular attention should be paid to the change of intervals in order to highlight those “notes of tension”, as Mattheson and Quantz mentioned, so that the performers can stimulate different passions.<sup>72</sup> For example, in Example 12, the D-sharp in bar 6 should be considered a tension note, which when played against continuo pedal E, should be executed with more dynamics.

**Example 12.** Bach, Sonata in E minor, BWV 1023, [opening], bars 5-7.



<sup>70</sup> According to Mozart, playing separate rapid notes with exact equality could be “great pain”. See Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 114.

<sup>71</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 97.

<sup>72</sup> Quantz, *On Playing the Flute*, 254; Mattheson, “Johann Mattheson’s *Der vollkommene Capellmeister*,” 232.

## (2) Adagio ma non tanto

The tempo of Bach's Sonata in E minor is largely set by the second movement, for which the composer entitled, Adagio ma non tanto, even though the term can mean different speeds for different composers. From Mozart's tempo description, we know that "adagio" indicates "slow".<sup>73</sup> According to Quantz's tempo categories, "Adagio ma non tanto" is associated to "the Adagio cantabile," and thus the speed should be "a pulse beat for each quaver". Quantz specified two types of Adagio tempo with each depending on whether the bass beats are quavers or crochets.<sup>74</sup> In this section, Bach's music consists mostly of crochets, with quavers inserted only during the transition and before the cadence (Example 13). When "Adagio ma non tanto" means "slowly but not too much", this section should not present an arioso.<sup>75</sup> The actual performance then would require the bow stroke be stricken lightly with sufficient gravity.<sup>76</sup> Kirnberger also pointed out that the 3/4 meter should sound more gentle and noble especially when it consists of mostly quarter notes.<sup>77</sup>

**Example 13.** Bach, Sonata in E minor, BWV 1023, Adagio ma non tanto, bars 31-33.



<sup>73</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 51.

<sup>74</sup> Quantz, *On Playing the Flute*, 285-286

<sup>75</sup> Quantz, *On Playing the Flute*, 284-287.

<sup>76</sup> Quantz, *On Playing the Flute*, 231.

<sup>77</sup> Kirnberger, *The Art of Strict Musical Composition*, 400.

In this case, the use of “messa di voce” is essential for this slow movement. Geminiani added technical instruction on “messa di voce” for violin players, saying:

In playing all long Notes the Sound should be begun soft, and gradually swelled till the Middle, and from thence gradually softened till the End. And lastly, particular Care must be taken to draw the Bow smooth from one End to the other without any Interruption or stopping in the Middle.<sup>78</sup>

Besides “messa di voce”, long notes in this movement are often accompanied with tie. The design is used to increase the harmonic tension necessary for the “Affekt” (Example 14).

**Example 14.** Bach, Sonata in E minor, BWV 1023, Adagio ma non tanto, bars 5-7.



The harmonic progress in the continuo highlighted in Example 14 shows the E minor 7th chord over G resolving to A minor on the second beat of the following bar. However, Bach indicated a 9th and a suspended 4th over the A minor chord on the first beat of bar 6, which resulted in strong dissonance over the A minor chord and thus heightened harmonic tension; in turn the passage implied a crescendo in the long note in the violin part (high B) to magnify the effect of dissonance. As Quantz stated, “[...] the dissonances must be struck more strongly than the consonances.”<sup>79</sup> In executing long notes that contain harmonic tension,

<sup>78</sup> Geminiani, *The Art of Playing on the Violin*, [2].

<sup>79</sup> Quantz, *On Playing the Flute*, 254.

we should also keep in mind Mozart's instruction—to produce a perfect and even tone with a slow bow stroke in order to sustain the strength of the sound.<sup>80</sup>

Another aspect of “Affekt” that is apparent in this section is the chromaticism of the melody. Bach made extensive use of chromatic progression throughout his works with constant insertions of accidentals. His son C. P. E. Bach asserted that all chromatic alternations must be expressed and emphasized.<sup>81</sup> When properly done, it would present the effect of an “affective nature”.<sup>82</sup>

### (3) Allemanda

The third and fourth movements are titled after genres of popular dance in the Baroque era. In Bach's works, Allemanda often functions as a Prelude that introduces a suite.<sup>83</sup> In addition to the speed suggested by the dance genre, the decision for the tempo in BWV 1023 should also take the meter into consideration. The meter  $\text{C}$  in this movement is rather unusual because other Allemandas in Bach's violin works all use C as their meter. According to Kirnberger,  $\text{C}$  is serious and emphatic,<sup>84</sup> and should be played faster than C.<sup>85</sup> Considering the different theories and interpretations of musicians in the 18th century, this Allemanda should communicate majesty and solemnity,<sup>86</sup> but with livelier tempo than Bach's other violin Allemanda movements.

---

<sup>80</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 99.

<sup>81</sup> C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 184, 250.

<sup>82</sup> C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 326.

<sup>83</sup> Yi-Li Chang and Chinn-Horng Nanette Chen, “The Interpretation of the Tempo for Violin Dance Music by J. S. Bach: From the Perspective of Historically-Informed Performances,” *Journal of Music Research*, no. 35 (November 2021): 12-13, accessed July 14, 2023, [https://doi.org/10.6244/JOMR.202111\\_\(35\).01](https://doi.org/10.6244/JOMR.202111_(35).01).

<sup>84</sup> Kirnberger, *The Art of Strict Musical Composition*, 386.

<sup>85</sup> Kirnberger, *The Art of Strict Musical Composition*, 386; George Houle, *Meter in Music: 1600-1800: Performance, Perception, and Notation* (Bloomington: Indiana University Press, 1987), 43.

<sup>86</sup> Chang and Chen, “The Interpretation of the Tempo for Violin Dance Music,” 13.

Bach uses a large number of chromatic progressions both in the melody and continuo in this movement (Examples 15 and 16), which directly changes the harmonic effect. In bar 7 (Example 15), the melody presents a chromatic descent with the combination of the 7th and 9th intervals over the figured bass, which results in a richer and “spicier” harmonic effect. We can also see that Bach continued to use the 7th and 9th intervals elsewhere in the continuo part, with which he infused the work with pervasive harmonic colour (Example 16). When the dissonances created through this chromaticism can be faithfully presented in the performance, it would certainly contribute to enhance the “Affekt” of the piece.

**Example 15.** Bach, Sonata in E minor, BWV 1023, Allemanda, bars 6-8.



**Example 16.** Bach, Sonata in E minor, BWV 1023, Allemanda, bars 8-11.



In bowing techniques, Bach's instructions are quite clear, but they are limited to provide down- and up-bow indications in this Sonata. Mozart's treatise was more precise in pointing out that the common tradition in the 17th century

was that the down beat should be played with a down-bow, and that the last beat of each bar should be played with up-bow. In the meantime, Mozart also encouraged violinists to experiment on varying bowing techniques in order to perfect the performance of the melody;<sup>87</sup> his view was shared by several of his contemporary musicians, including Geminiani.

#### (4) Gigue

In the three types of giges Bach often employed in his works, this movement is categorised as “Giga II”, which is the most complex and challenging of all Bach’s giges due to the variations in meters, its grander scope and extended length.<sup>88</sup> Meredith Little and Natalie Jenne argued that to present this movement with authenticity, violinists should attend to “a lovely or joyful affect, long phrases of unpredictable length, imitative texture and a paucity of internal cadences”.<sup>89</sup> Little and Jenne also claimed that this movement is especially difficult for soloists because of the repeated use of similar figuration throughout the whole movement, for which the variety can be demonstrated only with dynamic contrasts.<sup>90</sup>

Equally important to note is that the triplet bowing pattern was clearly underscored in Bach’s manuscript. Mozart pointed out the importance of this pattern:

The triplets [...] are subject to such changes, where the bow is responsible for all that is needed for the expression of this or that affects, without going against the nature of a triplet.<sup>91</sup>

---

<sup>87</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 73-74, 78; Peter Walls, “The Baroque Era: Strings,” in *Performance Practice: Music after 1600*, ed. Howard Mayer Brown and Stanley Sadie (London: Macmillan, 1990), 50, 52.

<sup>88</sup> Chang and Chen, “The Interpretation of the Tempo for Violin Dance Music,” 19.

<sup>89</sup> Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach* (Bloomington: Indiana University Press, 2001), 164-168.

<sup>90</sup> Little and Jenne, *Dance and the Music of J. S. Bach*, 170.

<sup>91</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 104, 220.



There are three different types of triplet bowings in the Gigue: separate strokes for each note, three-note slurs, and slur for the first two notes with the final note detached (Example 17). Moreover, Mozart suggested that the best approach to executing triplets is to play each note equally while using the fourth finger instead of an open string in order to produce a more balanced tone. For the third bowing pattern indicated in Example 17, he emphasized that the last note of each triplet should be played quickly without accents or force.<sup>92</sup> Quantz agreed with Mozart on this point and concurred that the triplet must be played equally, without hurrying the first two notes.<sup>93</sup>

**Example 17.** Bach, Sonata in E minor, BWV 1023, Gigue, bars 4-7.



## 5. Conclusion

This article discusses the performance practice of the “Affekt” in string music from the perspective of 18th-century German treatises, in particular Leopold Mozart’s instructions on delivering the authentic and tasteful “Affekt” in order to move audiences, and a number of related writings which endorsed Mozart’s view. Musicians and theorists generally agree that the attention to “Affekt” is essential in the artistic execution of 18th century music and thus “Affekt” plays a key role for successful interpretations of works from the Baroque period.

---

<sup>92</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 107-108.

<sup>93</sup> Quantz, *On Playing the Flute*, 130-131.

In the practical application of “Affekt” in music, the performer should consider various musical and technical factors including tempo, ornamentation, dynamics, chord structure and harmonic effect, intervals, tonality, tempo indications, rhythm, bow stroke, and so forth. Also, performers should not only faithfully express the composer’s written instructions but also cultivate sufficient personal judgment in order that they can decide what constitutes a tasteful execution of “Affekt”, as suggested by Mozart.<sup>94</sup>

The “Affekt” in Baroque music has been a subject, which intrigues countless theorists and musicians all the way from the 18th century to present. While considerations of “Affekt” informed the common musical practice in the 18th century and Baroque music, the adequate execution of “Affekt”, which could fully embody the composer’s intention, remained a major challenge for historically-informed performance practice today. When Quantz asserted that “almost everyone has an individual style of execution”,<sup>95</sup> it becomes even more important that close attention be paid to technically and historically appropriate forms of expression. In the case of Bach’s violin works, an understanding of music from this period not only from the perspective of musicological scholarship but also from the composer’s intended “Affekt” is critical for violinists who want to transport listeners with passion and emotion.

---

<sup>94</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 220.

<sup>95</sup> Quantz, *On Playing the Flute*, 122.

# Bibliography

## I. Sources

### 1. Scores

- Bach, Johann Sebastian. Sonata in E minor for Violin and Continuo, BWV 1023. Manuscript copy. c. 1720-1739. Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden, D-Dl Mus. 2405-R-1. [https://www.bach-digital.de/receive/BachDigitalSource\\_source\\_00002728](https://www.bach-digital.de/receive/BachDigitalSource_source_00002728).
- . *Sonatas for Violin and Piano (Harpsichord), BWV 1021, 1023 and 1020*. Edited by Hans Eppstein. Munich: G. Henle Verlag, 1990.
- . *Sonatas in G major, E minor, Fugue in G minor, for Violin and Basso continuo, BWV 1021, 1023, 1026*. Edited by Peter Wollny and Andrew Manze. Kassel: Bärenreiter, 2005.
- Biber, Heinrich Ignaz Franz. *Sonata Representativa*. Olomouc, 1669. Edited by Johan Tufvesson. Halmstad, Sweden: Johan Tufvesson, 2004.
- Caccini, Giulio. *Le nuove musiche*. Florence: Giorgio Marescotti, 1601.
- Castello, Dario. *Sonata seconda a sopran solo*. In *Sonate concertate in stil moderno, libro secondo*, 6-7. Venice: Bartolomeo Magni, 1644.
- Corelli, Arcangelo. Sonata No. 1. In *Sonate a violino e violone o cimbalo*, Op. 5. Rome: Gasparo Pietra Santa, [1700].
- Marini, Biagio. *Per il violino sonata quarta, per sonar con due corde*. In *Sonate, symphonie, canzoni, passèmezzi, baletti, corenti, gagliarde, & retornelli*, Op. 8, 37-39. Venice: Bartolomeo Magni, 1629.
- Torelli, Giuseppe. Concerto No. 7. In *Concerti grossi con una pastorale*, Op. 8. Bologna: Marino Silvani, 1709.
- Veracini, Francesco Maria. *12 Sonate accademiche, Op. 2*. London: Francesco Maria Veracini, 1744.
- Vivaldi, Antonio. Concerto No. 1, *La primavera*. In *Il Cimento dell'Armonia e dell'Inventione*, Op. 8. Amsterdam: Michele Carlo Le Cene, 1725.

Walther, Johann Jakob. *Scherzi da Violino Solo con il Basso Continuo per l'Organo ò Cimbalo, accompagnabile anche con una Viola ò Leuto*. Mainz: Ludwig Bourgeat, 1687.

## 2. Writings

Bach, Carl Philipp Emanuel. *Versuch über die wahre Art das Clavier zu spielen*. Berlin, 1753, 1762. Translated and edited by William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments* (New York: W. W. Norton, 1948).

Geminiani, Francesco. *The Art of Playing on the Violin*. 1751. Facsimile edition. Edited by David D. Boyden. Oxford: Oxford University Press, 1952.

Kirnberger, Johann Philipp. *Die Kunst des reinen Satzes in der Musik*. Berlin: Decker und Hartung, 1774, 1776, 1777, 1779. Translated by David Beach and Jürgen Thym as *The Art of Strict Musical Composition* (New Haven, CT: Yale University Press, 1982).

Mattheson, Johann. *Der vollkommene Capellmeister*. Hamburg: Christian Herold, 1739. Translated by Ernest Charles Harriss as “Johann Mattheson’s *Der vollkommene Capellmeister*: A Translation and Commentary” (PhD diss., George Peabody College for Teachers, 1969).

Mozart, Leopold. *Versuch einer gründlichen Violinschule*. Augsburg: Johann Jacob Lotter, 1756. Translated by Editha Knocker as *A Treatise on the Fundamental Principles of Violin Playing* (Oxford: Oxford University Press, 2010).

North, Roger. *Roger North on Music: Being a Selection from His Essays Written during the Years c. 1695-1728*. Edited by John Wilson. London: Novello, 1959.

Playford, John. *An Introduction to the Skill of Musick, in Three Books*. Edited by Henry Purcell. 12th ed. London: E. Jones, 1694.

Quantz, Johann Joachim. *Versuch einer Anweisung die Flöte traversiere zu spielen*. Berlin: Johann Friedrich Voß, 1752. Translated by Edward R. Reilly as *On Playing the Flute* (London: Faber & Faber, 2011).

Rognoni, Francesco. *Selva de varii passaggi*. Vol. 2. Milan: Filippo Lomazzo, 1620.

## II. Secondary Literature

- Abravaya, Ido. *On Bach's Rhythm and Tempo*. Kassel: Bärenreiter Verlag, 2006.
- Bania, Maria, and Tilman Skowronek. “Affective Practices in Mid-18th-Century German Music-Making: Reflections on C. P. E. Bach's Advice to Performers.” *Early Music* 48, no. 2 (May 2020): 193-203. Accessed July 14, 2023. <https://doi.org/10.1093/em/caaa022>.
- Boyden, David D. “Editor's Introduction.” In Geminiani, *The Art of Playing on the Violin*, v-xii.
- . *The History of Violin Playing from Its Origins to 1761: And Its Relationship to the Violin and Violin Music*. Oxford: Oxford University Press, 1990.
- Brown, Clive. “Dots and Strokes in the Late 18th- and 19th-Century Music.” *Early Music* 21, no. 4 (November 1993): 593-612. Accessed July 14, 2023. <https://doi.org/10.1093/earlyj/XXI.4.593>.
- Buelow, George J. “Music, Rhetoric, and the Concept of the Affections: A Selective Bibliography.” *Notes* 30, no. 2 (December 1973): 250-259. Accessed July 14, 2023. <https://doi.org/10.2307/895972>.
- . “Affects, Theory of the (Ger. *Affektenlehre*).” *Grove Music Online*. Oxford *Music Online*. Published online 2001. Accessed July 14, 2023. <https://doi.org/10.1093/gmo/9781561592630.article.00253>.
- Chang, Yi-Li. “The Violin Music, Uses, and Treatises: Its Development from the 17th to the 18th Century.” *Tirai Pangung* (2019): 36-54.
- Chang, Yi-Li, and Chinn-Horng Nanette Chen. “The Interpretation of the Tempo for Violin Dance Music by J. S. Bach: From the Perspective of Historically-Informed Performances.” *Journal of Music Research*, no. 35 (November 2021): 1-35. Accessed July 14, 2023. [https://doi.org/10.6244/JOMR.202111\\_\(35\).01](https://doi.org/10.6244/JOMR.202111_(35).01).
- Dixon, Thomas. *From Passions to Emotions: The Creation of a Secular Psychological Category*. Cambridge: Cambridge University Press, 2006.
- Eppstein, Hans. Preface to *Sonatas for Violin and Piano (Harpsichord), BWV 1021, 1023 and 1020*, by Johann Sebastian Bach, ed. Hans Eppstein, v-vi. Munich: G. Henle Verlag, 1990.

- Harris, Ellen T. "Messa di voce (It.: 'placing of the voice')." *Grove Music Online. Oxford Music Online*. Published online 2001. Accessed July 14, 2023. <https://doi.org/10.1093/gmo/9781561592630.article.18491>.
- Horsley, Imogene. "The Solo Ricercar in Diminution Manuals: New Light on Early Wind and String Techniques." *Acta Musicologica* 33, no. 1 (January-March 1961): 29-40. Accessed July 14, 2023. <https://doi.org/10.2307/931906>.
- Houle, George. *Meter in Music: 1600-1800: Performance, Perception, and Notation*. Bloomington: Indiana University Press, 1987.
- Irving, John. "Sonata, 2, (iv): Classical: Styles." *Grove Music Online. Oxford Music Online*. Last modified January 31, 2014. Accessed February 17, 2023. <https://doi.org/10.1093/gmo/9781561592630.article.26191>.
- Knocker, Editha. "Translator's Appendix." In Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 233-235.
- Little, Meredith, and Natalie Jenne. *Dance and the Music of J. S. Bach*. Bloomington: Indiana University Press, 2001.
- Mangsen, Sandra. "Sonata, 1, (iii): Baroque: Development, 1650-1750." *Grove Music Online. Oxford Music Online*. Last modified January 31, 2014. Accessed February 17, 2023. <https://doi.org/10.1093/gmo/9781561592630.article.26191>.
- Neumann, Frederick. *Performance Practices of the Seventeenth and Eighteenth Centuries*. New York: Schirmer Books, 1993.
- Rapp, Christof. "Aristotle's Rhetoric." *The Stanford Encyclopedia of Philosophy*. Last modified March 15, 2022. Accessed July 14, 2023. <https://plato.stanford.edu/entries/aristotle-rhetoric/>.
- Schmitter, Amy M. "17th and 18th Century Theories of Emotions." *The Stanford Encyclopedia of Philosophy*. Last modified April 8, 2021. Accessed July 14, 2023. <https://plato.stanford.edu/entries/emotions-17th18th/>.
- Walls, Peter. "The Baroque Era: Strings." In *Performance Practice: Music after 1600*, edited by Howard Mayer Brown and Stanley Sadie, 44-79, 501-503. London: Macmillan, 1990.

- Wolff, Christoph. “Bach, Johann Sebastian, 12: Background, Style, Influences.” *Grove Music Online. Oxford Music Online*. Published online 2001. Accessed February 17, 2023. <https://doi.org/10.1093/gmo/9781561592630.article.6002278195>.
- . “Bach, Johann Sebastian: Works.” *Grove Music Online. Oxford Music Online*. Published online 2001. Accessed February 17, 2023. <https://doi.org/10.1093/gmo/9781561592630.article.6002278195>.
- Wollny, Peter. Preface to *Sonatas in G major, E minor, Fugue in G minor, for Violin and Basso continuo, BWV 1021, 1023, 1026*, by Johann Sebastian Bach, ed. Peter Wollny and Andrew Manze, V-VII. Kassel: Bärenreiter, 2005.

Yi-Li CHANG is a violinist and early music specialist. She is violin Senior Lecturer at the Music Department of the University of Malaya, Malaysia.

張以利，國立臺灣師範大學小提琴碩士與博士，美國巴德學院隆基音樂學院（Longy School of Music of Bard College）巴洛克小提琴碩士，現任教於馬來西亞馬來亞大學音樂學系。研究領域主要為現代小提琴演奏、巴洛克小提琴演奏、弦樂和古樂。