

Leopold Mozart –
Versuch einer gründlichen Violinschule
(A Treatise on the Fundamental Principles of
Violin Playing) from the perspective of the
necessity of updating the Baroque stylistic
principles in modern interpretation

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Abstract

In this article we set out to briefly present Leopold Mozart’s Violinschule (Violin Method), taking into consideration three versions of the work. The first is the German-language version originally edited by Johann Jakob Lotter in 1756, the same year Leopold’s son Wolfgang Amadeus Mozart was born in Augsburg. The second is the French-Language version edited in Paris in 1770, translated by Valentin Roeser, while the third is a Hungarian-language translation of the 1787 third edition (once again edited by Johann Jakob Lotter, in Augsburg, this time with his son) which was published in Budapest by the Mágus publishing house in 1998. The aim of this presentation is to draw attention to the importance of the Baroque and Classical stylistic principles elaborated by Leopold Mozart, as our knowledge of them is essential to the performing art of our day, even if executed on modern instruments. We hope that by looking at the way the Violinschule is structured, specifying the problems each chapter approaches, and by underlining certain technical and performing problems which we considered to be the most important (ensuring a better perception through musical examples), we will manage to awaken young violin players’ interest in the historic approach of the

Baroque and Classical repertoire and, at the same time, to facilitate reading the Violinschule according to one's area of interest.

Keywords: Leopold Mozart, Violinschule, Giuseppe Tartini, Johann Joachim Quantz, Ivan Galamian

Leopold Mozart is without a doubt a representative of the Century of Light. It is a century strongly marked by the belief in the progress of the human spirit, characterised by a *universal curiosity* and concretised in the passion to learn and travel or, more specifically, to learn by travelling. He composed substantially without being a true genius, and while this contributed to him sometimes being presented as a failed composer and an abusive father, willing to exploit to the maximum the treasure of his wunderkind son, opinions differ on this perspective. Those who vehemently deny the idea of him being an abusive father claim that, on the contrary, Leopold, who had benefited from a solid humanist education and thorough musical training in a Jesuit high-school, had an educator's vocation in the truest sense of the word, *par excellence*. Beside a complex musical education, he also offered to his children, Wolfgang and Maria Anna (Nannerl), knowledge in history, literature and mathematics. His didactic preoccupations manifested especially after 1740. Beginning with this year he occupied various positions as a performer and leader of orchestral ensembles at various princely courts. The first edition of his work *Versuch einer gründlichen Violinschule* (literally *A Treatise on the Fundamental Principles of Violin Playing*, hereafter referred to as *Violin Method*) was published in Augsburg by the editor Johann Jakob Lotter, in July 1756 (it is by no means connected to Leopold's genius son, who had only just been born). It is the first German pedagogical work written for the violin, and one of the most elaborate genre works in the 18th century. To this day the work remains a milestone, a comprehensive guide to historical performance for violin players who wish to deepen their understanding of the principles and basic technique involved in Baroque music performance. From the point of view of his musical interests, Leopold Mozart's thinking is closest to Johann Joachim Quantz and Carl Philipp Emanuel Bach. There is a lot of resemblance between Quantz's method for flute (*Versuch einer Anweisung die Flöte traversière zu spielen* – Berlin, 1752) and

Leopold Mozart's work, both devoting a chapter to appoggiaturas, for instance (Chapter 8 in Quantz, chapter 11 in Mozart). In fact, a letter to Lotter, Mozart's editor, dated 11th August 1755 reveals that Quantz's method was already familiar to him. The theoretical, and the practical, sides of Mozart's work also owe a lot to the famous composer, violin player and pedagogue Giuseppe Tartini and his work *Traité des agréments de la musique* (Treatise on Musical Ornaments). The two authors share numerous ideas related to ornaments and their execution, and Mozart certainly knew Tartini's Treatise despite the fact that the first edition was only published in 1771! (Tartini laboured for a long period of time on this work and it is known that it was circulated, in manuscript form, long before it was published.)

The first edition of Leopold Mozart's *Violin Method* enjoyed enormous success on its publication in 1756, and was sold out by 1766 partly because of a very warm review written by Friedrich Wilhelm Marpurg, a German theoretician. The second edition, also in German, is dated 1769. A further edition in Dutch was published in Haarlem in 1766, and a French edition in Paris in 1770, translated by Valentin Roeser, which was almost completely faithful to the original text. Roeser did do some minor editing, but only in the beginning (eliminating from the text the first chapters dedicated to the position of the violin, and to solfege, and only reproducing the graphic images of the correct/incorrect position of the violin and bow, included in what is called the *Introduction*, as will be seen). In another French edition from 1779, Valentin Roeser appended 12 duets and a caprice of reduced difficulty, composed by him for beginners learning the art of the violin. Roeser was a German composer and clarinet player probably educated in Johann Stamitz's school, and little is known about him other than approximate dates (born c.1735, died Paris 1782), but he would have been one of a range of foreign artists who settled in Paris around 1760, and it was there he came to know the work of Leopold Mozart and Johann Stamitz, as well as Friedrich Wilhelm Marpurg, whose important work he would translate from German into French under the title *L'Art de toucher le clavecin: selon la manière perfectionnée des modernes*.

The *Violin Method* is structured in three large parts preceded by an introduction. The first two parts refer to violinists' right-hand and

left-hand problems respectively. We observe that both the rules of the bow strokes in the first part, and those referring to positions in the second, do not only offer us purely technical stipulations, but familiarise us with the rules of musical articulation and phrasing. The third part, dedicated to ornaments and their rules, has universal relevance (even though ornaments are rarely written in scores at the time) and is therefore addressed to all players. In this third part of the work the author minutely describes the bow strokes, and the duration of the ornaments relative to the value of the notes they belong to, from all the musical examples displayed, as we will see below from a few examples reproduced from the original edition.

As we have shown, the first part of the work is preceded by an introduction “on the manner of holding the violin, and of holding the bow and bowing”. The author tells us that there are two ways of holding the violin and two of holding the bow, commenting on the pairs of positions and graphically showing the correct position of the violin and of the bow (examples 1, 2 and 3 below).

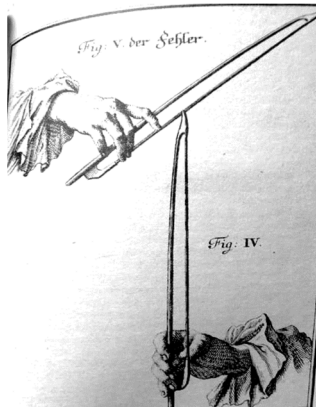


Example 1: ¹The correct position of the violin and of the right arm.

¹ Both the graphical drawings and the musical examples presented are taken from two editions of Leopold Mozart’s *Violin Method*: the German-language



Example 2: The incorrect position of the right arm



Example 3: The incorrect and correct grip of the right hand onto the bow

one (edited by Johann Jakob Lotter, Augsburg, 1756) and the Hungarian-language one (Mágus publishing house, Budapest, 1998)

The indications referring to the bow strokes required “in order to reach a beautiful violin sound” are few in number, but very important. For example:

...the bow must not be led with the entire arm, the shoulder must also contribute to leading the bow, the elbow should be far from the body and the wrist should be very free [relaxed, we would say nowadays] in order to descend on the downward stroke and ascend on the upward stroke. The bow must be led in a straight manner, at a certain distance from the bridge and the stick should not be too tilted towards the strings, so as not to play with the stick, as some do when they want to press the strings more heavily.²

We must remark here that Mozart's rules have remained valid. The great pedagogue of the 20th century, Ivan Galamian, in his monumental book *Principles of Violin Playing and Teaching* (at the beginning of the part dedicated to the right hand) discusses the essential importance granted to the same elements of the articulation of the arm: shoulder, elbow, wrist, fingers, on which Mozart also insists, stating the same principles. We could, indeed, ask ourselves: what is the difference, if hundreds of years elapse and the principles stay the same? The difference is huge, however, due to the sonic model of what was seen in the score in the 18th century. From this perspective, Mozart, like many of his contemporaries, creates a sort of *guide* of interpretation, synthesising rules of interpretation which had been perpetuated purely through oral tradition, from maestro to pupil. Let us not forget the fact that, unlike nowadays, in Mozart's time pupils learned to play the violin from a maestro, who was a composer,

² *L'Archet ne doit pas non plus être conduit avec tout le bras. Il faut un peu faire agir l'épaule; le coude un peu plus, en le détachant du corps, et le poignet très librement, c'est-à-dire, le baisser quand on tire l'archet, et le plier à proportion et sans gêne, quand on le pousse. L'archet doit être conduit droitement et à une certaine distance du Chevalet, où l'on doit chercher à tirer le beau son de l'instrument. La baguette ne doit pencher qu'un peu, du côté de la Touche, pour ne pas contracter l'habitude de jouer plus avec la baguette qu'avec le crin, comme font quelques-uns quand ils veulent appuyer sur les cordes* in Leopold Mozart: *Méthode raisonnée pour apprendre à jouer du violon*, translation into the French language by Valentin Roser, Paris, 1770, p. 21

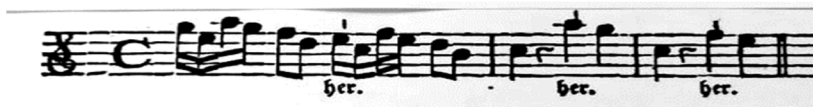
performer and pedagogue. The maestro would convey to the disciple all areas of musical knowledge: strictly technical problems of the violin and performance rules, but also theory, harmony and counterpoint, the art of composition. Let us neither forget that our musical graphics are the same as in Mozart's time, but nowadays we convey only what we see in scores, while for Mozart's contemporaries scores represented around 60% of what they played. For instance, for us the dots noted above the notes represent a *staccato* or *spiccato* bowing, whereas in the 18th century most of the time the dots meant simply that the notes must not be tied.

It is important to stress that Mozart structures the work such that the first part is dedicated to the right hand, that is to the rules of the bow strokes. Even from a purely quantitative point of view, this first part is much more substantial than the following one, dedicated to the left hand. This fact reveals a preoccupation for, and exceptional importance granted to, the bow strokes, essentially to the beauty of the violin sound. Part one features five chapters: 1) "On the Manner of Leading the Bow", 2) "Recommendations for Reaching a Beautiful Sound", 3) "About Triplets", 4) "About the Variety of Bow Strokes in Passages Made up of Equal Notes", and 5) "About the Variety of Bow Strokes in Passages made up of Notes of Different Durations".

In order to understand Chapter 1 of the first part, we must underline the fact that in Baroque music there is a certain hierarchy of the importance of the beats, which coordinates and imposes certain principles in interpretation. We have so-called *nobiles* (noble, good) and *viles* (common, bad) beats. Theoreticians of the 17th-18th centuries show that in 4/4 time beat 1 is *nobiles*, good, and beat 2 is *viles*, bad; beat 3 is less good, and beat 4 is very bad. Of course, we could also think of these *nobiles* and *viles* as being "important" and "less important" respectively. In Examples 4 and 5 we can observe how this hierarchy is reflected in performance: the *nobiles* notes will always be performed with downward bow strokes.



Example 4: The hierarchy of the beats, *nobiles* notes and *viles* notes (played with downward bow strokes)



Example 5: The hierarchy of the beats, *nobiles* notes and *viles* notes (played with downward bow strokes)

The following musical examples illustrate some of the rules for realising this musical hierarchical principle depending on the situation. The player may need to consider the tempo, rests or lack thereof, whether the number of the values comprising a beat is even, etc. before deciding about execution. The umbrella term for these rules is “articulation”. In Example 6 we observe what the direction of the bow is when we have rests on stressed beats.

72 **Das vierte Hauptstück.**

Example 6: The direction of the bow after a rest (upward bow strokes)

The rules also diversify depending on the tempo: given a moderate tempo, regardless of the whether the time signature is even or not, every crotchet subdivided into two or four equal parts will have to begin with a downward bow, even if this requires retaking the bow, as we can observe in Example 7.



Example 7: The direction of the bow in a moderate tempo

However, things change in a faster tempo: Example 8 shows that rapid movement allows this rule to be broken.

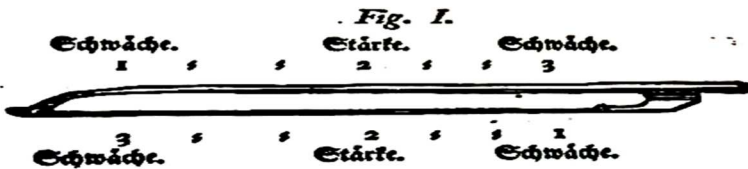


Example 8: The direction of the bow and the articulation in a fast tempo

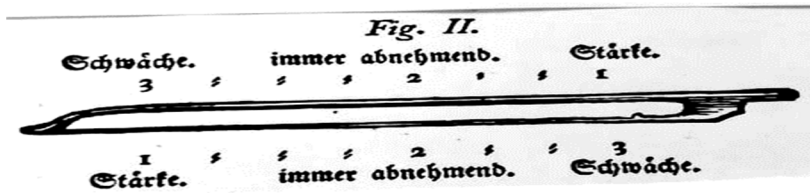
Continuing our look at articulation, we know from various sources (including Quantz's *Versuch einer Anweisung die Flöte traversière zu spielen* and Marie-Dominique-Joseph Engramelle's *La Tonotechnie ou l'Art de noter les cylindres, et tout ce qui est susceptible de notation dans les instruments de concerts mécaniques*) the fact that in Baroque music the notes were generally held slightly less than the values indicated in the score. In the same spirit, Leopold Mozart recommends the following: “all notes, including those played in forte, are followed by an almost imperceptible moment of calm.”³ Such notes must be played and sustained so that they “progressively

³ *Minden hangot, még a leghangosabban megfogottat is egy kis, alig észrevehető piano vezet be... Ugyanezt a pianót minden hang végén is hallani lehet.* in Leopold Mozart, *Hegedűiskola (Violin Method)*, Mágus publishing house, Budapest, 1998, p. 125.

disappear into silence”⁴, with no other pressure. Like the sound of a bell disappears into silence. The described cessation of pressure gives us further important technical information: that no sound is played from beginning to end with the same pressure. In “Recommendations for reaching a beautiful sound”, Chapter 2 of the first part, Mozart recommends exercises to study the application of bow pressure at varying degrees of intensity, as we can see in Examples 9, 10, 11 and 12.



Example 9: The study of intensity variations during a bow stroke (*Schwäche* is weakness, meaning piano, *Stärke* is strength, forte)

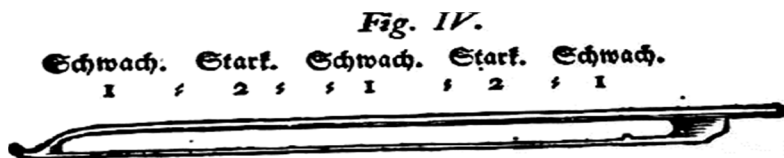


Example 10: The study of intensity variations during a bow stroke (*immer abnehmend* means “constantly diminishing”, i.e. *diminuendo*)



Example 11: The study of intensity variations during a bow stroke (*wachsende Stärke* means “increase in strength”, i.e. *crescendo*)

⁴ ...on la diminue ensuite par degré jusqu'à ce que le son se perde entièrement... in Leopold Mozart, *Méthode raisonnée pour apprendre à jouer du violon*, translation into the French language by Valentin Roeser, Paris, 1770, p. 15.



Example 12: The study of intensity variations during a bow stroke

Studying the quality and expressiveness of the sound through long bows, in various dynamic combinations, is widely prescribed in violin pedagogy. These types of exercise perfect the use of the bow at various speeds and at varying degrees of intensity. At the time it was called *mezza di voce*, a specific stylistic element in performing Baroque music.

Another important problem in Baroque music is the slightly unequal execution of notes which appear to have equal values in the score. At the time it was unanimously accepted that the hierarchical principle of accentuation must also include imperceptible differences in duration between notes of equal value, that one should insist on the important notes (1, 3, 5, 7, etc.) more than on the less important ones (2, 4, 6, etc.). A similar principle also applied to dotted rhythms, where short notes which follow dotted notes would be played particularly short. Mozart offers practical violin solutions in order to realise these ideas. In Examples 13 and 14 we observe his recommendations. For a long-short dotted rhythm, the player bows both notes in the same direction but separates them; for the Lombard rhythm the notes are bowed in the same direction (upwards in this case) but this time legato, without separation.



Example 13: The direction of the bow and the articulation on a dotted rhythm



Example 14: The direction of the bow and the articulation on the Lombard rhythm

The second part of the *Violin Method* considers the challenges of the left hand's technique across three chapters: 1) “About the Complete Position”, 2) “About the Semi-Position” (what we know as 2nd position) and 3) “About the Composite Position”. The classification of the positions, and attention given to the choice between them, denotes a special preoccupation for timbral diversity. In Example 15 we have what Mozart calls “the complete position”. Avoiding using the open string (D in bar 2 and A in bar 3) and choosing the type of fingering recommended in this example can be beneficial, in certain musical moments, from a timbral point of view.



Example 15: The technique of the left hand, using different positions

The use of extensions, or the sliding of the same finger to get multiple notes, must also be understood from this perspective, as illustrated by Examples 16 and 17. The technical indication to realise the extension by keeping the hand in the same position, strongly pushing the string with the finger that precedes the extension, has remained valid.



Example 16: The technique of the left hand, using the extension



Example 17: The technique of the left hand, sliding with the 4th finger

Choosing a certain symmetry within the change of positions offers, as well as a very comfortable technical solution, the advantage of an ideal sonic emission, unperturbed by the asymmetries of position changes, as results from Example 18. We can also see that the symmetry of the position changes must be synchronised with the symmetry of the rhythmical formulations.



Example 18: The technique of the left hand, the symmetry of the position changes

This is also a basic principle in violin technique which most of the great pedagogues of the violin subsequently adopted. Fingerings are always chosen with the aim of playing the musical text as clearly as possible. In certain cases, especially in fast passages with short note values, a leap over the strings is not welcome, and with the intention to play the musical text without perturbation also in mind, the author insists on the fact that the position change, from a strictly technical perspective, must be realised silently. In other words, the position change must be done once the direction of the bow changes, as demonstrated in Example 19, avoiding retakes during legato indications wherever possible.



Example 19: Position change realised once the direction of the bow changes

The author never loses sight of the sonic musical ideal, sometimes resulting in the recommendation of solutions which are slightly uncomfortable. The extension of the 4th finger is one example, used in slow passages for sound equality, as illustrated by Examples 20 and 21.



Example 20: The extension of the 4th finger in slow passages (for sound equality)



Example 21: The extension of the 4th finger in slow passages

Mozart stipulates that positions are combined especially during sequences, or when double stops or chords appear, keeping the fingering's symmetry. We must underline that at that time the composers who wrote for violin, most of whom were great violin virtuosos themselves, rarely indicated fingerings in scores. It was therefore all the more important for those who learned the violin to be aware of the rules for fingering selections, so that their own choices would not perturb the desired progress of the musical discourse.

The third part of the *Violin Method* addresses the manner in which ornaments are performed. It is specific to that era, certainly, but no less important for us nowadays, familiarising us with the basic principles of performing ornaments which, most of the time, do not benefit from full notation. This part is made up of four chapters: the first three refer to the most widely used ornaments, with their descriptions and modes of execution, whereas the 4th is a conclusion to the work, of sorts, bearing the title “About Reading the Notes Exactly, and a Good Musical Execution in General.”

Both Mozart and Giuseppe Tartini describe an appoggiatura, the most widely used ornament, as being either superior or inferior. In the French translation of Mozart’s *Violin Method*, the term for superior appoggiaturas is *coule* and for inferior appoggiaturas *porte de voix*. After describing the types of appoggiaturas, Mozart concludes that these represent “...a sort of expression legato” and that, by force, “the appoggiatura must be slurred, on the same bow stroke, to the principal note it pertains to.”⁵ Most of the time the appoggiatura represents a dissonance, a musical tension, and Mozart therefore considers that it must be stressed even if it occurs on an unstressed beat. Tartini gives an identical indication to mandatorily slur the appoggiatura to its resolution, and both authors also claim that superior appoggiaturas are more natural and more welcome than the inferior which, being unnatural from a harmonic point of view, can be best realised by introducing supplementary notes for dissonances to be naturally resolved (Example 22).

⁵ ...la liaison de l’expression. La Règle, sans exception, de ces agréments, est d’unir la petite note à la forte qui la suit, par un seul coup d’archet. Leopold Mozart, *op.cit.*, p. 45.

So wird es geschrieben.

So spielt mans.

Die ordentliche Lösung der Dissonanten.

Die Grunde Stimme.

Example 22: Leopold Mozart, inferior appoggiaturas

The rules of execution of appoggiaturas, depending on the value of the principal note before which they appear, are of particular importance because, from a graphical point of view, these differences in execution are not notated in the score. Mozart (again like Tartini) says that if the principal note is dotted, the duration of the appoggiatura will be equal to the value of the principal note without its dot, and the principal note will be equal to the value of the dot itself, although in Example 23 we find that the rule prescribing a very short note after a dotted note also applies.

Es wird es geschrieben.

Es wird also gespielt.

Example 23: Leopold Mozart, the duration of the appoggiatura

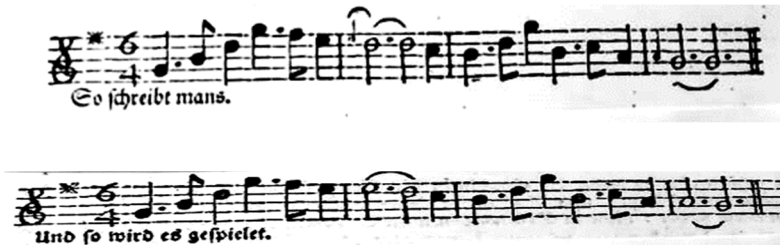
And here is another example of how the execution of a notated appoggiatura depends on the principal note to which it pertains.

Es schreibt mans.

Wird also gespielt.

Example 24: Leopold Mozart, the duration of the *appoggiatura*

Execution can also depend on whether the speed is slow or fast, and in discussing this Mozart takes the opportunity to underline once more the importance of dissonance as a means of expression. Example 25 shows that slow appoggiaturas take on a greater value than their principal notes.



Example 25: Leopold Mozart, the duration of the appoggiatura

Mozart has a permanent preoccupation with the detail of how these stated rules are realised in practice. Referring to the slow appoggiatura, he recommends underlining it with a slight pressure of the bow stroke, followed by diminishing the sonority. These recommended intensity fluctuations, within the same bow stroke, featuring the appoggiatura (the dissonance) and the principal note (the resolution of the dissonance), appear perfectly justified by the necessity of underlining one and blurring the other.

Chapter 2 of the third part describes rules on the performance of the trill, which Mozart informs us is called *trillo* in Italian and *tremblement* in French, stressing the fact that "...there are maestros who mistake the term trill for that of cadence; [however] the latter should only be used at the end of a work."⁶ Example 26 is one of many musical examples in the work where a trill is shown prepared by 1) a *coule* slow appoggiatura, 2) a *port de voix* inferior appoggiatura and 3) a *ribattuta*.

⁶ *Il y a des Maîtres qui confondent le terme de Tremblement avec celui de Cadence, tandis que ce dernier ne doit s'employer que pour signifier une conclusion de chant.* Leopold Mozart, *op.cit.*, p. 54.

Die Vorbereitung durch den absteigenden Vorschlag.

Durch den aufsteigenden Vorschlag mit einem Uebertourfe.

Durch die Ribattuta oder Zurückschlag.

Et 2 §. 6.

Example 26: Other ornaments, trill and *ribattuta*

Mozart also describes trills in thirds and sixths (Examples 27 and 28), with a practice method for each.

herab. hinauf.

Example 27: The trill in thirds and practice method.

Example 28: The trill in sixths

The *pincé*, or mordent, comprises “two or three notes preceding the main note, executed very rapidly⁸” as we can observe in Example 31.



Example 31: Mordent

Groppo, demonstrated in Example 32, is described as being “a group of four notes at an interval of a tone or semitone, out of which the first and the third are in unison and coincide with the main note⁹”.



Example 32: *Groppo*

Chapter 4 of the third part, “About Reading the Notes Exactly, and a Good Musical Execution in General”, features recommendations of a performing nature, which help us to understand further how the sonic model on the page was brought to life by Mozart’s

⁸ ...petites notes au nombre de 2, 3, qui précèdent la note principale d’une manière vive. Leopold Mozart, *op.cit.*, p. 63.

⁹ quatre notes par degrés-conjoints, dont la première et la 3.^e sont à l’unisson. Leopold Mozart, *op.cit.*, p. 65.

contemporaries. One of these recommendations given expressly to performers refers to the necessity of a deep mastery of the musical text in its entirety, and not only of the violin part in the score. The following quotation is remarkable: “before beginning to play, we must examine the piece, looking to decipher the character and the tempo imposed by the score; we must pay attention to the passages which seem difficult, to try to interpret them based on their expressiveness and, finally, we must try our utmost in order to discover and interpret with the entire passion required by the composer, that is to display the succession of the states of sadness and joy according to their character. In short, to play so as we ourselves may be marked by what we play. From here comes the necessity to observe the forte and piano indications where shown, and when not shown to know how to introduce them. It is what painters call Light and Shadow.¹⁰” The author also concretely recommends that notes with accidentals, which hoist the pitch up or drop it down, be emphasised with a more powerful sound, such as in Examples 33 and 34.



Example 33: Altered notes – “important” notes



¹⁰ *Avant que l'on commence à jouer, il faut examiner la pièce. Il faut chercher le caractère et le mouvement qu'elle exige; être attentif aux passages qui paroissent difficiles à exécuter par rapport à leur expression particulière; il faut enfin se donner toutes les peines pendant l'exécution, pour découvrir et exprimer la passion que le compositeur demande, et comme le triste et le gay se succedent souvent alternativement, il faut avoir soin de rendre chacun selon sa maniere. En un mot, il faut jouer ou exprimer tout, de sorte que l'on en soit touché soi même. De la il résulte qu'il faut observer exactement les Piano et les Forte indiqués et les savoir employer aussi alternativement chacun à l'endroit positif sans qu'il y soit indiqué. C'est ce qu'on appelle chés les Peintres, le Jour et l'Ombre. Leopold Mozart, op. cit. pp. 68-69.*

Example 34: Altered notes – “important” notes

The problematics of the differences between notation and execution apply similarly to dynamics, which we know were rarely notated in scores of the era. Most of the time the dynamics performed resulted from the musical-expressive necessities of the writing. It's with this in mind that Mozart specifies that for a rhythmic formula like the one in Example 35 (an accompanying figure, of secondary importance) where the first note of each group is separate and the others are slurred, the first requires a well-defined differentiation.



Example 35: Accompaniment formula

In pieces which are fast, or lively in character, it is recommended that high notes receive an accent of sorts, a surprise forte. Thus, notes found on unstressed beats (two and four in 4/4 and two in 3/8) can acquire a more charged character. This is especially the case where the passage is initiated by an anacrusis, as can be observed in Examples 36 and 37, but the rule does not apply to slow tempos.



Example 36: In works with a lively character the high notes on unstressed beats can receive an accent



Example 37: A work in 3/8 with a lively character, showing high notes on the unstressed beats can receive an accent

Let us allow Leopold Mozart the final word. The very last phrases of the *Violin Method* conclude “all that I have shown in this last chapter refers to the correct reading of the musical text, and especially to the sensitive manner in which music should be performed. The zeal with which I wrote this book has the aim of showing beginners the correct way and preparing them to know good taste in music.¹¹”

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¹¹ *Tout ce que j'ai dit dans ce dernier Chapitre, regarde proprement la lecture exacte des notes et principalement l'exécution nette et sensée d'une Pièce de musique bien composée. Le zèle que j'ai employé en composant ce livre, tend à mettre les Commencans sur le bon chemin, et à les préparer à la connaissance et à la sensibilité du bon gout de la musique.* Leopold Mozart, *op.cit.*, p. 71.