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Tasteful piano performance in classic-era Britain

James Huntingford
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Tasteful piano performance in classic-era Britain

This thesis is presented in partial fulfilment of the degree of
Master of Arts (Performing Arts)

James Huntingford

Edith Cowan University
Western Australian Academy of Performing Arts

2021

I, James Huntingford, declare that this thesis is my own account of my research and that it has not been submitted for a degree at any other university.

Signed:  Date: 13/07/2021

ABSTRACT

In recent decades, British solo piano repertoire of the Classic era has attracted increasing interest from researchers. A number of scholars have sought to identify the compositional elements that comprise late eighteenth- and early nineteenth-century British piano music. Despite this interest, there has been little research into the conventions of performance with which this repertoire is inextricably associated. Moreover, scant attention has been given to the notions of taste that are so often encountered in contemporaneous music treatises and philosophical writings. This thesis addresses these gaps in the existing literature by examining tasteful piano performance in late eighteenth- and early nineteenth-century Britain. The thesis provides a survey of contemporaneous British writings on the subject of taste—first, the broad notion of taste in British culture during the period, then the notion of taste in music performance in general, and finally the notion of taste specifically in relation to piano music. This survey includes a comprehensive investigation of selected performance practice issues, again as discussed in contemporaneous British primary sources. The study shows that taste was a vital aspect of music performance in Classic-era Britain. Furthermore, the thesis reveals that tasteful performance was intimately connected with issues arising from performance practice, and that decisions made in relation to these issues involved a degree of freedom on the part of the performer. The findings of the study are manifested in annotated scores of selected contemporaneous repertoire, then performatively applied by the author in a recorded performance of the repertoire using an early nineteenth-century English piano.

CONTENTS

ACKNOWLEDGEMENTS	vi
DESCRIPTIVE CONVENTIONS	viii
LIST OF FIGURES	ix
CHAPTER 1: INTRODUCTION	1
Setting of the Study	1
Research Questions	9
CHAPTER 2: DESIGN AND SIGNIFICANCE OF THE STUDY	11
Design of the Study	11
Significance of the Study	35
CHAPTER 3: REVIEW OF SECONDARY SOURCES	37
The notion of taste in British culture	37
The notion of taste in music performance in London	46
The notion of taste in piano performance in London	55
Summary	63
CHAPTER 4: EXPOSITION OF PRIMARY SOURCES	64
Research Question 1: The Notion of Taste in British culture	64
A definition: elusive and complex	64
Taste defined	66
Component 1: <i>Sensibility</i>	67
Component 2: <i>Imagination</i>	70
Component 3: <i>Refinement</i>	71
Component 4: <i>Judgement</i>	73
Research Question 2: The Notion of Taste in Music in General	74
Accentuation	75
Metrical accentuation	76
Accentuation in relation to register	80
Articulation	82
The normal articulation	82
Articulation in relation to slur endings	83
Tempo Flexibility	85
<i>Tempo rubato</i>	85
Composite Features	88
Appoggiatura figures	88
Phrase endings	94
The extended trill	98
Free Ornamentation	103
Notated examples	105
The <i>messa di voce</i>	113
The <i>dragg</i>	114
Research Question 3: The Notion of Taste in Piano Music	119
Accentuation	120
Metrical accentuation	120
Accentuation in relation to register	122
Accentuation in relation to the slur	123
Articulation	125
The normal articulation	125
Tempo Flexibility	127
<i>Tempo rubato</i>	127

Composite Features	128
Appoggiatura figures	128
Phrase endings	132
The extended trill	134
The <i>messa di voce</i>	136
CHAPTER 5: ANNOTATED SCORES	138
CHAPTER 6: PRINCIPAL FINDINGS AND CONCLUSIONS	143
LIST OF REFERENCES	152

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Finally, the author wishes to acknowledge another:

*A prayer in the deeps of a sleepless night
Was uttered, and took its celestial flight;
'I'm tired, I'm weak, I'm worn' went the prose,
'Yet for your glory this toil I propose.'
If in these pages are words of insight
For students, researchers, performers a light,
Then let it be known: 'Tis a gift from the Lord,
Through Jesus, His Son, my heav'nly reward.*

DESCRIPTIVE CONVENTIONS

Letter names of pitches

Letter names of individual pitches are designated using a synthesis of the Swedish rendering of Helmholtz notation and the English octave-naming system:¹ FF—the lowest key of the commonly occurring late eighteenth-century five-octave keyboard—F, f, f¹, f², f³—the highest key. Our contemporary ‘middle C’ is therefore c¹. Changes at each octave are designated: FF–EE, F–E, f–e, f¹–e¹, f²–e², f³. Pitches and keys with an accidental as part of the name are designated using accidental signs—for example, E^b, C#.

In keeping with contemporary British and Australian custom, the word ‘bar’ is used instead of the American ‘measure’.²

Textual Conventions

When a sentence or paragraph contains several instances each of which require footnoted text, the traditional single footnote placed at the conclusion of the sentence or paragraph may create a context within which the connection between each instance and its associated footnote text is unclear. In this study, footnote numbers in the body of the text may be positioned immediately following pertinent terms, quotations or other subject matter.

‘In order to avoid use of the mannerism ‘sic’ within the context of quotations, misspellings, errors and eighteenth-century typographical idiosyncrasies remain intact (despite a potential for the emergence of an alluring air of quaintness); insertions are signalled with square brackets.’³

¹ Brian Blood, “Helmhol[t]z Pitch Notation,” Music Theory Online: Staffs, Clefs & Pitch Notation, Dolmetsch Organisation, 2000–13, accessed February 18, 2021, <https://www.dolmetsch.com/musictheory1.htm>.

² See Geoffrey Lancaster, *Through the Lens of Esoteric Thought: Joseph Haydn’s The Seven Last Words of Christ on the Cross* (Crawley, Western Australia: UWA Publishing, 2019), xxix.

³ Geoffrey Lancaster, *Culliford, Rolfe and Barrow: A Tale of Ten Pianos* (Crawley, Western Australia: UWA Publishing, 2017), lxx.

LIST OF FIGURES

4.1	Crotch, <i>Elements</i> , Plate 10.	79
4.2	Heron, <i>A Treatise on the German Flute</i> , Plate VII.	84
4.3	Jousse, <i>Theory and Practice</i> , 50.	90
4.4	Gunn, <i>School of German-Flute</i> , 14.	91
4.5	Gunn, <i>Art of Playing</i> , Plate 5.	93
4.6	Corri, <i>Preceptor</i> , 65.	95
4.7	Jones, <i>Treatise</i> , Plate 36, Example CL, Bars 1–8.	97
4.8	Jousse, <i>Theory and Practice</i> , 47.	99
4.9	Jousse, <i>Introduction to the Art of Sol-Fa-ing & Singing</i> , 30.	100
4.10	Aprili, <i>Modern Italian Method</i> , 3.	101
4.11	Gehot, <i>Treatise</i> , 4.	102
4.12	Gunn, <i>Art of Playing</i> , Plate 44, No. 85.	106
4.13	Gunn, <i>Art of Playing</i> , Plate 53, <i>Adagio</i> , bars 26–9.	107
4.14	Gunn, <i>Art of Playing</i> , Plate 52, <i>Adagio</i> , bars 5–7.	108
4.15	Gunn, <i>Art of Playing</i> , Plate 52, <i>Adagio</i> , bars 7–10.	108
4.16	Gunn, <i>Art of Playing</i> , Plate 44, No. 85.	109
4.17	Gunn, <i>Art of Playing</i> , Plate 44, No. 84.	109
4.18	Gunn, <i>Art of Playing</i> , Plate 52, <i>Adagio</i> , bars 1–4.	110
4.19	Gunn, <i>Art of Playing</i> , Plate 52, <i>Adagio</i> , bars 1–4.	110
4.20	Gunn, <i>Art of Playing</i> , Plate 53, <i>Adagio</i> , bars 18–20.	111
4.21	Gunn, <i>Art of Playing</i> , Plate 45, No. 86.	111
4.22	Gunn, <i>Art of Playing</i> , Plate 52, <i>Adagio</i> , bars 1–2.	112
4.23	Gunn, <i>Art of Playing</i> , Plate 52, <i>Adagio</i> , bars 21–2.	112
4.24	Tosi, <i>Observations</i> , Plate IV.	115
4.25	Jousse, <i>Introduction to the Art of Sol-Fa-ing & Singing</i> , 32.	115
4.26	Weldon, ‘O Lord rebuke me not’, bars 61–9.	118
4.27	Cramer, <i>Instructions</i> , No. 31, bars 1–6.	124
4.28	F. J. Haydn, <i>Symphony No. 82 in C major (Hob. I/82)</i> , 2 nd movement: <i>Allegretto</i> (holograph), bars 1–6.	124
4.29	Philip Corri, <i>L’Anima Di Musica</i> , 79.	127
4.30	Heck, <i>Art of Playing</i> , 10.	130
4.31	Clementi, <i>Introduction</i> , 10.	131
4.32	Dusseck and Pleyel, <i>Instructions</i> , 6.	131

4.33 Gunn, *Essay*, Plate 11.

137

INTRODUCTION

Setting of the Study

The notion of taste is central to discussion and debate within the fine arts. A painting may be described as ‘tasteful’, and a performance may be judged as being in ‘good’ or ‘bad’ taste. For some, ‘*personal* taste’ is a tautology; for others, however, the existence of agreement in apprehensions of good or bad taste suggests a perfume of universal principles at work. Underpinning this discussion and debate lies the question: what is taste?

During the eighteenth century, many theorists and philosophers devoted time to discussing taste, and sought to identify its essence. The preoccupation with taste flowered in a profusion of writings published during the second half of the century on the Continent and in Britain. For example, *L’essai sur le goût* [Essay on Taste] (1757)¹ by Charles de Montesquieu (1689–1755), *Geschmack* [Taste] (1771)² by Johann Georg Sulzer (1720–79), and *Essai sur le Gout* [Essay on Taste] (1787)³ by Jean-François Marmontel (1723–99).

The writings of British theorists and philosophers featured prominently; for instance, *Of the Standard of Taste* (1757)⁴ by David Hume (1711–76), *On Taste* (1757)⁵ by Edmund Burke (1729–97) and *An Essay on Taste* (1759)⁶ by Alexander Gerard (1728–95). British writings on taste also dealt with specific areas of life; for example, *Ornamental Architecture in the Gothic*,

¹ [Charles-Louis de Secondat, baron de La Brède et de Montesquieu,] “L’essai sur le goût dans les Choses de la Nature et de l’Art. Fragment,” [Essay on taste in the Works of Nature and Art. Fragment] in *Oeuvres de Monsieur de Montesquieu* (Amsterdam and Leipsick [Leipzig]: Arkstée & Merkus, 1757), 3:611–38. The essay—unfinished by Montesquieu—was subsequently completed by François-Marie Arouet (pseud. Voltaire; 1694–1778) and included as the encyclopedia entry “Goût,” [Taste] in Denis Diderot and Jean d’Alembert, eds, *L’Encyclopedie; ou, Dictionnaire Raisoné des Sciences, des Arts et des Métiers* [Encyclopedia; or, Classified Dictionary of the Sciences, Arts and Trades], 2nd edn (Paris: Vincent Giuntini, 1760), 7:661–72.

² Johann Georg Sulzer, “Geschmack,” [Taste] in *Allgemeine Theorie der Schönen Künste* [General Theory of the Fine Arts] (Leipzig: M. G. Weidemanns Erben und Reich, 1771), 2:371–85.

³ Jean-François Marmontel, “Essai sur le Gout,” [Essay on Taste] in *Oeuvres Complètes de M[onsieur] Marmontel* (Paris: Née de La Rochelle, 1787), 4:331–460.

⁴ David Hume, “Of the Standard of Taste,” in *Essays and Treatises on Several Subjects* (London: A Millar; Edinburgh: A. Kincaid, J. Bell, and A. Donaldson, 1768), 1:255–81. Originally published as “Dissertation IV. Of the Standard of Taste” in *Four Dissertations* (London: A. Millar, 1757).

⁵ Edmund Burke, “Introduction: on Taste,” in *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful, with an Introductory Discourse concerning Taste, and several other Additions*, 9th edn (London: J. Dodsley, 1782). First edition published London: R. and J. Dodsley, 1757.

⁶ Alexander Gerard, *An Essay on Taste, to which is now added Part Fourth, Of the Standard of Taste, with Observations concerning the Imitative Nature of Poetry*, 3rd edn (Edinburgh: J. Bell, and W. Creech; London: T. Cadell, 1780). Facsimile edition with an introduction by Walter J. Hipple, Jr. (Gainesville, Florida: Scholars’ Facsimiles and Reprints, 1963). First edition published London: A Millar, 1759.

Chinese and Modern Taste (1758)⁷ by Charles Over (?–?), *Household Furniture in Genteel Taste* (1760)⁸ by a Society of Upholsters, Cabinet-Makers, &c., and “An Epistle upon the Cultivation of Taste” in *Instructions for a Young Lady in every Sphere and Period of Life* (1770; unknown author).⁹ One sphere of life commonly identified in connection with taste was music.

For some British writers on music, the connection with taste was explicitly stated; for instance, in his *A Treatise of Good Taste in the Art of Musick* (1749), the London-based Italian violinist Francesco Geminiani (1687–1762) remarks: ‘[G]ood Taste in singing and playing ... consist[s] in expressing ... the Intention of the Composer. This Expression ... may be easily obtained [through] ... certain Rules of Art.’¹⁰ For other writers on music, however, the connection between taste and music was implicit¹¹—it is, after all, unlikely that a music theorist would publish a discourse designed to promote tastelessness.

Many writings on music published in Britain instructed singers and instrumentalists alike in aspects of musical taste, with the title pages of some publications even going so far as to promise ensuing instruction in how to perform with ‘just expression and real elegance,’¹² in order to ‘illustrate all the beauties of [the] work.’¹³ Commonly, music theorists focused on conventions of performance—what is now referred to as ‘performance practice’¹⁴—as the mechanism through which the tasteful performance of music may be achieved.¹⁵ During the

⁷ Charles Over, *Ornamental Architecture in the Gothic, Chinese and Modern Taste* (London: Robert Sayer, 1758).

⁸ A Society of Upholsters, Cabinet-Makers, &c., *Household Furniture In Genteel Taste for the Year 1760* (London: Robert Sayer, 1760).

⁹ “IV. An Epistle on the Cultivation of Taste,” in *Instructions for A Young Lady, In every Sphere and Period of Life* (Edinburgh: A Donaldson, 1770), 183–93.

¹⁰ F[rancesco] Geminiani, *A Treatise of Good Taste in the Art of Musick* (London: n.p., 1749), 2. See also William Jones, *A Treatise on the Art of Music* (Colchester: W. Keymer, 1784), ii.

¹¹ See, for example, Mr. A[ntoine] Bemetzrieder, *Principles and Method of Music, Respecting The Art of Modulation, Accompaniment, And Composition* (London: The author, 1782); Joseph Gehot, *A Treatise on the Theory & Practice of Music in three parts* (London: The author, 1786).

¹² Anselm Bayly, *A Practical Treatise on Singing and Playing With Just Expression and Real Elegance* (London: J. Ridley, 1771).

¹³ Charles Avison, *An Essay on Musical Expression*, 3rd edn (London: Lockyer Davis, 1775), 95.

¹⁴ For the purposes of this study, the term ‘performance practice’ refers to ‘the characteristics of notation and the conventions of performance in different periods, in different countries, and for different composers, including those customs so commonly understood that they were not notated, as well as the niceties that proved too subtle to notate.’ See Sandra Rosenblum, *Performance Practices in Classic Piano Music* (Bloomington, IN: Indiana University Press, 1988), xvii.

¹⁵ See, for example, Domenico Corri, *A Select Collection of the Most Admired Songs, Duets, &c. From Operas in the highest esteem, And from other Works in Italian, English, French, Scotch, Irish, &c.* (Edinburgh: John Corri, n.d.), 1. Corri observes: ‘A very superficial knowledge of music is sufficient to enable any one to observe the difference between the notes of [a musical work] as properly [performed], and the simple notes by which the same [musical work] is usually expressed in writing; for there is as great a difference between these common written notes, and the improvement produced on them by a performer of judgement and taste, who observes the character and expression that are proper to them, as there is between an oration repeated by a school-boy, and the same pronounced by a graceful and feeling orator.’ Corri, *Select Collection*, 1. See also Bayly, *Practical*

second half on the eighteenth century in Britain, the bulk of writings on performance practice were published in the nation's centre of publishing, London.¹⁶

As the capital and main port city of the British Empire, London was a hive of commerce and industry. Furthermore, the city had a vibrant music culture which, from the second quarter of the eighteenth century through to the century's end, flourished on an unprecedented scale¹⁷—for instance, during the 1730s and 1740s, the pleasure gardens at Ranelagh and Vauxhall, which had already existed for approximately 60 years, were greatly expanded and incorporated diverse and fashionable musical entertainments into their calendars;¹⁸ programmes included theatre songs, overtures, symphonic movements, concerti and excerpts from the latest operas.¹⁹

Subscription concert series also rose to prominence at this time—the marketing strategy of subscription ensured that there would be a regular stream of concerts as well as committed audiences. One such subscription series was the 'Bach-Abel Concerts', established in 1764 by the gambist Carl Friedrich Abel (1723–87) and the keyboardist Johann Christian Bach (1735–82). The Bach-Abel Concerts provided the latest music of the highest quality—including sonatas, chamber concerti and songs—to an exclusively high-society audience.²⁰

London's thriving music culture was made possible in large part by instrument builders; of these, keyboard instrument makers formed a significant part. Around 1760, two stringed

Treatise, 28–9. Bayly writes: '[musical performers who] confine the art of musick to the knowledge of notes, that is to say, their value, time, intervals and harmony ... would be thought adepts, professors, masters; but with just as much propriety as he, who knows only the letters of the alphabet and can read and spell, would reckon himself an orator, or a layer of brick and wood an architect.' See also John Gunn, *The School of the German-Flute* (London: n.p., n.d.), 1. Gunn declares: '[no matter how] extensive the command of [one's] instrument ... , still there ... remain many ideas ... to be possessed of, before [one becomes] ... a finished performer; because it would be impossible ... to have Acquired a Knowledge of the peculiar character, accents, expression, and even time, of ... modern compositions, ... the Comprehension and just performance of which, depend on something very different from mere mechanical execution.'

¹⁶ See Frank Kidson, *British Music Publishers, Printers and Engravers: London, Provincial, Scottish, and Irish. From Queen Elizabeth's Reign to George the Fourth's, with Select Bibliographical Lists of Musical Works Printed and Published within that Period* (La Vergne, TN: Smith Press, 2010). See also Jeremy Black, *Culture in Eighteenth-Century England: A Subject for Taste* (London: Hambledon Continuum, 2007), 193–5; Michael Kassler, *Music Entries at Stationers' Hall 1710–1818* (Aldershot: Ashgate, 2004); Jenny Nex, "Longman and Broderip," in Michael Kassler, ed., *The Music Trade in Georgian England* (Surrey: Ashgate, 2011), 9.

¹⁷ See Simon McVeigh, *Concert Life in London from Mozart to Haydn* (Cambridge: Cambridge University Press, 1993), 4. McVeigh writes: 'By 1790 London's music life had been transformed. [A] 'rage for music' was at its height, and both the number and the variety of musical entertainments far outstrip those of 1740.' See also Nancy Mace, "The Market for Music in the Late Eighteenth-Century and the Entry Books of the Stationers' Company," *The Library* 10, no. 2 (2009): 157; Nex, ed., "Longman and Broderip," in Kassler, ed., *The Music Trade*, 9.

¹⁸ See John Hawkins, *A General History of the Science and Practice of Music* (London: T. Payne and son, 1776), 5:352–3. See also McVeigh, *Concert Life in London*, 60; Warwick W. Wroth and Arthur E. Wroth, *The London Pleasure Gardens of the Eighteenth Century* (London: Macmillan and Co., 1896).

¹⁹ See William Weber, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms* (New York: Cambridge University Press, 2008), 60.

²⁰ See Geoffrey Lancaster, *The First Fleet Piano: A Musician's View* (Acton, ACT: ANU Press, 2015), 1:58–61.

keyboard instrument types were predominant: the spinet²¹ and the harpsichord.²² These instruments shared a corpus of repertoire.²³ The popularity of the spinet, however, gradually waned towards the 1780s.²⁴

From around the middle of the eighteenth century a new musical aesthetic emerged in London; this aesthetic was characterised by a desire for greater expressivity.²⁵ Harpsichord builders responded to this aesthetic by incorporating greater tonal contrast and dynamic flexibility into their instruments;²⁶ innovations included the ‘nag’s head swell’ and ‘Venetian swell’—each facilitating crescendo-diminuendo effects and tonal contrasts—the ‘machine stop’—facilitating thickening/thinning of texture and smooth transitions of dynamic—and the *peu de buffle*—facilitating timbral contrast and a soft dynamic.²⁷

This new musical aesthetic was especially manifested through the ‘Small Piano-Forte’²⁸—designed and made in 1766 by the London-based German émigré Johannes Zumpe (1726–90)²⁹—now commonly referred to as the ‘English’ square piano;³⁰ the sound of Zumpe’s

²¹ For the purposes of this study, the term ‘spinet’ refers to ‘a diminutive [single-strung] harpsichord which can be triangular or pentagonal in shape,” and which has a single keyboard. “The strings are usually at an angle to the keyboard.” Lancaster, *Culliford, Rolfe and Barrow*, 711, quoting Alex Cobbe, *Composer Instruments: A Catalogue of the Cobbe Collection of Keyboard Instruments with Composer Associations* (Hatchlands, Surrey: The Cobbe Collection Trust in association with The National Trust, 2000), xv.

²² For the purposes of this study, the term ‘harpsichord’ denotes ‘a wing-shaped stringed keyboard instrument whose strings run horizontally perpendicular to the player, and whose action causes the strings to be plucked.’ For the purposes of this study, the term ‘action’ refers to ‘the system of levers, comprising ... the keys, and any additional levers or moving parts, by which the ... [energy of the downward] movement of the finger on the key is transmitted to ... the ... [component] which sounds the string.’ Lancaster, *Culliford, Rolfe and Barrow*, 699. See also Michael Cole, *The Pianoforte in the Classical Era* (Oxford: Clarendon Press, 1998), 377.

²³ See Edward L. Kottick, *A History of the Harpsichord* (Bloomington, IN: Indiana University Press, 2003), 377.

²⁴ See Peter Mole, “The Bentside Spinets of Stephen Keene and His School,” *Journal of the American Musical Instrument Society* 34 (2008): 5.

²⁵ See McVeigh, *Concert Life in London*, 142. See also Pierre Dubois, *Music in the Georgian Novel* (Cambridge: Cambridge University Press, 2015), 211; Michael Latcham, “Pianos and Harpsichords for Their Majesties,” *Early Music* 36, no. 3 (2008): 362.

²⁶ See Kottick, *A History of the Harpsichord*, 371, 387.

²⁷ For an explanation of each of these innovations in harpsichord design, see Kottick, *A History of the Harpsichord*, 371–6.

²⁸ *The Morning Post and Daily Advertiser*, February 10, 1780, No. 2286, 1.

²⁹ See Cole, *The Pianoforte in the Classical Era*, 53. Cole writes that ‘after a few wayward attempts in [Zumpe’s] first year [of piano manufacture], [square pianos] made [from] 1767 to 1776 show a monotonous uniformity in construction and specification ... [I]t is the aberrations and diversity among the oldest four [of his] surviving instruments, made in 1766, that argue so strongly that this was his first year of production.’ Since Cole’s remarks were published, another Zumpe square piano dated 1766—or early 1767—has come to light; the instrument is housed at Edith Cowan University, Perth, Western Australia.

³⁰ For the purposes of this study, the term ‘square piano’ refers to ‘[a] horizontal [touch-sensitive] stringed keyboard instrument, superficially similar to a clavichord, comprising a fairly shallow rectangular box, open at the top (closed by a lid [hinged at the spine]), with a [horizontally] inset keyboard towards the left at the front long-side of the instrument, a [horizontal] soundboard at the treble end, and horizontal [ferrous and non-ferrous] strings [stretched between fixed points] running obliquely from the back of the instrument at the bass end to the front at the treble end (the bass strings being nearest to the player), the strings passing over up-striking hammers and the soundboard. Square pianos have dampers (unlike keyboard pantalons).’ Lancaster, *Culliford, Rolfe and Barrow*, 703. The ‘English’ square piano is an ‘instrument whose design, touch and sound are consistent with

invention was characterised by a succulent sweetness which complemented the instrument's expressive dynamic range. Zumpe's piano was not the first to appear in London; at least one instrument—'probably modelled on the *arpicembalo che fa il piano e il forte* ("harp-harpsichord that has the soft and the loud") of the Paduan-born Bartolomeo Cristofori (1655–1731; 1732 according to the modern calendar)³¹—is known to have arrived in London at some time during the 1730s or early 1740s.³² Furthermore, Georg Frideric Handel (1685–1759) is known to have played a piano³³ in the capital in 1740.³⁴ These pianos, however, did not meet with general interest or approval.³⁵ The interest generated by the English Square Piano, on the other hand, was nothing short of meteoric.³⁶

By the 1780s, there were at least 31 builders of square pianos working in London.³⁷ Moreover, in 1771, the 'English' grand piano³⁸ was invented by Americus Backers (d. 1778).³⁹ Following Backers' death, a number of grand piano builders continued on from where Backers had left off; foremost amongst them were John Broadwood (1732–1812) and Robert Stodart (1735?–1831).⁴⁰ Broadwood ran the most successful piano making firm in late eighteenth-

square pianos made at any time between the mid-1760s and the 1860s by London-based piano makers—beginning with the pianos of Johann Christophe Zumpe.' Lancaster, *Culliford, Rolfe and Barrow*, 703.

³¹ Lancaster, *The First Fleet Piano*, 1:25.

³² See Cole, *The Pianoforte in the Classical Era*, 43.

³³ For the purposes of this study, the term 'piano' denotes an 'eighteenth- to early nineteenth-century wooden-framed touch-sensitive stringed keyboard instrument whose strings are sounded by pivoted hammers, and which has dampers. The instrument's frame may include gaps spacers and/or iron tension bars.' Lancaster, *Culliford, Rolfe and Barrow*, lxix.

³⁴ See Cole, *The Pianoforte in the Classical Era*, 45.

³⁵ See Cole, *The Pianoforte in the Classical Era*, 46.

³⁶ See Michael Cole, "Transition from Harpsichord to Pianoforte – the important role of women," (paper presented at the Geschichte und Bauweise des Tafelklaviers Konferenz [Conference on the History and Construction of the Square Piano], Kloster Michaelstein, Germany, October 11–13, 2002), 2, accessed April 1, 2020, https://www.researchgate.net/publication/305755412_Transition_from_Harpsichord_to_Pianoforte_-_the_important_role_of_women_Michaelsteiner_Konferenzberichte_2002.

³⁷ See Lancaster, *The First Fleet Piano*, 1:257–9. See also Cole, *The Pianoforte in the Classical Era*, v.

³⁸ For the purposes of this study, the term 'grand piano' signifies "a large horizontal wing-shaped" stringed keyboard instrument, "the form of which is directly derived from that of the harpsichord," comprising a fairly deep case, open at the top (closed by a lid), with a protruding horizontal keyboard (whose bass end meets the left-hand edge of the instrument's spine at a right angle) and "a bentside following the line of the bridge." Horizontal strings run parallel with each other and the spine, and pass over up-striking hammers (rare exceptions have down-striking hammers) and the soundboard.' Lancaster, *Culliford, Rolfe and Barrow*, 704. Lancaster's definition combines and expands upon elements of definitions drawn from three other sources, namely Edwin M. Ripin, "Grand Pianoforte," in Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), 7:635; Cole, *The Pianoforte in the Classical Era*, 379; Christopher Clarke, "The English Piano," in Michael Latham, ed., *Musique ancienne – instruments et imagination. Actes des Rencontres Internationales harmoniques, Lausanne 2004 [Old Musical Instruments and Imagination. Proceedings of the International Harmonics Conference, Lausanne 2004]* (Berne: Peter Lang, 2006), 254–5. The 'English' grand piano is an instrument whose design, touch and sound are consistent with grand pianos made at any time between the early 1770s and the 1840s by London-based piano makers. See Lancaster, *Culliford, Rolfe and Barrow*, 703.

³⁹ See Cole, *The Pianoforte in the Classical Era*, 116.

⁴⁰ See Derek Carew, *The Mechanical Muse: The Piano, Pianism and Piano Music, c. 1760–1850* (Aldershot: Ashgate, 2007), 11. See also Cole, *The Pianoforte in the Classical Era*, 129, 132.

century London;⁴¹ between 1782 and 1802 his firm produced approximately 7000 square pianos and 1000 grands.⁴²

Although production of harpsichords in London increasing up until the mid-1780s, innovations in piano design—such as the ‘English’ escapement action, an extended keyboard compass in the treble, a pedal-operated damper-raising mechanism and a ‘split’ bridge⁴³—were such that in the quest to facilitate the greater expressivity associated with the new musical aesthetic, the harpsichord was gradually left behind;⁴⁴ the last harpsichord to be made in London was built by Joseph Kirkman (1763–1830), aided by his son Joseph (1790–1877), in 1809.⁴⁵

During the last three decades of the eighteenth century, a large quantity of music was written and published in London for the piano; this music was composed both by British composers and composers of Continental origin. Sources such as the entries of ‘new publications at Stationers’ Hall for copyright purposes’⁴⁶ as well as the 1789 catalogue of the music publishing house Longman & Broderip provide ‘a glimpse into the [amount and] types of music available to pianists in late eighteenth-century London’⁴⁷—Longman & Broderip’s catalogue lists 1664 works, of which 535 are for solo harpsichord or piano.⁴⁸

Sometimes, the title pages of such publications listed the piano alongside the harpsichord—often as a sales ploy in order that the music would have commercial appeal to an owner of either instrument.⁴⁹ Beginning in the mid-1780s, however, publications emerged

⁴¹ See Michael Cole, *Broadwood Square Pianos: Their Historical Context, and Technical Development—Together with a new Biography of John Broadwood* (Cheltenham: Tatchley Books, 2005), 78–80.

⁴² See Raymond Russell, *The Harpsichord and Clavichord*, rev. edn (New York: W. W. Norton & Company, 1973), 62.

⁴³ For an explanation of each of these innovations in piano design, see Cole, *The Pianoforte in the Classical Era*, 119–21, 134–40.

⁴⁴ See Kottick, *A History of the Harpsichord*, 388. See also Cole, *The Pianoforte in the Classical Era*, 238.

⁴⁵ See Carl Engel, “Some Account of the Clavichord with Historical Notices,” *The Musical Times and Singing Class Circular* 20, no. 437 (1879): 356, cited in Howard Schott, “From Harpsichord to Pianoforte: A Chronology and Commentary,” *Early Music* 13, no. 1 (1985): 33.

⁴⁶ Donald W. Krummel and Stanley Sadie, eds, *Music Printing and Publishing* (New York: W. W. Norton & Company, 1990), 102. See also Kassler, *Music Entries at Stationers’ Hall*, 22–674. To date, Kassler’s is the most comprehensive listing of publications entered at Stationers’ Hall during the years 1710–1818.

⁴⁷ Lancaster, *The First Fleet Piano*, 1:299. See also Arthur Loesser, *Men, Women and Pianos: A Social History* (London: Victor Gollancz Ltd., 1955), 229–31.

⁴⁸ See Loesser, *Men, Women and Pianos*, 229.

⁴⁹ In rare instances, the organ is listed alongside the piano on a title page; for example, John Burton, *Ten Sonatas for the Harpsichord, Organ, or Pianoforte* (London: The author, 1766). See also Gretchen Wheelock, “The Classical Repertory Revisited: Instruments, Players, and Styles,” in James Parakilas, *Piano Roles: Three Hundred Years of Life with the Piano* (New Haven, CT: Yale University Press, 1999), 86. Wheelock observes: ‘Publishers eager to accommodate the broadest possible spectrum of keyboard players most often advertised their offerings as suitable “for the Harpsichord or Piano Forte,” even for works that were undeniably written to exploit the idiomatic possibilities of the newer instrument.’

whose designation was for the piano alone.⁵⁰ By the early years of the nineteenth century, mention of the harpsichord on title pages had all but ceased.⁵¹

Much piano music was marketed towards women pianists. For such women, musical accomplishment was an indication of the cultivation of their taste as well as their acceptance into polite society; furthermore, for unmarried women, being able to play the piano enhanced their marriageability.⁵² Between the late 1760s and 1790s, it is estimated that 80% of the players of pianos in London were women;⁵³ moreover, despite social restrictions on women performing in public, a number of women had significant careers as concert pianists.⁵⁴

From the late 1760s, keyboard repertoire published in London increasingly featured idiomatic compositional elements designed to exploit the unique sonic and expressive capabilities of the English piano—both square and grand. These compositional elements are now commonly referred to as the ‘English Piano Style’,⁵⁵ and its composers as the ‘London Pianoforte School’.⁵⁶

The principal composers of the London Pianoforte School were not English, but rather Continental émigrés; the composers Muzio Clementi (1752–1832), Johann Baptist Cramer (1771–1858) and Jan Ladislav Dussek (1760–1812) were also high-profile keyboard virtuosos, who formed a considerable part of the capital’s musical life.⁵⁷

In London, from the last decade of the eighteenth century, a shift in the balance between ‘soft, quiet and melodious’ and ‘brilliant[,] ... bravura’⁵⁸ piano playing took place—

⁵⁰ One of the earliest known publications of piano music without mention of the harpsichord on its title page was Muzio Clementi’s *Four Sonatas for the Piano Forte and One Duett for two Piano Fortes, Op. 12* (London: Preston, n.d.), published, according to Kassler, in 1784. See Kassler, *Music Entries at Stationers’ Hall*, 43.

⁵¹ According to Kassler’s listing, the last solo keyboard publication entered at Stationers’ Hall with the harpsichord included in the title page was *Twelve Easy Sonatinas for the Piano Forte or Harpsichord*, published in 1806 by George Nicholson (?–?).

⁵² For a discussion of the contemporaneous role of women in relation to the piano, see Cole, “Transition from Harpsichord to Pianoforte.” “[I]n the transitional period between the last quarter of the eighteenth century and the first decades of the nineteenth century, ... the pianoforte [was] crucial to the definition of female identity in polite society.” Dubois, *Music in the Georgian Novel*, 210.

⁵³ See Cole, “Transition from Harpsichord to Pianoforte,” 15.

⁵⁴ See Lancaster, *The First Fleet Piano*, 1:454–9. See also McVeigh, *Concert Life in London*, 185; Nicholas Salwey, “Women Pianists in Late Eighteenth-Century London,” in Susan Wollenberg and Simon McVeigh, eds, *Concert Life in Eighteenth-Century Britain* (Aldershot, Ashgate, 2004), 282.

⁵⁵ See Bart van Oort, “The English Classical Piano Style and its Influence on Haydn and Beethoven” (PhD diss., Cornell University, 1993), 123.

⁵⁶ See, for example, Nicholas Temperley, ed., *The London Pianoforte School 1766–1860* (New York: Garland Publishing, 1986).

⁵⁷ See Eva Badura-Skoda, *The Eighteenth-Century Fortepiano Grand and its Patrons: From Scarlatti to Beethoven* (Bloomington, IN: Indiana University Press, 2017), 454. See also John Caldwell, *English Keyboard Music Before the Nineteenth Century* (Oxford: Basil Blackwell, 1973), 227.

⁵⁸ Charles (Carl) Czerny, *Complete Theoretical and Practical Piano Forte School, The First Rudiments of Playing to the Highest and most Refined state of Cultivation with The requisite numerous Examples ... Opera 500* (London: R. Cocks & Co., n.d. [1839]), 3:99, §2.

traditionally, both approaches had been united within the context of a ubiquitous performance style. The shift favoured overt virtuosity, which became the predominant feature of a new playing style.⁵⁹ This style was reinforced in London by a wave of composer-pianists who relocated from the Continent to Britain's capital during the second decade of the nineteenth century; the English musicologist Nicholas Temperley observes: 'Between 1810 and 1825, ... three important foreign pianist-composers settled in London ... [:] Ferdinand Ries [in 1813], Frédéric Kalkbrenner [in 1814] and Ignaz Moscheles [in 1821. These virtuosi championed] ... bravura playing.'⁶⁰ These composer-pianists contributed to a general shift in the public perception and acceptance of overt and dazzling virtuosity. It was not that such virtuosity had not been present in London prior to this—William Babel's (1688?–1723) harpsichord pieces of 1717,⁶¹ for example, were overtly virtuosic—but rather, that such virtuosity in piano music had, by this time, become predominant. Before the second decade of the nineteenth century, virtuosic display was not frowned upon unless it was perceived as tasteless and self-serving.⁶²

The prominence of the piano in British musical life, as well as the trend towards overt virtuosity, catalysed a raft of treatises concerning piano playing published in London at the end of the eighteenth and beginning of the nineteenth centuries; for example, *Practical Rules for Playing and Teaching the Piano Forte & Organ* (1804?–08?)⁶³ by James Cheese (1751–1804), *L'Anima Di Musica, An Original Treatise upon Piano Forte Playing* (1810)⁶⁴ by Philip Antony Corri (1784–1832) and *An Essay [on] Pianoforte* (ca. 1812)⁶⁵ by John Gunn (1765?–1824). Renowned piano virtuosi such as Clementi, Cramer and Dussek also contributed to this wealth of musical advice.⁶⁶

⁵⁹ Carl Czerny (1791–1857) described this performance style as the 'brilliant style'. Czerny, *Piano Forte School*, 3:99, §4. See also Janet Ritterman, "Piano Music and the public concert 1800-1850," in *The Cambridge Companion to Chopin* (Cambridge: Cambridge University Press, 1992), 18. Ritterman observes that the style 'first emerged in a distinctive way in the second decade of the [nineteenth] century and was associated with pianists such as Hummel, Kalkbrenner and Moscheles.' Ritterman, "Piano Music," 18.

⁶⁰ Nicholas Temperley, "London and the Piano, 1760–1860," *The Musical Times* 129, no. 1744 (1988): 292.

⁶¹ William Babel [Babel], *Suits [Suites] of the most Celebrated Lessons Collected and Fitted to the Harpsichord or Spinnet* (London: I. [J.] Walsh, n.d. [1717]).

⁶² Avison, *Essay*, 122, 103.

⁶³ J[ames] G[riffith] Cheese, *Practical Rules for Playing & Teaching the Piano Forte & Organ, with observation on the Accompaniment and Performance of Vocal Music* (London: Goulding, Phipps, D'Almaine & Co., n.d. [1804?–08?]).

⁶⁴ P[hilip] Antony Corri, *L'Anima Di Musica, An Original Treatise upon Piano Forte Playing, in which Musical Expression & Style Are Reduced To System* (London: Chappell & Co., n.d. [1810]).

⁶⁵ John Gunn, *An Essay with copious Examples Towards a more Easy and Scientific method of commencing & pursuing the study of the Piano Forte, Abridging as well as facilitating its Earlier Stages and securing more Valuable Attainments in them by combining corresponding portions of the principles of Thorough Bass, and of Musical Science, with the beginning and all the subsequent periods of the Practice* (London: Preston, n.d. [ca. 1812]).

⁶⁶ See, for example, [Jan Ladislav] Dussek and Ignaz Pleyel, *Dussek's Instructions on the Art of Playing the Piano Forte or Harpsichord, Being a Compleat Treatise of the first Rudiments of Music* (London: Corri, Dussek

Commonly in piano treatises—as in writings dealing with non-keyboard performance—discussions concerning performance practice were the context within which notions of tasteful performance were revealed, either implicitly or explicitly. John Gunn, for example, speaks of a ‘finished musical performance’—implying tasteful performance—as the result of performance practice.⁶⁷ On the other hand, Philip Corri makes an explicit connection between taste and performance practice, declaring that his treatise consists of

every subject essential to proficiency in the art of playing. ... [To prevent] imperfections arising from the want of taste and judgement, I have formed ... rules [that are] indispensable to the attainment of this delightful art [of piano playing].⁶⁸

In London during the late eighteenth and early nineteenth centuries, a number of interrelated factors contributed to the character of British culture: the centrality of taste; a rich and vibrant music culture; a thriving music publishing industry; a plethora of treatises published on performance practice; a new musical aesthetic characterised by a desire for greater expressivity; the invention and subsequent development in design of the English piano; the emergence of idiomatic piano repertoire; the presence of virtuoso pianist-composers; and the emergence of commercially available treatises on piano playing within which notions of tasteful performance were revealed. This confluence of factors invites closer investigation, and gives rise to a number of questions:

- i) What was the notion of taste in British culture during the second half of the eighteenth and the first decades of the nineteenth centuries?
- ii) What was the notion of taste in music performance in general⁶⁹ in London at this time, as revealed through performance practice?
- iii) What was the notion of taste relating specifically to piano performance in London during the second half of the eighteenth and the first decades of the nineteenth centuries, as revealed through performance practice?

& Co., n.d. [1796]); [Muzio] Clementi, *Clementi's Introduction to the Art of Playing on the Pianoforte* (London: Clementi, Banger, Hyde, Collard & Davis, n.d. [1801]); J[ohn] B[aptist] Cramer, *J. B. Cramer's Instructions for the Pianoforte, on which the first Rudiments of Music are clearly explained; and the principal Rules on the Art of Fingering illustrated, with numerous and appropriate Examples* (London: Chappell & Co., n.d. [1812]).

⁶⁷ See Gunn, *Essay*, iii.

⁶⁸ Philip Corri, *L'Anima Di Musica*, “I. Address,” n. pag.

⁶⁹ For the purposes of this study, the term ‘music performance in general’ refers to the performance of music on instruments other than piano.

- iv) How might notions of taste in performance in London during this period be performatively manifested in the playing of contemporaneous solo piano repertoire published in London?

These questions are addressed in this study.

DESIGN AND SIGNIFICANCE OF THE STUDY

Design of the Study

This study seeks answers to questions about notions of taste, the tasteful performance of music in general and the tasteful performance of piano music in London during the second half of the eighteenth and the first decades of the nineteenth centuries.

When identifying the beginning or end point of an historical period, years may be selected that serve in a representative capacity—rarely does a single historical event and its date clearly demarcate the beginning or end of an historical period. For the purposes of this study, the terms ‘second half of the eighteenth century’ and ‘first decades of the nineteenth centuries’ are delineated by the period between the years 1766 and 1812. This period will hereafter be referred to as the ‘aesthetic period’. Of the two dates that demarcate the aesthetic period, clear evidence substantiates the selection of 1766 as the period’s beginning; evidence supporting 1812 as the period’s endpoint, however, is more circumstantial.

The year 1766 is selected according to the following criteria:

- i) It is commonly regarded as the year in which the English square piano was first manufactured in the workshop of its inventor, Johann Christoph Zumpe (1726–90).¹
- ii) It represents the commencement of the period in London’s history within which pianos had economic and socio-cultural significance.²

¹ See, for example, Cole, *The Pianoforte in the Classical Era*, 48, 51–3. Cole relates that it was the journeyman, cabinet maker and German émigré Johann Christoph Zumpe ‘from whence the world’s first truly popular, quantity-produced pianoforte came[.] ... Zumpe ... set up his ... workshop ... on London’s western fringes.’ Certain unique design features of the five oldest extant square pianos by Zumpe—particularly soundboard design—manufactured in 1766 suggest that this year ‘was [the] first year of [his] production.’ Cole, *The Pianoforte in the Classical Era*, 53.

² Cole observes that the English square piano as designed by Zumpe was ‘a completely new sort of instrument whose success far outstripped that of any previous pianoforte, becoming, almost instantaneously, the essential accessory for the polite drawing-room or music salon in both London and Paris. From there it spread to the rest of Europe [, India] and to North America, remaining in fashion virtually unchanged for over forty years.’ Cole, *The Pianoforte in the Classical Era*, 52.

- iii) It was the first year in which the designation ‘for the pianoforte’³ was included on the title page of a solo keyboard work published in London.⁴
- iv) It represents the commencement of a period in London’s history within which a corpus of repertoire was composed which could be played interchangeably on either the harpsichord or the piano.⁵

The year 1812 is selected for several reasons. Around this time, a number of significant events reflected changes in taste in general, as well as changing taste in music and music performance; taken together, these events point to 1812 as a logical endpoint for the aesthetic period. The reasons are as follows:

- i) In 1809, the last harpsichord to be made in London was built by the Kirkman firm;⁶ the demise of the harpsichord was precipitated by a new musical aesthetic, one that was characterised by a desire for greater musical expressivity⁷—this shift in musical taste was reflected in the newfound dominance of the piano.
- ii) The year 1810 is often regarded by historians as the end of the so-called ‘Age of Taste’;⁸ an age that is commonly seen as running from the beginning of the eighteenth century to the end of the first decade of the nineteenth century. During this period, British authors contributed a significant number of writings

³ Contemporaneously, ‘the words “piano” and “forte” (and their variants) were quite interchangeable, and subject to many permutations.’ Lancaster, *Through the Lens*, 527. During the period between the eighteenth and early nineteenth centuries, there were—at the very least—41 titles for the piano that included the words ‘piano’ and/or ‘forte’ or their transliterations.

⁴ The music historian Derek Carew writes: ‘[o]ne of the first title pages in English to mention the piano was that of John Burton’s (1730–82) *Ten Sonatas for the Harpsichord, Organ or Piano-forte* (1766).’ Carew, *The Mechanical Muse*, 18. The eminent musicologist and museum curator Michael Latham observes: ‘[Johann Christian] Bach’s [1735–82] keyboard sonatas op.5, first published in 1766, were the first compositions to appear in London with a title-page mentioning the *Piano Forte* as an option to the harpsichord [Latham’s emphasis].’ Latham, “Pianos and Harpsichords for Their Majesties,” 362. See also Kassler, *Music Entries at Stationers’ Hall, 1710–1818*, 22; Temperley, “London and the Piano, 1760–1860,” 290.

⁵ It is reasonable to propose that following Zumpe’s invention of the square piano in 1766, the instrument’s prodigious fashionability in London generated numerous performance contexts within which repertoire formerly intended for harpsichord was played on the square piano. The eminent American virtuoso fortepianist and scholar-musician Malcolm Bilson states: ‘[i]t must be borne in mind ... that the early piano was not only in name a “gravicembalo col piano e forte” [grand harpsichord with soft and loud]; harpsichord and piano were by no means as different as we think of them today. To the 18th-century musician they were but two versions of the same instrument, and they were no doubt often interchangeable.’ Malcolm Bilson, “Keyboards,” in *Performance Practice, Vol. 2: Music after 1600*, ed. Howard Mayer Brown and Stanley Sadie (New York: W. W. Norton and Company, 1989), 223.

⁶ See Engel, “Some Account of the Clavichord with Historical Notices,” 356, cited in Schott, “From Harpsichord to Pianoforte,” 33.

⁷ See McVeigh, *Concert Life in London*, 142; Dubois, *Music in the Georgian Novel*, 211; Latham, “Pianos and Harpsichords for Their Majesties,” 362.

⁸ See, for example, Timothy Costelloe, *The British Aesthetic Tradition: From Shaftesbury to Wittgenstein* (New York: Cambridge University Press, 2013), 7.

about taste.⁹ After 1810, the locus of published discourse concerning taste shifted to the Continent.¹⁰

- iii) By 1812, a new style of piano playing had become commonplace in London;¹¹ ‘soft, quiet ... melodious [performance]’¹²—evidencing ‘Beautiful Cantabile, ... and a fine legato’¹³—was overshadowed by ‘brilliant[,] ... bravura [playing]’,¹⁴ representing a distinct shift in taste in relation to piano performance. Bravura playing was characterised by ‘marked Staccato [and] ... perfect correctness in the execution of the greatest difficulties.’¹⁵ Progression towards this style gained momentum during the last decade of the eighteenth century; for example, by 1796, fascination with bravura playing amongst amateur pianists had reached such levels of intensity that the *European Magazine* reported: ‘what were once called difficulties ... are now subdued at every boarding-school by young ladies hardly in their teens’;¹⁶ by 1812, the performance style had become ubiquitous.
- iv) After 1812, discussions in music treatises published in London concerning piano playing are based on the often-unarticulated understanding that ‘brilliant[,] ... bravura [playing]’¹⁷ is the customary performance style. This performance style was not confined to London; ‘brilliant’ playing was ‘the most favourite and applauded style ..., [exemplified in the pianism of] Hummel [in Vienna], Meyerbeer [in Paris], Moscheles [in Vienna and Leipzig, and] ...

⁹ See, for example, Joseph Addison, “Good Taste” and “The Pleasures of the Imagination,” *The Spectator* (1712); Francis Hutcheson, *An Inquiry Concerning Beauty, Order, Harmony, Design* (1725); David Hume, “Of the Standard of Taste” (1757); Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757); Alexander Gerard, *An Essay on Taste* (1759); Henry Home, Lord Kames, *Elements of Criticism* (1762); Thomas Reid, *Essay on the Intellectual Powers of Man* (1785); Archibald Alison, *Essays on the Nature and Principles of Taste* (1790); Dugald Stewart, *Philosophical Essays* (1810). The bulk of this list is drawn from James Shelley, “Empiricism: Hutcheson and Hume,” in *The Routledge Companion to Aesthetics*, eds Berys Gaut and Dominic McIver Lopes, 3rd edn (Abingdon: Routledge Taylor & Francis Group, 2013), 37.

¹⁰ ‘[A]nybody writing a history of the British aesthetic tradition runs into something of an impasse when the Age of Taste comes to end, rather abruptly as conventional wisdom has it, with Dugald Stewart’s *Philosophical Essays* of 1810. After that date, “philosophical aesthetics” in a strict sense moves across the [English] Channel.’ Costelloe, *The British Aesthetic Tradition*, 7.

¹¹ See Temperley, “London and the Piano, 1760–1860,” 292.

¹² Czerny, *Piano Forte School*, 3:99, §2.

¹³ Czerny, *Piano Forte School*, 3:100, §6.

¹⁴ Czerny, *Piano Forte School*, 3:99, §2.

¹⁵ Czerny, *Piano Forte School*, 3:99, §4.

¹⁶ *The European Magazine, and London Review: Containing the Literature, History, Politics, Arts, Manners & Amusements of the Age* 30 (1796): 272.

¹⁷ Czerny, *Piano Forte School*, 3:99, §2.

Kalkbrenner [in Paris].¹⁸ Friedrich Kalkbrenner (1785–1849) resided in London between 1814 and 1823,¹⁹ and Ignaz Moscheles (1794–1870) was a London resident between 1821 and 1846. The presence of these concert pianists in Britain’s capital signals that in London after 1812, the old performance style—comprising ‘soft, quiet and melodious [performance]’²⁰—had been swept away and replaced with ‘brilliant’ playing.²¹

The confluence of these significant events—occurring as they do within the period 1809–1821—serves as a basis for the selection of 1812 both as a representative ‘moment’ of change and as the end of the aesthetic period.

Britain is selected because a significant number of publications on taste were written by British authors and disseminated in Britain during the aesthetic period.²²

London is selected. London is selected according to the following criteria:

- i) It was the centre of British ‘fine arts, intellectual pursuits, taste and fashion.’²³
- ii) It was the centre of British publishing.²⁴
- iii) It was a significant centre for writings and publications on the subject of taste.
- iv) It was the centre of music publishing in Britain.²⁵
- v) It was the location of a thriving music culture,²⁶ and the centre of music-cultural influence in Britain.²⁷
- vi) It was the city in which the English square piano was invented—an instrument which manifested a new musical aesthetic characterised by a desire for greater expressivity.²⁸

¹⁸ Czerny, *Piano Forte School*, 3:99, §4.

¹⁹ Felix Mendelssohn (1809–47) ‘reserved his most scathing criticism for the dozens of second-rate virtuoso pianists who crisscrossed Europe pandering their glittery pianistic wares to the public ... Mendelssohn compared ... [Friedrich Kalkbrenner] to a “little fish patty” or [an] “indigestible sausage”.’ R. Larry Todd, “Piano Music Reformed: The Case of Felix Mendelssohn Bartholdy,” in *Nineteenth-Century Piano Music*, ed. R. Larry Todd, 2nd edn (New York: Routledge, 2004), 180.

²⁰ Czerny, *Piano Forte School*, 3:99, §2, §4.

²¹ Czerny, *Piano Forte School*, 3:99, §2.

²² See fn. 9.

²³ George Rudé, *Hanoverian London, 1714–1808* (Berkeley, CA: University of California Press, 1971), 64.

²⁴ See Black, *Culture in Eighteenth-Century England*, 195.

²⁵ See Kidson, *British Music Publishers*. See also Krummel and Sadie, eds, *Music Printing and Publishing*, 101–2.

²⁶ See Paul Copley, “Communication and verisimilitude in the eighteenth century,” in Danuta Mirka and Kofi Agawu, eds, *Communication in Eighteenth-Century Music* (New York: Cambridge University Press, 2008), 22.

²⁷ See Black, *Culture in Eighteenth-Century England*, 193–4.

²⁸ See Dubois, *Music in the Georgian Novel*, 211, 221. See also McVeigh, *Concert Life in London*, 142–3.

- vii) It was the location of significant developments in relation to the design, touch and sound of the piano²⁹—an instrument for which an idiomatic repertoire was emerging.³⁰
- viii) It was the centre of British composition for the piano.³¹
- ix) It was a major centre for piano performance.³²
- x) Performances by high-profile virtuoso pianist-composers were an established part of London’s musical life.³³

Research question 1

The first research question is addressed: what was the notion of taste in British culture during the aesthetic period?

Research question 1 is addressed by examining key writings on the subject of taste in Britain during the aesthetic period. A definition of taste emerges from this survey, together with the identification of four themes that encapsulate the nature and meaning of taste.

Sources

Writings concerning taste are selected. The selected writings are:

- i) *Of the Standard of Taste* (1768)³⁴ by David Hume (1711–76)
- ii) *An Essay on Taste* (1780)³⁵ by Alexander Gerard (1728–95)
- iii) *On Taste* (1782)³⁶ by Edmund Burke (1729–97)
- iv) *Essays on the Intellectual Powers of Man* (1785)³⁷ by Thomas Reid (1710–96)

²⁹ See Cole, *The Pianoforte in the Classical Era*, 96–104, 114–40.

³⁰ See Bart van Oort, “Haydn and the English classical piano style,” *Early Music* 28, no. 1 (2000): 74.

³¹ See data in Kassler, *Music Entries at Stationers’ Hall*, 22–674. See also data in Loesser, *Men, Women and Pianos*, 229–31.

³² See Temperley, “London and the Piano, 1760–1860,” 289.

³³ See Temperley, “London and the Piano, 1760–1860,” 290–2.

³⁴ Hume, “Of the Standard of Taste.”

³⁵ Gerard, *Essay*.

³⁶ Edmund Burke, “Introduction: on Taste.”

³⁷ Thomas Reid, *Essays on the Intellectual Powers of Man* (Edinburgh: John Bell; London: G. G. J. & J. Robinson, 1785).

- v) *Essays on the Nature and Principles of Taste* (1790)³⁸ by Archibald Alison (1757–1839).

The writings are selected according to the following criteria:

- i) They were published during the aesthetic period.
- ii) They are part of an enthusiasm in Britain during the aesthetic period for the discussion of taste.
- iii) They were published in London.
- iv) They contain pronouncements concerning taste.
- v) When taste is discussed, it is done so in broad terms.
- vi) Their authors were contemporaneously regarded as significant and influential.³⁹

For the purposes of this study, the selected writings on taste are referred to as the ‘selected taste writings’, whilst the authors of the selected taste writings—Hume, Gerard, Burke, Reid and Alison—are referred to as the ‘selected taste theorists’.

Taste

Pronouncements concerning taste contained in the selected taste writings are identified and compared; a definition of the contemporaneous notion of taste is formed.

Research question 2

The second research question is addressed: what was the notion of taste in music performance in general in London during the aesthetic period, as revealed through performance practice?

In London during the aesthetic period, a wide range of instrumental and vocal music was composed. In relation to music of this period, the American musicologist Sandra Rosenblum wisely observes that

³⁸ Archibald Alison, *Essays on the Nature and Principles of Taste* (Edinburgh: Bell and Bradfute; London: J. [G.] J. [G.] G. [J.] and G. [J.] Robinson, 1790).

³⁹ Rarely does a contemporaneous author explicitly state that another author is significant and influential. It is reasonable to assume, however, that because the ideas of one of the authors of the selected writings are discussed by another, the originator of the ideas was regarded as significant and influential. See, for example, Reid, *Essays*, 185–90, 697–712. See also, for example, Shelley, “Empiricism: Hutcheson and Hume,” 37.

[m]usical notation ... [cannot] convey all the information essential for ... performance. The score is at best a good clue to the composer's creative spirit. The body of knowledge known as "performance practices" helps fill the void between the score and the performance. ... Familiarity with ... [performance practice] provides a framework for interpretation and guidelines to the many choices available within a style, to the kinds and degree of freedom that prevailed, to the extent that performances can vary within stylistic limits, and to the existence of ambiguous areas.⁴⁰

Many music writings and publications that appeared in London during the aesthetic period contained discourse concerning performance practice; such discourse was invariably linked with taste, either explicitly or implicitly.⁴¹

Sources

Discussions regarding performance practice occur within a variety of source types—such as music treatises,⁴² music dictionaries, music histories and newspapers. Each of these source types is different in its focus.

Four source types are selected. The four selected source types are:

- i) Music sources whose principal focus is not instrument-specific; these include treatises and essays on music, writings on music theory, and music dictionaries.

⁴⁰ Rosenblum, *Performance Practices*, xvii.

⁴¹ See, for example, Corri, *Select Collection*, 1. Corri observes: 'A very superficial knowledge of music is sufficient to enable any one to observe the difference between the notes of [a musical work] as properly [performed], and the simple notes by which the same [musical work] is usually expressed in writing; for there is as great a difference between these common written notes, and the improvement produced on them by a performer of judgement and taste, who observes the character and expression that are proper to them, as there is between an oration repeated by a school-boy, and the same pronounced by a graceful and feeling orator.' See also Bayly, *Practical Treatise*, 28–9. Bayly writes: '[musical performers who] confine the art of musick to the knowledge of notes, that is to say, their value, time, intervals and harmony ... would be thought adepts, professors, masters; but with just as much propriety as he, who knows only the letters of the alphabet and can read and spell, would reckon himself an orator, or a layer of brick and wood an architect.' See also Gunn, *School of German-Flute*, 1. Gunn declares: '[no matter how] extensive the command of [one's] instrument ... , still there ... remain many ideas ... to be possessed of, before [one becomes] ... a finished performer; because it would be impossible ... to have Acquired a Knowledge of the peculiar character, accents, expression, and even time, of ... modern compositions, ... the Comprehension and just performance of which, depend on something very different from mere mechanical execution.'

⁴² With regard to performance practice, 'it is confirming to read the same basic information about flute playing, singing, and stringed keyboard instruments.' Dennis Shrock, *Performance Practices in the Classical Era: As Related by Primary Sources and as Illustrated in the Music of W.A. Mozart & Joseph Haydn* (Chicago, IL: GIA Publications, Inc., 2011), viii. Shrock's remark represents his response to a large body of data—he surveys over 100 writings that discuss performance practice; these writings date from 1751 to the 1830s and concern a wide variety of instruments.

- ii) Vocal sources; these include treatises on singing, contemporaneously annotated vocal scores, and any other sources which contain information specific to vocal performance practice.
- iii) Instrumental sources whose principal focus excludes keyboard; these include treatises on playing bowed string instruments, treatises on playing wind instruments, contemporaneously annotated instrumental scores, and any other sources which contain information specific to non-keyboard instrumental performance practice.
- iv) Keyboard sources which contain information concerning vocal or non-keyboard instrumental performance practice.

The reader will observe that a further source type is absent from this list: that which focuses specifically on keyboard performance practice. This source type will be treated separately, within the context of research question 3— notions of taste in piano performance. The approach of treating this source type separately is taken for two reasons:

- i) It enables the identification of points in common, if any, between performance practice principles deduced from general music sources and those deduced from keyboard sources
- ii) It enables the identification of points of divergence, if any, between performance practice principles deduced from general music sources and those deduced from keyboard sources.

Music sources whose principal focus is not instrument-specific

Music sources whose principal focus is not instrument-specific are selected. The selected sources are:

- i) *A Treatise of Good Taste in the Art of Musick* (1749)⁴³ by Francesco Geminiani (1687–1762)
- ii) *An Essay Towards a Rational System of Music* (1770)⁴⁴ by John Holden (1737?–ca. 1771)

⁴³ F[rancesco] Geminiani, *A Treatise of Good Taste in the Art of Musick* (London: n.p., 1749).

⁴⁴ John Holden, *An Essay Towards a Rational System of Music* (Glasgow: Robert Urie, 1770). Holden's treatise was also published in London—by Robert Baldwin—in the same year as the Glasgow first edition (1770); the London publication was registered at Stationers' Hall on July 11, 1770. See Kassler, *Music Entries at Stationers' Hall*, 25. Page references are to the Glasgow publication.

- iii) *The Elements of Musick Display'd* (1772)⁴⁵ by William Tans'ur (1700–83)
- iv) *An Essay on Musical Expression* (1775)⁴⁶ by Charles Avison (1709–70)
- v) *Some thoughts on the performance of concert music* (1777)⁴⁷ by Robert Bremner (ca. 1713–89)
- vi) *An Essay on Poetry and Music, As They Affect The Mind* (1778)⁴⁸ by James Beattie (1735–1803)
- vii) *Principles and Method of Music* (1782)⁴⁹ by Antoine Bemetzrieder (1739–after 1808)
- viii) *Abstract Of The Talents and Knowledge Of a Musician* (1783)⁵⁰ by Antoine Bemetzrieder
- ix) *A Treatise on the Art of Music* (1784)⁵¹ by William Jones (1726–1800)
- x) *A Treatise on the Theory & Practice of Music* (1786)⁵² by Joseph Gehot (1756–after 1793)
- xi) *A New and General System of Music* (1790)⁵³ by Antonio Borghese (fl. ca. 1776– ca. 1803)
- xii) *A Complete Dictionary of Music* (1791)⁵⁴ by John Hoyle (pseud. of John Binns; ca. 1744–96)

⁴⁵ William Tans'ur, *The Elements of Musick Display'd: Or, Its Grammar, or Ground-Work Made Easy: Rudimentary, Practical, Philosophical, Historical, and Technical*, 2nd edn(?) (London: Stanley Crowder, 1772). The first edition was published in 1766.

⁴⁶ Avison, *Essay*.

⁴⁷ Robert Bremner, *Some thoughts on the performance of concert music* (London: Robert Bremner, 1777). Bremner's essay was published as the preface to Johann Georg Christoph Schetky's *Six Quartettos for Two Violins, a Tenor, & Violoncello . . . Op. VI* (London: Robert Bremner, 1777). The preface is reprinted in full in Neal Zaslaw, "The Compleat Orchestral Musician," *Early Music* 7 (1979): 46–57.

⁴⁸ James Beattie, "An Essay on Poetry and Music, As They Affect The Mind," in *Essays: on Poetry and Music, As They Affect The Mind; on Laughter, and Ludicrous Composition; on the Utility of Classical Learning* (London: Edward and Charles Dilly; Edinburgh: William Creech, 1778), facsimile edn (Milton Keynes: Lightning Sources UK Ltd, n.d.), 1–317.

⁴⁹ Bemetzrieder, *Principles*.

⁵⁰ Mr. A[ntoine] Bemetzrieder, *Abstract Of The Talents and Knowledge Of a Musician, With A New Method Which may enlighten the Amateurs in their Musical Studies* (London: The author, 1783).

⁵¹ Jones, *Treatise*. Jones' treatise was subsequently published in London in ca. 1792. See Albert R. Rice, "A Selection of Instrumental and Vocal Tutors and Treatises Entered at Stationers' Hall from 1789 to 1818," *The Galpin Society Journal* 41 (1988): 18.

⁵² Gehot, *Treatise*.

⁵³ A[ntonio] D. R. Borghese, *A New and General System of Music; or, The Art of Music, Deduced from new and the most simple Principles' containing The Theory and Practice of the Composition of Melody and Harmony, of Thorough Bass, and of Vocal and Instrumental Music*, trans. John Gunn (London: The author, 1790). The first edition was published in 1788.

⁵⁴ John Hoyle, *A Complete Dictionary of Music* (London: H. D. Symonds, J. Dale, [Edward] Miller, J. Sewell, 1791).

- xiii) *Observations on the Present State of Music in London* (1791)⁵⁵ by William Jackson (1730–1803)
- xiv) *A Complete Treatise on Music* (1800)⁵⁶ by Antoine Bemetzrieder
- xv) *Explanation of the Notes, Marks, Words, &c. Used in Music* (ca. 1800)⁵⁷ by John Callcott (1766–1821)
- xvi) *An Introduction to Harmony* (1800)⁵⁸ by William Shield (1748–1829)
- xvii) *A Complete Dictionary of Music* (1806)⁵⁹ by Thomas Busby (1754–1838)
- xviii) *A Musical Grammar, in Four Parts* (1809)⁶⁰ by John Callcott
- xix) *Elements of Musical Composition* (1812)⁶¹ by William Crotch (1775–1847).

For the purposes of this study, these sources are referred to as the ‘selected non-instrument-specific sources’.

These sources are selected according to the following criteria:

- i) They were published during the aesthetic period—with the exception of Geminiani’s *Treatise*, which was referenced and regarded as being authoritative by two authors of the selected non-instrument-specific sources.⁶²
- ii) They were published in Britain.⁶³
- iii) They each contain discourse concerning performance practice.

In this study, contemporaneous English histories of music—such as those written by the music theorist Sir John Hawkins (1719–89)⁶⁴ and the ‘music historian, opinion-maker and persuasive advocate of German music’⁶⁵ Dr Charles Burney (1726–1814)⁶⁶—are not included

⁵⁵ William Jackson, *Observations on the Present State of Music in London* (London: Harrison and Co., 1791).

⁵⁶ [Antoine] Bemetzrieder, *A Complete Treatise On Music* (London: Thomas Rickaby, 1800).

⁵⁷ J[ohn] W[all] Callcott, *Explanation of the Notes, Marks, Words, &c. Used in Music*, 2nd edn (London: The author, n.d.). The year of publication provided in the body of the text is taken from the International Music Score Library Project (imslp.org). The first edition was published in 1792.

⁵⁸ William Shield, *An Introduction to Harmony* (London: G. G. & J. Robinson, 1800).

⁵⁹ Thomas Busby, *A Complete Dictionary of Music. To Which is Prefixed, A Familiar Introduction to the First Principles of that Science*, 2nd edn (London: Richard Phillips, 1806).

⁶⁰ Dr. [John] Callcott, *A Musical Grammar in Four Parts*, 2nd edn (London: B. McMillan, 1809). The first edition was published in 1806.

⁶¹ William Crotch, *Elements of Musical Composition; comprehending the Rules of Thorough Bass and the Theory Of Tuning* (London: Longman, Hurst, Rees, Orme, & Brown, 1812).

⁶² See, for example, Avison, *Essay*, 110; Jones, *Treatise*, i.

⁶³ The first edition of one only of the selected non-instrument-specific sources was not published in London: Jones, *Treatise*—published in Colchester.

⁶⁴ Sir John Hawkins, *A General History of the Science and Practice of Music* (London: T. Payne and Son, 1776).

⁶⁵ Lancaster, *Through the Lens*, 4.

⁶⁶ Charles Burney, *A General History of Music from the Earliest Ages to the Present Period, to which is*

in the selected non-instrument-specific sources; this is because within such histories of music, pronouncements concerning performance practice are non-existent. Furthermore, contemporaneous English newspapers are not included; this is because these sources do not contain discussions regarding performance practice.

Vocal sources

Vocal sources are selected. The selected vocal sources are:

- i) *Observations on the Florid Song* (1743)⁶⁷ by Pier Francesco Tosi (1654–1732)
- ii) *A Practical Treatise on Singing and Playing* (1771)⁶⁸ by Anselm Bayly (1719–94)
- iii) *A Treatise on Singing* (1780)⁶⁹ by James Nares (1715–83)
- iv) *A Select Collection of the Most Admired Songs, Duets, &c.* (ca. 1782)⁷⁰ by Domenico Corri (1746–1825)
- v) *The Modern Italian Method of Singing* (ca. 1791)⁷¹ by Giuseppe Aprili (1731–1813)
- vi) *A Treatise on Singing* (1799)⁷² by Joseph Corfe (1741–1820)
- vii) *Introduction to the Art of Sol-Fa-ing & Singing* (1807?)⁷³ by Jean Jousse (1760–1837)
- viii) *The Singer's Preceptor* (1810)⁷⁴ by Domenico Corri.

Prefixes, a Dissertation on the Music of the Ancients (1789), ed. Frank Mercer (New York: Dover Publications, 1957). The two-volume first edition was published by Charles Burney in London: Vol. 1 (1776); Vol. 2 (1789).

⁶⁷ Pier Francesco Tosi, *Observations on the Florid Song; or, Sentiments on the Ancient and Modern Singers*, 2nd English edn, trans. Mr [John Ernest] Galliard (London: J. Wilcox, 1743). The first edition was published as *Opinioni de Cantori Antichi, E Moderni o sieno Osservazioni Sopra Il Canto Figurato* (Bologna: Lello dalla Volpe, 1723).

⁶⁸ Bayly, *Practical Treatise*.

⁶⁹ Dr. [James] Nares, *A Treatise on Singing* (London: Longman and Broderip, n.d.). The year of publication provided in the body of the text is taken from Robert Toft, *Heart to Heart: Expressive Singing in England 1780–1830* (New York: Oxford University Press, 2000), 188.

⁷⁰ Corri, *Select Collection*. According to the Canadian music historian Robert Toft, Corri's treatise was also published in London in ca. 1795. See Toft, *Heart to Heart*, 185. The year of publication given above in the body of the text is that provided in Wendy Sistrunk, review of *Domenico Corri's Treatises on Singing: A Select Collection of the Most Admired Songs, Duets, &c. and, The Singer's Preceptor. A Four-Volume Anthology edited with introductions by Richard Maunder*, by Richard Maunder, *Notes* 54, no. 3 (1998): 776, <https://www.jstor.org/stable/899922>. Page references are to the Edinburgh publication.

⁷¹ Giuseppe Aprili, *The Modern Italian Method of Singing* (London: Rt. Birchall, n.d.). The estimated year of publication provided in the body of the text is taken from Toft, *Heart to Heart*, 183.

⁷² Joseph Corfe, *A Treatise on Singing* (London: The author, 1799).

⁷³ [Jean] Jousse, *Introduction to the Art of Sol-Fa-ing & Singing* (London: Goulding & Co., n.d.). The estimated year of publication provided in the body of the text is taken from HathiTrust Digital Library (www.hathitrust.org).

⁷⁴ Domenico Corri, *The Singer's Preceptor, or Corri's Treatise on Vocal Music* (London: Chappell & co. Music Sellers, 1810).

Vocal sources are selected according to the following criteria:

- i) They were published during the aesthetic period—with the exception of Tosi’s *Observations*, which was referenced, quoted, and regarded as being authoritative by three authors of the selected vocal sources.⁷⁵
- ii) They were published in Britain.⁷⁶
- iii) They each contain discourse concerning vocal performance practice.

Instrumental sources whose principal focus excludes keyboard

Instrumental sources whose principal focus excludes keyboard are selected. The selected sources are:

- i) *Rules for playing in a true Taste* (1748)⁷⁷ by Francesco Geminiani
- ii) *The Art of Playing on the Violin* (1751)⁷⁸ by Francesco Geminiani
- iii) *A Treatise on the German Flute* (1771)⁷⁹ by Luke Heron (fl. ca. 1771)
- iv) *The Art of Playing the German-Flute on New Principles* (1793)⁸⁰ by John Gunn (ca. 1765–1824)
- v) *The Theory and Practice of Fingering the Violoncello* (1793)⁸¹ by John Gunn
- vi) *The School of the German Flute* (ca. 1795)⁸² by John Gunn
- vii) *Forty favorite Scotch Airs: adapted for a Violin, German Flute or Violoncello* (1795)⁸³ by John Gunn

⁷⁵ See Bayly, *Practical Treatise*, 1; Corfe, *Treatise*, 3, 4, 5; Corri, *Preceptor*, 8–9.

⁷⁶ The first edition of only one of the selected vocal sources was not published in London: Corri, *Select Collection*—published in Edinburgh.

⁷⁷ F[rancesco] Geminiani, *Rules for playing in a true Taste on the Violin German Flute Violoncello and Harpsichord particularly the Thorough-Bass, Exemplified in a variety of Compositions on the Subjects of English, Scotch and Irish Tunes* (London: The author, n.d.). The year of publication provided in the body of the text is taken from Clive Brown, *Classical & Romantic Performing Practice 1750–1900* (Oxford: Oxford University Press, 1999), 637. The treatise’s title page includes the word “Harpsichord”, along with “Violin”, “German [transverse] Flute” and “Violoncello”. The only discourse by Geminiani that is pertinent to the harpsichord concerns figured bass.

⁷⁸ Francesco Geminiani, *The Art of Playing on the Violin* (London: n.p., 1751).

⁷⁹ Luke Heron, *A Treatise on the German Flute* (London: W. Griffin, 1771).

⁸⁰ John Gunn, *The Art of Playing the German-Flute on New Principles* (London: n.p., n.d.). The year of publication provided in the body of the text is taken from Edward R. Reilly, *Quantz and his Versuch: Three Studies* (New York: American Musicological Society, 1971), 166.

⁸¹ John Gunn, *The Theory and Practice of Fingering the Violoncello, Containing Rules & Progressive Lessons for attaining the Knowledge & Command of the Whole compass of the Instrument* (London: The author, 1793).

⁸² Gunn, *School of German-Flute*. The estimated year of publication provided in the body of the text is taken from HathiTrust Digital Library (www.hathitrust.org).

⁸³ John Gunn, *Forty favorite Scotch Airs: adapted for a Violin, German Flute or Violoncello, with the Phrases marked and proper fingering for the latter Instrument* (London: Preston, 1795).

viii) *The Theory and Practice of the Violin* (1811)⁸⁴ by Jean Jousse.

These sources are selected according to the following criteria:

- i) They were published during the aesthetic period—with the exception of Geminiani's two treatises, each of which was regarded as being authoritative not only by Jean Jousse,⁸⁵ but also by two authors of the selected non-instrument-specific sources.⁸⁶
- ii) They were published in London.
- iii) They each contain discourse concerning instrumental performance practice.

Keyboard sources which contain information concerning vocal or non-keyboard instrumental performance practice

A keyboard source which contains information concerning vocal or non-keyboard instrumental performance practice is selected. The selected source is *Practical Rules for Playing and Teaching the Piano Forte & Organ* (ca. 1806)⁸⁷ by James Cheese (1751–1804).⁸⁸

The keyboard source which contains information concerning vocal or non-keyboard instrumental performance practice is selected according to the following criteria:

- i) It was published during the aesthetic period.
- ii) It was published in London.
- iii) It contains discourse concerning vocal performance practice.

⁸⁴ J[ean] Jousse, *The Theory and Practice of the Violin, clearly explained in a Series of Instructions and Examples, particularly calculated to facilitate the progress of Learners in The Art of Bowing with propriety and elegance* (London: Birchall & Co., n.d.). The year of publication provided in the body of the text is taken from Brown, *Performing Practice*, 638.

⁸⁵ See Jousse, *Theory and Practice*, v.

⁸⁶ See Avison, *Essay*, 110; Jones, *Treatise*, i.

⁸⁷ Cheese, *Practical Rules*. The date of the treatise's publication provided in the body of the text above—ca. 1806—is based on an argument contained in a letter dated October 14, 1949 written by the music librarian of the Henry Watson Music Library, Manchester, UK; at the time, the library housed a copy of the first edition of Cheese's treatise. In the letter, the librarian reasoned: Cheese died on November 10, 1804, and because the title page of the first edition refers to him as 'the Late G. J. Cheese', the treatise must have been published after the theorist's demise. The title page names the location of the publishing house as '117 Bond Street.' In 1808, the publisher relocated to 124 Bond Street. It is reasonable, therefore, to date the publication of Cheese's treatise as sometime between the years 1804 and 1808.

⁸⁸ Although the main focus of Cheese's treatise is keyboard performance—piano or organ—pages 81–98 deal exclusively with vocal performance practice.

- iv) It is the only keyboard source which contains information concerning vocal performance practice published in London during the aesthetic period.⁸⁹

For the purposes of this study, the sum total of publications comprising the four source types is referred to as the ‘selected music writings’, whilst the authors of the selected music writings are referred to as the ‘selected music theorists’.

Performance practice

As previously mentioned, the selected music writings contain information concerning performance practice. Issues arising from performance practice are wide-ranging; these issues include, but are not limited to:

- i) Accentuation; for the purposes of this study, the term ‘accentuation’ refers to dynamic emphasis or softening of a note.
- ii) Articulation; the term ‘articulation’ is defined as the performative length of a note.
- iii) Tempo flexibility; the term denotes the alteration of the sense of regular, predictable forward movement of time as delineated by rhythm, pulse or beat within a given musical context.
- iv) Free ornamentation; for the purposes of this study, the term ‘free ornamentation’ refers to the spontaneous addition of un-notated pitch and rhythm material to a notated musical work.
- v) Vibrato; the term ‘vibrato’ is defined as ‘a regular fluctuation of pitch or intensity (or both), either more or less pronounced and more or less rapid.’⁹⁰
- vi) Tonguing; the term denotes the use of the tongue in the playing of wind instruments.
- vii) Intonation; for the purposes of this study, the term ‘intonation’ refers to ‘the acoustical and artistic accuracy of pitch [including] the deliberate inflection of pitch to shade and colour melody, to create excitement or tension, or as a means of characterizing a particular repertory or style of performance.’⁹¹

⁸⁹ To the author’s knowledge, no keyboard source containing information specific to non-keyboard instrumental performance practice was published in Britain during the aesthetic period.

⁹⁰ G[reta] Moens-Haenen, “Vibrato,” Grove Music Online, accessed January 20, 2021, <https://doi-org.ezproxy.ecu.edu.au/10.1093/gmo/9781561592630.article.29287>.

⁹¹ Douglas Leedy and Bruce Haynes, “Intonation (ii),” Grove Music Online, accessed January 20, 2021, <https://doi-org.ezproxy.ecu.edu.au/10.1093/gmo/9781561592630.article.53762>.

Four performance practice issues are selected. The selected performance practice issues are:

- i) Accentuation
- ii) Articulation
- iii) Tempo flexibility
- iv) Free ornamentation.

For the purposes of this study, these four issues are called the ‘selected performance practice issues’. They are selected according to the following criterion: they are among the most commonly discussed performance practice issues within the selected music writings.

Pronouncements in the selected music writings concerning the selected performance practice issues are identified.

Subsequently, pronouncements contained in the selected music writings concerning the first selected performance practice issue—accentuation—are examined in relation to the following features:

- i) Metrical accentuation; for the purposes of this study, the term ‘metrical accentuation’ refers to accentuation of a note by virtue of its rhythmic position in the bar.
- ii) Register; the term ‘register’ is defined as a distinct area of a pitch commonly understood as being either ‘high’, ‘medium’ or ‘low’—for example, c^3 is ‘high’, c is ‘medium’ and CC is ‘low’.

Pronouncements found in the selected music writings concerning the second selected performance practice issue—articulation—are examined in relation to the following features:

- i) ‘Normal articulation’; for the purposes of this study, the term ‘normal articulation’ denotes the contemporaneously commonly-understood ‘default’ articulation of a note.
- ii) The note or chord at the end of a written slur.

Pronouncements contained in the selected music writings concerning the third selected performance practice issue—tempo flexibility—are examined in relation to the following feature: *tempo rubato*. For the purposes of this study, *tempo rubato* refers to a disturbance of

the sense of regular, predictable forward movement of time within the context of a succession of notes or chords.

The aforementioned features are selected according to the following criteria:

- i) They are each associated with a single selected performance practice issue.
- ii) They are among the most commonly discussed features within the selected music writings.

Features also exist that are, in any given musical moment, connected to more than a single performance practice issue; for the purposes of this study, these particular features are referred to as ‘composite features’.

Three composite features are discussed. These are:

- i) Appoggiatura figures; for the purposes of this study, the term ‘appoggiatura figure’ is defined as two consecutive and connected notes a major or minor second apart, the first being dissonant and sounding on a strong beat, the second consonant. This composite feature is connected with accentuation, articulation and tempo flexibility.
- ii) Phrase endings; the term ‘phrase ending’ refers to the conclusion of a musical phrase—the musical equivalent of the conclusion of a phrase in speech; in music, this conclusion is delineated by a cadential formula. This composite feature is connected with accentuation, articulation and tempo flexibility.
- iii) The extended trill; this is a trill type that allows for the performative incorporation of expressive speeding up and/or slowing down.

These three composite features are selected according to the following criteria:

- i) They are each associated with more than one selected performance practice issue.
- ii) They are among the most commonly discussed features within the selected music writings.

Pronouncements found in the selected music writings concerning the fourth selected performance practice issue—free ornamentation—are examined in relation to the following six features:

- i) Movement types associated with free ornamentation

- ii) Contexts and frequency of free ornamentation
- iii) The goal of free ornamentation
- iv) Contemporaneous notated examples
- v) The *Messa di Voce*; an ornament that begins softly, increases in dynamic and then decreases that is applied to a single note of moderate or long duration.
- vi) The *Dragg*; a descending scale interposed between two consecutive notes of a melodic line, the first note of which is significantly higher in pitch than the second.

These six features are selected according to the following criterion: they are discussed or presented within the selected music writings.

Taste

In relation to each feature and composite feature—that is, in relation to metrical accentuation, register, normal articulation, the note at the end of a slur, *tempo rubato*, appoggiatura figures, phrase endings, the extended trill, musical genres, compositional contexts, frequency of free ornamentation, contemporaneous notated examples, the *Messa di Voce* and the *Dragg*—pronouncements contained in the selected music writings are compared. The aim of this comparison is:

- i) To identify dominant consensus, if any
- ii) To identify other consensus, if any
- iii) To identify difference, if any
- iv) To identify the role of individual taste.

Identification of consensus in combination with the role of individual taste reveals the notion of taste in music performance in general. This is because pronouncements contained in the selected music writings concerning the selected performance practice issues—accentuation, articulation, tempo flexibility and free ornamentation—linked these issues with taste, either explicitly or implicitly.⁹²

⁹² See fn. 41.

Research question 3

The third research question is addressed: what was the notion of taste relating specifically to piano performance in London during the aesthetic period, as revealed through performance practice?

As previously mentioned, performance practice within the context of piano music in London during the aesthetic period was—as with performance practice associated with other instruments and voice—connected with taste, either explicitly or implicitly.⁹³

Sources

Discussions regarding performance practice specific to piano music emerged within a number of source types, each different in its focus.

Three source types are selected; These are:

- i) Piano treatises
- ii) Harpsichord treatises
- iii) Sources whose principal focus excludes keyboard, but which contain information concerning keyboard performance practice.

For the purposes of this study, the term ‘keyboard performance practice’ refers to performance practice associated with keyboard instruments in general.

Piano treatises

Piano treatises are selected. The selected piano treatises are:

- i) *Instructions on the Art of Playing the Pianoforte* (1796)⁹⁴ by Jan Ladislav Dussek (1760–1812)

⁹³ See, for example, Philip Corri, *L'Anima Di Musica*, 69. Corri writes: ‘Precision and formality are insuperable bars to Grace, Expression or Taste. / ... No singer who is ... precise, and who ... only ... sing[s] in Time, instead of feeling the subject of the song, can be considered a tasteful or pleasing Singer;—Nor can any Performer on the Piano Forte, be considered to play with effect, however correct may be their time, or brilliant their execution.’ See also Gunn, *Essay*, iii. According to Gunn, ‘[a] finished musical performance ... [ought to] move and delight our finest feelings. This is effected ... by appropriate tones, inflexions, and modifications of sound, by expressive and just emphasis, by accurate [musical] punctuation and judicious pauses, dividing and subdividing [musical] sentences, and pointing out their more expressive and significant parts, their r[h]ythm, and connexion with each other.’

⁹⁴ Dussek and Pleyel, *Instructions*. The year of publication provided in the body of the text is taken from Rosenblum, *Performance Practices*, 490. Based on the distinctly pianistic recommendations consistently found

- ii) *Introduction to the Art of playing on the Pianoforte* (1801)⁹⁵ by Muzio Clementi (1752–1832)
- iii) *Practical Rules for Playing and Teaching the Piano Forte & Organ* (ca. 1806)⁹⁶ by James Cheese
- iv) *L'Anima Di Musica, An Original Treatise upon Piano Forte Playing* (1810)⁹⁷ by Philip Antony Corri (1784–1832)
- v) *Instructions for the Pianoforte* (1812)⁹⁸ by Johann Baptist Cramer (1771–1858)
- vi) *An Essay [on] Pianoforte* (ca. 1812)⁹⁹ by John Gunn.

Piano treatises are selected according to the following criteria:

- i) They were published during the aesthetic period
- ii) They were published in London
- iii) They contain discourse concerning piano performance practice.

Harpsichord treatises

At the beginning of the aesthetic period in London, the harpsichord, harpsichord music and harpsichord performance were predominant within the keyboard idiom.¹⁰⁰ For at least a generation after the beginning of the aesthetic period, the harpsichord and the newly-emergent piano shared a common corpus of repertoire;¹⁰¹ during this time, the appearance of the term ‘harpsichord’ on the title page of treatises and music scores alike could indicate the piano.¹⁰²

in this treatise, it is reasonable to assume that the inclusion of the word ‘Harpsichord’ on the title page is a sales ploy.

⁹⁵ Clementi, *Introduction*. The year of publication provided in the body of the text is taken from Rosenblum, *Performance Practices*, 489.

⁹⁶ Cheese, *Practical Rules*. Given that Cheese was an organist by profession, it is not surprising that: i) the word ‘Organ’ appears on the title page of his piano treatise; and ii) his treatise contains some discussion regarding organ performance practice.

⁹⁷ Philip Corri, *L'Anima Di Musica*. The year of publication provided in the body of the text is taken from Richard Hudson, *Stolen Time: The History of Tempo Rubato* (Oxford: Clarendon Press, 1994), 451.

⁹⁸ Cramer, *Instructions*. The year of publication provided in the body of the text is taken from Kassler, *Music Entries at Stationers' Hall*, 673.

⁹⁹ Gunn, *Essay*. The estimated year of publication provided in the body of the text is taken from HathiTrust Digital Library (www.hathitrust.org).

¹⁰⁰ See Cole, “Transition from Harpsichord to Pianoforte,” 8. According to Cole, ‘around 1766, the musical environment was dominated by the harpsichord. ... The first generation of ‘pianists’ (if we may call them so) was ... wholly accustomed to the tone and diction of the harpsichord: its special character pervaded the whole musical environment, and everyone’s expectations of keyboard music were entirely conformed to this medium.’

¹⁰¹ See Bilson, “Keyboards,” in Brown and Sadie, eds, *Performance Practice, Vol. 2*, 223.

¹⁰² See Latcham, “Pianos and Harpsichords for Their Majesties,” 362. Latcham writes that from 1766 through to the beginning of the 19th century, ‘the word “Harpsichord” [on a title page] ... included the piano as one of its meanings.’

Consequently, it is reasonable to assume that pronouncements contained in contemporaneous writings and publications concerning the harpsichord may be applied to the piano.

Harpsichord treatises are selected. The selected harpsichord treatises are:

- i) *The Art of Playing the Harpsichord* (1770)¹⁰³ by John Casper Heck (1740?–91)
- ii) *Institutes of Music, or easy Instructions for the Harpsichord* (1780)¹⁰⁴ by Edward Miller (1735–1807)

Harpsichord treatises are selected according to the following criteria:

- i) They were published during the aesthetic period
- ii) They were published in London
- iii) They contain discourse concerning performance practice that may be applicable to the piano.¹⁰⁵

Sources whose principal focus excludes keyboard, but which contain information concerning keyboard performance practice

A source whose principal focus excludes keyboard, but which contains information concerning keyboard performance practice is selected. The selected source is: *Explanation of the Notes, Marks, Words, &c. Used in Music* (ca. 1800)¹⁰⁶ by John Callcott.

This source is selected according to the following criteria:

- i) It was published during the aesthetic period
- ii) It was published in London
- iii) It contains discourse concerning keyboard performance practice
- iv) It is the only source whose principal focus excludes keyboard, but which contains information concerning keyboard performance practice published in London during the aesthetic period.

¹⁰³ John Casper Heck, *The Art of Playing the Harpsichord Illustrated by a Variety of Examples To which is added A Collection of Lessons in a proper Gradation from the easiest to the most difficult, selected from some of the most eminent classic Authors* (London: Welcker, 1770).

¹⁰⁴ Edward Miller, *Institutes of Music, or easy Instructions for the Harpsichord: In which every thing necessary for well grounding the Scholar in the Rudiments of the Science, is fully treated of, in a new and familiar manner, by way of Question and Answer. To which are added easy, and pleasing Lessons for Practice; properly fingered for young beginners* (London: Longman and Broderip, n.d). The year of publication provided in the body of the text is taken from Yonit Lea Kosovske, *Historical Harpsichord Technique: Developing La douceur du toucher* (Bloomington: Indiana University Press, 2011), 188.

¹⁰⁵ See fn. 100, 101, 102.

¹⁰⁶ Callcott, *Explanation*.

For the purposes of this study, the sum total of publications in the three source types is referred to as the ‘selected piano writings’, whilst the authors of the selected piano writings are referred to as the ‘selected piano theorists’.

Performance practice

The selected piano writings contain information concerning piano performance practice.

Three performance practice issues are selected. The selected performance practice issues are:

- i) Accentuation
- ii) Articulation
- iii) Tempo flexibility.

For the purposes of this study, these three issues are called the ‘selected piano performance practice issues’. They are selected according to the following criterion: they are among the most commonly discussed performance practice issues within the selected piano writings.

Pronouncements arising from the selected piano writings concerning the selected piano performance practice issues are identified.

Pronouncements concerning the first selected performance practice issue—accentuation—are examined in relation to the following features:

- i) Metrical accentuation
- ii) Register
- iii) The slur.

Pronouncements arising from the selected piano writings concerning the second selected performance practice issue—articulation—are examined in relation to the following feature: normal articulation.

Pronouncements arising from the selected piano writings concerning the third selected performance practice issue—tempo flexibility—are examined in relation to the following feature: *tempo rubato*.

The aforementioned features are selected according to the following criteria:

- i) They are each associated with a single selected performance practice issue.
- ii) They are among the most commonly discussed features within the selected piano writings.

Features also exist that are connected, in any given moment, to more than a single piano performance practice issue; for the purposes of this study, these particular features are referred to as ‘composite piano features’.

Four composite piano features are discussed. These are:

- i) Appoggiatura figures
- ii) Phrase endings
- iii) The extended trill
- iv) The *Messa di Voce*.

The four composite piano features are selected according to the following criteria:

- i) They are each associated with more than one selected piano performance practice issue.
- ii) They are among the most commonly discussed features within the selected piano writings.

Taste

In relation to each feature and composite feature—that is, in relation to metrical accentuation, register, the slur, normal articulation, *tempo rubato*, appoggiatura figures, phrase endings, the extended trill and the *Messa di Voce*—pronouncements contained in the selected piano writings are compared. The aim of this comparison is:

- i) To identify dominant consensus, if any
- ii) To identify other consensus, if any
- iii) To identify difference, if any
- iv) To identify the role of individual taste.

Identification of consensus and of the role of individual taste, combinedly reveals the notion of taste in piano performance. This is because pronouncements contained in the selected piano writings concerning the selected piano performance practice issues—accentuation,

articulation and tempo flexibility—linked these issues with taste, either explicitly or implicitly.¹⁰⁷

Research question 4

The fourth research question is addressed: how might notions of taste in performance in London during the aesthetic period be performatively manifested in the playing of contemporaneous solo piano repertoire published in London?

Repertoire

Solo piano repertoire is selected. The selected repertoire is:

- i) Second movement—*Larghetto con Espressione*—of Sonata in B-flat major, Op. 12, no. 1 (1784) by Muzio Clementi¹⁰⁸
- ii) “Lady Essex Minuet” from *Longman and Broderip’s Compleat Collection of 100 of the most favorite Minuets* (ca. 1780).¹⁰⁹

The second movement of Clementi’s Sonata in B-flat major, Op. 12, no. 1 is selected according to the following criteria:

- i) It is a movement from a solo piano work
- ii) It was published during the aesthetic period
- iii) It was published in London
- iv) It is a movement from a sonata—the sonata was a compositional genre commonly encountered within the context of solo keyboard repertoire published in London during the aesthetic period
- v) It is a fertile context within which contemporaneous notions of taste, notions of taste in music in general and notions of taste in piano music may be applied
- vi) Its composer—Clementi—was a renowned London-based piano virtuoso

¹⁰⁷ See fn. 93.

¹⁰⁸ Muzio Clementi, *Four Sonatas for the Piano Forte and One Duett for two Piano Fortes, Dedicated to Miss Glover* (London: The Author, n.d.), 7.

¹⁰⁹ “Lady Essex Minuet,” in *Longman and Broderip’s Compleat Collection of 100 of the most favorite Minuets performed at Court, Bath, Cambridge, & all polite Assemblies set for the Harpsichord, Violin, Hautboy, or Ger[ma]n Flute* (London: Longman and Broderip, n.d.), 1:45. The estimated year of publication provided in the body of the text is taken from the International Music Score Library Project (imslp.org). The composer(s) of the minuets in the collection is unknown.

- vii) Clementi's solo piano works were often published in late eighteenth-century and early nineteenth-century London
- viii) Clementi was the author of an influential piano treatise published in London at the beginning of the nineteenth century.

“Lady Essex Minuet” is selected according to the following criteria:

- i) It is part of a collection of solo keyboard works
- ii) It was published during the aesthetic period
- iii) It was published in London
- iv) It is a fertile context within which contemporaneous notions of taste, notions of taste in music in general and notion of taste in piano music may be applied
- v) The genre of minuet was popular with keyboard players in London during the aesthetic period
- vi) In its solo keyboard form, the minuet was commonly encountered in London during the aesthetic period
- vii) Longman and Broderip—the publisher of Lady Essex Minuet—was a significant publishing house in London during the aesthetic period.

Scores of the selected repertoire are annotated; annotation reveals the locations in the scores where the performance practice features and composite features connected with the selected performance practice issues associated with taste in music in general and taste in piano music occur.

Piano

A particular piano is selected. The selected piano is:

- i) Square Piano by Clementi & Co. (London, 1810,¹¹⁰ serial number 7618/4?30).¹¹¹

The piano is selected according to the following criteria:

¹¹⁰ See Leif Sahlqvist, “Clementi & Co 1798–1830: Pianoforte Manufacture in London,” Square Piano Tech: A Resource for the Restoration of 18th and early 19th Century Square Pianos, accessed March 19, 2021, last modified May 20, 2013, http://squarepianotech.com/wp-content/uploads/2012/04/Clementi_Co_©_Leif_Sahlqvist_20131small.pdf.

¹¹¹ This instrument is housed in the Stewart Smith Collection, Perth WA.

- i) It was made during the aesthetic period
- ii) It was made in London
- iii) Clementi & Co. was both a renowned and prolific piano making firm in London during the aesthetic period.

Performative manifestation

The notion of taste in music performance in general as well as the notion of taste in piano performance in London during the aesthetic period are made manifest through a performance—by the author—of the selected repertoire using the selected piano.

The performance is recorded; the recording is included as part of this study.

Future research directions are identified.

Significance of the Study

This study is seen as significant for several reasons:

- i) Because there is a paucity of research into late eighteenth- and early nineteenth-century British notions of tasteful performance in relation to contemporaneous music in general, this study fills a gap in the research.
- ii) Because no research has been undertaken regarding contemporaneous British notions of tasteful performance in relation to contemporaneous British solo piano repertoire, this study points the way to further research on the subject.
- iii) To the best of the author's knowledge, no other study exists in which contemporaneous British notions of tasteful performance in relation to British solo piano repertoire are explored through the lens of selected issues arising from performance practice.
- iv) The research draws together into one study relevant information derived from a multiplicity of contemporaneous sources.
- v) The study includes the performative application of contemporaneous British notions of tasteful performance to contemporaneous British solo piano music using a contemporaneous English piano; this represents a unique contribution research.

As the author is a fortepianist, this study seeks to unite late eighteenth- and early nineteenth-century British notions of tasteful performance in music with relevant performance practice issues and with performance itself; as such, it may be seen as an attempt to reach a particular goal: ‘What we obviously need are new patterns of dealing with these topics, and different contexts in which to raise ... awareness of what is demanded in genuine “interpretation”.’¹¹²

¹¹² Siglind Bruhn, “Reconsidering the Teacher-Student Relationship in the Training of the Performing Musician,” *International Journal of Music Education* 16 (1990): 18.

REVIEW OF SECONDARY SOURCES

This review of secondary sources addresses the first three of the four research questions identified in Chapter 1. Primary sources are not included in the review; rather, they are examined in Chapter 4, which is the investigative heart of the study.

It should be noted that some of the secondary sources focus on an historical period that overlaps that of the present study. Other sources are geographically tangential, providing useful information about Continental trends that cannot be considered to be completely disassociated from developments in Britain during the same period. Still other sources focus on trends relating to the voice or to instruments other than the piano.

The notion of taste in British culture during the aesthetic period

Secondary sources pertinent to this subject fall into two categories:

- i) Sources that refer to a wide range of theorists, both Continental and British.
- ii) Sources that focus on one particular British theorist.

Within each of these categories, secondary sources are arranged in chronological order according to date of publication.

Sources that refer to a wide range of theorists

A significant source is George Dickie's *The Century of Taste: The Philosophical Odyssey of Taste in the Eighteenth Century*.¹ Describing the eighteenth century as the 'Century of Taste',² Dickie provides a critical evaluation of a selection of writings on the subject by five contemporaneous theorists, four of whom are British—Francis Hutcheson (1694–1746), Hume, Gerard and Alison—and one of whom is Continental, Immanuel Kant (1724–1804).

¹ George Dickie, *The Century of Taste: The Philosophical Odyssey of Taste in the Eighteenth Century* (Oxford: Oxford University Press, 1996).

² Dickie, *The Century of Taste*, 3.

From the opening pages, it is clear that Dickie's purpose is to compare the writings of these authors in order to critique their individual philosophic standpoints. Dickie's research is, however, a platform for the reinforcement of his personal opinion—he makes no pretence to impartiality, frequently indicating his preference for the writings of Hume.³

Dickie focuses primarily on points of digression between the theorists, leaving scant room for the identification of overarching themes germane to their writings. As such, his book is of limited value to the present study.

In *Taste: A Literary History*,⁴ Denise Gigante, like Dickie, discusses the writings of a number of theorists. She traces the progression of the notion of taste from its late seventeenth century genesis as a culinary metaphor, through its flowering as a ubiquitous cultural factor in the eighteenth century—a century referred to by Gigante as the 'Century of Taste'⁵—to approximately 1830. Gigante's focus is almost entirely on seven eighteenth-century British theorists: Anthony Ashley Cooper, Third Earl of Shaftesbury (1671–1713), Joseph Addison (1672–1719), Reid, Hume, Gerard, Burke and Alison.⁶

Gigante discusses some of these theorists cursorily, whilst others form a more substantial foundation for the themes she seeks to present. In contrast to Dickie's evaluative approach, Gigante seeks to ascertain overarching themes in relation to the notion of taste. She argues that there was a broad notion of taste common to a group of writers she refers to as 'Enlightenment philosophers of taste'⁷—presumably the seven aforementioned philosophers. In her view, this notion stood in contrast to a previously held consensus about taste. Gigante observes that prior to the late-seventeenth century,

taste [had] always ranked low on the philosophical hierarchy of the senses as a means of ingress to the mind. ... [T]raditionally it [was] associated with *too* intense bodily pleasure and the ... dangers of excess.⁸

³ See, for example, Dickie, *The Century of Taste*, 5. See also Dickie, *The Century of Taste*, 142. Dickie writes: 'In this chapter I shall attempt to illustrate how Hume's theory of taste is far superior to the other four theories discussed.'

⁴ Denise Gigante, *Taste: A Literary History* (New Haven, CT: Yale University Press, 2005).

⁵ Gigante, *Taste: A Literary History*, 47. Gigante relates that the term 'Century of Taste' derives from George Dickie's *The Century of Taste: The Philosophical Odyssey of Taste in the Eighteenth Century* (Oxford: Oxford University Press, 1996), 3. See Gigante, *Taste: A Literary History*, 183. See also Dickie, *The Century of Taste*, 3. Dickie may have been the originator of the term. Both Dickie and Gigante use the term 'Century of Taste' to refer to the eighteenth century. On the other hand, Timothy Costelloe—see below—uses the term 'Age of Taste'. See Costelloe, *The British Aesthetic Tradition*, 6. The two terms, although different, are suspiciously close; each refers to the eighteenth century.

⁶ See Gigante, *Taste: A Literary History*, 17, 47–67.

⁷ See, for example, Gigante, *Taste: A Literary History*, 3, 54.

⁸ Gigante, *Taste: A Literary History*, 3.

In Gigante's view, Enlightenment philosophers of taste stood against this 'traditional' view, 'energetically resist[ing] ... the idea that human beings were propelled ... by appetites that could not be civilised or distinguished from those of brutes.'⁹ She argues that, through their writings, these Enlightenment philosophers of taste spearheaded a 'culture of taste'¹⁰ which, by the end of the eighteenth century 'encompassed the fields of art, architecture, landscape, furniture, dress, manners, and eventually gastronomy.'¹¹ Furthermore, the senses—far from their original association with the 'dangers of excess'—became viewed as channels through which moral and aesthetic cultivation and refinement might occur. Gigante refers to this as a 'civilising process [comprising the separation of] the tasteful essence of selfhood from its own matter and motions, appetites and aversions, passions and physical sensibilities.'¹² In her estimation, the end goal of this 'civilising process' was the formation of an 'Enlightenment Man of Taste'¹³—a contemporaneous ideal to which those desirous of achieving a cultivated taste aspired. Gigante writes of this persona:

[T]he Enlightenment Man of Taste worked hard to distinguish specific qualities of beauty and to pronounce exact judgements of taste ... [.] [He] was both an active creator, who could express taste rhetorically, in positive discursive form, and a consumer.¹⁴

Unlike Dickie, Gigante's writing is not as glaringly opinionated. On occasion, terms and phrases are ambiguous and lead to confusion. For instance, the phrase 'sublimation of the tasteful essence of selfhood from its own matter'¹⁵ presents a profusion of interpretative choices for the reader. On the other hand, Gigante's introduction of the concept of an 'Enlightenment Man of Taste' is of great value. As well as grounding the notion of taste in personhood, the introduction of this persona enables a fruitful exposition of various qualities that comprise taste. These include cultivation—both moral and aesthetic—of the distinguishing of specific qualities of beauty, the exactitude of judgements in matters of taste, and the ability to rhetorically 'express' taste. In summary, Gigante's book provides a comprehensive overview of the notion of taste during the eighteenth century and is, as such, a valuable resource.

⁹ Gigante, *Taste: A Literary History*, 3–4.

¹⁰ Gigante, *Taste: A Literary History*, 4.

¹¹ Gigante, *Taste: A Literary History*, 47.

¹² Gigante, *Taste: A Literary History*, 3.

¹³ Gigante, *Taste: A Literary History*, 57.

¹⁴ Gigante, *Taste: A Literary History*, 1, 51.

¹⁵ Gigante, *Taste: A Literary History*, 3.

In a similar vein to Gigante, Timothy Costelloe is a champion of the broad overview of taste. His research is insightful, especially in identifying categories of theorists, and themes associated with each category.

In his *The British Aesthetic Tradition: From Shaftesbury to Wittgenstein*,¹⁶ Costelloe includes an extensive chapter entitled ‘The Age of Taste’¹⁷. Although he acknowledges that the Age of Taste corresponds to the eighteenth century,¹⁸ he also suggests that the Age of Taste reached its conclusion in 1810:

[A]nybody writing a history of the British aesthetic tradition runs into something of an impasse when the Age of Taste comes to end, rather abruptly as conventional wisdom has it, with Dugald Stewart’s *Philosophical Essays* of 1810. After that date, “philosophical aesthetics” in a strict sense moves across the [English] Channel.¹⁹

Costelloe discusses the same seven theorists as Gigante,²⁰ adding Hutcheson to his selection.²¹ Costelloe provides what he considers to be an overarching notion of taste in Britain between 1700 and 1810. In his view, taste denoted ‘the affective faculty and the species of knowledge derived from it.’²² This description is notably obscure; Costelloe explains neither the meaning of the term ‘affective faculty’, nor ‘the species of knowledge derived from it’. If the word ‘affective’ refers to varied feelings of pain or pleasure, Costelloe appears to be arguing that taste involves feeling and that there is a kind of knowledge derived from this feeling. Costelloe’s implied meaning corresponds with Gigante’s statement: ‘unlike classical [Greek] aesthetics, ... modern aesthetics^[23] as evolved from the concept of taste involves pleasure, and pleasure is its own way of knowing.’²⁴

Costelloe creates three categories of British theorist:

- i) ‘Internal sense theorists’²⁵
- ii) ‘Imagination theorists’²⁶

¹⁶ Costelloe, *The British Aesthetic Tradition*.

¹⁷ See Costelloe, *The British Aesthetic Tradition*, 9–131.

¹⁸ See Costelloe, *The British Aesthetic Tradition*, 6. Costelloe writes that ‘it is ... commonplace to consider the eighteenth century as the “Age of Taste,” and I follow that convention in ... [my] book.’

¹⁹ Costelloe, *The British Aesthetic Tradition*, 7. See also Dickie, *The Century of Taste*, 3–4. Dickie remarks that ‘a few [writers] of the theory of taste lingered on into the early nineteenth century, but theorising in the taste mode was, alas, dying and being replaced with a very different kind of thinking.’

²⁰ See Gigante, *Taste: A Literary History*, 17, 47–67.

²¹ See Costelloe, *The British Aesthetic Tradition*, 9–131.

²² Costelloe, *The British Aesthetic Tradition*, 2.

²³ The word ‘modern’ here refers not to the twenty-first century but rather to the mid-seventeenth century onwards. See Gigante, *Taste: A Literary History*, 2.

²⁴ Gigante, *Taste: A Literary History*, 2.

²⁵ See Costelloe, *The British Aesthetic Tradition*, 11.

²⁶ See Costelloe, *The British Aesthetic Tradition*, 37

iii) 'Association theorists'.²⁷

Keenly aware of potential hazards, Costelloe concedes that such categorisation

threatens ... to distort variations of emphasis among [theorists] into principled differences of doctrine, and risks underplaying the degree to which eighteenth-century [theorists] were engaged in a common project [, and were characterised by] intellectual eclecticism.²⁸

Costelloe makes it clear that the purpose of his three categories is not to delineate three opposing notions of taste, but rather to present three interrelated emphases that, taken together, may paint a picture of the eighteenth century British notion of taste. Despite arguing that there was a 'common project'²⁹ among these theorists, Costelloe does not identify the inherent nature of this project.

The first category, 'internal sense theorists', comprises Shaftesbury, Hutcheson and Reid. In Costelloe's view, these theorists are

united by the conviction that aesthetic value [that is, the ability to perceive or appreciate beauty in nature or art] is to be explained ... through [an internal] sense of taste that, analogously or literally, shares crucial features with its external counterparts [that is, senses such as sight, hearing, etc.] Objects possess or exhibit certain qualities that elicit ... a certain response[. This] ... is only possible ... if some distinct organ or capacity is ... correctly adapted to receive and be affected by [such] qualities.³⁰

Here Costelloe emphasises that the perception of beauty is linked with an individual's inherent taste. Furthermore, taste is connected with the senses, which respond to beauty if they are attuned to it. These ideas are held by the internal sense theorists.

The second category within Costelloe's classification, 'imagination theorists', comprises Addison, Hume and Burke. Costelloe characterises these three as being 'united as a body by the emphasis each gives to imagination and its role as facilitator of artistic creativity and enabler of aesthetic receptivity.'³¹ Costelloe approvingly quotes Addison's definition of 'imagination' as

²⁷ See Costelloe, *The British Aesthetic Tradition*, 94.

²⁸ Costelloe, *The British Aesthetic Tradition*, 6.

²⁹ Costelloe, *The British Aesthetic Tradition*, 6.

³⁰ Costelloe, *The British Aesthetic Tradition*, 11.

³¹ Costelloe, *The British Aesthetic Tradition*, 37.

a faculty ... with the power to create new ideas and endowed with the sensitivity to feel pleasure ... [It] involves a mental *seeing*, ... and discovers in material objects of art and nature ... an endless source of untold pleasure [P]leasures of the imagination arise immediately and adventitiously.³²

According to Costelloe, ‘the power to create’ is involved in taste, and this creative power derives from the imagination.³³

Imagination theorists asserted that there was a standard of taste; theorists disagreed with one another in relation to the underpinnings of this standard:

Addison ... argues that a standard arises from the universality of taste Hutcheson ... argues that beauty ... and the sense to appreciate it are both universal, while tastes vary.³⁴

On the other hand, Hume’s deeper probing identifies two contradictory assumptions that underpin the standard of taste:

On the one side, the assumption that in matters of taste there is no dispute (a standard does not exist) is true in reference to subjective claims about what people like, and in such cases, ... people simply “agree to disagree”. On the other side, the assumption that there is a rule to which people appeal (a standard does exist) is also true if we recognize that in such cases people are making objective claims with which others are expected to agree.³⁵

In summary, imagination theorists not only regarded taste as being intimately connected with imagination, but also argued that there is a standard of taste.

Costelloe’s third and final category of theorists, ‘association theorists’, comprises Gerard and Alison. In seeking to explain ‘association’, Costelloe invokes Gerard’s words:

through association an object can acquire sublimity ... words and phrases become lofty and majestic because we connect them to persons or objects that are elevated or distant in space or time.³⁶

For Costelloe, association theorists regard an object as tasteful because of its association with past experiences, thoughts or feelings that are psychologically significant. These associations

³² Costelloe, *The British Aesthetic Tradition*, 41.

³³ See Costelloe, *The British Aesthetic Tradition*, 45.

³⁴ Costelloe, *The British Aesthetic Tradition*, 52.

³⁵ Costelloe, *The British Aesthetic Tradition*, 55.

³⁶ Costelloe, *The British Aesthetic Tradition*, 109.

‘are sorted subsequently by judgement, under the guide of which ... taste is refined, improved and perfected.’³⁷ Costelloe reveals that association theorists—like imagination theorists—regard imagination as important in the formation of taste; according to Costelloe, this is due to imagination’s relationship with psychologically significant past experiences, thoughts or feelings.³⁸

Costelloe’s book is valuable in identifying a number of key concepts associated with taste:

- i) Taste involves pleasure, and a species of knowledge derives from this pleasure
- ii) Individuals have inherent taste
- iii) Taste is connected with the senses
- iv) Taste involves imagination
- v) There is a standard of taste
- vi) Taste is associated with psychologically significant past experiences, thoughts or feelings
- vii) Taste involves judgement.

In focusing on the broad notion of taste in Britain during the eighteenth and first decades of the nineteenth centuries, the three aforementioned secondary sources collectively present a wide range of theorists; three of these theorists are common to each source: Hume, Gerard and Alison. Dickie’s, Gigante’s and Costelloe’s research is both detailed and convoluted; succinct summaries, however, are lacking and this results in a progression of ideas that is difficult to follow.

Sources that focus on one particular British theorist

In addition to sources that discuss a number of theorists are those whose primary focus is a particular theorist. Some of these sources do not contain pronouncements concerning the broad notion of taste; rather, they focus on the intricacies comprising a given theorist’s notion of taste.³⁹

Other secondary sources, however, not only focus on the intricacies that comprise a given theorist’s notion of taste, but also contain pronouncements concerning the broad notion of taste as understood by the author. These are valuable inasmuch as they provide a context of ideas

³⁷ Costelloe, *The British Aesthetic Tradition*, 106.

³⁸ See Costelloe, *The British Aesthetic Tradition*, 94.

³⁹ See, for example, Tom Huhn, “Burke’s Sympathy for Taste,” *Eighteenth-Century Studies* 35, no. 3 (2002): 379–93.

within which a given theorist's pronouncements may be situated. Such sources will now be discussed.

In his journal article entitled "Thomas Reid and the Theory of Taste",⁴⁰ the philosopher and aesthetician Dabney Townsend provides not only nuanced discussion of Reid's theory of taste, but also his own view of the contemporaneous notion of taste:

Taste is first of all a form of critical judgement and a mark of distinction to which a cultivated individual aspired Throughout the eighteenth century, essays on taste are concerned to identify those qualities that will distinguish the cultivated appreciator of poetry and painting from less-cultivated dilettantes and the vulgar who have no taste.⁴¹

Townsend's description of a 'cultivated individual' aspiring towards a 'mark of distinction' bears a striking resemblance to Gigante's 'Enlightenment Man of Taste'.⁴² Furthermore, like Costelloe, Townsend suggests that there is 'correct' taste;⁴³ and, like Gigante and Costelloe, he links this with judgement.⁴⁴ According to Townsend, 'the whole point of taste was to learn to exhibit correct—and publicly approved—judgements in the arts, morals, and religion.'⁴⁵ Given the publication date of Townsend's article—2003—it appears that he provided the foundation for further exposition by Gigante and Costelloe.

In summary, Townsend argues that when discussing taste, eighteenth-century theorists consider it to be more than just an abstract concept; rather, they see taste as something an individual is capable of possessing—'a mark of distinction'.⁴⁶ Furthermore, he argues that there are varying degrees of this possession—'[a] cultivated appreciator [is distinguished from] less-cultivated dilettantes.'⁴⁷ Townsend's notion of a person being able to possess taste corresponds with the views of both Gigante and Costelloe.⁴⁸ Moreover, the notion of a distinguished and cultivated individual bears a striking resemblance to Gigante's 'Enlightenment Man of Taste'.⁴⁹ Townsend's article is also significant in locating Thomas Reid centrally within contemporaneous British discussion and debate on the subject of taste.

⁴⁰ Dabney Townsend, "Thomas Reid and the Theory of Taste," *The Journal of Aesthetics and Art Criticism* 61, no. 4 (2003): 341–51.

⁴¹ Townsend, "Thomas Reid and the Theory of Taste," 341.

⁴² See 'Sources that refer to a wide range of theorists' above. See also Gigante, *Taste: A Literary History*, 57.

⁴³ Townsend, "Thomas Reid and the Theory of Taste," 341. See also Costelloe, *The British Aesthetic Tradition*, 11, 106.

⁴⁴ See Gigante, *Taste: A Literary History*, 1. See also Costelloe, *The British Aesthetic Tradition*, 106.

⁴⁵ Townsend, "Thomas Reid and the Theory of Taste," 341.

⁴⁶ Townsend, "Thomas Reid and the Theory of Taste," 341.

⁴⁷ Townsend, "Thomas Reid and the Theory of Taste," 341.

⁴⁸ See Gigante, *Taste: A Literary History*, 51; Costelloe, *The British Aesthetic Tradition*, 11.

⁴⁹ See Gigante, *Taste: A Literary History*, 1.

Another source that focuses on a specific theorist is Steven Jauss's "Associationism and Taste Theory in Archibald Alison's Essays".⁵⁰ Jauss attempts to reconcile apparent differences between Alison and other contemporaneous British theorists; he does this by addressing and disputing the conclusions of a number of contemporary writers, including Dickie and Townsend.⁵¹

Jauss reveals the existence of a debate in eighteenth century Britain over whether 'standards' exist by which taste might be measured. He writes: 'the effort to discover and establish a standard of taste was among the most fundamental projects of eighteenth-century British aesthetics.'⁵² Jauss indicates that this project was fuelled by a contemporaneous 'obsession with the ideal of a "catholic [that is, universal] community" of taste.'⁵³ Jauss regards the standard of taste—as agreed upon by a community of taste—as being an objective standard rather than a subjective one.⁵⁴ Contesting the conclusions of Dickie and Townsend, Jauss argues that Alison subscribed to the view that objective standards of taste exist.

In summary, Jauss' article locates Alison centrally within contemporaneous British discussion and debate on the subject of taste. In taking this position, Jauss is unique. Furthermore, his article is valuable in bringing to the fore a specific late eighteenth-century British theme in relation to taste, namely, that objective standards exist by which taste might be measured.

The notion of taste as revealed by secondary sources – summary

The preceding review of secondary sources gives rise to a number of conclusions:

- i) Taste is a faculty of the mind
- ii) Taste involves moral and aesthetic cultivation and refinement
- iii) Taste involves the apprehension of beauty
- iv) Taste involves judgement
- v) Taste may be both possessed and expressed by a person
- vi) Taste involves pleasure, and a species of knowledge derives from this pleasure
- vii) Individuals have inherent taste
- viii) Taste is connected with the senses

⁵⁰ Steven A. Jauss, "Associationism and Taste Theory in Archibald Alison's Essays," *The Journal of Aesthetics and Art Criticism* 64, no. 4 (2006): 415–28.

⁵¹ See Jauss, "Associationism and Taste Theory," 415.

⁵² Jauss, "Associationism and Taste Theory," 416.

⁵³ Jauss, "Associationism and Taste Theory," 424.

⁵⁴ Jauss, "Associationism and Taste Theory," 416.

- ix) Taste involves imagination
- x) There is a standard of taste
- xi) Taste is associated with psychologically significant past experiences, thoughts or feelings
- xii) Taste is a mark of social distinction
- xiii) There are objective standards by which taste may be measured.

These conclusions provide a comprehensive picture of taste as it was understood during the late eighteenth and first decades of the nineteenth centuries. Within the sources presented in the review, centre stage is consistently occupied by British theorists. As such, pronouncements concerning the notion of taste as revealed in these sources can be assumed to be representative of the British context.

In Chapter 4, discussion of the notion of taste in British culture will broaden to include primary sources.

The notion of taste in music performance in general in London during the aesthetic period, as revealed through performance practice

To the author's knowledge, no single secondary source exists which both directly and thoroughly addresses this subject. Sources exist, however, whose discussions intersect with the subject at various tangents. These sources fall into four categories:

- i) Sources discussing a wide range of performance practice issues.
- ii) Sources focusing on one or two selected performance practice issues.
- iii) Sources discussing notions of taste in music performance in general in Britain during the period.
- iv) Sources discussing performance practice in Britain during the period.

Sources within each of these categories are presented in chronological order, based on their date of publication.

Sources discussing a wide range of performance practice issues

Although Arnold Dolmetsch's *The Interpretation of the Music of the XVIIth and XVIIIth Centuries Revealed by Contemporary Evidence*⁵⁵ is now over a century old, this source bears mentioning. Dolmetsch's was the first book in the twentieth century to locate performance practice centrally in relation to music of the seventeenth and eighteenth centuries. The rigour and extent of Dolmetsch's research is remarkable, although now somewhat superseded by ensuing scholarship. Dolmetsch discusses a wide variety of performance practice issues as revealed in Continental and British treatises published during the seventeenth and eighteenth centuries; these performance practice issues include accentuation, articulation, tempo, 'alteration of rhythm' and ornamentation. The section on ornamentation is particularly extensive.⁵⁶

Robert Donington's *The Interpretation of Early Music*⁵⁷ is primarily concerned with performance practice during the period 1600–1750. Source material that he draws upon for his study, however, covers a much wider chronology, extending to the 1830s.⁵⁸ For Donington, the inclusion of sources dating from 1750 to the 1830s helps to form a more comprehensive picture of a period of music history that he refers to as 'Early'.⁵⁹

Donington draws on British sources only to support conclusions regarding Continent-wide trends in performance practice. Like the majority of secondary sources on performance practice, he does not provide any commentary concerning the tasteful performance of music in Britain during the eighteenth and early-nineteenth centuries.

*Classical & Romantic Performing Practice 1750–1900*⁶⁰ by the English author and violinist Clive Brown is one of the most comprehensive performance practice books published to date. The dryness of Brown's literary style does not make for good bedtime reading; the quality and range of data presented, however, results in a book that is invaluable to the academic and the scholar-musician alike. Brown undertakes an exposition of performance practice issues arising from a wide range of music treatises—both British and Continental—published during the late-eighteenth and nineteenth centuries.

⁵⁵ Arnold Dolmetsch, *The Interpretation of the Music of XVIIth and XVIIIth Centuries Revealed by Contemporary Evidence* (London: Novello and Company Ltd., 1915), facsimile edn (Milton Keynes: Lightning Sources UK Ltd, n.d.).

⁵⁶ See Dolmetsch, *The Interpretation of Music*, 88–341.

⁵⁷ Robert Donington, *The Interpretation of Early Music*, new rev. ed. (New York: W. W. Norton & Company, 1992).

⁵⁸ For the full list of Donington's sources, see Donington, *The Interpretation of Early Music*, 679–728.

⁵⁹ See Donington, *The Interpretation of Early Music*, 28.

⁶⁰ Brown, *Performing Practice*.

Brown asserts that his research contributes to an ‘understanding [of] the intentions, expectations, and tacit assumptions of late eighteenth-century and nineteenth-century composers.’⁶¹ On the other hand, he concedes that in the quest to achieve an understanding of contemporaneous notions of taste in performance, documentary evidence has its limits:

It is precisely the finer nuances of performance, which are so little susceptible to verbal explanation, that make all the difference between one style of performance and another; and that elusive quality ‘good taste’ does not seem to have been as susceptible to universal laws as some aestheticians would like to believe.⁶²

In Brown’s view, the attainment of these ‘finer nuances of performance’—and thus, of taste—were the jurisdiction of the performer. He writes that during the late eighteenth and nineteenth centuries, performative freedom, ‘often through minor, and sometimes major modifications of the strict meaning of the notation, was regarded as a right which only a few composers seriously disputed.’⁶³

Treatises published by London-based authors which are referenced and discussed in Brown’s work include those of Holden, Callcott and Domenico Corri. Throughout his tome, Brown scatters snippets of information concerning performance practice issues specific to Britain. Rarely does he focus on a particular national context. A notable exception is found in Brown’s discussion of *alla breve*,⁶⁴ wherein, drawing on British treatises, he takes a little over one page to reveal performance practice possibilities specific to Britain.⁶⁵ Like Donington, Brown’s reference to and discussion of British treatises—although more frequent than Donington’s—serves an auxiliary function in relation to ascertaining wider European trends; Brown’s sources are wide-ranging, and although his conclusions are more-than-often specific, in the main he swims in a vast ocean of primary sources from many nations as a means of seeking a composite picture.

One of the more recent sources to deal with a wide variety of performance practice issues is Dennis Shrock’s *Performance Practices in the Classical Era*.⁶⁶ Shrock focuses primarily on the period between 1751 and the 1830s, drawing upon the writings of over 100 authors and composers in his survey.⁶⁷ He discusses issues arising from performance practice such as

⁶¹ Brown, *Performing Practice*, 1.

⁶² Brown, *Performing Practice*, 2.

⁶³ Brown, *Performing Practice*, 2.

⁶⁴ For the purposes of this study, the time signature ‘*alla breve*’ refers to a duple meter whose primary rhythmic pulse is associated with the minim rather than the crotchet.

⁶⁵ See Brown, *Performing Practice*, 316–17.

⁶⁶ Shrock, *Performance Practices*.

⁶⁷ See Shrock, *Performance Practices*, vii.

vibrato, instrumentation, conducting, tempo, articulation, phrasing, metrical accentuation,⁶⁸ rhythmic alteration, ornamentation and cadenzas. Shrock argues that the comprehension and performative application of contemporaneous performance practices combined provide

the means to capture the heart of the composer's creation, and also [provide] the means to allow all generations of performers and listeners to be fully enriched by the beauty the composer sought to create.⁶⁹

It is reasonable to suggest that by linking performance practice with both beauty and 'the heart of the composer's creation', Shrock creates an implicit connection between performance practice and taste.

Unlike the aforementioned secondary sources, when revealing particular instances where specific performance practice issues may apply, Shrock exclusively provides examples of music by two Viennese Classic-era⁷⁰ composers, Joseph Haydn (1732–1809) and Wolfgang Amadeus Mozart (1756–91).

Although Shrock's discussion of performance practice references a significant number of British and London-published music writings—such as those by Giorgio Antoniotto (1680–1766), Avison, J. C. Bach, Busby, Callcott, Clementi, Domenico Corri, Holden, Hoyle and Augustus Kollmann (1756–1829)⁷¹—he makes no significant distinction between specific national contexts when drawing conclusions. Given the inherent differences between, for example, contemporaneous French, Italian and German performance practice, Shrock's homogenising of data to form generalised conclusions is not of much benefit to the probing scholar.

In summary, sources discussing a wide range of performance practice issues reveal a consistent skew towards the Continent. British sources, if referred to at all, are used to form broad conclusions not limited to any particular national context.

⁶⁸ Shrock refers to metrical accentuation as 'metric accentuation'. See Shrock, *Performance Practices*, 201.

⁶⁹ Shrock, *Performance Practices*, xii.

⁷⁰ For the purposes of this study, the term 'Classic era' 'is defined as the period between ca. 1750 and ca. 1830.' The word 'Classic' has been selected in preference to the word 'Classical'; the word 'Classical' 'is broader in meaning and is commonly used to describe Greek culture during the 5th and 4th centuries BC. It is also 'used colloquially when referring to Western "art" music.' Lancaster, *Through the Lens*, 561–2fn20.

⁷¹ For the full list of music writings referred to in Shrock's survey, see Shrock, *Performance Practices*, 441–8.

Sources focusing on one or two selected performance practice issues

Alongside sources that discuss a wide variety of performance practice issues are those that take a different trajectory; the scope of these sources is limited to one or two selected issues.

As the title suggests, Hermann Keller's *Phrasing and Articulation: A Contribution to a Rhetoric of Music*⁷² refers to two selected performance practice issues. Relevant pronouncements from a range of treatises dating from the late sixteenth to the early twentieth centuries are included; unfortunately, information from British sources is disregarded.

*Stolen Time: A History of Tempo Rubato*⁷³ by Richard Hudson traces *tempo rubato* from the fourteenth to the late twentieth century. Within Hudson's research, theorists pertinent to the present study include Bayly, Busby, Domenico Corri, Jousse and Tosi.⁷⁴ Of these, only Tosi garners more than passing attention; Hudson suggests that Tosi's concept of *tempo rubato* was predominant throughout the eighteenth century, both in Britain and on the Continent.⁷⁵ Hudson's exposé of Tosi's recommendations represents the only section in his discourse where British theorists are given weight; apart from this, Hudson's book focuses almost exclusively on the writings of Continental theorists.

Hudson's skewing of contemporaneous sources towards the Continent is a pervasive characteristic of secondary sources that focus on one or two selected performance practice issues.

This particular bias is also encountered in *The Art of Musical Phrasing in the Eighteenth Century: Punctuating the Classical "Period"*⁷⁶ by Stephanie Vial. The title of Vial's book reveals the focus of her research.

Vial draws from a wide selection of Continental writers, including Johann Mattheson (1681–1764), Heinrich Christoph Koch (1749–1816) and Friedrich Wilhelm Marpurg (1718–95) to make her case. A number of British writers are also referenced, including elocutionists Joshua Steele (ca. 1700–96) and Joshua Sheridan (1719–88) as well as music theorists Domenico Corri, Jones, Bemetzrieder, Gunn and Callcott.

⁷² Hermann Keller, *Phrasing and Articulation: A Contribution to a Rhetoric of Music* (New York: W. W. Norton & Company, 1973).

⁷³ Hudson, *Stolen Time*.

⁷⁴ See Hudson, *Stolen Time*, 41–61. Tosi's Treatise, entitled *Opinioni e' cantore antichi, et moderni* [Observations on the Florid Song] and originally published in 1723, was translated and published in English in 1742/3 by John Ernest Galliard (1687–1749). Although the treatise predates the aesthetic period, it was referenced, quoted and regarded as being authoritative by a number of contemporaneous London-based music theorists. See Chapter 2, fn. 75.

⁷⁵ See Hudson, *Stolen Time*, 41, 43, 51–2, 61.

⁷⁶ Stephanie Vial, *The Art of Musical Phrasing in the Eighteenth Century: Punctuating the Classical "Period"* (Rochester, NY: University of Rochester Press, 2008).

Vial proposes that during the eighteenth century, music was analogous to speech. According to Vial,

the transmission of the various grammatical, rhetorical, and logical elements of punctuation in [music] ... bears ... a remarkable similarity to its transmission in language. Music, [like speech,] has *unwritten* as well as *written* pauses [that is, points of repose].⁷⁷

In her view, the similarity between music and spoken language exists not only in relation to these ‘pauses’—points of repose—but also

grammatical and rhetorical units, such as phrases, periods, and paragraphs: [in both language and music,] these units, according to the extent to which they convey completeness or incompleteness, are more or less separated from each other through pauses, rests, and inflections of punctuation.⁷⁸

Vial writes that during the eighteenth century, the insufficiency of musical notation in conveying, for example, points of repose, resulted in a number of ‘rigorous efforts ... to insert commas, colons, question marks, etc. into instrumental music.’⁷⁹ Vial observes that each of these efforts was ultimately in vain.⁸⁰ Moreover, she provides a list that includes pronouncements concerning the musical equivalents of linguistic punctuation made by selected music theorists between the years 1597 and 1926.⁸¹ Regrettably, Vial’s list does not include many London-based theorists from the aesthetic period: only Bemetzrieder, Callcott, Corri, Gunn and Jones make brief appearances.⁸²

The value of Vial’s research lies in her compelling exposé of the connection between music and speech during the aesthetic period. Like Hudson, Vial does not give much weight to British sources; her conclusions are consistently skewed towards the Continent.

In summary, sources that focus on one or two selected performance practice issues are slanted towards the Continent. This bias may be explained by the fact that musicological research has been catalysed, in part, by the ‘Early Music’ movement’s primary focus on Continental canonic composers—such as Haydn, Mozart and Ludwig van Beethoven (1770–

⁷⁷ Vial, *Musical Phrasing*, 7.

⁷⁸ Vial, *Musical Phrasing*, 13. Vial indicates that in attempting to classify phrases or phrase portions according to their length or musical content, eighteenth century writers were inconsistent in their use of words such as ‘pause’, ‘period’ or ‘stop’. See Vial, *Musical Phrasing*, xvi.

⁷⁹ Vial, *Musical Phrasing*, 101.

⁸⁰ See Vial, *Musical Phrasing*, 101.

⁸¹ See Vial, *Musical Phrasing*, Appendix B, 260–78.

⁸² See Vial, *Musical Phrasing*, 271–4.

1827)—whilst London-based composers of the period fall outside of the canon and are thus generally ignored.

To the author’s knowledge, only two sources focus exclusively and comprehensively on Britain; one concentrates on taste in music performance, the other on performance practice. These two sources are discussed below.

Sources discussing notions of taste in music performance in general in Britain during the period

Drawing on information gleaned from contemporaneous concert programmes, newspapers and letters, Simon McVeigh’s *Concert Life in London from Mozart to Haydn*⁸³ paints a broad picture of London’s musical life during the period 1750–1800. For McVeigh,

newspapers provide a much more comprehensive picture than any other single source ... the nature of advertisements and reviews gives a direct insight into the attitudes of both promoters and audiences.⁸⁴

Despite this, McVeigh concedes that material in contemporaneous newspapers was frequently marred by bias, marketing ploys and editorial axe grinding.⁸⁵

The bulk of McVeigh’s research concerns the complex social and cultural musical world of late eighteenth-century London. Within this context, McVeigh occasionally discusses notions of taste in relation to, for example, national compositional styles,⁸⁶ embellishment,⁸⁷ overt virtuosity⁸⁸ and emotion.⁸⁹ McVeigh’s treatment of taste in music performance is far from comprehensive; as a result, a limited picture emerges. Furthermore, McVeigh sometimes employs a turn of phrase that is in need of qualification. For example, he writes: ‘[t]he English prided themselves on their discernment in rejecting empty virtuosity and excessive embellishment, preferring instead melodic directness and music that “spoke to the heart”,⁹⁰ whilst categorically rejecting “virtuoso trickery”.’⁹¹ McVeigh’s phrases ‘spoke to the heart’ and ‘virtuoso trickery’ are unclear in meaning. Despite this shortcoming, he establishes that in

⁸³ McVeigh, *Concert Life in London*.

⁸⁴ McVeigh, *Concert Life in London*, xv.

⁸⁵ See McVeigh, *Concert Life in London*, xv.

⁸⁶ See McVeigh, *Concert Life in London*, 119–28.

⁸⁷ See McVeigh, *Concert Life in London*, 144–8.

⁸⁸ See McVeigh, *Concert Life in London*, 144–8.

⁸⁹ See McVeigh, *Concert Life in London*, 153–6.

⁹⁰ McVeigh, *Concert Life in London*, 144.

⁹¹ McVeigh, *Concert Life in London*, 144.

London during the period, a balance between virtuosic display and sensitive performance was associated with taste in music performance—an aspect of taste pertinent to this study.

The greatest deficiency of McVeigh’s research is the absence of an examination of taste as revealed through performance practice; consequently, there is little information that may be directly applied to the performance of music of the period.

Sources discussing performance practice in Britain during the period

Robert Toft’s *Heart to Heart: Expressive Singing in England 1780–1830*⁹² is a source of detailed information taken from a variety of British vocal tutors and treatises dating from a period overlapping that of the present study; it is unique and represents ‘the first extended treatment of the subject.’⁹³

The wide range of issues arising from vocal performance practice discussed by Toft include accentuation, articulation, tempo, ornaments, phrasing and vibrato. Toft states that the goal of a singer is

to awaken the listeners’ affections through an ‘irresistible power’ which seize[s] their souls ... [S]ingers created this powerful form of persuasion by varying emphasis, accent, tone of voice, pauses, breathing, and gesture to match the sentiments of the text. These elements formed the basis of expression in both spoken and sung discourse.⁹⁴

Toft provides a reason for limiting the scope of his research to Britain:

[A]s our knowledge of geographically localized traditions of performance increases, the formulation of single codes of practice for all composers and performers in Europe will be seen to be less and less helpful ... I shun the pan-European approach.⁹⁵

Although Toft’s focus is on the period 1780–1830, he frequently includes pronouncements made by theorists after 1830.⁹⁶ Given the consistent rigour of Toft’s research, the fact that he does not explain his inclusion of post-1830 writers is disappointing. Toft appears to assume

⁹² Toft, *Heart to Heart*.

⁹³ Toft, *Heart to Heart*, xv.

⁹⁴ Toft, *Heart to Heart*, ix.

⁹⁵ Toft, *Heart to Heart*, xii.

⁹⁶ Post-1830 treatises regularly cited by Toft include, for example, *A Complete Method of Singing* (ca. 1840) by Louis Lablanche (?–?), *New Method of Teaching Class Singing* (1843) by Gesualdo Lanza (1779–1859) and *New Treatise on the Art of Singing* (1857) by Manuel García (1805–1906).

that the reader will identify similarities in performance practice from 1780 through to the 1850s.

Toft's examination of some issues arising from vocal performance practice is exhaustive. For example, his exposé of appoggiaturas is over thirty pages in length; this is not surprising because '[m]ore was written about the appoggiatura than about any other grace.'⁹⁷ Toft identifies a performative principle that underpins appoggiaturas. He states: 'English sources teach us that ... the character of the grace, that is, its length and style of delivery, was adapted to the passions embodied in the words.'⁹⁸ Throughout his study, Toft emphasises this expressive principle, tailoring it to other ornaments and musical contexts.⁹⁹ He summarises this principle by stating that 'the precise manner of delivery [was] determined by the [prevailing affect or] character.'¹⁰⁰ With regard to the vocalist, Toft shows that the prevailing character was 'embodied in the words.'¹⁰¹ The instrumentalist, however, does not have the luxury of notated affect-defining words or text. Toft's advice is wedded to vocal performance practice exclusively, and no instrument-focused sources are revealed in order to ascertain whether the expressive principle was contemporaneously extended into non-vocal performance.

In summary, Toft's book reveals much about vocal performance practice in Britain during a period overlapping that of the present study. On the other hand, Toft's unjustified inclusion of sources ranging up to the 1850s is odd not only because of the delimitation in the title of his book, but also because of his lack of conclusions concerning post-1830 performance practice. Moreover, the biggest limitation of Toft's book is that its pronouncements are limited to vocal performance practice; as such, the book is valuable only up to a point.

[Summary - the notion of taste in music performance in general, as revealed through performance practice](#)

In summary, information pertinent to this subject is scattered across a wide range of sources. In the case of sources that discuss performance practice of the late-eighteenth and early nineteenth centuries, the focus is almost always skewed towards the Continent. In one of the more recent books—that of Dennis Shrock—an unusually high number of primary sources are British. In Shrock's book, however, conclusions regarding each issue of performance practice

⁹⁷ Toft, *Heart to Heart*, 89.

⁹⁸ Toft, *Heart to Heart*, 89.

⁹⁹ See, for example, Toft, *Heart to Heart*, 31–2, 122–3, 128.

¹⁰⁰ Toft, *Heart to Heart*, 128.

¹⁰¹ Toft, *Heart to Heart*, 89.

are derived primarily from Continental sources; British sources, although occasionally cited, are not used to form conclusions specific to the British context.

Of the two sources that focus exclusively on Britain, one—McVeigh—provides no information whatsoever about performance practice; on the other hand, the second source—Toft—limits his discussion to vocal performance practice. This reveals the necessity for a source that comprehensively investigates performance practice specifically in relation to Britain during the aesthetic period.

For this reason, an exhaustive exposition of primary sources pertinent to the subject will be undertaken in Chapter 4.

The notion of taste in piano performance in London during the aesthetic period, as revealed through performance practice

To the author's knowledge, no single secondary source exists which both directly and comprehensively addresses this subject; sources exist, however, whose discussions are tangential to the subject. These fall into three categories:

- i) Sources discussing a wide range of performance practice issues.
- ii) Sources focusing on one or two selected performance practice issues.
- iii) Sources discussing piano performance practice in Britain or London during the period.

The ordering of secondary sources within each of these categories is chronological according to publication date.

Sources discussing a wide range of performance practice issues

Sandra Rosenblum's groundbreaking *Performance Practices in Classic Piano Music*¹⁰² discusses a wide variety of performance practice issues in relation to late eighteenth- and early nineteenth-century piano music; these issues include accentuation, articulation, tempo, dynamics, pedalling, fingering and ornaments.

Rosenblum's study is significant for several reasons:

- i) Its discussions are highly detailed

¹⁰² Rosenblum, *Performance Practices*.

- ii) It contains recommendations concerning the performative application of issues arising from contemporaneous piano performance practice
- iii) It contains recommendations concerning the performative application of issues arising from contemporaneous piano performance to piano music composed by a wide range of composers—such as Carl Philipp Emanuel Bach (1714–88), Beethoven, Frédéric Chopin (1810–49), Clementi, Carl Czerny (1791–1857), Dussek, John Field (1782–1837), Haydn, Johann Nepomuk Hummel (1778–1837), Mozart, Franz Schubert (1797–1828), Robert Schumann (1810–56) and Daniel Steibelt (1765–1823)
- iv) It is the first published research to treat the subject with such thoroughness.

Rosenblum frequently cites the piano treatise of the London-based theorist Muzio Clementi, whilst the piano treatises of other London-based theorists—such as Dussek and Cramer—are also mentioned. Treatises by Continental theorists, however, represent the principal sources for her study.

Early in her book, Rosenblum compares the distinguishing features of English-style pianos of the period with their Viennese counterparts;¹⁰³ furthermore, she suggests that the unique design, touch and sound of English pianos catalysed the emergence of a uniquely British compositional style.¹⁰⁴ Despite establishing the link between British instruments and British composition, Rosenblum makes almost no distinction between British and Continental performance practice. The exception concerns the issue of *legato* versus non-*legato* touch. In Rosenblum's view, an emerging preference for *legato* playing in Britain during the late-eighteenth century stems in part from innovations in English fortepiano design.¹⁰⁵

The connection between taste and Rosenblum's conclusions concerning piano performance practice is only implicit. Furthermore, despite the thoroughness of her research, findings specific to the British context are few and far between.

Elena Letňanová's *Piano Interpretation in the Seventeenth, Eighteenth and Nineteenth Centuries*¹⁰⁶ analyses

keyboard [treatises] employed in the seventeenth, eighteenth, and nineteenth centuries
... [and identifies] the process by which individual components of these [treatises]

¹⁰³ See Rosenblum, *Performance Practices*, 44–9.

¹⁰⁴ See Rosenblum, *Performance Practices*, 46.

¹⁰⁵ See Rosenblum, *Performance Practices*, 151.

¹⁰⁶ Elena Letňanová, *Piano Interpretation in the Seventeenth, Eighteenth and Nineteenth Centuries: A Study of Theory and Practice Using Original Documents* (Jefferson, NC: McFarland & Company, Inc., 1991).

made their appearance, the relationship between them, and the sources of as well as the driving forces behind each development.¹⁰⁷

Although Letňanová uses a wide variety of sources, these are exclusively Continental in origin; British sources are absent. Furthermore, Letňanová does not extensively discuss how performance practice issues may be applied to seventeenth-, eighteenth- and early nineteenth-century piano works. She does, however, illustrate the application of accentuation, pedalling and phrasing in selected works by Chopin, Franz Liszt (1811–86) and Alexander Scriabin (1872–1915). Fundamentally, Letňanová’s study is a relatively brief compendium of statements taken from primary sources; these statements are examined in more detail by other scholars, such as Rosenblum and Clive Brown.

As previously mentioned, Brown, in his *Classical & Romantic Performing Practice 1750–1900*¹⁰⁸ accessed data from a wide range of sources in order to discuss performance practice in music in general. The inherent weakness in Brown’s research lies in the fact that he has a penchant for seeking to form generalised conclusions regarding performance practice issues, rather than acknowledging ‘geographically localized’¹⁰⁹ variations. This weakness is clearly evidenced in his discussions concerning piano performance. He cites only four London-published piano treatises from within the aesthetic period,¹¹⁰ and incorporates information taken from them when articulating Continent-wide practices.¹¹¹ In light of the focus of this study, such generalisation is of limited assistance to the present study.

In *Performance Practices in the Classical Era*,¹¹² Dennis Shrock includes, in his broadly based survey, four piano treatises published in London during the aesthetic period.¹¹³ References to these treatises occur only sporadically. Shrock neither makes an attempt to treat British sources as a separate group, nor forms conclusions specific to the British context.

One of the most recent sources to comprehensively discuss a wide variety of piano performance practice issues is *Discoveries from the Fortepiano: A Manual for Beginning and Seasoned Performers*¹¹⁴ by Donna Louise Gunn. Gunn explains that ‘the impetus behind this

¹⁰⁷ Letňanová, *Piano Interpretation*, ix.

¹⁰⁸ Brown, *Performing Practice*.

¹⁰⁹ Toft, *Heart to Heart*, xii.

¹¹⁰ Bemetzrieder, *New Lessons*; Clementi, *Introduction*; Philip Corri, *L’Anima Di Musica*; Cramer, *Instructions*.

¹¹¹ See, for example, Brown, *Performing Practice*, 498.

¹¹² Shrock, *Performance Practices*.

¹¹³ Clementi, *Introduction*; Cramer, *Instructions*; Heck, *Art of Playing*; James Hook, *Guida di Musica, Being a Complete Book of Instructions for Beginners on the Harpsichord or Piano Forte* (London: Muzio Clementi & Co., n.d. [ca. 1785]).

¹¹⁴ Donna Louise Gunn, *Discoveries from the Fortepiano: A Manual for Beginning and Seasoned Performers* (New York: Oxford University Press, 2016).

book is to provide tools (rather than rules) to achieve a sound aesthetic—eighteenth-century style—in good taste.’¹¹⁵ Gunn’s meaning is unclear. At first sight, it is reasonable to assume that Gunn’s term ‘sound aesthetic’ refers to sonic characteristics. Her ensuing qualification of the term with ‘eighteenth-century style’, however, suggests that her term ‘sound aesthetic’ is associated with performance practice. The meaning behind Gunn’s statement may then be more clearly articulated: ‘the impetus behind this book is to provide tools (rather than rules) to achieve ... [tasteful performance].’ Regardless of terminological confusion, Gunn’s study represents a unique instance in secondary sources where performance practice is explicitly linked with taste.

Like Rosenblum, Gunn not only reveals performance practice as discussed by late eighteenth-century theorists, but also identifies—by way of notated examples—specific instances in contemporaneous piano repertoire where performance practice may be performatively applied. Unlike Rosenblum, however, Gunn is not as comprehensive; this is because in Gunn’s own acknowledgement, her study is conceived and written in such a way that the reader—a player of the modern piano¹¹⁶—will not be daunted by detail or complexity, but rather, will be encouraged to personally investigate eighteenth-century performance practice issues.¹¹⁷

Gunn begins her study with a discussion concerning the historical incarnations of the piano, a composer’s intentions in relation to meaning in music—as far as this may be ascertained—and the notion of performance practice.¹¹⁸ Gunn then presents the following issues relating to performance practice: accentuation, articulation, tempo, fingering, ornaments, pedalling and repeats. Her discussion of each of these issues concludes with ‘The Lesson’,¹¹⁹ a section at the end of each chapter comprising an un-annotated score excerpt accompanied by recommendations concerning the performative application of performance practice issues. In line with her ‘tools (rather than rules)’¹²⁰ approach, many recommendations leave considerable leeway for the performer’s personal choice. For instance, Gunn invites the performer to explore varying degrees of articulation, suggesting that ‘many possibilities’¹²¹ should be considered. Gunn uses the score excerpts as a pedagogical tool, revealing an approach to performance practice that is unique amongst secondary sources. As in the case of

¹¹⁵ Gunn, *Discoveries*, xv.

¹¹⁶ See Gunn, *Discoveries*, xv.

¹¹⁷ See Gunn, *Discoveries*, xv-xvi.

¹¹⁸ See Gunn, *Discoveries*, 9–10.

¹¹⁹ See, for example, Gunn, *Discoveries*, 36–8, 64–5, 77–8, 90–1, 117–18, 129–30, 140.

¹²⁰ See Gunn, *Discoveries*, xv.

¹²¹ Gunn, *Discoveries*, 163.

the aforementioned performance practice sources, however, Gunn focuses almost entirely on Continental sources and performance practice.

In summary, sources that discuss a wide variety of performance practice issues consistently lean towards the Continent. One source only—Rosenblum—offers a single conclusion that is specific to Britain.

Sources focusing on one or two selected performance practice issues

Apart from sources that discuss a wide range of performance practice issues, sources also exist that focus exclusively on one or two selected issues.

Richard Hudson's *Stolen Time: A History of Tempo Rubato*,¹²² previously mentioned in relation to music in general, is also a pertinent source in relation to piano music. Hudson makes brief mention of the London-based theorist Philip Corri, reproducing two musical examples from Corri's piano treatise;¹²³ Of particular note is the fact that Corri identifies places in these examples where *rubato* may be performatively applied,¹²⁴ thereby providing a glimpse into a specific contemporaneous British performance practice issue. In Hudson's study, this is the only moment when a British piano performance practice issue is mentioned; apart from this, Hudson focuses exclusively on Continental music theorists when discussing piano performance practice.

*A History of Pianoforte Pedalling*¹²⁵ by David Rowland is a comprehensive exposition of the emergence and practice of pedalling. Rowland's research is groundbreaking inasmuch as it is the first and only rigorous examination devoted exclusively to the contemporaneous performative use of the damper-raising pedal. Rowland traces the history of the incorporation of the pedal into keyboard instruments from the early eighteenth through to the late nineteenth century. Within this historical context, developments in Britain are examined in relation both to notation and performative application.¹²⁶ As is the case in so many other secondary sources, the British context is not given much weight when compared with that of the Continent. Roland observes that, in relation to the performative use of the damper-raising pedal in late eighteenth-century Britain, 'there is very little documentary evidence which gives us any insight into pedalling amongst early pianists.'¹²⁷ As a result, Roland uses contemporaneous scores that

¹²² Hudson, *Stolen Time*.

¹²³ Philip Corri, *L'Anima Di Musica*.

¹²⁴ See Hudson, *Stolen Time*, 146.

¹²⁵ David Rowland, *A History of Pianoforte Pedalling* (Cambridge: Cambridge University Press, 1993).

¹²⁶ See Rowland, *History of Pedalling*, 20–22, 38–40, 66–77.

¹²⁷ Rowland, *History of Pedalling*, 40.

indicate the use of the damper-raising pedal to formulate performance practice principles in relation to pedalling. This approach may have been inspired by Rosenblum,¹²⁸ who five years prior had adopted a similar strategy when discussing pedalling.

In summary, sources that discuss either a single or a few piano performance practice issues are limited in the same way as most of the secondary source literature—that is, discussion concerning performance practice in Britain is given very little weight when compared with that of the Continent. Furthermore, there is a paucity of sources that examine piano performance practice in Britain exclusively. These sources will now be examined.

Sources discussing piano performance practice in Britain or London during the period

During the period 1984–7, Nicholas Temperley compiled and edited *The London Pianoforte School, 1766–1860*,¹²⁹ a twenty-volume anthology of piano music by London-based composers who were working during the Classic era through to the mid-nineteenth century. Temperley's anthology is the first significant, large-scale publication to identify a London-based 'school'¹³⁰ of composers—as distinct from composers on the Continent. The word 'school' 'implies the existence of a coherent style in a given period.'¹³¹ A cursory examination of Temperley's anthology reveals that unity of compositional style in works of composers writing for piano in London between the years 1766 and 1860 is non-existent. According to Temperley, the

“London Pianoforte School” consists of 49 composers whose combined careers spanned almost a century (from 1766 to 1860). Five pianists stand out as being the most important composers of the London Pianoforte School. These are: i) Muzio Clementi; ii) Johann Ladislav Dussek; iii) Johann Christian Bach; iv) Johann Baptist Cramer; and v) John Field. It's ironic that none of these pianist-composers actually came from London (or, for that matter, from England). Perhaps the only two things that link these five pianists together as a “School” are: i) they all had strong and lasting associations with London; and ii) they all composed piano music for the London market some time during the first hundred years of the piano's popularity in London.¹³²

¹²⁸ See Rosenblum, *Performance Practices*, 102–43.

¹²⁹ Temperley, *The London Pianoforte School*.

¹³⁰ The term 'London Pianoforte School' was first coined by Alexander Ringer fourteen years prior to Temperley's edition. See Alexander L. Ringer, “Beethoven and the London Pianoforte School,” *The Musical Quarterly* 56, no. 4 (1970).

¹³¹ van Oort, “The English Classical Piano Style,” 5.

¹³² Lancaster, *First Fleet Piano*, I:457fn96. Lancaster states that this quotation is taken from the 'General Introduction' to Temperley's *London Pianoforte School*. Van Oort also cites Temperley's 'Introduction'—presumably General Introduction—as the source of some of the quoted material. See van Oort, “The English

In a ‘General Introduction’ to the anthology,¹³³ Temperley discusses issues such as the historical background of the English-style piano, provides reasons for his choice of composers and compositional genres, and outlines his editorial practice. The General Introduction also includes a section specifically devoted to piano performance practice.¹³⁴

The performance practice issues discussed by Temperley include articulation, tempo, dynamics, fingering, ornaments, pedalling and rhythm. He takes a broad approach, only occasionally giving way to detailed pronouncements. One such detailed pronouncement concerns dynamics:

If *p* and *f* are the only dynamic marks in a movement, it does not mean that these are the only dynamic levels intended. On the contrary, the normal level for unmarked music was *mezzo forte* [T]here is often no indication of where to restore the mean level after a passage marked *f* or *p*, and many pieces have no dynamic mark at the beginning.¹³⁵

Because Temperley seems to be so confident in his assertion, it is odd that he draws on only one theorist—Cramer—as the source of his remarks. In relation to ornaments—specifically the trill—however, he provides an extensive list comprising twenty-six pertinent sources.¹³⁶

Like Letňanová, Temperley’s discussion of piano performance practice is relatively brief. Furthermore, his treatment of performance practice issues is inconsistent in relation to detail. The strength of Temperley’s discussion lies in its comprehensive identification of British sources, which is of value to the present study. Furthermore, the selection of repertoire included in Temperley’s anthology is varied and enticing.

Fortepianist Bart van Oort’s doctoral dissertation *The English Classical Piano Style and its Influence on Haydn and Beethoven*¹³⁷ was groundbreaking for its time. Van Oort systematically identifies the idiosyncratic compositional style associated with London-based composers during the late eighteenth and early nineteenth centuries, inspired, it would seem, by Temperley’s anthology. Prior to van Oort’s dissertation, no systematic investigation of the compositional style of late eighteenth- and early nineteenth-century piano music in London

Classical Piano Style,” 6fn12. Inexplicably, Temperley’s General Introduction does not contain the quoted material.

¹³³ See Temperley, “General Introduction,” in *The London Pianoforte School*, I:vii–xxxv.

¹³⁴ See Temperley, “General Introduction,” I:xxii–xxxv.

¹³⁵ Temperley, “General Introduction,” I:xxvii.

¹³⁶ See Temperley, “General Introduction,” I:xxx.

¹³⁷ van Oort, “The English Classical Piano Style.”

had been undertaken. Furthermore, the influence of this compositional style on Haydn and Beethoven had not been investigated in such detail.¹³⁸

Van Oort's research challenges attitudes about repertoire composed in London during the late eighteenth century. One of his particularly significant findings concerns Haydn's Sonata No. 62 in E-flat major (Hob. XVI:52) for solo piano, which Haydn wrote when he was in London. This work is commonly viewed as one in which Beethoven's influence is evident, most notably in the textures, overtly virtuosic passagework, accompaniment figuration and exploitation both of extremes of register and dynamic. Van Oort's research dispels this misperception, making it clear that these features are uniquely associated with late eighteenth-century English piano music,¹³⁹ and with the pianists and piano music he encountered when he was in London.

When it comes to contemporaneous British piano performance practice, however, there is a paucity of information. The only performance practice issue discussed by van Oort is the default *legato* touch. In order to establish that this basic touch was pervasive in Britain during the late eighteenth and early nineteenth centuries, van Oort references a single British piano treatise: Clementi's *Introduction to the Art of Playing on the Pianoforte*.¹⁴⁰

In summary, van Oort establishes the distinguishing features of the English piano compositional style. As revelatory as this may be, his discussion of contemporaneous performance practice issues is limited to one only—that of the default *legato* touch. Moreover, within the context of van Oort's entire dissertation, only one British primary source dealing with performance practice is consulted. As such, van Oort's research is of limited use to the present study.

Recently, a number of other dissertations have been published in relation to British keyboard music of the late eighteenth- and early nineteenth-centuries. These include *Keyboard Style in Late Eighteenth-Century England: A Study of Fingering, Touch, and Articulation*¹⁴¹ by Jacqueline McGlynn, *J. C. Bach's London Keyboard Sonatas: Style and Context*¹⁴² by H.

¹³⁸ Ringer's "Beethoven and the London Pianoforte School," represents the beginning of research in this area; within this article, Haydn is conspicuously absent. It may well be that Jerald Curtis Graue was the next significant musicologist to use Ringer's terminology—The London Pianoforte School—within the context of published research. See Jerald Curtis Graue, "Haydn and the London Pianoforte School," *Haydn Studies. Proceedings of the International Haydn Conference, Washington D. C., 1975* (New York: Norton, 1981): 422–31.

¹³⁹ See van Oort, "The English Classical Piano Style," 156–7.

¹⁴⁰ See van Oort, "The English Classical Piano Style," 66.

¹⁴¹ Jacqueline DeNure McGlynn, "Keyboard Style in Late Eighteenth-Century England: A Study of Fingering, Touch, and Articulation" (Master's thesis, The University of Western Ontario, 1999).

¹⁴² H. Marinho Carvalho, "J. C. Bach's London Keyboard Sonatas: Style and Context" (PhD diss., University of Sheffield, 2003).

Marinho Carvalho, *The English Piano in the Classical Period: Its Music, Performers, and Influences*¹⁴³ by Andrew Brownell, and *Muzio Clementi, Difficult Music, and Cultural Ideology in Late-Eighteenth Century England*¹⁴⁴ by Erin Helyard. The only performance practice issue discussed in these studies is that of the default *legato* touch. In each case, the performance practice issue is raised as an adjunct to broader discussions relating to compositional style; there is no information concerning the default *legato* touch that cannot be found in the aforementioned sources by Rosenblum and van Oort.

Summary – the notion of taste in piano performance in London during the aesthetic period, as revealed through performance practice

The review of secondary sources pertinent to the subject reveals that there is no centralised source of information that provides a detailed discussion of a wide range of performance practice issues in tandem with a specific focus on Britain during the aesthetic period. This significant gap in the literature will be addressed in the comprehensive exposition of primary sources in Chapter 4.

¹⁴³ Andrew Brownell, “The English Piano in the Classical Period: Its Music, Performers, and Influences” (PhD diss., City University, London, 2010).

¹⁴⁴ Erin Helyard, “Muzio Clementi, Difficult Music, and Cultural Ideology in Late Eighteenth-Century England” (PhD diss., McGill University, 2011).

EXPOSITION OF PRIMARY SOURCES

As noted in the Design of the Study, this research seeks answers to the following four questions:

- i) What was the notion of taste in British culture during the aesthetic period?
- ii) What was the notion of taste in music performance in general in London during the aesthetic period, as revealed through performance practice?
- iii) What was the notion of taste relating specifically to piano performance in London during the aesthetic period, as revealed through performance practice?
- iv) How might notions of taste in performance in London during this period be performatively manifested in the playing of contemporaneous solo piano repertoire published in London?

Secondary sources have been shown, in the preceding chapter, to shed limited light on these questions. The study now seeks answers through a number of key primary sources. The first three questions will be addressed in this chapter. The fourth question will be addressed in Chapter 5.

Research question 1: the contemporaneous notion of taste in British culture

In addressing the first research question—the contemporaneous notion of taste in British culture—this thesis draws upon writings by five taste theorists: Alison, Burke, Gerard, Hume and Reid.

A definition: elusive and complex

Two of the selected taste theorists agree that creating a definition of taste is fraught with difficulty. In his *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*,¹ the statesman and philosopher Edmund Burke refers to taste as a ‘delicate ...

¹ Burke, “Introduction: on Taste.”

faculty, which seems too volatile to endure even the chains of a definition.’² He elaborates, pointing out the hazards arising from this endeavour:

The term taste ... is not extremely accurate; the thing which we understand by it is far from a simple and determinate idea ... and is ... liable to uncertainty and confusion. I have no great opinion of a definition, ... [for] ... when we define, we seem in danger of circumscribing nature within the bounds of our own notions, which we often take up by hazard. ... A definition [of taste] may be very exact, and yet go but a very little towards informing us of [its] nature.³

Furthermore, Burke suggests that a definition of taste may only be reached following a discussion about it. He states that a definition of taste ‘seems rather to follow than to precede our enquiry, of which it ought to be considered as the result.’⁴

Despite his concerns about the ‘uncertainty and confusion’⁵ associated with defining taste, Burke considers a definition to hold some value: ‘Let the virtue of a definition [of taste] be what it will.’⁶

Like Burke, the philosopher and theorist Thomas Reid regards taste as difficult to define. In his *Essays on the Intellectual Powers of Man*,⁷ Reid, writing that ‘there is no subject in which there is more frequent occasion to use words that cannot be logically defined ... than in [discussing] ... the powers ... of the mind,’⁸ eventually identifies taste as one such power.⁹ Whilst conceding the difficulty of defining taste, Reid suggests an approach that may be of benefit in discussing the subject:

We must as much as possible use common words, in their common acceptance, pointing out their various senses where they are ambiguous; and when we are obliged to use words less common, we must endeavour to explain them as well as we can.¹⁰

Having established the fact that the definition of taste is elusive, Burke and Reid, as well as two other selected taste theorists—Alison and Gerard—nonetheless attempt to form a definition.¹¹ The remaining selected taste theorist—David Hume—does not define taste in his

² Burke, “Introduction: on Taste,” 2.

³ Burke, “Introduction: on Taste,” 4–5.

⁴ Burke, “Introduction: on Taste,” 5.

⁵ Burke, “Introduction: on Taste,” 4.

⁶ Burke, “Introduction: on Taste,” 5.

⁷ Reid, *Essays*.

⁸ Reid, *Essays*, 12.

⁹ See Reid, *Essays*, 713.

¹⁰ Reid, *Essays*, 12.

¹¹ Burke, “Introduction: on Taste,” 5–6; Reid, *Essays*, 713; Alison, *Essays*, vii; Gerard, *Essay*, 1.

essay “Of the Standard of Taste”;¹² instead, as the title suggests, he devotes his entire discourse to positing standards by which taste might be measured.

That four of the five taste theorists create a definition of taste implies that they regard a definition as being necessary if taste is to be discussed. The definitions of taste given by the four theorists are explored below.

Taste defined

None of the four definitions of taste provided by the selected taste theorists are the same. Consistent themes, however, emerge; when these themes are taken together, a broad definition begins to appear.

Four of the selected theorists describe taste either as a ‘faculty’ or ‘power’ of the mind.

Burke states:

I mean by the word Taste ... that faculty or those faculties of the mind, which are affected with, or which form a judgement of, the works of imagination and the elegant arts.¹³

In *Essays on the nature and principles of taste*,¹⁴ Archibald Alison writes: ‘Taste is that Faculty of the human Mind, by which we perceive and enjoy, whatever is Beautiful ... in the works of Nature or Art.’¹⁵

According to Reid, taste is a ‘power of the mind’.¹⁶ Furthermore, in *An Essay on Taste*,¹⁷ the academic and philosopher Alexander Gerard writes that a ‘*fine* taste ... derives its origin from certain powers natural to the mind’¹⁸—it is therefore reasonable to assume that this is a somewhat convoluted way of stating that taste *is* a power of the mind.

It might be suggested that ‘faculty of the mind’ can be taken as being synonymous with ‘power of the mind’;¹⁹ if this is the case, the four theorists are in agreement. There is, however, variation among the theorists in relation to the precise function of this faculty or power of the

¹² Hume, “Of the Standard of Taste.”

¹³ Burke, “Introduction: on Taste,” 5–6.

¹⁴ Alison, *Essays*.

¹⁵ Alison, *Essays*, vii.

¹⁶ Reid, *Essays*, 713.

¹⁷ Gerard, *Essay*.

¹⁸ Gerard, *Essay*, 1.

¹⁹ Burke and Alison each refer to taste as a ‘faculty’ of the mind. See Burke, “Introduction: on Taste,” 5–6; Alison, *Essays*, vii. Reid and Gerard refer to taste as a ‘power’ of the mind. See Reid, *Essays*, 713; Gerard, *Essay*, 1.

mind. Six functions emerge in the selected writings. Burke speaks of ‘judgement’,²⁰ whilst Alison refers to both perception and enjoyment;²¹ Gerard, too, writes of ‘perception’.²² On the other hand, Reid states that taste is: ‘that power of the mind by which we are capable of *discerning* and *relishing* the beauties of Nature, and whatever is excellent in the fine arts.’²³ The connection with nature is also posited by Alison; the link between taste in the arts also features in the writings of Burke and Alison.²⁴ One theorist—Gerard—stands apart due to his focus on ‘imagination’; he writes:

Taste consists chiefly in the improvement of those principles which are commonly called *the powers of imagination* ... [which supply] us with finer and more delicate perceptions than any which can be properly referred to our external organs.²⁵

As previously mentioned, the philosopher and essayist David Hume does not provide a definition of taste. He does, however, like Gerard, associate taste with beauty.²⁶

The writings of the selected taste theorists reveal varying emphases in relation to their descriptions of taste. Taking points of agreement from within these descriptions, a broad definition appears: taste is a faculty or power of the mind by which one perceives beauty, beauty in nature, and beauty in the fine arts.

Within this broad definition, combined with a further investigation of primary sources, four clear components of taste can be identified: sensibility, imagination, refinement and judgement. These will now be discussed in turn.

Component 1: sensibility

The concept of sensibility is discussed by all five taste theorists—Gerard, Alison, Burke, Hume and Reid. Only Gerard, however, uses the term.²⁷ Drawing on the pronouncements of these theorists, and for the purposes of this study, the term ‘sensibility’ refers to an individual’s capability for emotional or psychological response to objects or stimuli presented either to their external senses or to their mind. Gerard, for instance, characterises sensibility as being

²⁰ Burke, “Introduction: on Taste,” 6.

²¹ See Alison, *Essays*, vii.

²² Gerard, *Essay*, 1–2.

²³ Reid, *Essays*, 713. Emphasis added.

²⁴ See Burke, “Introduction: on Taste,” 6; Alison, *Essays*, vii; Reid, *Essays*, 713.

²⁵ Gerard, *Essay*, 1–2.

²⁶ See Hume, “Of the Standard of Taste,” 266; Gerard, *Essay*, 30–2.

²⁷ See Gerard, *Essay*, 96.

‘*Feelingly alive To each fine impulse.*’²⁸ Exactly what he means by the word ‘feelingly’ is not initially clear; in his ensuing elaboration, however, he implies that ‘feelingly’ is a function of the mind:

The mind receives pleasure or pain ... from the impulse of external objects [presented to it] ... [T]he pleasure or the pain ... arises immediately from the exertions of the mind, [and] is ascribed to those things, which give occasion to them.²⁹

Although Alison does not use the term ‘sensibility’, his description of the experience of ‘simple emotions’³⁰ as a response to objects presented to the senses is the equivalent of Gerard’s ‘the mind receives pleasure or pain ... from the impulse of external objects [presented to it]’.³¹ Alison’s ‘simple emotions’ are ‘Cheerfulness, Tenderness, Melancholy, Solemnity, Elevation ... [and] Terror.’³² For Alison, these emotions act as a foundation upon which taste may be formed.

Alison provides an attractive example of sensibility manifested through an emotional response to external stimuli:

What ... is the impression we feel from the scenery of [S]pring? The soft and gentle green with which the earth is spread, the ... texture of plants and flowers, ... and the remains of [W]inter yet lingering among the woods and hills, all conspire to infuse into our minds ... [a] fearful tenderness [In A]utumn, ... does [one] not feel ... a sentiment of melancholy?

By this statement, Alison suggests the existence of response that is common to humankind.

Like Alison, Burke regards sensibility as being common to humankind. He refers to the ‘primary pleasures of the sense’,³³ stating that ‘the ground-work of ... these is the same in [all] human [beings]’;³⁴ Burke provides examples:

All men are agreed to call vinegar sour, honey sweet, and aloes bitter ... [; t]hey all concur in calling sweetness pleasant, and sourness and bitterness unpleasant. ... [Likewise,] I believe no man thinks a goose to be more beautiful than a swan.³⁵

²⁸ Gerard, *Essay*, 96.

²⁹ Gerard, *Essay*, 3.

³⁰ Alison, *Essays*, xii.

³¹ Gerard, *Essay*, 3.

³² See Alison, *Essays*, 58.

³³ Burke, “Introduction: on Taste,” 31.

³⁴ Burke, “Introduction: on Taste,” 31.

³⁵ Burke, “Introduction: on Taste,” 8, 12.

The ‘primary pleasures of the sense’ of Burke resemble Gerard’s ‘pleasure or pain ... from the impulse of external objects.’³⁶

Hume—like Burke—does not use the term ‘sensibility’, but maintains—like Gerard, Alison and Burke—that it is an emotional or psychological response to external stimuli. Hume gives two examples of such stimuli: ‘beauty and deformity’.³⁷

Having sought to describe sensibility, all five theorists—Gerard, Alison, Burke, Hume and Reid—identify sensibility as a component of taste.

Gerard argues: ‘In order to form a fine taste, the mental powers which compose it must possess exquisite *sensibility*.’³⁸ For Gerard, sensibility plays an assistant role in the exercise of taste:

Taste will, in many instances, receive assistance [from] *sensibility* ... as fits a man for being easily moved, and for readily catching ... any passion, that a work [external stimulus] is fitted to excite.³⁹

Although Alison does not use the term ‘sensibility’, it is clear that he regards it as an essential component of taste; he associates the emotional and psychological enjoyment of ‘whatever is Beautiful ... in the works of Nature or Art’ with the ‘Faculty of the human Mind [taste]’⁴⁰—Alison’s ‘Faculty of the human Mind’ is his definition of taste.⁴¹

With satisfying clarity, Burke writes: ‘sensibility and judgement ... are the qualities that compose what we commonly call ... *Taste*.’⁴²

Hume maintains that sensibility is a component of taste. He writes: ‘a quick and acute perception of beauty ... [constitutes] the perfection of ... taste.’⁴³ Reid’s view is identical to that of Hume.⁴⁴

In summary, sensibility is seen as a component of taste by each of the taste theorists.

³⁶ Gerard, *Essay*, 3.

³⁷ Hume, “Of the Standard of Taste,” 266.

³⁸ Gerard, *Essay*, 96.

³⁹ Gerard, *Essay*, 79.

⁴⁰ Alison, *Essays*, vii.

⁴¹ Alison, *Essays*, vii.

⁴² Burke, “Introduction: on Taste,” 31.

⁴³ Hume, “Of the Standard of Taste,” 266.

⁴⁴ See Reid, *Essays*, 717.

Component 2: imagination

With regard to the nature of imagination and what it does, two theorists—Burke and Gerard—provide the most comprehensive exposés.

Burke writes:

The mind of man possesses a sort of creative power ... [that] represent[s] ... the images of things in the ... manner in which they were received by the senses, or [rearranges] those images in a new manner. ... To [imagination] belongs ... wit, fancy, invention, and the like. ... Imagination ... can only vary the disposition of those ideas which it has received from the senses ... In the imagination ... pleasure is perceived from the resemblance ... which [an] imitation has to [its] original. ... [B]y making resemblances, we produce new *images*.⁴⁵

Gerard, referring to imagination as ‘fancy’, states:

Fancy ... confers upon [objects] ... ties [that is, associations], ... and ... [arranges] them in an endless variety of forms. ... [Imagination] ... commonly ... [identifies] *resemblance, contrariety, or vicinity* ... [as well as] *custom, coexistence, causation or order*.⁴⁶

The pronouncements of Burke and Gerard reveal that the essence of imagination comprises its action—that is, in its grouping and creative rearranging of mental images and ideas.⁴⁷

This understanding of imagination established, four of the theorists—Hume, Burke, Gerard and Alison—identify imagination as a component of taste.

In Hume’s view, one of the necessary components of taste is what he calls ‘delicacy of imagination’.⁴⁸ Hume takes the necessity of imagination for granted. Furthermore, his ensuing comments show that the term ‘delicacy’ means ‘refinement’⁴⁹—another component of taste which will be discussed below.

Burke writes that, amongst other things, ‘Taste ... is ... made up of ... the ... pleasures of the imagination.’⁵⁰ From this statement, it can be deduced that imagination is a necessary component of taste. Gerard’s views are similar to that of Burke.⁵¹

⁴⁵ Burke, “Introduction: on Taste,” 15–16, 17, 18–19.

⁴⁶ Gerard, *Essay*, 153–4.

⁴⁷ Burke, “Introduction: on Taste,” 15.

⁴⁸ Hume, “Of the Standard of Taste,” 264.

⁴⁹ Hume, “Of the Standard of Taste,” 264, 272.

⁵⁰ Burke, “Introduction: on Taste,” 30–1.

⁵¹ See Gerard, *Essay*, 143.

Brief mention must also be made of Alison, who takes a more circuitous route when establishing that imagination is a component of taste; he states that taste is an ‘emotion’, and that this emotion comprises two parts: ‘sublimity’ and ‘beauty’.⁵² Of these two parts, Alison declares that they ‘are uniformly ascribed ... to the imagination.’⁵³

In summary, imagination emerges in the writings as a significant component of taste.

Component 3: refinement

All five taste theorists discuss a concept that this thesis refers to as ‘refinement’; only Gerard, however, uses this word to denote the concept.⁵⁴ Gerard argues that refinement is an ability which enables one to ‘distinguish ... the qualities of things ... [with] acuteness.’⁵⁵ Hume, using the term ‘delicacy’, suggests that refinement is a state of awareness wherein the senses are so finely tuned that they ‘allow nothing to escape them; and at the same time [are] so exact as to perceive every ingredient in [an object].’⁵⁶ Burke uses the term ‘acuteness of the sense’⁵⁷ to denote refinement. He provides five scenarios,⁵⁸ each of which reveals refinement to be a state of acute awareness that enables an individual to perceive subtle differences both between and within things. Both Reid’s and Alison’s discussions⁵⁹ of the concept of refinement evidence concord with Gerard, Hume and Burke.

Based on these discussions, the following definition is formed: refinement refers to a state of acute awareness that enables an individual to perceive subtle differences both between and within things.

Each of the selected taste theorists—Gerard, Hume, Burke, Reid and Alison—identify refinement as a component of taste.

Gerard states that ‘Refinement ... is [a] quality requisite for forming a perfect taste.’⁶⁰ Likewise, Hume considers refinement to be necessary in the formation of taste:

A good palate is not tried by strong flavours; but by a mixture of small ingredients, where we are [able to distinguish] each part. In like manner, a quick and acute

⁵² Alison, *Essays*, vii.

⁵³ Alison, *Essays*, 1.

⁵⁴ See Gerard, *Essay*, 105.

⁵⁵ Gerard, *Essay*, 109.

⁵⁶ Hume, “Of the Standard of Taste,” 265.

⁵⁷ Burke, “Introduction: on Taste,” 28.

⁵⁸ See Burke, “Introduction: on Taste,” 20–1, 22–3, 23–4, 24–6, 26–8.

⁵⁹ See Reid, *Essays*, 742; Alison, *Essays*, 90–1.

⁶⁰ Gerard, *Essay*, 105.

perception of beauty and deformity [in objects of nature and art is] the perfection of our mental taste.⁶¹

Burke implies that insofar as a person has refinement, they have taste: ‘Here ... is the great difference between [those who have taste and those who don’t; that is, the difference between] Tastes[:] when men come to compare the excess or diminution of [those] things which are judged by degree.’⁶² Moreover, he argues that refinement improves through knowledge, which itself involves the discovery of realities that may have been initially overlooked:

It is from [a] difference in knowledge, that ... a difference in Taste proceeds. A man to whom sculpture is new, sees ... some ordinary piece of statuary; he is immediately struck and pleased ... [and] does not at all attend to its defects. ... Some time after, [however,] ... he ... begins to look with contempt on what he admired at first.⁶³

As mentioned previously, Reid does not use the word ‘refinement’. He does, however, identify refinement as a component of taste in a roundabout way. Given that Reid considers taste to be a ‘power of the mind by which we are capable of discerning and relishing the beauties of Nature, and whatever is excellent in the fine arts’,⁶⁴ he links the perception and comprehension of an object’s constituent parts—that is, refinement—with the discernment of beauty—that is, taste:

The most perfect works of art ... have a beauty that strikes ... the ignorant and inattentive. But the more we discover of their structure, of their mutual relations, [that is, refined] ... the greater beauty ... we discern [that is, the more taste we have].⁶⁵

Alison, too, does not use the word ‘refinement’. He argues, however, that an increase in an individual’s ability to distinguish between an object’s qualities—that is, refinement—is linked with the perception and enjoyment of beauty in nature—that is, taste:⁶⁶

As our knowledge of the expressions of Nature increases, our sensibility to ... beauty or to ... defects ... becomes more keen [that is, refinement], until ... no feature is admitted, which may prevent it from [moving] the heart [that is, taste].⁶⁷

⁶¹ Hume, “Of the Standard of Taste,” 266.

⁶² Burke, “Introduction: on Taste,” 27.

⁶³ Burke, “Introduction: on Taste,” 20–1.

⁶⁴ Reid, *Essays*, 713.

⁶⁵ Reid, *Essays*, 742.

⁶⁶ As previously mentioned, Alison writes: ‘Taste is that Faculty of the human Mind, by which we perceive and enjoy, whatever is Beautiful or Sublime in the works of Nature or Art.’ Alison, *Essays*, vii.

⁶⁷ Alison, *Essays*, 90–1.

Refinement is, therefore, consistently identified as a component of taste.

Component 4: judgement

When identifying the meaning of judgement, Gerard's pronouncements are the most detailed among the theorists, and may be taken as representative of contemporaneous understanding. He writes: '*Judgement* ... compares ... and by comparison determines ... respective merit and due proportion.'⁶⁸

Four theorists—Burke, Hume, Gerard and Reid—consider judgement to be a component of taste. Burke writes: 'judgement ... [is one of] the qualities that compose ... *Taste*.'⁶⁹ According to Hume, judgement—involving the act of comparison and the determining of merit—is essential to taste; he states:

Few [people] are qualified to give judgement on any work of art Where no [act of] comparison has been employed, the most frivolous beauties [are erroneously deemed worthy of] merit A true judge in the fine arts is ... so rare a character. ... The joint verdict of such [judges] ... [constitutes] true ... taste.⁷⁰

Gerard observes: 'taste ... consists in ... powers of judgement and imagination combined.'⁷¹ Similarly, Reid declares: 'judgement is an ingredient in all determinations of taste.'⁷²

In summary, taste can be seen to comprise four components: sensibility, imagination, refinement and judgement. In the views of the selected taste theorists, each of these components is requisite for the manifestation of taste.

Drawing on the information presented above, a comprehensive definition of the contemporaneous notion of taste may be formed: taste is a faculty or power of the mind by which one perceives beauty—beauty in nature and beauty in the fine arts—and comprises four components: sensibility, imagination, refinement and judgement.

⁶⁸ Gerard, *Essay*, 84–5.

⁶⁹ Burke, "Introduction: on Taste," 31.

⁷⁰ Hume, "Of the Standard of Taste," 272–3.

⁷¹ Gerard, *Essay*, 95.

⁷² Reid, *Essays*, 519.

Research question 2: the notion of taste in music performance in general in London during the aesthetic period, as revealed through performance practice

The preceding discussion has shown that the components of taste are inextricably connected with response. Sensibility and refinement enable response, whilst imagination and judgement are in themselves a form of response. Taste is commonly directed towards a particular field of human artistic creative activity, such as dance, painting or sculpture. In this study, the particular field of human artistic creative activity in which the contemporaneous notion of taste is revealed is music.

As previously mentioned, in London during the aesthetic period, taste in music performance was linked—either explicitly or implicitly—with performance practice.⁷³ Underpinning contemporaneous British performance practice throughout the aesthetic period were two notions.

Firstly, the human singing voice was viewed as a model for instrumentalists to imitate.⁷⁴ Beattie, for instance, writes:

The foundation of all true music, and the most perfect of all musical instruments, is the human voice; which is therefore the ... standard of musical sound. Noises, therefore, ... which a good voice cannot utter without straining, ought to be excluded from this pleasing art.⁷⁵

Secondly, speech—with its tones, inflections, emphases and punctuation—was similarly seen as a model for instrumentalists to imitate.⁷⁶ Heron states:

Different degrees of emphasis in elocution ... serve to point out the particular stress the speaker lays upon certain words and ideas. ... Meaning [is] conveyed ... by [varying] the *tone*, *emphasis*, and *expression* of the *sound*

Every emotion, affection, and passion [has] its peculiar inflection of voice, and appropriated expression of quality and sound[.] We must be guided by [this] in rendering musical sounds with their proper meaning and effect.⁷⁷

⁷³ See Chapter 2, fn. 41.

⁷⁴ See Tosi, *Observations*, 159fn*; Geminiani, *Art of Playing*, 1; Holden, *Essay*, 36, 38–9; Bayly, *Practical Treatise*, 59; Heron, *Treatise*, 14; Avison, *Essay*, 103; Beattie, “An Essay,” 131–2; Borghese, *New and General System*, 19; Corfe, *Treatise*, 2; Bemetzrieder, *Treatise*, 23; Busby, *Complete Dictionary*, xvi–ix; Jousse, *Theory and Practice*, v; Cheese, *Practical Rules*, 81.

⁷⁵ Beattie, “An Essay,” 131–2.

⁷⁶ See Geminiani, *Treatise*, 3; Holden, *Essay*, 35–6; Heron, “Preface” (no pagination); Tans’ur, *Elements*, 25; Avison, *Essay*, 106–7; Beattie, “An Essay,” 131–2; Bemetzrieder, *Principles*, 15; Borghese, *New and General System*, 3–4; Gunn, *Art of Playing*, 24–7; Callcott, *Musical Grammar*, 78, 302; Jousse, *Theory and Practice*, 43.

⁷⁷ Heron, *Treatise*, 27.

Pronouncements made by the selected music theorists in relation to the principal performance practice issues—namely, accentuation, articulation, tempo flexibility, composite features⁷⁸ and free ornamentation—are discussed in the following section. Consensus, differences, and the role of individual taste are each identified.

Table 1 shows the selected performance practice issues in relation to music in general (points 1–5) along with the respective features (numbered 1.1., 1.2. etc.). The number of selected music theorists who discuss each feature, and the number of pronouncements made in relation to each feature, are also shown.

Table 1 Selected performance practice issues and features in relation to music in general, with the number of theorists who discuss each feature and the number of pronouncements made

Performance Practice Issue	Number of Theorists	Number of Pronouncements
1.1. Accentuation		
1.1.1. Metrical accentuation	9	35
1.1.2. Accentuation in relation to register	7	9
1.2. Articulation		
1.2.1. The normal articulation	5	5
1.2.2. Articulation in relation to slur endings	3	3
1.3. Tempo Flexibility		
1.3.1. <i>Tempo rubato</i>	7	7
1.4. Composite Features		
1.4.1. Appoggiatura figures	13	31
1.4.2. Phrase endings	5	10
1.4.3. The extended trill	13	20
1.5. Free Ornamentation		
1.5.1. Notated examples	–	–
1.5.2. The <i>messa di voce</i>	11	14
1.5.3. The <i>dragg</i>	4	8

These selected performance practice issues and features will now be discussed in turn.

1.1. Accentuation

As previously mentioned, the term ‘accentuation’ refers to dynamic emphasis or softening of a note. Whilst accentuation may be notated using symbols such as *p* or *f*, the following section focuses exclusively on un-notated forms of accentuation.

⁷⁸ The term ‘composite features’ refers to musical features within which more than one of the selected performance practice issues of accentuation, articulation or tempo flexibility is involved.

1.1.1. Metrical accentuation

For the purposes of this study, the term ‘metrical accentuation’ denotes accentuation of a note by virtue of its rhythmic position in the bar.⁷⁹ The term ‘metrical accentuation’—also occasionally referred to in modern scholarship as ‘metrical accent’⁸⁰ or ‘metric accentuation’⁸¹—is nowhere found in the primary literature; it is a term of relatively recent usage that denotes a concept that was frequently discussed both on the Continent and in Britain before, during and after the selected period.⁸² In Britain during the aesthetic period, metrical accentuation was commonly referred to simply as ‘accent’.⁸³

Musical meters were likened to poetic meters, and thus seen as comprising rhythmic structures with points of inherent dynamic stress.⁸⁴ With metrical accentuation, accented beats within the bar were referred to as ‘accented’ or ‘strong’, whilst other positions were referred to as ‘unaccented’ or ‘weak’.⁸⁵

Both the location and number of accented and unaccented beats varied according to the meter and the speed of the music.⁸⁶ Patterns of metrical accentuation were not always adhered to because they could be superseded for the purposes of expression;⁸⁷ theorists referred to such instances as ‘deviation from the regular accent.’⁸⁸

Commonly, discussion of metrical accentuation occurred in relation to two broad categories of meter: ‘Common Time’ and ‘Triple Time’.⁸⁹ Common time was understood to encompass 4/4, 2/4, 2/2—the equivalent of *alla breve*—and 6/8. Heron, Nares, Gehot, Hoyle, Gunn, Corfe, Callcott, Corri, Jousse and Crotch include the time signature ‘C’ within the

⁷⁹ See, for example, Gunn, *Art of Playing*, 25; Corri, *Preceptor*, 68; Jousse, *Theory and Practice*, 43.

⁸⁰ Brown, *Classical & Romantic Performing Practice*, 9.

⁸¹ Shrock, *Performance Practices*, 201.

⁸² See Brown, *Classical & Romantic Performing Practice*, 9–28. See also Shrock, *Performance Practices*, 201–23.

⁸³ See, for example, Tans’ur, *Elements*, 25; Hoyle, *Complete Dictionary*, 1; Corri, *Preceptor*, 68. The contemporaneous use of the word ‘accent’ is not to be confused with its modern use to denote a symbol indicating dynamic emphasis applied to an individual note.

⁸⁴ Holden, for instance, writes: ‘The division of music into ... [bars] ... answers exactly to the division of poetry into *feet*.’ Holden, *Essay*, 35. See also Callcott, *Musical Grammar*, 263–8. Callcott regards poetic feet—such as the *Trochee*, *Iambus* and *Spondee*—as possessing inherent rhythmic and dynamic contours equivalent to meters within the context of music. See also Gunn, *Art of Playing*, 24–5.

⁸⁵ See, for example, Callcott, *Musical Grammar*, 41. Callcott, referring to the beats in a bar, states: ‘the accented [are] termed *strong* parts, and the unaccented, *weak* parts of the Measure.’

⁸⁶ See Crotch, *Elements*, 39; Jousse, *Theory and Practice*, 43.

⁸⁷ See, for example, Holden, *Essay*, 35; Callcott, *Musical Grammar*, 43.

⁸⁸ Callcott, *Musical Grammar*, 43; Jousse, *Theory and Practice*, 43.

⁸⁹ See, for example, Tans’ur, *Elements*, 25–6; Holden, *Essay*, 26, 28; Heron, *Treatise*, 28; Hoyle, *Complete Dictionary*, 146; Gunn, *School of German-Flute*, 8; Corfe, *Treatise*, Plate 3.

category of common time.⁹⁰ The broad category of triple time included $3/4$ and $3/8$;⁹¹ a minority of theorists considered $6/8$ to be a species of triple time.⁹² Metrical accentuation in relation to common time and triple time will now be discussed.

Common Time

Eight of the selected music theorists—Tans'ur, Holden, Callcott, Shield, Busby, Corri, Jousse and Crotch—discuss metrical accentuation in relation to common time. The unanimous consensus is that the downbeat of a bar is to be accented.⁹³ Furthermore, the same eight theorists regard the half-bar as also warranting accentuation in $4/4$.

Discussions concerning $2/4$, however, initially appear to be confused. This is because some theorists describe $2/4$ in relation to the crotchets in the bar, whilst others describe it in relation to the quavers.

Shield, Jousse and Crotch describe $2/4$ as comprising two crotchets in the bar and recommend that the second crotchet should be *unaccented* in relation to the downbeat.⁹⁴ Crotch, having stated that the second crotchet of a $2/4$ bar is to be *unaccented*, then suggests that it should be accented.⁹⁵

This inconsistency arises because Crotch turns his attention to the quaver beats of the bar; he recommends that the first and third quavers of a $2/4$ bar should be accented in relation to *unaccented* second and fourth quavers.⁹⁶ It is reasonable to suggest that what Crotch has not stated is that the accented third quaver takes its dynamic level from the accentuation of the second crotchet—which is to be *unaccented* in relation to the downbeat.

Corri takes the same stance as Crotch in relation to the quaver beats in a bar—that is, quavers 1 and 3 are to be accented, whilst quavers 2 and 4 are unaccented.⁹⁷

It is logical to assume that for $2/4$, metrical accentuation requires the first crotchet to be accented and the second crotchet to be unaccented. When each crotchet beat is divided into

⁹⁰ See Heron, *Treatise*, Plate IV; Nares, *Treatise*, 7; Gehot, *Treatise*, 2; Hoyle, *Complete Dictionary*, 146–7; Gunn, *School of German-Flute*, 8; Corfe, *Treatise*, Plate 3; Callcott, *Explanation*, 46; Corri, *Preceptor*, 68; Jousse, *Theory and Practice*, 43; Crotch, *Elements*, Plate 10.

⁹¹ See, for example, Heron, *Treatise*, Plate IV; Gehot, *Treatise*, 2; Corfe, *Treatise*, Plate 3.

⁹² See, for example, Hoyle, *Complete Dictionary*, 147; Gunn, *School of German-Flute*, 8.

⁹³ See Tans'ur, *Elements*, 25–6; Holden, *Essay*, 33; Callcott, *Explanation*, 35. See also Callcott, *Musical Grammar*, 41; Shield, *Introduction*, 49; Busby, *Complete Dictionary*, “Accented”, ACC (no numerical pag.); Corri, *Preceptor*, 68; Jousse, *Theory and Practice*, 43; Crotch, *Elements*, 39.

⁹⁴ See Shield, *Introduction*, 49; Jousse, *Theory and Practice*, 43; Crotch, *Elements*, Plate 10.

⁹⁵ See Crotch, *Elements*, 39.

⁹⁶ See Crotch, *Elements*, Plate 10.

⁹⁷ See Corri, *Preceptor*, 68.

quavers, the second and fourth quavers of the bar are unaccented in relation to quavers 1 and 3; quavers 1 and 3 take their dynamic level from, respectively, crotchets 1 and 2.

Regarding 2/2, Holden, Shield, Corri and Jousse go only so far as to identify the meter as comprising a minim pulse; metrical accentuation is not addressed.⁹⁸ Unfortunately, theorists do not make recommendations concerning the accentuation of the second minim beat in a 2/2 bar. Nor do theorists discuss whether or not four consecutive minim beats in 2/2 are to be viewed as the equivalent of four crotchet beats in 4/4.

All that can be argued for 2/2 is that the downbeat minim is to be accented.

In relation to 6/8, there is consistent agreement that the downbeat and the fourth quaver beat are accented, whilst other beats are unaccented.⁹⁹

Triple Time

The same eight of the selected music theorists—Tans'ur, Holden, Callcott, Shield, Busby, Corri, Jousse and Crotch—also discuss metrical accentuation in relation to triple time. The prevailing view is that the first beat—whether a crotchet in 3/4 or a quaver in 3/8—is accented, and the third beat is unaccented. Tans'ur, for instance, writes: ‘in *Triple-Time* (where *Notes* go by *three* and *three*) the *first* of the *three* is the *Accented Part*, and the rest the *Unaccented*.’¹⁰⁰ Shield,¹⁰¹ Busby,¹⁰² Corri,¹⁰³ Jousse¹⁰⁴ and Crotch¹⁰⁵ each agree with Tans'ur.

Against the prevailing view in relation to 3/4 and 3/8, however, two theorists—Holden and Callcott—argue that the third beat is to be accented; the degree of this accentuation is not as great as that of the first beat. Holden writes: ‘the pulse which answers to 1 ... is ... stronger than any of the others, [whilst] ... in triple time, the ... number 3 is more emphatical than 2.’¹⁰⁶ For Callcott, ‘the last part [that is, the third beat] is rather *strong*, in comparison [with] the middle part [the second beat].’¹⁰⁷ In other words, the crotchet beats in 3/4, or the quaver beats

⁹⁸ See Holden, *Essay*, Plate 2d., Ex. XV; Shield, *Introduction*, 49; Corri, *Preceptor*, 35; Jousse, *Introduction*, 11.

⁹⁹ See Callcott, *Explanation*, 35; Corri, *Preceptor*, 68.

¹⁰⁰ Tans'ur, *Elements*, 26.

¹⁰¹ See Shield, *Introduction*, 49.

¹⁰² See Busby, *Complete Dictionary*, “Accented”, ACC (no numerical pag.).

¹⁰³ See Corri, *Preceptor*, 68.

¹⁰⁴ See Jousse, *Theory and Practice*, 43.

¹⁰⁵ See Crotch, *Elements*, 39.

¹⁰⁶ Holden, *Essay*, 33.

¹⁰⁷ Callcott, *Musical Grammar*, 41. Callcott is inconsistent on this point; in another treatise of his, he regards both 3/4 and 3/8 as having accent on the first and second beats. See Callcott, *Explanation*, 47.

Callcott stands alone in suggesting that for beats subdivided into three, the pattern is strong-*strong*-weak.¹¹³

The influence of tempo on metrical accentuation

Three theorists—Jousse, Callcott and Gunn—indicate that tempo is a determining factor in the number and distribution of strong and weak beats in a bar. The prevailing view is that in slow movements accented beats occur more frequently. Jousse writes: ‘In a slow Movement [in common time] the accents are more frequent ... and fall on the 1st, 3rd, 5th & 7th quavers ... [whilst in] Triple Time ... the 1st, 3rd & 5th are accented.’¹¹⁴ Both Callcott and Gunn agree with Jousse.¹¹⁵

In summary, the theorists make a number of recommendations regarding metrical accentuation:

- i) In 4/4, the first and third crotchet beats are accented, whilst the second and fourth crotchet beats are unaccented.
- ii) In 2/4, the first crotchet beat is accented, whilst the second crotchet beat may or may not be accented.
- iii) In 2/2, the downbeat minim is accented, whilst the second minim may or may not be accented.
- iv) In 6/8, the first and fourth quaver beats are accented, whilst all other beats are unaccented.
- v) In both 3/4 and 3/8 time, the downbeat is accented, whilst the third beat—a crotchet in 3/4 or quaver in 3/8—may or may not be accented.
- vi) Subdivisions of a beat into two follow a ‘strong-weak’ pattern, whilst subdivisions into three are ‘strong-weak-weak’.
- vii) In slow movements in any given meter, accented beats occur more frequently.

1.1.2. Accentuation in relation to register

For the purposes of this study, the term ‘accentuation in relation to register’ denotes dynamic emphasis or softening applied to a note or group of notes by virtue of pitch.

¹¹³ See Callcott, *Explanation*, 47.

¹¹⁴ Jousse, *Theory and Practice*, 43.

¹¹⁵ See Callcott, *Musical Grammar*, 42, 44; Gunn, *School of German-Flute*, 8–9.

Seven of the selected music theorists discuss accentuation in relation to register. The prevailing consensus among these theorists is that notes of high pitch are performed softly. Tosi advises that ‘the higher the Notes, the more it is necessary to touch them with Softness, to avoid Screaming.’¹¹⁶ The precise point of pitch within the vocal gamut from where incremental softening should begin is not specified.

Corfe takes a similar approach to Tosi. He states:

The lower notes should be sung *firm*, ... the natural voice [united] with the *falsetto* or feigned voice [...] ... The high notes should by no means be sung *too strong*, but fixed sweetly without any fluttering or tremulous motion.¹¹⁷

The term ‘sweetly’—although more a timbral description—suggests a softer dynamic because the word is used to contrast ‘by no means too strong’.

Along with Tosi and Corfe, Aprili cautions against high notes being performed with too much force. He instructs singers: ‘[High] ... and [very high] sounds must never be so forced as to render them similar to shrieks.’¹¹⁸

Cheese, also, states: ‘the singing voice must never be forced beyond its ... strength, ... particularly in the high notes, which must always be ... soft and clear.’¹¹⁹ Jackson concurs with Cheese.¹²⁰

Jousse appears to agree with the aforementioned theorists: ‘[High] sounds if forced will resemble shrieks[.] The higher the Notes are the more care should be taken to bring them out soft and clear.’¹²¹ Inexplicably, however, he then contradicts himself: ‘In ascending passages, the force of sound must be gradually increased and ... in descending passages it must be gradually decreased.’¹²² Jousse provides a supporting musical example comprising an ascending and descending scalic passage; the examples show a *crescendo* to the apex of an ascending passage, and a *diminuendo* as the passage falls.¹²³

Like Jousse, Corri advocates a *crescendo* as pitch rises and a *diminuendo* as pitch falls.¹²⁴

¹¹⁶ Tosi, *Observations*, 19.

¹¹⁷ Corfe, *Treatise*, 3.

¹¹⁸ Aprili, *Modern Italian Method*, 2.

¹¹⁹ Cheese, *Practical Rules*, 85.

¹²⁰ See Jackson, *Observations*, 23.

¹²¹ Jousse, *Introduction*, x.

¹²² Jousse, *Theory and Practice*, 42.

¹²³ See Jousse, *Theory and Practice*, 42.

¹²⁴ See Corri, *Preceptor*, 52.

Uniquely, Corri also refers to notes that leap from a melodic line. In his view, such notes are dynamically emphasised: ‘Give a well articulated accent.’¹²⁵ Corri does not indicate what he means by ‘well articulated’. The term may refer to the performative length of the note immediately before the leaping note; on the other hand, it may refer to the dynamic emphasis of the high leaping note.

In summary, a number of conclusions can be formed regarding accentuation in relation to register:

- i) The consensus is that notes of high pitch relative to the surrounding musical context are performed softly.
- ii) Ascending scalar passagework is subjected to a *crescendo*.
- iii) Descending scalar passagework is associated with a *diminuendo*.
- iv) A note that leaps from a melodic line is dynamically emphasised.

1.2. Articulation

As previously mentioned, ‘articulation’ denotes the performative length of a note. Contemporaneously, articulation could be indicated by notated symbols with commonly understood articulative implications, such as slurs,¹²⁶ *staccato* markings¹²⁷ and *tenuti*.¹²⁸ This section focuses exclusively on un-notated forms of articulation.

1.2.1. The normal articulation

For the purposes of this study, the term ‘normal articulation’ denotes the ‘default’ articulation of a note.

Throughout the aesthetic period, the prevailing normal articulation revealed by British theorists is *legato*. Writing to singers, Aprili establishes that *legato* takes primacy in the absence of notated directions to the contrary: ‘In singing, the Tones of the Voice must be united [that is, *legato*], except in the case of [notated] Staccato Notes.’¹²⁹ Jousse concurs with Aprili:

¹²⁵ Corri, *Preceptor*, 52.

¹²⁶ It was commonly understood that all notes grouped by a slur were to be performatively joined together without any perceptible separation. See, for example, Gehot, *Treatise*, 3; Hoyle, *Complete Dictionary*, 130; Busby, *Complete Dictionary*, “Slur”, SOA (no numerical pag.).

¹²⁷ *Staccato* markings were commonly understood to indicate the shortening of a note to a lesser or greater degree. See, for example, Tans’ur, *Elements*, 215; Jousse, *Introduction*, 39.

¹²⁸ Contemporaneously, ‘*tenuto*’ was commonly understood to indicate that a note was to be held for its full rhythmic value. See, for example, Jousse, *Introduction*, 45.

¹²⁹ Aprili, *Modern Italian Method*, 2.

Blend ... the sounds into one another, the end of a Note with the beginning of the next so as to form one continual Melody, except in staccato passages or where a Rest intervenes.¹³⁰

Gunn instructs flautists to ‘play all the notes contained in a phrase ... without taking a breath or interrupting the sound in the smallest degree.’¹³¹

Against the prevailing view of *legato* as constituting the normal articulation, two theorists—Tosi and Cheese—refer to a specific context within which a non-*legato* articulation predominates: divisions.¹³² Divisions involve

the introduction of smaller note values into an earlier-composed melodic line ... [and are] applicable usually to entire phrases or segments of a musical work, as opposed to the appearance of brief individual ornaments or graces.¹³³

Tosi writes that ‘Division ... is of two kinds, the Mark’d [that is, non-*legato*], and the Gliding [*legato*].’¹³⁴ He writes that the ‘Gliding ... is truly agreeable when used sparingly[.] Mark’d Divisions [are] ... more frequently used than ... other [default articulations].’¹³⁵

Tosi’s remarks concerning the normal articulation in relation to divisions are repeated by Cheese nearly a century later;¹³⁶ this suggests that a non-*legato* normal articulation in relation to divisions still held sway at the end of the aesthetic period.

In summary, the selected music theorists regard *legato* as the normal articulation.

1.2.2. Articulation in relation to slur endings

For the purposes of this study, a ‘slur ending’ refers to a note or chord at the end of a written slur.

Three of the selected music theorists—Callcott, Heron and Jousse—address the issue of articulation in relation to slur endings. The consensus among these theorists is that a note or chord at the end of a slur may be played shorter than its notated rhythmic value.

¹³⁰ Jousse, *Introduction*, x.

¹³¹ Gunn, *School of German-Flute*, 11.

¹³² See Tosi, *Observations*, 53; Cheese, *Practical Rules*, 92.

¹³³ Roland Jackson, *Performance Practice: a dictionary-guide for musicians* (New York: Routledge Taylor & Francis Group, 2005), 121.

¹³⁴ Tosi, *Observations*, 53.

¹³⁵ Tosi, *Observations*, 52–3.

¹³⁶ See Cheese, *Practical Rules*, 92.

Callcott, writing specifically of two-note slurs, expresses his view explicitly by observing that a slur ‘over two different Notes makes the Second shorter than it is written.’¹³⁷

Heron, on the other hand, provides examples of slurred groups of semiquavers that have a curve over each four, which is ... called a slur, and signifies that those notes should be played in one continued stream of tone, striking the first and last of each four, with the tongue.¹³⁸

Heron places a stroke above the particular notes that are to be tongued. His ‘striking’—that is, tonguing—of the slur ending has the effect of momentarily stopping the ‘stream of tone’ of the slurred group, producing a degree—however small it may be—of articulation; the note at the end of the slur is shortened in its rhythmic value. Heron’s example is given in Figure 4.2.



Figure 4.2 Heron, *A Treatise on the German Flute*, Plate VII. Source: Library of Congress, Music Division (modified 29 January 2021), <https://www.loc.gov/resource/muspre1800.101869/?sp=30>

Jousse does not explicitly discuss articulation in relation to slur endings. In the section of his violin treatise dealing with bowing, however, he provides a large number of notated examples of two- three- and four-note slurred groupings, accompanied by the letters ‘D’ and ‘U’—signifying ‘downbow and upbow respectively.’¹³⁹ Without exception, the examples demonstrate that a note following a slur ending is played with a change in bow direction. This change has the effect of momentarily—perhaps even almost imperceptibly—stopping the stream of sound; a shortening of the slur ending is implied.

In summary, the three selected music theorists who discuss articulation in relation to slur endings are in agreement that a slur ending is played shorter than its notated rhythmic value. The degree of articulation is not explicitly stated and could range from virtually imperceptible to obvious.

¹³⁷ Callcott, *Explanation*, 34. Callcott further reinforces his view of articulation in relation to slur endings in a later work, *A Musical Grammar in Four Parts*—see Callcott, *Musical Grammar*, 80.

¹³⁸ Heron, *Treatise*, 33–4.

¹³⁹ See Jousse, *Theory and Practice*, 16–18.

1.3. Tempo flexibility

As noted earlier, the term ‘tempo flexibility’ denotes the alteration of the sense of regular, predictable forward movement of time as delineated by rhythm, pulse or beat within a given musical context. The selected music writings reveal three forms of tempo flexibility. These three forms are:

- i) Agogic stress; the expressive lengthening of an individual note beyond its notated or normally understood rhythmic value.
- ii) Rhetorical rest; the performative addition of an un-notated rest.
- iii) *Tempo rubato*; a disturbance of the sense of regular, predictable forward movement of time within the context of a succession of notes or chords.

The first two of forms of tempo flexibility—agogic stress and rhetorical rest—are each associated with composite musical features; as such, they will be discussed in ‘Composite features’ below. *Tempo rubato* is now examined.

1.3.1. *Tempo rubato*

Within the selected music writings, the term ‘*tempo rubato*’ is used interchangeably with its English translation ‘stealing of time’.¹⁴⁰ The association of *tempo rubato* with the tasteful performance of music is highlighted by Tosi. Addressing singers, Tosi states: ‘Whoever does not know how to steal the Time ... is destitute of the best Taste and the greatest Knowledge.’¹⁴¹ The importance of Tosi’s statement is evidenced by the fact that it is not only quoted verbatim in the treatises of Bayly¹⁴² and Corfe,¹⁴³ but it is also approvingly referred to by Jousse nearly a century later.¹⁴⁴

Tempo Rubato as described in the selected music writings

Seven of the selected music theorists—Tosi, Heron, Bayly, Corfe, Busby, Jousse and Corri—provide descriptions of *tempo rubato*. The predominant view is that *tempo rubato* involves the disturbance of the sense of regular, predictable forward movement within a bar.

¹⁴⁰ See Tosi, *Observations*, 156; Bayly, *Practical Treatise*, 44; Corfe, *Treatise*, 6; Cheese, *Practical Rules*, 94–5; Busby, *Complete Dictionary*, “Tempo Rubato”, TEN (no numerical pag.); Jousse, *Introduction*, 37.

¹⁴¹ Tosi, *Observations*, 156.

¹⁴² Bayly, *Practical Treatise*, 44.

¹⁴³ Corfe, *Treatise*, 6.

¹⁴⁴ Jousse, *Introduction*, 37.

Bayly, for instance, writes of ‘hanging ... upon some notes ... and hastening the others so as to preserve the time in the whole bar,’¹⁴⁵ whilst Heron instructs the performer of a solo part within an ensemble context that *tempo rubato* ‘must be entirely confined to the limits of [a] bar.’¹⁴⁶

Busby observes that *tempo rubato* is ‘an expression applied to a time *alternately accelerated and retarded*.’¹⁴⁷ This alteration of ‘time’ is applied to a melodic line. The melodic line’s accompaniment, however, remains rhythmically unaltered and steady; Corri appears to have this in mind when he describes the *tempo rubato* employed by a soloist who ‘in some measure, sing[s] *ad libitum*, [whilst] the orchestra, which accompanies him, keeps the time firmly and regularly.’¹⁴⁸

Some theorists describe *tempo rubato* as a momentary expressive modification of tempo. For instance, Heron—when identifying a moment of considerable rhythmic freedom for the performer—describes such a modification:

A fine swell, with a shake arising in it, gradually increasing to its utmost extent of tone, then slowly decreasing into almost total softness, in the most striking parts of some airs, will have the most beautiful effect, and *abundantly compensate for the loss of time*.¹⁴⁹

Holden implies that expressive tempo modification may occur either within a small musical moment, within phrases or over extended musical segments: ‘when any violent emotion is supposed to take place, the strict rules ... of ... time, in music, may, and ought to be partly set aside.’¹⁵⁰ Corri’s description of this form of *tempo rubato* is uniquely detailed; focusing on phrases and passages—whose length is not specified—he recommends the temporary establishment of a new tempo, within which context there is a sense of regular and predictable forward movement:

[The] Quickening or Retarding of Time ... [involves the performer] delivering some phrases or passages in quicker or slower time than he began with, in order to [create] emphasis, energy, or pathos’.¹⁵¹

¹⁴⁵ Bayly, *Practical Treatise*, 44.

¹⁴⁶ Heron, *Treatise*, 44.

¹⁴⁷ Busby, *Complete Dictionary*, “Tempo Rubato”, TEN (no numerical pag.). Emphasis added.

¹⁴⁸ Corri, *Preceptor*, 6.

¹⁴⁹ Heron, *Treatise*, 43. Emphasis added.

¹⁵⁰ Holden, *Essay*, 35.

¹⁵¹ Corri, *Preceptor*, 6.

Unfortunately, the selected music theorists do not provide notated examples of *tempo rubato*; nor do they provide detailed and comprehensive descriptions of precisely where it may be employed.

Contexts associated with tempo rubato

A variety of theorists indicate that *tempo rubato* was most commonly associated with the ‘pathetic’ affect—that is, the ‘pathetic’ emotional/psychological state—as well as the ‘cantabile’ style.¹⁵² Contemporaneously, some theorists considered the terms ‘pathetic’ and ‘cantabile’ to be interchangeable.¹⁵³

Hoyle writes that the ‘pathetic’ affect refers to ‘something moving, expressive, or passionate, [and] is capable of exciting pity, compassion, anger, &c.’¹⁵⁴ Jousse states that the ‘pathetic’ affect is ‘sweet and plaintive’ and is manifested by ‘long notes [which] delight the Ear’[, and by] a highly ... ornament[ed] ... Melody[, whose] ... elegance ... is essential.’¹⁵⁵

Corri indicates that the *cantabile* style is manifested in ‘soft, slow movements, where ... the *Messa di Voce*, the *Portamento*, *Tempo Rubato*, &c. ... are used to their full extent.’¹⁵⁶

In summary, a number of consistent themes emerge in relation to *tempo rubato*. This form of tempo flexibility commonly involves:

- i) Disturbance of the sense of regular, predictable forward movement of time within a bar.
- ii) Disturbance of the sense of regular, predictable forward movement of time in relation to a melodic line—the melodic line’s accompaniment remains rhythmically unaltered and steady.

With *tempo rubato* certain particularly expressive phrases or passages may be subjected to overall tempo modification, within which context there is a sense of regular and predictable forward movement. Furthermore, *tempo rubato* was associated with both the ‘pathetic’ affect and the *cantabile* style; this did not, however, limit its use within other expressive contexts.

¹⁵² See for example Tosi, *Observations*, 156; Bayly, *Practical Treatise*, 44; Corfe, *Treatise*, 6; Jousse, *Introduction*, 37.

¹⁵³ See Corfe, *Treatise*, 6; Jousse, *Introduction*, 37.

¹⁵⁴ See Hoyle, *Complete Dictionary*, 105.

¹⁵⁵ See Jousse, *Introduction*, 37.

¹⁵⁶ Corri, *Preceptor*, 69. For a discussion of the *mesa di voce*, see ‘1.5.2. *Messa di voce*’ below.

Given that the music theorists do not provide notated examples of *tempo rubato* nor do they stipulate in detail where *tempo rubato* may be employed, considerable leeway exists for its performative application based on judgement and taste.

1.4. Composite features

As previously mentioned, the term ‘composite features’ refers to musical features within which more than one of the following selected performance practice issues is involved: accentuation, articulation and tempo flexibility.

The selected music writings reveal three such composite features: appoggiatura figures, phrase endings and the extended trill. These three features will be discussed in turn.

1.4.1. Appoggiatura figures

For the purposes of this study, the term ‘appoggiatura figure’ is defined as two notes which occur in immediate succession: an ‘appoggiatura’ and a ‘principal note’; the appoggiatura is dissonant,¹⁵⁷ occurs on a metrically ‘accented’ rhythmic position within the bar¹⁵⁸—or on an accented rhythmic subdivision—and may be notated either as a ‘little note’¹⁵⁹ ornament¹⁶⁰ or as a normal-sized note;¹⁶¹ the principal note is consonant and is located either a semitone or tone above or below the appoggiatura.¹⁶² This definition incorporates the most commonly encountered aspects of appoggiatura figures as revealed in contemporaneous writings.¹⁶³

¹⁵⁷ Jousse, for example, writes: ‘The appoggiatura ... forms a dissonance with the Bass or other parts.’ Jousse, *Theory and Practice*, 50. See also Busby, *Complete Dictionary*, “Appogiature”, APP–ARC (no numerical pag.); Jousse, *Introduction*, 33.

¹⁵⁸ Callcott, for example, observes that an appoggiatura ‘always occurs on the *strong* part of the Measure.’ Callcott, *Musical Grammar*, 62.

¹⁵⁹ For the purposes of this study, a ‘little note’ is a small-sized note that is ‘extra to the value of the bar.’ Brown, *Classical & Romantic Performing Practice*, 456. Shield, for example, informs us that ‘appoggiaturas are usually written in small characters.’ Shield, *Introduction*, 49. Crotch goes a step further by observing that ‘appoggiaturas are frequently expressed in “little notes” as well as large ones.’ Crotch, *Elements*, 77. Contemporaneous, the term ‘little note’ was sometimes referred to as ‘grace’, ‘small note’, ‘appoggiatura note’ and ‘small character’. See Corfe, *Treatise*, Plate 12; Callcott, *Explanation*, 27; Callcott, *Musical Grammar*, 62.

¹⁶⁰ For the purposes of this study, the term ‘ornament’ denotes a note, or group of consecutive notes, whose function is to embellish, modify or connect notes; ornaments may be notated or spontaneously added in performance.

¹⁶¹ Jones, for instance, writes that it is ‘a common practice with modern authors to put down their graces [that is, ‘little note’ ornaments] into the text of their melodies [that is, as normal-sized notes].’ Jones, *Treatise*, 44. Crotch indicates that ‘appoggiaturas ... are frequently expressed in “little notes” as well as large ones.’ See Crotch, *Elements*, 77.

¹⁶² Taking a conservative position, Gunn, for example, writes that the appoggiatura ‘will always be known by its being ... one degree of the scale either above or below [the principal note].’ Gunn, *Art of Playing*, 26.

¹⁶³ Some theorists describe appoggiaturas and appoggiatura figures in other terms. Tosi, for example, writes that an appoggiatura may be located more than a tone from the principal note. See Tosi, *Observations*, 36–7. Jousse

Contemporaneous theorists consistently refer to an appoggiatura figure—as well as to the appoggiatura itself—as being markedly expressive. Corri, for instance, describes the appoggiatura as ‘the most expressive ornament of Vocal music.’¹⁶⁴ For Busby, appoggiaturas ‘afford the singer or player full scope ... for the employment of ... impassioned expression.’¹⁶⁵

With implications of accentuation or performative note length in mind, a number of theorists indicate that the Italian word *appoggiatura* derives from the verb *appoggiare*; the theorists translate this word variously as ‘to bear’,¹⁶⁶ ‘to lean upon’,¹⁶⁷ ‘to press’,¹⁶⁸ ‘to rest upon’,¹⁶⁹ or ‘to dwell upon’.¹⁷⁰

Rhythmic value of the little note appoggiatura

As previously mentioned, appoggiaturas are notated either as a ‘little note’ or as a normal-sized note. Contemporaneously, when the appoggiatura was written as a little note, there were common understandings in relation to its rhythmic value: the appoggiatura takes half the rhythmic value of an un-dotted principal note—for example a crotchet or a minim—and two thirds of the value of a dotted principal note—for example, a dotted crotchet or dotted minim.¹⁷¹ Representatively, Corfe writes: ‘The Appoggiatura takes half the length from the Note it precedes ... When the Appoggiatura precedes a Note with a Dot, it takes away two thirds of its length.’¹⁷² Jousse illustrates this common understanding; his example is shown in Figure 4.3.

notates example of appoggiatura figures comprising three notes in immediate succession—that is, two appoggiaturas, followed by the principal note; he calls such figures ‘Double Appoggiaturas’. Jousse, *Theory and Practice*, 50. Callcott provides examples of a principal note preceded by up to four ‘little notes’—each of the little notes is termed an appoggiatura. See Callcott, *Explanation*, 27. Holden provides an example of appoggiaturas which do not occur on an accented beat. See Holden, *Essay*, Plate III, Example XXXII. Likewise, Bayly refers to an unaccented appoggiatura which he terms ‘quick’. See Bayly, *Treatise*, 46.

¹⁶⁴ Corri, *Preceptor*, 32.

¹⁶⁵ Busby, *Complete Dictionary*, “Appoggiature”, ARC (no numerical pag.).

¹⁶⁶ Jones, *Treatise*, 45.

¹⁶⁷ Tans’ur, *Elements*, 190; Jones, *Treatise*, 45; Gunn, *Art of Playing*, 19; Busby, *Complete Dictionary*, “Appoggiature”, APP–ARC (no numerical pag.); Jousse, *Theory and Practice*, 50.

¹⁶⁸ Gunn, *Art of Playing*, 19.

¹⁶⁹ Holden, *Essay*, 39; Bayly, *Practical Treatise*, 45.

¹⁷⁰ Jousse, *Introduction*, 33.

¹⁷¹ See, for example, Heron, *Treatise*, Plate VII; Nares, *Treatise*, 36; Gehot, *Treatise*, 3; Corfe, *Treatise*, Plate 13; Gunn, *Art of Playing*, 19; Gunn, *School of German-Flute*, 14; Jousse, *Introduction*, 33; Jousse, *Theory and Practice*, 50.

¹⁷² Corfe, *Treatise*, Plate 13.



Figure 4.3 Jousse, *Theory and Practice*, 50. Source: IMSLP Petrucci Music Library (modified 29 January 2021), <https://ks4.imslp.info/files/imglnks/usimg/8/89/IMSLP333707-PMLP539357-theorypracticeof00jous.pdf>

In Britain during the aesthetic period, convention dictated that the little note appoggiatura was notated according to its rhythmic value in relation to the principal note.¹⁷³ This notational practice can be seen in Figure 4.3 above.

Contemporaneously in Britain, music theorists discussed appoggiaturas and appoggiatura figures in relation to accentuation, articulation and tempo flexibility.

Accentuation

Regarding accentuation, some theorists focus on the appoggiatura note, some on the principal note, whilst others discuss both.

Six of the selected theorists discuss accentuation in relation to the appoggiatura. The broad consensus is that an appoggiatura is dynamically emphasised. Geminiani,¹⁷⁴ Heron,¹⁷⁵ Avison,¹⁷⁶ Hoyle,¹⁷⁷ Gunn¹⁷⁸ and Jousse¹⁷⁹ each subscribe to this view. Heron, for instance, writes that the principal note is distinguished from the appoggiatura by ‘the whole expression and [dynamic] emphasis [being] enforced on the appog[g]iatura.’¹⁸⁰ Jousse concurs, observing that the appoggiatura ‘is ... always played with some emphasis.’¹⁸¹

¹⁷³ See, for example, Callcott, *Explanation*, 27; Jousse, *Theory and Practice*, 50.

¹⁷⁴ Geminiani, *Treatise*, 2. In relation to the appoggiatura, Geminiani instructs violin players to ‘swell the Sound by Degrees’. Although this statement is taken to imply that the beginning of the appoggiatura’s sound is soft, the swelling of the note creates the sonic effect of accentuation.

¹⁷⁵ Heron, *Treatise*, 36.

¹⁷⁶ Avison, *Essay*, 204–5.

¹⁷⁷ Hoyle, *Complete Dictionary*, 6. Hoyle plagiarises Geminiani’s statement. See fn. 174.

¹⁷⁸ Gunn, *Art of Playing*, 26. Gunn writes that ‘the best artists produce their effect, by making [the appoggiatura’s] beginning very soft, then increasing it to a certain point ... and afterwards decreasing it ... until it joins the [principal note].’ The resulting *crescendo-diminuendo* ‘swell’ of the appoggiatura creates the effect of dynamic emphasis. Gunn provides a musical example in order to illustrate the effect. See Gunn, *Art of Playing*, Plate 5.

¹⁷⁹ Jousse, *Introduction*, 33; see also Jousse, *Theory and Practice*, 50.

¹⁸⁰ Heron, *Treatise*, 36.

¹⁸¹ Jousse, *Introduction*, 33; see also Jousse, *Theory and Practice*, 50.

Three of the selected theorists—Avison, Jousse and Gunn—discuss accentuation in relation to the principal note. These three theorists maintain that the principal note is to be played softly relative to the dynamic level of the appoggiatura.¹⁸²

Avison rather quaintly states that the principal note following an appoggiatura is ‘just dropped upon the ear.’¹⁸³ Jousse writes that after ‘giving Emphasis to the little note [the appoggiatura, one then passes] lightly and softly [to] the principal note.’¹⁸⁴ Gunn demonstrates accentuation in relation to the principal note with *diminuendo* signs—see Figure 4.4.



Figure 4.4 Gunn, *School of German-Flute*, 14. The upper staff contains examples of appoggiatura figures; the lower staff provides both the performative rhythmic value of each little note appoggiatura and the dynamic shape of the appoggiatura. *Source*: Library of Congress, Music Division (modified 29 January 2021), <https://www.loc.gov/resource/muspre1800.101841/?sp=9>

Concerning accentuation in relation to appoggiatura figures—a single theorist, Corri, holds a unique view. He argues that accentuation is determined by the direction that the appoggiatura takes when approaching the principal note: if the appoggiatura rises to the principal note, the appoggiatura is softer in relation to the principal note. On the other hand, if the appoggiatura falls to the principal note, it is louder than the principal note.¹⁸⁵

¹⁸² See Avison, *Essay*, 204–5; Jousse, *Theory and Practice*, 50; Gunn, *School of German-Flute*, 14.

¹⁸³ Avison, *Essay*, 204–5. Avison’s recommendation concerning the dynamic shape of an appoggiatura figure emerges from within the context of his discussion regarding consonant and dissonant harmony: ‘every *discord* ... may be considered as a kind of *appoggiatura*, or leaning note, [in that] the *discord* is often strongly expressed, and the succeeding *concord* but just dropped upon the ear.’ The context within which Avison’s discussion appears is his rebuttal of a letter written by a critic of the first edition of Avison’s *Essay* (1752). The critic, having accused Avison of an instance of incorrect harmony in one of his compositions, is rebutted by Avison, who explains that the harmony was a deliberately intended dissonance that subsequently resolved to a consonance. Avison then states that, far from needing to be corrected, the harmony is to be dynamically emphasised just as one ought to emphasise an appoggiatura. Afterwards, Avison concedes that because this is a relatively modern way of performatively treating harmony, he is ‘not, therefore, surprized, that our orthodox critic hath exclaimed so violently against it.’ Avison, *Essay*, 204–5.

¹⁸⁴ Jousse, *Theory and Practice*, 50.

¹⁸⁵ See Corri, *Preceptor*, 32; Corri, *Select Collection*, 8.

Articulation

Regarding articulation in relation to appoggiatura figures, some theorists focus on the appoggiatura, some focus on the principal note, whilst others discuss both.

Eight theorists discuss articulation in relation to the appoggiatura. There is unanimous agreement that an appoggiatura is performatively slurred to its principal note. Tosi,¹⁸⁶ Holden,¹⁸⁷ Heron,¹⁸⁸ Gehot,¹⁸⁹ Gunn,¹⁹⁰ Corfe,¹⁹¹ Jousse¹⁹² and Corri¹⁹³ all subscribe to this view. Representatively, Gehot states: ‘The appog[g]iatura is always joined to the [principal] note by a Slur.’¹⁹⁴

Four theorists discuss articulation in relation to the principal note. The prevailing consensus is that the principal note is played shorter than its notated rhythmic value. Bayly,¹⁹⁵ Callcott,¹⁹⁶ Gunn¹⁹⁷ and Jousse¹⁹⁸ all hold this view. Representatively, Callcott recommends a slight shortening: ‘Take ... off the last [that is, principal] Note before the Time is quite finish’d.’¹⁹⁹

Gunn, however, suggests that the degree of shortening may be substantial: ‘The *appoggiatura* ... join[s] the last note [the principal note] ... , which is no sooner heard, than it *immediately* ceases.’²⁰⁰ Gunn also provides notated examples; these are shown in Figure 4.5.

¹⁸⁶ Tosi, *Observations*, Plates II and III. Although Tosi does not write that an appoggiatura is slurred to the principal note, he provides a myriad of notated examples that reveal this notational and performative practice.

¹⁸⁷ Holden, *Essay*, 39.

¹⁸⁸ Heron, *Treatise*, 36.

¹⁸⁹ Gehot, *Treatise*, 3.

¹⁹⁰ Gunn, *Art of Playing*, 26.

¹⁹¹ Corfe, *Treatise*, Plates 12 and 13. Like Tosi, Corfe notates examples of appoggiaturas, each of which is connected by a written slur to its principal note.

¹⁹² Jousse, *Introduction*, 33.

¹⁹³ Corri, *Preceptor*, 32.

¹⁹⁴ Gehot, *Treatise*, 3.

¹⁹⁵ Bayly, *Practical Treatise*, 45–6. Bayly refers to a ‘protracted’ appoggiatura, recommending that one should ‘continue the appoggiatura three parts or more of the ... [principal] note[, which is] quitted instantly in the remaining fourth.’ Bayly, *Practical Treatise*, 46. Bayly’s ‘quitted instantly’ is taken to imply a shortening of the rhythmic value of the principal note. It is notable that Bayly here suggests that the appoggiatura should be held for three quarters of the length of the principal note before quitting the principal note instantly. Geminiani is the only other theorist who recommends this proportional length for the appoggiatura. See Geminiani, *Treatise*, “Examples” (no numerical pag.). The prevailing consensus is that the appoggiatura takes half or two thirds of the principal notes’ value—see ‘Rhythmic value of the little note appoggiatura’ above.

¹⁹⁶ Callcott, *Explanation*, 27.

¹⁹⁷ Gunn, *Art of Playing*, 26; Gunn, *School of German-Flute*, 14.

¹⁹⁸ Jousse, *Theory and Practice*, 50.

¹⁹⁹ Callcott, *Explanation*, 27.

²⁰⁰ Gunn, *Art of Playing*, 26. Emphasis added.



Figure 4.5 Gunn, *Art of Playing*, Plate 5. In all four instances, the length of the principal note is substantially reduced. *Source:* Library of Congress, Music Division (modified 29 January 2021), <https://www.loc.gov/resource/muspre1800.100876/?sp=20>

Tempo Flexibility

Eight of the selected music theorists discuss appoggiatura figures in relation to tempo flexibility. Within the context of appoggiatura figures, the particular form of tempo flexibility suggested by them involves the expressive lengthening of the appoggiatura beyond its notated or usual performatively realised rhythmic value—in other words, ‘agogic stress’.

Holden writes that performers ‘are not strictly obliged to give [an appoggiatura] just the time which its figure would require.’²⁰¹ According to Corri, ‘the length of time to be given to [an appoggiatura], altho’ ... marked, yet never can be given so accurately as to direct ... true expression.’²⁰²

Tosi,²⁰³ Geminiani,²⁰⁴ Bayly,²⁰⁵ Heron,²⁰⁶ Corri,²⁰⁷ Hoyle,²⁰⁸ Corfe²⁰⁹ and Jousse²¹⁰ suggest that agogic stress may be applied to an appoggiatura. Heron, for instance, writes that an appoggiatura

admits of great delicacy, and ought always ... to be played with great expression, and in that sort of manner, as though captivated with the sound, you could not resolve to part with it ... Indeed, the longer you dwell on it expressively, ... the more elegant it will appear.²¹¹

²⁰¹ Holden, *Essay*, 39.

²⁰² Corri, *Preceptor*, 32.

²⁰³ Tosi, *Observations*, 32fn§1.

²⁰⁴ Geminiani, *Treatise*, 2.

²⁰⁵ Bayly, *Practical Treatise*, 45–6.

²⁰⁶ Heron, *Treatise*, 35.

²⁰⁷ Corri, *Select Collection*, 2.

²⁰⁸ Hoyle, *Complete Dictionary*, 6.

²⁰⁹ Corfe, *Treatise*, 5.

²¹⁰ Jousse, *Introduction*, 35.

²¹¹ Heron, *Treatise*, 35.

Bayly suggests that an appoggiatura may be significantly extended in relation to its usual performative length; such a degree of agogic stress is evidenced when the appoggiatura takes ‘three parts or more of the time’ of the principal note.²¹²

Ultimately, the degree of agogic stress is up to the performer’s taste. Jousse writes:

The performer must dwell on the little Note, before he plays the principal Note, but how long? True taste must determine; for if it be too much, or too little dwelt on the effect is lost.²¹³

In summary, a variety of recommendations exist concerning appoggiatura figures.

With regard to accentuation, the most commonly encountered recommendations are:

- i) The appoggiatura should be dynamically emphasised.
- ii) The principal note should be played softly relative to the dynamic level of the appoggiatura.

Regarding articulation:

- i) The appoggiatura is slurred to its principal note.
- ii) The principal note is played shorter than its notated rhythmic value.

Concerning tempo flexibility:

- i) Agogic stress may be applied to an appoggiatura.
- ii) The degree of agogic stress is at the performer’s discretion.

1.4.2. Phrase endings

A phrase ending is the conclusion of a musical phrase—the musical equivalent of the conclusion of a phrase in speech; the conclusion of a musical phrase is determined by cadential formula.

Contemporaneously, cadences were considered analogous to linguistic punctuation;²¹⁴ like punctuation, cadences create both a point of repose within which preceding material may be reflected upon, and an expectation that something is to follow. Corri observes that ‘a Phrase in

²¹² Bayly, *Practical Treatise*, 46.

²¹³ Jousse, *Theory and Practice*, 50.

²¹⁴ See, for example, Corfe, *Treatise*, 5; Bemetzrieder, *Abstract*, 12–13; Callcott, *Musical Grammar*, 274–307.

music ... [is] terminated by a ... cadence.’ Furthermore, Corri suggests that ‘the observance of a musical Phrase is necessary to ... make the sense and meaning of a composition.’²¹⁵

In Britain during the aesthetic period, the following cadence types served to indicate a phrase ending:

- i) Perfect cadence (V–I)—also referred to as an authentic cadence
- ii) Imperfect cadence (I–V)—also referred to as a half cadence
- iii) Interrupted cadence (V–vi)—also referred to as a deceptive cadence
- iv) Plagal cadence (IV–I).²¹⁶

Within the selected music writings, phrase endings are discussed in relation to accentuation, articulation and tempo flexibility.

Accentuation

Three of the selected music theorists—Corri, Gunn and Jousse—discuss accentuation in relation to phrase endings. The consensus is that a *diminuendo* is applied as a phrase approaches its end. Corri writes: ‘A Phrase ... is a short portion of [a composition] ... which is terminated by a decrease of the voice[,] forming a cadence.’²¹⁷ He reinforces his view with notated examples; these are shown in Figure 4.6.

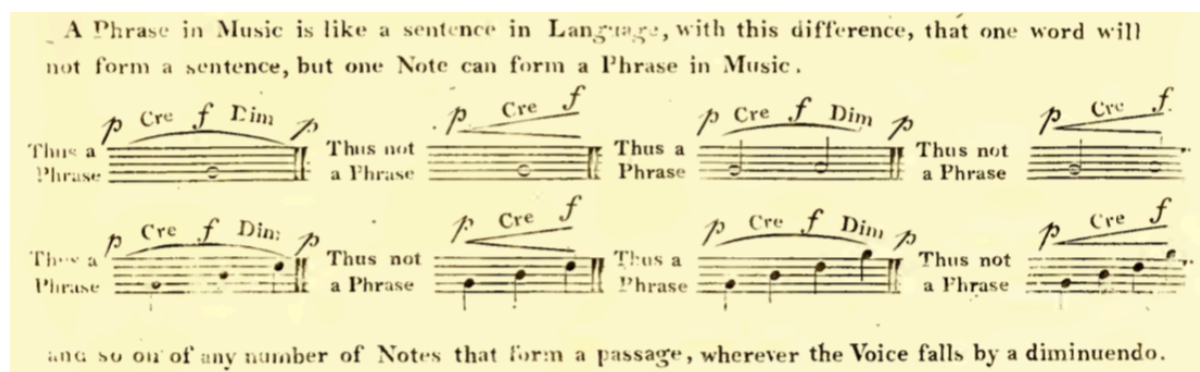


Figure 4.6 Corri, *Preceptor*, 65. Source: IMSLP Petrucci Music Library (modified 29 January 2021), <https://ks4.imslp.info/files/imglnks/usimg/d/d9/IMSLP252807-PMLP409676-singerspreceptor00corr.pdf>

²¹⁵ Corri, *Preceptor*, 7. See also Bemetzrieder, *Principles*, 15; Borghese, *New and General System*, 10; Shield, *Introduction*, 10.

²¹⁶ See Bemetzrieder, *Principles*, 15, 17, 19; Borghese, *New and General System*, 10, Plates 7–8; Gunn, *Art of Playing*, Plates 7–32; Gunn, *Scotch Airs*, 1–20; Callcott, *Musical Grammar*, 274–307; Corri, *Preceptor*, 52–62.

²¹⁷ Corri, *Preceptor*, 7.

Gunn and Jousse are each in agreement with Corri that a *diminuendo* is to be applied as a phrase approached its end.²¹⁸ The extent and degree of the *diminuendo* is not specified by any of the theorists. Gunn recommends, however, that the performer ‘proportion[s] the degree of softness ... to the expression and character of the [piece].’²¹⁹

Articulation

Five theorists—Jousse, Bayly, Corri, Gunn and Jones—discuss phrase endings in relation to articulation. The consensus among these theorists is that the final note or chord of a phrase ending is shortened in relation to its notated rhythmic value.

Writing to singers, Jousse advises: ‘A breath is to be taken [either] at a [notated] Rest, or when the [phrase is] ... ended.’²²⁰ Bayly, in agreement with Jousse, goes on to clarify that a performative rest ‘is not merely for the sake of ... taking a breath, but to express a separation in the parts of speech [that is, phrases].’²²¹

Corri concurs with both Jousse and Bayly and provides unique detail; he suggests that, as a general rule, a performative rest takes up half the final note of a phrase ending.²²² Moreover, Corri states that although his recommendation is directed towards singers, it ‘is likewise applicable to Instrumental Music.’²²³ Gunn agrees with Corri’s recommendation that the final note of a phrase ending is performatively shortened in relation to its notated rhythmic value.²²⁴

Contrastingly, Jones does not explicitly state that the final note of a phrase ending is to be shortened. He does, however, state: ‘Analogous to the ... stops in a sentence are the points and rests interposed in a musical strain’;²²⁵ he provides a supporting example²²⁶—see Figure 4.7.

²¹⁸ See Gunn, *School of German-Flute*, 11; Jousse, *Theory and Practice*, 42.

²¹⁹ Gunn, *School of German-Flute*, 11.

²²⁰ Jousse, *Introduction*, x.

²²¹ Bayly, *Practical Treatise*, 6.

²²² See Corri, *Select Collection*, 3.

²²³ Corri, *Select Collection*, 3.

²²⁴ See Gunn, *School of German-Flute*, 11.

²²⁵ Jones, *Treatise*, 54–5.

²²⁶ Jones groups his notated examples together in numbered plates. Jones’ example as shown in Figure 4.7 is one of six examples comprising Plate 36. In his treatise, Jones’ Plates 35–40 are found between pages 54 and 55.



Figure 4.7 Jones, *Treatise*, Plate 36, Example CL, Bars 1–8. *Source*: IMSLP Petrucci Music Library (modified 29 January 2021),

https://ks4.imslp.info/files/imglnks/usimg/e/e3/IMSLP66580-PMLP134955-Jones_treatise_1784.pdf

As can be seen in Jones' example, his recommendations focus on the embellishment of a melodic line that comprises three phrases. The minims comprising the last note of each 'plain'—unembellished—phrase are performatively reduced in length when the phrases are 'pointed'—embellished. The third and final unembellished phrase concludes with the minim at the end of bar 4. In its embellished form, this minim is performatively shortened; this is because—as has previously been established—the principal note of an appoggiatura figure is performed shorter than its notated rhythmic value.²²⁷

Tempo flexibility

One of the selected music theorists—Gunn—explicitly raises the issue of tempo flexibility in relation to phrase endings. Gunn suggests that a performer adds an un-notated rest immediately after the last note of a phrase ending; in his *The Theory and Practice of Fingering the Violoncello*,²²⁸ Gunn remarks that each phrase is 'to be separated from the following [phrase] by a short rest like those used in the separation of ... different sentences, and [phrases] ... in common discourse.'²²⁹ It is unclear whether or not Gunn's 'short rest' refers to the performative shortening of the last note of a phrase ending or the addition of an un-notated rest—a rhetorical rest—following the last note.

It is reasonable to posit that Bayly is, like Gunn, referring to a rhetorical rest when he writes: 'A stop ... [or] pause ... is not merely for the sake of ... taking a breath, but to express separation in the parts of speech.'²³⁰

In summary, a number of findings emerge concerning phrase endings. In relation to accentuation, a *diminuendo* may be applied as a phrase approaches its end.

Concerning articulation, the last note of a phrase ending is shortened in relation to its notated rhythmic value.

²²⁷ See '1.4.1. Appoggiatura figures' above.

²²⁸ Gunn, *Theory and Practice*.

²²⁹ Gunn, *Theory and Practice*, 68.

²³⁰ Bayly, *Practical Treatise*, 6.

Regarding tempo flexibility, a phrase ending may be followed by a rhetorical rest.

1.4.3. *The extended trill*

The extended trill²³¹ is an ornament applied to a single note. Several theorists refer to this single note as the ‘principal’²³² note. The extended trill comprises more than three alternations of the principal note with its adjacent—‘auxiliary’—note.²³³ The intervallic relationship between the principal and auxiliary notes—tone or semitone—is determined by the harmonic context within which the ornament occurs. Commonly, the extended trill begins on the auxiliary note.²³⁴ It begins on the principal note when the principal note is preceded by a note a tone or semitone below it.²³⁵ The term ‘extended’ is applied to the trill in order to differentiate it from other trill types that comprise only two or three alternations of the principal and auxiliary notes.²³⁶ Both the speed and number of repetitions of the two notes comprising the extended trill vary according to musical context.²³⁷ Furthermore, an extended trill may include a prefix²³⁸ and/or

²³¹ Contemporaneously, the extended trill was termed variously. For example, ‘trill’, ‘trillo’, ‘trilloe’ and ‘shake’. See Holden, *Essay*, 39; Borghese, *New and General System*, 23; Tans’ur, *Elements*, 15; Bayly, *Practical Treatise*, 51.

²³² See, for example, Jousse, *Introduction*, 30; Corri, *Preceptor*, 30.

²³³ See, for example, Bayly, *Practical Treatise*, 52.

²³⁴ See, for example, Geminiani, *Treatise*, “Examples” (no numerical pag.); Bayly, *Practical Treatise*, 51; Heron, *Treatise*, 25; Gehot, *Treatise*, 4; Aprili, *Modern Italian Method*, 2; Gunn, *School of German-Flute*, 14; Callcott, *Explanation*, 26; Jousse, *Introduction*, 30; Callcott, *Musical Grammar*, 64; Jousse, *Theory and Practice*, 46–7.

²³⁵ See, for example, Holden, *Essay*, Plate III; Jousse, *Introduction*, 30; Callcott, *Musical Grammar*, 64; Corri, *Preceptor*, 30.

²³⁶ See, for example, Tosi, *Observations*, 43–7; Jousse, *Theory and Practice*, 46; Callcott, *Explanation*, 26.

²³⁷ See, for example, Jousse, *Theory and Practice*, 47.

²³⁸ The term ‘prefix’ refers to a note or notes that are seamlessly incorporated into the extended trill at its start. Commonly, a prefix is a ‘turn’, an ‘inverted turn’ or an appoggiatura. A ‘turn’ is an ornament that may be applied to a single note or may occur between two consecutive notes. When the turn is applied to a single note, that note is commonly called the ‘principal’ note. See, for example, Toft, *Heart to Heart*, 123. See also Frederick Neumann, *Ornamentation and Improvisation in Mozart* (Princeton, New Jersey: Princeton University Press, 1986), 136. The note either a tone or semitone above the principal note is commonly called the ‘auxiliary’ note. See, for example, Rosenblum, *Performance Practices*, 260. See also Brown, *Classical & Romantic Performing Practice*, 491. The turn commonly comprises four notes in immediate succession ‘wrapped’ around the principal note, thus: the auxiliary note, the principal note, the note immediately below the principal note—at a distance of either a semitone or a tone—and the principal note. When the turn occurs between two consecutive notes, it takes its pitch structure from the first of these two notes. An ‘inverted turn’ is a mirror image of the turn; thus: the note immediately below the principal note, the principal note, the auxiliary note and the principal note. When the prefix to an extended trill is an appoggiatura, this indicates an expressive elongation of the first note of the extended trill, which is an appoggiatura. See Tosi, *Observations*, 32fn§1. Tosi refers to the appoggiatura at the trill start as a ‘preparation’. Contemporaneously, prefixes were commonly notated using ‘little’ notes. See, for example, Aprili, *Modern Italian Method*, 3.

a suffix.²³⁹ The extended trill was commonly notated using either the symbol ‘*tr*’ or ‘*tr.*’ placed above the principal note.²⁴⁰

Contemporaneously, the extended trill was discussed in relation to accentuation, articulation and tempo flexibility.

Accentuation

Five of the selected music theorists—Corri, Heron, Gunn, Jousse and Hoyle—discuss accentuation in relation to the extended trill.

The prevailing consensus is that the extended trill begins softly, gradually increases its dynamic level, and then gradually gets softer at its end. Representatively, Corri writes: ‘Begin the Note on which you mean to [trill] Piano, swell it to Forte and return to Piano.’²⁴¹ Both Heron²⁴² and Gunn²⁴³ reinforce Corri’s advice.

On the other hand, Jousse refers to the ‘Final Shake’—an extended trill that occurs on the penultimate note of a musical work; he writes that for such a trill ‘the Piano and Forte may be introduced with great effect.’²⁴⁴ The effect is shown in Figure 4.8.

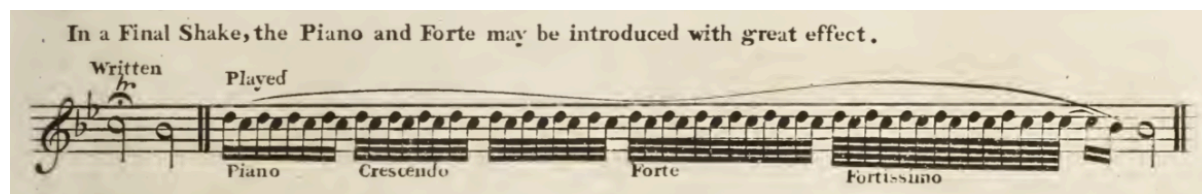


Figure 4.8 Jousse, *Theory and Practice*, 47. Source: IMSLP Petrucci Music Library (modified 29 January 2021), <https://ks4.imslp.info/files/imglinks/usimg/8/89/IMSLP333707-PMLP539357-theorypracticeof00jous.pdf>

With regard to the dynamic shaping of an extended trill, Hoyle’s advice focuses on the influence of affect. He proposes that: ‘When [the trill] is long, swell the sound by Degrees ...

²³⁹ A ‘suffix’ refers to a note or notes that are seamlessly incorporated into the trill at its end. Commonly, a suffix is a turn. Contemporaneously, suffixes were often notated using ‘little’ notes. See, for example, Jousse, *Introduction*, 30.

²⁴⁰ See, for example, Tans’ur, *Elements*, 16. See also Callcott, *Musical Grammar*, 64. Gehot writes that the symbol *tr* refers to the ‘turned shake’—that is, an extended trill with a turn. See Gehot, *Treatise*, 4. Various theorists—including Callcott, Corri and Jousse—use the symbol ‘*tr*’ to indicate the extended trill as well as other trill types that comprise only two or three repetitions of the auxiliary and principal notes. See Callcott, *Musical Grammar*, 66; Corri, *Preceptor*, 30; Jousse, *Theory and Practice*, 46.

²⁴¹ Corri, *Preceptor*, 30.

²⁴² See Heron, *Treatise*, 43.

²⁴³ See Gunn, *School of German-Flute*, 14.

²⁴⁴ Jousse, *Theory and Practice*, 47.

, and end it very strong [if you intend to] express ... majesty.²⁴⁵ Unlike Gunn, Corri and Jousse, Hoyle does not recommend a *diminuendo* when approaching the end of the extended trill.

Articulation

Four of the selected music theorists—Tosi, Holden, Jousse and Heron—discuss the extended trill in relation to articulation. For all four theorists, articulation involves extended trills that begin with an appoggiatura prefix. These theorists are of the unanimous view that the notated rhythmic value of the appoggiatura prefix—regardless of whether or not it is notated as a little note or as a normal-sized note—may performatively be expressively elongated as the appoggiatura ‘leans’ into and becomes the auxiliary note that begins the trill.²⁴⁶

Tosi writes: ‘you dwell longer on the Preparation [that is, the appoggiatura prefix], than the Note for which the Preparation is made [that is, the principal note].’²⁴⁷ Holden states: ‘Sometimes the [trill] is not begun till one half of the note [on which the trill occurs] be sung plain.’²⁴⁸ Jousse provides two examples of the extended trill with appoggiatura prefix; these examples are shown in Figure 4.9.

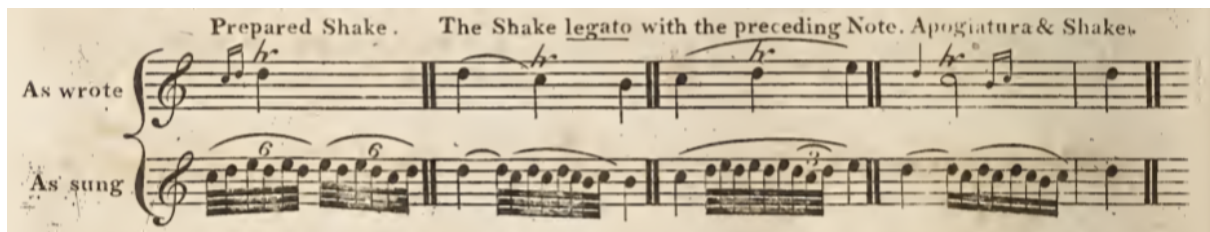


Figure 4.9 Jousse, *Introduction to the Art of Sol-Fa-ing & Singing*, 30. An extended trill with appoggiatura prefix is shown in bars 2 and 4. In both instances, the rhythmic value of the appoggiatura prefix—whether notated as a normal-sized note (bar 2) or as a little note (bar 4)—is expressively elongated. *Source*: IMSLP Petrucci Music Library (modified 29 January 2021), https://ks.imslp.info/files/imglnks/usimg/4/47/IMSLP373939-PMLP603606-jousse_solfaing_thirdeditionwith00cram.pdf

Expressing a view similar to that of Tosi, Holden and Jousse, Heron suggests that the notated rhythmic value of the appoggiatura prefix may be elongated. He does not specify how long this elongation may be. Furthermore, he states that elongation may occur ‘except where the notes are so swift they will not admit of it.’²⁴⁹

²⁴⁵ Hoyle, *Complete Dictionary*, 126.

²⁴⁶ The author acknowledges that the extension of the notated rhythmic length of the appoggiatura prefix, although included under the category of articulation, may equally be categorised as a form of tempo flexibility.

²⁴⁷ Tosi, *Observations*, 32fn§1.

²⁴⁸ Holden, *Essay*, 39.

²⁴⁹ Heron, *Treatise*, 24.

Tempo Flexibility

Eleven of the selected music theorists link the extended trill with tempo flexibility. The prevailing view is that an extended trill involves three sequential stages: it begins slowly, accelerates, and then slows down as it approaches its end. Corri,²⁵⁰ Bayly,²⁵¹ Holden,²⁵² Aprili,²⁵³ Corfe²⁵⁴ and Gunn²⁵⁵ subscribe to this view. Corri, for example, instructs performers to

Begin the [trill] very slow encreasing in quickness by degrees till it becomes rapid, and at the conclusion let the principal Note be heard again distinctly before proceeding to the next Note, or to the Turn.²⁵⁶

Aprili's notated example of a trill appears to conform with Corri's description, as can be seen in Figure 4.10.

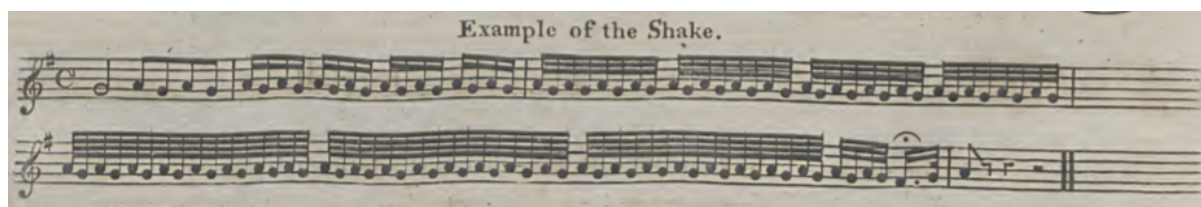


Figure 4.10 Aprili, *Modern Italian Method*, 3. Source: IMSLP Petrucci Music Library (modified 29 January 2021),

https://ks.imslp.info/files/imglnks/usimg/1/1d/IMSLP342492-PMLP552526-Aprile_-_The_modern_italian....pdf

It should be noted that the progression from quavers through semiquavers to demisemiquavers in Aprili's example was not intended to convey a *literal* doubling of the speed. Corri advises: You must not rigorously move immediately from[, for example,] Quavers to Semiquavers [Rather, you should play with] intermediate degree[s] of rapidity.²⁵⁷

In contrast to the prevailing view, Jousse and Gehot suggest that the extended trill involves two sequential stages: a slow beginning, followed by an acceleration to the trill's end. Jousse

²⁵⁰ Corri, *Preceptor*, 30.

²⁵¹ Bayly, *Practical Treatise*, 52–3.

²⁵² Holden, *Essay*, Plate III.

²⁵³ Aprili, *Modern Italian Method*, 3.

²⁵⁴ Corfe, *Treatise*, Plate 12.

²⁵⁵ Gunn, *School of German-Flute*, 14.

²⁵⁶ Corri, *Preceptor*, 30.

²⁵⁷ Corri, *Preceptor*, 30.

writes that an extended trill ‘may be played quicker at [its] end than at [its] beginning.’²⁵⁸ Gehot’s example supports Jousse’s view, and is shown in Figure 4.11.

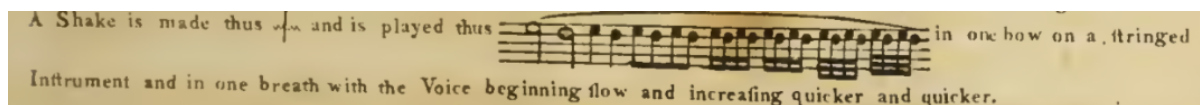


Figure 4.11 Gehot, *Treatise*, 4. Source: IMSLP Petrucci Music Library (modified 29 January 2021), <https://ks4.imslp.info/files/imglnks/usimg/9/92/IMSLP682808-PMLP1095354-treatiseontheory0000geho.pdf>

For two theorists—Tans’ur and Borghese—the extended trill is performed rapidly for its entire duration. Tans’ur writes: ‘You should move as quick as possible while the Length of the *Note* is performing,’²⁵⁹ and Borghese: ‘a *trillo*, or shake ... must be struck with the greatest possible quickness.’²⁶⁰

Only one theorist—Heron—suggests that an extended trill may be expressively elongated beyond its notated rhythmic value. In his view, the extra time is taken in order to allow for a *crescendo* and subsequent *diminuendo* to occur—an effect which, as previously noted, Heron associates with the extended trill.²⁶¹ He writes:

A fine ... shake ... , gradually increasing to its utmost extent of tone, then slowly decreasing into almost total softness, in the most striking parts of some airs ... will have the most beautiful effect, and abundantly compensate for the loss of time.²⁶²

A wide variety of recommendations emerge concerning the extended trill.

In relation to accentuation:

- i) The prevailing view is that the extended trill begins softly, gradually increases its dynamic level, and then gradually gets softer at its end.
- ii) The ornament may also begin softly and *crescendo* throughout its course.

Concerning articulation, in the case of an extended trill with appoggiatura prefix, the notated rhythmic value of the prefix—regardless of whether or not it is notated as a little note or as a normal-sized note—may performatively be expressively elongated as the appoggiatura ‘leans’ into and becomes the auxiliary note that begins the trill.

²⁵⁸ Jousse, *Theory and Practice*, 47.

²⁵⁹ Tans’ur, *Elements*, 15.

²⁶⁰ Borghese, *New and General System*, 23.

²⁶¹ See fn. 242.

²⁶² Heron, *Treatise*, 43.

In relation to tempo flexibility:

- i) The predominant view is that the extended trill begins slowly, accelerates, and then slows down as it approaches its end.
- ii) Alternatively, the trill may begin slowly and accelerate throughout its course.
- iii) The trill may be expressively elongated beyond its notated rhythmic value.

1.5. Free ornamentation

For the purposes of this study, the term ‘free ornamentation’ denotes the spontaneous²⁶³ performative addition of notes to a pre-existing composition.

Free ornamentation was frequently discussed by contemporaneous theorists and was seen as a significant indicator of a musician’s taste. Jousse, for example, writes: ‘nothing shews more sensibly the good or bad taste of a [performing] Musician, than the manner in which he Embellishes [that is, ornaments] his passages.’²⁶⁴

Movement types associated with free ornamentation

Certain movement types were considered to be more conducive to free ornamentation than others. Chief among these were slow, gentle movements—such as those marked *Adagio* and *Cantabile*. Busby states that the ‘*Adagio* is ... to be performed ... with grace^[265] and embellishment,’²⁶⁶ whilst the ‘*Adagio Cantabile* ... is to be performed ... with a graceful [and] ornamental ... expression.’²⁶⁷ According to Shield, ‘the [performer of] the principal part [that is, the melodic line] in a *Cantabile* movement is expected to ornament the melody.’²⁶⁸

Of ornaments spontaneously added by the performer, Cheese writes that ‘in slow time, there may be a greater number of them [than in fast movements]’;²⁶⁹ although greater scope for

²⁶³ Corri writes: ‘a singer of merit ... executes [his performance] with a variety of graces of his own, which his skill inspires him with *unpremeditatedly*.’ Corri, *Preceptor*, 9. Emphasis added. In Gunn’s view, ornaments added by the performer are ‘suposed to be momentary effusions of [their] fancy, [to render] dry and uninteresting passages ... more flowing, elegant, and graceful.’ Gunn, *Art of Playing*, 31. See also Tosi, *Observations*, 95–6.

²⁶⁴ Jousse, *Theory and Practice*, 52. See also Holden, *Essay*, 39. Holden writes: ‘the occasional insertion of other notes besides those represented in the written music, when judiciously managed, adds greatly to the spirit of a performance.’

²⁶⁵ Busby explains that ‘grace’ involves ‘giving due place to the *apogiature*, *turn*, *shake*, and other decorative additions’ and is ‘one of the first attributes of a cultivated and refined performer.’ Busby, *Complete Dictionary*, “Grace”, GRA (no numerical pag.).

²⁶⁶ Busby, *Complete Dictionary*, “Adagio”, ADO (no numerical pag.).

²⁶⁷ Busby, *Complete Dictionary*, “Adagio Cantabile e Sostinuto”, ADO (no numerical pag.).

²⁶⁸ Shield, *Introduction*, 89.

²⁶⁹ Cheese, *Practical Rules*, 96.

free ornamentation was associated with slow movements, embellishment was by no means ruled out for faster movements—for example, in an *Allegro*.²⁷⁰

Contexts and frequency of free ornamentation

For some theorists, free ornamentation was unnecessary within certain contexts. Corfe indicates that ‘if the composer has taste in what he writes, it will be unnecessary, and indeed not very easy, to add any graces that will make [the composition] more beautiful.’²⁷¹

On the other hand, Bayly encourages a performer not only to ornament freely, but even to substitute the composer’s notated ornaments for their own:

Many composers insert appoggiaturas and graces, which indeed may assist the learner, but not a performer well educated and of good taste, who may omit them as he shall judge proper, vary them, or introduce others from his own fancy and imagination.²⁷²

This performative license could, however, easily be abused; Hoyle laments the ‘prevailing custom among many performers, when they come to an Adagio, ... to throw out favourite passages, which entirely destroys the true harmony and intention of the composer.’²⁷³ Numerous other theorists including Tosi,²⁷⁴ Holden,²⁷⁵ Bayly,²⁷⁶ Bremner,²⁷⁷ Jackson,²⁷⁸ Corfe,²⁷⁹ Shield,²⁸⁰ Cheese,²⁸¹ Jousse²⁸² and Corri²⁸³ caution against the too-frequent or improper introduction of free ornamentation.

The goal of free ornamentation

Theorists agree that free ornamentation serves as an expressive enhancement of musical material provided by the composer and must never be introduced merely to serve itself. The

²⁷⁰ See Bayly, *Practical Treatise*, 48, 58.

²⁷¹ Corfe, *Treatise*, 3–4.

²⁷² Bayly, *Practical Treatise*, 47.

²⁷³ Hoyle, *Complete Dictionary*, 2.

²⁷⁴ Tosi, *Observations*, 28fn§29.

²⁷⁵ Holden, *Essay*, 39.

²⁷⁶ Bayly, *Practical Treatise* 58.

²⁷⁷ See Neal Zaslaw, “The Compleat Orchestral Musician” *Early Music* 7 (January 1979): 50. Bremner’s recommendations were published in a preface to Johann Georg Christoph Schetky’s *Six Quartettos for Two Violins, a Tenor, & Violoncello . . . Op. VI* (London, R. Bremner, 1777). Bremner’s preface is reprinted in full in Zaslaw’s journal article “The Compleat Orchestra Musician.”

²⁷⁸ Jackson, *Observations*, 20–1, 22–3.

²⁷⁹ Corfe, *Treatise*, 3–4.

²⁸⁰ Shield, *Introduction*, 84.

²⁸¹ Cheese, *Practical Rules*, 94.

²⁸² Jousse, *Introduction*, 37, 44.

²⁸³ Corri, *Preceptor*, 7.

importance of this distinction is evidenced by Geminiani, who bemoans that many a bad performer

continually [plays] some favourite Passages or Graces, believ[ing] that by this Means he shall be thought to be a good Performer, not perceiving that playing in good Taste doth not consist of frequent [free ornamental] Passages, but in expressing with Strength and Delicacy the Intention of the Composer.²⁸⁴

Geminiani's statement is copied verbatim in the treatises of both Avison²⁸⁵ and Corfe.²⁸⁶ Corri takes the principle one step further by insisting that an instrumental performer should not add any ornament that they are not capable of singing.²⁸⁷

Jones summarises the goal of the performer: 'to express as nearly as he can the design of the Composer, and ... endeavour to improve upon it, without falling into the error of departing from it.'²⁸⁸ The boundary between 'improvement' and 'departure' may be brought into clearer focus in the light of notated examples; such examples will be discussed below.

1.5.1. Notated examples

Although many of the selected music theorists make generalised pronouncements concerning free ornamentation, only a handful venture to give specific notated examples of its use; from amongst the selected music writings, examples provided by John Gunn are the most comprehensive.²⁸⁹

In *The Art of Playing the German-Flute*, Gunn notates a large number of brief unornamented intervals and melodic segments. Each interval or segment is accompanied by a range of ornamental permutations—which Gunn terms 'variations'.²⁹⁰ Each ornamental permutation represents a way in which an interval or segment may be embellished.

Gunn also provides an *Adagio* movement notated on three staves—two treble and one bass. The upper treble staff contains the movement's unornamented melodic line, whilst the lower treble staff displays an ornamented version of the melodic line; the bass staff contains

²⁸⁴ Geminiani, *Treatise*, 2. Geminiani's statement is copied in Hoyle's *Complete Dictionary*. See Hoyle, *Complete Dictionary*, 44.

²⁸⁵ See Avison, *Essay*, 123fnk–4fnk.

²⁸⁶ See Corfe, *Treatise*, 3.

²⁸⁷ See Corri, *Preceptor*, 73.

²⁸⁸ Jones, *Treatise*, 42–3.

²⁸⁹ A second—albeit less systematic—contemporaneous British source containing examples of free ornamentation is Domenico Corri's *Select Collection*. Unlike Gunn, Corri does not provide unornamented melodic lines.

²⁹⁰ See Gunn, *Art of Playing*, 31.

an accompanimental bass line. The *Adagio* movement serves as an example of how ornamental permutations may be created for specific intervals and melodic segments at particular moments within a phrase. Gunn's examples are all taken from Johann Joachim Quantz's (1697–1773) *On Playing the Flute*,²⁹¹ first published 1752.²⁹² An example of one of Gunn's specified intervals—a descending perfect 5th—along with corresponding ornamental permutations is shown in Figure 4.12.



Figure 4.12 Gunn, *Art of Playing*, Plate 44, No. 85. The interval— g^2 followed by c^2 —is displayed in the first bar. Each subsequent bar—labelled ‘a’ through ‘v’—contains an ornamental permutation. *Source:* Library of Congress, Music Division (modified 29 January 2021), <https://www.loc.gov/resource/muspre1800.100876/?sp=40>

Gunn introduces an overarching rule: ‘all variations [that is, ornamental permutations] must agree with the fundamental harmony.’²⁹³ In his view, the permutations ‘point out the limits that ... circumscribe [the] variations [the embellishments], in respect to harmony.’²⁹⁴ Gunn describes the ornamental permutations as comprising ‘inversions of the chords, filled up with passing notes.’²⁹⁵ Here, he appears to use the term ‘passing note’ as a catch-all for any non-chord tone that immediately precedes or immediately follows a chordal note by stepwise motion; this is a more liberal usage of the term than by other contemporaneous theorists.²⁹⁶

²⁹¹ Johann Joachim Quantz, *On Playing the Flute*. Translated with notes and an introduction by Edward R. Reilly (London: Faber and Faber Limited, 1966). Original published 1752.

²⁹² It is interesting to note that over forty years after the ornaments suggested by Quantz were penned, Gunn still viewed them as being representative of tasteful ornamentation.

²⁹³ Gunn, *Art of Playing*, 31.

²⁹⁴ Gunn, *Art of Playing*, 31.

²⁹⁵ Gunn, *Art of Playing*, 31.

²⁹⁶ William Crotch, for instance, writes: ‘passing notes are placed between one essential [that is, chordal] note and another, by a regularly ascending or descending melody ... [and] are occasionally chromatic.’ Crotch, *Elements*, 75. According to Crotch, other types of notes melodically positioned between chordal notes—but not necessarily as part of a regularly ascending or descending melodic line—include ‘appoggiaturas’ and ‘adjunct notes’. See Crotch, *Elements*, 75.

Alongside Gunn's overarching rule that 'all [ornamental permutations] must agree with the fundamental harmony,' a number of principles of ornamentation may be deduced from his examples. It should be noted that these principles are not inviolable; exceptions can always be found—particularly because of the inherent expressivity and spontaneity involved in free ornamentation. The principles of free ornamentation will now be enumerated.

Principles of ornamentation

- i) Free ornamentation commonly includes notes of shorter rhythmic duration than those comprising the unornamented melodic line.

This principle can be seen in Figure 4.13.



Figure 4.13 Gunn, *Art of Playing*, Plate 53, *Adagio*, bars 26–9. *Source:* Library of Congress, Music Division (modified 29 January 2021), <https://www.loc.gov/resource/muspre1800.100876/?sp=44>

- ii) Free ornamentation commonly includes scalar passagework, arpeggios, appoggiaturas, trills and turns.

This principle is exemplified in Figure 4.14.



Figure 4.16 Gunn, *Art of Playing*, Plate 44, No. 85. Note that ornamental permutations labelled ‘q’, ‘r’ and ‘s’—each involving an octave leap—represent exceptions to the general rule. *Source:* Library of Congress, Music Division (modified 29 January 2021), <https://www.loc.gov/resource/muspre1800.100876/?sp=40>

- v) When ornamental figuration includes notes that leap, the leaping notes reinforce the harmony.

This principle can be seen in Figure 4.17.



Figure 4.17 Gunn, *Art of Playing*, Plate 44, No. 84. The notes in the first bar— f^2 and c^2 —imply an F major or minor tonality. Every instance of a leap in the ornamental permutations involves only the pitches f^2 , a^2 -natural, and c^2 or c^3 , thus reinforcing an F major tonality. *Source:* Library of Congress, Music Division (modified 29 January 2021), <https://www.loc.gov/resource/muspre1800.100876/?sp=40>

- vi) The pitch and rhythmic position in the bar of a note in an unornamented melodic line is, in the embellished version, either retained or displaced by an appoggiatura.

This principle is demonstrated in Figure 4.18.



Figure 4.18 Gunn, *Art of Playing*, Plate 52, *Adagio*, bars 1–4. *Source:* Library of Congress, Music Division (modified 29 January 2021), <https://www.loc.gov/resource/muspre1800.100876/?sp=44>

- vii) A trill may be applied either to a note in the unornamented melodic line, or to a note belonging to the harmony in the unornamented melodic line.

This principle is shown in Figure 4.19.

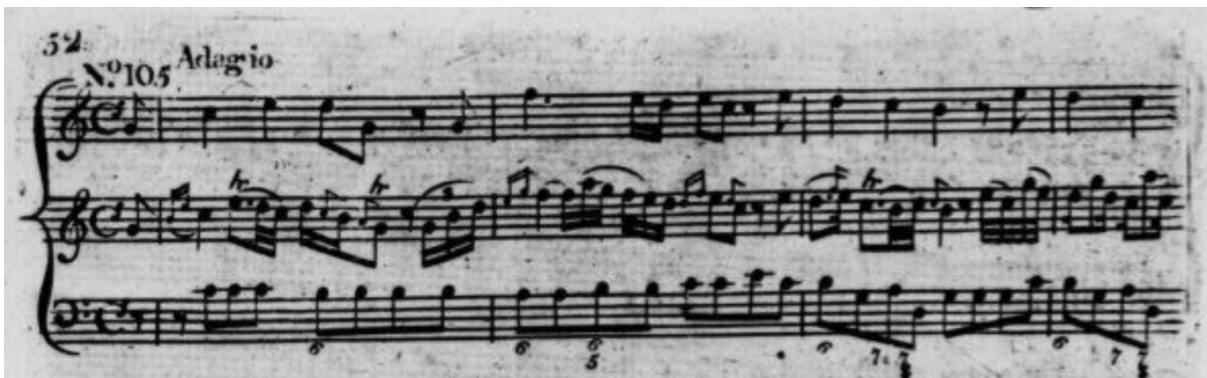


Figure 4.19 Gunn, *Art of Playing*, Plate 52, *Adagio*, bars 1–4. *Source:* Library of Congress, Music Division (modified 29 January 2021), <https://www.loc.gov/resource/muspre1800.100876/?sp=44>

- viii) A turn may be applied either to a note in the unornamented melodic line, or to a note belonging to the harmony in the unornamented melodic line.

This principle is exemplified in Figure 4.20.



Figure 4.20 Gunn, *Art of Playing*, Plate 53, *Adagio*, bars 18–20. *Source:* Library of Congress, Music Division (modified 29 January 2021), <https://www.loc.gov/resource/muspre1800.100876/?sp=44>

- ix) A turn may be applied to notes in the unornamented melodic line that proceed either by stepwise movement or movement in thirds.

This principle is shown in Figure 4.21.



Figure 4.21 Gunn, *Art of Playing*, Plate 45, No. 86. *Source:* Library of Congress, Music Division (modified 29 January 2021), <https://www.loc.gov/resource/muspre1800.100876/?sp=40>

- x) When a phrase or passage in an unornamented melodic line recapitulates, the phrase's or passage's initial embellishment is not repeated at the point of recapitulation, but rather, differs.

This principle can be seen by comparing the opening of the *Adagio* movement—as seen in Figure 4.22—with the reprise of the melody—Figure 4.23.



Figure 4.22 Gunn, *Art of Playing*, Plate 52, *Adagio*, bars 1–2: initial phrase. *Source*: Library of Congress, Music Division (modified 29 January 2021), <https://www.loc.gov/resource/muspre1800.100876/?sp=44>



Figure 4.23 Gunn, *Art of Playing*, Plate 52, *Adagio*, bars 21–2: recapitulation of initial phrase. *Source*: Library of Congress, Music Division (modified 29 January 2021), <https://www.loc.gov/resource/muspre1800.100876/?sp=44>

These ten principles may be seen as parameters for tasteful free ornamentation. Ultimately, however, a list of principles can never be sufficiently exhaustive; this is because, in the words of Bayly, ‘the most celebrated singers and players ... execute [their] graces in such a manner, and touch the heart with others so delicately, as the finest pen is incapable of describing.’²⁹⁷

²⁹⁷ Bayly, *Practical Treatise*, 64.

1.5.2. *The messa di voce*

Alongside the examples of free ornamentation discussed above, another ornament mentioned elsewhere by Gunn²⁹⁸—as well as by many other theorists—is the *messa di voce*. For the purposes of this study, the ‘*messa di voce*’ is regarded as a vocal effect applied to a single sustained note; the note begins softly, gradually increases its dynamic level peaking at the mid-point of its duration, and then gradually decreases in dynamic to a soft ending.²⁹⁹ Contemporaneously, the *messa di voce* was referred to variously as ‘*Portamento di Voce*’³⁰⁰ and ‘putting forth of the voice’.³⁰¹

The importance of the *messa di voce* to notions of taste in music performance is evidenced by the numerous acclamations directed towards it: ‘enchanting’,³⁰² ‘an excellence borrowed from the throat of a nightingale’,³⁰³ ‘one of the greatest beauties in vocal music’,³⁰⁴ ‘the perfection of vocal music’³⁰⁵ and ‘the soul of music’.³⁰⁶

As noted previously, the human singing voice was viewed as a model for instrumental performers to imitate.³⁰⁷ As a lauded vocal effect, the *messa di voce* was recommended as being especially worthy not only of imitation by instrumentalists, but also as a means of exhibiting tasteful performance.³⁰⁸

Contexts associated with the messa di voce

One theorist—Corri—indicates where the *messa di voce* may be applied. He writes: ‘On every note of any duration, use the *Messa di Voce*.’³⁰⁹ When viewed within Corri’s surrounding discourse, his statement ‘of any duration’ means ‘of any *significant*—that is, relatively moderate or long—duration’.

²⁹⁸ See Gunn, *Art of Playing*, 27.

²⁹⁹ See, for example, Geminiani, *Art of Playing*, 2; Tans’ur, *Elements*, 64–5; Corri, *Preceptor*, 3–4, 14.

³⁰⁰ See, for example, Corri, *Preceptor*, 3.

³⁰¹ See, for example, Tosi, *Observations*, 27–8; Tans’ur, *Elements*, 64; Cheese, *Practical Rules*, 96.

³⁰² Tosi, *Observations*, 175. See also Cheese, *Practical Rules*, 96.

³⁰³ Bayly, *Practical Treatise*, 37.

³⁰⁴ Jousse, *Introduction*, x.

³⁰⁵ Corri, *Preceptor*, 3.

³⁰⁶ Corri, *Preceptor*, 14.

³⁰⁷ See fn. 74.

³⁰⁸ See for example Geminiani, *Art of Playing*, 2; Tans’ur, *Elements*, 64–5; Heron, *Treatise*, 43; Gunn, *Art of Playing*, 27; Cheese, *Practical Rules*, 96.

³⁰⁹ Corri, *Preceptor*, 52.

Although other theorists do not specifically state that a *messa di voce* is suited to a note of moderate or long duration, the many references to the gradual nature of the *crescendo* and *diminuendo* which comprise the *messa di voce*³¹⁰ can be assumed to suggest as much.

1.5.3. The dragg

The ‘dragg’ is an ornament discussed by four of the selected theorists: Tosi,³¹¹ Bayly,³¹² Cheese³¹³ and Jousse.³¹⁴ Jousse writes that ‘nothing is better calculated to touch the heart than this [ornament] when introduced with judgement and performed with taste.’³¹⁵

A dragg comprises a descending scale interposed between two consecutive notes of a melodic line—the first note is significantly higher in pitch than the second.³¹⁶

Tosi describes the dragg:

A Singer begins with a high Note, dragging it gently down to a low one, with the *Forte* and *Piano*, almost gradually, with Inequality of Motion, that is to say, stopping a little more on some Notes in the Middle, than on those that begin or end.³¹⁷

Furthermore, he declares: ‘As much as [the dragg] pleases descending, no less would it displease in ascending.’³¹⁸ A precise explanation of the dragg is, however, in the words of Tosi, ‘easier understood by Notes of Musick than by Words.’³¹⁹

Tosi provides two notated examples of the dragg; these are shown in Figure 4.24.

³¹⁰ See, for example, Tosi, *Observations*, 27–8; Geminiani, *Art of Playing*, 2; Bayly, *Practical Treatise*, 36; Aprili, *Modern Italian Method*, 2; Borghese, *New and General System*, 21.

³¹¹ See Tosi, *Observations*, 178–9.

³¹² See Bayly, *Practical Treatise*, 44.

³¹³ See Cheese, *Practical Rules*, 95.

³¹⁴ See Jousse, *Introduction*, 32.

³¹⁵ Jousse, *Introduction*, 32.

³¹⁶ See Tosi, *Observations*, 179; Bayly, *Practical Treatise*, 44; Cheese, *Practical Rules*, 95; Jousse, *Introduction*, 32.

³¹⁷ Tosi, *Observations*, 178–9.

³¹⁸ Tosi, *Observations*, 179. See also Bayly, *Practical Treatise*, 44; Cheese, *Practical Rules*, 95; Jousse, *Introduction*, 32.

³¹⁹ Tosi, *Observations*, 178.



Figure 4.24 Tosi, *Observations*, Plate IV. Source: IMSLP Petrucci Music Library (modified 29 January 2021), https://ks4.imslp.info/files/imglnks/usimg/8/88/IMSLP508478-PMLP140521-Tosi_singing_treatise.pdf

Tosi's first example—'No. 8.'—shows a dragg placed over an 'even and regular Movement of the Bass, which proceeds slowly.'³²⁰

Tosi's second example—'No. 9.'—reveals a dragg placed over a static bass line. Unlike the ornament shown in 'No. 8.', the dragg in 'No. 9.' begins on a note— e^2 —a third higher than the seeming 'principal' melodic high note— c^2 at the syllable 'Scen'.

Jousse writes that the dragg 'blend[s] ... Notes at a great distance from each other.'³²¹ In order to illustrate the ornament, he provides two notated intervals, each of which is subsequently embellished with a dragg; his examples of the dragg are plagiarised from Tosi,³²² and demonstrate that a dragg may be interposed between notes at a distance as wide as either an octave or a twelfth.³²³ Jousse's examples are shown in Figure 4.25.

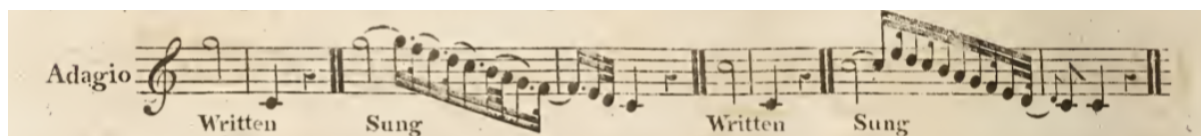


Figure 4.25 Jousse, *Introduction to the Art of Sol-Fa-ing & Singing*, 32. Source: IMSLP Petrucci Music Library (modified 29 January 2021), https://ks.imslp.info/files/imglnks/usimg/4/47/IMSLP373939-PMLP603606-jousse_solfaing_thirdeditionwith00cram.pdf

The dragg involves both accentuation and tempo flexibility. Furthermore, using these two performance practice issues, a pre-composed and notated descending scalic passage may be transformed into a dragg.³²⁴

³²⁰ Tosi, *Observations*, 178.

³²¹ Jousse, *Introduction*, 32.

³²² See Figure 4.24 above.

³²³ Pronouncements by Bayly make it clear that a dragg may be applied to an interval as narrow as a minor 6th. See Bayly, *Practical Treatise*, 44–5.

³²⁴ See Bayly, *Practical Treatise*, 44–5.

Accentuation

Of the four theorists who discuss the dragg, two—Bayly³²⁵ and Tosi³²⁶—recommend the application of accentuation to certain notes within the dragg. Bayly writes that the dragg involves ‘the *forte* and *piano* artfully mixed to render [it] more lulling and exquisite.’³²⁷ Neither Bayly nor Tosi specify which notes within a given dragg are rendered louder or softer; the slurred appoggiatura figures in Tosi’s example above—Figure 4.24, Example ‘No. 8.’, bar 1—may hold the key.

Amongst the selected music theorists, the broad consensus is that an appoggiatura should be dynamically emphasised. In Tosi’s example, such dynamic emphasis results in the reinforcement of the prevailing harmony—a G major⁷ chord. Consequently, it may reasonably be argued that performative decisions concerning dynamic emphasis within a dragg may be based upon harmony.

Tempo flexibility

Three of the selected music theorists—Tosi, Jousse and Bayly—discuss the dragg in relation to tempo flexibility; all three theorists use the term ‘inequality of motion’³²⁸ to describe the desired effect. These theorists differ, however, in their descriptions of the dragg’s inherent tempo flexibility.

Tosi suggests that tempo flexibility is applied by slowing down some of the notes in the middle of the dragg, and then speeding up towards its end. He writes of ‘stopping a little more on some Notes in the Middle, than on those that begin or end the ... *Dragg*.’³²⁹

Jousse, on the other hand, has nothing more to say about the dragg in relation to tempo flexibility other than that there is ‘inequality of motion.’³³⁰

In Bayly’s view, ‘Dragging [consists in] hanging as it were on some notes descending, and hastening the others so as to preserve the time in the whole bar’;³³¹ Bayly thus recommends *tempo rubato*. The specific notes upon which the ‘hanging’ occurs are, however, not specified.

³²⁵ See Bayly, *Practical Treatise*, 44.

³²⁶ See Tosi, *Observations*, 178.

³²⁷ Bayly, *Practical Treatise*, 44.

³²⁸ Tosi, *Observations*, 178–9; Bayly, *Practical Treatise*, 44; Jousse, *Introduction*, 32.

³²⁹ Tosi, *Observations*, 179.

³³⁰ Jousse, *Introduction*, 32.

³³¹ Bayly, *Practical Treatise*, 44.

Contexts associated with the dragg

Two theorists—Tosi and Jousse—refer to musical contexts within which a dragg may be applied. These theorists suggest that a dragg may be applied in slow movements, specifically where the bass part moves with an even and regular rhythm. Tosi observes that a dragg may occur ‘when [there is] regular Movement of the bass, which proceeds slowly.’³³² For Jousse, ‘the Dragg ... is used in slow Movements [where there is] an even and regular progression of the Bass.’³³³ Both of these theorists also associate the dragg with the ‘pathetick [pathetic]’ affect.³³⁴

‘Dragging’ a pre-existing scale

As mentioned earlier, the accentuation and tempo flexibility associated with the dragg may also be applied to a pre-composed and notated descending scalic passage—which, as a consequence, may be transformed into a dragg.³³⁵ One theorist—Bayly—names passages from a number of compositions containing descending scalic passages which, in his view, constitute appropriate locations for a dragg.³³⁶ One such composition is the anthem *O Lord rebuke me not* by John Weldon (1676–1736).³³⁷ Bayly suggests the performer apply the dragg to the anthem’s words ‘how long wilt thou forget me?’³³⁸ the passage is shown in Figure 4.26. A discrepancy exists between the text of the anthem as conceived by Weldon and the text as referred to by Bayly. Weldon’s word ‘punish’ becomes Bayly’s ‘forget’. Despite this inconsistency, Bayly’s advice regarding the transformation of Weldon’s pre-composed notated descending scalic passages into drags remains viable.

³³² Tosi, *Observations*, 178.

³³³ Jousse, *Introduction*, 32.

³³⁴ See Tosi, *Observations*, 178; Jousse, *Introduction*, 32.

³³⁵ See Bayly, *Practical Treatise*, 44–5.

³³⁶ See Bayly, *Practical Treatise*, 44–5.

³³⁷ John Weldon, “O Lord rebuke me not,” in *Divine Harmony: Six Select Anthems For a Voice alone With a Thorow Bass for the Organ, Harpsichord or Arch-Lute* (London: J. Walsh, n.d. [ca. 1716]), 2–3.

³³⁸ Bayly, *Treatise*, 44–5.

The image shows a musical score for the hymn 'O Lord rebuke me not' by John Weldon, specifically bars 61-9. The score is written for voice and piano. The vocal line has lyrics: 'lo-...ng will thou punnigh me, how long how lo-...ng will thou punnigh me. Turn thee O Lord as before & then Conclude with this Chorus as follows'. The piano accompaniment is in G major and 3/4 time. The score concludes with a chorus of two staves, both labeled 'Amen.'

Figure 4.26 Weldon, ‘O Lord rebuke me not’, bars 61–9. *Source:* IMSLP Petrucci Music Library (modified 29 January 2021),

<https://ks4.imslp.info/files/imglnks/usimg/d/dd/IMSLP58188-PMLP119373->

Weldon, John, *Divine harmony. 6 Select Anthems.pdf*

In summary, a number of conclusions may be reached regarding the dragg.

With regard to accentuation:

- i) Various notes within the dragg are dynamically emphasised.
- ii) Dynamic emphasis of notes reinforces underlying harmony.

Regarding tempo flexibility:

- i) Certain notes within the dragg may be held longer than others.
- ii) Restitution of rhythm may or may not occur within the bar.
- iii) The dragg may slow down in its middle and speed up towards its end.

In relation to contexts associated with the dragg:

- i) The dragg may be applied in slow movements where the bass part moves with an even and regular rhythm.
- ii) The dragg may be interspersed between two consecutive melodic notes—the first higher than the second by an interval as small as a minor 6th or as large as a twelfth.

Research question 3: the notion of taste in piano music in London during the aesthetic period, as revealed through performance practice

Pronouncements made by piano theorists in relation to selected performance practice issues associated with taste in piano music—namely, accentuation, articulation, tempo flexibility and composite features—are discussed in the following section. Features associated with each of these performance practice issues are also discussed.

The selected performance practice issues and features discussed by the piano theorists are similar to the issues and features pertinent to music in general discussed by the music theorists. In the absence of any contrary recommendations made by the piano theorists, it is reasonable to state that the findings relating to music in general are also applicable to piano music.

The performance practice issues and features associated with piano music will now be discussed.

Table 2 shows the selected performance practice issues in relation to piano music (points 2.1–2.5) along with the respective features (numbered 2.1.1, 2.1.2. etc.). The number of selected music theorists who discuss each feature, and the number of pronouncements made in relation to each feature, are also shown.

Table 2 Selected performance practice issues and features in relation to piano music, with the number of theorists who discuss each feature and the number of pronouncements made

Performance Practice Issue	Number of Theorists	Number of Pronouncements
2.1. Accentuation		
2.1.1. Metrical accentuation	5	13
2.1.2. Accentuation in relation to register	1*	3
2.1.3. Accentuation in relation to the slur	5	5
2.2. Articulation		
2.2.1. The normal articulation	8	10
2.3. Tempo Flexibility		
2.3.1. <i>Tempo rubato</i>	1*	3
2.4. Composite Features		
2.4.1. Appoggiatura figures	8	13
2.4.2. Phrase endings	4	4
2.4.3. The extended trill	5	9
2.4.4. The <i>messa di voce</i>	2	2

*When only a single piano theorist discusses a given feature, their pronouncement/s are included if the feature has also been discussed by one or more of the selected music theorists.

Performance practice as revealed in the selected piano writings is underpinned by the notion that the human voice—both the singing and speaking voice—serves as a model for pianists to imitate.³³⁹

2.1. Accentuation

As previously mentioned, ‘accentuation’ refers to dynamic emphasis or softening of a note.

2.1.1. Metrical accentuation

As noted previously, metrical accentuation refers to accentuation of a note by virtue of its rhythmic position in the bar.

Common Time

Four theorists—Heck, Cheese, Cramer and Miller—address metrical accentuation in relation to common time. In congruence with the selected music theorists, the prevailing view held amongst the piano theorists is that the downbeat of any species of common time—that is, 4/4, 2/4, 2/2 and 6/8—is regarded as accented.³⁴⁰ The location of other accented beats varies according to the meter.

In relation to 4/4, Heck, Cheese and Cramer agree that the third crotchet beat in a bar is accented along with the first.³⁴¹

2/4 is discussed by one theorist—Cramer—who states that the second crotchet beat in a bar is unaccented relative to the first.³⁴²

None of the selected piano theorists address 2/2.

Cramer is alone in explicitly addressing 6/8; he recommends that the first dotted crotchet beat in a bar should be accented, the second unaccented.³⁴³ This view conforms with the majority view of the selected music theorists.

On the other hand, Miller indirectly addresses 6/8 within the context of a discussion about 3/8. Expressing displeasure that 3/8 is often performed with accents on every downbeat, he suggests that compositions in 3/8 ought to be rewritten in 6/8 in order to encourage performers

³³⁹ See Cheese, *Practical Rules*, 25; Philip Corri, *L’Anima Di Musica*, 68; Cramer, *Instructions*, 43; Gunn, *Essay*, iii–iv.

³⁴⁰ See Heck, *Art of Playing*, 3; Cheese, *Practical Rules*, 67; Cramer, *Instructions*, 43.

³⁴¹ See Heck, *Art of Playing*, 3; Cheese, *Practical Rules*, 67; Cramer, *Instructions*, 43.

³⁴² See Cramer, *Instructions*, 43.

³⁴³ See Cramer, *Instructions*, 43.

to accent less frequently.³⁴⁴ His implication is that in 6/8, the second dotted crotchet beat of a bar is dynamically weaker than the first.

Triple Time

The same three theorists who discuss common time in relation to metrical accentuation—Heck, Cheese and Cramer—also discuss triple time. There is unanimous agreement that the first beat of a bar—whether a crotchet in 3/4 or quaver in 3/8—is accented, whilst remaining beats are unaccented.³⁴⁵ These three piano theorists conform with the prevailing view held amongst the selected music theorists.

Subdivisions

Subdivisions are discussed by two theorists—Heck and Gunn. Gunn discusses subdivisions into two, three and four. In relation to two subdivisions of the beat, he suggests a strong-weak pattern—in conformity with the selected music theorists. Regarding subdivisions into three, he recommends strong-weak-weak. Concerning subdivisions of the beat into four, he informs us that when the notes of subdivision are either semiquavers or demisemiquavers, they follow the dynamic pattern ‘strong-weak-weak-weak’.³⁴⁶

Heck refers only to subdivisions into ‘smaller Parts.’ He states: ‘The first is accented, the 2^d unaccented, the 3^d accented, and so on.’³⁴⁷

The influence of tempo on metrical accentuation

Two theorists—Cramer and Gunn—discuss the effect of tempo on metrical accentuation. Cramer argues that in slower tempi, accents should occur with greater frequency;³⁴⁸ this view corresponds with the prevailing view held by the selected music theorists.

Gunn observes that the distinction between strong and weak beats ‘in quick and brilliant passages’ is

the operation of the mind alone; in so much, that any marking to that effect would be improper, further than distinguishing the beginning of bars, and the phrases into which the composition may be divided.³⁴⁹

³⁴⁴ See Miller, *Institutes*, 12.

³⁴⁵ See Cheese, *Practical Rules*, 67; Cramer, *Instructions*, 43.

³⁴⁶ See Gunn, *Essay*, 11.

³⁴⁷ Heck, *Art of Playing*, 3.

³⁴⁸ See Cramer, *Instructions*, 43.

³⁴⁹ Gunn, *Essay*, 11.

In summary, the consensus of the selected piano theorists in relation to nearly all aspects of metrical accentuation is identical to that held by the selected music theorists. The single exception is subdivision of the beat into four; semiquavers or demisemiquavers follow the pattern strong-weak-weak-weak.

2.1.2. Accentuation in relation to register

As previously mentioned, accentuation in relation to register denotes dynamic emphasis or softening applied to a note or group of notes by virtue of pitch.

One of the selected piano theorists—Philip Corri—discusses accentuation in relation to register. Corri writes: ‘The general rule ... [is:] *Crescendo* ... when the passage ascends ... and ... *Diminuendo* when it descends.’³⁵⁰ This is the prevailing view held among the selected music theorists.

Corri also recommends that when an ‘ascending passage begin[s] ... *forte* and lead[s]’³⁵¹ to a soft passage comprising generally longer note values, a *diminuendo* through the course of the ascending passage must be made.³⁵² Ultimately, according to Corri, whether an ascending scale is treated with a *crescendo* or a *diminuendo*, ‘the chief object is to avoid monotony.’³⁵³ By this, Corri appears to mean that the performative manipulation of dynamic levels in response to register is desirable.

Alongside his pronouncements relating to the dynamic shaping of ascending and descending passages, Corri also indicates that high notes are to be emphasised: ‘Emphasis should be placed generally on the ... highest note of a [phrase].’³⁵⁴

In summary:

- i) An ascending passage is usually linked with a *crescendo*, and a descending passage with *diminuendo*.
- ii) When an ascending passage begins *forte* and leads to a soft passage comprising generally longer note values, a *diminuendo* through the course of the ascending passage must be made.
- iii) High notes are dynamically emphasised.

³⁵⁰ Philip Corri, *L’Anima Di Musica*, 71.

³⁵¹ Philip Corri, *L’Anima Di Musica*, 72.

³⁵² See Philip Corri, *L’Anima Di Musica*, 72.

³⁵³ Philip Corri, *L’Anima Di Musica*, 72.

³⁵⁴ Philip Corri, *L’Anima Di Musica*, 73.

2.1.3. Accentuation in relation to the slur

Accentuation in relation to the slur is defined as the dynamic emphasis or softening of notes under a slur.

Five of the selected piano theorists—Heck, Callcott, Gunn, Cramer and Philip Corri—discuss accentuation in relation to the slur. Heck, Callcott and Gunn refer only to two-note slurs,³⁵⁵ Cramer discusses both two- and three-note slurs,³⁵⁶ and Corri discusses slurs containing up to four notes.³⁵⁷

The five theorists are in unanimous agreement that the first note of a slur is dynamically emphasised.³⁵⁸ In relation to subsequent notes located under a slur, the situation is more complex—as will now be shown.

Heck discusses two-note slurs. His interpretation of accentuation in relation to the slur occurs incidentally within the context of a discussion regarding appoggiatura figures. He writes that the two notes comprising an appoggiatura figure

are closely joined ... [that is, played *legato*], in the same manner as those that have the Gliding or a Bow mark'd over them [that is, a slur], and for that reason [the appoggiatura] is to be play'd Forte and the next Note [the principal note] Piano.³⁵⁹

Heck's use of the phrase 'and for that reason' reveals that he considers the *diminuendo* to be an inherent feature of the slur.

Callcott and Gunn both discuss two note slurs, and their views regarding accentuation are identical to that of Heck.³⁶⁰ Moreover, Gunn stipulates that the pattern of accentuation associated with the slur applies regardless of whether or not the slur begins on an accented part of the bar.³⁶¹

Cramer discusses two- and three-note slurs. In his *Instructions for the Piano Forte*, he introduces a symbol of his own devising similar in appearance to a diminuendo: \blacktriangleright . He explains that the symbol 'shews an emphasis or stress on the first note, the 2^d note is played softer.'³⁶² Cramer's use of the symbol is shown in Figure 4.27.

³⁵⁵ See Heck, *Art of Playing*, 10; Callcott, *Explanation*, 3; Gunn, *Essay*, 12.

³⁵⁶ See Cramer, *Instructions*, 23.

³⁵⁷ See Philip Corri, *L'Anima Di Musica*, 72.

³⁵⁸ See Heck, *Art of Playing*, 10; Callcott, *Explanation*, 3; Gunn, *Essay*, 12; Cramer, *Instructions*, 23; Philip Corri, *L'Anima Di Musica*, 72.

³⁵⁹ Heck, *Art of Playing*, 10.

³⁶⁰ See Callcott, *Explanation*, 3; Gunn, *Essay*, 12.

³⁶¹ See Gunn, *Essay*, 12.

³⁶² Cramer, *Instructions*, 23.



Figure 4.27 Cramer, *Instructions*, No. 31, bars 1–6. Cramer’s symbol can be seen in bars 1, 2, 5 and 6. *Source:* IMSLP Petrucci Music Library (modified 29 January 2021), https://ks.imslp.info/files/imglnks/usimg/5/5c/IMSLP522851-PMLP603608-jb_cramer_instructions_for_the_pianoforte_ed1_PPN84855101X.pdf

Cramer’s example comprises the first six bars of an arrangement—possibly by Cramer—for solo piano of the opening of the second movement of Joseph Haydn’s *Symphony No. 82 in C major* (Hob. I:82). Each instance of the symbol \blacktriangleright occurs under a two- or three-note slur. Comparison with the holograph manuscript of the symphony reveals that the slurs are original, as can be seen in Figure 4.28.

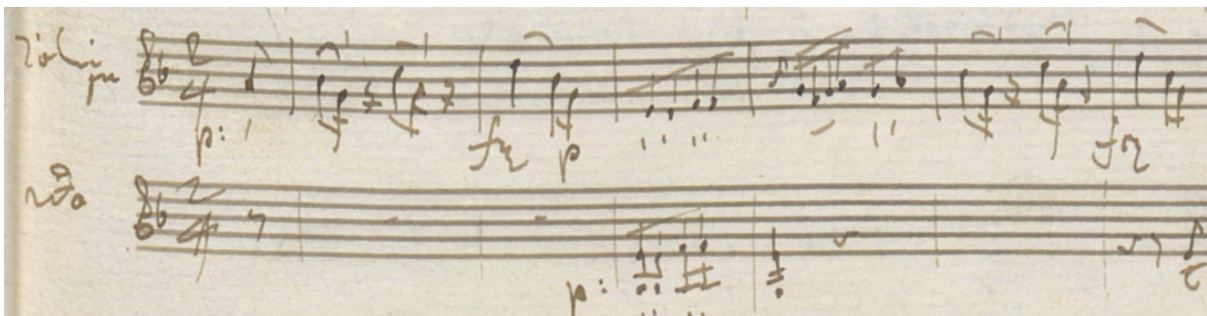


Figure 4.28 F. J. Haydn, *Symphony No. 82 in C major* (Hob. I:82), 2nd movement: *Allegretto* (holograph), bars 1–6. *Source:* IMSLP Petrucci Music Library (modified 29 January 2021), https://ks4.imslp.info/files/imglnks/usimg/b/b1/IMSLP561301-PMLP61584-Haydn_-_Symphony_No_82_in_C_Major_-autograph-.pdf

Throughout Cramer’s manual, every instance of his symbol occurs under either a two- or three-note slur. This suggests that the dynamic treatment Cramer recommends in relation to his symbol is inextricably linked with the dynamic treatment of a slur. There is, however, ambiguity with regard to Cramer’s view of the *last* note of a three-note slur; this is because Cramer only recommends that the second note under a slur should be played more softly than the first.³⁶³

³⁶³ See Cramer, *Instructions*, 23.

Philip Corri provides notated examples of two-, three- and four-note slurs, and advises the performer to ‘always lean on [that is, dynamically emphasise] the beginning of the [slur] and touch lightly the end of it.’³⁶⁴ Corri is thus in agreement with each of the other theorists regarding the last note of a two-note slur being played softer than the first; he is alone, however, in extending the principle to three- and four-note slurs.

Although no theorist explicitly refers to slurred groupings of five or more notes, it is reasonable to suggest that the effect of slurred *diminuendo* suggested by all five aforementioned theorists may likewise apply to longer groupings.

A number of findings emerge regarding accentuation in relation to the slur:

- i) The first note is dynamically emphasised.
- ii) The last note of any two-note slur is played at a softer dynamic level than the first.
- iii) The last note of slur groupings of three or more notes may be played softer than the first note.

2.2. Articulation

As previously mentioned, ‘articulation’ refers to the performative length of a note. Within the selected piano writings, articulation is discussed in relation to three features:

- i) The normal articulation
- ii) Appoggiatura figures
- iii) Phrase endings.

Appoggiatura figures and phrase endings are both composite features—that is, musical features within which more than one of the selected performance practice issues of accentuation, articulation or tempo flexibility is involved. As such, these two features will be discussed in Section 3—‘Composite Features’.

2.2.1. The normal articulation

As previously mentioned, the normal articulation denotes the default articulation of a note.

³⁶⁴ Philip Corri, *L’Anima Di Musica*, 72.

In like manner to the selected music theorists, the predominant view held among the selected piano theorists is that the normal articulation is *legato*. Callcott, for example, writes: ‘The stile of Legato ... is to be generally us’d in all Music not otherwise mark’d.’³⁶⁵ Miller,³⁶⁶ Clementi,³⁶⁷ Cheese,³⁶⁸ Philip Corri³⁶⁹ and Cramer³⁷⁰ all concur with Callcott.

Some writers, however, suggest that certain musical contexts may be better suited to non-*legato*. Heck, for instance, opines that *legato*³⁷¹ is best suited to the *Adagio*, whilst *staccato* is suited to the *Allegro*.³⁷² With Heck’s stance in mind, it is reasonable to propose that slow movements in general are suited to *legato* whilst a more detached articulation is appropriate for movements on the faster side of tempi. Heck’s treatise dates from near to the beginning of the selected period—1770—and the title page specifies the harpsichord. Given the role of articulation in clarifying pulse, beat and dynamic on the harpsichord, it is not altogether surprising that Heck stands alone amongst the piano theorists in his preference for *staccato* in fast tempi as the normal articulation.

Another writer, Gunn, whilst admitting that *legato* is ‘the most valuable of the touches, [the] most frequently wanted, and the most characteristic of a finished and refined performance,’³⁷³ also states that ‘a variety of fine effects, and great diversity of expression [can] only be achieved by means of [non-*legato*].’³⁷⁴ In Gunn’s view, this ‘diversity of expression’ includes ‘whatever is lively, neat, playful, animated, and spirited, or ... bold and commanding.’³⁷⁵ Gunn establishes that, whilst *legato* is the normal articulation, a considerable variety of affective states may effectively be conveyed through non-*legato*.

In summary, the prevailing view among the selected piano theorists is that the normal articulation is *legato*.

³⁶⁵ Callcott, *Explanation*, 17.

³⁶⁶ Miller, *Institutes*, 15.

³⁶⁷ Clementi, *Introduction*, 9.

³⁶⁸ Cheese, *Practical Rules*, 6.

³⁶⁹ Philip Corri, *L’Anima Di Musica*, 70.

³⁷⁰ Cramer, *Instructions*, 20.

³⁷¹ Heck refers to *legato* articulation as ‘The Gliding’. See Heck, *Art of Playing*, 5.

³⁷² See Heck, *Art of Playing*, 5.

³⁷³ Gunn, *Essay*, 8.

³⁷⁴ Gunn, *Essay*, 8.

³⁷⁵ Gunn, *Essay*, 8.

2.3. Tempo Flexibility

2.3.1. *Tempo rubato*

One of the selected piano writers—Philip Corri—discusses *tempo rubato*. Referring to ‘The TEMPO PERDUTO, or RUBATO’, Corri describes the expressive device as a

slackening of Time ... [which] may be used with effect (tho’ not mark’d) in pathetic airs at particular places, where the melody seems to be expiring, ... or leading to a delicate Piano subject.³⁷⁶

In contrast to the selected music theorists, Philip Corri illustrates specific instances where *tempo rubato* may be employed; as Figure 4.29 shows, Corri suggests that *tempo rubato* may be applied in the Andante’s bar 4—marked ‘(A)’—and bar 10—‘(B)’—as well as in the Allegro’s bar 2—marked ‘(B)’.

Figure 4.29 Philip Corri, *L’Anima Di Musica*, 79. Source: Staatsbibliothek zu Berlin – PK (modified 29 January 2021),

[https://digital.staatsbibliothek-](https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN848572394&PHYSID=PHYS_0089&DMDID=DMDLOG_0001)

[berlin.de/werkansicht?PPN=PPN848572394&PHYSID=PHYS_0089&DMDID=DMDLOG_0001](https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN848572394&PHYSID=PHYS_0089&DMDID=DMDLOG_0001)

³⁷⁶ Philip Corri, *L’Anima Di Musica*, 79.

In each instance, Corri's *tempo rubato* is indicated with an Italian word that is 'oftener mark'd [by composers] thus: slentando, ritardando, calando, smorzando, morendo, perdendosi.'³⁷⁷ Furthermore, Corri's notion of *tempo rubato* appears to be resemble a *ritardando*. In this, he is unique amongst the theorists.

Corri suggests that an *accelerando* may be applied to the notes immediately preceding those that are to be slowed down 'so that there may be more compass for a gradual diminution of time.'³⁷⁸

Corri's musical examples show that *tempo rubato* precedes a soft, *cantabile*, expressive melodic line comprising comparatively long note values.

Two conclusions may be drawn from Corri's exposé of *tempo rubato*:

- i) For Corri, *tempo rubato* is a slowing down of the beats in the bar.
- ii) An *accelerando* may be applied to the notes immediately preceding those that are to be slowed down.
- iii) *Tempo rubato* always precedes a soft, *cantabile*, expressive melodic line comprising comparatively long note values.

2.4. Composite features

As previously mentioned, 'composite features' denote musical contexts within which more than one of the selected performance practice issues of accentuation, articulation or tempo flexibility is involved. A comprehensive survey of the selected piano writings reveals four composite features. These will be discussed in turn.

2.4.1. Appoggiatura figures

As noted previously, an appoggiatura figure is defined as two notes which occur in immediate succession: an 'appoggiatura' and a 'principal note'; the appoggiatura is dissonant, occurs on a metrically 'accented' rhythmic position within the bar—or on an accented rhythmic subdivision—and may be notated either as a little note ornament or as a normal-sized note; the principal note is consonant and is located either a semitone or tone above or below the appoggiatura. Like the selected music theorists, piano theorists regard appoggiatura figures as

³⁷⁷ Philip Corri, *L'Anima Di Musica*, 78.

³⁷⁸ Philip Corri, *L'Anima Di Musica*, 79.

being an inherently expressive ornament; Heck, for instance, is of the opinion that no English translation of the Italian word *appoggiatura* is sufficient to capture its beauty.³⁷⁹

The selected piano theorists discuss *appoggiatura* figures in relation both to accentuation and articulation.

Accentuation

Four of the selected piano theorists—Heck, Clementi, Cramer and Philip Corri—discuss accentuation in relation to *appoggiatura* figures. These theorists broadly agree that an *appoggiatura* is to be dynamically emphasised, and its principal note is to be played softer. Listing the ‘chief Rules concerning Apoggiaturas’, Heck writes: ‘[the *appoggiatura*] is to be play’d Forte and the next Note [that is, the principal note] Piano.’³⁸⁰ Clementi agrees, writing that the *appoggiatura* ‘is played ... with more or less EMPHASIS’;³⁸¹ Clementi’s phrase ‘more or less emphasis’ is taken to indicate that there is some degree of dynamic emphasis associated with the *appoggiatura*. Each of Clementi’s notated examples of *appoggiatura* figures links the progression of the *appoggiatura* to the principal note with a *diminuendo*.³⁸² Along with Heck and Clementi, Cramer advocates the dynamic emphasis of the *appoggiatura*.³⁸³

One theorist, Philip Corri is unique in his view; he suggests that when the two notes comprising an *appoggiatura* figure are written as normal-sized notes, they should be played with an ‘equal touch’³⁸⁴—that is, each as loud as the other.³⁸⁵

In summary, there is agreement between the theorists that an *appoggiatura* is dynamically emphasised. Both Heck and Clementi indicate that the principal note should be softer than the *appoggiatura*.

Articulation

As previously mentioned, ‘articulation’ refers to the performative length of a note. In relation to articulation, some theorists discuss only the *appoggiatura*, some only the principal note, and others refer to both.

For articulation and the *appoggiatura*, the prevailing view of the piano theorists is that, when the *appoggiatura* is not written in a normal-sized notehead, it takes half the value of a

³⁷⁹ See Heck, *Art of Playing*, 10. See also Cheese, *Practical Rules*, 20.

³⁸⁰ Heck, *Art of Playing*, 10.

³⁸¹ Clementi, *Introduction*, 10.

³⁸² See Clementi, *Introduction*, 10.

³⁸³ See Cramer, *Instructions*, 30.

³⁸⁴ Philip Corri, *L’Anima Di Musica*, 14.

³⁸⁵ See Philip Corri, *L’Anima Di Musica*, 14.

principal note that is not dotted, and two-thirds of the value of a dotted principal note. Heck summarises this view in a variety of notated examples, as can be seen in Figure 4.30—Heck’s examples reveal that he subscribed to the British aesthetic period notational convention whereby the little note *apoggiatura* was notated according to its rhythmic value in relation the principal note.³⁸⁶

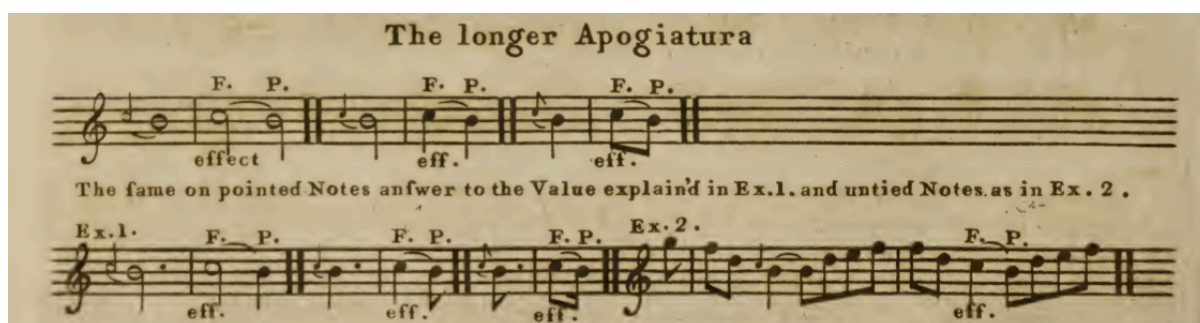


Figure 4.30 Heck, *Art of Playing*, 10. Source: IMSLP Petrucci Music Library (modified 29 January 2021), <https://ks4.imslp.info/files/imglnks/usimg/9/9e/IMSLP372052-PMLP600863-artofplayingharp00heck.pdf>

Dussek,³⁸⁷ Callcott³⁸⁸ and Clementi³⁸⁹ also subscribe to this view of the *apoggiatura*’s proportional length.

Whilst presenting this as the chief understanding of the *apoggiatura*, Heck, Callcott, Clementi, Cramer and Philip Corri, however, provide exceptions. Heck writes: ‘Sometimes a particular Expression requires the Appog[giatura] to be held out longer than usual.’ Heck provides a notated example within which an *apoggiatura* takes two-thirds of the value of the principal note.³⁹⁰

Callcott too, after establishing that ‘in general [the *apoggiatura*] takes half the Time of the following Note,’ then provides a notated example of an *apoggiatura* that takes one quarter of the value of the principal note—the principal note being in this instance a semi-breve.³⁹¹

Clementi indicates, with regard to a dotted principal note, that ‘taste best directs’ whether the *apoggiatura* takes one-third or two-thirds of its value;³⁹² this can be seen in Figure 4.31, third line, second example.

³⁸⁶ See, for example, Callcott, *Explanation*, 27; Jousse, *Theory and Practice*, 50.

³⁸⁷ See Dussek and Pleyel, *Instructions*, 6.

³⁸⁸ See Callcott, *Explanation*, 27.

³⁸⁹ See Clementi, *Introduction*, 10.

³⁹⁰ See Heck, *Art of Playing*, 11.

³⁹¹ See Callcott, *Explanation*, 27.

³⁹² Clementi, *Introduction*, 10.

APPOGGIATURAS, and other GRACES in small notes explained.



Figure 4.31 Clementi, *Introduction*, 10. Source: IMSLP Petrucci Music Library (modified 29 January 2021), [https://ks.imslp.info/files/imglnks/usimg/4/43/IMSLP96189-SIBLEY1802.14461.d37a-39087009987472_\(1-20\).pdf](https://ks.imslp.info/files/imglnks/usimg/4/43/IMSLP96189-SIBLEY1802.14461.d37a-39087009987472_(1-20).pdf)

Cramer is in agreement with Clementi that ‘the Appoggiatura ... takes more or less of the duration of the principal note according to the expression of the passage.’³⁹³ In a similar vein, Philip Corri observes that ultimately the appoggiatura’s ‘effect must depend on the player[’]s taste and judgement.’³⁹⁴

Four of the selected piano theorists indicate that the principal note is played shorter than its notated rhythmic value. Representatively, Callcott instructs the performer to ‘take the finger off the last Note [of an appoggiatura figure] before the Time is quite finish’d.’³⁹⁵ This effect can be seen in a notated example by Dussek³⁹⁶ in Figure 4.32; the presence of rests in the example located on the far right indicates that the rhythmic value of the principal notes—that is, notated crotchets performatively rendered as quavers following the little note appoggiaturas—are to be shortened and performatively rendered as semiquavers.

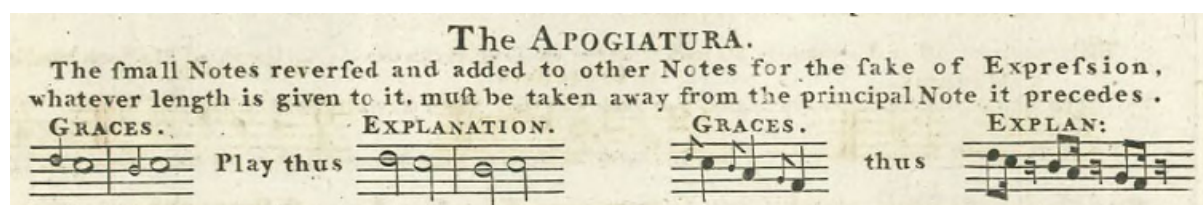


Figure 4.32 Dussek and Pleyel, *Instructions*, 6. Source: University of Iowa Digital Libraries, Ignaz Pleyel Early Editions (modified 29 January 2021), https://digital.lib.uiowa.edu/islandora/object/ui%3Apleyel_8576

³⁹³ Cramer, *Instructions*, 30.

³⁹⁴ Philip Corri, *L’Anima Di Musica*, 14.

³⁹⁵ Callcott, *Explanation*, 27.

³⁹⁶ See Dussek and Pleyel, *Instructions*, 6.

Clementi and Gunn likewise provide notated examples of appoggiatura figures where the principal note is shortened, resulting in a perceptible rest.³⁹⁷

In summary, the selected piano theorists are in broad agreement with the selected music theorists in relation to a number of issues relating to appoggiatura figures.

In relation to accentuation, there is broad consensus that:

- i) The appoggiatura is dynamically emphasised.
- ii) The principal note is played somewhat softer than the appoggiatura.

Concerning articulation, theorists agree that:

- i) The appoggiatura normally takes half the value of a principal note that is not dotted, and two-thirds of the value of a dotted principal note, but may take more or less according to taste and the particular expression of the passage.
- ii) The principal note may or may not be shortened, according to taste.

2.4.2. Phrase endings

As previously mentioned, a ‘phrase ending’ is the conclusion of a musical phrase—the musical equivalent of the conclusion of a phrase in speech. This conclusion is determined by cadential formula.

Within the selected piano writings, phrase endings are discussed in relation to accentuation, articulation, and tempo flexibility.

Accentuation

Two of the selected piano theorists—Gunn and Philip Corri—discuss phrase endings in relation to accentuation. These two theorists hold that the last note of a phrase is to be played more softly than preceding notes. Gunn, for instance, writes:

It may ... be laid down as a general principle, that ... the end of every phrase, [regardless of whether] rests are written, is almost universally the weakest [that is, the softest] note.³⁹⁸

³⁹⁷ See Clementi, *Introduction*, 10; Gunn, *Essay*, Plate 7.

³⁹⁸ Gunn, *Essay*, 35.

In Corri's view, 'the concluding note of a sentence [that is, the phrase ending] should never be played with emphasis, but on the contrary with cadence.'³⁹⁹

Articulation

One theorist, Cheese, refers to phrase endings in relation to articulation. Cheese affirms the prevailing view held amongst the selected music theorists; namely, that the last note of a phrase is performed shorter than its notated rhythmic value. Cheese's recommendation is addressed to singers: 'The last Syllable of every [phrase] should be [sung] short, or Staccato.'⁴⁰⁰

Admittedly, Cheese's pronouncement falls short of explicitly stating that the articulative principle applies to solo piano music. It is, however, not unreasonable to assume that the principle is directly transferable to the piano, for two reasons: firstly, the tones and inflections of singing voice were contemporaneously regarded as models for instrumental performers to imitate insofar as they were able;⁴⁰¹ and secondly, in the section of his discourse that focuses on piano music and piano performance practice, Cheese approvingly quotes and makes recommendations from Tosi's vocal treatise *Observations on the Florid Song*⁴⁰²—this gives further credence to the transferability of vocal practice to piano music.

Tempo flexibility

In relation to tempo flexibility, one theorist—Gunn—recommends that within the context of piano performance, extra time—that is, a rhetorical rest—should be added after the conclusion of a phrase:

Phrases ... ought to be distinguished and separated from each other, by a sensible stop, or short rest, which, very frequently, is not expressed by any character indicating a separation, but left to the judgement and taste of the performer. But, although these ... phrases ... are for the most part observed by proficients, ... they are ... frequently passed over, unperceived, by others.⁴⁰³

In summary, the selected piano theorists concur with a number of views held by the selected music theorists in relation to phrase endings.

³⁹⁹ By contrasting 'emphasis' with 'cadence', Corri implies that the term 'cadence' denotes a relaxation—diminishment—of dynamic level.

⁴⁰⁰ Cheese, *Practical Rules*, 79.

⁴⁰¹ See fn. 74.

⁴⁰² See Cheese, *Practical Rules*, 20.

⁴⁰³ Gunn, *Essay*, 12.

In relation to accentuation, the last note of a phrase should be performed at a softer dynamic level than that of the previous notes of the phrase.

Regarding articulation, the last note of a phrase should be performed shorter than its written value.

Concerning tempo flexibility: extra time—that is, a rhetorical rest—rest may be taken after the end of a phrase.

2.4.3. The extended trill

As noted earlier, the extended trill is an ornament that comprises more than three alternations of the principal note with its adjacent—‘auxiliary’—note.⁴⁰⁴ The term ‘extended’ is applied to the trill in order to differentiate it from other trill types that comprise only two or three alternations of the principal and auxiliary notes.⁴⁰⁵ The selected piano theorists are of the unanimous view that the extended trill begins on the auxiliary note.⁴⁰⁶

Within the context of the selected piano writings, the extended trill is discussed in relation both to accentuation and tempo flexibility.

Accentuation

Only a single piano theorist—Cheese—discusses accentuation in relation to the extended trill. Cheese writes of the ‘CRESCENDO DIMINUENDO’ that ‘Piano Fortes do it ... with considerable effect in many passages, as in [where there are] long Shakes [that is, extended trills].’⁴⁰⁷

As Cheese’s term ‘crescendo diminuendo’ implies, accentuation in relation to the extended trill involves beginning the trill softly, increasing in dynamic, and subsequently decreasing in dynamic.

Tempo flexibility

Five of the selected piano theorists—Heck, Dussek, Clementi, Cheese and Philip Corri—discuss tempo flexibility in relation to the extended trill.

⁴⁰⁴ See, for example, Bayly, *Practical Treatise*, 52.

⁴⁰⁵ See, for example, Tosi, *Observations*, 43–7; Jousse, *Theory and Practice*, 46; Callcott, *Explanation*, 26.

⁴⁰⁶ See Heck, *Art of Playing*, 14; Miller, *Institutes*, 16; Dussek and Pleyel, *Instructions*, 6; Clementi, *Introduction*, 11; Cheese, *Practical Rules*, 20; Philip Corri, *L’Anima Di Musica*, 19; Cramer, *Instructions*, 29; Gunn, *Essay*, Plate 4.

⁴⁰⁷ Cheese, *Practical Rules*, 25.

Two of the selected music theorists—Heck⁴⁰⁸ and Dussek⁴⁰⁹—indicate that the auxiliary note beginning the extended trill may occupy half or more of the rhythmic value of the trill. On the other hand, Clementi makes the same observation as the selected music theorists, who remark that in the case of an extended trill with appoggiatura prefix, the notated rhythmic value of the prefix—regardless of whether or not it is notated as a little note or as a normal-sized note—may performatively be expressively elongated as the appoggiatura ‘leans’ into and becomes the auxiliary note that begins the trill.

Two piano theorists—Heck and Cheese—concur with one of the views held by a number of the selected music theorists, namely, that a trill begins slowly and accelerates over its course. Cheese stipulates: ‘the shake should begin slow, & increase in velocity by insensible degrees till it becomes rapid.’⁴¹⁰ Heck also refers to this manner of playing the extended trill, but he limits his remarks to the context of ‘Closes and Cadences’.⁴¹¹

On the other hand, one piano theorist—Philip Corri—suggests that a trill ought to be played rapidly for its duration: ‘The number of notes in the shake are not limited, the more the better, as they cannot be too swift.’⁴¹² He accompanies a notated example of a ‘long Shake’ [extended trill] with the advice: ‘play ... as many shakes as possible.’⁴¹³

Two of the aforementioned piano theorists—Heck and Cheese—posit that the speed of the trill should be a response to the affective context within which it occurs. According to Cheese, the speed of the trill varies according to the character of the movement: ‘The [trill] in an Adagio Movement certainly should not be so rapid as in the Allegro.’⁴¹⁴ Heck concurs with Cheese in this regard.⁴¹⁵ Heck also suggests that the speed of a trill may vary according to register:

A Tenor or middle Part does not require the same quickness in a [trill] as the Treble, nor the Bass or the lower Part that of the Tenor or middle Part of a Voice or Instrument.⁴¹⁶

In summary, the selected piano theorists present a diverse range of performative possibilities with regard to the extended trill.

⁴⁰⁸ Heck, *Art of Playing*, 14;

⁴⁰⁹ Dussek and Pleyel, *Instructions*, 6;

⁴¹⁰ Cheese, *Practical Rules*, 21.

⁴¹¹ Heck, *Art of Playing*, 14.

⁴¹² Philip Corri, *L’Anima Di Musica*, 18.

⁴¹³ Philip Corri, *L’Anima Di Musica*, 18.

⁴¹⁴ Cheese, *Practical Rules*, 23.

⁴¹⁵ See Heck, *Art of Playing*, 14.

⁴¹⁶ Heck, *Art of Playing*, 14.

In relation to accentuation:

- i) An extended trill may begin softly, increase in dynamic, and subsequently decrease in dynamic to its end.

In relation to tempo flexibility:

- i) The auxiliary note with which a trill commences may take up half or more of the rhythmic value of the trill.
- ii) The extended trill may begin slowly and accelerate throughout its course.
- iii) The extended trill is performed faster in an *Allegro* than in an *Adagio*.
- iv) The extended trill may also be performed faster in a high register than in a low one.

2.4.4. *The messa di voce*

As previously mentioned, the *messa di voce* is a vocal effect applied to a single sustained note of moderate or long duration; the effect comprises a dynamic shape which begins softly, increases in dynamic to the mid-point of the note's rhythmic duration, and subsequently decreases in dynamic to the note's soft ending.

When a single note or chord is played on a piano, the attack and decay characteristics of a note's sound do not allow for a *crescendo*. As a consequence, the *crescendo* in a *messa di voce* is not possible to achieve on a single note or chord played on the piano.⁴¹⁷ Nevertheless, two of the selected piano writers—Gunn and Cheese—discuss ways in which the sonic effect of a *messa di voce* may be achieved on a piano. Gunn is the only one of these two theorists who uses the term *messa di voce*.⁴¹⁸ Cheese uses the term 'CRESCENDO DIMINUENDO'.⁴¹⁹ The pronouncements of these two theorists in relation to the *messa di voce* will now be discussed.

⁴¹⁷ Some contemporaneous English square pianos, however, are fitted with a pedal-operated swell mechanism known as the 'nag's head swell'. This mechanism raises a portion of the main lid at the front treble side of the instrument, enabling the sound to be gradually augmented or diminished—as with the 'swell' of an organ. If an individual note or chord is played with the nag's head swell closed, and the swell is then immediately opened before the sound of the note or chord has had time to decay, the sonic effect is one of *crescendo*. Swell mechanisms are not mentioned in the selected piano writings and were not commonly encountered.

⁴¹⁸ See Gunn, *Essay*, 35.

⁴¹⁹ Cheese, *Practical Rules*, 25.

Gunn states:

Semiquavers and other quick [passages] ... have their beginning and endings[;] in general, the ... softest, [is at the beginning and the end,] and the middle of the passage [is] the loudest, in the manner of a *messa di voce*, or fine swell of a single note.⁴²⁰

Gunn supplements his description of the pianistic *messa di voce* with a notated example; this example is given in Figure 4.33.



Figure 4.33 Gunn, *Essay*, Plate 11. *Source:* HathiTrust Digital Library (modified 29 January 2021), <https://hdl.handle.net/2027/iau.31858037631227?urlappend=%3Bseq=57>

As previously mentioned, Cheese does not name the *messa di voce* as such. He does, however, refer to the ‘CRESCENDO DIMINUENDO’,⁴²¹ stating: ‘Piano Fortes do it ... in many passages, as in long Shakes [extended trills], ... & in the Arpeggio &c.’⁴²² It is reasonable to assume that the broken chords displayed in Gunn’s notated example can be viewed as similar to Cheese’s ‘Arpeggio’. Furthermore, Gunn’s reference to ‘quick [passages]’—implying a stream of rapid notes—conforms with Cheese’s ‘long Shake’ [extended trill].

In summary, two principles emerge in relation to the *messa di voce*:

- i) The effect may be applied to passages comprising either small note values, broken chords or arpeggios.
- ii) A *messa di voce* may also be applied to an extended trill.

⁴²⁰ Gunn, *Essay*, 35.














⁴²¹ Cheese, *Practical Rules*, 25.

⁴²² Cheese, *Practical Rules*, 25.

ANNOTATED SCORES

This chapter contains the annotated scores of the selected repertoire. The meaning of each symbol used in the annotation is shown in the key below.

Key

-  - Metrical Accentuation—strong beat
-  - Metrical Accentuation—weak beat
-  - Metrical Accentuation—strong-weak subdivision
-  - Accentuation in relation to register—high or low note
-  - Accentuation in relation to register—*crescendo*
-  - Accentuation in relation to register—*diminuendo*
-  - Articulation in relation to slur endings
-  - Appoggiatura figure—including accentuation, articulation and tempo flexibility
-  - Phrase ending—including accentuation, articulation and tempo flexibility
-  - Extended trill—including accentuation, articulation and tempo flexibility
-  - *Messa di Voce*—accentuation
-  - *Dragg*—including accentuation, articulation and tempo flexibility
-  - Accentuation in relation to the slur—*diminuendo*

• • • • • • • • - Philip Corri's 'TEMPO PERDUTO or RUBATO'

Metrical accentuation is notated only where applicable; this is because it may be superseded for the purposes of expression.

Legato is adopted as the default articulation.

Instances of the *Messa di Voce* and of the *Dragg* are identified specifically. Other free ornamentation is not identified. Free ornamentation is performatively spontaneous.

Instances where Philip Corri's 'TEMPO PERDUTO or RUBATO' may be applied are identified specifically. Other contemporaneous forms of *tempo rubato* are not identified in the scores.

For the recorded performance of this work,
click the following link:
https://ro.ecu.edu.au/av_collection/86/

Lady Essex Minuet

The image displays a musical score for the 'Lady Essex Minuet' in 3/4 time, featuring piano and violin parts. The score is annotated with various performance instructions and markings:

- Measures 1-5:** The piano part features a trill (*tr*) in the right hand. The violin part has blue diagonal lines indicating bowing or phrasing.
- Measures 6-10:** Measure 6 has a circled note with an 'A' above it. Measure 7 has a circled note with a 'T' and a trill (*tr*) above it. Measure 8 has a trill (*tr*) with a crescendo hairpin. Measure 9 has a trill (*tr*) with a decrescendo hairpin.
- Measures 11-16:** Measure 11 has a trill (*tr*) with a crescendo hairpin. Measure 12 has a trill (*tr*) with a decrescendo hairpin. Measures 13-16 have circled notes with 'A' above them. Blue diagonal lines are present in the violin part.
- Measures 17-22:** Measure 17 is the start of the 'Trio' section. Measures 18-22 have circled notes with 'A' above them. A circled note in measure 19 has an 'R' above it. Blue diagonal lines are present in the violin part.
- Measures 23-27:** Measure 23 has a circled note with an 'R' above it. Measure 24 has a circled note with a 'T' and a trill (*tr*) above it. Measure 25 has a circled note with an 'A' above it. Measure 26 has a circled note with a 'T' and a trill (*tr*) above it. The section ends with a 'Da Capo' instruction. Blue diagonal lines are present in the violin part.

Additional annotations include green underlines in the piano part, yellow hairpins, and blue circles around specific notes in both parts.

For the recorded performance of this work, click on this link:
https://ro.ecu.edu.au/av_collection/85/

The image displays a musical score for piano, consisting of five systems of staves (measures 14-15, 16-17, 18-19, 21-22, and 24-25). The score is annotated with various performance markings:

- Measure 14:** Treble clef, *pp*. Annotations include blue circles labeled 'A' around notes, a yellow circle labeled 'R' around a note, and a pink arrow labeled 'D' pointing to a note. A blue vertical line is present.
- Measure 15:** Treble clef, *cres*, *f*, *p*. Annotations include blue circles labeled 'A' around notes, a yellow circle labeled 'R' around a note, and a pink arrow labeled 'D' pointing to a note. A blue vertical line is present.
- Measure 16:** Treble clef, *f*, *dim*, *p*. Annotations include blue circles labeled 'A' around notes, a yellow circle labeled 'R' around a note, and a pink arrow labeled 'D' pointing to a note. A blue vertical line is present.
- Measure 17:** Treble clef, *f*, *dim*. Annotations include blue circles labeled 'A' around notes, a yellow circle labeled 'R' around a note, and a pink arrow labeled 'D' pointing to a note. A blue vertical line is present.
- Measure 18:** Treble clef, *p*. Annotations include blue circles labeled 'A' around notes, a purple circle labeled 'M' around a note, and a pink arrow labeled 'D' pointing to a note. A blue vertical line is present.
- Measure 19:** Treble clef, *cres*, *f*, *dim*. Annotations include blue circles labeled 'A' around notes, a yellow circle labeled 'R' around a note, and a pink arrow labeled 'D' pointing to a note. A blue vertical line is present.
- Measure 21:** Treble clef, *p*, *cres*, *f*, *pp*, *f*, *dim*. Annotations include blue circles labeled 'A' around notes, a yellow circle labeled 'R' around a note, and a pink arrow labeled 'D' pointing to a note. A blue vertical line is present.
- Measure 22:** Treble clef, *f*, *dim*. Annotations include blue circles labeled 'A' around notes, a yellow circle labeled 'R' around a note, and a pink arrow labeled 'D' pointing to a note. A blue vertical line is present.
- Measure 24:** Treble clef, *p*, *cres*, *p*. Annotations include blue circles labeled 'A' around notes, a yellow circle labeled 'R' around a note, and a pink arrow labeled 'D' pointing to a note. A blue vertical line is present.
- Measure 25:** Treble clef, *p*. Annotations include blue circles labeled 'A' around notes, a yellow circle labeled 'R' around a note, and a pink arrow labeled 'D' pointing to a note. A blue vertical line is present.

Additional annotations include green horizontal lines under the bass staff, blue vertical lines, and a red dotted line above the treble staff in measure 18.

PRINCIPAL FINDINGS AND CONCLUSIONS

This chapter presents the principal findings of the study and draws conclusions from these findings. It also contains suggestions for further research. Before proceeding to the findings, the design of this study will be briefly reviewed.

This study sought answers to questions about notions of taste, the tasteful performance of music in general and the tasteful performance of piano music in London between 1766 and 1812. In doing so, the study addressed the following questions:

- i) What was the notion of taste in British culture during this period?
- ii) What was the notion of taste in music performance in general in London during this period, as revealed through performance practice?
- iii) What was the notion of taste relating specifically to piano performance in London during this period, as revealed through performance practice?
- iv) How might notions of taste in performance in London during this period be performatively manifested in the playing of contemporaneous solo piano repertoire published in London?

Contemporaneous writings concerning taste were surveyed, pronouncements concerning taste contained in these writings were identified and compared, and a definition of the contemporaneous British notion of taste was formed.

Following this, the study investigated the contemporaneous British notion of taste in music performance as revealed through performance practice, drawing upon seven contemporaneous source types:

- i) Music sources whose principal focus is not instrument-specific
- ii) Vocal sources
- iii) Instrumental sources whose principal focus excludes keyboard
- iv) Keyboard sources which contain information concerning vocal or non-keyboard instrumental performance practice
- v) Piano treatises
- vi) Harpsichord treatises

- vii) Sources whose principal focus excludes keyboard, but which contain information concerning keyboard performance practice.

Four performance practice issues were explored:

- i) Accentuation
- ii) Articulation
- iii) Tempo flexibility
- iv) Free ornamentation.

The following twelve features of the four performance practice issues were identified:

- i) Metrical accentuation
- ii) Register
- iii) Normal articulation
- iv) The note at the end of a written slur
- v) *Tempo rubato*
- vi) Appoggiatura figures
- vii) Phrase endings
- viii) The extended trill
- ix) Contemporaneous notated examples of free ornamentation
- x) The *Messa di Voce*
- xi) The *Dragg*
- xii) The slur.

Contemporaneous pronouncements regarding each feature were examined. For each of the twelve features, pronouncements regarding each feature were compared with one another. Through this comparison, consensus and difference were identified. Furthermore, the role of individual taste was revealed. By combining consensus with the role of individual taste, the contemporaneous British notion of taste in music performance was ascertained.

Contemporaneous British solo piano repertoire was selected. Scores of the selected repertoire were annotated; annotations indicated precise moments in the music where features connected with the selected performance practice issues occur.

A contemporaneous English piano was selected.

The contemporaneous British notion of taste in music performance was then made manifest through a recorded performance of selected contemporaneous British solo piano repertoire using the piano.

Principal Findings

Drawing on pronouncements regarding taste made by the selected taste theorists, the principal finding concerning the notion of taste in British culture between 1766 and 1812 was that taste is a faculty or power of the mind by which one perceives beauty—beauty in nature and beauty in the fine arts—and comprises four components: sensibility, imagination, refinement and judgement.

The principal findings in relation to the notion of taste in music in general as revealed through performance practice were:

1. With regard to metrical accentuation:
 - i) In 4/4, the first and third crotchet beats are accented, whilst the second and fourth crotchet beats are unaccented.
 - ii) In 2/4, the first crotchet beat is accented, whilst the second crotchet beat may or may not be accented.
 - iii) In 2/2, the downbeat minim is accented, whilst the second minim may or may not be accented.
 - iv) In 6/8, the first and fourth quaver beats are accented, whilst all other beats are unaccented.
 - v) In both 3/4 and 3/8 time, the downbeat is accented, whilst the third beat—a crotchet in 3/4 or quaver in 3/8—may or may not be accented.
 - vi) Subdivisions of a beat into two follow a ‘strong-weak’ pattern, whilst subdivisions into three are ‘strong-weak-weak’.
 - vii) In slow movements in any given meter, accented beats occur more frequently.

2. Concerning accentuation in relation to register:
 - i) The consensus is that notes of high pitch relative to the surrounding musical context are performed softly.
 - ii) Ascending scalar passagework is subjected to a *crescendo*.

- iii) Descending scalar passagework is associated with a *diminuendo*.
 - iv) A note that leaps from a melodic line is dynamically emphasised.
3. In relation to the normal articulation, selected music theorists regard *legato* as the normal articulation.
4. Concerning articulation in relation to slur endings:
- i) The consensus is that a slur ending is played shorter than its notated rhythmic value.
 - ii) The degree of articulation may range from virtually imperceptible to obvious.
5. Regarding *tempo rubato*:
- i) Disturbance of the sense of regular, predictable forward movement of time occurs within a bar.
 - ii) Disturbance of the sense of regular, predictable forward movement of time occurs in relation to a melodic line, whilst the melodic line's accompaniment remains rhythmically unaltered and steady.
 - iii) Certain particularly expressive phrases or passages may be subjected to overall tempo modification, within which context there is a sense of regular and predictable forward movement.
 - iv) *Tempo rubato* was associated with both the 'pathetic' affect and the *cantabile* style; this did not, however, limit its use within other expressive contexts.
 - v) Given that the music theorists do not provide notated examples of *tempo rubato* nor do they stipulate in detail where *tempo rubato* may be employed, considerable leeway exists for its performative application based on judgement and taste.
6. In relation to appoggiatura figures:
- i) The appoggiatura should be dynamically emphasised.
 - ii) The principal note should be played softly relative to the dynamic level of the appoggiatura.
 - iii) The appoggiatura is slurred to its principal note.
 - iv) The principal note is played shorter than its notated rhythmic value.
 - v) Agogic stress may be applied to an appoggiatura.

- vi) The degree of agogic stress is at the performer's discretion.
7. Concerning phrase endings:
- i) A *diminuendo* may be applied as a phrase approaches its end.
 - ii) The last note of a phrase ending is shortened in relation to its notated rhythmic value.
 - iii) A phrase ending may be followed by a rhetorical rest.
8. With regard to the extended trill:
- i) The prevailing view is that the extended trill begins softly, gradually increases its dynamic level, and then gradually gets softer at its end.
 - ii) The ornament may also begin softly and *crescendo* throughout its course.
 - iii) In the case of an extended trill with appoggiatura prefix, the notated rhythmic value of the prefix—regardless of whether or not it is notated as a little note or as a normal-sized note—may performatively be expressively elongated as the appoggiatura 'leans' into and becomes the auxiliary note that begins the trill.
 - iv) The predominant view is that the extended trill begins slowly, accelerates, and then slows down as it approaches its end.
 - v) Alternatively, the trill may begin slowly and accelerate throughout its course.
 - vi) The trill may be expressively elongated beyond its notated rhythmic value.
9. In relation to free ornamentation:
- i) Free ornamentation commonly includes notes of shorter rhythmic duration than those comprising the unornamented melodic line.
 - ii) Free ornamentation commonly includes scalar passagework, arpeggios, appoggiaturas, trills and turns.
 - iii) Ornamental figuration broadly follows the pitch contour of the unornamented melodic line.
 - iv) Ornamental figuration commonly includes stepwise movement or movement in thirds.
 - v) When ornamental figuration includes notes that leap, the leaping notes reinforce the harmony.

- vi) The pitch and rhythmic position in the bar of a note in an unornamented melodic line is, in the embellished version, either retained or displaced by an *appoggiatura*.
 - vii) The trill may be applied either to a note in the unornamented melodic line, or to a note belonging to the harmony in the unornamented melodic line.
 - viii) A turn may be applied either to a note in the unornamented melodic line, or to a note belonging to the harmony in the unornamented melodic line.
 - ix) A turn may be applied to notes in the unornamented melodic line that proceed either by stepwise movement or movement in thirds.
 - x) When a phrase or passage in an unornamented melodic line recapitulates, the phrase's or passage's initial embellishment is not repeated at the point of recapitulation, but rather, differs.
10. Regarding the *messa di voce*, the ornament is suited to a note of moderate or long duration.
11. Concerning the *dragg*:
- i) Various notes within the *dragg* are dynamically emphasised.
 - ii) Dynamic emphasis of notes reinforces underlying harmony.
 - iii) Certain notes within the *dragg* may be held longer than others.
 - iv) Restitution of rhythm may or may not occur within the bar.
 - v) The *dragg* may slow down in its middle and speed up towards its end.
 - vi) The *dragg* may be applied in slow movements where the bass part moves with an even and regular rhythm.
 - vii) The *dragg* may be interspersed between two consecutive melodic notes—the first higher than the second by an interval as small as a minor 6th or as large as a twelfth.

The principal findings in relation to the notion of taste in piano music as revealed through performance practice were:

- 1. With regard to metrical accentuation:
 - i) The consensus of the selected piano theorists in relation to nearly all aspects of metrical accentuation is identical to that held by the selected music theorists.

- ii) The single exception is subdivision of the beat into four; semiquavers or demisemiquavers follow the pattern strong-weak-weak-weak.
2. Concerning accentuation in relation to register:
 - i) An ascending passage is usually linked with a *crescendo*, and a descending passage with *diminuendo*.
 - ii) When an ascending passage begins *forte* and leads to a soft passage comprising generally longer note values, a *diminuendo* through the course of the ascending passage must be made.
 - iii) High notes are dynamically emphasised.
 3. Regarding accentuation in relation to the slur:
 - i) The first note is dynamically emphasised.
 - ii) The last note of any two-note slur is played at a softer dynamic level than the first.
 - iii) The last note of slur groupings of three or more notes may be played softer than the first note.
 4. In relation to the normal articulation, the selected piano theorists concur with the selected music theorists that it is *legato*.
 5. With regard to *tempo rubato*:
 - i) *Tempo rubato* may involve the slowing down of the beats in the bar.
 - ii) An *accelerando* may be applied to the notes immediately preceding those that are to be slowed down.
 - iii) *Tempo rubato* always precedes a soft, *cantabile*, expressive melodic line comprising comparatively long note values.
 6. Concerning appoggiatura figures:
 - i) The appoggiatura is dynamically emphasised.
 - ii) The principal note is played somewhat softer than the appoggiatura.
 - iii) The appoggiatura normally takes half the value of a principal note that is not dotted, and two-thirds of the value of a dotted principal note, but may take more or less according to taste and the particular expression of the passage.

- iv) The principal note may or may not be shortened, according to taste.
7. In relation to phrase endings:
- i) The last note of a phrase should be performed at a softer dynamic level than that of the previous notes of the phrase.
 - ii) The last note of a phrase should be performed shorter than its written value.
 - iii) Extra time—that is, a rhetorical rest—rest may be taken after the end of a phrase.
8. With regard to the extended trill:
- i) An extended trill may begin softly, increase in dynamic, and subsequently decrease in dynamic to its end.
 - ii) The auxiliary note with which a trill commences may take up half or more of the rhythmic value of the trill.
 - iii) The extended trill may begin slowly and accelerate throughout its course.
 - iv) The extended trill is performed faster in an *Allegro* than in an *Adagio*.
 - v) The extended trill may also be performed faster in a high register than in a low one.
9. Concerning the *messa di voce*:
- i) The effect may be applied to passages comprising either small note values, broken chords or arpeggios.
 - ii) A *messa di voce* may also be applied to an extended trill.

In summary, the findings of this study have revealed that in Britain between 1766 and 1812, there was a prevalent notion of taste. Similarly, there was a notion of taste in music performance; this is revealed by contemporaneous discussions of performance practice. As a result of these findings, several conclusions can be drawn.

Conclusions

No study by itself is definitive. During the late eighteenth- and early nineteenth-centuries, the notion of taste occupied the attention of several significant British theorists. It may be concluded from the findings of this study, however, that taste in music performance in Britain during the late eighteenth- and early nineteenth-centuries was not only identifiable but was

considered essential. Moreover, performance practice was the primary mechanism through which notions of taste in music performance were revealed. Finally, within the performative context, decisions made in relation to performance practice were often left to the discretion of the player; these personal decisions were contemporaneously regarded as an immutable and vital aspect of tasteful performance.

Future Research Directions

Pursuant to the findings and conclusions of this study, it is recommended that further research be undertaken in several related areas.

Research into taste in music performance in late eighteenth- and early nineteenth-century Britain is still in its infancy. Information presented in this study could pave the way for further research into the subject.

Research into taste in piano performance in late eighteenth- and early nineteenth-century Britain is non-existent. Future research may build upon this study in order to create a more comprehensive view. Information presented in this study may serve as a foundation for further research into the subject.

This study presents a limited number of issues arising from performance practice in order to discuss taste in music performance; future research may focus on other performance practice issues.

This study includes the performative application of contemporaneous British notions of tasteful performance in music to contemporaneous British solo piano repertoire; as such, this study serves as an example which may inspire future performances of such repertoire.

This study may be replicated in relation to contemporaneous British piano-based chamber music.

This study may be replicated in relation to contemporaneous British orchestral music.

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