

THE 19 MINUETS BY LEOPOLD MOZART AS AN EXAMPLE OF THE 18th CENTURY SCHOOL OF CHAMBER MUSIC PERFORMANCE*

owards the middle of the 18th century the Austrian-German tradition of domestic instruction of music-making became widespread. The result of this type of instruction was the formation of a large number of not only professional performers and composers, but also amateur musicians who mastered the technique of solo and ensemble performance on different instruments, who possessed the ability to transform the musical text and to improvise.

The secret of this success lies not only in the instructive treatises and practical tutorial manuals, many of which have been preserved, including the “Essay on the True Art of Playing Keyboard Instruments” by Carl Philip Emanuel Bach and “A Treatise on the Fundamental Principles of Violin Playing” by Leopold Mozart. Composers of the 17th and 18th centuries created also other unique “tutorial manuals” as well as “chrestomathies” for schools of artistic ensemble music making. The most famous of these are the “Notebooks” for Anna Magdalena Bach, Wilhelm Friedemann Bach and Maria Anna Mozart and other sets of keyboard pieces composed by J. S. Bach and Leopold Mozart for members of their family to perform. These collections of pieces are compiled in accordance with a particular algorithm of instruction. Moreover, they present in compact form extensive information about the laws of musical construction and methods of the performer’s creative interaction with the music in the process of realizing the “clavier scheme” into the “musical ensemble score”. These peculiarities put in doubt the exclusiveness of the “repertoire approach”, which is mostly applied to the “notebooks” in traditions of present-day piano schools.

To determine wherein lies the instructive potential of such collections of piano pieces, let us turn our attention to the “Notebook for Maria Anna

Mozart” as an example. It was presented by Leopold Mozart to his daughter in honor of her name-day and was used as a peculiar “textbook for music-making” for Nannerl and little Wolfgang.

For his “Notebook,” Leopold Mozart compiled together pieces pertaining to different genres and styles, characteristic for the clavier music of his epoch, both his own compositions and those by other composers, who were his contemporaries. At the present time, the sequential order of the 52 pieces of the “Notebook,” which were published in their original sequence in urtext form by the Barenreiter Kassel press [12], is known. The preface to the edition, based on the research of musicologist Wolfgang Plath, informs us that the first 19 pieces of the collection are *clavier reductions of orchestral minuets*. The opuses of pieces from what can be described as the second part of the “Notebook” have diverse titles: “March”, “Scherzo”, “Allegro” etc (and they include five minuets, four of which were composed by Wolfgang Amadeus Mozart). It is notable that all nineteen of the minuets of the first part possess characteristics of pieces written for instrumental ensembles – in a surrogated way.

The reason for this, presumably, lies in the intention of the composer of the “Notebook” to instruct the performers to think in orchestral terms, appealing to the practice of ensemble music performance, which was widespread everywhere. It is not perchance that in the paintings which depict Leopold Mozart’s family, the father is holding a violin in his hand, while the children are playing the harpsichord in four hands. The famous letter to Nannerl written by trumpet player Johann Andreas Schachtner, a friend of the Mozart family, contains his reminiscences about members of the family playing string instruments in trio with little Wolfgang as a participant.

* Translated by Dr. Anton Rovner.

In the tradition of domestic music-making of the 17th and 18th centuries it was possible to play the same musical works each time on different instruments. At the same time, the instrumental parts were not written out separately. These pieces were notated on two staves, just as music for clavier, which partially possessed features of ensemble music notation in a “condensed” reduced manner. Other musical scores from the Baroque period also possessed features of score reductions: for example, music written on one staff for solo violin¹.

It was important for 18th century performers and composers to master the technique of realizing music notated short-hand into ensemble musical scores. It is most likely that in the first part of his “Notebook” Leopold Mozart carries out the presentation of a large quantity of minuets as the most characteristic significant genre of Baroque instrumental music, which contains in a “condensed” manner the features of ensemble music; as models for studying the semantic organization of the musical text and methods of its unfolding.

In all nineteen of the minuets there are narrative-situational signs present, which reflect the various ensemble groups and stages of musicianship. They are rendered graphically in clavier pieces of different genres in the form of reduced dialogic models, which “wander” from one text into another and are recognized by the performer². They include two basic and several derived models of the “concerto dialogue” (Liudmila Shaymukhametova), which organize the narrative development in Baroque urtext pieces of different character. The basic models include the vertical dialogue of $\frac{\text{solo}}{\text{continuo}}$ as the soloists’ utterance, supported by the part of the prolonged bass in one group of instruments, and the horizontal dialogue *solo – tutti* (or *ripieno – concertino*), which depicts the situation of the successive playing of the soloist and the ensemble.

The dialogue of $\frac{\text{solo}}{\text{continuo}}$ in its basic appearance organizes the musical text completely in the seven minuets comprising the first part of the “Notebook.” In the subsequent eight minuets this kind of construction is exposed in a fragmentary manner. Two classical variants of this model are presented, in particular, in the fifth and the sixth pieces. While in the fifth minuet the figured bass part, notwithstanding its athematic and rhythmically homogeneous character, is distinguished for its pitch diversity (Example 1), in the sixth minuet it is based to a considerable extent on the “basso

ostinato” formula, typical for baroque instrumental works (Example 2).

This specified model of the vertical concerto dialogue is attractive for the compiler of the “Notebook” for its potential for being realized into “ensemble scores”, in particular, by means of dividing the parts by means of *divisi*. This leads to the formation of derivative dialogic constructions: $\frac{\text{continuo}}{\text{continuo}} \frac{\text{divisi}}{\text{divisi}}$, $\frac{\text{solo}}{\text{continuo}} \frac{\text{divisi}}{\text{divisi}}$ and $\frac{\text{solo}}{\text{continuo}} \frac{\text{divisi}}{\text{divisi}}$. The model of $\frac{\text{continuo}}{\text{continuo}} \frac{\text{divisi}}{\text{divisi}}$ (quasi-trio) – one of the most circulated models in instrumental works from the Baroque era, – is presented by the composer-compiler in six minuets. In the eleventh piece, in particular, its two variants of its functioning are demonstrated: the motion of the continuo voices in parallel intervals in mm. 1–2 and the development of the upper basso continuo voice against the sustained bass in mm. 5–9 (Example 3). In the fourth minuet Leopold Mozart demonstrates the possibility of creating continuo *divisi* on the basis of basso ostinato (Example 4). In the seventeenth opus the situation of a quasi-quartet is formed by analogous means (Example 5).

The less circulated construction of $\frac{\text{solo}}{\text{continuo}} \frac{\text{divisi}}{\text{divisi}}$ is demonstrated by the composer only in a fragmentary manner: in three “composite” minuets, which are constructed on several dialogic models. Thereby, in the second section of the ninth minuet the structure of $\frac{\text{solo}}{\text{continuo}} \frac{\text{divisi}}{\text{divisi}}$ present in mm. 1–4 is combined with the structure of $\frac{\text{solo}}{\text{continuo}}$ in mm. 5–8 (Example 6). At the same time, the solo part in mm. 5–6 contains intonations of an implicit two-voice texture, which may be realized by the performer by means of dynamics and articulation (for example, accentuating each beat of the measure softly by the right hand). The model of $\frac{\text{solo}}{\text{continuo}} \frac{\text{divisi}}{\text{divisi}}$ may be encountered two times in the first part of the “Notebook”. It is presented, in particular, in the second minuet, in mm. 5–6 and 13–14 (Example 7).

The derivative construction of $\frac{\text{solo}}{\text{solo}}$ provides the organization of the form of the third minuet (Example 8). It is also introduced in seven minuets in combination with other dialogic models. For example, the $\frac{\text{solo}}{\text{solo}}$ principle predominates in the first piece, while the $\frac{\text{continuo}}{\text{continuo}} \frac{\text{divisi}}{\text{divisi}}$ structure determines the musical development in mm. 11–13 (Example 9). The second section of the nineteenth minuet presents a dialogue of three soloists playing mostly parallel intervals (Example 10).

As far as the horizontal dialogues is concerned, the basic model of *ripieno – concertino* is presented in all the minuets, where the $\frac{\text{solo}}{\text{solo}}$ construction,

playing the role of ripieno, is juxtaposed with the dialogic structures which imitate the sound of an entire instrumental ensemble: $\frac{\text{solo}}{\text{continuo}}$ in the nineteenth minuet (Example 10, mm. 1–8); $\frac{\text{solo}}{\text{continuo}} \text{ divisi}$ in the fourth minuet (Example 4, mm. 1–4 and 9–12); $\frac{\text{solo divisi}}{\text{continuo}}$ in the ninth piece (Example 6, mm. 1–4); $\frac{\text{solo divisi}}{\text{continuo divisi}}$ in the second opus (Example 7, mm. 1–6 and 9–14) etc. The other horizontal dialogue models are formed in five minuets between different constructions of the vertical dialogues: $\frac{\text{solo}}{\text{continuo}} \text{ divisi}$, $\frac{\text{solo divisi}}{\text{continuo}}$ and $\frac{\text{solo}}{\text{continuo}}$ in the seventeenth minuet (Example 5), a combination of different variants of $\frac{\text{solo}}{\text{continuo}} \text{ divisi}$ in the eleventh opus (Example 3) etc.

Moreover, all nineteen of the minuets without exception contain implicit horizontal dialogues. Their replies are presented by segments of sequences or repeated (or varied) fragments of the musical text. Both variants of this dialogue are demonstrated already in the first piece (mm. 5–8 and 15–18 respectively) (Example 9). The horizontal dialogic constructions, “concealed” in the musical score, may acquire the status of visible ones, when realized by a performer with the aid of dynamics and articulation. Thus, in the first piece the replies of the horizontal dialogues may be marked *forte* and *piano* (or vice-versa) – in correspondence with the characteristic Baroque techniques of spatial and temporal musical organization: “near – distant” (mm. 5–8) and “echo” (15–18).

The specified models of organization of musical text (namely, the vertical and horizontal dialogues) are continuously repeated from one minuet to the next in the first part of the “Notebook,” as a result of which they are quickly memorized by the performer. This fact is especially significant for Leopold Mozart, because the dialogic structures, in particular, are the ones that concentrate in themselves the potential of the two-staff system used for claviers for being “realized” into a chamber ensemble musical score. The proper actualization and transformation of dialogues upon musical performance are conducive toward the formation of the performer’s skills for integrated musicianship, the mastery of which was regarded as the main purpose for the compilation of the instructional “Notebook.”

For this purpose it was necessary for the performer not only notice to perceive the dialogic models in the musical text, but also to understand their semantic content. The content of the dialogues comprises the *stable intonational-lexical structures*, which form a part of the abundant intonational

“vocabulary” of the “gallant” era, which is also subjected to meticulous study in the nineteen minuets.

The musical lexis includes, first of all, the factors of the acoustical characters of the musical instruments, which play the “ensemble musical scores” ciphered in the notation for clavier. Thus, the musical text of the first piece (Example 9) contains “indications of wind instruments” (mm. 5–8, 15–18); indications of horns (“corni”) (mm. 11–13, lower staff), and the trill of a “flute” (m. 19)³. The pastoral images of the second minuet (Example 7) are presented not only by means of the characteristic tonality of F major, but also with the help of the narrative-situational signs of “plein air musical performance” showing “horn signals” and parallel voice-leading (mm. 1–6; 13–14), “pipe tunes” against a “bourdon” (mm. 9–12). The sphere of “pastoral” imagery, which is characteristic for many works of art in the 18th century, is subsequently incorporated by the composer numerous times, for example, in minuets Nos. 8, 11, 17, 19, where diverse types of features demonstrated earlier are presented (Examples 11, 3, 5, 10). The cliché of stringed instruments with their typical intonation of implicit two-voice texture appears for the first time in the ninth piece (Example 6, mm. 5, 6); in the eleventh minuet the intonational stereotype of a violin and cello duet is incorporated into the context of the horizontal dialogue between the “ensembles of string and wind instruments” (Example 3, mm. 5–8; 19–22).

The musical text of the nineteen minuets gives an ample presentation of semantic figures of dance origin. They are conditioned by the dancelike nature of the minuet and include rhythmical formulas of “steps” and “dactylic steps”, stereotypes of “a lady’s curtsy” and “a gentleman’s bow” (Example 9). The “heroic gesture” (the intonation of a harmonic anticipation) and “paired courtesy” (the intonational combination of the “lady’s curtsy” in the upper line and the “a gentleman’s bow” in the lower line) (Example 8, mm. 7–8) also apply to them.

It is presumed, that while working with a musical text, a performer acquires all the information that is necessary for solving artistic challenges, and masters the skills of intonating various semantic figures through his practical activities. The connection is formed between these typical stable structures with image-related conceptions and the content of concrete musical compositions. At

the same time the specific features of timbre of diverse instruments, which are imitated in music for clavier, and their methods of sound production, are studied.

A significant component in the art of music performance is the performer's ability to actualize semantic structures (the dialogues and fixed intonations) while playing with the aid of "semantic regulators" (Liudmila Shaymukhametova): tempo, dynamics and articulation. Because the agile tempo is predetermined by the genre of the music, Leopold Mozart does not indicate it in any of the minuets. The dynamic marks are absent from the entire "Notebook," in accordance with the traditions of that time period. This compels the performer to set up diverse variants of his or her own dynamical plan, in correspondence with the chosen conception. At the same time, it must be taken into consideration that in the typical harpsichord from the mid of the 18th century the volume may be altered only for the entire range of the keyboard at once: by a sharp transition from forte to piano or vice-versa. This fact explains the frequent application in Baroque musical practice of the techniques of "near – distant" and "echo", which have already been illustrated above. Analogously, with the aid of the method "forte – piano" a performer is allowed to mark out not only the "concealed" horizontal dialogues, but the "revealed" ones as well: for instance, the constructions of *concertino – ripieno* in the fourth and the ninth minuets (Example 4 and Example 6), or the dialogue between the "ensembles of wind and string instruments" in the eleventh piece (Example 3).

The "models" of using the articulation as a semantic regulator are exposed by Leopold Mozart only in a few minuets. In many cases the composer refrains from using articulation marks for the sake of independent solving the creative task of semantic structures actualization by the performer. Thereby, the formula of the "dame's curtsey" is marked by the ligature only in the third and the fifth minuets (Example 8, m. 8 and Example 1, m. 4, accordingly). In all the other pieces it is notated briefly, in accordance with the traditions of the time (Example 1, m. 8). The stereotype of the "dame's curtsey" is marked with ligatures in nine minuets (Example 8, mm. 2, 4); in six of them the gentle "reverence" is juxtaposed with the intonation of a "jump", marked staccato (Example 9, mm. 11–13). In the pieces, where identical lexical structures are

not marked, the performer may choose the semantic variant: actualize the dance-like origin by means of the appropriate articulation or emphasize its instrumental origin, playing the fragment without any changes (Example 1, mm. 2, 3, 6, 8; Example 2, mm. 10, 12; Example 5, mm. 10, 12; Example 6, mm. 1–3).

Similar regular occurrences may be observed in regard to indications in the musical text of the stable features of the musical instruments, acoustic images. Thus, the semantic figures of the "flute tunes" are phrased by the composer by means of the effect of legato present in the eight minuets (Example 11, mm. 1, 3, 13, 14; Example 6, mm. 1–3) and are meant to be highlighted by the performer following his or her own taste in a number of other pieces, including the possibility to create different varieties of groups of notes in these tunes (Example 3, mm. 3–4 and 7; mm. 12–13, 16–17 and 24). The actualization of the "signal" intonations by means of accents, as well as the articulatory imitation of other characteristics of the instruments, the images of which comprise the content of the minuet, are left by Leopold Mozart to the discretion of the performer.

A number of "concealed" intonational formulas which comprise the musical content of the minuets are subject to transformation into the revealed ones by means of articulation, depending on the conception chosen by the performer. For instance, in order to mark the dance rhythmic formulas of the *pas* or the dactylic *pas*, a viable way on the part of the performer is to accentuate gently either all three beats or the first and third beats of the figurations (Example 1, mm. 1, 7; Example 2, mm. 1, 3, 5, 7 etc). In the case the performer chooses the instrumental element as the predominating one, these articulation marks are not mandatory. By means of similar accents the performer may actualize the "concealed" intonations of the "violin-type" two-voice texture in the ninth minuet (Example 6, mm. 5, 6) and the "lyrical" motion in parallel tenths of the upper and middle voices in the eleventh piece (Example 3, mm. 4–7) by means of identical types of accents.

The performer's knowledge of the musical vocabulary and the means of its varying actualization with the aid of "semantic regulators" (tempo, dynamics, articulation) presents an important element, but not the sole component of musicianship which Leopold Mozart teaches the pupil during the entire course of the nineteen minuets. The Baroque clavier works which contain in themselves the

acoustic features of various instruments allow for an even greater amount of creative interaction from the performer, based on the *realization of the dialogues into an “ensemble musical score”*. As a result it becomes possible for performers to create numerous versions, – depending on the chosen quantitative and qualitative “instrumental” makeup. In order to carry out the realization of the *clavier scheme*, the performer must be endowed with skills of proper application of universal *creative transformational techniques*, which had been formed in the practice of musical performance in the Baroque era and are indispensable for study in the first part of the “Notebook”.

Basing himself on Baroque musical traditions, Leopold Mozart in all nineteen of the minuet presents samples of usage of “doubling”, “change of register”, “mirror inversion”, “ornamentation”, as well as horizontal and vertical “unfolding”. Moreover, many of the pieces require individual application of these techniques on the part of the performer, which provides the formation of his or her basic skills of transcription and composition.

Thus, already in the second minuet the composer illustrates the possibility for transforming the solo and continuo parts into solo divisi and continuo divisi parts by means of “doublings” of thirds and octaves (in the context of the pastoral signs of “parallel voice-leading” and “bourdon”) (Example 7). In the same piece the model of *horizontal “unfolding”* of the soloist’s replies into figurations of eighth notes and their *ornamentations* by means of trills to create the characteristic “flute tunes” is given (mm. 9, 11; m. 15). The composer continues to expound different ornamental structures in the third piece (Example 8).

The model of transformation of the basso continuo part into continuo divisi with the aid of *vertical “unfolding”* of the basso ostinato by means of “building up” the additional voice is demonstrated in the fourth minuet (Example 4)¹. The technique of “*change of register*” is also presented here, which consists in transferring the various parts into different registers. Thus, the concertino part (mm. 1–4) is transferred from the middle register to the upper one (mm. 9–12), while the ripieno part (mm. 5–8), on the other hand, is transferred from the upper register to the middle one (mm. 13–16), following the principle of vertical inversion. This technique is used for the sake of imitating dialogues between different groups of instruments. A similar effect is created by the octave “change of register”

in the eleventh minuet (Example 3, mm. 19–22), which presents the composer with the possibility of actualizing the implicit horizontal dialogue.

In a number of other pieces Leopold Mozart intentionally makes use of “shorthand” notation, which is subject to independent “realization” into a musical ensemble score by the performer with the aid of techniques of creative transformation of the musical text, mastered by him or her.

In one instance, in the fifth minuet, the musician may unfold the basso continuo part into the basso continuo divisi part by means of “*doubling*” in thirds in mm. 1–2 and on the first beat of m. 3 and in octaves in mm. 5–7 (Example 1). The answers present in the implicit horizontal dialogue in mm. 5–7 can be entrusted to various different “groups of instruments” by transferring one of these answers an octave higher in a “*change of register*”. It is advisable to emphasize the “pastoral color effect” in the transferred answer by means of horizontal “unfolding” of the solo part into the intonations of “flute tunes” (i.e. the eighth note figurations). Depending on the content-related conception (the “choice of instrumental ensemble”) chosen by the performer in compliance with the subject matter of “plein air music performance”, other possibilities of realization of the two-staff clavier score may be suggested.

The sixth minuet is endowed with the potential of “*unfolding*” *vertically* the basso ostinato part by means of “building up” an additional voice over it, as it is done in mm. 2–5 and 9–12, while in mm. 1, 6, 13, 14 and on the first beat of m. 15 it is advisable to form a quasi-trio by “doubling” the basso-continuo part in thirds (Example 2). For the sake of consolidating the acoustic image of a flute (in the upper line) the performer should be allowed to include various ornamental structures into the solo part: e. g., ornamenting the strong beats on mm. 2, 4 and 6 with grace notes, the use of mordents on the second beats of mm. 10 and 12, and a trill on the third beat of the next-to-last measure.

With the help of the same techniques the musical notation of the eighth minuet is likewise subject to being realized into a “musical ensemble score” (Example 11). The figured bass part may be transformed into a basso continuo divisi part by means of “*doubling*” in thirds in mm. 1, 3, 5, 7, 13, 14 and on the first beat of m. 15; octave “doubling” on mm. 2 and 4; as well as *vertical “development”* on m. 6. In order to “expand the timbre space”, it

is advisable to double the part of one of the “lower instruments” which sounds out the intonations of “parallel motion” in mm. 9–12 with the “flute” part an octave higher, in compliance with the model of a vertical dialogue between three soloists. At the same time, in mm. 10 and 13 the performer is eligible to create intonations of “flute tunes” by making use of different types of *horizontal “unfolding”* (for instance, of fourth notes into the eighth-note figurations).

Moreover, the presence of the recapitulation sign in the music of all the nineteen minuets, in correspondence with the traditions of Baroque musical performance, presupposes the use of the technique of “*mirror inversion*”. This means that when repeating the musical material, “the musicians have an exchange of their answers”, i. e., the text of the upper line is played in the lower register by the left hand and vice versa. The implicit horizontal dialogues may also possess the potential of being “inverted in a mirror fashion”. Thus, the transfer of the music of the “violin part” into the “cello” part and vice versa in one of the answers of the “concealed” dialogue in the eleventh minuet could present an interesting solution on the part of the performer (Example 3, mm. 5–8).

As a result of studying the semantic structures, the methods of their actualization with the help of “semantic regulators” and the techniques of realizing the two-staff clavier score into a “musical ensemble score,” the performer automatically acquires *the skill of expressive performance on the harpsichord*. At the same time, he or she masters the grammatical and syntactical elements of the music, which become more and more complicated in a consistent manner. Thereby, during the course of all the minuets the circle of the used keys is expanded from zero to four sharps or flats. The quantity of instances of tonicisation and modulations into keys of the first degree of relation is increased. Whereas the first seven minuets are written in the form of a parallel period, a number of subsequent pieces becomes endowed with simple binary and ternary forms (the latter possessing middle sections in the guises of trios). In the sphere of musical construction the composer gradually abandons the principles of square forms and structural symmetry, increases the proportions and sound range of the pieces, as well as the quantity of chromatic accidentals, introduces new grammatical structures in correspondence with the lexical context: trills, passages incorporating

durations of thirty-second notes, sequences, dotted rhythms, up-beat and syncopations.

Thereby, the nineteen minuets comprising the first part of the “Notebook for Maria Anna Mozart” contain a large quantity of information concerning the principles of construction of a musical text and the performer’s creative work with it, with an absence of any verbal elucidation. They involve a consistent exposition of a wide range of semantic structures (dialogues and stable intonations), representing the intonational “vocabulary” of the epoch and comprising the content of the pieces. A knowledge of the semantic structures enables the performer to create his or her own conception of the musical composition, which presumes a reasonable actualization of both the explicit and implicit elements of the musical text with the aid of “semantic regulators” – tempo, dynamics and articulation. At that, the performer’s consciousness unwittingly associates certain concrete semantic structures with image-related conceptions about the imitated phenomena – including a knowledge of acoustic and performance-related peculiarities of various musical instruments, among other things.

At the same time the basic creative task of realizing the clavier two-staff score into a “musical ensemble score” becomes solved. With the aid of different techniques of transformation (“mirror inversion”, “doubling”, “change of register”, “ornamentation,” vertical and horizontal “unfolding”) Leopold Mozart’s pupils had the opportunity of easily creating different variants of the derived musical text (the musical text of the performer) for both solo clavier and four hand clavier, at the same time mastering involuntarily the basic skills of transcription and musical composition.

The instructional orientation of the first part of the “Notebook” consists primarily in the fact that the composer, first, demonstrates some semantic structures and methods of artistic interaction with them, and then, in the subsequent musical compositions, presents the performer with the opportunity to create in an independent manner different variants of the derived musical text by means of combined use of the mastered means and techniques of work with the primary musical text. Leopold Mozart presents new structures or methods in virtually each one of the nineteen minuets, incorporating in an organic manner the musical material meant to be to be studied into the context of “what has already been mastered”. To put it

in a simpler way, new dialogic structures may be presented in the context of well familiar musical lexis, and complex grammatical formations may be incorporated in a mono-semantic situation etc. At the same time, remote associations are created between some of the pieces, because while mastering the opuses in their original order, the performer occasionally returns to the various elements of the musical language.

The structure of the “Notebook,” organized in a pedagogically proper manner, as well as the understanding and interest on the part of Leopold Mozart’s children enabled them to master the musical material of the nineteen minuets and, at the same time, the universal skills of musicianship (featuring an expressive individual manner of performance and the creative transformation of musical text) – in a swift, agile and pleasurable manner. A testimony to this is formed by the inscriptions made in the score of the “Notebook” by the composer. For example, beneath the music of the eleventh “Menuett in F”, which is distinguished from the pieces preceding it by its greater size and more complex form (ternary, with the inclusion of a Trio as its middle section), there is the following inscription written: “Learned by Wolfgang on the eve of his fifth birthday within half an hour”.

In the second part of the “Notebook” the composer turns for the most part to pieces composed initially for clavier. However, some of these compositions also contain in themselves the potential of being realized into musical ensemble scores. The stipulation of the structure of the “Notebook” by the consistent character of instruction makes it conducive to examine it as a unified tutorial compilation, as opposed to the “repertoire” approach with selective publication of

the “most beautiful” pieces, disrupting their initial order and restriction of the performer’s creative capabilities. For example, H. Schüngeler in his edition of the “Notebook” not only selected the pieces at his own discretion, but also put them in a different order “according to the escalation of their technical difficulty,” adding dynamic markings and deciphering the ornamentation according to his own whim [11].

By presenting all the necessary information solely by means of his combined practical activities, Leopold Mozart taught his children not merely performance on a musical instrument, musical theory or musical composition, but *creative musicianship*, which combines together all of these interrelated activities. He brought up the type of musician who was able to comprehend the musical text, memorize it quickly, and transform it in a proper manner, in accordance with his or her individual conception, at the same time enjoying his or her involvement in the artistic process and opportunity to follow his or her own imagination, while strictly following the established rules of musical practice. Due to the simple and universal techniques of artistic interaction with the musical text which are demonstrated, in particular, in the nineteen minuets of “Nannerl’s Notebook” musical activities, as practiced in the 18th century, became accessible not only for the genius of Wolfgang Amadeus Mozart, but for a musician endowed with only average musical abilities, as well.

It becomes obvious that the pedagogical innovations of Leopold Mozart and his ingenious predecessors, which are “ciphered” in the albums for domestic music-making, may be used in present-day musical instruction of both professionals and amateur musicians.

NOTES

¹ See dissertation by F. B. Sitdikova “Skripichnyy tekst v sol’nykh i ansamblevykh sochineniyakh zapadnoyevropeyskogo barokko” [“The Violin Musical Text in Solo and Ensemble Works of Western European Baroque Composers”] [8, p. 130].

² The typology and description of the semantic structures of the “wandering” dialogic models are expounded in the dissertation by E. V. Gordeyeva “Muzykal’naya leksikografiya smyslovykh struktur v klavirnykh tekstakh J. S. Bakha” [“Musical Lexicography of the Semantic Structures in J. S. Bach’s Clavier Urtext

Scores”] [3]. Also see: [5, 8, 9 and other works by the participants of the Laboratory for Musical Semantics (Ufa State Academy of the Arts)].

³ Here and below the terminology adopted by the Laboratory of Musical Semantics is applied upon indication of semantic figures.

⁴ In the original musical text the composer presents a variant of realizing a basso ostinato in numerical inscription; in Example 4 it is deciphered and written with notes of smaller size.

EXAMPLES

Example 1

Menuett 5 in F



Example 2

Menuett 6 in F



Example 3

Menuett 11 in F



Example 4

Menuett 4 in G



Example 5

Menuett 17 in F



Example 6

Menuett 9 in A



Example 7

Menuett 2 in F



Example 8

Menuett 3 in C



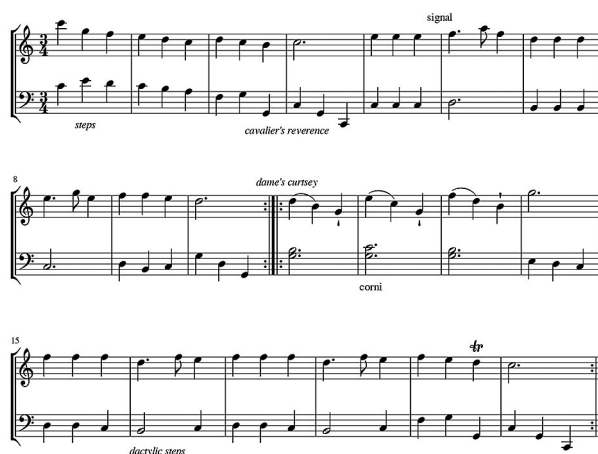
Example 10

Menuett 19 in F



Example 9

Menuett 1 in C



Example 11

Menuett 8 in F



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The 19 Minuets by Leopold Mozart as an Example of the 18th Century School of Chamber Music Performance

This article examines the established laws of construction of the primary musical text (i. e. the musical score as written by the composer) from the first half of the 18th century, notated for clavier, but possessing attributes of chamber music, which are expressed by various semantic structures (stable intonations and dialogic models). The methods of creating the derived text (i.e. the musical text of the performer) are illustrated with concrete examples. These methods include the actualization of semantic structures with the help of “semantic regulators” (tempo, dynamics, articulation), as well as the use of different techniques of the creative transformation of the musical text when the “scheme” of the clavier reduction is realized into “a musical score for ensemble”. The object of study is the *urtext* of the nineteen minuets comprising the first part of the “Notebook for Maria Anna Mozart,” a collected volume of pieces for clavier written for the purposes of instruction, which is very characteristic for the epoch. The pedagogical principles determining the structure of the “Notebook” with the purpose of forming the performer’s artistic skills of musicianship (expressivity in

performance, the inner transformation of the musical text, improvisation, composition) without reference to his or her abilities and specialization are analyzed in the article.

Keywords: ensemble performance, the primary musical text (written by the composer), the derived musical text (the musical text of the performer), the acoustic images of musical instruments, contraction and unfolding a musical text, collections of clavier pieces for instructive purposes.

19 менюэтов Леопольда Моцарта – школа ансамблевого музицирования XVIII века

В статье рассматриваются закономерности строения первичного (авторского) музыкального текста первой половины XVIII века. Записанный для клавира, он, однако, содержит признаки ансамблевого инструментального состава, которые выражены посредством различных смысловых структур (устойчивых интонаций и диалогических моделей). На конкретных примерах иллюстрируются способы создания исполнителем на его основе вторичного текста: актуализация смысловых структур с помощью «регуляторов смысла» (темп, динамика, артикуляция), а также использование различных приёмов творческого преобразования текста в процессе развёртывания клавирной «схемы» в «ансамблевую партитуру». Материалом для исследования выбран уртекст 19-ти менюэтов, составляющих условную первую часть «Нотной тетради Марии Анны Моцарт» – характерного для эпохи инструктивного сборника клавирных пьес. В статье анализируются педагогические принципы, определяющие структуру тетради и направленные на формирование у исполнителя творческих навыков музицирования (выразительной игры, преобразования музыкального текста, импровизации, композиции) – независимо от его способностей и рода деятельности.

Ключевые слова: ансамблевое музицирование, первичный авторский текст, вторичный исполнительский текст, акустические образы музыкальных инструментов, развёртывание музыкального текста, инструктивные сборники клавирных пьес.

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