

Ex. 2.10. Monteverdi, 'Duo seraphim' from *Vespro della Beata Vergine* (1610).

In what could be considered a figure of thought incorporating allegorical and metaphorical sound painting, the number three is used to represent God the Father, Son and Holy Spirit in the form of three equal tenor voices. The three voices come to rest on a unison at the end of the phrase 'hi tres unum sunt', 'these three are one'. The phrase is repeated higher, and therefore more loudly, for emphasis. If the omission of the tie in the bass is deliberate, this would provide more emphasis to the second statement with the re-iterated bass notes.

PART THREE

THE RHETORICAL PERFORMANCE - DELIVERY (Pronunciatio)

M. Praetorius (1619), quoted in J. Butt, p. 48.

The task of an *Orator* is ... to *pronounce* correctly and to *move* the *affect*: in which he now lifts the voice, then lets it sink, now speaks with a powerful, now gentle, now with a full and entire voice: So is it [the task] of a musician not only to sing but to sing with art and charm. Thus is the heart of the listener stirred and the *affect* moved, so that the song may reach its purpose, for which it is made and to which it is directed.

Delivery is one of the principal divisions of rhetoric, and is generally regarded as the most important. Demosthenes, a contemporary of Aristotle, is said by Quintilian to have claimed that delivery was the first, second and third most important aspect of a speech, and awarded it 'the palm'.³³⁵

Kirnberger describes the rhetorical style of performance, still alive towards the end of the eighteenth century:

Die Kunst des reinen Satzes in der Musik (1771-79) part 2, section 1, p. 105. Quoted in M. E. Bonds, p. 75.

It is immediately apparent to everyone that the most moving melody would be completely stripped of all its power and expression if one note after another were performed without precise regulation of speed, without accents, and without resting points, even if performed with the strictest observation of pitch. Even common speech would become partly incomprehensible and completely disagreeable if a proper measure of speed were not observed in the delivery, if the words were not separated from one another by the accents associated with the length and brevity of the syllables, and finally if the phrases and sentences were not differentiated by resting points. Such a lifeless delivery would make the most beautiful speech sound no better than the letter-by-letter reading of children.

As we have seen, the main purposes of speaking are to entertain and move the audience. By using a variety of dynamics, different tones of voice and speaking clearly with appropriate articulation and understanding, the orator can hold the attention of the audience and affect their emotions in whatever way he pleases. This skill was known in seventeenth-century France as *déclamation*, and was defined by Rousseau as the art of inflecting the melody with rhythm and 'l'Accent grammatical & l'Accent oratoire', thereby including everything that an orator does or needs to do to deliver his message effectively.³³⁶ The voice must be a perfect instrument, equipped with every stop.³³⁷

³³⁵ The classical symbol of victory.

³³⁶ (1768)

³³⁷ Q XI iii 40.



Rowlandson (attrib.), Last Dying Speech

Speeches made by those about to be hung were written down and sold in the streets of eighteenth-century London. This speaker seems to be suffering from what Le Faucheur calls 'Plateasm, a broad way of speaking with the mouth wide open, and of bellowing out a great sound.' On the other hand 'Coelostomy consists of mumbling, when a man does not open his mouth wide enough for his words'.³³⁸

Declamation in both the Roman and sixteenth-century schoolroom consisted of delivering a practice speech which demonstrated all the speaker's skills, and has been called 'a speech concerto'.³³⁹ Declamation on a given theme, commonplace saying or motto was the main form of training in the classroom in both classical and Renaissance education. A prescribed structure and form of speech was used which incorporated elaborate figures to show off the speaker's techniques of invention and delivery for the enjoyment of the audience.³⁴⁰ In Quintilian's opinion the main purpose of display in court was for the advocate to flaunt his talents to the detriment of the clients.³⁴¹

³³⁸ (1727) p. 62.

³³⁹ Sloane, ed. (2001), W. M. Bloomer, article 'Declamation'.

³⁴⁰ R. Rainolde (1563), after Aphthonius (fourth century BC).

³⁴¹ Q IV iii 1, 2.

It is commonly agreed by the rhetoricians that skill in delivery is more important than invention or decoration. Cicero calls it 'the dominant factor', and without it 'the best speaker cannot be of any account at all', while 'a moderate speaker with a trained delivery can often outdo the best of them'. The speaker's ability affects the delivery so much that 'the same speech with a change of speaker would be a different thing'.³⁴²

Anselm Bayly, *A Practical Treatise on Singing and Playing with Just Expression and Real Elegance... II Pronunciation; or, the Art of Just Speaking* (London, 1771).

Pronunciatio, is of such importance, that no one can neglect it, without depriving eloquence of its chief strength; nay a good delivery will set off even an indifferent composition: For the greatest part of an audience are struck not so much with what is said as the manner of saying it.

Cicero points out that 'we have two objectives, first what to say, and secondly how to say it' and Demetrius thinks it is not just what, but how we say it that is important.³⁴³ So much is in the hands of the performer that the choices he makes based on his personal taste and style can make the material to be delivered seem of a higher quality than is actually the case. According to the author of *ad Herennium*, delivery is 'the graceful regulation of voice, countenance and gesture' and the most valuable tool for persuasion.³⁴⁴ However, careless delivery or bad behaviour on the platform can ruin a performance. Quintilian warns against attempting to speak 'when dyspeptic, replete or drunk, or immediately after vomiting' (an acceptable social custom in ancient Rome).³⁴⁵ The association between consuming quantities of wine and greater powers of eloquence, at least in the imbibers' imagination, links Bacchus and Mercury in this emblem poem *Vini vis*:

Henry Peacham the Younger, *Minerva Britannia* (1612).

Heere, Bacchus winged, midst his cups doth sit,
With Mercuries Caduceus in his hand,
As God of wine no more, but God of wit,
And Eloquence, which he hath at commaund,
(Since he hath drawne, his bowles and bottles drie,) Wherewith he seemes, to mount above the skie.
For when his liquor hath possess'd the braine,
The foole himselfe, the wisest thinkes to be,
And then so gives his lavish tongue the raine,
You'd sweare ye heard another Mercurie.

Merely representing in sound what is on the page is a very small part of the process of performance. Creative input from the performer is a major factor in the success of the delivery, and can affect the way in which musical messages reach the listener. The performer needs to be familiar with the style and purpose of the composition, and should increase his understanding of the composition by considering how and where it was first performed. This might affect factors as varied as instrumentation, ornamentation and choice of

³⁴² C III lvi 213.

³⁴³ C II xxvii 120; D 75.

³⁴⁴ RH I ii 3; RH III xi 19.

³⁴⁵ Q XI iii 27.

performing space. By matching these elements, the performance will become more convincing and fulfil the demands of decorum.

The performer will need to choose the appropriate style of delivery to interpret and relay the composed emotional messages to the audience and in order to do this, he should be familiar with the range of possibilities. Too much emotion or excitement near the beginning of a piece (such as the elaborate ornamentation of a simple opening statement) will confuse the listener and if over-elaboration continues, they will become bored and tired by the continuous effusion. In a well-composed speech, major rhetorical ideas (loci) are spaced out to keep the audience's attention. Identifying these and pacing the performance should be based on understanding how they are placed in the composition, and for what purpose. The performer should lead the listener from one point to the next to keep his interest, showing him how the composition develops through clear articulation of phrases, and of harmonic or melodic events. This will involve raising or lowering the dynamic, phrasing, articulation, rhythm, choosing points of emphasis, length of notes, tempo and characterising all the themes and material and their development, so that the listener is in no doubt as to how the composition is constructed, and its message.

Having made a connection with the listener and captured their attention, the performer should lead them along with 'chains of gold'.³⁴⁶ Morley pleads for churchmen to:

sing clean, expressing their words with devotion and passion whereby to draw the listener, as it were, in chains of gold by the ears to the consideration of holy things.³⁴⁷

3.1 Speech- and language-based delivery

Musical delivery can be compared to reading aloud, a natural part of which is emphasis and articulation. These attributes must be applied to the music of the period, which lacks the type of detailed written instructions upon which modern performers have come to depend.

Thomas Mace, *Musick's Monument* (1676), pp. 3, 118.

A very great affinity, nearness, naturalness or sameness betwixt Language and Musick.

That Musick is as a Language, and has Its Significations, as Words have, (if not more strongly) only most people do not understand that Language (perfectly).

³⁴⁶ A commonly-used metaphor in the sixteenth and seventeenth centuries. See Iconography Part 1.5.

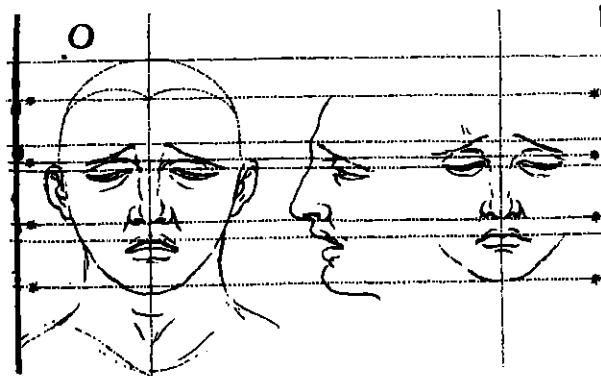
³⁴⁷ (1597) p. 293.

Ex. 3.1. C. P. E. Bach, Sonata in C minor, W. 161.1, 'Sanguinius und Melancholicus'.

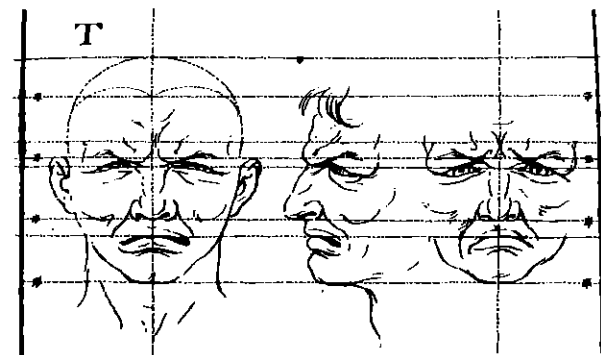
The composer's declared purpose in this composition was to 'express by means of instruments what is otherwise much more easily done with voice and words'. It is a representation in musical sounds of a conversation where two people try to persuade each other of the opposite point of view. The two characters are the cheerful and confident Sanguinius, and the gloomy Melancholicus. According to the composer's own programmatic commentary for this passage Melancholicus starts to agree with Sanguinius (the fast triple meter) by imitating him, but breaks off and reverts to his own character, accompanied by a ponderous bass (duple Allegretto). Sanguinius then mocks the trills in his own way, a triple Presto with a lively bass line, before breaking off to recover himself, and continue with his own ideas.

All the above has to be accomplished without any dynamic markings. The performer is expected to adopt the tone of voice that would be appropriate, as if he were speaking using words. Although the musical performer does not have an 'opponent', as in forensic or deliberative oratory, musical arguments are frequent and generate excitement and a competitive attitude needs to be adopted by the players to realise this antagonistic opposition when it appears in the music. As in an argument using words, the manner of delivery should provoke the opponent's reply by adopting a suitable tone of voice, either conversational or antagonistic.

In general, the dynamic level should be selected according to tessitura and affect. Obviously, more 'vehement' (violent) emotions such as anger will be louder and more energetic than the gentler ones such as sadness or longing. Subdivisions of emotion give rise to more subtle affects (love and desire, sadness and tears).



La Tristesse—Sadness



Le Pleurer—Tears

Le Brun, *Conférence sur l'expression des passions* (1696).

The principal skill of the rhetorical performer lies in the identification of the emotional content represented by the musical text, and the communication of this to the audience. In a musical group, playing the music together and in tune is not enough. The music will not 'speak for itself' as many performers perhaps believe, but needs bringing to life using rhetorical techniques of delivery; otherwise, a sterile 'museum piece' or 'purist' (a word usually used to insult or degrade) performance will be the result.

Variety

Variety is a key tool for entertaining the audience and holding their attention. 'Variation and change' are essential for pleasing our ears.³⁴⁸ The performer will need to seek out the possibilities for variety, which may be obvious or may be hidden in the material to be delivered. Morley writes that 'the more variety of points be showed in one song the more is the Madrigal esteemed', and directs the composer to waver like the wind, be wanton, drooping, grave and staid, in fact to use any device to produce variety.³⁴⁹

Thomas Mace, *Musick's Monument* (1676), p. 152.

There is in Musick ... such a wonderful-various-way of Expression, even as in Language, Unbounded, and Unlimited; and we may as properly, and as Aptly take a Subject Matter to Discourse upon ... and show as much Wit, and Variety, as can the Best Orator, in the way of Oratory: And I would, that this were Better known, and more put into Practice, than (by many) It is.

Surprise, which Cicero thinks gives the listener pleasure,³⁵⁰ is also a useful element for creating variety, as are variations in length of note, both written and when delivered differently according to their position in the phrase or their intended affect. Quantz advises the composer to 'include a good mixture of different types' of note to create interest and he thinks that the 'passions' should change frequently within a movement 'in the Allegro just as in the Adagio'.³⁵¹

Avison compares the effect of a painting with music in its 'judicious mixture of concords and discords'. He goes on to describe the subtle ways in which the preparations for and resolution of discords resemble the 'soft gradations from light to shade in painting called by the Italians, chiaroscuro'. He describes how 'shades are necessary to relieve the eye' in the same way as concords and discords are necessary to relieve the ear, which is otherwise satiated with a continued and unvaried strain of harmony.³⁵²

One of the main tasks of the 'complete and finished orator' is to speak 'with fullness and variety',³⁵³ and Cicero (as Avison in painting), also asks for a variety of colours in oratory. Hogarth's serpentine line, 'by its waving and winding at the same time different ways, leads the eye in a pleasing manner along the continuity of its variety'. Hogarth quotes Aristotle who says that waves give grace and illustrates the seven lines of grace which should not be 'too bulging or too tapering':³⁵⁴

³⁴⁸ C III lx 225.

³⁴⁹ (1597) pp. 282, 294.

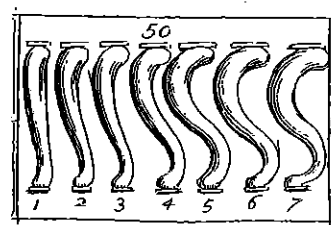
³⁵⁰ *De Partitione Oratoria*, vi, 22.

³⁵¹ (1752) XVII.7.27; XII.24.

³⁵² (1753) P. Le Huray, p. 61.

³⁵³ C I xiii 59.

³⁵⁴ (1752), pp. 54, 6.

Hogarth, *Analysis of Beauty* (1752).

Tristram Shandy's father (a self-acknowledged authority on oratory) remarked that 'attitudes are nothing – 'tis the transition from one attitude to another – like the preparation and resolution of the discord into harmony, which is all in all'.³⁵⁵ Quintilian describes the effect of a curve in the body in pictures and statues which 'gives an impression of action and animation'. He prefers the hands to be in different positions, giving infinite possibilities for variety of expression. If the body stands stiff and straight it has little grace.³⁵⁶

A similar serpentine effect, leading the ear, can be obtained in musical lines by raising and lowering the dynamic levels in a phrase, especially when the notes themselves already present a wave-like pattern. See exx. 3.10, 4.5, 4.13, 4.14, 5.32. By this means the listener's attention is held by varying the sound and leading the phrase onwards, either building or falling by degrees to its conclusion. Exaggerating the musical line by 'bulging' will lack grace (number 7 above in Hogarth's example), but too little shape in the phrase will sound mean (number 1). See also p. 202 (*contraposto*).

Another way of varying the dynamic shape within a phrase is to place a slight emphasis on the more important notes. If a phrase consists of continuous fast notes, some emphasis and a certain amount of shaping will be essential to aid the listener's understanding. This practice was still in use at the beginning of the nineteenth century and is shown in Berbiguier's method for flute (1818).³⁵⁷

Quintilian writes about the great variety of inflections of the voice, as 'eloquence delights in variety' and 'a continuous series of novelties rivet the attention of the mind'.³⁵⁸ He calls variety of tone the second essential of good delivery after evenness. If the reader were to question whether evenness and variety were compatible, he says that the opposite of evenness is unevenness, and that the opposite of variety is uniformity of aspect, both faults in oratory. A change in tone can also revive the speaker's flagging energies.³⁵⁹

³⁵⁵ L. Sterne, (1759), vol. IV, chap. 6.

³⁵⁶ Q II xiii 8-9.

³⁵⁷ For mus. ex. see R. Brown (2002), p. 67.

³⁵⁸ Q I x 22; Q IX ii 63.

³⁵⁹ Q XI iii 43, 44.

Monotony leads to boredom

Richard Sherry, *A Treatise of Schemes and Tropes* (1550).

Sermo ubique sut similis. A greater faulte then the other, is when the whole matter is all alyke, and hath no varietie to avoyde tediousnes.

The orator must never bore the audience, but always delight them. Cicero calls monotony 'the mother of boredom'.³⁶⁰ Quintilian asks us not to deliver 'everything as if it were an epigram' but on the other hand to refrain from speaking everything in a plain and humble way, like speakers who are 'reluctant to climb for fear of falling' who 'succeed in maintaining a perpetual flatness'.³⁶¹ Quintilian warns that:

all emotional appeals will inevitably fall flat, unless they are given the fire that voice, look, and the whole carriage of the body can give them. ... Consequently, we can have no hope of moving him [the judge] if we speak with languor and indifference, nor of preventing him from yielding to the narcotic influence of our own yawns.³⁶²

Pietro della Valle complained about a singer called Giuseppino that 'you never knew whether his singing was happy or sad, because it was always of one kind'.³⁶³ Bayly complains that some speakers start each sentence with an elevated tone, which then sinks towards the end of the sentence. 'Others rise from a depressed tone to an octave, and then fall again to the same tone ... one or both of these monotones most public speakers are apt to fall into'. However he thinks that although, 'sameness of tone is tiresome to the ear, uncertainty shocks it somewhat like musick without harmony'.³⁶⁴

Le Faucheur criticises speakers who bore the audience and makes remedial suggestions:

Michel Le Faucheur, *The Art of Speaking in Publick* (1657), Preface iv; Chap. 5, pp. 71-72; Chap. VI, p. 81-2; Chap. XI, p. 160.

The Art of Speaking well and of varying the Voice; the Necessity of the one and the Difficulty of the other ... Most Men that speak in public now-a-days, whether in Churches or in Courts, are so naturally addicted to a kind of MONOTONY; a fulsome way of accenting every Word they speak, with the same Tone.

The way to be Heard with Delight. Put yourself upon *varying your Voice* according to the diversity of the *Subjects* you are to set forth, of the *Passions* you would either express *your self* or excite in *others*, and of the several *parts* of your *Speech*, according to the variety of *Words*, Stronger or Weaker, Higher or Lower, as will best serve *your Turn* and answer *their quality*. For as a *scraping Fiddler* that should harp always upon *one String*, would be *Ridiculous*; and his Musick Intolerable: So there is nothing can grate the *Ear* of your *Auditors* so much, and give them so great a disgust as a *Voice* still in the *same Key*, to the *Tune* of *Hum-Drum*, without either *Division* or *Variety*.... There is nothing lulls us *a Sleep* sooner, nothing so dull and heavy as a long Discourse without ever turning the *Tone* or changing a *Note* for't.

General Rules for the Variation of the Voice. For to strain it up always to such an extraordinary *height*, would not be to *Preach* or to *Plead*, but to *make a noise*. ... To

³⁶⁰ De I xli 76.

³⁶¹ Q VIII v 31, 32.

³⁶² Q XI iii 2, 3.

³⁶³ (1640) O. Strunk vol. 4, p. 40.

³⁶⁴ (1771), p. 20.

sink the *Voice* likewise, on the contrary, into the *lowest base*, and keep it always in the *same tone*, would be to *mutter* rather than to *Speak*.... There's no *Consort* or *Musick* without keeping a *mean* betwixt *high* and *low*, *muttering* and making a *noise*.

Of the Pronunciation of Words and Sentences. Sometimes it is better to begin it [the following sentence] with a *Tone* a little *higher* than the *Cadence* of the *last*, according as the *Orator* shall best judge of the Nature and the necessity of the *Subject*: which will serve also to *vary* even the *variation* of the *Voice* it self; for you must not do't always on the *same fashion* or in the *same key*.

Quantz links the tonal quality and dynamic to the 'passion' to be felt and realised by the performer:

J. J. Quantz, *Versuch ...* (1752), XI.21, tr. E. R. Reilly.

Execution is poor, if everything is sung without warmth or played on the same level, with no alteration of Piano and Forte; if you contradict the passions that should be expressed, or in general execute everything without feeling, without sentiment, and without being moved yourself, so that you have the aspect of having to sing or play in commission for someone else. The listener who hears a piece thus poorly rendered is more apt to be overcome with drowsiness than sustained and diverted, and will be glad when it is over.

This sincerity of feeling in the performer is essential in order to communicate the intended affect. 'Good delivery ensures that what the orator is saying seems to come from his heart'.³⁶⁵ The orator should appear to be full of passion, inflamed but 'innocent of paltry dye'. Using this method, the audience stare at the speaker in amazement and he can 'give people a thrill'. He should kindle the imagination 'by bringing us into actual touch with the things themselves' and then 'we receive the new-born offspring of his imagination with enthusiastic approval'.³⁶⁶

Tone quality

Cicero describes how a piper was used as a signal for the speaker to change his tone 'to rouse him when he was getting slack or to check him from overstraining his voice'.³⁶⁷ Although the piper is used in practising, Cicero says 'you will leave the piper at home, and only take with you down to the house the perception that his training gives you',³⁶⁸ i.e. to give the impression of rise and fall without being too literal for it is by this means that he affects the emotions of the listener. Quintilian draws a musical comparison:

Q I x 25, 27.

For, as we know, different emotions are roused even by the various musical instruments, which are incapable of reproducing speech. ... To proceed, an orator will assuredly pay special attention to his voice, and what is so specially the concern of music as this?

³⁶⁵ RH III xv 27.

³⁶⁶ C II xlv 188; C III xiv 53; Q X i 16.

³⁶⁷ C III lx 225. This story is also quoted by G. Zarlino, *Istitutioni harmoniche* (1558), O. Strunk, vol. 3, p. 17.

³⁶⁸ C III lxi 227.

Lamy describes how the voice should attempt to vary its tone in imitation of music which uses discordant sounds so that the 'grating may, like salt, provoke the appetite of the Ear'.³⁶⁹ Wilson describes how:

the tongue geveth a certayne grace to everye matter ... as a swete soundynge lute. ... Or as the sounde of a good instrumente styrreth the hearers, and moveth muche delite, so a cleare soundying voice comforteth muche our deintie eares, with muche swete melodie.³⁷⁰

Le Faucheur links the various tones of the human voice to an emotional style of delivery:

Michel Le Faucheur, *The Art of Speaking in Public* (tr. 1657), chap. VIII How to vary the Voice according to the Passions, pp. 99-100.

'Tis the same in speaking, as in Musick: Words for the Euphony of the one, and Notes for the Harmony of the other. If your Speech proceeds from a violent Passion, it produces a violent Pronunciation; if it comes from a Peaceable and Gentle Thought, the Pronunciation again is as Peaceable, Gentle and Calm. So that the Orator would do well to adjust every Tone and Accent of his Voice to each Passion that afflicts or overjoys him, which he would raise in others to a Degree of Sympathy.

He will shew his Love best by a Soft, a Gay, and a charming Voice; and his Hatred, on the contrary, by a Sharp, Sullen and Severe one. He'll discover his Joy well with a Full, Flowing and Brisk Voice; and his Grief, on the other Side; with a dull, languishing and sad Moan; not without breaking off abruptly sometimes with a Sob; and fetching up a Sigh or a Groan from the Heart. His Fear will be best demonstrated by a Trembling and Stammering Voice, somewhat inclining to Uncertainty and Apprehension. His Confidence, on the contrary, will be easily discovered by a loud and a strong Voice, always keeping up to a decent Boldness and a daring Constancy. And he cannot give his Hearers to understand his Anger better, than by a sharp, impetuous and violent Voice; by taking Breath often, and speaking short upon the Passion.

Styles of speaking to express different emotions can be learned from the people around you. Observe and analyse how they interact and use their voices during particularly heated or passionate exchanges. Galilei directs us to imitate the tone of voice used by a petitioner entreating for favours, a prince conversing with his servants, or an infuriated, excited man.³⁷¹ Roger North asks the artist to 'consider what manner of expression men would use on certain occasions, and let his melody, as near as may be, resemble that'.³⁷² To hear a variety of emotional tones of voice in a modern context, listen to a sports commentator, and to hear persuasive tones of voice listen to the delivery (which should be matched by the music) used in advertisements. 'A lofty tone' should not be used 'in cases of trivial import', or 'a slight and refined style in cases of great moment'. A gentle tone would be wrong when the matter calls for vehemence, threatening language inappropriate for supplication, a submissive tone bad when energy is required, or fierceness when the matter requires charm. Longinus likens the effect of mismatching a stately delivery to trivial things to 'fastening a great tragic mask on a little child'.³⁷³ The performer shouldn't look cheerful when the words are sad, and

³⁶⁹ (1675) p. 285.

³⁷⁰ (1553) ed. T. J. Derrick, p. 431.

³⁷¹ *Dialogo della musica antica ...* (1581), O. Strunk, vol. 3, pp. 187-88.

³⁷² Of the violin, 'Do you not hear it speak?' ed. J. Wilson, p. 111.

³⁷³ L 30.

vice versa.³⁷⁴ Quintilian asks the performer to match the delivery and the voice to the subject matter.³⁷⁵ The performer should take on the role of the subject, being impressive only if the material warrants it.

The tone of voice should change for each emotion. A normal conversational tone is used for expositions, information or statements of facts, and is then raised to arouse emotions and lowered to calm them.³⁷⁶

William Cockin, *The Art of Delivering Written Language* (1775), pp. 81–82.

Expression. First as to the Tones of the Voice. [composition in music requires] exact adherence to *tune* and *time*. It is that which chiefly gives music its power over the passions, and characterises its notes with what we mean by the words *sweet, harsh, dull, lively, plaintive, joyous*, &c; for it is evident every sound considered abstractedly, without any regard to the movement, or high and low may thus be modified. In Practical music this commanding particular is called *Expression*; ... the term is usually applied in the same sense to speaking and reading.

Abraham Fraunce, *The Arcadian Rhetorike* (1588), pp. 112–18.

In pitie and lamentation, the voyce must be full, sobbing, flexible, interrupted.

In fear and bashfulnesse, contracted, stammering, trembling.

In anguish and grieve of mind without compassion, a hollow voyce fetcht from the bottome of the throate, groaning.

In joy, gladnes, or pleasure, tender, mild, sweetlie flowing.

In desiring, soothing, flattering, yeelding, gratifying, a smooth and submissee voyce.

Aristotle talks about different ‘forms of utterance’ and the importance of these for the performer, listing: command, prayer, narrative, threat, question, and answer.³⁷⁷ Cicero writes that there are ‘as many variations in the tones of the voice as there are in feelings’. Every emotion has ‘a particular look and tone of voice’, similar to the taut or slack strings of an instrument, and the sound is ‘smooth or rough, tenuto or staccato, faint or harsh, diminuendo or crescendo’.³⁷⁸ Imagine the tone of voice for a whisper or a shout, used to harangue, hesitate, whimper, complain, groan, inform, pray, plead, insinuate, flatter, etc. Adopting the appropriate tone quality for the voice should produce a ‘mirror’ reaction in the listener, who recognises the emotion from his own experience, and is affected by it.³⁷⁹

Quintilian divides the nature of the voice into quantity and quality. Quantity of voice is described as either strong or weak with gradations from lowest to highest. Quality presents far more variations than volume level: clear or husky, full or thin, smooth or harsh, rigid or flexible, sharp or flat, but most importantly the tone should be agreeable and not harsh, although the orator should be able to use harsh agitated tones when necessary. The voice should be resonant, carry far and impress us not by its volume, but by its ability to penetrate the ear with a ‘peculiar quality’. It may be improved by ‘walking,

³⁷⁴ Q XI iii 67; Q XI i 3.

³⁷⁵ Q XI iii 45; Q XI iii 174, 175.

³⁷⁶ RH III xii 22, 23; xiv 25. See also the delivery of various parts of the speech in Structure (Part Four).

³⁷⁷ *Poetics* 9.1.

³⁷⁸ O 55; C III lvii 216.

³⁷⁹ Q XI iii 62.

rubbing down with oil, abstinence from sexual intercourse, an easy digestion, and, in a word, in the simple life’.³⁸⁰

Tones of voice from Quintilian XI iii

| Emotional purpose | Characteristics of delivery |
|--|--|
| Lively | Full, simple, cheerful |
| Rousing to battle | Strains at every nerve |
| Angry | Fierce, harsh, intense |
| Throwing odium upon opponents | Slow (only used by the weaker party) |
| Flattering, admitting, apologising or questioning | Gentle, subdued |
| Advising, warning, promising or consoling | Grave and dignified |
| Showing fear and shame | Modest |
| Exhortatory | Bold |
| Argumentative | Precise, full of modulations |
| Appealing to pity or mercy. [A second type includes indignation] | Muffled, delicately modulated, melancholy and sweet to touch the heart |
| Digressory | Full and flowing, confident, resonant, calm, placid, less combative (outside main dispute) |
| Soothing | Flowing softly |
| Instructing | Showing acumen |
| Conciliating | Gentle |
| Stirring the emotions | Forceful |

Michel Le Faucheur, *The Art of Speaking in Publick* (1657), pp. 76, 161, 166.

If we should hear *two persons haranguing* both together in a language we did not understand at all, the *one* in *Anger*, and *t’other* in *Fear*; *one* of them speaking with *joy*, and *t’other* with *Sorrow*: We might easily *distinguish* the *Passions* of the *one* from the *other*, not only by their *countenance* and their *gesture*, but by the different *Tone* and *Cadence* of the *Voice*.

Of the Pronunciation of Words and Sentences, When you have a *Period* to Pronounce that requires a great *contention* or *elevation* of the *Voice*, you must moderate and manage your *Voice* with good Conduct upon *those Periods* that preceed it; lest by employing the whole *force* of it upon *these*, you be spent and constrained at last to pronounce *this languidly*, which requires more of *vigour*, *vehemency* and *effort*.

That he [the Orator] must pronounce *emphatical Words* with an *Emphasis* and a *Distinction*. ... Terms of *Honour* must be pronounced with a *magnificent Tone*; or to *dispraise* and *detest* ... which are all to be pronounced with a most *passionate* and *loud Voice*: or, to *complain* and *lament* ... require a *melancholy Accent*. He must also lay more stress upon *Words of Quantity*; as, *grand*, *high sublime* ... Here the Pronunciation must be pois’d to a certain *Gravity* and *Height* of *Accent*.

³⁸⁰ Q XI iii 23, 15, 40, 19.

Dynamics

Francesco Geminiani, *The Art of Playing on the Violin* (1751), p. 7.

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

J. J. Quantz, *Versuch ...* (1752), XVII.7.25, tr. E. R. Reilly.

If you ... express the Forte and Piano by turns, in accordance with the nature of the ideas, and employ them properly in those notes that require them, you will achieve the goal you seek, namely, to maintain the constant attention of the listener, and guide him from one passion into another.

Detailed dynamic instructions should not be expected in music written in the rhetorical style, that is most music written in the Renaissance and Baroque periods. The modern musician performing in this style should not feel the need to be instructed by editorial dynamics if the principles of raising and lowering the voice as in oratory are followed. Cicero describes the 'superior orator' as varying and moderating his tone, now raising, now lowering it as he 'runs through the whole scale of tones'.³⁸¹

Dynamics are linked to a large variety of emotional states whose tonal qualities are described above, and which should be identified in the music, rather than applied arbitrarily without reason. Loud can be grand and noble or angry and violent. Soft can be sweet and pathetic, or tense and threatening. In general, higher tessitura represents a highly-strung emotion, and lower a more relaxed one. A wailing high is used for lament and a groaning low for grief.³⁸² Although higher generally means louder and lower softer, this can be over-ridden by an exceptional harmonic event or a descent towards something particularly emphatic or dramatic.

Michel Le Faucheur, *The Art of Speaking in Publick* (1657), pp. 117, 119-20, 84, 133.

'Tis plain, when the *Speaker* comes to cool upon a *violent Passion* and to *command* himself after a *Transport*, that he ought to lower the *Tone* of his *Voice*, and humble it.

Chap. IX Of varying the Voice according to the different Parts of a Discourse.

A necessary *Qualification* for the *Orator*, [is] to manage his *Voice* discreetly, and to work it up by degrees of Moderation to a higher Pitch of warmth and *Passion*; otherwise, he would put himself out of *Breath* at *first Start* for want of good Conduct, and never be able again to recover himself genteely at the *full Stretch* of his Lungs, so to much *Moderation* and *Command* of his *Voice* as would give the other *Parts* of his *Speech* a greater Force than the *Exordium*; where the stress of it lies more, and requires a more *vehement Pronunciation*.

For the *vehemence* of the *Voice* in the next place, a Man must not force it upon every turn to the *last Extremity*. For he would not be able to hold it long up to this *violence*, till it would fail him all on a sudden; like the *Strings* of a *Musical Instrument*, that break when they are wound up a *Pin* too high.

A soft resolution of the *Voice* argues an *Infirmity*, and too much *mildness* destroys the Energy and Force of a *Speech*, because a *dispassionate Discourse* raises no body's *Affections* a pitch above common *Story* and ordinary *Tattle*.

³⁸¹ O 56, 59.

³⁸² G. Mei, letter to V. Galilei (1572), O. Strunk vol. 3, p. 212.

When you speak to *inanimate things*, you must raise your *voice* above an ordinary pitch or a common *tone*, as you would to people that are very *thick of hearing*. [an example from Cicero] 'I call you to witness, you little Hills and Groves of *Alba*; and you Altars also'.

Cicero warns against 'barking' shouting or straining the lungs and there is 'nothing more detrimental than continuous uninterrupted exertion'.³⁸³ Anselm Bayly recommends that in speaking both 'the stage rant and the pulpit-bawl ought to be avoided'.³⁸⁴ Cicero's Crassus describes the range of the voice from 'a mean pitch', which according to Quintilian is to be used for exposition of facts or conversations, rising to 'the shrillest possible screech' for violent or 'vehement' emotions. Our voice should sink 'when our words are of a calmer nature'.³⁸⁵ Sheridan describes a middle pitch which is used in ordinary discourse, rising and falling according to the nature of the emotions expressed.³⁸⁶

If the voice is pressed beyond its powers 'it is liable to be choked and to become less clear in proportion to the increase of effort' with the result that it sounds (as the Greeks have called it) like the crowing of cocks before they have developed.³⁸⁷ Quintilian asks us to vary the tone 'within the limits of one passage and the compass of one emotion' according to the nature of the thought.³⁸⁸

Mattheson pleads for recitatives to be sung with 'the greatest conceivable variation in the rising and falling of the pitches ... but as if it occurred by chance, and certainly not contrary to the meaning of the words'.³⁸⁹

Length of notes or syllables and their affects

The affects of certain rhythms were understood and described by the Greeks and subsequently taken up by later, Roman writers. Quintilian acknowledges the debt rhythmical speech pays to musical training.³⁹⁰ He describes the affect of the speed and the length of syllables, which may be emphasized and enhanced by a type of rhythmic alteration or rubato which makes them seem more extreme in character. Although they are of regular duration, they may be made to 'possess some indefinable and secret quality, which makes some seem longer and others shorter than normal'.³⁹¹ The way in which rhythm is used can offend by harshness, sooth by smoothness, and be 'excited by

³⁸³ B 58 and Q XI iii 31 also mention barking; C I lx 255; C III lx 224, 225.

³⁸⁴ (1771), p. 5.

³⁸⁵ Q XI iii 64, 65; C III lxi 227 (mean pitch).

³⁸⁶ (1781) p. 103.

³⁸⁷ Q XI iii 51.

³⁸⁸ Q XI iii 46.

³⁸⁹ (1739) II.13.24.

³⁹⁰ Q I iv 4.

³⁹¹ Q IX iv 84.

impetuous movement'.³⁹² If force or energy are needed, frequent short pauses and violent rhythms are used for the horror felt by the speaker.³⁹³

Long, equally-weighted syllables are more serious (the spondee), short, quick ones lighthearted, and very short, quick, equally-weighted syllables comic, as in the patter song. Long syllables express dignity and high style. Gentler forms of speech require long vowels, and an argument, or jests, short syllables.³⁹⁴

Quintilian contrasts the delivery of the tragic actor and the comic one. Tragedy is delivered more slowly to achieve greater emotional power. Comedy uses rapid delivery and shorter syllables.³⁹⁵



Ex. 3.2. Handel, 'Haste thee nymph' from *L'Allegro*.

Handel's dots ensure that the short, comic notes are not slurred together on the repeated syllables 'ho ho ho'.

The way in which movements start and end is crucial to their affect.

Giambattista Vico, *Institutiones Oratoriae* (1711-41), tr. G. A. Pinton & A. W. Shippee, p. 201-3.

Concluding a speech with monosyllabic words make it humble or vehement. Polysyllabic words closing the speech make it grand and serious.

Serious orations begin with a long syllable.

In a speech in which there is excitement nature dictates that you commence with short sounds.

Exx. 3.16 and 4.2 are serious 'insinuating' openings. Ex. 4.1 is exciting and direct (see different types of opening, *The Exordium*, p. 156).

Arguments which require energy and speed need short syllables (ex. 4.19), but not at the expense of force, which Quintilian says requires groups of long and short syllables, with the long outnumbering the short.³⁹⁶ In ex. 5.8 the subject starts forcefully with long notes but as the note values are shortened, the subject loses its force and degenerates eventually into a lighter mood until the next entry re-introduces the forceful subject.

Using these ideas, the musician should recognise the intended 'affect' from the written notes, and can make any phrase seem more light and witty, serious, or

³⁹² Q IX iv 116.

³⁹³ Q IX iv 126.

³⁹⁴ Q IX iv 130, 131.

³⁹⁵ Q XI iii 111.

³⁹⁶ Q IX iv 135.

gentle depending on the length of the written notes and their performed length. The performer can create a close connection between notes, or make gaps of varying degrees. Playing all the notes exactly as written will waste a vital opportunity for delivering 'affect' and the affect of playing very short notes in a lively piece might make it sound comic, when only lightness is intended. Movements written in continuous short notes would be boring and static played without any gradation of length or dynamic. The use of a variety of lengths will point out harmonic events and show other features of the structure such as unusual intervals and groups of notes which belong together, such as arpeggios or scale formations.

In general, pieces in a dance style use more short notes than those in a singing style. Crotchets which might be played legato in a piece in a singing style, such as an Italian sonata movement, would need to be shorter in a dance movement such as a gavotte.



Ex. 3.3. J. S. Bach, *Orchestral Suite no. 1* in C major, *gavotte alternativement*.

See also exs. 4.5 and 4.6 (Monteverdi *Ballo*).

Exclamations

Thomas Watson set by Marenzio and John Wilbye, E. H. Fellowes, *English Madrigal Verse 1588-1632*, p. 274.

Alas, what a wretched life is this!

Death, do thy worst! I care not.

Laurence Sterne, *The Life and Opinions of Tristram Shandy* (1759), Vol. IV, Chap. 27.

Z---ds! cried Phutatorius ... One or two who had very nice ears, and could distinguish the expression and mixture of the two tones as plainly as a third or a fifth, or any other chord in music – were the most puzzled and perplexed with it – the concord was good in itself – but then 'twas quite out of key... Others who knew nothing of musical expression, and merely leant their ears to the plain import of the word, imagined that ... the desperate monosyllable Z---ds was the exordium to an oration.

According to Lamy an exclamation is a 'violent extension of the voice'.

Bernard Lamy, *The Art of Speaking* (1675), p. 227.

[an exclamation is caused by] the animal Spirits passing through all the parts of the Body, and thronging to the Muscles that are about the Organs of the Voice, swell them up in such a manner, that the passage being strengthened, the voice comes forth with more impetuosity, by reason of the Passion that propells it.

George Puttenham, *The Arte of English Poesie* (1589), p. 177.

Ecphonis or the Outcry. The figure of exclamation, I call him because it utters our minde by all such words as do shew any extreme passion, whether it be by way of exclamation or crying out, admiration or wondering, imprecation or cursing, obstestation or taking God and the world to witnes.

Michel Le Faucheur, *The Art of Speaking in Publick* (1657), Chap. X 'How to Vary the Voice according to the Figures of Rhetorick', p. 128.

[the speaker should pronounce an exclamation] with a different Tone from the rest of the Discourse... The very Name of that Figure shews the Reason, for nothing would appear so Flat and ridiculous, if it were not pronounced with a louder Voice and a more Passionate Accent than any other.

Peacham the Elder gives twenty-four types of exclamation, which he lists in Figures of Sentence.³⁹⁷ Mattheson gives merely a threefold division of exclamations:³⁹⁸

| Type of exclamation | Example | Affect | Musical representation |
|--|--|---|---|
| Astonishment, joyous acclamation, rousing command. | Monarch! Hurrah! Hurrah! Live eternally! Fire, thundering cannon! | Joy. | Lively and rapid movements of sound. Large and wide intervals. |
| Outbursts of wishes or heartfelt yearnings. Entreaties, appeals, laments. Fright, dread, terror. | Heaven! Hast thou compassion for this poor wretch? Oh! Then help me now. | Tenderness, grief. | Large uncommon intervals or small extraordinary ones. 'Melodic vehemence' with rapid and fast sounds for fright and terror. |
| The true scream. | Cain exclaims: Vengeance, open yourself, to densely smoking hell! Draw me to thy fire! | Extreme consternation, astonishment. Frightful horrible events ascending to heights of desperation. | Not specified. |

Another type of exclamation concludes an argument. According to Susenbrotus this type 'has much pungency' when attached to something recently narrated or demonstrated.³⁹⁹ See exx. 4.4 and 5.15. The concluding cadence of a recitative can reinforce the affect of the end of an argument or dramatic development. The appropriate affect may be achieved by playing the two chords either crisply with conviction, or softly and slower. If the first chord coincides with the singer's last note, the forward dramatic impulse is

³⁹⁷ (1593) p. 10.

³⁹⁸ (1739) II.9.65-67.

³⁹⁹ (1543) tr. J. X. Brennan, p. 92.

maintained. Playing the two cadential chords after the singer's last note makes the cadence more conclusive, and a longer pause will be required before the next movement or aria.

Ex. 3.4. Muffat, *Armonico Tributo* Sonata no. 1 in D major (1701), Grave.

The 'scream' at the end of bar 22 is approached by a series of tied notes (bars 20 and 21) which Muffat instructs in his preface to be played loudly and sustained (see *Sycopation* p. 183). These all lead onto dissonances. The final most horrible scream occurs when the second violins enter on F natural at the end of bar 22, leading to the most dissonant chord on the first beat of the next bar. The composer's dynamic markings give an extremely quick build-up from piano to fortissimo and back again within a few bars. The movement ends six bars later dropping to the extremely quiet PPP for the final cadence, its emotions now drained and exhausted.

Case studies: delivery



Ex. 3.5. Handel, Concerto Grosso in F major, op. 6 no. 9.

Original dynamics reinforce the higher and lower voices, repeated three times, rising (so louder) each time, which then fade out pianissimo, before the expected soft cadence is loudly interrupted.



Ex. 3.6. Handel, Trio Sonata in Bb major, op. 2 no. 3.

There is a complex mixture of texture and affect in this extract. In the upper voices the two characters are contrasted, the first strong and static (bars 1-2 and 6-7, we can assume that the opening bars are loud), the second falling pathetically, only to be interrupted at a higher (louder) level by the first commanding voice. The affect of this is underlined if the notes in bars two and seven in the treble parts are held strongly for their full length. The third element, the stark desolate detached and unfigured bass-line re-inforces the 'tough' nature of the music. The tempo should be held back and the bass quavers should give a sense of effort and struggle. The daggers over the quavers imply that there should be equal emphasis to every note.

It is helpful to take notice of the normal range of a voice or instrument so that extremes are identified for possible special treatment. The performer should adopt a 'mean' (i.e. average) level of dynamic which is then raised louder or diminished softer according to the content of the speech or piece of music. Crescendos and diminuendos lead the listener towards or away from high points of emotion, or the culmination of a sequence or figure (ex. 5.31).

Harmony expresses certain 'passions' and these need to be recognised and delivered with the appropriate affect. Rameau considers that the shape of melody, harmony and modulation should all influence the rise and fall of dynamic (see how this can be applied in exx. 4.9 and 5.28).⁴⁰⁰

Rousseau links dynamic rise to the level of agitation in the listener.⁴⁰¹ When this happens during a long held note, the effect can be very moving.

Giulio Caccini, preface to *Le Nuove Musiche* (1602) in O. Strunk, vol. 4, p. 102.

The exclamation [marked escl.] is the principal means of moving the affections ... Certainly, then, as an expressive device more suitable to move [the affections], diminishing the voice will make a better effect than will increasing it. ... A completely opposite effect can be made by diminishing the note [scemar di voce]. Then while sustaining it, giving it a little extra spirit will always make it more expressive. Beyond this, using sometimes now one, now the other, variety can be achieved, since variety is most necessary in this art, as long as it is directed to the abovesaid goal.

Ex. 3.7. Caccini, *Le Nuove Musiche* (1602)

⁴⁰⁰ *Traité ...* (1722), O. Strunk vol. 4, p. 188.

⁴⁰¹ (1776) P. Le Huray, p. 163.

However, Caccini warns against using these effects indiscriminately. Many writers throughout the seventeenth and eighteenth centuries describe the usefulness and moving effect of the *messa di voce*:

Francesco Geminiani, *The Art of Playing on the Violin* (1751), p. 7.

Of Swelling and Softening the Sound. These two elements may be used after each other; they produce great Beauty and Variety in the Melody, and employ'd alternately, they are proper for any Expression or Measure.

William Hogarth, *Analysis of Beauty* (1752), pp. 35, 110.

There is [a] strict analogy between shade and sound.

The ear is as much offended with one even continued note, as the eye is with being fix'd to a point, or to the view of a dead wall. The increasing, or swelling note, delights the ear delights the eye in a similar way to graded shades of colour.

Observe, that a gradual lessening is a kind of varying that gives beauty. The pyramid diminishing from its basis to its point, and the scroll or voluta, gradually lessening to its center, are beautiful forms.

Emphasis

William Cockin, *The Art of Delivering Written Language* (1775), pp. 33-35, 41.

Emphasis is not a thing annexed to particular words ... but owes its rise chiefly to the *meaning* of a passage. The emphasis ... is effected by a manifest *delay* in the pronunciation, and a tone something *fuller* and *louder*, than is used in ordinary.

It happens very luckily, and ought always to be remembered, that provided we understand what we read, and give way to the dictates of our own feeling, the *emphasis* of sense can scarce ever avoid falling spontaneously upon its proper place.

Sheridan points out that if emphasis is lacking, the hearer has to work out the meaning for himself, and the same words might have different meanings according to the placing of the emphasis.⁴⁰² Bayly wants to hear stress 'on a long syllable and some eminent word to distinguish them from such as are unemphatic ... In a sentence there are always one or more words that require emphasis; while others are to be run off lightly and somewhat hastily'. He particularly dislikes too heavy an emphasis 'a kind of lash which it is even painful to hear'.⁴⁰³ Sheridan criticizes speakers who dwell too long on syllables that are unaccented when speaking to a large assembly which he calls a 'vice of the stage'.⁴⁰⁴

It is necessary to understand the language of music in order to place emphasis appropriately and make the sense clear to the listener. Thomas Sheridan describes emphases of two kinds: simple and complex. Simple points out the 'plain meaning' while complex in addition to this 'marks the affection or emotion of the mind'. Simple emphasis is merely a stronger accent, but the complex type is always accompanied by a change of tone colour. The ability of the speaker to 'animate and affect' the listeners depends on this skill.⁴⁰⁵

⁴⁰² (1781) pp. 73, 82-83.

⁴⁰³ (1771) Pronunciation, p. 10.

⁴⁰⁴ (1781) p. 68.

⁴⁰⁵ (1781) pp. 84, 92.

One of the most commonly found ideas is that dissonances (chaotic disturbance) are usually louder and sometimes violent for emphasis, and create an expectation of resolution which is softer and more relaxed, as at cadences. Leading towards and away from an emphasis prepares the listener for its effect. The anticipation adds to the enjoyment, and if the accent is prepared, it need not be so heavy. This creates a subtle ebb and flow, which guides the listener through the musical events. Sometimes, a sudden accent is required for a special effect, to surprise or shock. Sudden changes of affect (for example in dynamic) should be separated for clarity.

Quantz gives a list of chords and their most effective relative volumes in performance, illustrating these ideas with an Adagio movement showing detailed dynamic markings, and describing how dissonances affect the listener:

J. J. Quantz, *Versuch ...* (1752), XVII.6.12, tr. E. R. Reilly.

To excite the different passions the dissonances must be struck more strongly than the consonances. Consonances make the spirit peaceful and tranquil; dissonances, on the other hand, disturb it. Just as an uninterrupted pleasure, of whatever kind it might be, would weaken and exhaust our capacities for remaining sensitive to it until the pleasure finally ceased, so a long series of pure consonances would eventually cause the ear distaste and displeasure, if they were not mingled now and then with disagreeable sounds such as those produced by dissonances. The more, then, that a dissonance is distinguished and set off from the other notes in playing, the more it affects the ear. But the more displeasing the disturbance of our pleasure, the more agreeable the ensuing pleasure seems to us. Thus the harsher the dissonance, the more pleasing is its resolution. Without this mixture of agreeable and disagreeable sounds, music would no longer be able now to arouse the different passions instantly, now to still them again.

Cockin describes different ways to emphasise a syllable. A delay to the syllable to be emphasised also draws attention to it. These techniques can be applied to a note or chord in a musical phrase where an emphasis is required.

William Cockin, *The Art of Delivering Written Language* (1775), p. 23.

Accent is made by us two ways; either by dwelling longer upon one syllable than the rest, or by giving it a smarter percussion of the voice in utterance.

By extending a phrase the composer can move the emphasis to a position either before or after it is expected, thereby holding the listener's attention.



Ex. 3.8. Corelli, Concerto Grosso in B major, op. 6 no. 5, Allegro bars 19-21.

The emphasis first heard on the D (Bb is weak) is postponed in the reply by two notes (by inserting an extra note C) to the dominant chord, strengthening the note which was formerly weak at the cadence which follows. By repetition and the extension of the phrase, the 'meaning' of the Bb has been changed.



Ex. 3.9. W. Lawes, Fantasia suite no. 7 in D minor, Almaine bars 22-24.

In another extension of a short motif, the second violin (second extract) manages to alter and turn around the meaning of the first violin's idea (first extract). If the first fragment falls away, the second one, the reply, can both develop and contradict it by progressing towards the final note.

It is a commonplace idea in instrumental treatises for beginners that the first beat of the bar in Baroque music should always be emphasised in some way (the 'rule of down bow' in violin tutors).⁴⁰⁶ This idea should be treated with caution by the more advanced interpreter, as a mechanical emphasis of every bar would be predictably banal. Hogarth considers (in painting) that 'regularity and sameness is want of elegance and true taste'.⁴⁰⁷ Placing the emphasis in an unexpected place gives pleasure and holds the listener's attention and even in dance music, where a certain regularity of emphasis is required, weak and strong bars are governed by the length and shape of the phrase, which in turn are influenced by other factors such as harmony. In contrapuntal music, bar lines are often redundant as guides for emphasis. Holden credits the listener with some degree of discrimination in determining the emphasis of the music:

J. Holden, *An Essay towards a Rational System of Music* (1770), Part I chap IV pp. 94-95.

[addressed to beginners] Of the accented, and unaccented Parts of the Measure. In the performance of music, there is a certain emphasis, or accent laid on the beginning of every measure, which plainly distinguishes one species of time from another; so that a hearer is naturally led to distribute a tune into its proper measures. There is no occasion to make the beginning, or emphatical part, of the measure, always stronger, or louder than the rest, though it is sometimes best to do so; for, it is not so much the superior loudness of the sound, as the superior regard which a hearer is led to bestow upon it, that distinguishes one part of the measure from another.

Humour

A certain amount of subtle humour in performance is welcome in the appropriate place. Quintilian describes the contribution comedy makes to eloquence through its variety of character and emotion.⁴⁰⁸ A laugh can relieve tedium, and can give 'a sprinkle of salt' to the discourse.⁴⁰⁹

⁴⁰⁶ see J. Tarling (2000), pp. 88-97.

⁴⁰⁷ (1752) p. 78.

⁴⁰⁸ Q I viii 7.

⁴⁰⁹ RH I vi 10; C I xxxv 159.

Thomas Wilson, *The Arte of Rhetoricke* (1560), p. 220.

For lyke as when a mannes stomacke is full and can brooke no more meate, he may stirre his appetite either by some tarte sauce, or elles quicken it somewhat by some sweate dishe: even so when the audience is weryed with weightie affaires, some straunge wounders maye call up their spirites, or elles some merie tale may cheare their heavie lookes.

Merriment 'wins goodwill for its author' and 'tones down austerity'.⁴¹⁰ Quintilian urges the speaker to 'unbend a little for the entertainment of the audience'.⁴¹¹



Hogarth, *The Laughing Audience*

Cicero describes various types of wit such as play on words, and irony, 'when your words differ from your thoughts'.⁴¹² Disappointing the audience's expectations can also raise a laugh, and a kind of play-acting, when the

⁴¹⁰ C II lviii 236.

⁴¹¹ Q II x 10.

⁴¹² C II lxiii 255; C II lxvii 269.

speaker's expression is particularly gloomy, may make the joke may seem funnier.⁴¹³

Thomas Wilson, *The Arte of Rhetoricke* (1560), pp. 275, 287.

Of delityng the hearers, and stirryng them to laughter. Wher the jest is aptly applied, the hearers laugh immediately.

Wordes doubtfully spoken, geve often just occasion of much laughter.

René Descartes, *Les Passions de L'Âme* (1649), tr. Cottingham, p. 118.

About the use of Laughter in bantering. And it is not unseemly to laugh upon hearing another's bantering; it may even be such that it would be peevish not to laugh at it. But when one is bantering oneself, it is more fitting to abstain from it, in order not to seem either to be surprised by the things one is saying or to wonder at one's ingenuity in making them up. This makes them surprise those who hear them all the more.

The jests must be suitable to the time and place, and avoid the impression of being premeditated.⁴¹⁴ C. P. E. Bach describes in the obituary written for his father how, when the occasion demanded it, Johann Sebastian was capable of a lighter more humorous way of playing (see ex. 3.10).⁴¹⁵

Sometimes, it is more amusing to finish quickly. This surprising way of ending can provoke a laugh from the audience (ex. 4.4).

Cicero warns against 'buffoonery or mere mimicking', and 'we should not feel bound to utter a witticism every time an occasion offers', as economy in raillery distinguishes an orator from a buffoon.⁴¹⁶

Thomas Wilson, *Arte of Rhetoricke* (1553), ed. T. J. Derrick, p. 280.

... that in our jestyng we kepe a meane, wherein not onely it is mete to avoyde al grosse bourdyng, and alehouse jestyng, but also to eschue al folishe talke, and ruffin maners, such as no honest eares can ones abide, nor yet any wittie man can like well, or allowe.

We should not try to 'dry the tears of our audience with jests', or use hyperbole inappropriately.⁴¹⁷ The orator should not strive after wit, and should consider whether the audience will appreciate the joke.⁴¹⁸

Finally, Cicero thinks it is impossible to teach the appropriate use of wit and those who attempt to do so make themselves look silly.⁴¹⁹

⁴¹³ C II lxxi 289.

⁴¹⁴ Q VI iii 101, 33.

⁴¹⁵ H. T. David & A. Mendel, eds., p. 222.

⁴¹⁶ C II lix 238; C II lx 244, 247.

⁴¹⁷ Q XI i 6; Q VIII vi 74.

⁴¹⁸ Q VI iii 30, 31.

⁴¹⁹ C II liv 216, 217, 227.

Ex. 3.10. J. S. Bach, 'Esurientes' from the *Magnificat*.

The text for this movement is 'He hath filled the hungry with good things and the rich he hath sent empty away'. To fully exploit the wit of this rather jaunty movement, the continuo player should resist filling the 'empty' fourth beat in bar two with a predictable reply to the flute appoggiatura (this is hardly ever allowed to happen in my experience), or perhaps only play a plain chord. The expected chord (bar 8) is missing in the final ritornello leaving the final bar 'empty'. The musical affect alone is enough to generate mild amusement, especially as the bass is wittily pizzicato.

Nerves

Every performer must have suffered at some time from nerves either before or during a performance. A certain amount of nervous tension, even if the audience senses it, can improve the delivery, and feigning nervousness can provoke sympathy from an audience.⁴²⁰ Cicero makes us aware of the responsibility of performing in public: 'Great indeed are the burden and the task that he undertakes who puts himself forward, when all are silent ... before a vast assembly of his fellows'. The more experienced an orator is, the more nervous he may become, for he knows all the possible outcomes both good and bad, but Quintilian thinks the best remedy is confidence.⁴²¹ One way to overcome nervousness is to avoid attempting the impossible, or something the performer is not confident about, either because he does not have the technical equipment to bring off the performance, or because he may be ill-prepared. Fear of failure plays a major part in pre-performance nerves.⁴²² Descartes and Quantz suggest strategies for dealing with this:

René Descartes, *Les Passions de l'Âme* (1649), tr. Cottingham, p. 115-16.

Fear or Terror, which is opposed to Boldness, is not merely a coldness, but also a disturbance and an astonishment of the soul, which takes away its power to resist the evils it thinks are near. ... As for Fear or Terror, I cannot see that it can ever be praiseworthy or useful; consequently it is not a particular Passion – it is only an excess of Cowardice, Astonishment, and Apprehension, which is always unvirtuous ... And because the principal cause of Fear is surprise, there is no better way to free ourselves of it than to make use of forethought and prepare ourselves for every eventuality the apprehension of which may cause it.

J. J. Quantz, *Versuch ...* (1752), XVI.13-14, tr. E. R. Reilly.

If the flautist who wishes to be heard publicly is timorous, and as yet unaccustomed to playing in the presence of many people, he must try while playing to direct his attention only to the notes before him, never turning his eyes to those present, since this distracts his thoughts, and destroys his composure. He should not undertake pieces which are so difficult that he has had no success with them in his individual practice, but should rather keep to those which he can play fluently. Fear causes an ebullition of the blood, which disturbs the regular action of the lungs, and which likewise warms the tongue and fingers. From this a most obstructive trembling of the limbs arises in playing, and as a result the flute player will be unable to produce extended passage-work in one breath, or other specially difficult feats, as well as he does in a tranquil state of mind.

Anyone who must play before a large assembly is advised not to undertake a difficult piece before he feels himself perfectly at ease. The listeners cannot know his state of mind; hence they judge him, especially if it is the first time that he plays before them, only by what they hear, and not by what he is capable of doing alone. It is in general always more advantageous to play an easy piece truly, and without mistakes, than to play the most difficult piece unsatisfactorily.

Pier Francesco Tosi, *Observations on the Florid Song*, tr. Galliard (1743), p. 61.

Let him accustom the Scholar to sing often in presence of Persons of Distinction, whether from Birth, Quality, or Eminence in the Profession, that by gradually losing his Fear, he may acquire an Assurance, but not a Boldness. Assurance leads to a Fortune, and in a Singer becomes a Merit. On the contrary, the Fearful is most unhappy;

⁴²⁰ Q XII v 4.

⁴²¹ C I xxv 116; Q XII v 4; C I xxvi 120.

⁴²² Q IV v 17; Q X vii 16.

labouring under the Difficulty of fetching Breath, the Voice is always trembling, and obliged to lose Time at every Note for fear of being choaked; He gives us Pain, in not being able to shew his Ability in publick; disgusts the Hearer, and ruins the Compositions in such a Manner, that they are not known to be what they are.

Rules

George Puttenham, *The Arte of English Poesie* (1589), p. 3.

Art be but a certain order of rules prescribed by reason, and gathered by experience.

The rhetoric manuals teach that the mature orator should not rigidly adhere to the rule-book. In order to overcome the inhibiting effect of playing by the rules, he should extend his imagination and let it run free. Rules are a starting point for eloquence in that they show basic precepts, but are only 'the children of expediency'.⁴²³ Expression should be governed by 'proper knowledge':⁴²⁴ learn the rules, by all means, but then forget them to allow eloquence to flourish at the moment of performance. Tacitus wrote that the art of oratory does not find satisfaction in good behaviour and 'famous oratory is a foster-child of licence'.⁴²⁵

In classical theory there were three elements necessary for training the successful orator: natural ability, theory and practice. These were combined when training boys in eloquent composition and delivery and from there it was a short step to becoming an accomplished orator, well equipped for the final stages of the advanced study of rhetoric. Although in the schoolroom the rhetorical style was learned by rote with repetitive exercises imitating the best writers, advanced student orators were encouraged by Quintilian to forget 'the rules' and develop their own personal style. The orator should have the courage to decide to over-turn the rule-book if expediency demands it, as Wilson points out: 'rules wer made first by wise men, and not wise men made by rules'.⁴²⁶ Quintilian frequently refers to the fact that rhetoric existed before rules, which went on being written long after methods of effective speaking were discovered. In a similar way, music used the rules of rhetoric to develop compositional techniques.

Using treatises as rule-books

Some performers approach musical treatises as rule-books. These could be likened to our mother's coat-tails from which, as mature performers, we should have the courage to break free if the situation demands it.

⁴²³ Q II xiii 6.

⁴²⁴ RH I i.

⁴²⁵ *Dialogus* 40.

⁴²⁶ (1553) p. 321.

Q V xiv 31

For what can be more distressing than to be fettered by petty rules, like children who trace the letters of the alphabet which others have first written for them, or, as the Greeks say, insist on keeping the coat their mother gave them.

Two rules or treatise ideas may conflict, in which case the performer has to decide which takes precedence, and by doing so will create a personal style based on many small decisions of this kind. The rules and conventions need to be studied, and choices applied continuously. A particular rule may only apply on a very restricted number of occasions, and can be misapplied in a situation that may demand another solution. There are 'different rules applicable to each kind of speech ... those kinds of speeches which have different ends and purposes cannot have the same rules'.⁴²⁷ Good taste and experience should be our guides, and we should not fear to break a rule in case we are criticised for it by a petty critic or an over-zealous colleague. Rules indicate the way ahead, but they should not 'restrict us absolutely to the ruts made by others'. This points to the difference between the teacher who lays down the rules and the performer-orator who interprets them to suit his own purposes.⁴²⁸ The performer should know both his own and the composer's capacity and style, and judge whether a rule is appropriate for his particular case and delivery.⁴²⁹

Baldassare Castiglione, *Il Cortigiano*, tr. T. Hoby (1561), p. 62.

... maisters should consider the nature of their scholers, and taking for their guide, direct and prompt them in the way that their wit and naturall inclination moveth them unto.

Good teachers use rules as a basic approach, waiting for the exceptions to appear. Saint Lambert and Dupont understand the best use of rules, which is to give basic instruction but to have the courage to break them when more experienced. The rules may thus be modified by the performer.⁴³⁰

Quintilian complains that rigid rule books are sometimes adhered to as though it were a crime to depart from them. In music the famous 'rule of down bow' should only be applied in certain styles, principally dance-based compositions, where bar-lines show the structure of the music. When misapplied, for example to a fugue or other contrapuntal composition where the position of the bar-line is incidental to the phrasing and emphasis, this rule leads to unstylish performances caused by a lack of understanding of the music's structure, and so a lack of decorum. One rule may be contradicted by another. For example, a rising phrase may indicate a louder dynamic level, but if the highest note does not coincide with the strongest harmony, a modification may have to be made, and the highest note played softer. Conversely, the lowest notes in a dance movement for unaccompanied violin by Bach may fulfil the function of the bass of the chord, so should take precedence dynamically over higher notes. Notes conjunct in scale-like

⁴²⁷ DeI II iv 12-13.

⁴²⁸ Q II xiii 16; Q X i 15.

⁴²⁹ Q XI iii 179.

⁴³⁰ RH III x.

formations would normally be played smoothly, but if the notes are in dotted rhythms, they shouldn't be denied their natural jerky affect. Most rules 'are liable to be altered by the nature of the case' making the orator's adaptability and ability to decide to over-ride the rules most important.⁴³¹

Saint Lambert, *Les Principes du Clavecin* (1702), tr. R. Harris-Warrick, Foreword p. 6.

A good teacher ... teaches a general rule as if it were without exception, waiting for an occasion to produce this exception before speaking about it, because he knows that thus it is better understood; and that if he had discussed it at first, it would have hindered the impression of the general rule.

Pierre Dupont, *Principes de violon*, (1718) quoted in B. B. Mather, p. 175.

Q. Is one obliged to observe all rules of bowing?

A. Yes, when learning them, because this helps you acquire the style of the [different] airs; but once you are acquainted with the style, you can take whatever license and liberty you judge to be appropriate.

Mace sees 'the *Greatest Excellency*' in performance for the 'very good Theorboe-Man' as lying 'beyond whatever *Directions* can be given by *Rule*'. He sees rules as safe, but warns that if the player cannot '*Play beyond the Rule*', he 'had sometimes better be *Silent*'.⁴³² Morley allows composers to break rules according to their judgement.⁴³³ Rules are for those scholars not yet experienced enough to use their judgement, 'to hold them back from total liberty'.⁴³⁴ According to Ragenet, confident adventurousness is seen to pay off in Italian music, while the rule-bound French style is unconvincing and hesitant.⁴³⁵ However, Cicero raises the problem of how to acquire or teach good taste: 'how to do this is the one thing that cannot be taught by art'.⁴³⁶ Michel de Pure thinks a talent to please is 'a gift of heaven and the stars, rather than of rules and practice'.⁴³⁷ Loulié denies that one can provide rules for the placing of *agreements*, 'because only those with taste make rules, and those who have none would almost never know how to apply them'.⁴³⁸ Mattheson quotes Heinichen on the use of embellishments:

Johann Mattheson, *Der vollkommener Capellmeister* (1739), II.3.19, tr. E. C. Harriss.

Embellishments or musical ornaments are countless and are altered after the taste (of everyone) and (individual) experience. Because this is not determined by rules as much as by practice and (much *judicium*, that is,) good judgement.

Composer rule-breakers such as Mace and Caccini, who thought that 'good judgement suffers some exception to every rule',⁴³⁹ contrast with the rule-follower Artusi, who called the violation of the composition rules in modern madrigals 'deformations of the nature and propriety of true harmony'. The tensions between the old-fashioned madrigal style and the new expressive

⁴³¹ Q II xiii 2, 6, 14.

⁴³² (1676) p. 217.

⁴³³ (1597) p. 249.

⁴³⁴ A. Maugars (1639), tr. Wiley Hitchcock, p. 60.

⁴³⁵ *Paralele des Italiens* (1702), O. Strunk, vol. 4, p. 167.

⁴³⁶ C I xxix 132.

⁴³⁷ (1668) O. Strunk, vol. 4, p. 162.

⁴³⁸ (1696) *Elements ou Principes de Musique*.

⁴³⁹ (1602) tr. Wiley Hitchcock, p. 47.

style are apparent with Artusi clinging on to rules, while Caccini, Mace and Morley seeing that the liberty to break them with good judgement can lead to greater freedom of expression. Muffat however thought that 'only apprentices, ignoramuses and incompetents in all countries disobey the rules'. The adherence to Lully's bowing rules as written down by Muffat resulted in the exceptional uniformity of style in Lully's orchestra which was admired throughout Europe.⁴⁴⁰

Memory

Today, singers should consider the benefits of performing from memory, when the face, head, body and hands can all be brought into use to illustrate and re-inforce the message. The performer can address the audience directly without the barrier imposed by holding a copy of the music. If not performing from memory, it is better to avoid looking down at the music too much. Tosi points out that a bashful singer shouldn't hide behind his music, which might also obstruct the sound of the voice.⁴⁴¹ The modern custom of standing straight with the hands lightly linked or held at the side of the body (some singers even grasp their clothing) misses a great opportunity for affecting the listener's emotions with visual aids.

John Dowland recommends learning 'without booke: for whilst the minde is busie searching here and there for that which is written, the hand is more unapt to performe the Note'.⁴⁴²

Gesture, movement and physical appearance⁴⁴³

Quintilian calls the law of gesture *chironomy*, and attributes its origin to the Greek heroic era. Seventeenth-century versions of some of these classical gestures are illustrated and described in Bulwer (1644) and Le Faucheur (1657). Mattheson writes that 'chironomy has greater force than all words' and 'without it the greatest orator is nothing'.⁴⁴⁴ The regulation of the orator's voice, face and gesture was seen as part of delivery,⁴⁴⁵ however, movements should not be conspicuous either for their elegance or grossness, or be like 'either actors or day-labourers ... from the parade ground or wrestling', but hinted at. The orator should avoid excess, keeping sudden movements under

⁴⁴⁰ G. M. Artusi (1600), O. Strunk, vol. 4, p. 19; G. Muffat preface to *Florilegia*, tr. K. Cooper & J. Zsako, p. 223.

⁴⁴¹ (1743) p. 61.

⁴⁴² (1610) p. 6.

⁴⁴³ Detailed movements and importance of various parts of body (head, eyes, mouth, neck, arms, hands, feet, shoulders) gestures and dress useful for singers and actors may be found in Q XI iii 65 – 149. Also included: what to do if your toga slips during a performance and a description of Cicero's habit of wearing his toga in such a fashion as to conceal his varicose veins.

⁴⁴⁴ (1739) I.6.6.

⁴⁴⁵ RH I ii 3.

control, but still reflecting the prevailing emotion.⁴⁴⁶ Quintilian accepts that certain gestures should be used as in acting, but staginess and extravagance should be avoided. The art of gesture should be concealed, not conspicuously shown while a judicious use of gesture and movement is helpful to the audience's absorption of the message. Mattheson recommends avoiding 'unseemly poses ... that do not have anything in common with what is going on'.⁴⁴⁷ Shouting and gesticulating wildly, wagging the head and 'dashing this way and that with all the frenzy of a lunatic' can gain a speaker the reputation for speaking with vigour, but this behaviour usually only appeals to the members of the audience with poor taste, who are easily impressed. The speech might meet with applause, but 'the case remains unintelligible'. Quintilian congratulates these speakers for attaining 'eloquence without industry, method or study'.⁴⁴⁸ Faults are mercilessly ridiculed by the classical, Renaissance and Baroque writers. Cicero mocks a speaker who reels from side to side as if in a skiff.⁴⁴⁹ Holden says 'There is nothing more ridiculous than to see a man's body vibrating like a pendulum, all the while he sings or plays'.⁴⁵⁰ The singing teacher Tosi deplores 'all Grimaces and Tricks of the Head, of the Body, and particularly of the Mouth', as does Quantz.⁴⁵¹ Delivery with inappropriate gesture 'spoils everything, and almost entirely destroys the effect of what is said'.⁴⁵²

Any irritating mannerism shown by the performer may provoke laughter or derision, and place the effect of an otherwise commendable performance in jeopardy. Instrumentalists should look engaged with their instruments, use a certain amount of movement but avoid any extreme behaviour or mode of dress which distracts the audience's attention from the music. When elaborate costumes, choreography and lighting effects are incorporated into the performance, it becomes a theatrical entertainment, rather than oratory, which relies on the speaker's own imagination and personality for communication.

The combined visual and aural effect unifies the message and reinforces it. For this reason, Baroque opera presented with dress and body language out of period undermines the original message, although it might substitute another, and causes confusion for the audience, who have to process one message with their eyes and a completely different one with their ears. Signals for identifying the characters on stage (e.g. the king's crown, the shepherd's crook) may be absent in modern-dress performances, making it difficult for the audience to follow the plot.

⁴⁴⁶ RH III xiv 26; C III lix 220; O 59; O 74.

⁴⁴⁷ (1739) I.6.15.

⁴⁴⁸ Q II xii 9-12; Q IV ii 39.

⁴⁴⁹ B 216.

⁴⁵⁰ (1770), Part I, p. 28.

⁴⁵¹ (1743) p. 25-6; (1752) XL13.

⁴⁵² Q I xi 3; Q III iii 3.

The visual impact of the performer complements and assists the aural one. 'Tasteful and magnificent dress lends dignity to the wearer'.⁴⁵³ Appropriately harmonious dress can make an immediate effect as the performers enter. However, magnificent dress should be matched by the performance, as 'a rasping voice' accompanied by 'repulsive gesture' is likely to see the performer 'forcibly thrust off in derision and scorn, the richer his adornment and the higher the hopes he has raised'.⁴⁵⁴ Tacitus mocks 'the gowns into which we squeeze ourselves ... a costume that shackles movement, do we ever reflect how largely responsible they are for the orator's lack of dignity?'⁴⁵⁵

Mattheson writes that the art of gesticulation belongs to musical performance, as the composition of music contains gesture within itself.⁴⁵⁶ Appropriate movements will be acceptable according to the context of the performance. The 'Lullist' violinist playing dance music is permitted to mark time with his foot, a personal substitute for the audible *batteur de mesure* whose job it was to beat time audibly with a stick at the Paris opera until the mid-eighteenth century.⁴⁵⁷ According to Muffat, foot-tapping appeared to be a helpful habit although today this is deemed to be unacceptable and distracting to performers and audience alike.⁴⁵⁸ Mattheson condemned this habit when playing to 'attentive listeners' (see opposite).

Cicero thought stamping the foot effective when done on suitable occasions, for example at the start or finish of a lively argument, but if used too frequently brands the speaker a fool.⁴⁵⁹

The performer should identify the appropriate emotion or 'passion' in the music, and then portray this as much by his look and facial expression as by the sounds he makes 'for nature has assigned to every emotion a particular look and tone of voice'.⁴⁶⁰ The face is dominated by the eyes, through which the feelings are read.⁴⁶¹ However, just as excessive movement can be distracting for the audience, a performer who plays without any movement will lose the audience's attention. Ganassi recommends a certain amount of movement in viol playing to avoid looking like a statue and to reflect the text appropriately, using movements of the eyes, face and head; he claims that even the hair and mouth can help.⁴⁶² Ascham considers that 'a goodlie stature, geveth credit to learning, and authoritie to the person ... as a faire stone requireth to be sette in the finest gold ... even so, excellencye in learning ... joynd with a cumlie personage, is a mervellous Jewell in the world'.⁴⁶³

⁴⁵³ Q VIII pref. 20.

⁴⁵⁴ RH IV xlvii 60.

⁴⁵⁵ *Dialogus* 39.

⁴⁵⁶ (1739) I.6.35.

⁴⁵⁷ A. Carse (1940), p. 103.

⁴⁵⁸ (1698) tr. D. K. Wilson, p. 46.

⁴⁵⁹ Q XI iii 128.

⁴⁶⁰ C III lvii 216.

⁴⁶¹ C III lix 221, 222; O 60; R. Descartes (1649), tr. J. Cottingham, p. 79.

⁴⁶² (1542-3), tr. D. & S. Silvester, Chap. 2, p. 9.

⁴⁶³ (1570), p. 39.

Political correctness has attempted to educate us away from the idea that talent, truth and beauty must go hand in hand. However, human nature being what it is, we are more likely to be convinced by someone looking pleasant than unpleasant.

Abraham Fraunce, *The Arcadian Rhetorike* (1588), pp. 120, 129.

Let the bodie therefore with a manlike and grave motion of his sides rather follow the sentence than expresse everie particular word. Stand upright & straight as nature has appoynted: much wavering and over curious and nice motion is verie ridiculous.

For the feete; it is undecent to stand waggling now on one foote, now on another. To strike the ground with the foote was usuall in vehemencie of speach. To stirre a step or two is tollerable, so that it be seldome; in publicke causes; where the place is large; & the auditors verie many.

Thomas Robinson, *The Schoole of Musicke* (1603), cij.v.

Use all instruments with a good grace, comelie play, without anticke faces, or shouldrings, except such (which of necessitie) the nature of the instrument doth require.

François Couperin, *L'Art de Toucher le Clavecin* (1717), tr. M. Halford, p. 30.

It is better and more becoming not to mark time with the head, the body or the feet. One must have an air of ease at his harpsichord, without fixing his gaze too much on one object or looking too vague; in short, looking at the company in which he finds himself, as if not occupied otherwise. This advice is for those who play without the help of their books.

Johann Mattheson, *Der vollkommene Capellmeister* (1739), I.6.16, tr. E. C. Harriss.

Can the attentive listener be moved to pleasure ... if he is constantly disturbed by the noise of someone beating time, be it with his feet or hands? If the clavier player writhes his jaw, wrinkles his brow, and contorts his face to such an extent that it could frighten children? If many of the wind instrumentalists contort or inflate their facial features (one must not omit the lips of the flutist) so that they can bring them back to their proper shape and colour in half an hour only with difficulty?

Advice for correcting bad habits comes from various writers, with the use of a mirror being the most universally recommended cure for facial contortions. Demosthenes, thought by Cicero to be the greatest orator, had a looking glass made in front of which he used to practise speaking. Couperin recommends having a mirror placed on the harpsichord.⁴⁶⁴

If the shoulders are apt to be jerked to and fro, a fault suffered by Demosthenes, this habit may be cured by speaking on a narrow platform with a spear hanging immediately above one shoulder, when in the heat of eloquence the speaker is reminded of his fault by a prick on the shoulder.⁴⁶⁵

Sprezzatura

The concept of well-bred negligence, *sprezzatura*, was described by Castiglione (1528). The orator has taken pains to achieve his skill, but the listener should not be aware of the possibly dubious and artful techniques the speaker might be using to persuade him. The effortless 'natural' style is judged

⁴⁶⁴ Q XI iii 68 repeated by Le Faucheur (1727), p. 58; F. Couperin (1717), tr. M. Halford, p. 30.

⁴⁶⁵ Q XI iii 130.

to be the most effective. An elegant spontaneity was more admired than a demonstration of great diligence. Caccini (1602) describes the new 'speaking' style in singing as careless, free and airy, and how concealment of art gives 'especial grace'. In his new style of song he employs 'a certain *sprezzatura* which I consider to have something noble about it, believing that by means of it I approach that much closer to the essence of speech'. In *Le nuove musiche* Caccini presents music based on the rhythms of speech maintaining that Plato held music to be rhythmic speech with pitch added, and not pitch with the addition of words. The effects this produced in the listener could not be achieved by 'the counterpoint of modern music', thus justifying the new style which sought to exploit the full expressive powers of the solo voice.⁴⁶⁶

Great skill in music, or other pastimes such as chess, may be demonstrated by professionals but was not greatly esteemed in the Renaissance courtier. It revealed too much attention and effort being taken up by trivial matters which might otherwise be used for more serious pursuits such as 'noble science'. Sir Fredericke expresses this idea in Castiglione's *The Courtier*: 'Therefore in this I believe there happeneth a verie rare thing, namely, that the meane is more commendable, than the excellencie'.⁴⁶⁷ This sentiment may also have its origins in Aristotle's theory of the commendable qualities of moderation in his *Nicomachian Ethics*.

Henry Peacham the Younger, *The Compleat Gentleman* (1634), p. 98.

[Concerning] the practice of singing and playing upon Instruments ... I desire not that any Noble or Gentleman should (save at his private recreation an leasure-able houres) proove a Master in the same, or neglect his more weighty employments: though I avouch it a skill worthy in the knowledge and exercise of the greatest Prince.

Quintilian describes the difficulty of concealing the pains taken to achieve skill. He advises speaking 'with care but without elaborate design'. 'Everything must spring from the case itself rather than the art of the orator'.⁴⁶⁸ The speaker should not display his search self-consciously, or attract attention to his own role, which loses grace, but 'give the impression of simplicity', otherwise the over-elaborate self-conscious art will 'darken the sense and choke the good seed by their own luxuriant overgrowth'.⁴⁶⁹

Baldassare Castiglione, tr. T. Hoby, *The Book of the Courtier* (1561), p. 46.

And I remember that I have redde in my dayes, that there were some most excellent Orators, which among other their cares, enforced themselves to make everie man believe, that they had no sight of letters, and dissembling their cunning, made semblant their orations to be made verie simply, and rather as nature and truth ledde them, than studie and arte, the which if it had beene openly knowne, would have put a doubt in the peoples minde, for feare least hee beguiled them.

You may see then, how to shew arte, and such bent studie taketh away the grace of every thing.

⁴⁶⁶ Preface to *L' Euridice* (1600) quoted in preface to *Le nuove musiche* (1602), tr. Wiley Hitchcock, pp. 44, 45 (fn).

⁴⁶⁷ Tr. T. Hoby, p. 122.

⁴⁶⁸ Q IV i 57, 58, Q IV ii 126.

⁴⁶⁹ Q VIII pref. 23.

J. J. Quantz, *Versuch ...* (1752), XI.13, XVI.31, tr. E. R. Reilly.

Execution must be easy and flowing. No matter how difficult the notes performed may be, this difficulty must not be apparent in their performer. Everything of a coarse, forced disposition in singing and playing must be avoided with great care.

It is much more advantageous for a musician always to keep some of his skill in reserve, so that he can give his listeners more than one surprise, than to display all his skill at once, so that we have nothing more to hear from him.

Charles Batteux, *Les beaux-arts réduits à un même principe* (1746), Preface, in P. Le Huray p. 51.

The expression must be straightforward and simple; everything that smacks of effort is painful and tiring.

3.2 Articulation

Clarity

Demetrius perceives that 'what is unclear and unfamiliar is unconvincing', and so fails to persuade.⁴⁷⁰ Arguments should be 'distinct and clear' and we should avoid using words which make a demand upon the ingenuity of the hearer.⁴⁷¹ 'Words should be uttered in their entirety, instead of being swallowed or clipped, as is so often the case'.⁴⁷² Thomas Sheridan writes that the words should be so distinct 'that the hearer, may with ease, go along with the speaker, at the same pace'. If a man speaks 'indistinctly', he renders himself unintelligible and demands 'more than ordinary attention, which is always painful to the hearer'.⁴⁷³

Michel Le Faucheur, *The Art of Speaking in Publick* (1657), chap. IV, p. 65.

For a Man that has only an *indifferent Voice*, if his *Pronunciation* be but Distinct, he shall be understood with far more ease than another that has a stronger and more Audible Faculty of *Speaking*, but does not *articulate* his words so well.

A selection of Mattheson's rules for clarity:

Johann Mattheson, *Der vollkommene Capellmeister* (1739), II.5.50, tr. E. C. Harriss.

The caesuras and divisions should be observed precisely: not just in vocal but also in instrumental pieces.

One must always aim at one specific passion.

The accent of the words should be closely observed.

One must very carefully avoid embellishment.⁴⁷⁴

One must aim at a noble simplicity in expression.

One must not base the aim on words, but on their sense and meaning: not look to sparkling notes, but to expressive sounds.

⁴⁷⁰ D 221.

⁴⁷¹ Q V xiv 33; Q VIII ii 19.

⁴⁷² Q XI iii 33.

⁴⁷³ (1781) p. 25, p. 31.

⁴⁷⁴ Avoiding embellishment would probably apply to its inappropriate use, e.g. in the first statement of a theme.

Punctuation

Cadences form the punctuation marks of music, and recognition of phrase structure by visual analysis of the written notes without marks in the music should become as natural as understanding punctuation when reading. Small points of articulation between notes of certain intervals and at the ends of phrases assist in making the work clearly understood by the listener, for 'clearness is the first virtue of eloquence'.⁴⁷⁵

Quintilian asks for correctness of punctuation as a basic requirement to support the other merits of oratory, and a period (phrase, sentence) is defined in *ad Herennium* as 'a close-packed and uninterrupted group of words embracing a complete thought'.⁴⁷⁶ Quintilian shows how a sentence is structured by a succession of elements, with different degrees of articulation:

Q IX iv 67; Q XI iii 35, 39.

For while the beginnings and conclusions of periods, where the sense begins or ends, are the most important, it is none the less the fact that the middle portion may involve some special efforts which necessitate slight pauses. Remember that the feet of a runner, even though they do not linger where they fall, still leave a footprint. Consequently not only must *commata* and *cola* begin and end becomingly, but even in parts which are absolutely continuous without a breathing space, there must be such almost imperceptible pauses.

It is also necessary to note at what point our speech should pause and be momentarily suspended ... and when it should come to a full stop.

There are also occasionally, even in periods, pauses which do not require a fresh breath. ... Consequently, although short pauses are required at the appropriate intervals, the flow of the period as a whole must not be broken.

In order for a speaker to take breaths at the appropriate places, he must understand the sense. Some sentences are quite short, while other longer ones require more breath.

Michel Le Faucheur, *The Art of Speaking in Public* (1657), chap. XI, pp. 151-52, 155.

Of the Pronunciation of Words and Sentences. For there are *some Sentences* very short; each part of which is but a *simple expression* and consists only of *one single Proposition* ... Those *Periods* may not only be *pronounced* with *one Breath*; but can hardly be *pronounced otherwise*, without *prejudice* to the *expression*.

There are *some Sentences* again, *longer* ... And those may be *pronounced* all at a *Breath* too, if the *Voice* be naturally *good* for any thing; and however, you ought also to do it as well as you can; for a *Period* so pronounced looks *rounder*, and appears with more *Beauty* and *Force*, than it would do upon *several Breathings* by fits. For this purpose, you must make it your main *Business* to acquire a *long-winded Habit* by *Study* and *Exercise*.

You must take care by the *Way* to *stop* in proper and convenient *Places* ... Nothing is more *untoward*, and *uncourtly* than to break off in the *middle* of a *Word* or *Expression*.

Mattheson uses a simple minuet to illustrate degrees of punctuation.⁴⁷⁷

⁴⁷⁵ Q II iii 8.

⁴⁷⁶ Q XI iii 39; RH IV xix 27.

⁴⁷⁷ (1739) II.13.82.

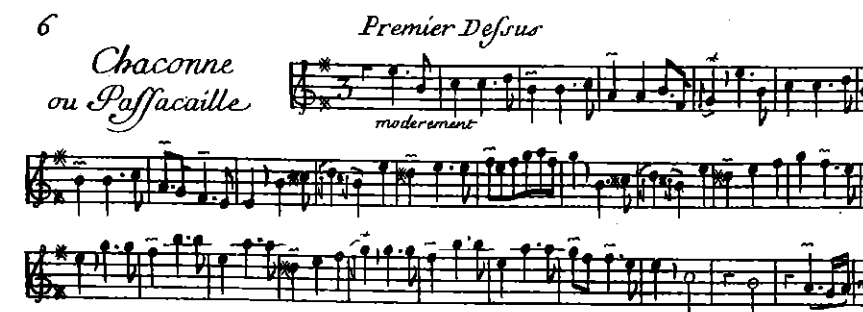


Ex. 3.11. Mattheson minuet.

The stars mark the final periods, the crosses intermediate phrases. Colons, semicolons and commas, long and short notes and their rhythmic units are marked (ex. 4.13 is a minuet with similar structure by Purcell).

F. Couperin used commas:

to indicate the end of melodic or harmonic phrases and to make it clear that one must articulate the end of one phrase before moving on to what follows. This articulation is almost unnoticeable, although when this little rest is not observed, persons of taste are aware that the performance lacks something ... These rests must be felt without modifying the beat.⁴⁷⁸



Ex. 3.12. F. Couperin, *Les Nations*, Premier Ordre, La Française.

Purcell also used this way of indicating phrase endings in his trio sonatas.

Puttenham lists three levels of punctuation, comparing stops for 'a cup of beere or wine', a mid-day meal, and overnight lodging.⁴⁷⁹ Lamy observes that the 'voice does not repose equally at the end of every sense; in a Sentence

⁴⁷⁸ Preface to *Les Nations* (1726), tr. K. Gilbert and D. Moroney (1986).

⁴⁷⁹ (1589) p. 61.

where there is much comprised, we repose a little at the end of every Comma; yet this repose hinders not from perceiving, that we would speak further'.⁴⁸⁰

Many sixteenth-century writers see speech as a chain, composed of links, with which to lead the listener to the end desired by the speaker.

Henry Peacham the Elder, *The Garden of Eloquence* (1577), p. 53.

The chaine of speech ... every chaine hath a conjunction of matter, and a distinction of linkes.

The prologue to *Pyramus and Thisbe* haphazardly delivered by one of Shakespeare's 'rude mechanicals' was described by another, more noble character as being 'like a tangled chain'.⁴⁸¹

Saint Lambert, *Les Principes du Clavecin* (1702), tr. R. Harris-Warrick, p. 32.

Just as a piece of rhetoric is a whole unit which is most often made up of several parts, each of which is composed of sentences, each having a complete meaning, these sentences being composed of phrases, the phrases of words, and the words of letters, so the melody of a piece of music is a whole unit which is always composed of several sections. Each section is composed of cadences which have a complete meaning and are the sentences of the melody. The cadences are often composed of phrases, the phrases of measures, and the measures of notes. Thus the notes correspond to the letters, the measures to the words, the cadences to sentences, the sections to parts, and the whole to the whole. But these divisions in the melody are not perceived by all those who hear music sung or played on some instrument. One must be trained in music in order to be aware of them, except for some which are so glaring that everyone understands them.

In order to articulate in such a way as to make sense of the text, experience and understanding are necessary:

Giambattista Vico, *The Art of Rhetoric* (1711-41), tr. G. A. Pinton & A. W. Shippee, p. 197.

On the period. It is very possible from this perspective to distinguish the person well expressed in speaking from one who is inexperienced since the rude utters the speech without adornment as best he can from his chest and breath, but not from art. The experienced speaker, however, ties together the thought with words in such a way that it is filled with a kind of cadence. For that reason, the speech of the former is imprecise, stammering, uncertain, and incomplete while the delivery of the latter flows in a sure course and is well punctuated with its own breath and pauses, and concludes in a well rounded whole.

Michel Le Faucheur, *The Art of Speaking in Public* (1657), chap. XI, p. 160.

Of the Pronunciation of Words and Sentences. 'Tis proper to make a *pause* upon every *Period*, but it must be a very *short* one upon *short* ones, and a little *longer* upon *long* ones: For over and above that it very much conduces to the better distinguishing of *Periods* among themselves, and does not a little assist the *Understanding* and the *Memory* of the *Hearer*.

Pier Francesco Tosi, tr. Galliard, *Observations on the Florid Song* (1743), p. 73.

Many theatrical *Recitatives* would be excellent if ... the *Periods* were not crippled by them who know neither *Point* nor *Comma*.

Johann Mattheson, *Der vollkommene Capellmeister* (1739), II.5.51; II.3.10, tr. E. C. Harriss.

The cadences, pauses, and caesuras, which are not incorrectly called clauses, are very important in this. The recognition of the compass of each key is indispensable to the

⁴⁸⁰ (1675) p. 269.

⁴⁸¹ *A Midsummer-Night's Dream*, V.1.

flowing quality ... For if a melody must lose its flowing character because of frequent stops, then it is easy to see that one has reason not to use such interruptions frequently.

The first and most important abuse in singing may well be when through too frequent and untimely breathing the words and thoughts of the performance are separated, and the flow is interrupted or broken. The second is when one slurs what should be detached; and detaches what should be slurred. These are a pair of substantial failures.

J. J. Quantz, *Versuch ...* (1752), VII.1, tr. E. R. Reilly.

Taking breath at the proper time is essential in playing wind instruments as well as in singing. Because of frequently encountered abuses in this regard, melodies that should be coherent are often broken up, the composition is spoiled, and the listener robbed of part of his pleasure. To separate several notes that belong together is just as bad as to take a breath in reading [words] before the sense is clear, or in the middle of a word of two or three syllables. While separation of this kind is not met with in reading, it is unfortunately all too common among wind players.

The written interval between two notes may be used to indicate the length of the space between the notes in delivery and assists the expression of the prevailing sentiment, making leaping notes shorter, and notes in conjunct intervals longer. Tartini describes two degrees of separation allied to the affects cantabile and allegro. However, this does not preclude playing notes smoothly in scale-like passages in a movement marked allegro (e.g. a group of notes in a singing style), or indeed, playing detached notes in a slow movement (e.g. a moment of liveliness) if the situation demands it. His terms refer to the momentary affects rather than to whole movements.

Giuseppe Tartini, *Traité des Agréments de la Musique* (1771), tr. E. R. Jacobi, p. 55.

Moreover, since music expresses sentiments, it is important to keep these separated: to avoid confusion, therefore, a short break should be made when the sentiment changes, even though the passage is a cantabile one.

In performance it is important to distinguish between cantabile and allegro music. In cantabile passages the transition from one note to the next must be made so perfectly that no interval of silence is perceptible between them; in allegro passages, on the other hand, the notes should be somewhat detached. To decide whether the style is cantabile or allegro, apply the following test: if the melody moves by step, the passage is cantabile and should be performed legato; if, on the contrary, the melody moves by leap, the passage is allegro and a detached style of playing is required.



Ex. 3.13. Corelli, violin sonata in E major, op. 5 no. 11.

In the adagio, all the notes may be connected in a singing style, even when larger intervals occur as in bar 1, until the short rests (for breath) are reached. The line can rise and fall with the tessitura. Most of the notes are in conjunct intervals, so should be smooth. Add a cadential trill on final C#.



Ex. 3.14. Corelli, Violin Sonata in E major, op. 5 no. 11.

In the allegro, all the quavers can be played with various degrees of detachment, short and lightly sprung. Varied emphases on the first note of the groups will show the structure. A breath after bar two shows the two phrases (to the dominant and back to the tonic). The notes which occur next to each other are all slurred, confirming the smooth nature of conjunct intervals.

The over-use of punctuation, like Shakespeare's 'tangled chain', is criticised.

Demetrius, 68.

You should, however, neither make your composition too sonorous by a random and unskilful use of hiatus (for that produces a jerky and disjointed style), nor yet avoid hiatus altogether, since your composition will then perhaps be smoother but it will be less musical and quite flat when robbed of much of the euphony produced by hiatus.

Quintilian VIII v 27-29.

Further, this form of display breaks up our speeches into a number of detached sentences; every reflection is isolated, and consequently a fresh start is necessary after each. This produces a discontinuous style, since our language is composed not of a system of limbs, but of a series of fragments: for your nicely rounded and polished phrases are incapable of cohesion.

Further, the colour, though bright enough, has no unity, but consists of a number of variegated splashes.

Where eloquence seeks to secure elevation by frequent small efforts, it merely produces an uneven and broken surface which fails to win the admiration due to outstanding objects and lacks the charm that may be found in a smooth surface.

Although various levels of articulation are required during a long sentence, too many breaks in the phrase result in what Quintilian describes as a 'tessellated pavement', which cools the listener and wastes the performer's energy. He wonders which is the worse fault, an excess of pauses, or not making them at all through 'grovelling timidity'.⁴⁸²

Sometimes, repeated sharp articulation serves a particular affect, either for emphasis, or for fast, furious emotion.

Joannes Susenbrotus, *Epitome troporum ac schematum et grammaticorum et rhetorum* (1566), tr. J. X. Brennan, p. 52.

Articulus occurs when a sentence has been sharply pruned and single words are separated only by pauses.

⁴⁸² Q IX iv 113; Q IX iv 35.

Henry Peacham the Elder, *The Garden of Eloquence* (1577), p. 57.

Articulus is a figure which setteth one word from another by cutting the oration. This figure serveth to pleasant brevity, and also is very convenient to expresse any vehement affections: in peacable and quiet causes it may be compared to a semi breefe in Musicke, but in causes of perturbation and hast, it may be likened to thicke and violent strokes in fight, or to a thick and thundring peale of ordinance ... long words are repugnant to the swiftnesse and hast which this exornation doth chiefly respect.

See exx. 4.17 and 4.1.

RH IV xxx.

Asyndeton is a presentation in separate parts, conjunctions being suppressed, as follows: 'Indulge your father, obey your relatives, gratify your friends, submit to the laws.' This figure has animation and great force, and is suited to concision.

The Bible, Jeremiah, quoted in Henry Peacham the Elder, *The Garden of Eloquence* (1577).

I will make them to be a reproofe, a proverbe, a scorne, a shame, I will make them desolate, despised, hissed at, and accursed.

Endings

The end of the sentence, or cadence, is a point at which both the speaker and the listener should take breath.

George Puttenham, *The Arte of English Poesie* (1589), p. 61.

[The third type of period, or full pause is when] the perfection of so much former speech as had been uttered, and from whence they needed not to passe any further unless it were to renew more matter to enlarge the tale.

J. J. Quantz, *Versuch ...* (1752), VII.4, tr. E. R. Reilly.

If a piece begins with a note on the upbeat (whether the opening note is the last note in the bar or a rest precedes it on the beat) or if there is a cadence and a new idea begins, breath must be taken before the repetition of the principal subject or the beginning of the new idea, so that the end of the preceding idea and the beginning of the one that follows are separated from one another.

See also Tartini (p. 139) who favours a break when the sentiment changes. Quintilian thinks that 'all harshness and abruptness must be avoided at this point' as it is here, as well as the beginning, that the eager expectation of the audience is excited.⁴⁸³ The custom in music of ending a phrase weakly at a passing cadence in the middle of a movement would support this theory, with a breathing space before the next phrase begins. This gives an opportunity to change the tone of voice (see ex. 3.14, after 2 bars, ex. 4.5 and ex. 4.6 after the long G# and ex. 4.14 after 4, 8, and 16 bars. In ex. 4.14, bar 12 connects in a surprising move to bar 13 for the final phrase, needing a different length or shape from the previous notes in this position in the phrase).

Quintilian considers that long syllables make the conclusion of a sentence stronger, and even if the sentence ends on a short one, the following silence implies a long one.⁴⁸⁴ However, he also writes that feet (groups of syllables)

⁴⁸³ Q IX iv 62.

⁴⁸⁴ Q IX iv 93, 94.

ending in short syllables lack the stability needed for a cadence, unless 'there is no marked pause at the ends of the sentences' (a passing cadence).⁴⁸⁵

Rests, sighs and breaths

Morley identifies two types of pause or rest: 'to be told or not to be told'. Written rests are 'told', while breathing spaces and points of articulation are not. Long rests are reserved for when the sense is complete, and a new breath is needed. All these details are for the benefit of the listener's perfect understanding of what is being performed.⁴⁸⁶ Peacham the Younger describes how 'Horatio Vecchi of Modena ... driveth a crotchet thorow many minims, causing it to resemble a chaine with the Linkes' and breaks 'the word *Sospiri* with Crotchet & Crotchet rest into sighs'.⁴⁸⁷ The rhetorical sigh 'sospiratio' is expressed by a short rest in music and can imply various affects from a light sigh to a groan, depending on the context.

Frequent gasps can also imply violent emotions (see ex. 5.17). Quintilian describes the delivery of anger as harsh and intense, with the 'frequent filling of the lungs, since the breath cannot be sustained for long when it is poured forth without restraint'.⁴⁸⁸

Silence

Roger North relishes the effect of silences, especially those observed in strict time, and the expectation they generate in the listener. He enjoys them as much as the 'full musick'.

Roger North on Music, ed. J. Wilson, p. 220.

This is not to be expres't, but with reference to some passages in our opera musick of Mr. Purcel, who hath given us patternes of all the graces musick can have. As [in *The Fairy Queen*] when upon a disorder in swift music expres't, Hymen [actually the character Sleep] comes in, and in a lowd base, sings: Hush – peace – silence - &c, with full sembriefs pauses.

⁴⁸⁵ Q IX iv 106.

⁴⁸⁶ (1597) p. 118, 291-92.

⁴⁸⁷ (1634) p. 102.

⁴⁸⁸ Q XI iii 63.

Ex. 3.15. Purcell, *The Fairy Queen*.

North's singer is 'a lowd base', suitable for the purpose of this passage which is a command to be quiet, not a whisper. Word painting 'hush' is inappropriate here. The words 'Hush, no more' are repeated higher and could therefore be even louder the second time (the figure epizeuxis). As the words of the command take effect, the ensemble could sing and play less loudly as the tessitura falls.

North describes the effect of silences on the audience who carry the ('lowd') 'rattle of the instruments into those vacant spaces,' and are taken hold of by the passion, repeating the last-heard harmony in their memories.⁴⁸⁹ For this reason performers should pay special attention to the intonation and tone quality of the ends of notes, particularly when followed by silence. The tone quality and shape of the final note of a composition should receive extra care and can nearly always be left to resonate for extra affect.

⁴⁸⁹ Ed. J. Wilson, p. 220.



Ex. 3.16. Handel, concerto grosso in G minor, op. 6 no. 7.

After a gentle breaking off into silence twice, the phrase is extended to two bars. When the same figure is repeated, and then changed (the figure anaphora see p. 227), it is important that the performer registers the moment at which the difference takes effect. In this case, it is the third beat of the third bar, now long, where the listener expects a short note and silence as before. Handel marks daggers on the first note of bars 1-3 which imply some sort of emphasis, but not necessarily short notes.

Avison wants 'a profound Silence always to be observed' when nothing is written in the continuo part, and is critical of the player who is tempted to fill it 'because their Instrument, lying so commodious to their Fingers, is ever tempting them to run like Wild-fire, over the Keys, and thus perpetually interrupt the Performance'.⁴⁹⁰ In other words, continuo players should maintain the decorum of their role and not try to show off or attract attention as if they are soloists. But, according to L. Mizler, J. S. Bach, when playing continuo, accompanied 'every thorough bass to a solo so that one thinks it is a piece of concerted music and as if the melody he plays in the right hand were written beforehand'.⁴⁹¹

Muffat is disparaging about those violinists who ruin the connection between movements by tuning their instruments.

Georg Muffat, *Auserlesene Instrumental Musik* (1701), tr. D. K. Wilson, p. 77.

Since most of the power and gratification of these compositions depends on the connections between one thing and that which follows, one must be diligent to avoid a noticeable pause or silence after a *Sonata*, *Aria*, or internal *Grave*, much less an irksome tuning of the violins, which interrupts this interdependent order.

Choice of tempo⁴⁹²

The selection of a suitable tempo is dependent on various factors, many of which were misunderstood or ignored in twentieth-century interpretations of Baroque music. Here are some common misunderstandings or omissions:

⁴⁹⁰ (1752), pp. 133-34.

⁴⁹¹ H. T. David & A. Mendel, eds., p. 231.

⁴⁹² A good guide to this subject is G. Houle, *Meter in Music 1600-1800* (Indiana, 1987).

1. Failure to recognise implied tempo relationships. In connected or closely related movements, arbitrarily chosen tempos are usually too slow or too fast. The tempo relationship, if observed, will speed up the 'slow' and slow down the 'fast', as in French overtures.
2. The notation is misunderstood. Music notated in minims or designated two beats to a bar, such as pavans, are played much too slowly using a crotchet instead of a minum pulse.
3. Structure and sequences are not recognised. Players who omit to find patterns of articulation or harmonic structure rush over relevant musical signposts, substituting speed for musical affect and obliterating expressive points.
4. The 'speaking' quality of the music is ignored. The tempo drags if every note is given equal importance in tone or accentuation. The performer should identify the correct emphasis of each note or syllable in the phrase and singers should test out the likely speed of an aria or recitative by speaking the text without the music.
5. The changed meaning of words used to indicate tempo. For example 'andante', which nearly always describes a movement with a detached 'walking bass' in quavers, means with equal steps. This term is often regarded as a tempo marking rather than an affect. Corelli's use of both 'andante largo' and 'andante vivace' (see ex. 5.28) demonstrates its true meaning.
6. The 'Monumental' nineteenth-century style is wrongly applied to earlier music. Extremes of tempo (both fast and slow) became more common when the 'speaking' way of composing and performing gave way to new compositional styles (e.g. Wagner).

In J. S. Bach's obituary, written by his son C. P. E. Bach and Johann Agricola, one of Bach's pupils, Johann Sebastian's playing is described as using generally 'very lively' tempos. The length of the first and only eighteenth-century performance of Thomas Linley's *Ode on the Fairies, Aerial Beings and Witches of Shakespeare* (1776) was noted in the autograph score by his contemporary and copyist Matthew Cooke. The modern editor's estimate of 90 minutes (made in 1970) was so much longer than Cooke's timing of 75 minutes, excluding intervals, that he assumed some music must have been omitted in the first performance. A recording made in 1992 on period instruments by The Parley of Instruments takes 60 minutes. Allowing for tuning and other short pauses necessary in a live performance, perhaps for applause, this is likely to represent tempos closer to the original than those in the editor's imagination.⁴⁹³

⁴⁹³ G. Beechey, ed., Thomas Linley, *Ode ... Musica Britannica* vol. XXX.

Speed

Audiences through the ages have been dazzled by virtuosity. Music consisting of many fast notes is inevitably limited in powers of expression, and the main affection provoked is amazement at the player's ability. In the eighteenth century, Roger North observed that audiences were easily impressed by speed, and playing fast made the performers excessively pleased with themselves.

Roger North on Music, ed. J. Wilson, pp. 235, 129.

[Agility of the hand] is pleasing to many, but to none so much as to the performers, who all the while are wrapt in the joy of their owne excellence.

But the plain way is not *ecclattant* [i.e. dazzling] enough; ... For in devision they outrun thought, and then, Lord! How at the wagging of an elbow the whole theater clapps, tho' no single note is heard: just like a circle of fools laughing at the wagging of a feather, such power hath ignorance and partiality. I would goe to such musick and pay my scott as I doe to the posture man, or a rope dancer, to see somewhat done which I scarce thought possible. But if I went for the sake of the musick in earnest, it should be to feel my spirits moved.

Speed is required for certain affects, such as a vigorous dispute, as is noted by Mei, who observed that an infuriated person speaks more quickly than one who is a suppliant, who in turn speaks at a different type of slow pace from one who is calm.⁴⁹⁴ Speed is acceptable in order to express anger or impatience, but is rejected for its own sake. Arguments, as found in the quick-fire exchanges of short phrases in Greek drama, are 'characterised by energy and speed', sometimes falling over themselves in a 'volley'.⁴⁹⁵ Since fast passages are difficult for the listener to absorb, Demetrius begs for repetition as 'men who run past us are sometimes not properly seen, so too the speed of a passage sometimes causes it not to be properly heard'.⁴⁹⁶

In musical performances generally, accuracy and clarity are more important than pure speed. Roger North recommends moderation in fugues, in order that all the voice entries may be heard clearly, and accuses some players of being 'conceited performers' for making haste 'more for ostentation of hand, than justice to the musick'.⁴⁹⁷ Avison disapproves of players who have a:

strange Attachment to unmeaning Compositions, which many of our fluent Performers have professed; their chief ambition being to discover a swift rather than a judicious or graceful Hand. That Performers of this Taste have so much in their Power, is, at once, the Misfortune and Disgrace of Music.⁴⁹⁸

Johann Mattheson, *Der vollkommene Capellmeister* (1739), II 13.138, tr. E. C. Harriss.

Amazement over uncommon dexterity is also a type of affection, which often gives rise to envy; although it is said, its true mother is ignorance.

Quintilian warns against:

⁴⁹⁴ O 212; Letter to Galilei (1572), O. Strunk vol. 3, p. 212.

⁴⁹⁵ Q IX iv 135; Q XI iii 111.

⁴⁹⁶ D 197.

⁴⁹⁷ Ed. J. Wilson, p. 188; *Cursory Notes*, p. 214.

⁴⁹⁸ (1753), pp. 33-34.

Q XI iii 52.

confusing our utterance by excessive volubility, which results in disregard of punctuation, loss of emotional power, and sometimes in the clipping of words. The opposite fault is excessive slowness of speech, which is a sign of lack of readiness in invention [and] tends by its sluggishness to render our hearers inattentive.

Mace complains about players who take pains to play fast and perfectly, but fail to discover the '*Humour, Life or Spirit* of their *Lessons*'.⁴⁹⁹

Articulation can be used to control a fast passage. Le Faucheur draws a comparison with the placing of spokes which act as brakes in the wheels of a coach to stop it running downhill too fast and falling over. On the other hand he doesn't want the speaker to speak 'like a sick man just come out of a lingering disease that can hardly draw his legs after him' or so slow that the listeners lose the patience to attend. He says the orator's speech should 'flow like the gliding Stream, and not as a rapid Torrent'.⁵⁰⁰

Playing too fast can also hide faults:

Thomas Morley, *A Plain and Easy Introduction to Practical Music* (1597), p. 254.

One with a quick hand playing upon an instrument, showing in voluntary the agility of his fingers will, by the haste of his conveyance cloak many faults which, if they were stood upon, will mightily offend the ear, so those musicians, because the faults are quickly overpassed as being in short notes, think them no faults.

Quantz requests that musicians do not abuse their facility in playing too fast as this results in errors.⁵⁰¹

Michel Le Faucheur, *The Art of Speaking in Publick* (1657), chap. VI, General Rules for the Variation of the Voice, p. 85.

One single Tongue seem'd insufficient to express the vast multitude and hurry of his Thoughts, so much did the Fruitfulness of his fancy precipitate his Pronunciation. But this is a vicious way of Speaking in several respects. For such an extravagant volubility is either the fault of a School-Boy, that, to shew you how perfect he has conn'd his Lesson, gabbles it off as fast as his Tongue can go in a hurry; or, the faculty of a Mountebank Doctor that would draw a Crowd about his Stage by rapid Clack and Nonsense: Not the business of a Man of Honour or Eloquence that addresses himself upon a Grave, Solemn and Noble Subject. It is as ungentle for a Gentleman to transport himself into such a Rant of Jabbering in his Discourse, as to run himself out of Breath about the Streets, which is only fit for Footmen and Fools. A Man of Sense and Breeding speaks no faster than he Walks, and minds his words as well as his Steps, keeping an even pace both in the one and the other, as Seneca says, Tully did in his Orations.⁵⁰²

Performers should avoid choosing a speed which makes the music unintelligible. The rate of events, particularly of harmonic movement should be monitored. Simple harmonic changes which occur in passages of fast notes may be more quickly absorbed by the listener than more frequent dissonant harmonies, even though there may be fewer notes. Passing cadences should usually resolve without slowing up and with a short note. Quintilian indicates that short syllables should be used where there is no marked pause at the end

⁴⁹⁹ (1676) p. 147.

⁵⁰⁰ (1727) p. 84, 87-89.

⁵⁰¹ (1752) XVI.16.

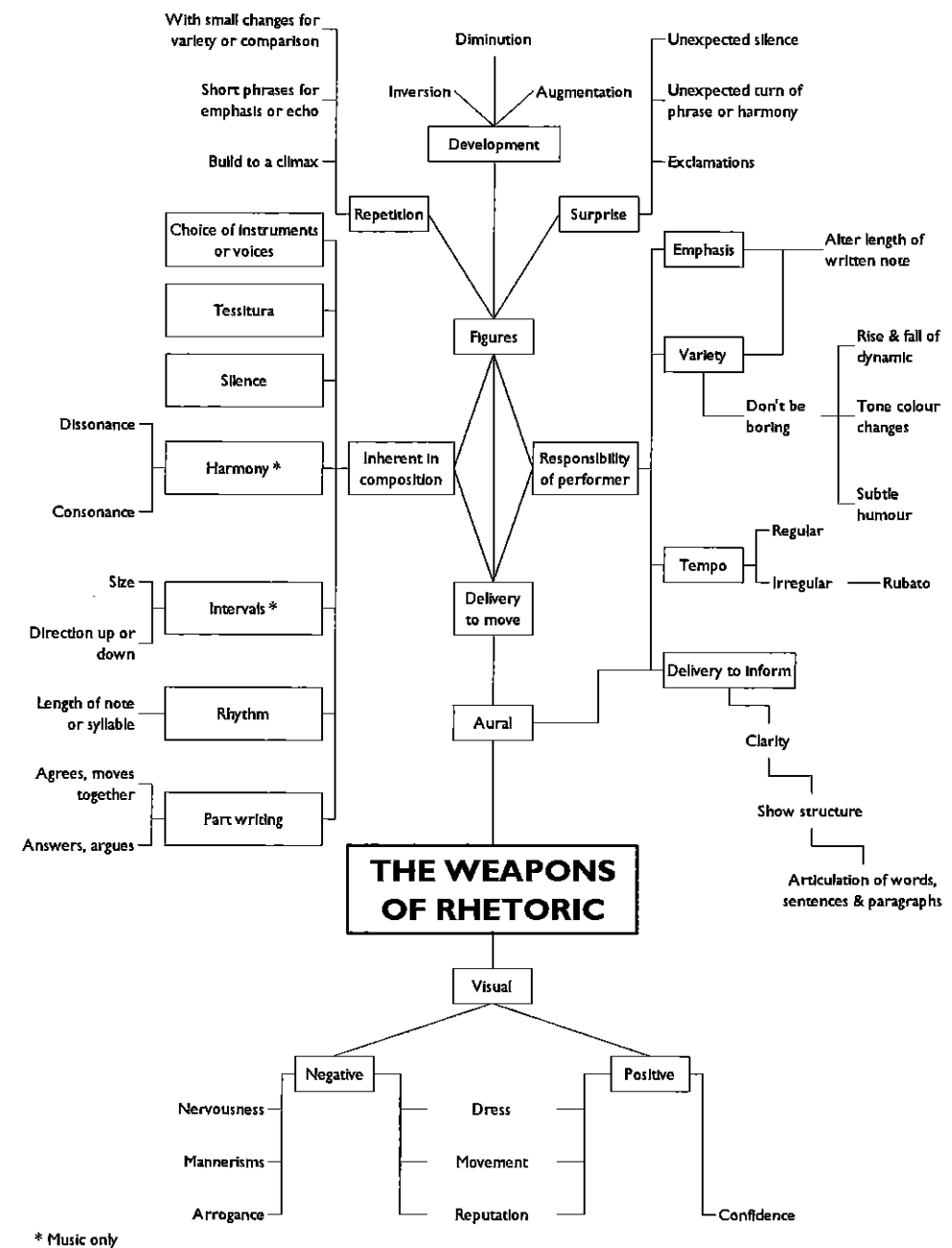
⁵⁰² 'Tully' meaning Marcus Tullius Cicero.

of the sentence⁵⁰³ and Cicero says that 'the period must be brought to a close gently, and not with a sudden movement'.⁵⁰⁴ This allows time for a breath before the next phrase begins. In seventeenth-century music, consider whether short sections have a related pulse, in which case the tactus should continue uninterrupted. In a movement with many connecting sections containing a variety of note-values it is easiest to decide on a tempo by working back from the fastest material.

Hurrying is an aid to rubato where it may be used to compensate for a certain holding back. A passage of fast notes is often to be found as a contrasting affect when placed near more languid movement, and can contribute to the variety, surprise or shock which an orator looks for.

Rushing, when out of control, makes the listener nervous and the music meaningless. Where there are technical difficulties, it might be better to play the piece more slowly and more accurately. Fast notes can sound more brilliant when played relatively slowly but with sparkling articulation rather than skated over indistinctly at a faster speed. Be careful to identify groups of fast notes which are written-out ornamentation, where the written rhythms may be interpreted more freely (ex. 5.25a).

On the whole, speed only wins the ‘Esteem of the Mobb’ by a ‘Rally of Words and a jabbering volubility of the Tongue’.⁵⁰⁵ The author of the Burwell Lute Tutor writes that playing too fast upon the lute is ‘the greatest Error’ and however well you play, you are ‘but a Bungler and fitt onely to amaze the ignorant sorte of people and make a fool of yourself’.⁵⁰⁶



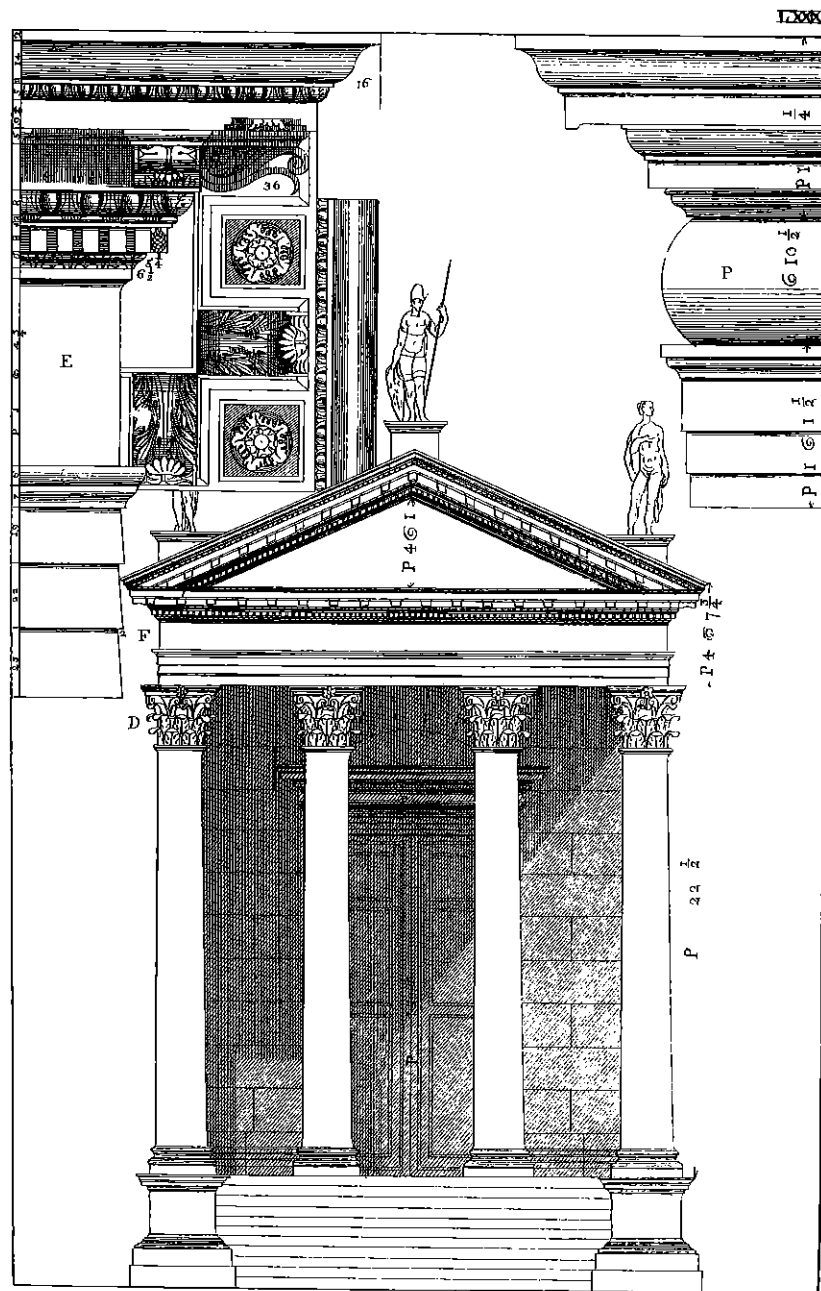
A performer's guide to *The Weapons of Rhetoric*.

⁵⁰³ Q IX iv 106.

504 O 199,

⁵⁰⁵ Le Faucheur (1727), p. 86.

⁵⁰⁶ (c1660-1672) p. 70.



Palladio, *The Four Books of Architecture* (1738, 1st pub. Venice 1570) Plate LXXIX

PART FOUR THE RHETORICAL PERFORMANCE - STRUCTURE

The plate opposite from Palladio's work on architecture, based on Leon Battista Alberti's *De Re Aedificatoria* (1485) and the Roman writings of Vitruvius, demonstrates all the elements of classical artistic structure: it is 'decorous, pleasing and varied' and has 'order connection and rhythm'.⁵⁰⁷ Hogarth's list of the principles of elegance and beauty 'to please and entertain the eye' resonates with similar rhetorical ideas on structure: fitness (decorum), variety, uniformity (symmetry), simplicity, intricacy and quantity.⁵⁰⁸ The elements of decorum, pleasing the audience, variety and connection (articulation) have already been dealt with, and in this section order, rhythm and the invention and delivery of the structure as a whole will be analysed.

Today, the main task of the musician orator is an interpretative one, as he will not usually have composed the material he is to deliver. For this reason, he must understand not only the detailed emotional aims and affects of the message but also how the speech is constructed. Playing or speaking in the rhetorical manner assumes a knowledge and understanding of the composition. Imagine reading phonetically in a foreign language when the sound is correct but lacking in understanding or meaning for the listener, like Mace's parrots who 'Though Nought they understand, as to the Sence; Yet think Themselves the Birds of Eloquence'.⁵⁰⁹ Roger North describes:

Ladys who hear a new song, and are impatient to learne it. A master is sent for, and sings it as to a parrot, till at last with infinite difficulty the tune is gott, but with such infantine imperfect, nay broken abominable, graces, in imitation of the good, that one would splitt to hear it.⁵¹⁰

A central concept of the rhetorical style is having knowledge of the structure and having the skill to demonstrate this to the audience. A certain understanding of the compositional method is a necessary prerequisite to delivering the inventor's message. Nicola Vicentino preferred to listen to music sung *alla mente* than *sopra le carte* (from the mind rather than from the page).⁵¹¹

Direction either towards or away from specific events should be calculated to inspire particular emotions, and the performer needs to plan carefully for this leading process to succeed. Sixteenth- and seventeenth-century images of eloquence show listeners being led by the ears, being persuaded rather than shouted at. This process is compared to the gradation of shading from light to

⁵⁰⁷ Q IX iv 146.

⁵⁰⁸ (1752), p. 31.

⁵⁰⁹ (1676) The Preface.

⁵¹⁰ T. Wilson, p. 21.

⁵¹¹ (1555) C. MacClintock, p. 79.

dark in painting (by the artist Hogarth, 1752, and musician Avison, 1753) and shades in needlework (Roger North). Accentuation or emphasis alone will not achieve this. Rhetorical schemes need to be understood by the performer to achieve clarity of expression. Revealing the phrase structure will assist the listener to understand the purpose of the journey when he arrives at his destination. A common sentence structure in the rhetorical style consists of short phrases which are repeated and varied, building to a climax where the argument is concluded with a longer phrase. Failure to show the shorter sections will lessen the power of the conclusion when the argument is 'knitted together'.

Susenbrotus (1566) describes how delivery without understanding is like attempting to 'strike the mark with closed eyes'.⁵¹² Wilson (1553) asks 'what though we have mountaines of golde, what availeth hym to have suche heapes, if he cannot tel how to bestow them?' Failing to deliver the rhetorical point was said to be 'flying past the cottage,' having missed your destination.⁵¹³ The purpose of the sixteenth-century method of studying the classical language in the classroom was to enable the pupil first to appreciate the great works through understanding their compositional techniques, style and structure and then to produce similar models by imitation. Thus a natural part of the process of performing for the sixteenth-century orator was the understanding of the structure of a composition in order to make its delivery more effective.

The performance of the beginning (the exordium) and the ending (the peroration) are the most important from the audience's point of view. These parts require the most careful handling in order to deliver the appropriate emotional messages. The performer should clearly set out the main ideas at the start, show how they are developed, and finish with a moving and convincing conclusion.

Invention

Invention, or deciding what to say, is the first division of rhetoric. The author of *ad Herennium* writes that it is the most important and most difficult task.⁵¹⁴ An idea, (*topos*, Greek or *locus*, Latin) provides the raw material on which to elaborate. Mattheson sees the sources of inventions or *loci topici* being taken from oratory to 'perform unusual service in musical composition'.⁵¹⁵ He describes 'special formulae which can be used in general utterance' as a topic or subject might be used by an orator. These formulae, although they may have already been used by other composers, are given new turns and combinations. He does not however want them to be used like a box of inventions, or like a dictionary. The early twentieth-century approach to the

⁵¹² (1566) tr. J. X. Brennan, p. 1.

⁵¹³ (1553) p. 316.

⁵¹⁴ RH II i.

⁵¹⁵ (1739) III.1.3; II.4.84.

'doctrine of affections' labelled musical figures with specific emotions or allegorical meanings, but as will be seen in Part Five, the use of figures, both in themselves and the treatment of them in composition was far more varied and diverse in the past than this approach suggests.

Mattheson also views the composer as inspired by ideas derived from the type of performers he has selected for the composition, various combinations of voices and instruments, and the intended audience which 'draw the invention out of a composer'.⁵¹⁶ The other elements to be considered in invention are rhythm and melody. He describes melody as the body, 'the beat or movement is the soul, and harmony serves as the garment'.

Quantz describes the requirements of a good composition:

J. J. Quantz, *Versuch ...* (1752), Introd. 17, tr. E. R. Reilly.

If a young composer has thoroughly learned the rules of harmony ... he must strive to hit upon a good choice and mixture of ideas from the beginning to end in accordance with the purpose of each piece. He must express the different passions of the soul properly. He must preserve a flowing melody, and be fresh and yet natural in progression, and correct in metrics; he must maintain light and shadow constantly, limit his inventions to a moderate length, commit no abuses with regard to caesuras and the repetition of ideas, and write comfortably for both voices and instruments.

4.1 The structure of a classical oration

The formal structure of a classical oration was defined in various ways, however all writers agree that the principal elements of the structure of any speech are a beginning, a middle and an end. According to Quintilian, the natural structure of any speech follows this scheme, even those composed by 'uneducated persons, barbarians and slaves'.⁵¹⁷ Small scale exordia and perorations may occur throughout the speech to open and conclude major sections. Some parts such as division, proof and refutation may be omitted altogether.

The structure and purpose of the parts of an oration:⁵¹⁸

| Part | | Purpose |
|---------------------------|--------------------|---|
| Exordium | Introduction | To conciliate the audience |
| Narratio | Statement of facts | To instruct the audience |
| Divisio or Partitio | Division | Enumerates the points to come which the auditor should hold in his mind |
| Confirmatio | Proof | To confirm our own propositions |
| Confutatio or Reprehensio | Refutation | To overthrow arguments |
| Conclusio | Peroration | To refresh the memory and appeal to the emotions of the audience |

⁵¹⁶ (1739) II.4.15-17, 61.

⁵¹⁷ Q II xvii 6.

⁵¹⁸ Part: RH I iii 4; DeI I xiv 19. Purpose: Q VIII pref. 11.

Mattheson draws a comparison between the structure of a melodic composition and the plan of a building, which sets out the rooms. He asks for six parts of composition as in an oration, differing only in theme, subject or object. However, he asks that one should not restrict oneself absolutely to these six parts, in spite of these forming the structure of both good speeches and good melodies. He also believes that this plan occurs naturally to musicians without them knowing anything about classical rhetoric. The most effective structure consists of presenting the strongest points first, then the weaker ones, followed by an impressive conclusion.⁵¹⁹

Showing the structure

It is important to demonstrate the structure of the speech to the audience so that they recognise which part of the speech is being delivered, and when the speaker is moving to the next part.

RH IV xxvi.

Transition is the name given to the figure which briefly recalls what has been said, and likewise briefly sets forth what is to follow next, thus: "You know how he has just been conducting himself towards his fatherland: now consider what kind of son he has been to his parents." This figure is not without value for two ends: it reminds the hearer of what the speaker has said, and also prepares him for what is to come.

If the judge does not realise that we have reached the statement of facts, he will not be listening carefully enough. Quintilian considers that this clarity of structure makes it easier for the audience to remember what has been said.⁵²⁰ Mattheson refers to sentences composed of smaller parts combining to make larger paragraphs, and then chapters. He draws a comparison with an aria, which usually contains two contrasting statements, making up a musical paragraph.⁵²¹ Quantz instructs the performer to identify and distinguish clearly between the frequently occurring principal subject and auxiliary ideas.⁵²² Forkel wants the listener to be led toward or away from sensations step by step, as if taken by the hand and shown the structure 'in the most natural way possible'.⁵²³

In order to show the structure, the performer must understand the content, style and purpose of the composition. According to Cicero if he does not understand the subject matter he may 'become the sport of universal derision'. Quintilian observes that in order to take breath, raise and lower the voice in the correct places, and increase or slacken speed, the performer must understand what he reads, and he sees the orator's first duty as 'to make himself thoroughly acquainted with the case'.⁵²⁴

⁵¹⁹ (1739) II.14.4, 5, 25.

⁵²⁰ Q IV i 78.

⁵²¹ (1739) II.9.5, 6.

⁵²² (1752) XII.23.

⁵²³ Forkel, *Ueber die Theorie* (1777), p. 21 quoted in M. E. Bonds, p. 129.

⁵²⁴ C I xi 48; C I xii; Q I viii 2; Q V vii 7.

Avison describes most eighteenth-century performers as being 'at a loss to know the Composer's Design' as works are only seen 'in separate Books, and seldom perused in Score'. The result of this was 'many discordant Extempore Flourishings' which disfigured the harmony. He regrets the fate of concertos which, unlike dramatic productions, often 'depend on the random Execution of a Set of Performers who have never previously considered the Work, examined the Connection of its Parts, or studied the Intention of the whole'.⁵²⁵ Geminiani published later editions of his concertos in score, perhaps in the hope that this would produce better performances.

Roger North considers that the understanding of the harmonic structure is essential for playing a single part 'else it will not be right and moving'.⁵²⁶ He recommends the practice of composition to assist the comprehension of the language and tools of music, and also to develop critical faculties. He observes that it is impossible to know where to place the emphasis when playing at sight or in consort if the process of composition is not understood. The failure of this understanding results in players who 'huddle on by chance'.⁵²⁷

Mattheson opens his massive treatise *Der vollkommene Capellmeister* with the thought that a traveller ought never to set out without a good map and some knowledge of the route to be undertaken. The final paragraph of the book concludes that unless the performer has understood 'how the composer might prefer to have it himself', he will scarcely be able to perform it well, but will often 'deprive the thing of its true force and charm'.⁵²⁸

The exordium

The purpose of the exordium

The purpose of the exordium is to prepare the listener's mind for what follows. The opening should 'bring the mind of the auditor into a proper condition to receive the rest of the speech'. Quintilian compares the exordium to the proem, or prelude, played on the lyre before a contest (in Greek times by the rhapsod, and in Roman ones, the poet). It should prepare the judge for the nature of the case.⁵²⁹

In order to win the audience's favour, the speaker should make them 'well-disposed, attentive and ready to receive instruction'; for when the speaker has gained admission to their minds, he may then 'penetrate still further'.⁵³⁰ Vico

⁵²⁵ (1752), p. 147.

⁵²⁶ Ed. J. Wilson, p. 20.

⁵²⁷ *Cursory Notes* ... (1698-1703), p. 157, 202.

⁵²⁸ (1739) tr. E. C. Harriss I 1.1; III 26.34. See also M. Mersenne in D. A. Duncan, p. 154, who considers that a composer or performer cannot perform without knowing the nature of the audience.

⁵²⁹ Q IV i 2, 3.

⁵³⁰ Q IV i 5.

likens the exordium to the vestibule of a building which is attractive and invites entrance.⁵³¹ Mattheson would like the entire purpose of the composition to be revealed, so that 'the listeners are prepared, and are stimulated to attentiveness'.⁵³²

Types of exordia

There are various types of exordia. Each type is adapted to the purpose of the composition, and the material is varied 'to suit the thought'. Many writers and composers give two types: 'the direct opening ... and the subtle approach'.⁵³³

Thomas Wilson, *The Arte of Rhetoricke* (1553), p. 209.

An entraunce, two waies divided. The first is called a plain beginnyng, when the hearer is made apte, to geve good eare out of hande, to that whiche shall folowe. The second is a privey twinyng, or close creping in, to win favor with muche circumstance, called insinuacion.

Gallus Dressler, *Praecepta Musicae Poeticae* (1563), quoted in *New Grove* article 'Mode' (vol. 12, p. 404).

'Full' is when all the voices begin at the same time: 'bare' ... when they come in one after another. *Exordia* of this [second] type are mostly constructed of imitations.

Joachim Burmeister, *Musica Poetica* (1606), quoted in O. Strunk, vol. 3, p. 191.

The exordium is the first period or affection of the piece. It is often adorned by fugue, so that the ears and mind of the listener are rendered attentive to the song, and his good will is won over. The exordium extends up to the point where the fugal subject ends with the introduction of a true cadence or of a harmonic passage having the marks of a cadence. This seems to happen where a new subject definitely different from the fugal subject is introduced.

The 'exordium' of Bach's Mass in B minor begins with a short and dramatic direct statement from the choir and orchestra, which is followed by an extended 'creeping in' exposition from the instruments. The two word text from the opening is then repeated in a long contrapuntal meditation: Kyrie eleison.

⁵³¹ (1711-41), tr. G. A. Pinton and A. W. Shippee, p. 71.

⁵³² (1739) II.14.7.

⁵³³ Q IX iv 132; RH I iv 6.

Vivace

Ex. 4.1. Corelli, Concerto Grosso in G minor, op. 6 no. 8.

The 'full' opening of Corelli's 'Christmas' concerto is a call to attention by the whole group. It uses the figure articulus 'when eche word is set asunder by cutting the oracion'.⁵³⁴ The energetic direct opening with the voices moving together (loud dynamic assumed) is quickly halted by the cadence, creating an expectant moment which is followed by a contrasting slow contrapuntal section full of dissonance where the voices enter, as Wilson's eloquence book describes, 'close creping in'. The natural dynamic level increases with the entry of each voice. This affect is assisted by the lowest entering first and culminating in the highest.

⁵³⁴ R. Sherry (1550).



Ex. 4.2. Muffat, *Armonico Tributo* Sonata no. I in D major (1701).

Although all the parts start together, this is a 'close creeping in' type of opening. The two silences (five when the repeat is taken) generate a feeling of exploration, which is fulfilled with the cadence in the third statement. Various dynamic possibilities present themselves: the second phrase could be softer, or each phrase louder. A certain hesitant effect in the first two phrases is needed, before surging ahead to the cadence in bar seven. Corelli's *Concerto Grosso* op. 6 no. 11 has a similar opening, halting twice before continuing.

The delivery of the exordium

Muffat recommends tuning up quietly and quickly, if possible before the arrival of the audience. He considers that 'warming up in too chaotic a manner' will provoke distaste, and ruin the pleasurable affect of the initial symphony.⁵³⁵ He also pleads for continuity in performance for his concertos 'since most of the power and gratification of these compositions depends on the connections between one thing and that which follows'. Noticeable pauses must be avoided, as should 'irksome tuning of the violins'.⁵³⁶ In Bach's Leipzig church services, the tuning of the instruments for the cantata was hidden under the cloak of an organ prelude played in a suitable key.⁵³⁷

The opening ought to conjure up the full value of music's powers according to Roger North 'as a noble colonata is seen in front of a mighty fabrick'. He loves the magnificence of 'the opera entrys' which 'seem to argue and declaim'.⁵³⁸

The delivery of the exordium depends on which type it is, but 'a useful thing for stability is a calm tone in the introduction'.⁵³⁹ It should be serious and dignified in order to commend the speaker to his audience. The speaker

⁵³⁵ (1698) tr. D. K. Wilson, pp. 44-45.

⁵³⁶ (1701), tr. D. K. Wilson, p. 77.

⁵³⁷ C. Wolff, p. 256.

⁵³⁸ J. Wilson, p. 260.

⁵³⁹ RH III xii 22.

should not show 'a suspicion of preparation and excessive ingenuity' because 'as a result of this ... the speech loses conviction and the speaker, authority'.⁵⁴⁰ The speaker should merely hint at the likely emotional content of the speech, but not develop it fully.⁵⁴¹ It is the treatment of the material rather than the content which makes a successful exordium.

Thomas Wilson, *Arte of Rhetoricke* (1553), ed. T. J. Derrick, p. 433.

They that mynde to gette praise in tellyng their minde in open audience must at the first begynnyng speake somewhat softly, use meete pausynge, and being somewhat heated, rise with their voice, as the tyme and cause shal best require.

Quintilian thinks the exordium critical to the success of the case: 'A faulty exordium is like a face seamed with scars; and he who runs his ship ashore while leaving port is certainly the least efficient of pilots'.⁵⁴²

Lamy thinks it a good plan to:

surprise the listeners with something lofty and noble; but we are likewise to be careful that we promise no more than we are able to perform; and that after we have soar'd and mounted up to the Clouds, we be not forc'd to come down, and crawl upon the ground. An Orator beginning too high, raises in the hearts of his Hearers a certain Jealousie that disposes them to criticize, and gives them a design not to excuse him, if he flags in his Tone. Modesty is better at first, and gains more upon an auditory.⁵⁴³

Elaborate ornamentation should be avoided in the opening passages of a work. It can confuse the listener as to the true nature of the case or theme, which should be played or spoken plainly at first. Bayly forbids any use of the *appoggiatura* at the beginning for two reasons: 'First, because there is no preceding note from whence to prepare, and secondly, because every exordium should be plain and simple.' He specifies that by 'the beginning' he means not just the first note of a movement but of any phrase.⁵⁴⁴ Quintilian begs the speaker not to indulge in ornamentation and delivery more suitable for:

Q IV I 60.

... purple patches [or] argumentative and narrative portions of the speech, nor yet should it [the delivery of the exordium] be prolix or continuously ornate: it should seem simple and unpremeditated, while neither our words nor our looks should promise too much.

If the level of excitement is raised too early, further elaboration when it comes may seem tedious.

Cicero's orator:

O 124.

The beginning will be modest, not yet warmed by elevated language ... as the subject rises in importance the style will become more elevated.

⁵⁴⁰ Del I xviii.

⁵⁴¹ C II lxxix 324.

⁵⁴² Q IV i 61.

⁵⁴³ (1675), ed. J. T. Harwood, p. 371.

⁵⁴⁴ (1771) p. 61.

Before beginning to speak we 'should allow ourselves a few moments for reflection' as this 'gives the judge time to settle down'.⁵⁴⁵ Quintilian describes how Ulysses 'stood for a while with eyes fixed on the ground' before pouring forth a whirlwind of eloquence and believes that a small pause while the audience prepares itself is 'not unbecoming'.⁵⁴⁶ Quantz advises the leader or director to check to see whether everyone is ready to begin, especially when there is only one person to a part, as the beginning will risk being faulty.⁵⁴⁷

The delivery should be adapted to each portion of the speech.

Michel Le Faucheur, *The Art of Speaking in Publick* (1657), chap. IX 'Of varying the Voice according to the different Parts of a Discourse' pp. 119, 121, 124.

The several Parts of a Speech must needs be of a very different Nature; and so ought the Manner of Speaking to be as different as the Quality and Character of each Part shall require.

The Exordium ought to be spoken with a low and modest Voice; for to begin with Modesty, is not only agreeable to the Auditors, as it is a Virtue which shews how great an esteem we have of them, and demonstrates the Respect we pay to their Presence. ... But this Rule yet will admit of an Exception; for there are some Exordiums do not fall under it, which we may call unexpected or abrupt.

When ever we have Occasion to make use of them [abrupt exordiums], 'tis manifest that they are to be spoken with an elevated Voice, according to the Passion, either of Anger that transports, or of Grief that afflicts, and obliges us to set out so abruptly in our Discourse.⁵⁴⁸

The performer should recognise the role that the exordium plays in the whole speech, and match his delivery to what follows. Cicero wants us to gratify the anticipation of the audience as quickly as possible, to make what follows easier for them to take in. If this is not achieved, it is much harder to put across the remainder of the speech, for the audience are at their most attentive and receptive at the start.⁵⁴⁹ The opening should also be connected in some way to what follows, as an integral part of the whole rather than detached from it.

The preliminary passage must not be like the skirmishing of Samnite gladiators, who before a fight brandish their spears which they are not going to make any use of in the actual encounter.⁵⁵⁰

The statement of facts

Q IV ii 31, 33.

The statement of facts ... is a speech instructing the audience as to the nature of the case in dispute. Most writers ... hold that it should be lucid, brief and plausible [to] ... make it easier for the judge to understand, remember and believe what we say.

⁵⁴⁵ Q XI iii 157.

⁵⁴⁶ Q XI iii 158.

⁵⁴⁷ (1752) XVII.1.5.

⁵⁴⁸ (1727) pp. 119, 121, 124.

⁵⁴⁹ C II lxxvii 313.

⁵⁵⁰ C II lxxix 323; C II lxxx 325.

The delivery of the statement of facts

The statement of facts should be clearly and plainly delivered, without 'allurements of style', but with the charm of variety, or it will 'necessarily fall flat'.⁵⁵¹ The credibility of the statement depends on the authority of the speaker, which is 'conferred by our style of eloquence'. The more dignified we are, the greater our credibility.⁵⁵²

The facts need to be impressed upon the listener, not a task to be carried out in a hurry.⁵⁵³ This part of the performance is not suitable for emotional appeals, which should be reserved for the peroration. Neither do instruction and argument require heavy ornamentation.⁵⁵⁴ Digressions should be calm and placid especially if they lie outside the main topic.⁵⁵⁵ The importance of distinguishing between the delivery of the main subject and subsidiary ideas is also described by Quantz (see p. 141 Articulation).

Michel Le Faucheur, *The Art of Speaking in Publick* (1657), chap. VII, p. 93.

Particular Rules for the Variation of the Voice; and first, how to vary it according to the Subjects.

If you've occasion to speak of *natural things*, with an intention only to make your hearers understand you and no more, there's no need of any great *heat* or *motion* upon the matter; but a *clean* and a *distinct* Voice will do't; because your business here is not to move the *Will* and *Affections*, so much as to inform the *Understanding*.

In musical composition, the statement of a fugue subject or any new material introduced during a movement such as a fantasy might qualify as a statement of fact. The basic affect should be sought and delivered, but excessive emotion, extreme dynamics or decoration should be avoided.

The treatment of the delivery of the parts of the speech known as *divisio*, *confirmatio* and *confutatio* all of which contribute to the speaker's argument, is given very little space in the rhetoric books. Discussion and examples of the invention of arguments and their refutation is given more prominence, but is not our concern here. Quintilian's tones of voice that should be used in various types of argument may be found in the table in Part Three (p. 111). The techniques of using the voice in keeping with the emotional content hold good, and any other appropriate oratorical devices may be employed to convince the listeners.

⁵⁵¹ Q IV ii 118.

⁵⁵² Q IV ii 125.

⁵⁵³ Q IX iv 134.

⁵⁵⁴ Q VIII Pref. 7.

⁵⁵⁵ Q XI iii 164.

The peroration

Q II v 8.

In [the] conclusion ... the orator establishes his sway over the emotions of his audience, forces his way into their very hearts and brings the feelings of the jury into perfect sympathy with all his words.

The end of the speech is the place for the most emotional material and delivery because after this the judge has to decide the outcome of the case.⁵⁵⁶ It usually heightens the prevailing emotion of the composition, but can also 'inflare or quench the passion' reached at the end of the previous part (usually the development and refutation of arguments).⁵⁵⁷ The use of amplification, to enhance the prevailing emotion, is common in the peroration. It should finally bring the audience into sympathy with our message.⁵⁵⁸ Lamy says that the epilogue is the place for 'unbinding the wounds that we have made'.⁵⁵⁹ Emotional appeals in parts of the speech other than exordium and peroration should be brief. The 'whole torrent of our eloquence' should be reserved for the final appeal.

Q VI i 51-52.

For, if we have spoken well in the rest of our speech, we shall now have the judges on our side, and shall be in a position, now that we have emerged from the reefs and shoals, to spread all our canvas, while since the chief task of the peroration consists of amplification, we may legitimately make free use of words and reflections that are magnificent and ornate.

The cadence, or close in music demonstrates all the characteristics of the classical peroration.

William Shakespeare, *Richard II*, II.i.12.

The setting sun, and music at the close,
As the last taste of sweets, is sweetest last.

Thomas Mace, *Musick's Monument* (1676), p. 227.

[the perfect cadence is] the *Summing up*, *Sweetning*, or *Compleating* of the *whole Story*, or *Matter foregoing*; ... and indeed is the *very Choicest*, and *Most Satisfactory Delight* in all *Musick*, (nothing so *Sweet* and *Delightful*, as a *Sweet Close* or *Cadence*).

Thomas Morley, *A Plain and Easy Introduction to Practical Music* (1597), p. 228.

Such as be sudden closes belong properly to light music as Madrigals, Canzonets, Pavaues, and Galliards, wherein a semibreve will be enough to cadence upon; but if you list you may draw out your cadence or close to what length you will. As for the Motets and other grave music you must in them come with more deliberation in bindings and long notes to the close.

⁵⁵⁶ Q VI ii.⁵⁵⁷ O 122.⁵⁵⁸ Topica xxvi 98.⁵⁵⁹ (1675) ed. J. T. Harwood, p. 375.

Ex. 4.3. Purcell, Trio Sonata in G minor, no. 5 of *Ten Sonatas in Four Parts* (1697), the final bars.

The commonly-found 'close' in an English seventeenth-century fantasia suite may be included in Morley's 'other grave music' and fulfils the function of the peroration. It is usually in slow duple time to suit its serious purpose.⁵⁶⁰ Falling seamlessly onto the duple time (in a related pulse), the anguished affect of the descending augmented fourths is followed by the long rising chromatic line over a pedal note in the bass which suspends interminably the final resolution onto a bare unison. The two treble parts follow each other upwards, but with hesitations, pausing on different notes (creating extreme dissonances) on the way up.

⁵⁶⁰ See C. Field (1998).

A surprise for the audience can be effective in the peroration.

Johann Mattheson, *Der vollkommene Capellmeister* (1739), II.14.13, tr. E. C. Harriss.

Yet a skilled composer of melodies can also often nicely surprise his listeners and produce in the conclusion of vocal melodies, as well as in the instrumental postlude incidentally, completely unexpected changes which yield an agreeable impression, from which completely unique affections arise: and this is the true nature of peroration. The cadences where one breaks off suddenly, *ex abrupto*, also provide useful means to arouse affections here.

Ex. 4.4. Handel, Concerto Grosso in D major, op 6 no 5.

This argumentative movement concludes in three detached chords followed by sudden silence before the final cadence. If this is performed absolutely in time without slowing up, the ending can provoke a laugh especially if 'thrown away' softly. Puttenham describes an ending called 'the speedie dispatcher' where by a quick and swift argument the orator dispatches his persuasion ... 'not to stand all day trifling to no purpose, but to rid it out of the way quickly'.⁵⁶¹ If performed grandly, with the chords heavily emphasised followed by a loud ending, this ending would sound inappropriately pompous for such a light-weight happy movement. Slowing up before a silence reduces its power to surprise, and the affect is lost.

⁵⁶¹ (1589) p. 195.

Performers should avoid using a formulaic approach to this type of ending, which is used frequently by Handel. Each situation will require a different solution. Compare this example with ex. 5.15, a more serious style of contrapuntal movement, where three dissonant chords precede a similar surprise silence. In that case Handel marks *adagio* for the final cadence, intending it to be more drawn out.

The process of rounding-off and summing up in order to conciliate the audience may occur throughout the speech, and at least after each major section if the 'case' is a long and complicated one.⁵⁶² Digressions may occur at intervals, from whence the speaker returns to his main theme, where a summing-up may occur to remind the audience of what has already been said. Quintilian calls this process 'depositing them [the points] in the safe keeping of the judge's memory and afterwards reclaiming our deposit'.⁵⁶³ Many musical forms such as the rondo and *alternativement* pairs of gavottes and minuets follow this pattern of digression and return to the main theme.

Thomas Wilson, *Arte of Rhetoricke* (1553), ed. T. J. Derrick, p. 236.

Of conclusion. A conclusion is the handsome lappyng up together, and brief heapyng of all that, whiche was saied before, stirryng the hearers by large utteraunce, and plentifull gatheryng of good matter.

The delivery of the peroration

The delivery of the peroration must be the most moving:

Q XI iii 170.

If it aims at soothing them, it should flow softly; if it is to rouse them to pity, the voice must be delicately modulated to a melancholy sweetness, which is at once most natural and specially adapted to touch the heart.

Michel Le Faucheur, *The Art of Speaking in Public* (1657), pp. 126-27.

As for the *Peroration*, the Orator would do well to make a handsome little *pause* between *this part* and the *former*, and to begin it again with a *lower Tone* and a *different Accent* from the last *Cadence* of his *Voice* upon the *Confutation*. After that he should break forth upon it with a *louder Voice*, and pursue it with more *Gaiety*, *Magnificence* and *Triumph* of his *pronunciation*.... And at last, he should arrive at the *Conclusion* of his *Speech*, like a *Vessel* that has been long out at Sea; had a difficult *Voyage* on't; weather'd many dangerous *points* and *passages*, and comes into *port Full-Sail*, with the greatest *Acclamations* of *Joy* and *good Cheer*.

Quintilian describes how the speaker's dishevelled looks may add to his emotional appeal when the peroration is reached. Mopping the brow and showing signs of fatigue may be used to good effect when drawing the speech to a close.⁵⁶⁴

⁵⁶² RH II xxx 47; C II lxxix 322; Q VI i 54.

⁵⁶³ Q IX i 28, 42; IX ii 63.

⁵⁶⁴ Q XI iii 147.

Ex. 4.5. Monteverdi, *Il Ballo delle Ingrate*, Entrata I

Compare these two extracts: the exordium (Entrata I) and the peroration (Entrata IV). The ungrateful women dancers, for they have rejected love, have to return to hell, their costumes dripping with tears, their pleas for freedom rejected.

Ex. 4.6. Monteverdi, *Il Ballo delle Ingrate*, Entrata IV

The changes made to the peroration result in phrases of one beat less (seven beats instead of eight) making it sound unsettled. The first phrase is shortened and the ending sounds uncomfortably unresolved. Four beats from the end, there is a dotted rhythm in the upper parts but the two lower parts move earlier in a kind of sigh or groan (louder) where all moved together before, co-inciding with chromatic movement in the bass and at the point where a beat is 'missing'. The affect of the tessitura of the top line plays its part in meandering hesitatingly up and down, momentarily passing a tragic false relation with the second part (G sharp against G natural) on the way. The second phrase starts higher and rises (hopefully and louder) before descending (hopelessly and softer), while the bass rises chromatically, getting louder and more intense by lengthening the notes leading to the dissonance three beats from the end, before falling down (softer and slightly shorter) onto the final cadence. The opening two notes of each Entrata, although conjunct intervals, would sound better slightly detached, like hesitant steps as the dance begins.



Ex. 4.7. Gibbons, Fantasia a 3 no. 6 (1620)

The decorated version of this simple theme ends this touching fantasia, and serves as a model for *extempore* decoration in similar works.

Special attention should be paid to the timing, length and shape of the final note of a piece. The silence which occurs after the last note has been played should be treasured by the performer and audience alike, as the affect of the performance and especially the final peroration is held in their memory for a moment. Performers who immediately jump up out of their seats to acknowledge the applause destroy this moment and only show their arrogance. The audience can also be offended if the players start tuning, blowing on their reeds, practising the next piece or talking to their colleagues before the applause has finished. Sometimes however, the audience start to clap before the final note has been played, in which case a quick acknowledgement is required.

Charles Avison, *Essay ...* (1752), p.146.

We sometimes hear Performers, the Moment a Piece is ended, run over their Instrument, forgetting that Order, like Silence under Arms in the military Discipline, should also be observed in the Discipline of Music.

4.2 Rhythm

O 67; O 163; O 236.

Everything which can be measured by the ear ... is called rhythm.

Now there are two things which charm the ear, sound and rhythm.

To present ideas without order and rhythm in the language is to be speechless.

The listener depends on his 'reason' and 'sensation' for both understanding and pleasure.⁵⁶⁵ A mixture of rhythms holds his attention and the repetition in music of the same rhythmic pattern with variations in pitch and intervals can be very pleasing. This also provides an opportunity for the composer to surprise the listener by changing the pattern unexpectedly, or with a small variation of one note to catch the ear. Although Roger North observed the pleasant affect of the regular tolling of a bell because 'by the past we know what's to come', he thought the random 'clapping of a door' intolerable because of its unexpectedness. Several rhythms opposing one another with 'coincidences and oppositions' give pleasure and make variety without

⁵⁶⁵ O 162.

confusion.⁵⁶⁶ Regular or 'sweet' rhythmic patterns, even in dance music which is more regular than other types, 'will cease to carry conviction or stir the passions and emotions', and it is for this reason that every now and then the regularity of rhythmic patterns should be deliberately dissolved to hold the listener's attention and break expectation.⁵⁶⁷ If the performer is conscious of these changes, he can make the audience receptive to them.

Mattheson lists metres 'from prosody' which combine rhythmic units known classically as 'feet' to form metre, which he translates into musical terms with examples.⁵⁶⁸ These units divide into long and short syllables, with two shorts usually being usually equal to one long.⁵⁶⁹ In general, long syllables are heavier in emphasis and result in slower passages than short ones which, when many occur together, make a sentence sound fast. A group of short syllables on the beat usually starts with some type of emphasis, for example in the words 'peppercorn' and 'definite'. If short notes or syllables are followed by a longer one, they usually lead towards it as in the words 'protrusion' and 'ornamentation'. The length and position of syllables in a group will give character to a phrase or word.

Types of rhythm

Equal notes

Equally-balanced rhythms, where two shorts take up the same time as one long, occur in slow movements such as pavans, and quick dances such as the bourrée.



Ex. 4.8. Arbeau, pavan 'Belle qui tiens ma vie' (1598) with drum beat.

Mattheson describes the equal rhythm, the spondee, as being useful to calm. Pythagoras is said to have asked the piper to change to a spondaic measure to calm some young men 'led astray by their passions to commit an outrage on a respectable family'.⁵⁷⁰ The traditional classical use for this rhythm was the pouring of libations. It can be pompous but is not without dignity, which is why it was used for processional music, often with a subdivision of the second

⁵⁶⁶ *Cursory Notes ...*, pp. 147, 149.

⁵⁶⁷ Q IX iv 143, 144.

⁵⁶⁸ (1739) II. 6.

⁵⁶⁹ O 188. The long syllables will be represented in the text by — and the short by v.

⁵⁷⁰ Q I x 32.

note. It is respectable and serious so consequently was used for solemn or devout works. Beethoven (the Eroica Symphony) and Schubert (The 'Great' C major Symphony) both use this rhythm in serious slow movements.

Triple time

The slow triple rhythm, the molossus, has the character of heavy seriousness and is also used for processional types of music because Mattheson says it is arduous and majestic. He writes that it is used between movements in instrumental concertos where it should be played staccato with the strokes of the bow well detached, as if rests stood between the notes.⁵⁷¹



Ex. 4.9. Corelli, Concerto Grosso in C major, op. 6 no. 10.

Short phrases rise chromatically (crescendo) then fall in bigger intervals (diminuendo) with first two augmented fourths (more dramatic) and then a plain fifth, before resting at the cadence, which should lead straight on to the next movement. This connecting movement (it starts in A minor and ends on the dominant) should not be over-played by being too slow, but the silences between phrases are very dramatic, especially as all the parts move together. Bars 2, 4, 6 and 8 have (the same) strong harmonies, making two-bar phrases where the second bar is stronger. The pattern is broken at bars 9-10 (the first violin and the bass line swap shapes with changes of intervals). Here a 7/5 chord introduces a chromatic descent in the bass line, relaxing but leading expectantly to the end of the section and onwards.

⁵⁷¹ (1739) II.6.

Quick triple rhythms have a lighter character (as found in giges, ex. 4.10) and are the basis of the story-telling, limerick and nursery-rhyme mode of iambic speech. Three equal quick short syllables or notes (the tribrach) are called 'undignified' because of their brevity and speed.⁵⁷²



Ex. 4.10. Corelli, Concerto Grosso, in Bb major, op. 6 no. 11.

A giga using trochaic (— v) and tribrachian (v v v) light-hearted rhythms combine with large energetic intervals. Quantz thinks gaiety is represented by short notes moving by both leap and step.⁵⁷³

Mixed triple rhythms

Mixed triple rhythms can be used for a variety of affects. The iamb (v —), meaning attack is used in common speech but is also violent and energetic. Mattheson describes its affect as cumulative and it is used for abusive language, anger and in sarcastic cutting poems. In satire it appears 'using sharp words as swords' and Vico (eighteenth century) describes its use for anger and tempestuous events. The first note should be well detached, especially when the same note is repeated.



Ex. 4.11. Mattheson's example of the iamb.

The reverse of the iamb is the choree or choreus or trochee (— v) meaning 'running'. It is used in common speech, is hasty and has the affect of sinking down. It can be comic, running, dancing or singing, sarcastic and brittle.

⁵⁷² O 193.

⁵⁷³ (1752) XII.24.



Ex. 4.12. Mattheson's example of the trochee.

Ex. 4.13. Purcell, menuet from *Distressed Innocency*.

The choreus and iamb, a common combination of rhythms in minuets of the seventeenth century, gives a weak but sharply pronounced first bar leading to a stronger second bar. Except for the cadence note, the whole movement consists of only these two rhythmic units. Variety is achieved with intervals and harmony. In both sections, each two-bar unit builds to the highest note before falling to the cadence.

Mattheson describes the choriamb (— v v —) as 'a combination of a trochee or choree and an iamb'. It also has the fluctuating properties of the anapaest and dactyl which tease the ear.

Ex. 4.14. Purcell, menuet from *The Double Dealer*.

Although the same rhythm is repeated continually, variety is achieved through harmonic progression and tessitura. The interval between the first two notes of the rhythmic unit changes from semi-tone to tone and back again, (in two single and a two-bar unit, with bar three weakest) teasing the ear on repetition. The first section is slightly pathetic, although light-weight, and has no particularly notable harmonic developments. The second section starts more dramatically (perhaps achieved by lengthening the crotchets) and lower, with a longer arched phrase leading upwards to the highest note and away to the cadence.

The Ionic rhythm (— — v v or v v — —) is similar to the above and named after Ionia in ancient Greece. Mattheson says it is used for dancing. It leads from one bar to the next, as opposed to the menuet structure which normally eschews up-beats (compare exs. 4.13 and 4.14 with 4.15).



Ex. 4.15. Mattheson's example of the Ionic rhythm.

Dotted notes

The custom of the performer altering the notated rhythms for specific affects is described by many seventeenth- and eighteenth-century writers. The two most notable cases of alteration are the lengthening of the dotted note in dotted rhythms, which Quantz says is 'because of the animation that these notes must express' (he uses dotted rhythms in slow movements to keep the audience awake), and the French custom of *notes inégales*, playing a pair of conjunct quavers unequally in various degrees which, according to Saint Lambert, 'gives them more grace'.⁵⁷⁴ Quantz considers that majesty is well represented by dotted rhythms as is found in entrées and the openings of French overtures which 'must be attacked sharply, and must be executed in a lively fashion'.⁵⁷⁵ However, over-dotted should be used with discretion, especially in seventeenth-century music where exact notated rhythms should often be preserved, especially in contrapuntal music. The amount of alteration is entirely dependant on the affect required, from gently lilted to sharply dotted and should not be subject to mathematical calculation. The length of the dotted note may be increased to give emphasis to particularly strong beats or harmonies or decreased for weak beats of the phrase or bar.

The paeon

The paeon, which Cicero describes as 'most stately'⁵⁷⁶ is best known in Baroque music for its use in the French overture, although not strictly in the classical proportion, which adds up to five units (v v v — , where one long takes the same length as two shorts). A short rest needs to precede the first short syllable in this pattern to satisfy the demands of musical usage. Any arrangement of three short and one long syllable make up the paeon which

⁵⁷⁴ J. J. Quantz (1752), V.21; M. St. Lambert (1702), tr. R. Harris-Warrick, p. 46; for an introduction to rhythmic alteration see J. Tarling (2000), p. 163-79. The most comprehensive study is S. E. Hefling, *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music* (New York, 1993).

⁵⁷⁵ (1752) XII.24.

⁵⁷⁶ O 192.

Mattheson describes as pleasant and the most stately rhythm used in elevated style. A paeon is in classical terms a song of praise, but this rhythm is used frequently in overtures and entrées as an arresting opening gambit to attract the attention of the listener.

Ex. 4.16. Handel, Concerto Grosso op. 6 no. 10, in D minor, Overture.

This grand opening uses tessitura to show the entries in all the parts, each one entering higher and falling before the next. The first paeon rhythm in each part should be played louder than the next, half a bar later, in order for the subsequent entries to be heard and the dialogue to be realised (bar-line emphasis should not be observed). The bass in bar 1 and second violins in bar 3 should make a clear gap between the first two notes to draw attention to the start of the phrase. Both notes should be quite strong, re-taking the down bow. The highest and also the loudest entry should be in bar 3 against the most dissonant harmony, a 7 in the figured bass.

Repeated notes

The pyrrhic measure (a group of fast, repeated, equally accented notes) is named after an ancient Greek war dance which Mattheson describes as 'for fleeing from or pursuing enemies'. Monteverdi 'invented' a violent instrumental affect for the anger of war derived from a single vocal note held on one pitch.

Claudio Monteverdi, Preface to *Madrigali guerrieri, et amorosi* (1638), O. Strunk, ed. vol. 4, p. 158.

After reflecting that in the pyrrhic measure the tempo is fast and, according to all the best philosophers, used warlike, agitated leaps, and in the spondaic, the tempo slow and the opposite [Plato Laws 816c], I began, therefore to consider the semibreve, which, sounded once, I proposed should correspond to one stroke of a spondaic measure; when this was divided into sixteen semicrome and restruct one after the other and combined with words expressing anger and disdain, I recognized in this brief sample a resemblance to the affect I sought although the words did not follow in their meter the rapidity of the instrument.⁵⁷⁷

Ex. 4.17. Monteverdi, 'Combattimento di Tancredi e Clorinda' from the *Madrigali Guerrieri* (Eighth Book of Madrigals, 1638).

⁵⁷⁷ For the origin, development and Monteverdi's use of this rhythm see G. LeCoat, pp. 127-44.

The string band burst in forte with the repeated note war-like figure immediately after the word 'vendetta' (revenge) with the instruction 'guerra' (war). Stopping to allow the voice to speak the next phrase ('rage returns'), they burst in again.

Allegro

Ex. 4.18. Handel, 'Why do the nations so furiously rage together?' from *Messiah*.

Even when the repeated notes change pitch, they maintain their agitation in semi-quavers, bursting out higher, then returning to the lower rumbling tessitura. The second violin and viola entry on the same note re-inforces the rage, while the bass maintains the affect with a pedal C in quavers. There is no written dynamic, as the players are assumed to be able to recognise the forceful affect required, from both the title and the written music.

In his *Messiah*, Handel relies on the strings alone to make the rage affect, reserving the use of the war-like trumpet for the triumphal last judgement and moments of glory ('The Trumpet Shall Sound' and 'Glory to God').

Four short notes (proceleusmaticus) give the affect of 'encouragement' which Mattheson compares to a commanding rousing cry of sailors.

Allegro

Ex. 4.19. Purcell, *A Song for St. Cecilia's Day* (1692), Overture.

Purcell's combination of pyrrhic and anapaest give the proceleusmaticus a rousing, triumphal feeling, very different from the normal fugal section of an overture.

The amphimacer (— v —) meaning 'long on both sides' was, according to Mattheson, used for pitched battles and fights on war-like instruments. Its force and strength depends on heavy emphasis of the first long note especially after the rest.



Ex. 4.20. Mattheson's example of the amphimacer.

Anapaest and dactyl

The anapaest (v v —) which means rebounded or struck back, and its reverse companion, the dactyl named after the tripartite finger (— v v), are used for a variety of affects both alone and in combination with other rhythms.

Mattheson writes that the anapaest is used in sarcastic and satirical poems and Puttenham that the dactyl is used for both serious and light affections. It is 'Most usuall and fit for our vulgar meeter, & most agreeable to the eare'.⁵⁷⁸ Baroque composers use these two rhythmic units in many different types of movement.

Ex. 4.21. Henry Purcell, Air from *King Arthur*.

The continuous playful use of anapaest alternates a bar-line emphasis with the weaker middle of the bar. The pattern is broken with chromatic discord (last line) where the middle of the bar (B natural) needs to be played stronger.

⁵⁷⁸ G. Puttenham (1589), p. 103.

Ex. 4.22. Purcell, Hornpipe from *The Indian Queen*.

Here the emphasis falls on the first note of the rhythmic unit. In the first section the rhythm is stable as it returns to its original note but in a rising sequence. In the second section it leaps wildly upwards, before returning to its original shape in falling phrases.



Ex. 4.23. J. S. Bach, Brandenburg Concerto no. 3 in G major.

This whole movement is based on the dactylic rhythmic unit. The emphasis is placed on the beat (the third note) and perceived by the ear as dactylic. Compare this example with Brandenburg concerto no. 6 (ex. 5.37) which is composed of continuous anapaests in canon.

Recorder

Recorder

Voice

Voice

Bass

does from the hol - low, hol - low woods re -

from the hol - low, hol - low, hol - low, hol - low woods re -

bound re-bound.

bound, re-bound, re-bound.

Ex. 4.24. Purcell, the Masque from *Timon of Athens*.

Purcell uses the rebounding anapaest rhythm to illustrate the echo coming from the 'hollow woods'. Each group of three notes 'rebounds' onto the same pitch.

The idea of rebound is mentioned in another sense by Puttenham when a word immediately reappears, but with a different meaning. For example: 'To pray upon you ever I cannot refuse, to pray upon you I should you much abuse'.⁵⁷⁹

George Puttenham, *The Arte of English Poesie* (1589), p. 173.

Rebound. Ye have another figure which by his nature we may call the *Rebound*, alluding to the tennis ball which being smitten with the racket reboundes back againe.

Allegro

Ex. 4.25. J. S. Bach, Sonata for violin and harpsichord no. 1 in B minor.

The ambiguity the rhythmic unit on the first beat of the bars creates is useful for many purposes. In the above example the concept of returning to the same note is used in conjunction with the dactyl rhythmic unit in an ambiguous way. Although bar-line emphasis is most likely, the isolated anapaest unit is highlighted by being detached in tessitura from the repeated notes.

Combinations of rhythms for contrast

Roger North considers that combinations of rhythms give 'variety without confusion'. One combination found in Corelli's concertos, which was used throughout the eighteenth century is the andante 'walking' bass with sustained notes over, which Quantz and other writers describe as majestic and sublime.⁵⁸⁰ Roger North and Brossard's dictionary (1702) define the 'andante' quaver movement as being with equal but detached steps (see ex. 5.28).

Contrasting lengths of note in close juxtaposition provoke suitably different responses.

⁵⁷⁹ (1589) p. 173. Modern spelling would make the change of meaning more obvious by spelling the repeated word 'prey'. The sounds are the same.

⁵⁸⁰ (1752) XII.24.

Ex. 4.26. Handel, Concerto Grosso in C minor, op. 6 no. 8.

The heavy staccato notes (marked with daggers) should provoke feelings of anger or grief, but if played too short or too weakly would lose their affect in comparison with the pathetic falling figure which follows (marked by Handel mezzo piano). The unified string chords are followed (overlapping in the first entry) by parts entering in close succession, re-inforcing the sad affect with each falling pair of notes.

Ex. 4.27. J. S. Bach, Brandenburg Concerto no. 4 in G major.

The minims marked with daggers should be detached from and interrupt the contrapuntal argument (which has been going on for some time). The first one rises (louder), then the second falls (softer), then the third rises much higher (much louder, and more surprising) before the argument continues on that level, as if it has found the answer it has been seeking. When it finds the way, it leads to the conclusion of the movement. If played too long, these notes interrupt the light, amusing character of this exuberant and triumphant movement.

Syncope

The missing syllable or beat

The syncope is used in poetic language. Two words are elided resulting in an omission of some element, either a letter or a syllable. Wilson says syncope is 'cutting from the midst'.⁵⁸¹

Joannes Susenbrotus, *Epitome troporum ac schematum et grammaticorum et rhetorum* (1566), tr. J. X. Brennan, p. 21.

Syncope occurs when a letter or syllable is taken away from the middle of a word.

Poetic examples are found in Edmund Spenser's *Shepherd's Calendar* (1579), where the month of 'Maye' include 'nas' for he has not, 'nould' for would not and 'nill' for will not. In musical syncope the listener is held suspended at the moment of the expected beat, waiting for the next one. This creates the affect of continually driving the music forward. Depending on where the beginning of the note occurs, before or after the main or expected beat, various emotional affects can be implied. Mattheson describes the amphibrachys or cretic (v — v) 'short on both sides' (ex. 4.28) as warlike and 'excellent at the beginning and the close'. The shorter notes, the first of which coincides with the main beat, if played energetically and detached dominate the affect. Compare the affect of this rhythm which lacks a beat during the long note with the amphimacer (ex. 4.20) which is 'long on both sides' and coincides with the beat for its affect.

Ex. 4.28. Mattheson's example of the cretic rhythm.

⁵⁸¹ (1553) ed. T. J. Derrick, p. 354.

Ex. 4.29. Purcell, Hornpipe from *Amphytrion*.

A form of syncopated rhythm is used repeatedly in typical Purcellian style. One beat is suspended in each bar. The syncopated affect is achieved by emphasis on the down beat of every bar, not on the longer note, which would throw the emphasis onto the second note of each phrase. Two single bar phrases (starting with three up-beats) are then extended in the third to the cadence. The second section builds to a climax by rising (and getting louder) as the phrase climbs higher and higher, before the surprising B natural (on what is normally a weak part of the bar, and coming soon after a B flat) leads to the final cadence.

The above examples suspend only one beat at a time, but in the antispastus (v — — v) the beat is suspended twice in a row and produces the character of 'drawing back' while the listener waits for two delayed beats.⁵⁸²

Ex. 4.30. Handel, Hornpipe from *Concerto Grosso* in Bb major, opus 6 no. 7.⁵⁸² Mattheson (1739), II.6.

The sprung syncopation

Syncopation which bounces off the main beat should not be played more strongly then the principal beat of the bar, which should still receive the weight it deserves. A good guide to performing this type of syncopation is to observe where the harmony changes, and register this clearly, regardless of the syncopations in between which should decorate, rather than dominate the harmonic structure. See exx. 4.28 and 4.29 where the down beat should be emphasised, not the syncopations.

The impatient beat

A syncopated note tied onto a main down beat expresses anticipation and therefore impatience, and should be leaned on. Muffat describes the Italian manner of playing in which syncopations and 'notes which begin a tie' should be played strongly.⁵⁸³ Exclamations (Caccini's *esclamazione*, see p. 119) or gasps in vocal music often start on an off beat, requiring the singer to lean on the start of the note with a quick or violent intake of breath for full effect. The tied note is often sustained over a dissonance, in which case it should be held firmly or even swelled before resolving.

Ex. 4.31. J. Dowland, *Lachrimae*.

The syncopated tied C in (b) anticipates the strong down-beat of bar 2 of the pavan and is yearning and 'acrid' (see Roger North, below). The first example (a) with Dowland's syncopation removed seems very plain in comparison. If singing, the singer can gasp a little on this note, and an instrumentalist lean quite hard on it, sustaining the sound until it falls and is resolved.



Ex. 4.32. J. S. Bach, Sonata no. 2 in A major for violin and harpsichord.

Try a similar test to assess the affect of removing the syncopations. In this example contrast the (unanticipated) down-beat of the third bar with the anticipation of the fifth bar down-

⁵⁸³ (1701), tr. D. K. Wilson, p. 76.

beat. The note preceding the syncope should be short in order to draw more attention to the note that follows.



Ex. 4.33. J. S. Bach, Sonata no. 2 in A major for violin and harpsichord.

In the above example the two tied notes become impatient by nature of their position before the bar-line, the second higher and louder. Both descend in a similar manner, but the second time the pattern changes and after a similar fading takes a new direction towards the start of the cadence bar (D) before a diminuendo to the resolution (B). After each syncope, the phrase should fade slightly as it descends only to be revived with the next accented tied note.



Ex. 4.34. J. S. Bach, Harpsichord Concerto in D minor, BWV 1052.

In this example, two types of syncopation are used. First the rebound, left hanging in the air on an up-bow, then a sequence using a series of rising and increasingly 'impatient' accented notes tied over the bar-line which eventually culminate in tumbling semiquavers.

In a slow movement such as a pavan, the minim tactus is often interrupted by an anticipated down beat. If played too slowly, counting four crotchets in the bar instead of the two minims implied by the time signature, the affect of interruption is lost. An even better impression of the syncopated phrasing is achieved by counting double-length bars of four minims.



Ex. 4.35. Purcell, Pavan in A major.

All the minims which start on the second or fourth crotchet of the bar are syncopations, and should interrupt the basic calm affect like small sobs. If the tempo is too slow, this affect is lost. See also ex. 5.13 'Since by man came death', where the word 'since' should be slightly emphasised. Roger North describes the affect of these anticipatory tied notes as expressing 'passion either sighing or quarrelling'.⁵⁸⁴

Syncopated notes which lead to dissonances should be sustained so that no loss of power is felt when the dissonance is struck. North describes the type of harsher notes (dissonances) which are not 'for finishing', but for raising expectation of resolution. He wants notes which are tied over the bar to be 'prest hard', especially when leading to a 4/2 dissonant harmony in order to sustain the listener's expectation of resolution. When the cadence is reached, he says it is as if to say 'be content all is well'.⁵⁸⁵

Roger North, *Cursory Notes* ... pp. 188-90.

... [as] breaking notes upon one and other, which they call sincope, and (improperly) binding. It means onely an error in the movement of the parts, that is one or other going too fast or too slow, which error, as it seems to be, is productive of an excellent mixture of more and less acrid in musick, by alterations of the parts, and setts off wonderfully.



Ex. 4.36. North's example of 'binding' notes.

Using harmonic sequences such as are shown in the first two of North's examples, the notes may be 'broken upon one another', displacing one part following North's description. This syncopation creates dissonances which lead to expectations of resolution, and can be prolonged in a sequence as long as the composer wishes (ex. 5.28, bars 6-8).

⁵⁸⁴ Ed. J. Wilson, p. 78.

⁵⁸⁵ Ed. J. Wilson, p. 219.



Decorative title page to Cicero, Complete Works (1588)

PART FIVE THE RHETORICAL PERFORMANCE – ORNAMENTATION AND REPETITION

5.1. Ornamentation

The final part of this book addresses for some what is the most fascinating and perhaps the best-known division of rhetoric, figural ornamentation. The word 'ornamentation' has several meanings and applications both in rhetoric and in music. Ornamentation, called 'exornacion' in sixteenth-century rhetoric is the task of the composer, writer or 'maker' as Puttenham calls him. The material has already been 'decorated' in the rhetorical sense before it reaches the performer. Although the principal purpose of figures in classical rhetoric is to adorn and embellish the ideas, in musical composition figures belong to the invention process. Musical ideas already hold contrast and variety of intervals and rhythms within themselves before they become developed or treated rhetorically. Mersenne distinguishes between the rhetorical use of ornament in speech which can obscure clarity, and its use in music where it is used to enhance forceful expression.⁵⁸⁶

Any player starting to approach Baroque music from an historical viewpoint will be overwhelmed by the volume of detailed information available concerning ornamentation, but he should first become aware of the role and function of the figures of rhetorical decoration already present in the music and which form part of the compositional process before adding his own, which may obscure the underlying structure of the figural schemes.

In rhetoric, figural ornamentation consists not of adding material to an existing phrase, but of the slight alteration of words or groups of notes when they reoccur in the composition, 'to delight'. These are contrasted with the use of more complex figures of construction which aim at stronger emotions and are more 'forcible apt to perswade'.⁵⁸⁷ Puttenham gives two types of figure, 'one to satisfie and delight th' eare ... another by certaine intendments or sence of such wordes and speaches inwardly working a stirre to the mynde'.⁵⁸⁸

The principal characteristic of the rhetorical style of speaking is the decoration of a thought or idea when repeated to help impress its affect on the listener.

⁵⁸⁶ D. A. Duncan, chap. 8 in G. Cowart (1989).

⁵⁸⁷ A. Fraunce (1588), p. 63.

⁵⁸⁸ (1589) p. 119.

Q IX i 40.

It must be admitted that speaking involves the embellishment of all, or at any rate most of our thoughts with some form of ornament.⁵⁸⁹

George Puttenham, *The Arte of English Poesie* (1589), p. 115.

This ornament we speake of is given to it [the composition] by figures and figurative speeches, which be the flowers as it were and colours that a poet setteth upon his language by arte, as the embroiderer doth his stone and perle, or passements of gold upon the stuffe of a princely garment, or as th'excellent painter bestoweth the rich Orient coulours upon his table of pourtraite.

To have none use of figure at all, specially in our writing and speeches publike, [makes] them but as our ordinary talke, then which nothing can be more unsavourie and farre from all civillitie.

Sherry says figures of speech are for 'garnyshing and his kyndes'. They are used as decorative devices to 'hook' the listener and make the speech more entertaining. Sherry thinks that for the orator 'handsomely to bestow them in their places, after the mynde of Cicero and Quintilian, is no easy thynge'.⁵⁹⁰

George Puttenham, *The Arte of English Poesie* (1589), p. 5.

[in poetry] fresh colours and figures maketh that it sooner invegleth the judgement of man, and carieth his opinion this way and that whither soever the heart by impression of the ear shalbe most affectionately bent and directed.

Lamy describes figures as 'Instruments used to shake and agitate the Minds of those to whom we speak'.⁵⁹¹ Peacham calls them 'the stars to give light, as cordials to comfort, as harmony to delight, as pitiful spectacles to move sorrowful passion and as orient colours to beautifie reason'.⁵⁹² Susenbrotus reminds us that 'schemes, figures, exornations, lights of discourse, and colours are many names for the same thing'.⁵⁹³ The poet Tasso, who evoked 'the colours and lights of elocution', compared rhetorical figures to 'gems embroidered into a work of gold and silken threads of various shades'. Mattheson thinks bad ornaments not jewels and pearls, but 'only polished and coated glass'.⁵⁹⁴

Zarlino invited composers to study the precepts of poetry and of oratory set down by Plato, Aristotle, Cicero, Quintilian and others. Regarding disposition and arrangement, Zarlino made a comparison between the arts: the painter adapts the figures and arranges them in his composition as they seem to him to stand best or to make the best effect'. The musician does not do differently: 'he takes the subject and founds upon it his composition, which he adorns with the various harmonies'.⁵⁹⁵ For Mersenne, the art of ornamentation not only brings the musician closer to the poet, but also to 'the painter, the dyer, and the florist'. Cicero says figures of rhetoric 'shine in a poem like flowers in

⁵⁸⁹ Also O 136; C III xxvi 104.

⁵⁹⁰ (1550) 1.v.

⁵⁹¹ (1675), ed. J. T. Harwood, p. 247.

⁵⁹² (1577), ABiiiir.

⁵⁹³ (1543) tr. J. X. Brennan, p. 47.

⁵⁹⁴ (1739) II.14.43.

⁵⁹⁵ G. LeCoat pp. 30-31.

a meadow'.⁵⁹⁶ A similar idea is apparent in the titles of Frescobaldi's collection of organ pieces is called *Fiori Musicali* and Muffat's suites (*Florilegia*) and the frequent use of *Hortus Musicus* (for example the suites by J. A. Reincken, 1687) in a seventeenth-century musical context continues the horticultural theme describing the decorative function of the flowers of rhetoric. Muffat paid tribute to his patron in the flowery dedication to his *Florilegium Primum*, imagining that if they had been planted elsewhere in a less sympathetic environment 'the roots would have been all but smothered ... had not Your Esteemed Grace shown them favour and freed them from the sand and the unfruitful clods, and set them out in his Passau garden bed'.⁵⁹⁷

The principal classical source for figures, and the one most used in the sixteenth-century class-room, is the *Rhetorica ad Herennium*. The author of *ad Herennium* thinks that embellishment adds distinction to style and gives variety. Quintilian considers figures 'the chief ornament of oratory ... to relax the strain of attention ... and escape monotony and a stereotyped turn of phrase'.⁵⁹⁸ Cicero lists some of the possible devices to be used for creating figural ornament to embellish and reinforce style, all of which have Latin and Greek names. In the sixteenth century, Puttenham invented English ones because he thought Greek and Latin 'would have appeared a little too scholasticall for our makers'.⁵⁹⁹

Most figures in both spoken and musical rhetoric divide into those of development by repetition, comparison or amplification, and surprise. The use of comparison was a common device in written composition, embedded by years of repetitive imitation of the masters in the classroom. A surprise may take the form of a sudden silence, unusual phrase length or, in music, an unexpected harmonic turn. Several figures may be incorporated into the composition simultaneously using devices of pitch, rhythm or harmony (exx. 5.7 and 5.32).

Some figures seek to make particularly strong emotional affects, and some build tension through a sequence of events leading to a conclusion. A fugue involves the continuous use of various forms of small decorative devices and Mattheson likens it to a hot-house for the cultivation and development of small flowers, which never fully ripen to form fruit.⁶⁰⁰ He says there are thirty figures for lengthening, amplification, and other embellishment used in fugue which are for show rather than the persuasion of the intellect.⁶⁰¹ Pietro della Valle believes rhetorical figures are particularly suited to instrumental music (he names counterpoint) and especially to solo instrumental repertoire.⁶⁰²

⁵⁹⁶ Ibid.

⁵⁹⁷ Tr. D. K. Wilson, p. 86.

⁵⁹⁸ Q X v 3; RH IV xiii 18; Q IV ii 118.

⁵⁹⁹ By 'makers' he means writers or poets, the same word in Greek (1589), p. 130.

⁶⁰⁰ (1739) II.14.52.

⁶⁰¹ (1739) II.4.80; II.14.52.

⁶⁰² (1640) O. Strunk vol. 4, p. 37-38.

The classical writers encourage the inventor to distribute strong figures at intervals, and not to crowd them together for, according to the *ad Herennium*, this lessens 'credibility, impressiveness and seriousness' and makes the speech 'childish' in style.⁶⁰³ Cicero directs the speaker to select the points where ornamentation can make an effect, and not to spread it evenly throughout the whole speech.⁶⁰⁴ The result of this is that the listener's emotional response is controlled and 'paced', now heightened, now slackened. Figures then become a tool for the orator to 'raise and soothe the passions'.⁶⁰⁵

Look for a purpose

The sixteenth-century rhetoric books seem obsessed with the categorisation and naming of figures, which is seen as unnecessary by other contemporary writers. Henry Peacham the Elder's list of approximately two hundred figures is derived from a combination of various ancient and sixteenth-century sources.⁶⁰⁶ This obsession eventually spilled over into music and in Burmeister's musical catalogue of figures *Musica Poetica* (1606) he writes that the variety of figures 'is known to be so wide and great among composers that it is hardly possible for us to determine their number'.⁶⁰⁷ By this time the rhetorical style was entrenched in musicians' minds and composers, especially in Germany, drew directly on its ideas, but the great flowering of eloquence in sixteenth-century poetry and literature pervaded the thought of all European creative artists.

For the performer, the naming of parts is a fruitless exercise unless the purpose of the figure has been understood. Quintilian: 'The meaning of things is not altered by a change of name ... their values lie not in their names, but in their effect',⁶⁰⁸ an idea echoed by Shakespeare with regard to the effect of a rose, which by any other name would smell as sweet. Samuel Butler recognises the pointlessness of the naming of parts: 'For all a rhetorician's rules teach nothing but to name his tools'.⁶⁰⁹ Lamy thinks it unnecessary to 'oppress the memory of the reader' with lists of figures.⁶¹⁰ It should be remembered that figures were considered to be devices to lead the audience 'by the ears with chains of gold',⁶¹¹ and performers should avoid using them as a train-spotter's guide for musical analysis. Neither Cicero nor Quintilian is preoccupied with a catalogue of the names of figures and a performer may discover the effects and purposes of figures without having to identify them

⁶⁰³ RH IV xxiii 32.

⁶⁰⁴ C III xxv 96.

⁶⁰⁵ A common-place idea from the Baroque period, derived from classical rhetoric e.g. C I xii 53; O 122.

⁶⁰⁶ (1577).

⁶⁰⁷ (1606) tr. B. V. Riviera, p. 157.

⁶⁰⁸ Q IX i 8.

⁶⁰⁹ S. Butler (1663), quoted in B. Vickers (1989), p. 55.

⁶¹⁰ (1675) ed. J. T. Harwood, p. 276.

⁶¹¹ T. Morley (1597), p. 293.

by a Latin or Greek label. Maniates criticises this approach to the study of rhetoric when lamenting that 'a preponderant and perhaps excessive stress on figures of music shows itself in scholarly studies'.⁶¹²

Thomas Wilson, *The Arte of Rhetoricke* (1560), p. 321.

And therefore a certain learned man, and of much excellencie, beeing asked what was suche a figure, and suche a trope in Rhetorique: I cannot tell (quoth he) but I am assured if you loke in the booke of myne oracions, you shall not faile but finde them ... So that though he knewe not the name of suche and suche figures, yet the nature of them was so familiar to his knowledge, that he had the use of them, whensoever he had nede.

Mattheson obviously despised complete ignorance of grammatical labels when he mocked Molière's bourgeois gentilhomme for not knowing the names of the parts of speech, even though he understood their use. He 'did not know that it was a pronoun when he said: I, you, he; or that it was an imperative when he said to his servants: Come here!'⁶¹³

In drawing direct comparisons between spoken rhetoric and musical rhetoric, a flexible and imaginative attitude needs to be adopted, so that seeking to match rhetorical terms with musical situations does not become a rigid and purposeless exercise. With a rising awareness of the importance of the role of rhetoric in performing seventeenth- and eighteenth-century music, labelling for its own sake should be avoided unless the purpose and structure of the figure has also been understood. Puttenham thinks 'a figure is ever used to a purpose, either of beautie or of efficacie'.⁶¹⁴

Figures fall into groups with general purposes, whose individual characteristics may overlap. For example the well-known figure anaphora, where the first word in a line is repeated has in its group the sub-species epanaphora (p. 227), epiphora, symploce, ploce, diaphora, epanalepsis, anadiplosis (pp. 222, 226), epizeuxis (p. 226), diacope and traductio, all of which contain an element of repetition.⁶¹⁵ It is not necessary to know the definitions of all these but a general understanding of the workings of figural ornaments will help their delivery.

The treatment of figures is limited here to an introduction to the subject, and readers who need more detailed and comprehensive information are referred to the secondary source lists.⁶¹⁶

⁶¹² Maniates (1983), p. 49. A useful example of detailed identification of figures may be found in Brown (2002), p. 131, a close analysis of rhetorical figures in a Handel flute sonata.

⁶¹³ (1739) II.14.48.

⁶¹⁴ (1589) p. 168.

⁶¹⁵ W. Taylor, p. 68.

⁶¹⁶ D. Bartel (1997) is the principal source of information for this subject in a musical context. A comprehensive list of musical figures according to affect is in Bartel's Appendix 2, and his glossary Appendix 1 gives figure definitions. The following also provide valuable information:

- R. Toft (1993), a useful glossary of figures.

- G. Buelow, 'Rhetoric and Music' in *New Grove* (1980), contains many musical examples of figures.

- W. Taylor (1972) contains a 'Guide for determining the names of figures' in language sources.

The delivery of figures

Cicero, O 124.

The beginning will be modest, not yet warmed by elevated language ... as the subject rises in importance the style will become more elevated.

In the sixteenth-century, wordiness or copiousness of language was admired. If more words were used to express an idea this was considered to be better than simple economy of language. The phrase 'Brutus shrewdly says this' might be turned into 'Shrewdly indeed and elegantly does my friend, the well-known Brutus, say this'.⁶¹⁷ Erasmus said that figures are to 'render the babble more babbling by first one, then another turning of it'. In his *De Copia*, Erasmus gives two hundred possible ways of expressing a single thought and uses an increasingly elaborate style for a simple statement, causing it to sound to modern ears ridiculous and pompous, although this manner of writing would have been much admired and emulated during the sixteenth and seventeenth centuries.⁶¹⁸ Inappropriate over-elaboration was criticized, and was known as 'bombaphilia'.

The following examples from the *Colloquies* of Erasmus (1523-6) illustrate the use of figures and are 'exercises to develop the power of expression'.⁶¹⁹ If the right-hand column is read aloud, the reader should discover a change in the style of delivery dictated by the increasingly decorated and varied emotional style of the figures. The final, and the most elaborate example decorates the basic idea using thirty-six words instead of seven. A similar heightened sense of style is to be found in music which employs many figures or is highly ornamented, either by the composer or added extempore.

| | |
|--|--|
| My example, the thing to be expressed is: | Your letters have delighted me very much. |
| The first possibility is to vary the words (alternatives are given in brackets): | Your letters (epistles, writings) have affected me (exhilarated me with pleasure, been very sweet, greatly delighted me) very much (above measure, not indifferently, very greatly). |
| Then another verb can be added: | I have received an incredible pleasure from your writings. Your writings have brought me not an indifferent joy. Your writings have overwhelmed me all over with joy. |
| The verb can change to a passive: | I am affected with an incredible pleasure by your letter. That epistle of thine was, indeed, as acceptable as any thing in the world. Joy was brought to me, pleasure was taken by me by your writings |

- L. Sonnino (1968) lists Tudor figures with their Greek and Latin definitions and uses.

- A survey of Ciceronian figures is given in Appendix B (pp. 301-306) of *De Oratore* tr. J. M. May & J. Wisse (2001).

⁶¹⁷ M. Baxandall (1971), p. 34.

⁶¹⁸ Examples of model letters written in this style can be found in T. Blount (1654.)

⁶¹⁹ This is a condensed version of the same exercise first published in Erasmus, *De Copia*, (1512) where the two hundred examples are given. C. R. Thompson, ed., *Collected Works of Erasmus, Literary and Educational Writings*, vol. 2 (Toronto, 1978).

| | |
|-------------------------------|---|
| By nouns substantive: | Thy letter was to us an unspeakable pleasure. |
| Change to a negative: | Nothing in life could happen more delightful than thy letters. Thy letter was no small joy. |
| Circumlocution of many words: | I can't express how much I was delighted with your letter. It is very hard for me to write, and you to believe how much pleasure your letter was to me. I am wholly unable to express how I rejoiced at your letter. Let me die if anything ever was more desired and more pleasant than thy letters. As god shall judge me, nothing in my whole life ever happened more pleasant than thy letters. |
| Similitudes: | Your writings seem to be nothing but mere delight. The suppers of thy writings have refreshed me with most delicious banquets. I have received your letters which were as sweet as honey, nay, even the nectar and ambrosia of the gods. Thy writings have been sweeter than either Ambrosia or nectar. Your kind letter has excelled even liquorish, locusts and Attic honey and sugar. |
| And finally, using examples: | I will never be induced to believe that Hero received the letters of her Leander, either with greater pleasure or more kisses, than I received yours. I can scarce believe that Scipio, for the overthrow of Carthage, or Paulus Aemilius, for the taking of Perseus ever triumphed more magnificently than I did, when the messenger gave me your most charming letter. |

Schemes and tropes

In classical rhetoric figures are divided into schemes and tropes. Lamy writes that tropes exist because 'no language is rich enough to supply us with terms capable of expressing all the different faces upon which the same thing may be represented'.⁶²⁰ The *ad Herennium* gives two types of ornament: of diction and of thought. The former is described as being contained in 'the fine polish of the language itself', while the latter originates from the idea, rather than the words. Puttenham elaborates:

George Puttenham, *The Arte of English Poesie* (1589), p. 119.

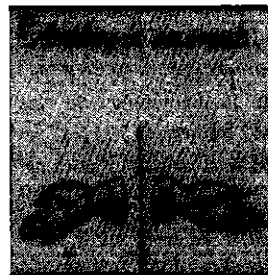
One to satisfie & delight th'eare onely by a goodly outward shew set upon the matter with wordes, and speeches smoothly and tunably running: another by certaine intendments or sence of such wordes & speeches inwardly working a stirre to the mynde.

Tropes transfer the meaning in some way, either by changing the order or by changing the understanding of a concept which 'stirres the mynde'. According to Quintilian a trope (*tropein* is Greek for to turn), transfers the expression from the natural and principal signification of the phrase to another, with a view to embellishment of style.⁶²¹ The metaphor is the best known trope and

⁶²⁰ (1675) chap. 1.1.

⁶²¹ Q IX i 4-5.

the most commonly used figure of speech. The purpose of a trope is to affect the listener, either in understanding, or emotionally by creating a vivid picture. Tropes use comparison and antithesis (on the one hand ... on the other hand ...) to highlight or contrast ideas.



Bulwer, *Chirologia* (1644)

Schemes involve a small change effected by adding or subtracting a sound. Susenbrotus considers that any altered form of writing or speaking is a scheme, and that the trope and the scheme frequently unite to express an idea.⁶²² Altering one interval or rhythm can change the effect of a group of notes: an up-beat might alter in length, a semitone may replace a tone or a small effect may be achieved by using equal notes instead of dotted ones during the repetition of a motif. The *ad Herennium* calls these small alterations 'word-plays which depend on a slight change or lengthening or transposition of the letters, and the like' (see ex. 5.5).⁶²³

Thomas Wilson, *The Arte of Rhetoricke* (1560), p. 288.

Sometimes it is well liked, when by the chaungynge of a letter, or taking away some parte of a worde, or addinge sometimes a sillable, we make another meaninge.

The figure polyptoton uses small changes in syllables by repeating a word with the same root but different form, producing a difference in its meaning:

William Shakespeare, Sonnet 116.

... love is not love
Which alters when it alteration finds,
Or bends with the remover to remove ...

Changes in the phrase become apparent by comparison when the phrase is repeated. The addition, subtraction or change of a syllable or letter, appear in music as a change in pitch, interval, rhythm or articulation (see exx. 3.8, 3.9, 2.1).



Ex. 5.1. Mattheson's simplest figural idea.⁶²⁴

⁶²² (1543) tr. J. X. Brennan, pp. 6-7.

⁶²³ RH IV xxi 29.

⁶²⁴ (1739) II.14.45.

In order to make an effective delivery of a scheme, its whole design must be understood.

Giambattista Vico, *The Art of Rhetoric* (1711-41), tr. G. A. Pinton & A. W. Shippee, p. 153.

Schemata are called the lights of the oration consisting in the texture of words or in the fashioning of thoughts since, as the actors in a play wear various costumes depicting a variety of characters, so too the orator, according to the diversity of the matters which he treats, dresses the oration with a range of rhetorical devices. Both the actor and the orator do this for the purpose of achieving excellence.

Common musical schemes of development include climax, which involves building tension with a series of short phrases, often rising in pitch, with a culminating statement or conclusion (see exx. 2.10, 5.7 and 5.24).

Repetition helps to fix the facts in the memory of the hearer, and by repeating short phrases with slight variations or alterations in rhythm, slurring, pitch or intervals, either written by the composer, or added *extempore* by the performer, the listener's attention is held (see ex. 5.6). The performer should compare the various versions to judge the affect of the changes and find a way of showing these to the listener using various strategies involving dynamics, length of note or articulation.

The alteration of the length of the up-beat in a repeated phrase is a common device in both vocal settings and in contrapuntal music without words. This may derive from the need to accommodate the varying number and length of syllables from verse to verse. Each voice enters with the same motif, but some voices have longer, some shorter up-beats (there are many examples in Purcell's *Fantasias*, and see ex. 5.33, figure no. 3). These small differences serve to hold the listener's attention, add variety and prevent boredom. In the final section of a movement, a musical idea might be altered in such a way that it impresses itself irrevocably on the hearer.⁶²⁵ The performer should be aware that these alterations are put there for deliberate effect and should avoid either rationalising small differences of pitch, rhythm or articulation without good reason, or obscuring them with excessive extempore ornamentation.

Figures - comparison of similar things

Paronomasis is the use of words with a similar sound but different meaning. Shakespeare's Portia says the quality of mercy is 'mightiest in the mightiest'.⁶²⁶ A small change can alter the meaning of a phrase, as in Shakespeare's 'Confess and live ... Confess and love', and the aurally similar but differently written 'Not on thy sole but on thy soul, harsh Jew, Thou mak'st thy knife keen'.⁶²⁷ The opening chorus of Handel's *Acis and Galatea* is 'O the pleasure of the plains', a phrase containing both repetition and comparison by

⁶²⁵ See p. 164, Mattheson II.14.13.

⁶²⁶ *The Merchant of Venice*, IV. i.185. See also G. Puttenham quote p. 181 'pray' used in two senses.

⁶²⁷ *The Merchant of Venice*, III.ii.35, IV.i.122.

contrast. The letters pl.. are repeated but the listener wants to hear 'pains' for 'plains' which would contrast with 'pleasure'.

Similar things may be compared or contrasted by a composer making a slight alteration in pitch or rhythm when the phrase is repeated, forming a musical 'trope' or change in meaning. Some comparisons emphasise similarities, and others differences.

RH IV xlix 62

Simile is the comparison of one figure with another, implying a certain resemblance between them.



Ex. 5.2. Corelli, Concerto Grosso in G minor, op. 6 no. 3.

When the opening phrase of this concerto is repeated a sixth lower, the semi-tone G to Ab becomes a tone, Bb to C, suddenly piano, giving a completely different character to the second phrase. The difference can be highlighted by either waiting before or dwelling a little longer on the crucial altered note. A similar manner of delivery could be applied to the Shakespeare examples, pausing slightly before the altered word to emphasise the change. Repetition of the same word or phrase with a contrary meaning, for example major changed to minor, is the figure refractio, or anaclasis.

When consecutive phrases use the same opening but subsequently change, the alteration becomes apparent by comparison.

Johann Mattheson, *Der vollkommene Capellmeister* (1739), II.14.46, tr. E. C. Harriss.

Anaphora. What is more usual than the *anaphora* in the composition of melody, where the very same sequence of sounds which has occurred before is repeated in the beginning of various subsequent clauses and makes a *relationem* or relationship?



Ex. 5.3. Handel, Concerto Grosso in Bb major/G minor, opus 3 no. 1.

The point at which the repeated phrase changes should be emphasised in some way. The F is now natural instead of sharp and the rhythm of the falling scale syncopated.

Richard Sherry, *A Treatise of Schemes and Tropes* (1550).

Epanaphora. Repeticio, repeticion, when inlyke and diverse thynges, we take our begynnyng continually at one and the selfe same word, thus: To you this thyng is to be ascribed, to you thanke is to be geven, to you thys thyng shall be honour. In this exornacion is much plesantnes, gravitie, and sharpnes, & it is much used of al oratours & notably setteth oute, and garnysheth the oracion.

In music the meaning can be changed by extending or shortening the phrase when it is repeated (see exx. 3.8 and 3.9), or harmonising a melody differently to make it either more or less dramatic. For example, the opening theme of the slow movements of both the concerto for violin in A minor, and the

concerto for two violins in D minor by J. S. Bach, are more dramatically harmonised in the middle of the movement. A forceful, full-bodied delivery is demanded to highlight the extra dissonances and make a contrast when the original 'peaceful' version returns.

Another way of changing the meaning is to reverse two elements:

RH IV xxviii 39.

Reciprocal Change occurs when two discrepant thoughts are so expressed by transposition that the latter follows from the former although contradictory to it, as follows: "You must eat to live, not live to eat."

See ex. 4.13 where the reverse rhythmic pattern is repeated throughout, giving a teasing ambiguity to the adjacent short notes, and the Shakespeare quotation p. 162 where the words 'last' and 'sweets' are reversed.

Notes may be added on repetition to amplify the idea. Exx. 5.4 and 5.5 show the opening and closing ritornelli with Handel's embellished 'flowers of rhetoric' in the Italian style which 'vivify' the original version by comparison.



Ex. 5.4. Handel, 'Rejoice greatly' from *Messiah*.

Top line: opening ritornello, lower line: closing ritornello.



Ex. 5.5. Handel, 'There let Hymen oft appear' from *L'Allegro*.



Ex. 5.6. Handel, Concerto Grosso in A major, op. 6 no. 11.

In this, the simplest form of decoration, the solo violin repeats the tutti theme altering 'a single word'.

Augmentation and diminution

Augmentation and diminution could be called forms of the figure 'comparison'.

Johann Mattheson, *Der vollkommene Capellmeister* (1739), II.4.79, tr. E. C. Harriss.

Next we have the *locum comparationis*, or comparison, where similar things are compared with dissimilar, small with large, and vice-versa.

Exaggeration in the form of augmentation (hyperbole) or diminution (litotes - the use of understatement) of themes is a common device in music. Augmentation occurs when the note values are doubled, but retain their original melodic contours.

Q VIII iv 3

Augmentation is most impressive when it lends grandeur even to comparative insignificance. This may be effected either by one step or by several, and may be carried not merely to the highest degree, but sometimes even beyond it.



Ex. 5.7. W. Lawes, Fantasia Suite no 7, Galliard.

In this extract, the two treble parts 'hunt each other up and down stairs' using canon, repeating scale fragments in two stages. The bass strides purposefully in an augmented scale underneath, growing in dynamic towards the top and dropping down to climb again. Bar-line emphasis should be avoided in favour of exact imitation in the upper parts' short phrases, which twitch nervously and create contrast with the 'grandeur' of the longer line below. Repetition occurs at several different levels simultaneously in this extract. When several figures combine to achieve a certain specific affect the style becomes elevated. See also exx. 5.23, 5.32.

Diminution, when the rhythm is contracted, is the opposite of augmentation.⁶²⁸

⁶²⁸ See T. Morley (1597), pp. 42-43 for more examples of augmentation and diminution.

Richard Sherry, *A Treatise of Schemes and Tropes* (1550).

Amplificacio. A greate parte of eloquence is set in increasing and diminyshing, and serveth for thys purpose, that the thyng shulde seme as great as it is in dede, lesser or greater then it seemeth to manye.

Allegro



Ex. 5.8. Handel, Concerto Grosso in Bb major, op. 6 no. 7.

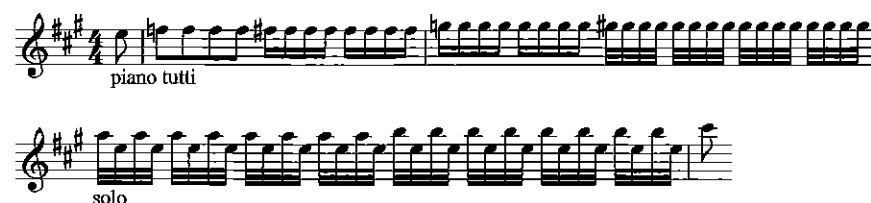
The force of the annoying repeated note lessens as it diminishes in note-value (reason: longer syllables are stronger than short ones) before the second violins divert to 'real' music and the first violins repeat the theme higher, therefore louder. Eventually both parts play the 'real' music until it is the turn of the violas and cellos to interrupt rudely with the first idea.



Ex. 5.9a.



Ex. 5.9b.


Ex. 5.9c.
Handel, Concerto Grosso in A major, op. 6 no. 11.

Various diminishing effects are made with solo and tutti, piano and forte variations. In ex. 5.9a the forte tutti group compresses the original phrase, and ex. 5.9c extends it again, but the solo violin emerges after the repeated notes with an extended solo. Using larger intervals with the same rhythm (last bars of 5.9b and 5.9c) could be considered amplification. These examples also incorporate the figure *auxesis* or *incrementum* where the music ascends by steps to a climax.

Figures of contrast

The contrast between one shape and another, with a conscious avoidance of symmetry, is used as a common expressive device in every visual art form. The elegant pose of the human body in *contraposto* (an unequal stance, with one leg straight and the other bent, with contrasting positions of the arms and hands) is a commonly used device in images. Dances of this period use the opposing left and right sides of the body in turn and in painting the technique of *chiaroscuro* was used to contrast light and shade.

In music, two distinct ideas may be placed close together for contrast. Quintilian describes arguments drawn from opposites which Mattheson calls 'very useful to music as a whole'. These 'provide many expedients for good inventions' using contrasting ideas of rhythm, tessitura, tempo, and mood, even before considering the possible affects to be derived from the text which is being set.

RH IV xlv 59.

Comparison is a manner of speech that carries over an element of likeness from one thing to a different thing. This is used to embellish or prove or clarify or vivify. ... It has

four forms of presentation: Contrast, Negation, Detailed Parallel, Abridged Comparison.⁶²⁹

RH IV xv 21.

Antithesis occurs when the style is built upon contraries, as follows: 'Flattery has pleasant beginnings, but also brings on bitterest endings.' 'Present, you wish to be absent; absent, you are eager to return.' Embellishing our style by means of this figure we shall be able to give it impressiveness and distinction.

It is common for contrary ideas to occur simultaneously in music. When this occurs each element should retain its distinctive character rather than trying to match the other one. See ex. 5.28.



Ex. 5.10. Handel, Concerto Grosso in A major, op. 6 no. 11.

The violins start happily enough but the violas and cellos interrupt in a succession of two short and one long outburst as if to attract our attention (as in 'Friends, Romans, Countrymen!'). These are ineffective if not played with increasing vehemence. The fragments (a) and (b) occur in decorated versions later in the movement in a cumulative affect (exx. 5.11a and 5.11b overleaf).

⁶²⁹ Examples are given in RH IV xlvii of each kind of comparison.



Ex. 5.11a.



Ex. 5.11b.

Joachim Burmeister, *Musica Poetica* (1606), tr. B. V. Brennan, p. 185.

Ornaments Common to Harmony and Melody No. 2. Parallel Progression or *Fauxbourdon*. Parallel progression or motion, called *fauxbourdon* in French, is a three-voice combination of ditones or semiditones with diatessarons in parallel motion and in equal values.

Ex. 5.12. Corelli, Concerto Grosso in Bb major, op. 6 no. 5 allegro.

This smooth figure (*fauxbourdon*) often occurs in contrast to surrounding phrases which use shorter notes. The group of detached crotchets in the first bar is decorated with triplets in the following bar, followed by another smooth crotchet group in *fauxbourdon*, falling in parallel motion, which is then decorated similarly. To obtain the full affect the detached (bars 1-2 and 5-6) and smooth characters (bars 3-4) should be exaggerated.

In a contrapuntal work the contrasting affect of a rhythmic unison can either be powerful and dramatic or soothing and restful. The affect is to emphasise the importance of that point.

Joachim Burmeister, *Musica Poetica* (1606), tr. B. V. Rivera, p. 165.

Musical Ornaments of Harmony.

No. 5. Noëma. Noëma is a harmonic affection or period that consists of voices combined in equal note values. When introduced at the right time, it sweetly affects and wondrously soothes the ears, or indeed the heart. ... An observation: this ornament, inasmuch as it fulfills the function of an ornament, is made manifest not from these isolated passages, but from the context of the whole piece. Therefore the whole context must be examined. In other words, the whole piece should be sung by the voices, and then the ornament will reveal itself.⁶³⁰

See ex. 5.13.

Figures of strong emotion - pathopeia

Sherry names two types of pathopeia which express 'vehement affections and perturbacions': of the imagination, such as fear, anger, madness, hatred or envy, and of commiseration 'whereby teares be pyked out, or pyty is moved'.⁶³¹ The most common indication of pathopeia in music is the use of chromaticism, which composers use for 'vehement affections' (exx. 3.4 and 4.3).

Joachim Burmeister, *Musica Poetica* (1606), tr. B. V. Rivera, p. 175.

Musical Ornaments of Harmony. No. 13. Pathopoeia. *Pathopoeia* is a figure suited for arousing the affections, which occurs when semitones that belong neither to the mode nor to the genus of the piece are employed and introduced in order to apply the resources of one class to another. The same holds when the semitones proper to the mode of the piece are used more often than is customary.

Richard Sherry, *A Treatise of Schemes and Tropes* (1550).

Pathopeia, that is expressing of vehement affections and perturbacions, of which there be two sorts.

The fyrste called Donysis, or intencion, and some call it imaginacion, whereby feare, anger, madnes, hatred, envye, and lyke other perturbacions of mynde is shewed and described, as in Ciceros invectives. Another form is called Oictros, or comiseracion, whereby teares be pyked out, or pyty is moved, or forgevenes, as in Ciceros peroracions, and complaintes in poets: And to be shorte ther is gotten no greater admiracion or commendacion of eloquence.

Joannes Susenbrotus, *Epitome troporum ac schematum et grammaticorum et rhetorum* (1566), tr. J. X. Brennan, p. 61.

Pathopeia – a scheme of amplification. This figure includes all excitement and sudden change of the emotions – all emotions, in fact, which generally arise from some event, or condition, from age, fortune, place, time, cause, mode, matter and persons.

Henry Peacham the Elder, *The Garden of Eloquence* (1577), p. 143.

Pathopeia, is a forme of speech by which the Orator moveth the minds of his hearers to some vehemency of affection, as of indignation, feare, envy, hatred, hope, gladnesse, mirth, laughter, sadnesse or sorrow.

⁶³⁰ Other examples of Noëma: Handel *Dixit Dominus* (Juravit Dominus); Vivaldi *Gloria* in D (Gratias agimus).

⁶³¹ (1550) Figures of sentence.

Grave

Soprano

Alto

Tenor

Bass

Violoncello

Since by man came death, since by man came death,

Allegro

By man came al - so the re - sur - rec - tion of the

By man came al - so the re - sur - rec - tion of the

By man came al - so the re - sur - rec - tion of the

By man came al - so the re - sur - rec - tion of the

Ex. 5.13. Handel, 'Since by man came death' from *Messiah*.

This dramatic chorus contrasts the two events of death and resurrection. They are juxtaposed in low, slow unaccompanied but rising music followed by a lively orchestrated joyous shout. The whole sequence is repeated for extra affect. The first word 'since', although low, is set on a syncopated rhythm, and should receive a small emphasis, with more the second time, which is higher, chromatic and this time without a down-beat. The tension of this passage is lost if taken too slowly.⁶³² The affect of all the voices moving together in this way is very forceful, and re-inforces the meaning of the words, especially in a long work where the chorus is usually used contrapuntally. Handel's *Israel in Egypt* is full of this figure. The prayer-like appeals of the children of Egypt are brought into sharp relief against the powerful contrapuntal choruses which surround them.

⁶³² See Syncopation: the impatient beat p. 185.

Figures of surprise and silence

An unexpected silence can cause either shock or amusement in the listener, especially after a long section which builds tension towards an expected conclusion. It may have the affect of interruption of an argument, or of running out of breath through excess emotion. Cicero calls a rhetorical pause reticentia (withholding something unspoken), and an abrupt cessation, praecisio. Others call it interruptio.⁶³³ One writer sees the purpose of a sudden silence as concealing and preventing excess of passion and preventing the speaker from 'flying out beyond the Bounds of Approbation'.⁶³⁴

Joachim Burmeister, *Musica Poetica* (1606), tr. B. V. Rivera, p.177.

Musical Ornaments of Harmony. No. 15. *Aposiopesis* is that which imposes a general silence upon all the voices at a specific given sign.

RH IV xxx.

Aposiopesis occurs when something is said and then the rest of what the speaker had begun to say is left unfinished.

Q IX ii 54.

Aposiopesis, which Cicero calls reticentia, Celsus obticentia, and some interruptio, is used to indicate passion or anger.

George Puttenham, *The Arte of English Poesie* (1589), p. 139.

Aposiopesis. Another auricular figure of defect, and is when we begin to speak a thing, and breake of in the middle way, as if either it needed no further to be spoken of, or that we were ashamed, or afraide to speak it out. It is also sometimes done by way of threatening, and to shew a moderation of anger. The Greeks call him Aposiopesis The figure of silence, or of interruption indifferently. If we doo interrupt our speech for feare, this may be an example.

Giambattista Vico, *Institutiones Oratoriae* (1711-41) tr. G. A. Pinton & A. W. Shippee, p. 187.

Aposiopesis is a sudden break in the oration because of the force of an emotion, particularly anger.

⁶³³ Susenbrotus (1543), tr. J. X. Brennan, p. 25.

⁶³⁴ [John Beaumont] (1675), p. 42.

Violin I

Violin II

Viola

Bass Viol

Alto

Organ & continuo

Held aus Ju - da siegt mit Macht

— und schließt den Kampf und schließt den Kampf

Es ist vollbracht!

The score is for a multi-stanza setting of 'Es ist vollbracht'. It features six staves: Violin I, Violin II, Viola, Bass Viol, Alto, and Organ & continuo. The music is in D major (two sharps) and common time. The lyrics are in German. The score shows a complex contrapuntal texture with various ornaments and repeat signs. The final section, 'Es ist vollbracht!', is marked with a forte dynamic and a final cadence.

Ex. 5.14. J. S. Bach, *St. John Passion*, 'Es ist vollbracht' (It is finished).

The force of the strong emotions in this movement is weakened if there is any slowing up before the shock of the sudden breaking off on a discord. This outburst of triumph which ends the middle section ('Judah's hero triumphs now and ends the fight') uses war-like rising arpeggios, and might even justify hurrying towards the Adagio, which brings back Jesus's last words 'It is finished' with pathetic falling appoggiaturas.

6 7 6 5 6 7 6 5 4 6

Adagio

7 7 7 7 6 5

The score is for a concerto grosso in D minor, op. 3 no 5. It features five staves: Violin I, Violin II, Viola, Bass Viol, and Organ & continuo. The music is in D minor (two flats) and common time. The score shows a complex contrapuntal texture with various ornaments and repeat signs. The final section is marked 'Adagio' and features a slow, dramatic cadence.

Ex. 5.15. Handel, *Concerto Grosso in D minor*, op. 3 no 5.

A typical breaking off before the final cadence in a contrapuntal movement in the Italian style. Reticentia is a figure, in this case a command, requesting silence (and therefore loud), which is achieved by the equal and detached nature of the three emphatic seventh chords (which could also be called exclamatio). Sometimes composers describe the silence with a pause sign in the gap, or even (inaccurately) over the note before it (which still should be played short to achieve the affect of sudden silence). It is important not to 'give the game away' by dropping the dynamic level before the silence. The length of the rests may be liberally interpreted. 'Adagio' could be read as 'Ritardando'. See also exx. 4.4 and 5.29.

When the anticipated resolution at a cadence is interrupted, this surprises the listener.

Thomas Wilson, *The Arte of Rhetoricke* (1560), p. 283.

We shall delite the hearers, when thei looke for one answer, and we make theim a cleane contrary, as though wee would not seme to understande, what thei would have.

Leading the listeners by the hand to expect one thing and delivering another to surprise them is a useful tool for holding their attention. Roger North writes that the frequent use of cadences can be relieved by the use of the 'Baulk' or the 'disappointment' where the cadence is perfectly formed but 'instead of a close, the base riseth a note'. He judges this to be no ornament, but 'humour only'.⁶³⁵ This device is well known as the interrupted cadence. It is often effective to dwell slightly on the unexpected chord, and use a change of tone and dynamic to highlight its affect.

⁶³⁵ T. Wilson, p. 83.

Another figure which uses surprise or shock for its affect is 'male collocatum. When wordes be naughtelye joynd together, or set in a place wher thei shuld not be'.⁶³⁶



Ex. 5.16. W. Lawes, Fantasia Suite no. 7 in D minor, Almame, bars 18-21.

Whichever note the listener is expecting after the dotted rhythm, already made strange with chromatic movement, it is unlikely to be the top B flat, and after that shock, the bottom A is even more absurd. After the ridiculous music, a nonchalant pretence at innocent normality follows.

Figures of omission

Some figures omit syllables at the beginning or ending of a word to tease the ear. Shakespeare uses 'gaged' for engaged, 'graved' for engraved and Spenser 'gins' for begins, 'frayd' for afraid. Letters omitted result in 'e'en' for even, 'twill' for it will, 'on't' for on it. Whole words may be omitted such as 'turtle' meaning 'turtle dove' in the aria 'But Oh! Sad Virgin' in Handel's *Samson*.

George Puttenham, *The Arte of English Poesie* (1589), p. 134.

Auricular figures: [alteration of single words by ear not mind.] This alteration is sometimes by adding sometimes by rabbating [paring down] of a sillable or letter to or from a word either in the beginning, middle or ending ioyning or unioyning of sillables and letters suppressing or confounding their severall sounds, or by misplacing of a letter, or by cleare exchange of one letter for another, or by wrong ranging of the accent.

Examples: embolden for bolden, goldyllocks for goldlocks, twixt for betwixt, tane for taken, morne for morning.

The omission of a beat where it is expected either at the beginning or the end of a phrase might surprise the listener who hears the missing sound in his imagination creating a 'loud rest' (see ex. 5.16). Schemes may omit letters, syllables or in music, notes at the beginning, ending or middle of a phrase or word. Apocope, omitting the last letter or syllable of a word, is a figure related to the syncope which takes something away from the middle and ablatio takes something from the beginning.

⁶³⁶ R. Sherry (1550).



Ex. 5.17. Vivaldi, Concerto in G minor, *La Notte*, for flute and strings.

After a vehement rhythmic string outburst (compare exx. 4.17 and 4.18), the solo flute and continuo are left alone, and the bass loses its down-beat which would be the expected last note and resolution of its short rhythmic figure, demanding a quick gasp of breath in the rest, although the flute carries on regardless.

The 'bacchius' rhythmic unit (v — —) 'hobbling or reeling' to Bacchus also depends on a suspension of the beat for its affect. This produces the affect of a 'loud rest' where a note which is expected in the listener's imagination fails to happen.



Ex. 5.18. Mattheson's example of the Bacchius.

Repetition of small fragments of a theme may build the listener's expectation which can then be broken by a surprise. This often takes the form of a longer phrase leading to the cadence which clinches the argument. See ex. 5.31.

Two-voiced figures and question and answer

Since the orator is a soloist, he has to answer his own questions. Quintilian defines the well-known device, the 'rhetorical question', as a question to which the listener silently provides the obvious answer. He gives as an example: 'What is the finest fruit?' Answer: the best, and 'What is the finest horse?' Answer: the swiftest. He thinks that posing a question and answering it oneself has 'quite a pleasing effect' and in the *ad Herennium* this is described as being 'well adapted to the conversational style'.⁶³⁷ Puttenham describes a figure called 'Erotema or the questioner. There is a kinde of figurative speach when we aske many questions and looke for none answers'.⁶³⁸ The way in which the question is put can influence the answer. A dissonant chord requires and expects resolution. The sharp seventh leads to the octave, the suspended fourth falls to the third of the chord, both of which are the expected answers. The rising sixth is often used in recitative to pose a question, and the minor sixth in pleading, for example in J. S. Bach, St. Matthew Passion, the opening of 'Erbarme dich'.



Ex. 5.19. J. S. Bach, Harpsichord Concerto in D minor, BWV 1052.

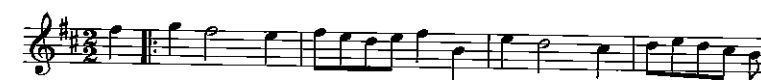
The rising sixth in the cello part (top line) poses a demanding question and receives an immediate terse 'one word' answer (on the obvious note) to its own question. This passage is not an 'accompanying' one, as it is sometimes played. The effusive decoration rushing up and

⁶³⁷ Q V xi 5; Q IX ii 14; RH IV xvi 24.

⁶³⁸ (1589) p. 176.

down the harpsichord should do battle with the cello's simple strong comments, which should be played loudly and detached.

Mattheson admits that raising the pitch of the voice is the usual indicator of a question, but he thinks that doubt is the principal indicator of a true question, as opposed to the 'rhetorical question' where the answer is obvious.⁶³⁹ Questions and answers may have varied tones of voice such as questioning for affirmation or denial, answering oneself, or chiding by question.⁶⁴⁰



Ex. 5.20. J. S. Bach, Suite no. 2 in B minor for flute and strings. Overture.

This theme consists of two parts, a question which rises and an answer which falls, both using the same rhythm. A semitone is used in the beginning of the question, and a fourth (B to E) in the answer. The quaver group is reverted, first rising to the note it has just left (F#) in the question then falling to a B in the answer.

Solo instruments are often found discoursing with themselves or answering their own questions (anthypophora).



Ex. 5.21. J. S. Bach, Chaconne from Partita in D minor for solo violin.

The insistent repeated notes, first middle, then low A, then D (conveniently open strings which can be doubled for reinforcement), are mixed with energetic arpeggios which exhilarate and build the whole argument. The repeated notes are spaced out to begin with, like someone knocking at the door and receiving no answer. They get progressively closer together and eventually become continuous.

⁶³⁹ (1739) II.9.62.

⁶⁴⁰ W. Taylor, p. 161.

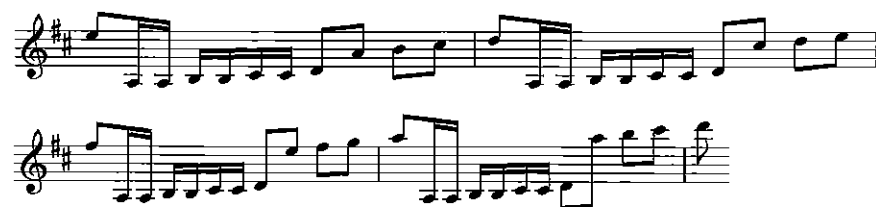


Ex. 5.22. Handel, Trio Sonata in Bb, op. 2 no. 3, Allegro bars 71-72.

The music seems to debate with itself over a few notes as if it cannot decide which one takes precedence, like a dog worrying a bone. It repeatedly returns to the C from different directions.

Puttenham describes this in word play as exchanging and shifting the sense, the figure antimetabole.⁶⁴¹ Shakespeare: 'I pretty, and my saying apt? or I apt and my saying pretty?' 'You are not the mayster of your money, but your money mayster of you'.⁶⁴² Another example from the Bible: 'For the man is not of the woman; but the woman of the man. Neither was the man created for the woman; but the woman for the man'.⁶⁴³ The two principal nouns are connected and reversed in various ways with different shades of meaning.

Mattheson describes the two-voiced effect in music where voices answer each other with repetition either higher or lower.⁶⁴⁴ In music of more than one part, the musical dialogue often includes question and answer. This type of figure is good for holding the audience's attention because, following the question, the listener is held expectant in the hope of hearing a reply. This can also occur within a single voice (aporia), and is usually on two levels.



Ex. 5.23. Handel, Concerto Grosso in D major, op. 6 no. 5.

A higher and lower voiced affect. The lower voice needs to increase in volume as it reiterates the same notes insistently (in unison violins and violas). The upper one is softer in nature (it changes pitch and is harmonised) but grows each time it speaks, before the highest point is reached loudly at the end of the sequence.

See also ex. 3.5.

⁶⁴¹ Cited in R. Headlam Wells (1984), p. 176.

⁶⁴² W. Taylor, p. 71 *Love's Labour's Lost*, 1.ii.19-20.

⁶⁴³ 1 Corinthians, 11.8-9.

⁶⁴⁴ (1739) II.4.31.



Ex. 5.24. Biber, 'Rosary' Sonata no. 1 (The Annunciation).

A two-voiced figure discoursing with itself. The higher voice speaks faster and the lower one slower but later both voices agree and use the faster note-values. Tones of voice should change for the two voices, either the lower one softer (as if in parenthesis) and the higher one louder, or the reverse. The affect and excitement of this passage is partly achieved from rhythmic inevitability (it occurs over a ground bass), and it would be a mistake to exaggerate the two-voiced affect either by using excessive rubato or gaps to distinguish the lower and higher voices. The affect may be achieved successfully by using dynamic and tone colour alone.

Bayly says that when the 'intervening of another voice, called parenthesis' occurs, 'the voice should descend a tone or more, and be elevated afterwards to the pitch it began in the principal sentence'.⁶⁴⁵ Quintilian gives another two-voiced figure of impersonation, or imitating another voice, which he says 'lends wonderful variety and animation to oratory' and gives the impression of a conversation which can sound like a reproach, a complaint, praise or pity. He quotes Cicero's opinion that impersonation demands a great effort and is bold.⁶⁴⁶

A second 'voice' is also used in oratory to address an object:

RH xv 22.

Apostrophe is the figure which expresses grief or indignation by means of an address to some man or city or place or object, as follows: 'It is you I now address, Africanus, whose name even in death means splendour and glory to the state!' ... If we use Apostrophe in its proper place, sparingly, and when the importance of the subject seems to demand it, we shall instil in the hearer as much indignation as we desire.⁶⁴⁷

⁶⁴⁵ (1771), pp 21-22.

⁶⁴⁶ Q IX ii 29.

⁶⁴⁷ See also Le Faucheur (p. 135) for tone change to address an inanimate object.

Ornamentation *extempore*

Ornamentation added by the performer is subject to the same principles that apply to composed figural ornament: it should match the style of the composition to satisfy decorum; and it 'must be varied to suit the nature of the material to which it is applied'.⁶⁴⁸ To find the correct musical style of ornamentation, it is helpful to examine works where ornamentation is written out, which may then be used as a model for the player's own extemporised decoration.



Ex. 5.25a. J. S. Bach, Sonata in A minor for solo violin (written-out Italian style of ornamentation).



Ex. 5.25b. F. Couperin, Quatrième Concert, Prélude (signed French style of ornamentation).

The two major styles of ornamentation in Baroque music are the French, characterised by small signed ornaments on single notes, and the Italian style which adopts long flourishes of many notes in scale and chord-like formations, which should be applied *extempore* to slow movements written in long note values. There is also the mixed style sometimes called German, which uses elements of both. During the early eighteenth century, French composers such as Leclair and Loeillet started using characteristically Italian elements in their compositions. J. S. Bach wrote music in both the French and Italian styles, but wrote out much of the ornamentation, leaving only a little scope for performers to add their own.⁶⁴⁹

Quintilian describes the application of ornamentation just for the sake of it without it relating to the purpose and structure of the speech as 'to discuss dress and gesture without reference to the body', and argues that how and where it is applied is as important as what is being said.⁶⁵⁰ Tosi recommends inventing new discoveries, but after comparing them, 'chuse the best' and by 'going on in refining' the performer will discover treasures and 'increase his Store of Embellishments' to create 'a Stile which will be entirely his own'.⁶⁵¹

⁶⁴⁸ Q VIII iii 11.

⁶⁴⁹ See J. Tarling (2000) pp. 157-62 guidance for identifying national styles.

⁶⁵⁰ Q IX iii 100; Q XI i 7.

⁶⁵¹ (1743) pp. 182-83.

Mattheson also believes that the performer develops his own style of ornamentation through exercising his personal taste and experience.⁶⁵²

Mattheson warns against using an out-moded style of ornamentation 'since things change almost yearly and the old ornaments become out of style ... and make room for the more recent fashions' which themselves become outdated.⁶⁵³ According to both Quintilian and Mattheson, a few well-chosen ornaments are better than a continuous effusion. Quintilian says that showing off by means of excessive ornament proceeds 'from a passion for display that would do credit to a common mountebank'⁶⁵⁴ and Mattheson says that this practice would disgust the perceptive listener. He quotes his own 'seventh rule of clarity' which advises using 'all embellishments and figures with great discretion'.⁶⁵⁵ Quantz complains that performers who 'believe that they will appear learned' by crowding an adagio with too many graces usually spoil the harmony. He advises that 'there is more art in saying much with little, than little with much'.⁶⁵⁶ Bayly pleads for restraint in 'the too frequent use of turns, slurs, shakes and appoggiaturas [which is] tiresome even in a solo, but disgusting in parts, where no one should move beyond the composer'.⁶⁵⁷ Quintilian asks the performer not to 'strain after' ornaments too much as he will lose the charm of variety. For this reason, he thinks commonly used figures have lost their charm.⁶⁵⁸

The affects of signed ornamentation in music

Mattheson criticises the French style of using signed ornaments which he considers 'crinkle and disfigure' the principal notes, although Mace describes them as for 'the *Beautifying* and *Painting* of your *Fabrick*'.⁶⁵⁹ In the hands of a discriminating and expressive performer, the way that small signed ornaments are delivered can add to and reinforce the emotional expression of the musical material, and many writers describe their uses for specific emotions, varying the effect of the same ornament by its execution.

C. P. E. Bach, *Versuch* ... (1753), tr. W. J. Mitchell, p. 79.

No-one disputes the need for embellishments. This is evident from the great numbers of them everywhere to be found. They are, in fact, indispensable. Consider their many uses: They connect and enliven tones and impart stress and accent; they make music pleasing and awaken our close attention. ... let a piece be sad, joyful, or otherwise, and they will lend fitting assistance.

⁶⁵² (1739) II.3.19.

⁶⁵³ (1739) II.14.51.

⁶⁵⁴ *Iactatio*: boasting, showing off.

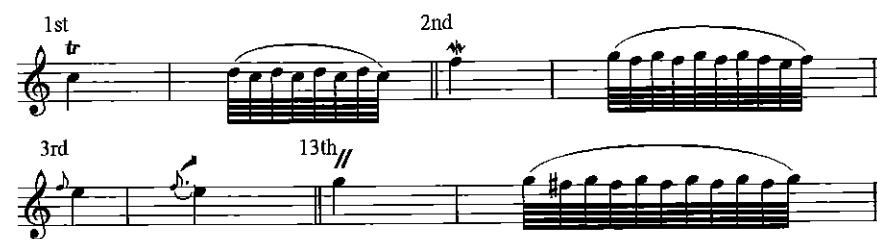
⁶⁵⁵ Q II iv 15; (1739) II.3.35; II.5.101.

⁶⁵⁶ (1752) XI.6

⁶⁵⁷ (1771) p. 58.

⁶⁵⁸ Q IX iii 4.

⁶⁵⁹ J. Mattheson (1739) II 14.41; T. Mace (1676), p. 102.

Ex. 5.26. Geminiani, *The Art of Playing on the Violin* (1751), p. 6-8.

The Ornaments of Expression, necessary to the playing in a good Taste [extracts].

(First) The plain Shake is proper for quick Movements.

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

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

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

The instrumental voice

Figural affects borrowed from vocal music permeated instrumental music, implying certain emotions which became adopted and eventually detached from their origins.⁶⁶⁰ The opening phrase of Dowland's song 'Flow my tears' and the corresponding instrumental version, the *Lachrimae* pavan, was used extensively in seventeenth-century music (see ex. 4.31). Composers borrowed all vocal styles of writing for instrumental use, even recitative. The 'free' sections of the early Italian sonatas by composers such as Castello and Fontana where the bass remains relatively static are reminiscent of vocal style recitatives. In the opening of the finale of Beethoven's ninth symphony, the whole cello section 'speaks' in unison.

Bonporti imitates vocal recitative in his invention for violin and continuo:

Ex. 5.27. Bonporti, *Inventione I* (1712).

5.2 Repetition and its affects

Quintilian considers that repetition is not in itself a figure, but many figures use the device of repetition for emotional affect.⁶⁶¹ As already seen above in figures of comparison, repetition may be used in a variety of ways and it can also be used for clarity and understanding 'to fix one point in the minds of the audience'.⁶⁶² Mattheson reminds us that the word *ritornello* in itself means repetition, and is used at the beginnings and ends of pieces, as is the custom in arias.⁶⁶³

Charles Batteux, *Les beaux-arts* (1746), quoted in P. Le Huray, p. 51.

Every tone, every modulation and every repetition ought to lead to a feeling or to give expression to one.

Raising the volume and tessitura of the voice makes repetition more forceful and vehement and can also have an effect on style: 'grandeur may result from repeating words'.⁶⁶⁴

Quintilian, whilst not regarding it as a 'crime to repeat a statement of fact more than once' advises that the repetitions should be enlivened by figures, as a dry repetition of the facts 'suggests a lack of confidence in the judge's memory'. The figure epimone occurs when 'the same verse or sentiment is inserted very often in a poem or oration'.⁶⁶⁵

⁶⁶⁰ P. Holman (1999), pp. 40-42.

⁶⁶¹ Q IX ii 63.

⁶⁶² Q IX ii 4.

⁶⁶³ (1739) II.4.25, 29; II.14.7, 12

⁶⁶⁴ D 103

⁶⁶⁵ Susenbrotus (1543), tr. J. X. Brennan, p. 41.

Rhetorical repetition

Henry Peacham the Elder, *The Garden of Eloquence* (1577), p. 49.

Traductio repeateth one word often times in one sentence, making the oration more pleasant to the eare. ... this exornation is compared to pleasant repetitions and divisions in Musicke, the chiefe use whereof is, either to garnish the sentence with oft repetition, or to note well the importance of the word repeated. The Caution. This can become tedious and wearisome.

The following uses of repetition are from the *Rhetorica ad Herennium*. These are all used for different affects in the speeches quoted later in this section.

- Words may be doubled with a view to amplification.
- Reiteration can bring force and charm.
- Words are repeated with a slight change.
- Words are repeated at the beginning and ends of phrases.
- The same thought is cast in a number of different forms.
- The same word is repeatedly introduced.
- A point may be dwelled upon making it 'like blood spread through the whole body of the discourse'.⁶⁶⁶

Repetition to soothe the passions

Depending on the prevailing emotion and the way in which repetition is used, it can either calm or incite anger. Although the orators state many times that the forms and purposes of oratory are not the same as those of poetry, nevertheless in poetry, oratory and music the repetition of a word or short phrase can be used for calming, or to give the feeling of stillness or sadness. The pastoral 'echo' of the last few notes of a phrase often appears in music with this character, and is usually indicated by a 'piano' marking. Poetry and music are so frequently found together that music has borrowed poetry's forms, and uses them without words.

All day the same our postures were
And we said nothing, all the day.⁶⁶⁷

A musical phrase may lose its vigour by being repeated (ex. 5.28, bars 6-10). Decreasing the volume and lowering the tessitura makes the voice weaker, and it may become faint or fade out altogether.

In the following ex. 5.28, this pathetically anguished movement dissonances are caused by the walking bass (detached quavers) passing against the cantabile suspended upper parts. The texture changes at the point where the first violins stop their slow falling shape and go suddenly higher (so louder and more impatient) to the Bb and the bass breaks off its walk. The tied re-iterated D over the bar line, 1st violin bars 5-6, shows signs of impatience. At this point the music becomes stronger but then gradually loses its energy during the descending pairs of notes. The two violin parts exchange sympathetic re-iterated sighs, eventually fading out in an emphatic short sob (the dissonant chord before the pause) followed by another similar but less dissonant chord. The music then revives after the cadence, which forms a link to the next movement.

⁶⁶⁶ RH IV xlv 58.

⁶⁶⁷ J. Donne, quoted in L. P. Wilkinson, p. 67.

Andante largo

Violin I

Violin II

Viola

Violoncello

6 9 6 4 6 5 5 9 6 7 6

7 6 7 5 4 7 5 6 7 7 7

7 7 7 7 7 7 7 7 7 7 7

6 4 2 7 5 4 3 2

Ex. 5.28. Corelli, Concerto Grosso in F major, op. 6 no. 2.

Repeating a short phrase can either emphasise it or make it weaker and so die, like an echo.

Henry Peacham the Elder, *The Garden of Eloquence* (1577), pp. 46, 47.

Anadiplosis. This exornation [where the last word is repeated as the first of the next phrase] doth not onely serve to the pleasantnesse of sound, but also to adde a certaine increase in the second member. Of some this figure is called the Rhetoricall Eccho, for that it carrieth the resemblance of a rebounded voice, or iterated sound.

Epanalepsis [the end and beginning the same]. The chief use of this exornation is to place a word of importance in the beginning of a sentence to be considered, and in the end to be remembered, and also it hath a sweetnesse in the sound of the repetition. Too many members or words between the beginning and the end, do drowne the first word before the last be heard: whereby it looseth the grace and sweetnesse of a repetition. On the other hand, it ought not to be repeated too soone, lest it returns barrain and emptie.

Repetitions of the same word or phrase close together set off by another in between can be 'charming' as in anaphora, a device much used in poetry (see ex. 5.3).

Peacham the Younger reminds us that Psalm 136 is completely made up of 'those two most graceful and sweet figures of repetition, symploce and anaphora' (repeating a word or phrase at both the beginning and ending of successive sentences).⁶⁶⁸ The affect of these repetitions is to calm and reassure:

1. O give thanks unto the Lord; for he is good: for his mercy endureth for ever.
2. O give thanks unto the God of gods: for his mercy endureth for ever.
3. O give thanks to the Lord of lords: for his mercy endureth for ever.
4. To him who alone doeth great wonders: for his mercy endureth for ever.
5. To him that by wisdom made the heavens: for his mercy endureth for ever.
6. To him that stretched out the earth above the waters: for his mercy endureth for ever.

etc.

Using the last word of the previous phrase as the first of the next one, a figure called anadiplosis, can be used to change the tone or feeling of the same note when it ends one phrase or section and also starts the next. This type of repetition can also build tension to a conclusion through a sequence as in 'In the beginning was the Word, and the Word was God, and God was the Word'.⁶⁶⁹ This passage also contains another type of repetition by exchanging the position of the nouns 'Word' and 'God' for greater emphasis, and is similar to the figure auxesis which uses a ladder of repetition to lead to a conclusion.

Repetition to raise the passions

Bernard Lamy, *The Art of Speaking* (1675), ed. J. T. Harwood, p. 230.

Repetition is a Figure very ordinary among those who speak in a heat, or are impatient to make us understand what they mean.

Repetition is made in two ways, when we repeat the same words, or when we repeat the same thing in different words.

⁶⁶⁸ *The Compleat Gentleman* (1622), in O. Strunk vol. 3, p. 69.

⁶⁶⁹ John, 1.1 quoted in H. Peacham the Elder.

Repetition is used for a quite different purpose in Shakespeare's *The Merchant of Venice* when Shylock attempts to persuade his Christian 'friends' that he too qualifies as a member of the human race. He defends himself angrily, starting with short rhythmic statements without conjunctions (asyndeton) then repeated questions which accumulate in intensity (auxesis or incrementum) until the word 'revenge' is reached. Each section has its own rhythmic pattern using repetition to hammer home the points. The repetition of short phrases of the same length helps to build the argument.

RH IV xx.

We call Isocolon the figure comprised of cola (discussed above) which consist of a virtually equal number of syllables. To effect isocolon we shall not count the syllables – for that is surely childish – but experience and practice will bring such a facility that by a sort of instinct we can produce again a colon of equal length to the one before it, as follows: "The father was meeting death in battle; the son was planning marriage at his home. These omens wrought grievous disasters."

The change in the length of the repeated phrases (shorter to begin with, and concluding with longer) builds the tension of Shylock's speech by stages shown by * where a pause should be made to separate groups of words with the same rhythm, which often conclude with a longer phrase. This helps to hold the attention of the listener where a longer sequence of identical phrases might become boring. Repetition is used in the beginning, middle and ends of phrases in turn. The points become more urgent by repetition and the questions angrily demand (silent) answers. Susenbrotus sees this type of repetition as being useful for 'gravity and forcefulness', Sherry for 'gravitie and sharpnes'.⁶⁷⁰

Shylock: He hath disgraced me, and hindered me half a million; * laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies. * And what's his reason? I am a Jew. * Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions; * fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? * If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge?⁶⁷¹

Later in the same play Portia and Bassanio, using repetition of the words 'if' and 'ring' as well as simultaneously using other figures of repetition play with each other's emotions (Bassanio gave her the ring not knowing her true identity). This figure, which Sherry calls traduccio 'maketh that when all one worde is oftentimes used, that yet it doth not onely not displease the mynde, but also make the oracion more trim'.⁶⁷² After a monotonous sequence of repetition, Bassanio's concluding statement, a type of exclamation, gains power by the absence of the now expected repeated words. Both arguments grow in force by rhythmic repetition, which builds in stages: 'to whom ... for whom, ... for what ...' followed by 'and would ... and how ... then I gave ... I gave ... I gave ... I left'. The altered word should be emphasized (author's

⁶⁷⁰ (1543) tr. J. X. Brennan, p. 47; R. Sherry (1550), The second parte of Trope.

⁶⁷¹ Act 3.1.51-65.

⁶⁷² (1550) The first order of the Figures Rhetoricall.

italics). The final line rounds off the sequence with the consequence of the argument.

B: Sweet Portia,
If you did know to whom I gave the ring,
If you did know *for* whom I gave the ring,
And would conceive for *what* I gave the ring,
And how unwillingly I *left* the ring
When naught would be accepted *but* the ring,
You would abate the strength of your displeasure.

P: If you had known the *virtue* of the ring,
Or half her worthiness that *gave* the ring,
Or your own honour to *contain* the ring,
You would not then have parted with the ring.⁶⁷³

Repetition for emphasis

Intensifying the repetition adds force and clinches the argument.⁶⁷⁴ If one or more words are repeated, the affect is amplified, useful both for 'vehement' appeals and in a softer appeal for pity. The voice may appear to fail at peak volume through excess of strong emotion, as in Dowland's sexually charged 'to see, to heare, to touch, to die' or conclude a series of short statements or questions with a longer one.

Shall I sue? Shall I seek for grace?
Shall I pray? Shall I prove?
Shall I strive to a heavenly joy
With an earthly love? ⁶⁷⁵

In the following example 5.29 the double choir is used as a tool to re-inforce repetition. The two word phrase is set in long notes followed by short ones and builds tension by being repeated in various combinations. Finally all voices sing the same words together before a sudden silence (aposiopesis). The pause should surely be on the silence. The interrupted frenzy is followed by a low, slow, fearful phrase in extreme contrast.

⁶⁷³ Act 5.1.193-202.

⁶⁷⁴ Q IV ii 85; Q VI i 2; Q VIII iii 88.

⁶⁷⁵ Also J. Dowland, E. H. Fellowes, p. 476.

Soprano
im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit,
Soprano
im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit, im - ple - bit ru - i - nas,
Alto
im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit,
Alto
im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit, im - ple - bit ru - i - nas,
Tenor
im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit,
Tenor
im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit, im - ple - bit ru - i - nas,
Bass
im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit, im - ple - bit ru - i - nas,
Bass
im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit,
im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit, con - fre - git re - ges,
im - ple - bit, im - ple - bit, im - ple - bit, im - ple - bit, con - fre - git re - ges,
im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit, con - fre - git re - ges,
im - ple - bit, im - ple - bit, im - ple - bit, im - ple - bit, con - fre - git re - ges,
im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit, con - fre - git re - ges,
im - ple - bit, im - ple - bit, im - ple - bit, im - ple - bit, con - fre - git re - ges,
im - ple - bit, im - ple - bit, im - ple - bit, im - ple - bit, con - fre - git re - ges,
im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit, con - fre - git re - ges,

Ex. 5.29. Monteverdi, Dixit Dominus from *Selva Morale e Spirituale* (1641).

The Bible, 1 Corinthians, 13.11.

When I was a child, I spoke as a child, I understood as a child, I thought as a child.

George Puttenham, *The Arte of English Poesie* (1589), p. 168.

Epizeuxis, or Cuckowspell (immediate repetition). For right as the cuckow repeats his lay, which is but one manner of note, and doth not insert any other tune betwixt, and sometimes for hast[e] stammers out two or three of them immediately after another, as cuck, cuck, cuckow, so doth the figure Epizeuxis.

Johann Mattheson, *Der vollkommene Capellmeister* (1739), II.14.45, tr. E. C. Harriss.

Epizeuxis. For what is for example more common than the musical *Epizeuxis* [connection] or *Subjunctio* [joining], where one pitch is repeated strongly in the very same part of the melody?

Henry Peacham the Elder, *The Garden of Eloquence* (1577), p. 47.

Epizeuxis is a figure whereby a word is repeated, for the greater vehemencie, and nothing put between: and it is used commonly with a swift pronounciation. ... This figure may serve aptly to expresse the vehemencie of any affection, whether it be of joy, sorrow, love, hatred, admiration or any such like, in respect of pleasant affections it may be compared to the quaver in Musicke, in respect of sorrow, to a double sigh of the heart, & in respect of anger, to a double stabbe with a weapons point. The caution. Words of many syllables are unfit for this repetition for if one should repeate abhominacion, it would both sound ilfavouredly, and also be long a doing: for the difference is great between saying O my sonne, my sonne, and O abhominacion, abhominacion, the one hath brevite and beautie, the other prolixitie and deformitie.

Rhetorica ad Herennium: 'The re-iteration of the same word makes a deep impression upon the hearer and inflicts a major wound ... as if a weapon should repeatedly pierce the same part of the body'.⁶⁷⁶ Mattheson describes a device where one pitch is repeated strongly for similar affect (see ex. 5.8).⁶⁷⁷ Sherry gives an example of immediate 'rebeatyng again of all one worde for the more vehemence, and some affect of the mynde' from Cicero's speech against Catiline: 'Yet he liveth, liveth?' Wilson writes that 'wordes twice spoken, make the matter appere greater'.⁶⁷⁸ Zarlino says that to continually repeat the same words does not 'go over well' unless to give greater emphasis to words that are worthy of consideration and have some weight.⁶⁷⁹

Michel Le Faucheur, *The Art of Speaking in Publick* (1657), pp. 137, 146-49.

In the *Figure* call'd *Epimone* by the *Greeks*, and which we may call *Insistence*, whereby the *Orator* presses his *Adversary* to a pinch and dwells upon it; *insisting* still upon the same argument, and expressing it home till he seems asham'd of it, and confounded at the repetition: Here the *Orator* must make use of a *brisk, pressing and insulting voice*, where he lays the main stress of his Speech and clinches it upon the *hearers*.

See ex. 5.10 (counter-subject in viola and cello)

Chap. X *How to vary the Voice according to the Figures of Rhetorick*

Upon the *figure* which the *Greeks* call *Anadiplosis*; That is to say, a *redoubling*, or an immediate *repetition* of the same word ... the *Orator* must give the same *word repeated* here a different sound, and pronounce it the *second* time over far *louder* and *stronger* than at the *First*.

⁶⁷⁶ RH IV xxviii.

⁶⁷⁷ RH IV xxviii.

⁶⁷⁸ (1553) p. 238.

⁶⁷⁹ *Istituzioni harmoniche* (1558), O. Strunk, vol. 3, p. 184.

See exx. 3.7, 5.29.

In an *Anaphora*, where one and the *same word* is repeated over and over in the *beginning* either of several Sentences one after another, or of several clauses of the same Sentence ... He must pronounce the *word* here *repeated*, always with the same *Accent* and *Sound*; but in a different manner from the *Pronunciation* of all the *other parts* of the *Period*, to give the *Figure* its due *Emphasis* and *Distinction* in his Discourse, upon the *Repetition* of the *same words*.

See exx. 4.25, 5.3.

And so again in an *Epizeuxis*, when the *same word* is reiterated several times over one after another at the *end of Sentences*, he must likewise humour the *Emphatical Redoubling* of the word, with the *same Accent* of his Voice.

Henry Peacham the Elder, *The Garden of Eloquence* (1577), p. 41.

Figures of Repetition

Epanaphora. the use hereof is chiefly to repeate a word of importance ... the Caution ... yet it may be too often used ... repetitions ought not to be many ... heede ought to be taken, that the word which is least worthie or most weake, be not taken to make the repetition, for that were very absurd.

See exx. 5.23, 5.32.

Repetition for development

When several short phrases increase in intensity, by either using tessitura or by varying the intervals or harmony used, they can build to a climax. Perhaps the best known example of this figure occurs in Dowland's song 'Come again', where each short phrase rises in tessitura and is separated by a rest, an opportunity for the singer to gasp or sigh. The text expresses both the emotional and physical development through the sequences 'to see, to heare, to touch, to kisse, to die ...' and 'the earth, the sea, the aire, the fire, the heav'ns' (see ex. 5.33 fig. 2 for a similar phrase set instrumentally).

Joannes Susenbrotus, *Epitome troporum ac schematum et grammaticorum et rhetorum* (1566), tr. J. X. Brennan, p. 68.

Auxesis occurs when one proceeds by several steps, not merely to the highest degree, but sometimes even beyond it.

A group of figures use a 'ladder' where small repeated fragments rise using the last note as a step up to the first of the following one.

Henry Peacham the Elder, *The Garden of Eloquence* (1577), p. 169.

Incrementum is as it were the orators scaling ladder, by which he climeth to the top of high comparison.

Gradatio repeats what has already been said and before passing to a new point dwells on those which precede, leading by degrees and making the last word a step to further meaning.

Richard Sherry, *A Treatise of Schemes and Tropes* (1550).

Gradacio is, when we rehearse again the word y goth next before, & descend to other thinges by degrees thus: To Affrican industry gat vertue, vertue glory, glory hatered.

Sir Philip Sidney, *Astrophil and Stella*, sonnet 1.

Pleasure might cause her reade, reading might make her know,
Knowledge might pitie winne, and pitie grace obtaine.

Astrophil and Stella, sonnet 47.

I may, I must, I can, I will, I do
Leave following that, which it is gaine to misse.



Ex. 5.30. Handel, Concerto Grosso in A major, op. 6 no. 11.

The first chord is like a call to attention, breaking the spell of the lyrical movement which precedes it, after which the music builds (crescendo) by step to the top, and silence, before cadencing piano. The emphasis falls on the middle of bars 1-4, where the dissonance and chromatic movement occurs, resolving each time onto the beginning of the next bar. This changes at the cadence, where the dominant is on the beginning of the bar, breaking the expected pattern and resolving softly onto the final note.

George Puttenham, *The Arte of English Poesie* (1589), p. 182.

Auxesis or the Avancer. It happens many times that to urge and enforce the matter we speake of, we go still mounting by degrees and encreasing our speech with wordes or with sentences of more waight one then another, & is a figure of great both efficacie & ornament.



Ex. 5.31. J. S. Bach, Sonata no. 1 in B minor for violin and harpsichord.

The climax is reached by degrees built up of falling figures, each rising in tessitura and intensity until the top D is reached at the beginning of bar 2, changing the now expected pattern and clinching the argument with a cadence.

RH IV xxv.

Climax [see also gradatio and auxesis which are similar] is the figure in which the speaker passes to the following word only after advancing by steps to the preceding one, as follows: 'Now what remnant of the hope of liberty survives, if those men may do what they please, if they can do what they dare, and if you approve what they do?'

RH IV xxv 35.

The constant repetition of the preceding word, characteristic of this figure [climax], carries a certain charm.

Q VIII iv 26, 27.

Accumulation of words and sentences identical in meaning may also be regarded under the head of amplification. For although the climax is not in this case reached by a series of steps, it is none the less attained by the piling up of words. In that figure it is a number of things that are accumulated, whereas in this passage all the accumulated details have but one reference. The heightening of effect may also be produced by making the words rise to a climax.

Michel Le Faucheur, *The Art of Speaking in Public* (1657), p. 142.

Upon a *Climax*, or a *Gradation*; where the *Discourse* climbs up by several *clauses* of a Sentence to a *Period* or Full Point; 'tis manifest that the *Voice* must be rais'd accordingly by the same degrees of *elevation* to answer every *step* of the *Figure*, till it is at the utmost *height* of it.

Joachim Burmeister, *Musica Poetica* (1606) tr. B. V. Rivera, p. 181.

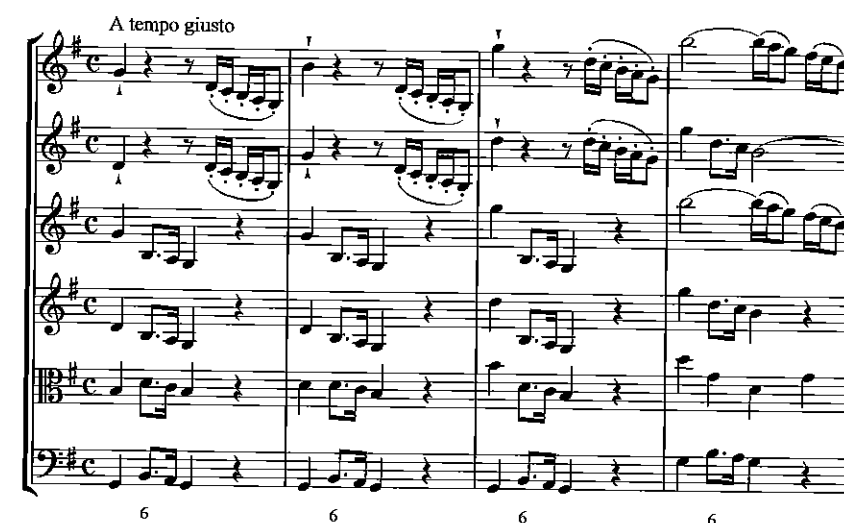
The Ornaments or Figures of Melody.

No. 3. Climax. Climax is that which repeats similar pitch [patterns] on gradations of pitch levels.

Joachim Burmeister, *Musica Poetica* (1606), tr. B. V. Rivera, p. 179.

The Ornaments or Figures of Melody.

No. 2. Palillogia. *Palillogia* is the iteration of the same melodic phrase or passage at the same pitch level. Sometimes the iteration involves all the pitches [of a phrase] but other times [only] the initial pitches, in the same voice, with or without intervening rests. The iteration occurs in only one voice.



Ex. 5.32. Handel, Concerto Grosso in G major, op. 6 no. 1.

This example shows two groups of instruments in dialogue. Figures of repetition are used in several ways simultaneously. Each bar becomes more emphatic as the intervals get larger in the upper parts. The bass doggedly insists on the same thing quite strongly until it goes up an octave just where the violins have a long note, a sign for a softer tone colour as the top parts become more melodic. At the same moment the first note of the bar in the top part is a long singing one after three short emphatic ones in bars one to three. The whole sequence takes place on the chord of G major, demonstrating how to build a phrase without the element of harmony. See also exx. 5.23 and 5.28 bars 9 and 10.

Ex. 5.33. J. Dowland, *Lachrimae Antiquae*.

The rising two-note figure (2) is derived from the longer falling one (1) and is repeated in close imitation building tension in all parts with dynamics following the rise and fall of each line. The figure is then extended upwards using four notes to make it more emphatic (3) before syncopations (bars 13-15) impatiently anticipate the cadence. See also ex. 5.7.

Henry Peacham the Elder, *The Garden of Eloquence* (1577), p. 42.

Epiphora, Symploce [same beginnings] may serve to any affection, and is a singular ornament, pleasant to the eare, which of some is called the Rhetoricall circle, and of others the muscally repetition. The caution. Too many members of this figure do much blemish the beautie of it.

Richard Sherry, *A Treatise of Schemes and Tropes* (1550), Figures of Sentence.

Expolicion is, when we tarye in one thyng, speakynge the same in diverse wordes and fashions, as though it were not one matter but diverse.

Joannes Susenbrotus, *Epitome troporum ac schematum et grammaticorum et rhetoricorum* (1566), tr. J. X. Brennan, p. 86.

Expolitio occurs when we repeat something and amplify it continually by other words, units of discourse, ideas and figures.

See ex. 5.21.

RH IV xx.

Homoeoteleuton occurs when the word endings are similar, although the words are indeclinable, as follows: "You dare to act dishonourably, you strive to talk despicably; you live hatefully, you sin zealously, you speak offensively." Again: "Blusteringly you threaten; cringingly you appease."

George Puttenham, *The Arte of English Poesie* (1589), p. 168.

Ploche, or the Doubler – a speedie iteration of one word, but with some little intermission by inserting one or two words between.

See ex. 5.32.

Other devices which use repetition in musical composition

The most common musical form which uses a repeated chord sequence is the ground bass, with its sub-species the passacaglia and chaconne, providing almost limitless possibilities for variation and invention using figural devices.

The device of repeating an idea by turning it round for variation is a favourite of the orator, as in 'live to love or love to live'. In music more variations are available using not only word or note order but alterations in pitch, rhythm, or harmony.

Johann Mattheson, *Der vollkommene Capellmeister* (1739), II.4.28, tr. E. C. Harriss.

Inversion, technically called *evolutio* or *eversio*, namely where it is unnecessary to change either the note form or value, only its position.

Mattheson says almost anything can be inverted in this way, but if used too often it becomes forced and loses its charm.⁶⁸⁰

⁶⁸⁰ (1739) II.4.37, 41.



Ex. 5.34. Morley's own musical example of inversion. See also ex. 5.20.

Thomas Morley, *A Plain and Easy Introduction to Practical Music* (1597), pp. 269-70, 162.

... when the tenor expresseth the point the bass reverteth it; and, at a word, I can compare it to nothing but to a well garnished garden of most sweet flowers which the more it is searched the more variety it yields.

The reverting of a point (which also we term 'a revert') is when a point is made rising or falling and then turned to go the contrary way as many notes as it did the first.

Roger North thinks that a point reverted is like a witch's prayer, beginning at the end and finishing at the beginning. He writes that fugal points get passed to and fro among the keys till they get worn threadbare.⁶⁸¹



Ex. 5.35. Purcell, *Fantasia: Three Parts on a Ground*.

The canon is inverted and reverted simultaneously.

Mattheson gives four ways to use notes in repetition:

1. By inversion (ex. 5.34).
2. Through their value (ex. 5.36)
3. With canon (ex. 5.37)
4. By repetition higher or lower (ex. 5.38)

⁶⁸¹ ed. J. Wilson, p. 179.



Ex. 5.36. Purcell, *Trio Sonatas of III parts*, no. 6 in C major.

The note values of the first phrase occur in three different forms simultaneously.



Ex. 5.37. J. S. Bach, *Brandenburg Concerto no. 6* in Bb major.

The first two notes should be emphasised to obtain the full effect of the canon. Bar-lines become meaningless as the music is placed in such close canon. The dialogue between the voices is most effective if the rise and fall of the parts is exaggerated.

Joachim Burmeister, *Musica Poetica* (1606), tr. B. V. Rivera, p. 187.

Ornaments Common to Harmony and Melody

No. 4. *Fuga Imaginaria*. *Fuga imaginaria* (*fuge phantastike*) is the melody of one written voice, which another individual voice or several voices will take up and ruminate at either the same or a different pitch level. This occurs in the form of short melodic passages which, more for play than for actual use, are so designed that they can be repeated as many times as desired.

Ex. 5.38. Handel, Concerto Grosso in D major, opus 6, no. 5.

Similar, but not identical, short groups of notes are repeated at different levels and in different voices. The first note of each group of semiquavers can be emphasised slightly to obtain the full effect of the busy dialogue. Each group should die away slightly to give way to the next voice. The single quavers are unaccented and short.

The stuttering repetition

Ex. 5.39. Vivaldi, concerto for two violins, cello and strings in G minor, opus 3 no. 2.

In this example, the annoying stuttering repetition of the same notes in the two solo violin parts holds up the return of the theme like a record stuck in the groove. There are several possibilities either using echoes or reinforcements. Eventually the blockage is overcome, the tutti joins in and the music flows onwards.

Structural repetitions

Muffat describes the repeat plan in his concertos: 'Arias are repeated only twice, the more lively ones occasionally three times, and the Graves not at all'. This is to keep the listener in 'a constant state of attention', but he points out that a work too frequently performed will lose its value.⁶⁸²

Musical forms that depend on repetition such as rondos usually contain contrasting episodes to set off the repeated material, which increases in familiarity with each repetition. A brisk theme, often rising and hopeful, will have more pleading, softer emotions with falling intervals in the episodes (as in Purcell's *Abdelazar* rondeau). A reflective or nostalgic rondeau with a falling theme will usually have stronger episodes in rising intervals (Bach, suite no. 2 in B minor for flute and strings).

George Puttenham, *The Arte of English Poesie* (1589), p. 195.

Parecristis or the Stragler. It is wisdom for a perswader to tarrie and make his aboad as long as he may conveniently without tediousnes to the hearer, ... so is it requisite many times for him to talke farre from the principall matter, and as it were to range aside and nevertheless in season to returne home where he first strayed out.

Roger North considers that music is improved by repetition, and is always better the second time.

⁶⁸² (1701), tr. D. K. Wilson, p. 77.

Roger North on Music, ed. J. Wilson, p. 69; *Cursory Notes*, p. 209.

For this reason it is that wee have so many repeats and retornellos, for it must presuppose that the first hearing is but preparatory, and that the next iteration is the better for it. And this more when either the musick or the manner is new; for at first it is wondered at, and the humour of criticising gets the start, but a little acquaintance reconciles.

How will people call for a tune, over and over again; but that the repetition pleaseth them. Upon this reason it is that a fuge is agreeable, for the air after it hath bin heard once or twice, comes easily upon the attention, for there is a shadow of what is to come; which the sound turnes to light and this shall remain a considerable time, before satiety enters. For pleasure is not on a sudden but improves like a plant till it hath a perfection, and then declines till it is good for nothing, and come[s] to stink at last. Therefore ritornells, repeats and fuges, are good in musick. The fuge, while it maintains a true air, and the working of it doth not put that out of the way holds good, but if it be either too much, or hurts the air it is good for nothing. It hath this advantage, that besides the elegancy of the air it hath in consonancy with the other parts, it is varied by repetition in different keys, which adds much to the goodness. But when a fuge is conceived by chance, and maintained by force, [it] is like the talk of a madman.

Another reason for repetition given by Martello is that the composer may display 'the full glitter of his musical artifice' which is also enjoyed by the singer and the public.⁶⁸³ Sulzer writes that frequent repetition is necessary for the music to make a lasting impression.⁶⁸⁴

A repetition is never the same twice, even if the material is delivered unchanged, as the audience's reception of the idea will automatically be different on the initial hearing from the repetition, when they will already be familiar with it and so be able to anticipate its affects.

Ornamented repeats

P.F. Tosi, *Observations on the Florid Song*, tr. J. E. Galliard (1743), pp. 94, 177-78.

Let a Student therefore accustom himself to repeat them [the parts of the Airs] always differently, for, if I mistake not, one that abounds in Invention, though a moderate Singer, deserves much more Esteem, than a better who is barren of it.

[Ornaments and graces] That they never be repeated in the same place ... and, above all, let them be improv'd; by no means let them lose in the Repetition.

Quantz encourages soloists to make tasteful *extempore* ornamentation. Decorations may be added to improve the music, but too many repetitions 'arouse displeasure ... although by doing this they often spoil more than improve.' This could apply to short phrases as well as whole sections. His idea of varying the subject only a little at first agrees with Cicero's belief that sentences should grow and rise in force. He advises the player to return to a plain statement after a few diversions as this is a pleasure for the listener, who is then reminded of the theme. This plan is, according to Quantz, 'to maintain

⁶⁸³ *Della tragedia* ... (1715), O. Strunk, vol. 4, p. 182.

⁶⁸⁴ *Allgemeine Theorie* ... (1792-4), P. Le Huray, p. 136.

the constant attention of the listeners'. If other ideas completely desert him, the performer may use 'the Piano and slurred notes' to vary the material.⁶⁸⁵



Ex. 5.40. Corelli, Concerto Grosso in F major, op. 6 no. 2 (1st and 2nd violin parts).

Corelli's addition of slurs to the higher group of quavers in pairs gives variety and interest and reinforces the rising phrase. Players should resist adding slurs to the first group to make the two groups the same. Corelli often adds slurs to a phrase which is repeated piano (e.g. op. 5 no. 11 Gavotta and op. 6 no. 9 Minuetto).

Repeat piano

Quantz has a lot to answer for from his suggestion of piano repetitions, although this instruction is also found in other sources.⁶⁸⁶ Roger North thinks that in theatrical music, and particularly 'short triplas, the second playing of each strain soft doth very well'.⁶⁸⁷ In his concerto opus 3 no. 3, Vivaldi marks *si replica piano* in the short first section of the final movement. Quantz's idea of repeating 'whole or half bars' more softly when repeated at the same pitch or transposed, as in fugue, adds variety. However, to avoid monotony and predictability, the use of this device needs to be selective, and should not become habitual. Playing long sections piano, especially in fugues, makes a mockery of any rhetorical intention and obliterates minor nuances in delivery for long periods. Quantz's belief that a change of dynamic 'does good service ... in repetitions generally' is often interpreted as applying to whole sections when it could be better and more effective if only applied to half-bars, or just the first few notes of a repeated section.

⁶⁸⁵ (1752) XVII.7.26; XIV.14, 15.

⁶⁸⁶ C. P. E. Bach (1753), tr. Mitchell, p. 163.

⁶⁸⁷ Ed. J. Wilson, p. 219.

CODA

This book is the result of my personal exploration into the world of rhetoric, carrying only the modest authority of my experience as a performer combined with a certain amount of research into the cultural and educational context in which rhetoric flourished. I would like it to be viewed as a general introduction to the subject, a springing-off point from which it is hoped that further exploration of these ideas will follow. Being an instrumentalist, I have naturally focused on that type of music, but further study of the way vocal music was set by Renaissance and Baroque composers and the performance implications using the principles of rhetoric would be welcome. I see this book as a tool to stimulate imaginations rather than as a dictionary to search for the 'right' answer to musical problems.

Naturally, all performers bring to the concert platform their own tastes in performing. These will have developed through contact with influential teachers, favourite performers and from hearing recordings made over the last century. We cannot erase four hundred years of musical experience and there is no future in imagining ourselves to be sixteenth-century men and women. We need to perform as our own taste dictates, otherwise any performance is in danger of becoming an academic exercise. But we need to know more about the nature of rhetoric and how it works; to be adequately informed about how people composed and performed music that was written when the study of grammar and rhetoric for any educated person took up several hours a day, and the detailed analytical scrutiny of every word or note on the page was ingrained and habitual. C. S. Lewis wrote that ignorance of rhetoric is the biggest barrier between us and our understanding of the past.

As we have seen, the orator-musician needs to be convinced about the message he is communicating, and in order to do that he needs to understand the basic techniques of communication found in the study of rhetoric. The composers who used this style were so familiar with the principles of rhetoric that they were probably not even conscious of them when composing. Ideas of development, structure and emotional tools would have been used in a natural way to compose music, as it was in the endless repetition of declamatory rhetorical exercises in the classroom. Unfortunately when performing in an historical style, this aspect, the study of the tools and purposes of rhetoric, have largely been ignored or forgotten. Emphasis on a literal interpretation of the notes has too often taken precedence over the understanding of what is being communicated. Rhetorical performances need to be based on an appropriate expressive language, considered in the context of a suitable application of the rules of both music and rhetoric. Unlimited expressive effusions were always considered to be in bad taste, and I hope that the control of these according to good rhetorical style will encourage an appropriate level of expression in good taste without inhibiting the more extrovert performer. Making every phrase sound 'like an epigram' is just as

faulty a rhetorical style as playing in a dead-pan manner, and is quite tiring for the listener, who needs to be refreshed with simple unemotional musical information from time to time.

Even though the importance of rhetoric in performing Baroque music was recognised by performers such as Gustav Leonhardt and Nicholas Harnoncourt as early as the 1960s, its application has remained a mystery to most musicians involved in historical performance due to its 'difficult' or bookish reputation. I hope that the perceived barrier to understanding the subject and how it relates to the performance of all music, and particularly to the performance of music of the seventeenth and eighteenth centuries has now been breached.

I look forward to seeing, hearing and feeling the effects of this book from both sides of the concert platform.

Appendix 1 – Important publications and related events

| Rhetoric, other arts and The Bible | | Date | Music | |
|------------------------------------|---|---------------|---------------|-----------------------------------|
| | | BC | | |
| Tisias & Corax | 1st handbook on public speaking The sophist teachers of rhetoric | 5th C. | | |
| Plato | <i>Republic, Gorgias</i> | 4th C. | Plato | <i>Timaeus</i> |
| Aristotle | Art of Rhetoric | | Aristotle | Problems, Politics |
| | | | Aristoxenus | Harmonics |
| Aphthonius | <i>Progymnasmata</i> | | | |
| Demetrius | On Style | | | |
| Dionysus of Halicarnassus | <i>De Compositione Verborum</i> | 1st C. | | |
| Cornificius | <i>Rhetorica ad Herennium</i> | c. 86 | | |
| Cicero | <i>De Oratore</i> | 55 | | |
| Vitruvius | <i>De Architectura</i> | | | |
| | | AD | | |
| Seneca the Elder | <i>Oratorum et Rhetorum sententiae, divisiones, colores</i> | Pre 39 | | |
| Quintilian | <i>Institutio Oratoria</i> | 95 | | |
| Longinus | On the Sublime | 1st C. | | |
| | | 2nd C. | Ptolemy | <i>Harmonics</i> |
| | | 3rd to 4th C. | Aristides | <i>De Musica</i> |
| | | | Quintilianus | |
| St. Augustine | <i>De Doctrina Christiana</i> | 4th C. | | |
| | | 4th C. | St. Augustine | <i>De Musica</i> |
| | | 5th C. | Boethius | <i>De Institutione Musica</i> |
| Bede | <i>De Schematibus et tropis sacrae scripturae.</i> | Pre 703 | | |
| Aristotle | Latin tr. by William of Moerbeke | 13th C. | | |
| Ramon Lull | <i>Rethorica Nova</i> | 13th C. | | |
| | Gutenberg Bible. 1st printed Vulgate | 1453-55 | | |
| Cicero | <i>De Oratore</i> . 1st printed ed. | 1465 | | |
| Quintilian | 1st printed ed. | 1470 | | |
| | | 1477-78 | Tinctoris | <i>Complexus effectum musices</i> |

Appendix 1 – Important publications and related events

| Rhetoric, other arts and The Bible | | Date | Music | |
|------------------------------------|---|---------|---------|----------------------------------|
| Gulielmus | <i>Margarita eloquentiae</i> . 1st rhetoric book printed in England | 1479 | | |
| Alberti | <i>De Re Aedificatoria</i> | 1485 | | |
| Vitruvius | <i>De Architectura</i> 1st printed ed. | 1486 | | |
| Ficino | <i>De vita libri tres</i> | 1489 | | |
| Aristotle | Art of Rhetoric Latin tr. George of Trebizond (known as Trapezuntius) | 1500 | | |
| Aristotle | Art of Rhetoric 1st printed ed. in Greek | 1508-9 | | |
| Erasmus | 1st printed tr. of The Bible from Greek to Latin. Challenged the official Vulgate version | 1516 | | |
| Melanchthon | <i>Institutiones rhetoricae</i> | 1521 | | |
| Luther | German tr. of The New Testament | 1522 | | |
| Erasmus | <i>Colloquies</i> | 1523-26 | | |
| | | 1524 | Luther | <i>Wittenberg Gesangbuch</i> |
| Castiglione | <i>Il Cortegiano</i> | 1528 | | |
| Alciati | <i>Emblem Book</i> | 1531 | | |
| Coverdale | 1st complete English Bible. | 1535 | | |
| Calvin | <i>The Geneva Psalter</i> | 1542 | | |
| | | 1542 | Ganassi | <i>Regola Rubertina</i> |
| Sherry | <i>A Treatise of Schemes and Tropes</i> | 1550 | | |
| Wilson | <i>The Arte of Rhetoricke for the use of all soche as are studious of Eloquence</i> | 1553 | | |
| Alciati | <i>Toutes les Emblemes</i> 1st French ed. | 1558 | | |
| Hoby | <i>The Book of the Courtier</i> (Eng. tr. of <i>Il Cortigiano</i>) | 1561 | | |
| | | 1558 | Zarlino | <i>Le istituzioni harmoniche</i> |

Appendix 1 – Important publications and related events

| Rhetoric, other arts and The Bible | | Date | Music | |
|------------------------------------|--|------|---------------------------------------|--|
| Rainolde | <i>A Booke called the Foundation of Rhetorike</i> (based on Aphthonius 4th cent. BC) | 1563 | | |
| Birth of Shakespeare | | 1564 | | |
| Susenbrotus | <i>Epitome troporum ac schematum et grammaticorum & rhetoricorum</i> | 1566 | | |
| | | 1569 | Agrippa | <i>Of the Vanitie and Uncertaintie of Artes and Sciences</i> |
| Palladio | <i>I Quattro Libri dell' Architettura</i> (Four Books of Architecture, Venice. Derived from Vitruvius) | 1570 | | |
| | | 1570 | Charles IX with Baïf and de Courville | Letters Patent for an Academy of Poetry and Music |
| | | 1571 | Dressler | <i>Musicae practicae elementa</i> |
| | | 1572 | Mei | Letter to Vincenzo Galilei |
| Peacham the Elder | <i>The Garden of Eloquence</i> | 1577 | | |
| | | 1581 | V. Galilei | <i>Dialogo della musica antica, et della moderna</i> |
| Kempe | <i>The Education of Children in Learning</i> | 1588 | | |
| | | 1588 | Morley | <i>Musica Transalpina</i> |
| | | 1589 | Arbeau | <i>Orchesographie</i> |
| Ripa | <i>Iconologia</i> | 1593 | | |
| | | 1596 | J. Dowland | 1st book of songs |
| | | 1597 | Morley | <i>A Plain and Easy Introduction to Practicall Music</i> |
| | | 1600 | Caroso | <i>Nobiltà di Dame</i> |
| | | 1601 | Peri | <i>Euridice</i> |
| | | 1602 | Caccini | <i>Le nuove musiche</i> |
| Bacon | <i>The Advancement of Learning</i> | 1605 | | |
| | | 1606 | Burmeister | <i>Musica Poetica</i> |
| | | 1607 | Monteverdi | <i>Orfeo favola in musica</i> |

Appendix 1 – Important publications and related events

| Rhetoric, other arts and The Bible | | Date | Music | |
|------------------------------------|---|-----------|------------------------|--|
| | | 1610 | R. Dowland | <i>Varietie of Lute-lessons</i> |
| Death of Shakespeare | | 1616 | | |
| Peacham the Younger | <i>The Compleat Gentleman</i> | 1622 | | |
| | | 1628 | Giustiniani | <i>Discorso sopra la musica de' suoi tempi</i> |
| | | 1636 | Mersenne | <i>Harmonie Universelle</i> |
| Hobbes | <i>A Briefe of the Art of Rhetorique</i> 1st Eng. tr. of Aristotle | 1637 | | |
| | | 1638 | Monteverdi | <i>Madrigali guerrieri et amorosi</i> |
| Ripa | <i>Iconologie</i> French tr. based on 1593 ed. | 1643 | | |
| Bulwer | <i>Chirologia: or the Art of Manuall rhetorike</i> | 1644 | | |
| Descartes | <i>Les Passions de l'Âme</i> | 1649 | | |
| | | 1650 | Kircher | <i>Musurgia Universalis</i> |
| Blount | <i>The Academie of Eloquence</i> | 1654 | | |
| Le Faucheur | <i>Traitte de l'action de l'orateur ou de la Prononciation et du geste</i> | 1656 | | |
| | | 1660-72 | The Burwell Lute Tutor | |
| Quintilian | French tr. by de Pure | 1663-66 | | |
| | | 1668 | de Pure | <i>Idée des spectacles anciens et nouveaux</i> |
| Boileau-Despréaux | <i>Traité du sublime ou du merveilleux dans le discours traduit du grec de Longin</i> | 1674 | | |
| Lamy | <i>De L'Art de Parler</i> 1st French vernacular rhetoric book | 1675 | | |
| | | 1676 | Mace | <i>Musick's Monument</i> |
| | | 1695/98 | Muffat | <i>Florilegia</i> |
| | | 1695-1728 | North | <i>Essays</i> |
| | | 1701 | Muffat | <i>Auserlesene Instrumental-Music</i> |

Appendix 1 – Important publications and related events

| Rhetoric, other arts and The Bible | | Date | Music | |
|------------------------------------|---|------|---------------|---|
| | | 1702 | Saint-Lambert | <i>Les Principes du Clavecin</i> |
| Vico | <i>Institutiones Oratoriae</i> | 1711 | | |
| Palladio | <i>Four Books of Architecture</i> 1st English ed. | 1715 | | |
| | | 1717 | F. Couperin | <i>L'Art de Toucher le Clavecin</i> |
| | | 1723 | Tosi | <i>Opinioni de' cantori antichi e moderni</i> |
| | <i>The Art of Speaking in Publick: or an Essay on the Action of an Orator As to his Pronunciation and Gesture</i> anon. tr. of Le Faucheur (1656) | 1727 | | |
| | | 1739 | Mattheson | <i>Der vollkommene Capellmeister</i> |
| | | 1743 | Galliard | <i>Observations on the Florid Song</i> Eng. tr. of Tosi (1723) |
| | | 1751 | Geminiani | <i>The Art of Playing on the Violin</i> |
| | | 1752 | Avison | <i>Essay on Musical Expression</i> |
| | | 1753 | Quantz | <i>Versuch einer Anweisung die Flöte traversiere zu spielen</i> |
| | | 1753 | C. P. E. Bach | <i>Versuch über die wahre Art, das Klavier zu spielen</i> |
| Sheridan | <i>Lectures on Elocution</i> | 1781 | | |

Sources include:

James J. Murphy, ed. *A Synoptic History of Classical Rhetoric*, Appendix A.

Penelope Gouk, *Music, Science and Natural Magic in Seventeenth-Century England*, Appendix.

Warren Taylor, *Tudor Figures of Rhetoric*.

Alister McGrath, *In the Beginning: the story of the King James Bible*.

Key to texts in Appendix 2

| Key | Author | Title | Description |
|-------|-------------------------|----------------------------------|---|
| | [Cicero] Cornificius | <i>Rhetorica ad Herennium</i> | c. 90 BC. Discredited as a work by Cicero by Valla (mid-fifteenth century). Textbook for declaiming on themes. Many Greek figures and their uses. Earliest source for Memory. |
| DeI | Cicero | <i>De Inventione</i> | 84 BC. Youthful work written when approximately fifteen years old and later rejected by Cicero as immature. |
| C | ———— | <i>De Oratore</i> | 55 BC. Inquiry into the nature and methods of rhetoric in dialogue with his brother Quintus and a tribute to Cicero's mentor, the orator Crassus. |
| DeOGO | ———— | <i>De Optimo Genere Oratorum</i> | 46 BC. On the Best Kind of Orators. Introduction to a projected translation of Aeschines and Demosthenes, On the Crown. |
| O | ———— | <i>Orator</i> | 46 BC. Letter describing the Perfect Orator. Important source for use of decorative figures and rhythm. |
| B | ———— | <i>Brutus</i> | 46 BC. Survey of dead orators and their style. |
| T | ———— | <i>Topica</i> | 44 BC. A system for inventing arguments. |
| | Quintilian | <i>Institutio Oratoria</i> | 95 AD. Comprehensive textbook and system for educating orators by Roman teacher and lawyer. Only surviving work. |

Appendix 2 – Index of performance issues found in Quintilian's *Institutio Oratoria*, Cicero's rhetorical works and The *Rhetorica ad Herennium*

| | Quintilian | Cicero | Herennium |
|------------------------------|---|---|----------------------------------|
| Acting (see also gesture) | VI i 27; VI ii 26, 27, 28, 34, 35; VI ii 36; IX ii 26, 29; X i 21; XI iii 4, 156, 184; XII v 4. | C I lix 251; C II xlv 189; C III lvii 215; B 290; O 55. | III xiv 26. |
| Affect | I x 9, 32, 33; III iii 3; IV ii 39; VI i 30; VI ii 6, 7, 9, 10, 12; IX ii 4; IX iv, 12, 13. | DeOGO i 3; Topica xxvi 98, 99; C I xii 53; C I xiv 60; C I xlv 202; C II ix 35; C II xxvii 115; C II liii 214; B 89, 141; O 55, 69, 97, 122. | |
| Ambition | I ii 22; I iii 6, 7; IV i 55, 57; X vii 17; XI i 15; XII v 2. | C I xxx 134; C II xxxi 133; B 245. | |
| Applause | II ii 9, 10, 12; IV ii 37, 39; IV ii 127; VI i 52; X i 17, 19; X ii 27; XI iii 131; XII ix 1, 4; XII x 72. | B 242, 290; O 111, 168, 236. | |
| Art of Rhetoric (is it one?) | I x 6, 7; I x 24; II xiv 5; II xv 2; II xvii 2, 5, 7, 9, 10, 11, 26; II xix 3; II xxi 24; III iii 1; IV 3, 4, 5, 6, 7, 8; IV i 57, 58; IV ii 126, 127; V i 2; V x 121; V xiv 32; VI iv 12; VII x 15; VIII Pref. 6, 15, 23; IX iii 102; IX iv 146, 147; X ii 8; XI iii 61, 62, 177. | DeI i v 6; C I xx 90; C I xxv; C I xxix 132; C II vii 30; C II ix 37; C II xx 84; C II xxvii 120; C II xxxv 149; C III xlix 195. | |
| Articulation | I v 33; I viii 2; I xi 8; VIII v 26, 27, 28, 29; IX ii 71; IX iv 15; IX iv 22, 32, 35, 44, 45, 51, 61, 62, 63, 67, 90, 91, 94, 101, 106, 112, 113, 125, 126, 127, 128, 147; XI iii 35, 39, 53. | B 34; C III xxxvii 149; C III xlvi 181; C III xlviii 186; C III xlix 190. | III xii 22; IV xix; IV xix 27. |
| Audience (judge) | I ii 29, 31; III iii 2; III vii 23; III viii 7; IV i 5; IV i 34, 46; IV i 55, 59, 60, 78; IV ii 33, 35, 36, 37, 119, 121; IV v 17; V pref; V xii 20; V xiv 29; V xiv 33; VI i 2; VI i 44, 45; VI ii 3, 5, 6, 7; VI ii 27, 28; VI iv 5; VI iv 22; VIII pref 7, 15, 32; VIII ii 19; IX i 25; IX ii 2, 71; IX iv 62, 126, 133, 134, 143; X i 17, 18, 19, 21; X vii 16; XI i 6; XI iii 3; XII v 1; XII viii 15; XII x 56, 70. | DeI i xv 20; DeI xvi 21, 23, 25; DeI xvii 25; DeI i lii 98; DeI i lv 106; Topica xxvi 98; C I v 17; C I xxvi 120; C I xxxi 142; C II xxvii 115; C II xlii; C II xlv 185, 186; C II xlvi 191; C II lxxxiii 338; C III lv 211; B 183, 184-6, 188-9, 191-3, 198-200, 216, 276, 290; O 24, 122. | I IV 6, 7; I VI 9, 10; I vii 11. |
| Cadence | | O 168, 199, 170, 215. | |

Appendix 2 – Index of performance issues found in Quintilian's *Institutio Oratoria*, Cicero's rhetorical works and The *Rhetorica ad Herennium*

| | Quintilian | Cicero | Herennium |
|---------------------------------------|---|---|--|
| Cicero (quoted by Q) | I x 4; I x 19; II v 20; II xvii 2; VIII iii 6; IX i 25; IX ii 29, 54; X i 106, 108, 111, 112; XI iii 60; XII ii 6; XII x 12. | | |
| Clarity | I xi 4, 8; II iii 8; II v 7; IV ii 31, 33, 35, 36; V xiv 33; VIII ii 11, 19; VIII iii 1, 61, 62; IX ii 2; XI iii 30, 33, 35. | DeI xx 29 | |
| Competition | I ii 18-22. | | |
| Confidence | IV i 33, 55, 60; V xiii 51; VI i 34; XI iii 155; XII vi 2, 3. | | |
| Critics | II xii 3. | C I xxv 116; C I xxvi 118; C I xxvii 124; B 185-189, 192-3, 198-200, 216; O 210. | |
| Declamation | I x 33; II i 9; II ii 12; II x 3, 10, 12; IV i 47; IV ii 128; IV iii 1, 2; VI ii 36; VIII iii 11; IX iv 62; X ii 12; XII ii 25. | C I XVI 73; C I XLV 202; B 182; O 47. | |
| Decorum (appropriate style) | I v 1, 3; I xi 16; II xii 9, 10; iii VII 23; III viii 51; IV i 55; IV ii 36; VI iii 33, 101; VIII Pref 9; VIII iii 11; IX iii 102; IX iv 138; IX iv 147; XI i 3, 4, 6, 7, 91; XI iii 45, 67, 131, 174, 175. | DeI vii 9; DeI xlv 202; C I xxxi 138; C II li 205; O 24, 69, 71, 74, 88, 123, 227. | IV xlvii 60. |
| Delectatio (to charm, delight, amuse) | II x 10, 11; III v 2; IV i 49; IV ii 118, 119; VIII pref. 6, 7; VIII iii 5, 11, 49; IX i 28; IX iii 102; IX iv 9, 146; XII ii 11; XII x 43, 59. | C II viii 33; C II lxxviii 317; C III xxvi 103; C III lxi 227; B 276; O 60, 62, 69, 163. | |
| Delivery | I ix 12; II xii 10, 12; X i 16; XI i 4; XI iii; XII v 1; XII x 59, 71; XII xi 2. | DeI vii 9; C I v 18; C I xii; C I xxxii 144; C I lxi 260; C II xxvii 120; C II xliii 182-4; C II xlv 188, 189; C II xlvii 191, 194; C III xi 40, 41; C III xiv 53; C III liv 206; C III lvi 213 – lxi 227; B 37, 58, 91-93, 177, 225, 233, 235, 239, 240-242, 247, 265; O 51, 53, 55, 56, 132, 138. | I ii 3; III xi 19; III xiii 23, 24; III xiv 25, 26; III xv 27. |
| Dynamic and pitch of voice | I viii 2, 3; I x 22, 25, 27; II viii 15; XI iii 17, 42, 64, 65. | C I v 18; C I lx 255; C III xxvi 102; C III lvii 216; C III lx 225; C III lxi 227; O 55, 56, 59. | III xii 22. |

Appendix 2 – Index of performance issues found in Quintilian's *Institutio Oratoria*, Cicero's rhetorical works and The *Rhetorica ad Herennium*

| | Quintilian | Cicero | Herennium |
|------------------------|--|--|---|
| Education of an orator | I ii 21, 29; I iii 13; II ii 1-15; II iii 5, 6, 7, 9; II iv 7, 16; II v 7, 8; II xvii 7, 8; II xix 3; V x 101; VIII pref. 5; X ii 8. | | |
| Eloquence | I pref 20; I ii 30; I v 1; I viii 4, 7; I x 11, 24, 26; I xi 12, 13; II iii 5, 8; II viii 15; II xii 12; II xvi 2, 4, 9, 10; II xvii 9, 10; III iii 2; IV ii 37; IV ii 125; IV v 6; V i 2; V viii; V xii 18, 20; V xiv 30, 31; VI i 29, 32, 44; VI i 51; VI ii 4, 24, 27; VII iv 24; VII x 14, 15; VIII pref 13, 14; VIII pref 15; VIII iii 6; IX i 45; IX ii 3, 63, 78; IX iv 13; X i 2, 112; X vii 15; X vii 21; XII i 5; XII ii 6; XII vi 6; XII ix 5, 9; XII x 40, 44. | C I xlv 202; C I lix 252; C II xlv 186, 187; C III vi 23; DeI i 1, 3, 6; DeI v 6; DeOGO ii; B 23, 45, 59, 182; O 17, 24, 56, 61, 69, 97, 101, 113. | IV lvi. |
| Emotion | I x 24, 25, 31; I xi 12; II v 8; II xvi 4; II xvii 26, 27; III viii 12; IV i 33, 47; IV ii 120, 128; IV v 6, 14; V pref; V viii 3; VI i 27, 28, 29, 30, 44, 45, 51, 53; VI ii 2, 3, 4, 6, 7, 9, 10, 12, 13, 15, 20, 23, 24, 26, 27, 28, 29, 30, 34, 35, 36; VI iv 10, 11; VIII Pref 7; IX i 25; IX ii 3, 26, 54, 71; IX iii 54, 102; IX iv 4, 9, 10, 91, 92, 126, 128, 139, 140, 141, 142, 143; XI iii 2, 14, 62, 63, 64, 65, 156, 170, 171; XII x 59, 70, 71. | DeI lvi 109; C I v 17; C II xlii 178; C II xlv 185-6; C II xlv 189; C II li 206; C II lii 211; C II liii 214, 216; C III lix 222; C III lvii 215, 216; B 89, 276; O 128. | III xiii 23, 24; III xiv 25, 26. |
| Exordium | II v 7; II viii 10; II xiii; II xvii 6; III viii 10; IV i 1-5, 34, 55, 59, 60, 61; VI iv 22; VII x 11; VIII pref 7, 11; IX ii 16; IX iv 4, 63, 128, 132, 138; X ii 27; XI iii 157; XII x 71. | DeI xv 20; DeI xviii; DeI xvi 21; C I xxxi 142; C II lxxvii 310, 313; C II lxxviii; C II lxxix 320, 323, 324; C II lxxx 325; O 122, 124, 212. | I iii 4, 5; I iv 6; I xv 20; I xvii 21; I xviii; III xii 22. |
| Figures | I viii 16; II v 11; V xi 5; V xiv 32; VI i 32; VIII iv 3, 26, 27; VIII vi 74, 76; IX i 7, 8, 21, 25, 34-6, 39; IX ii 14, 29, 30, 54, 63, 71; IX iii 3, 4, 5, 27, 28, 54, 74, 90, 100, 102; IX iv 23. X v 3; XI i 25. | C III liv 206, 207, 208; O 135, 137-8. | IV xiii 18 – IV xviii 25; IV xx – xxi; IV xiii 32; IV xxv, xxvi – IV lvi. |

Appendix 2 – Index of performance issues found in Quintilian's *Institutio Oratoria*, Cicero's rhetorical works and The *Rhetorica ad Herennium*

| | Quintilian | Cicero | Herennium |
|---|--|---|-------------------------|
| Gesture and physical appearance | I x 22, 26; I xi 3, 4, 8, 9, 10, 11, 16, 17, 18, 19; II xii 9, 10; III iii 3; IV ii 39; VI i 30; VI iii 29; VIII pref. 20; IX i 20, 21. IX iii 100, 101; IX iv 8, 50, 139; X vii 26; XI iii 2, 14, 18, 65-149, 154, 183. | C I v 18; C I xxix 132; C II xlv 188; C III lvii 216; C III lix 220-222; B 110, 141, 158, 216, 239, 265, 272; O 55, 59, 60, 74. | I ii 3; III xiv 26. |
| Humour | I viii 3, 7; I xi 12; II iv 4; II x 9, 10; IV i 49; VI i 45; VI iii 29, 30, 31, 33, 101; VIII v 31, 74; XI i 6. | DeI xvii 25; C I xxxv 159; C II liv – lxxi 289; C II lxxxiii 340; B 290; O 88. | I vi 10. |
| Imitation | I xi 2, 3; II ii 8; II viii 2; II xiii 16; VI iv 11. VIII pref. 16; X i 3, 8; X ii 2, 8, 11, 12, 19; XI iii 156, 182. | C II xxii 90, 91, 92; C II xxiii 98; C II lix 242; C II lxi 252; C III lvii 215; C III lix 220; B 225. | I ii 3. |
| Invention | | | I ii 3; II i; IV lvi. |
| Language | XII x 40, 43, 44, 56. | C I xxxiii 151; C III xxv 100; C III lix 223; C III xlix 190, 192. | |
| Liberal Arts | I x 6, 7, 10; XII ii 4, 5. | C I vi 20; C I xii 53; C I xvi 72; C I xviii 80; C II i 5; C II ii; C III xxxv 142, 143. | |
| Memory | II vii 3; VI iv 5. VIII Pref 6; IX iv 125; XI ii 0-51 | DeI I vii 9; C II lxxxvi – lxxxviii. | I ii 3; III xvi – xxiv. |
| Moral character of orator & authority in performing | I viii 4, 7; II xv 3, 6, 10, 11, 24, 28, 32, 34, 37; II xvi 2, 3, 4, 9, 10, 11, 12; II xvii 20, 26, 27; II xx 4; III viii 13; II ii 1, 15; II iv 20; II xvii 20, 26; IV ii 35, 36, 38, 125, 126, 127; V pref; VI ii 5, 6, 7, 9, 15, 18; VIII vi 74, 76; IX i 21; IX ii 71; XI iii 62; XI iii 154; XII i 4, 11, 12; XII ii 6. | DeI I i 1; C II vii 30; C II xliii 182, 183, 184; C II xlvi 191; C II li 206; C II lii 211; C III lvii 215. | |
| Music | I iv 4, 7; I viii 2; I x 6, 9, 11-22, 25-27, 29-33; II viii 15; IV i 2; V x 124, 125; IX ii 5; IX iv 10, 11, 12, 139; XI iii 60. | C II viii 34; C II lxxx 325; C III xi 40, 41; C III xiv 53; C III xxv 98; C III xxxvi 102; B 192, 199; O 59. | IV xlvii 60. |
| Nerves | IV v 17; X iii 30; vii 16; XII v 1, 4; XII vi. | C I xxv 116; C I xxvi 120; C I xxvii 124; C I xxxii 147, 157. | |

Appendix 2 – Index of performance issues found in Quintilian's *Institutio Oratoria*, Cicero's rhetorical works and The *Rhetorica ad Herennium*

| | Quintilian | Cicero | Herennium |
|---|---|---|-------------------------------------|
| Oratory: broad definitions | I iv 2, 3; I vi 20; II xv, 3, 5, 10, 11, 12, 16, 23, 24, 28, 32, 34-38; II xvii 7; II xxi 24; III iii 1, 12; III v 2; IV v 6; V pref; V xiv 32; VIII pref. 6, 17; VIII iii 62; IX iv 3, 4, 112; X i 3; XI iii 6, 30, 182; XII i 4; XII ii 11. | C I vi 20; C I xii 53; C I xiv 60; C I xix 87; C I xxxi 142; C I xxxiii 151; C I xlv 202; C II vii 30; C II xxviii 121; C II xxix 128, 129; O 43, 47, 64, 113, 227. | |
| Ornamentation written and extempore | II iv 15; X vii 15, 16, 18; IV i 60; IV ii 128; VI i 52; VIII pref. 13; VIII i 40; VIII ii 11; VIII iii 2, 11, 15, 42, 61; VIII v 31, 32; IX i 38, 40, 41; XI i 7; XII x 47. | DeI xxx 50; C III xxv 96, 98, 100; C III xxvi 103, 104; C III lix 208; O 78, 113, 135-6. | IV viii 11; IV xiii 18; IV xiii 32. |
| Painstaking | I x 8; II vii; II xii 12; VII x 14; VIII pref. 18, 22, 23; IX iv 113. | C ii XXVII 117; C ii XXXV 147, 148, 149; C ii XXXIX 162. | |
| Panegyric | III vii 23. | C II lxxxiv. | |
| Perfect orator | I pref. 9; I x 4, 6; II xiv 5; II xv; II xix; II xvii 11; V xii 20; VIII pref. 14. | DeOGO i 3; C I xiii; C I xxi 95; C I xxxvi 118; C I xlix 213; C II 218; C I lxi 260; B 35; O 55; O 98. | I ii 3. |
| Peroration | II v 8; II xvii 6; VI i 45, 50-55; VI i; VI ii; VI iv 22; VII x 12; VIII pref. 7, 11; IX iv 128, 136, 138; XI i 6; XI iii 170. | DeI I lii 98; C I xx 90; C I xxxi 142; C II lxxix 322; O 122, 127, 130, 131, 210. | I iii 4; II xxx 47. |
| Persuasion | II xv 3, 5-16, 24, 35; II xvi 11; III iii 12; III vii 23; III viii 12; IV ii 31; XI iii 154. | DeI I v 6; C II xxxvii 115; C II xxxviii 121; C II xxxvii 159; C II xli 176; C II xlii 178; C II xliv 185, 187; C II lxxvii 310; C II lxxxii; O 69. | III xi 19. |
| Physical qualities | I pref. 27. I xi 3, 16. | | |
| Pitch of voice – see Dynamic and pitch of voice | | | |
| Practising | I pref. 27; I ii 19; I xii 4; II i 9; II iv 16; II xi 5, 6; II xvii 12; II xviii 4; III v 1; V x 121, 124, 125; VII x 13, 14; IX iv 113; X i 4; X iii 30; X vii 18, 24-26; XI iii 68; XII ii 25; XII vi, 4, 5; XII xi 16, 18. | C I iv 15; C I xvi 73; C I xx 90; C I xxxii 147; C I xxxiii 149; C I xxxiv 157; C I lxi 260; C II xxii 90; C II xxx 131; C II lvii 232; B 272; O 14. | I i. |

Appendix 2 – Index of performance issues found in Quintilian's *Institutio Oratoria*, Cicero's rhetorical works and The *Rhetorica ad Herennium*

| | Quintilian | Cicero | Herennium |
|-----------------------|---|--|---|
| Repetition | IV ii 85, 118, 128; VI i 2; VIII iii 88; IX i 28, 33, 38, 39, 41, 42; IX ii 4, 63; IX iii 28, 54; XII viii 8. | C III liv 206; O 135. | IV xiii 19; IV xiv 20; IV xxv 35; IV xxviii; IV xlii 54; IV xlv 58. |
| Rhetoric: definitions | II i 5; II xiv 5; II xv 2-16, 23, 24, 28, 34-38; II xvi 2, 11; II xvii 2, 5, 7, 12, 20, 26, 27, 89; III ii 1, 12; III v 2; V x 120; VII iii 12; VIII pref. 4, 6. | DeI I v 6. | IV lvi. |
| Rhetorical question | V xi 5; IX ii 14. | | |
| Rhythm | I iv 4; I x 22, 24, 25, 26, 32; IV ii 118; IX iv | C I xxxiii 151; C III xlvii 181; C III xlviii 186; O 66, 77, 162-4, 168, 170, 174, 180-188, 191-218, 221, 236. | |
| Rules/pedantry | I pref. 26; I vii 33, 34, 35; I viii 2, 18; I x 22; II iv 6; II xiii 2, 6, 14, 16; II xvii 2; IV v 6, 17; V x 101, 120; V xiv 31; VIII pref. 4, 5, 14, 16; IX iv 4; X i 15; XI iii 177, 179. | DeI II iv 12, 13; C I iv 15; C I xx 90; C I xxxix 132; C II xxxix 162. | I i; III x. |
| Speed | I viii 2; II iv 17; IX iv 83, 91, 106, 112, 113, 130, 134-6, 138; XI iii 17, 53, 111. | C I xxxiii 149; C II xxi 88; O 53, 212. | |
| Statement of facts | II v 7; IV i 78; IV ii 31, 33, 36, 85, 118, 125; IV iii 1; VIII pref. 7, 11; IX iv 4, 134, 138. | | I viii 12; I ix 14, 15. |
| Structure | I viii 2; I x 23; II i 11; II vii 4; II xvii 6; III iii 1; III ix 1; IV i 78; IV iv 1, 2; V pref. 5; V pref. I; V iv 3; V vii 3, 7; V x 9, 20; V xiv 5, 6; VI iv 13, 14, 22; VII pref. 2; VII 11-13; VIII pref. 6, 11; VIII i 1; VIII ii 19; VIII v 27; IX i 28, 33-39, 42; IX iv 4, 6, 9, 13, 16, 22, 44, 66, 114, 116, 122-125, 136, 146, 147; X i 106; XI i 6. | C I xi 48; C I xii; DeI vii 9; DeI xiv 19; B 34; O 149, 178, 236. | I iii 4. |

Appendix 2 – Index of performance issues found in Quintilian's *Institutio Oratoria*, Cicero's rhetorical works and The *Rhetorica ad Herennium*

| | Quintilian | Cicero | Herennium |
|--|---|---|--|
| Style (of composition and delivery) | I v 1; I vi 43; I viii 9; II iii 9; II iv 4; II v 9, 11; II viii 2; II xii; II xii 6, 8; III viii 51; IV i 55, 57, 58; IV ii 125; V xii 18; VI v 5; VIII pref. 6, 7, 9, 13, 16, 17, 22, 32; VIII i 1; VIII iii 14, 42, 48, 49, 90; IX i 7, 21, 36, 38, 45; IX iii 4; IX iv 7, 19, 22, 62, 83, 113; X i 108; XI i 3, 4, 6; XII x 58, 59, 67, 70, 71. | DeOGO iv 10; C I xii; C I lx 255; C II xxix 128, 129; C II liii 212, 213, 214; C II lxxxiii 338; B 35, 37, 58, 93, 110, 158, 177, 180, 189, 191, 225, 276, 289, 290; O 20, 21, 53, 55, 65, 69, 70, 74, 76, 98, 123, 124, 129, 139, 197. | I ii 3; III xii 22; IV viii 11; IV xii 17; IV xiii 18. |
| Talent | I pref 26; I iii 3-5; II iii 8; II iv 4, 6, 7, 16; II viii; II viii 13, 15; II xvii 5; II xix 2, 3; II xxi 24; IV iii 2; V x 121; VI ii 3, 36; VII x 15; IX iv 5; X ii 12, 19; XII vi 6; XII x 10. | C I xxv; C II xxiii 98; C II xxx 131; C II xxxv 147, 148; B 92, 110, 245; C III xlix 195. | |
| Tone of voice – see Dynamic and pitch of voice | | | |
| Understanding content | I viii 2; V vii 7. | C I xi 48; C I xii. | I i. |
| Variety | I x 22; I xi 12; I xii 4; II vii 4; II viii 15; IV ii 118; VI iii 101; IX i 21; IX ii 63; IX iii 3, 4, 5, 74; IX iv 10; XI iii 17, 43, 44, 62; XII x 71. | DeI xli 76; C I v 18; C I xiii 59; C II xxvii 120; C III xxv 100; C III lvii 216, 217; C III lx 224, 225; B 233; O 174. | I i; III xii 22; III xiii 23. |
| Weapons of rhetoric | II i 11, 12; II xvi 10; V pref. 15; V xii 20; VII x 13, 14; VIII pref 15; VIII iii 2, 89; IX i 20, 33; IX iii 102; IX iv 9. X i 2; XII ii 5; XII v 1. | DeI i l; C I xxxii 147; C I xxxiv 157; C I xiv 202; C II xx 84; C II lxxxviii 317; C II lxxx 325; C III liv 202, 206; B 37; O 228. | |
| Principal sources of information shown in bold | | | |

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Note: musical examples underlined

- ablatio 210
- Académie Royale, 41
- accent, Zarlino i; Aristotle 9; of warfare (Plato) 10; of musical character (Baillot) 43; harmony of (Blount) 47; affect of regular 88; l'accent grammatical & oratoire (Rousseau); lack of 99; adjusted to the passion (Le Faucheur) 109; melancholy, height of (Le Faucheur) 111; passionate (Le Faucheur) 116; prepared, made in two ways (Cockin) 121; of words (Mattheson) 135; in peroration (Le Faucheur) 165; by embellishment (C. P. E. Bach) 217; of repeated words (Le Faucheur) 227
- accompanist, 73
- Ackroyd, 21, 23
- acting, in delivery of eloquence 24; using techniques of the actor 72-73; delivery of tragic and comic (Q) 114; gross movements 130; characters of schemes (Vico) 197; classical refs 247
- actio see gesture
- admiration, of Bach by listeners (Birnbaum) 7; display to provoke 22; eloquence inspires 24; grace excites (Sheridan) 49; the passion of (André) 70-71; an extreme passion (Puttenham) 116; failure to win (Q) 140; epizeuxis to express (Peacham) 226
- Aeolian, 76
- Aesop, 21
- affect, table of affects 84-88; case studies: Mattheson *courante* 80; Biber 'Annunciation' sonata 81-81; general emotional affect ii, iii, 3, 12, 99, 151; performers' taste iv; of performance vi; of rhetoric and music 1; visual 2; figures 3; of figures 10; doctrine of, with heavens 12; ancient aural and visual 14; physical 42; 'musical character' (Baillot) 43; of friends in the audience 57; of figures in high style 67; the passions 69; listeners' response (Sheridan) 70; physical 71; on orator himself (Peacham), religious 72; North on 73; tools of affect 74; tessitura, key, mode 75; ancient, mode, 16th century, 17th century 76; key 77; intervals and harmony 78; instrumental 88; haut, bas, timbre, instrumental violin/viol 89; instrumental, tessitura, violas 90; military, fugue, instrumentation, seating 91; words, instruments 92; word painting, doctrine of affect 93; variety of 9; number symbolism 97; Praetorius on 99; speaker's ability 101; dynamic level 104; sincerity 108; length of note 105, 113-116; texture 118-119; exclamation 119; sudden change 121; dotted rhythm 129; separation of affects 139; articulation 140; vehement (Peacham) 141; short rest 142; silence 143-144; tempo 79, 144-145; speed 146-147; contrast 148; voices entering 157; hesitation, tuning 158; statement of facts 161; anguish 163; ex abrupto 164; tessitura 167; last note 168; mixed triple rhythm 171; rhythmic alteration 173; repeated notes 174-176; anapaest, dactyl 178; sad, angry, amusing 182; syncopation 183-187; figural ornamentation 189-197, 202-226: antithesis 203; contrast 202; fauxbourdon 204; pathopeia 205; noema 206; surprise, aposiopesis 207; omission 210; rest 211; two voices 212-215; question 213; musical ornamentation 216-218; repetition 219-237; classical references 247
- Agrippa, 243
- Agricola, Rudolph, 38, 71
- Alberti (architect/painter), rhetorical language 12; painters 14; criticism 52; style 67; influence on Palladio 151; publication 242
- Alberti (composer), 52
- Alciati, emblems 30, 31; publication 242
- allegory, in popular perception of rhetoric ii, iii; classical 12; lute 89;

- definition, figure 94; sound picture (Monteverdi) 98; labelling with meanings 152
- Allegri, 67
- allemande, purpose and style (Kircher) 67; affect and delivery 86; (W. Lawes) *almaine* 210
- amateurs, playing for (Quantz) 56; gentlemen violin players (North) 62
- amphibrachys, 183
- amphimacer, (Mattheson) 177, 178, 183
- amplification, general category of figure 191; definition (Sherry); (Handel) 201; accumulation of words similar in meaning (Q) 228
- anacalasis, 198
- anadiplosis, 193, 222, 226
- anapaest, fluctuating properties 172; combined with pyrric measure 177; definition, (Purcell) 178; in canon (Bach) 179; rebound (Purcell) 180; (Bach) 233
- anaphora, (Peacham the Younger) 47; musical example (Handel) 144; subspecies of 193; definition (Mattheson, Handel) 198; Psalm 136 222; delivery of (Le Faucheur) 227
- andante, definition, delivery 145; walking bass affect 181; (Corelli) 221
- André, 70
- anger, of war (Monteverdi) 10, 174; tone (Sheridan) 70; principal passion of the mind (Monteverdi) 75; dynamic for vehement emotion 104; delivery and tone of voice (Le Faucheur) 109, 111, (Q) 112; delivery (Q) with gasps 142; speed to express 146; use of iamb (Vico) 171, 174; heavy staccato (Handel) 182; affection of the imagination (Sherry) 205; aposiopesis (Vico) 207; repetition of questions 223; epizeuxis (Peacham) 226
- answer, in dialectic 2; form of utterance (Aristotle) 110; (Bach) 182; in two-voiced figures (Bach) 212; falling (Bach) 213; in dialogue (Handel) 214; assumed 223
- antimetabole, 47, 214
- antispastus, 184
- antithesis, 196, 203
- Apelles, 52
- Aphthonius, (Rainolde) 1; St. Thomas School 23; progymnasmata exercises 36; prescribed structure 100
- apocope, 210
- Apollo, 61
- aporia, 214
- aposiopesis, (Handel) 164, figure of surprise and silence (Burmeister, RH, Q, Puttenham, Vico) 207, (Bach) 208, (Handel) 209, sudden silence 224; (Monteverdi) 225
- apostrophe, 215
- appeals, (Puttenham) vi; emotional 24; to maintain attention 48; delivery of (Q) 107; not in statement of facts 161; in peroration 162; in Israel in Egypt 206; repetition for 224
- applause, for approval 50, 52; types and reasons for 53; acknowledgement of 57, 168; for speed (North) 146; classical refs 247
- appoggiatura, length and affect iv; (Bach) 125; use at start (Bayly) 159; pathetic (Bach) 208; restraint in using (Bayly) 217; expression (Geminiani) 218
- Appollo, 61, 62
- Arbeau, 3, 169, 243
- architecture, Renaissance rhetoric 1, 3; ancient style (Vitruvius) 12; orders of columns 13, 63; public/private style (Alberti) 67; structure (Palladio) 151
- argument, *Topica* (Cicero) x; dialectic (Aristotle) 2; discovery of (Q) 4; strength of 5; truth in 6; Aristotle 10; for persuasion (Lamy) 27; themes (*sedes argumentorum*) 36; (Mace) 70; delivery of musical (C. P. E. Bach) 103; tone of voice (Q) 111; energy and speed 114, 146; conclusion of (Susenbrotus) 116; clarity in 135; knitting together 152; refutation of 153, 162; ornamentation in 159, 161; conclusion of (Handel) 164;

- tessitura (Bach) 182; drawn from opposites (Mattheson, Q) 202; interruption of 207; clinching with cadence 212, (Bach) 228; building (Bach) 213; repetition in 223, 226; rounding off 224
- Arion, 1
- Aristedes Quintilianus, 241
- Aristophanes, 6
- Aristotle, *The Art of Rhetoric* x; Ramus against 2; on persuasion 3; definitions rhetoric and dialectic 2, 4; disapproval of uses of rhetoric 6; Greek treatises 8; why not useful for performers, not popular in Renaissance 9; Q and C quote 10; scholastic argument 20; in Bach's schooling 23; principles of performance 55; wind instruments 61; affect of melody 71; mode and affect 76; Demosthenes contemporary 99; on waves (Hogarth) 105; forms of utterance 110; ethics of moderation 134; Zarlino recommends 190; publications 241
- Aristoxenus, 241
- arpeggios, suitable for instruments 90; as groups of notes 115; rising (Bach) 208; energetic (Bach) 213
- arrangement, division of rhetoric 1; responsibility of composer 2; painter uses 190
- arrogance, lack of study (Tosi) 16; towards audience 18; figures for affect 85, 86
- articulation, affects and delivery 85, 86, 88; resting points (Kirnberger) 99; speech 102; daggers: (Handel) 118, 164, 182, in exclamatio (Handel) 209, (Bach) 182; clarity 135; punctuation of periods 136, 138; punctuated minuet (Mattheson), commas (Couperin) 137; chain of speech 138, 140; breaths 139, 142; three levels of 137, 140; separation of notes (Tartini) 139; articulus, asyndeton, endings 141; rests, sighs, silence 142, 144; connection between movements (Muffat) 144;
- tempo implications for 145; in fast passages 147; articulus (Corelli) 157; separation of ideas (Quantz) 161; delivery (Monteverdi) 167; delivery of molossus (Corelli) 170; in triple time (Corelli) 171; in andante (Bach) 181; in cretic syncopation (Mattheson) 183; small change in figure 196; of fauxbourdon (Corelli) 204; cello question (Bach) 212-213; classical refs 247
- articulus, 140, 157 (Corelli)
- artists, relation to patrons 12; quotations as tributes 22, 152; Apelles 52; use of allegory 95; eloquence in art 192; see also painting
- Artusi, 49; rule-follower 129, 130
- ascending see rising
- Ascham, Queen Elizabeth I's tutor 10; on maths 20; good appearance 132
- assembly, deliberative, political rhetoric v, 5; roar of (Demosthenes) 16; confrontation in 39; addressing large (Sheridan) 120, (Cicero) 126
- asyndeton, 141, 223
- Athens, 3, 6
- audience, allegory and symbolism iii, 97; as judge v; audience-centred style of performance vi; reaction to speaker 2; communication with 4; establishing credibility with 7; emotional response 4, 10; the active listener 11; expectant 15; practice daily in front of 16; gesture to impress ideas upon 19; ability to address 21; classical 39; modern 42, 57, 91; size 47; predisposition, understanding, holding attention of, performer to imagine in place of 48, 223; approval 50; encouragement 52; bad taste of, applause 53; style of delivery adapted to 55-56; addressing, persuading, insulting 57; crowded (Mace) 61; style of composition adapted to (Kircher) 67; laughing (Hogarth *illus.*) 123; inappropriate humour 124; performing from memory 130; effect of mannerisms 131; effect of

- virtuosity and speed 146; showing structure to 151; intended affect of audience on composition, purpose of parts of oration 153; to confuse 159; emotional power over 162; peroration affect 165; affect of final note, expected rhythm 168; affect of dotted notes 173; affect of repetition 226, 236; classical refs 247
- augmentation, 200
- auricular figure, 207, 210
- Austin, Gilbert, 41
- Austria, 56, 68
- auxesis, (Handel) 202; (Shakespeare) 222, 223; definitions 227; (Handel, Bach) 228
- Avison, critical list of composers 51-2; viewing point 59; division of styles 68; affect of fugue 86; social passions 89; instrumentation 90; word painting 93; shading of sound 105, 152; continuo playing 144; speed 146; use of score 155; silence between movements 168; publication 245
- Bacchus, 90, 101, 211
- Bach, C. P. E., 'sanguinius und melancholicus' 103; father's obituary 124, 145; uses of embellishments 217; publication 245
- Bach, J. S., iii; iv; Scheibe criticism of 7; description of playing 8; models for composition 22; schooling 23; sons' legal training 24; St Thomas, Leipzig 59; arrangements 91; C. P. E. on father 124; continuo playing 144; exordium 156; tuning in church 158; rondeau 235; bass as earth 95; works: 'et incarnatus est' Mass in B minor 97; 'Esurientes' Magnificat 125; St. Matthew Passion 212; 'Es ist vollbracht' St. John Passion 208; orchestral suite 1, gavotte 115; suite 2 for flute and strings 213; Brandenburg 3 179; Brandenburg 4 182; Brandenburg 6 78, 233; sonata 1 for violin and harpsichord 181, 228; sonata 2 for violin and harpsichord 185, 186; chaconne from partita in D minor for solo violin 213; sonata A minor for solo violin 216; harpsichord concerto D minor 186, 212;
- Bach, J. S. sons, 24
- background music, iv, vi
- Bacon, 41; publication 243
- Baif, 243
- Baillet, 43
- Baltzar, 62
- Bardi, 14
- Barnett, 2, 9, 41
- Baron, 42
- Bartel, 2, 193
- bas (low), 55, 89
- bass violin, 90
- bassoon, 59, 90
- batteur de mesure, 132
- Batteux, 135, 219
- Bayly, delivery 101; tone of voice 107; rant and bawl 113; stress 120; appoggiatura 159; parenthesis 215; addition of ornaments 217
- Bede, 241
- Beethoven, 42, 170, 218
- beginning, predisposition of audience 48; critical listening 50; pacing of emotion 102; tone (Bayly) 107; length of syllable 114; sense begins (Q) 136; importance 152; types of exordia 156; delivery of exordium 158-160; paeon (Handel) 174; of notes 187; modest style (C) 194; repeated opening phrase (Corelli) 198; flattery (RH) 203; omission at start of word 210; use of ritornello 219; repetition 220, 236; epiphora (same beginnings, Peacham) 230; revert 232; see also exordium
- Berbiguier, 106
- Biber, artifice 69; 'Annunciation' sonata 80, 81, 82, 215
- Bible, school curriculum 23; serpents 29; in Peacham 36, 141; pearls before swine 54; Handel librettos 68; Annunciation 80-83; St. Matthew Passion (Bach) 212; antimetabole 214; Psalm 136 222; epizeuxis 226; editions 242
- Birnbaum, 7

- Blount, 35, 47, 194, 244
- Boethius, 241
- Boileau, 68, 244
- bombaphilia, 194
- bomphiologia, 58
- Bonporti, 218; Invention 1 219
- boredom see monotony
- Bourgeois Gentilhomme, 193
- bourrée, 86, 169
- bowing, fashions 66; delivery of affect 88; choice of bow 91; playing beyond the rule 122, 128-130; molossus (Corelli) 170; retake (Handel) 174; syncopated (Bach) 186
- Buffier, 15
- Bukofzer, 12, 93
- Bulwer, gesture 4, 130, 196; publication 244
- Burmeister, hyperbole 75; exordium 156; figures 192; fauxbourdon 204; pathopeia 205; aposiopesis 207; palillogia 229; fuga imaginaria 233; publication 243
- Burwell Lute Tutor, pearls before swine 57; wainscote room 59; posture 61, 62; speed 148; publication 244
- Butler, Charles, 192
- Butler, Samuel, 76
- Caccini, monody 14; audience appreciation 53; dramatic style (Kircher) 67; esclamazione 119, 185; use of effects 120; rule-breaker 129-130; sprezzatura 134; publication 243
- cadence, eloquence of (Blount) 47; slowing down for 79; repeated 82; interrupted affect and delivery 85, 118; change of tone after 108; of voice 111, 165; concluding 116, 141, 148; resolution affect 121; punctuation 136; understanding, pauses 138; passing 147; in exordium 156, (Corelli) 157, (Muffat) 158; in peroration 162, (Purcell) 163; (Handel) 164; (Purcell) 172, 184; (Bach) 186; reticentia (Handel) 209; anadiplosis 222; anticipation of 230; classical refs 247
- caduceus, 28, 30, 33, 101
- calm, to persuade 27; audience's feelings (Cicero) 4, 69; key affect (Mattheson) 77; tone of voice 111, 113; slow pace 146; digressions 161; spondee 169; repetition 220, 222
- Calvin, 22, 72, 242; publication 242
- Cambridge, 21, 37
- canaries, 86
- canon, style (Kircher) 67; (Bach) 179, 233; (Lawes) 200; (Purcell) 232
- cantabile, 139
- Canterbury, 21
- canzonets, 162
- capriccio, 87
- caricature, 66
- Caroso, 243
- Casals, 7
- Castello, 218
- Castiglione, Cicero's ideal orator 11; Le Faucheur 37; social status of instruments 61; personal style 65; use of rules 128; sprezzatura 133-134; publications 242
- Cato, 21
- Cats, 34
- cello, music played on viol 90; in group 91; fugal entry (Handel) 201; interruption (Handel) 203; question and answer (Bach) 212; Beethoven recitative 218; (Vivaldi) 235
- chaconne, affect and delivery 86; (Couperin) 137; (Bach) 213; repetition in 231
- chain of speech, 32, 138, 140
- chains of gold, 28, 29, 102, 192
- chamber, 55
- character, Aristotle x, 8; of speaker 2; accents for (Baillot) 43; in decorum (Q) 54, 63; instrumental 89; 'Sanguinius and melancholicus' (C. P. E. Bach) 103; rubato, emphasis and length of syllable 113, 169; molossus (Corelli) 170; quick triple (Corelli) 171; amusing (Bach) 182; antispastus (Handel) 184; moral, classical refs 250
- Charles I, 94

- Charles IX, 243
 Charpentier, 76, 77, 90
 chiaroscuro, 105, 202
 chironomy, 130
 choreus, 171-172
 chreia, 36
 chromaticism, Italianate (Couperin)
 52; tool of affect 74; affect and
 delivery 85; in peroration (Purcell)
 163, (Monteverdi) 167; rising and
 falling (Corelli) 170; discordant line
 (Purcell) 178, (Lawes) 210;
 pathopeia definitions 205; use in
 repetition (Handel) 206; rising with
 dissonances (Handel) 228
 church, singing in tune (Mace) 12; role
 of music after Reformation 22, 72;
 choice of music for (Muffat) 57;
 acoustic (North) 59; style of
 composition 63, (Kircher) 67;
 singing in (Morley) 102; tuning up
 in 158
 Cicero, quoted throughout
 civil war, 41
 clarity, tool of eloquence 4; use of
 ekphrasis 36; helps understanding
 (Q) 48; in plain style 63; separation
 for 121; (Sheridan, Mattheson)
 135; first virtue of eloquence (Q)
 136; of expression 152; of structure
 (Q) 154; ornaments obscure 189,
 217; comparison for 202; repetition
 for 219; classical refs 248
 climax, phrase lengths in 152, 197;
 rising phrase (Purcell) 184;
 ascending by steps (Handel) 202,
 227; definitions (Handel, Bach)
 228-229 see also auxesis
 Cockin, speaking expressively i;
 sermon for display and persuasion
 22; expression 110; emphasis 120-
 121
 coelostomy, 100
 Colet, 21
 colloquies, Erasmus 21; school
 curriculum 23; Erasmus figures 194-
 195
 Colosseum, 39
 comedy see humour
 command, Aristotle 110; of voice (Le
 Faucheur) 112; type of exclamation
 116; 'Hush' (Purcell) 143; reticentia
 (Handel) 209
 commonplace, 36, 100
 communication, of emotion ii, iv;
 existed before rhetoric rules 4;
 rhetoric system of 9, 239; without
 words, with heavens (Mace) 12;
 polyphony (Bardi) 14; skills in
 education 21; Mercury god of 29;
 modern skills 41; expressiveness 42;
 decorum for 55; by mirror neurons
 72; with audience 104
 comparison, division of figures 191,
 197; (Corelli) 198; augmentation
 and diminution (Lawes) 200,
 (Handel) 202
 composition, style and purpose of
 performance i, ii; Bach's 7; Roman
 sources 9; lacked expression of
 anger 10; devices of 12; written
 down 13; in Tudor education 21;
 imitation of the masters 22;
 eloquence like poetry 24;
 handbooks 35; sublime style 40;
 criticism (Avison) 52; types of
 listener for 56; style and decorum
 63, (Kircher) 67; Muffat style 68;
 training of boys in 127; rules in
 dances 128; connecting movements
 (Muffat) 144, 158; meaningless
 speed (Avison) 146; understanding
 techniques 152; ornamentation to
 match 216
 concerto grosso, seating 91; (Corelli)
 204, 237; (Handel) 144, 184, 199,
 201-204, 209, 214, 221, 228, 229,
 234
 concerts, attending iv; modern
 audience 57; gentlemen players 62;
 imitation of other performers 66
 conclusion, 153, 162 see also
 peroration and endings
 confidence, 18, 109, 248
 confirmation, 153
 connoisseurs, 56, 57
 Constantinople, 8
 continuo, 91, 116, 144, 218 see also
 harmony
 contraposto, 202
 contrast, in Corelli andante 181;
 syncopation (Bach) 185; in musical

- ideas 189; in harmonization 199;
 figures of 202-205, (Handel) 203,
 (Corelli) 204; in episodes 235
 Cooke, D., iii
 Cooke, M., 145
 copiousness, fashion 37; Erasmian 41;
 used to persuade (C) 70; examples
 194
 Cordier, 13
 Corelli, 'parlare' i; Avison follower of
 51; opus 5 139, 140; opus 6 121,
 157, 158, 170, 171, 198, 204, 221,
 237; andante largo 145; walking
 bass 181
 Corinthian, column 63, 64
 Cornificius, x, 241
 counterpoint, madrigal 14; viol
 consort 61; (Quantz) 70;
 simulation (Quantz) 73; Dorian 76;
 seating for 92; bar-lines misleading
 in 122, 128; (Caccini) 134; in
 exordium (Bach) 156, (Corelli) 157;
 (Handel) 165; dotted rhythms in
 173; (Bach) 182; fugue (Mattheson)
 191; alteration of up-beats 197; in
 Nöema 205, (Handel) 206, 209
 Couperin, Italian style *La Française*
 52; manner at harpsichord 133;
 commas in chaconne 137;
 ornaments 216; publication 245
 courante, style (Kircher) 67;
 hopefulness (Mattheson) 80; affect
 86
 court, Louis XIV influence 41; use of
 haut and bas 55; choice of
 instruments 61, 62, 88, 89; Baltzar
 at Swedish 62; masque 94
 courtroom, use of rhetoric v; Cicero
 techniques 10; (illus.) 15; texts 37;
 confrontation 39; display in (Q) 100
 Courville, 243
 Cox, Richard, tutor 21; text 38
 cretic, (Mattheson) 183
 criticism see critics
 critics, performers as iv; Scheibe on
 Bach 7; (Cicero) 10; development of
 critical faculties 15; self (Q) 16, 51,
 (Couperin, Apelles) 52; (Q), (L),
 Tosi 50; of key affect lists 76;
 listeners (Quantz) 126; petty (Q)
 128; classical refs 248
 curriculum, 16th century 20, 23, 41
 da braccio, 14, 90
 da gamba, 90
 da Milano, 73, 74
 dactyl, teasing 172; affect 178; (Bach)
 179, 181
 dance, violin band for 56; suitable
 music for (Muffat) 57; violin for
 (Jambe de Fer) 61; theatre style 63;
 style (Kircher) 67; affects 86, 87; in
 masque 94; length of note in (Bach)
 115; rule of down bow 128;
 (Monteverdi) 166-167; equal notes
 (Arbeau) 169; (Corelli) giga 171;
 minuets (Purcell) 172; left and right
 sides 202
 de Pure, 129, 244
 deceiving, 5, 6
 declamation, demonstrative 5; school-
 boys (Roman and Tudor) 16, 21-2,
 36, 100; fictitious themes (Q) 46;
 French 17th century 99; entries
 (North) 158; classical refs 248
 decline of rhetoric, 10, 40, 41
 decoration, rhetorical 1-4, 8, 189-234;
 architectural 12, 63, 64; relative
 importance 101; in exordium 159;
 in statement of facts 161; musical
 101, (Gibbons) 168, 199, (Bach and
 Couperin) 216 see also
 ornamentation
 decorum, (Q) 4; (Puttenham) 11; in all
 art forms 12; in ekphrasis 36; for
 successful performance 48, 54-68;
 instrumental choice for 88-89; rules
 applied for 128; classical refs 248
 de Fer, 61
 de Guzman, 29
 delectatio see delight
 deliberative, 5, 29, 103
 delight, main purpose of rhetoric 1;
 figured style 37; music's power 49;
 word-painting 94; avoid boredom
 107; (Wilson) sound of good
 instrument 109, 124; ornamentation
 and 189; figures for (Peacham) 190;
 classical refs 248
 delivery, effective ii; personal
 creativity v; differences, musician

- and orator vi; summary vii; division of rhetoric 1-4; moral dimension 6-7; Bach's 7; Cicero's *Brutus* 9; personal style 10; memory 19; of declamations 22; tone of voice (C) 24; of figures (Le Faucheur) 37; change in style 40-42; good style of 45; musical compared with orator (Quantz) 47; to get applause 52; decorum and 55, 58; style 63-65; routine style 68; tone of voice 70; affect from 71; da Milano 74; of intervals 78; of affect 84-88; seating 91; déclamation 99; speech-based 102-104; variety 105-106; monotony 107-108; tone quality 108-113; length of notes 113-115; exclamations 115-117; case studies (Handel) 118; emphasis 120-121; humour 122-125; nerves 126; rules 127-129; gesture 130-133; articulation 135-141; endings 141; silence 142-144; tempo 144-145; speed; 146-148; understanding structure 151-152; showing structure 154; of exordium 158-160; of statement of facts 160-161; of peroration 165-168; rhythms 168-182; syncopation 183; of figures 194, 197-199, 209; ornamentation and display 217; rhetorical repetition 220-231; musical repetition 231-235; classical refs 248
- della Spinetta, 67
- della Valle, 107, 191
- Demetrius, description of text x; attitude to audience 57; style 63; manner of delivery 101; clarity 135; hiatus 140; repetition 146
- demonstrative, 5
- Demosthenes, *On the Crown* x; perfect orator model 7; source for Cicero 9; practising techniques 16, 17; on delivery 99; use of mirror 133
- de Narvaez, 25
- de Pure, 129, 244
- Descartes, (Mattheson) 12, 93; on laughter 124; on nerves 126; publication 244
- descending see falling
- Desprez, 13
- development, musical thematic ii; rhetorical thematic 36; of idea 122; schemes of 197; repetition for 227
- diacope, 193
- dialectic, definition 2; image 5; in trivium 20; role in speech (Agricola) 71-72
- dialogue, form for Cicero's work x; musical 91, 92, 174, (Handel) 214, 229, 234, (Bach) 233
- diaphora, 193
- diction, as weapon 39; style (C) 63, 64, emotional tool 70 (C); as ornament (RH) 195
- diligentia see painstaking
- diminution, 200-202
- Dionysus of Halicarnassus, 241
- disappointment, humour 123; harmony (North) 209
- display, demonstrative rhetoric 5; declamation 22; in court (Q) 100; by professionals (Castiglione) 134; of hiatus (Q) 140; in ornamentation 217; repetition opportunity for 236
- dispositio see arrangement
- dissonance, appreciation by types of listener 56; affect of 74, 79, 85, 87; dynamic 78, (Quantz) 121, (Handel) 174, 199; gradations of (Avison) 105, (Tristram Shandy) 106; tone of voice for (Lamy) 109; in exclamation (Muffat) 117; tempo 147; in counterpoint (Corelli) 157, (Purcell) 163; in peroration 165; (Purcell) 178; syncopation with (North) 187; breaking off with 208; in question 212; (Corelli) 220; emphasis (Handel) 228
- division, 153
- divisions of rhetoric, 1, 2, 19, 99
- doctrine of the affections, 12, 93, 152
- Donington, ii
- Dorian/Doric, 63, 64, 76
- dotted notes, announcement (Biber) 81; delivery 87, 88; suited to instruments (Mattheson) 90; affect 129; in Monteverdi 167; rhythmic alteration 173; simple figural

- decoration (Mattheson) 196; in Lawes 210
- double bass, 59
- Dowland, J., playing from memory 130; *Lachrimae* 185; song 'Flow my tears' 218; 'Come again' 224, 227; *Lachrimae Antiquae* 230; publication 243
- Dowland, R., 244
- downbeat, syncopated 185, 186; silent (Handel) 206, (Vivaldi) 211
- Dressler, 156, 243
- Dryden, 69, 89
- Dublin Journal, 68
- duple, ponderous (C. P. E. Bach) 103; grave peroration (Purcell) 163; equal rhythms (Arbeau) 169
- Dupont, 128, 129
- Dürer, 71
- dynamics, choice v; (Aristotle) 9; used by orators (Mattheson) 47; very soft singing (Tosi) 48; use with decorum 64; of intervals (Mace) 79; affect and delivery 84-88; haut and bas instruments 99; in delivery 102-104; shape of phrase 106; variety 108; piano and forte (Geminiani, Quantz) 112; in speaking 113; gradation 115; tied notes (Muffat) 117; tessitura (Handel) 118, 119; dissonance 121; rising phrase 128, (Lawes) 200; entries in counterpoint (Corelli) 157; opening (Muffat) 158; repeated notes (Handel) 176, 201; mezzo piano (Handel) 182; piano (Corelli) 198; command (Handel) 209; question (Mattheson) 213; in parenthesis 215; force of repetition 219; calming repetition 220, (Corelli) 221; rise and fall 230; piano repeats (Quantz) 237; classical refs 248
- Ecclesiasticus, 67
- echo, anapaest (Purcell) 180; pastoral 220; repetition 222
- ecphronis, 116
- education, J. S. Bach 7; eloquence 9; classical 14; Perfect Orator (Q) 15; memory 19; Renaissance 20-22; elocution 37; declamation 100; classical refs 249
- Edward VI, 21
- ekphrasis, 36
- Elizabeth I, 10
- elocutio see ornamentation and decoration
- eloquence books, ii, 3, 35, 38
- Elyot, 21, 53, 62
- embellishment see decoration and ornamentation
- emblem books, 29, 30, 31, 34, 101
- emotions, response of listener i, ii, 40, 42; affect iii, 1, 3-6, 12-14, 43, 46, 70-74, 99, 191; communication iv, 57, 69; appeals vi, (Q) 48, 107; Aristotle 8, 9, 10; religious 22; ornamentation for 24; rhythm 46; decorum 64; intervals 78; tempo 79; courante (Mattheson) 80; Virgin Mary, Annunciation (Biber) 81-83; imitation 92; excessive 102; variety of 104; delivery (Le Faucheur) 109; tone of voice (Q) 111; dynamics 112; pace of delivery 114; emphasis (Sheridan) 120; humour 122; volubility (Q) 147; direction 151; understanding content 152; doctrine of affections 153; subtlety (C) 159; absence of 161; most emotional 162, 165; syncopation 183; surprise 191; control (C) 192; use of figures 194; vehement (Sherry) 205; interruption 207; expressive ornaments 217; repetition 219, 227; soothing 220; classical references 249; see also passions
- emphasis, appoggiatura iv; discord, intervals 78; tessitura, 112 (Monteverdi) 98; to show structure 102; for phrase shape 106; types of words which need (Le Faucheur) 111; equal (Handel) 119; daggers (Handel) 144; from meaning 120; delivery (Cockin) 122; parts of the bar (Holden) 128; expected 169; in amphimacer (Purcell) 177; hornpipe, dactyl (Purcell) 179; syncopation (Purcell) 184; syncopation (Dowland, Bach) 185; in exclamatio (Handel) 209;

- repetition in Psalm 36, 222; altered word 223-224; repetition for 224-227, (Handel) 229; length of phrase (Dowland) 230; first note of group (Handel) 234
- endings, critics 50; Mattheson
courante 80; hemiola 86; unison (Monteverdi) 98; recitative cadences 116-117; of phrases 136, (Mattheson, Couperin) 137, 138, 141, 142; of notes 143; importance of delivery in 152; peroration 153, 162, (Purcell) 163, (Handel) 164, delivery 165, (Monteverdi) 166-167; final note 168; last syllable 210; of sequence 214; ritornello 219; repetition at 220; word of importance at (Peacham) 222, (Le Faucheur) 227; point reverted 232; see also peroration
- Enlightenment, 41
- entertainment, orator's aim vi, 1, 99; demonstrative oratory 5; humanist 11; verbal 36; for connoisseurs (Muffat) 56; music as (North) 69; allegory 94; humour 123; theatrical 131
- entrée, affect and delivery 86, 173
- envy, 146, 205
- epanalepsis, 193, 222
- epanaphora, 193, 198, 227
- epideictic, 5, 10, 29
- epimone, 219, 226
- epiphora, 193, 230
- epithalamium, 35
- epizeuxis, 143, 193, 226, 227
- equal, delivery of andante 84, 145, 181; numbers of instruments 90; choice of instruments 91; parts in counterpoint 92; voices (Monteverdi) 98; groups of syllables (feet) 169, 171; notes in schemes 196; notes values in fauxbourdon 204; note values in noëma 205; chords in exclamatio (Handel) 209; length of phrases 223
- Erasmus, *Adagia* 8, 33, 36, 51; on Cicero 10; school curriculum 21, at Eton 37; source for Susenbrotus 23; publication date and sources 38; copious style 41; follower Vives 42;
- royal moral instruction 54; figures and their delivery (*Colloquies*) 194-195; publications 242
- erotema, 212
- Eton, 21, 37
- Evelyn, i
- exclamation, definition (Lamy) 115; (Mattheson) 116; (Muffat) 117; (Caccini) 119; in syncopations 185; exclamatio (Handel) 209
- exordium, delivery (Le Faucheur) 112, (Cicero) 194; exclamation as (Sterne) 115; purpose 152, 153, 155; types 156, (Corelli) 157, 198, (Muffat) 158; delivery 158-160; (Monteverdi) 166; classical refs 249
- exornation, ornamentation ix, 189; 222; see also figures
- expolito, 231
- expression see emotion and affect
- extempore, in deliberative oratory 5; delivery of fantasies etc. 87; flourishings condemned (Avison) 155; model for decoration (Gibbons) 168; figures added 194; repetition with additions 197; ornamentation 216, 236 251
- falling music, lowering the voice 47, 99, 102, 107, 112, 113; descending intervals 74, 78, 82, 85, (Dowland) 230; dynamic 79, 106; affect 86; word painting 93, 94; (Caccini) 119; into time-change (Purcell) 163; into cadence (Monteverdi) 167; tessitura (Purcell) 172, (Handel) 174, (Purcell) 179, (Bach) 233; pairs of notes (Handel) 182, (Bach) 228; appoggiaturas (Bach) 208; scale (Handel) 198; fauxbourdon (Corelli) 204; in question and answer (Bach) 213; for weakening affect (Corelli) 221; in revert (Morley) 232; in episodes 235
- fantasy, affect and delivery 87; new material in 161; (Gibbons) 168; upbeats in (Purcell) 197; (Lawes) 200, 210, (Purcell) 232
- fashion, changes in the use of rhetoric 42; in playing styles 66; singers stance 130; ornamentation 217

- fauxbourdon, (Corelli) 204
- fear, caused by sounds 71; rhythmic affect 88; tone of voice 109, 110, 111; caused by nervousness 126; of rule-breaking 128; figure of the imagination 205; uses aposiopesis 207; expressed by ornamentation 218
- Ficino, 242
- figures, as rhetorical ornamentation and using repetition 189-237; Bartel on 2; in English eloquence books 37; rebound (Bach) 181; contrasting (Handel, Bach) 182; Mattheson's simple example 196; added notes to repeated material (Handel) 199; of omission, 210, 211; vocal figures 218; using repetition 219-231; canon (Purcell) 232, (Bach) 233; named figures: ablatio 210; allegory 94, 98; amplificatio (Handel) 201, 202; anacalasis 198; anadiplosis 222, 226; anaphora (Handel) 198, 227; question and answer, anthypophora (Bach) 212, 213; antimetabole (Handel) 214; antithesis 196, (Handel) 203; apocope 210; aposiopesis 207, (Bach) 208, (Handel) 209; apostrophe 215; articulus, asyndeton 140, 141; augmentation (Lawes), diminution 200; auxesis, 227, climax (Handel) 228, 229; bomphiologia 58; diacope, diaphora 193; ecphonis, exclamations 116; epanaphora 227; epimone 226; epiphora 230; epizeuxis 143, 193, 226, 227; esclamazione 119; expolicio, homoeoteleuton, ploche, inversion 231, (Morley) 232; fauxbourdon (Corelli) 204; fuga imaginaria 233, (Handel) 234; gradacio 227; homoeoteleuton 231; isocolon 223; litotes 200; male collocatum (Lawes) 215; metaphor 94, 98, 198; noëma, pathopeia 205, (Handel) 206; palilogia (Handel) 229; parecristis 235; parenthesis (Biber) 215; pathopeia 205, (Handel) 206; ploche 193, 231; polyptoton 196; prosopopoeia 47; reciprocal change 199; refractio 198; repeticio 198; reticentia 207, 209; of silence 143, 144; simile 198; subjunctio 226; symploce 230; traductio 193, 220, 223; transition 154
- Florentine Camerata, 12, 14
- flute, type of applause (classical) 52; York Buildings concerts 58; social status 62; like audience (classical) 70; affect 89; humour (Bach) 125; nerves in performance (Quantz) 126; facial expression when playing (Mattheson) 133; (Vivaldi) 211; (Bach) 213; Bach rondeau 235
- Fontana, 218
- force see vehemence and weapons
- forensic, vi, 5, 6, 103
- Forkel, 154
- France, Académie Royale 41; Italian style in 52; François I 54; French manner unfamiliar 69; courante 80; allemande affect 86; overture affect 87; orchestra 90; déclamation 99; Ragueneau 129; tempo in overtures 145; notes inégales 173; fauxbourdon (Corelli) 204; style of ornamentation (Couperin) 216, 217
- François I, 54
- Fraunce, 110, 133, 189
- Frederick the Great, 41
- French see France
- Frescobaldi, 190
- fretted instruments, 61, 90
- Froberger, 22, 67
- frottola, 14
- fugue, delivery of subject 64; affect of subject 84, 86; barlines in 128; tempo of 146; in exordium 156; subject as statement of fact 161; (Purcell) 177; development of small devices 191; fugal points 232; fuga imaginaria 233; (North) 236; dynamics in 237
- gaiety, 85, 88, 165, 218
- Galilei, Vincenzo 92, 109, 112, 146, 243
- Galliard, publication 245
- galliard, hyposchematic style 67; closes of 162; (Lawes) 200
- Ganassi, 132; publication 242

- Gaultier, D., 13, 33, 89
 gavotte, affect and delivery 86; (Bach) 115; alternativement 165; slurs in Corelli 237
 Geminiani, the passions 51; the performer inspired 66; audience 70; the intention of music 93; of piano and forte 112; of swelling the sound 120; publication in score 155; ornaments of expression 218
 geography, 24; publication 245
 Germany, elocutio in musical composition 3, 192; reformed education 21; school curriculum 23; Frederick the Great 41; mixed style 216
 Gesner, 7, 8
 gesture, delivery vi, 101; principal division of rhetoric 1-3; Zeno's gestures for eloquence and logic 5; in establishing social status 11; in painting 14; in ancient oratory (Mattheson) 47; in unity of passion (Hobbes) 69; for modern singers and performers 130-133; classical refs 250
 Gibbons, fantasia 168
 gigue, 86, 171
 Giotto, 14
 Justiniani, 244
 gladiators, 39, 51, 160
 Göttingen, 23
 gradatio, 227
 grammar, 22, 23, 71, 193, 194
 grammar schools, 20
 grandeur, 91, 200, 219
 Greek, sources x; rhetor 4; fifteenth-century scholars 8; classical rhetoricians 9; New Testament in school curriculum 23; Erasmus *Adagia*, Aphthonius, Hermogenes 36; classical and Renaissance sources 38; Longinus 68; vocal powers, rhythmic affect 113; on rules 128; source of gesture 130; short phrases in drama 146; rhapsod 155; Ionic 173; paeon, Pyrrhic 174; figural names 191, 192; aposiopesis 207; anadiplosis 226
 grief, (North) 93; dynamic and tessitura 112; affect in exclamation 116; staccato (Handel) 182; ornament to express (Geminiani) 218
 ground bass, 97, 215, 231
 guitar, 91
 Gulielmus, 241
 habits, finding notes easily 17 (Q); imitation of the masters 18; performing justly (Holden) 78; of illustrating words in music 92; singer's stance 130; foot-tapping (Muffat) 132; mannerisms and facial expressions 133
 Handel, setting of Milton 12; setting of Dryden 89; Westminster Abbey 59; sacred librettos 68; adagio cadences 165; *Acis and Galatea* 197; *L'Allegro* 'Haste thee nymph' 114, 'There let Hymen' 199; *Dixit Dominus* (fn) 205; *Messiah* 'Why do the nations' 176, 'Rejoice greatly' 199, 'Since by man' 206; *Samson* text 210; op. 2 no. 3 118; op. 3 no. 1 198; op. 3 no. 5 209; op. 6 no. 1 229; op. 6 no. 5 164, 214, 234; op. 6 no. 7 201, largo 144, hornpipe 184; grave op. 6 no. 8 182; op. 6 no. 10 overture 174; op. 6 no. 11 199, 202, 203, 204, 228
 harmony, in emotional communication ii; composer's choice of v; for affect 12; *Iconologie*, Ripa 25; concord in Mercury's caduceus 29; personification (frontispiece) 33; *Harmonie Universelle*, Mersenne 45; variations of 46; part of music (Saint Lambert), eloquence (Blount) 47; composers using defective (Avison) 52; in decorum (Hogarth) 55; ignorance of (Lampe) 58; slow-moving for resonant acoustic 59; harmonious execution (Quantz) 73; opposites (Mersenne) 74; dissonance and consonance 78, (Avison) 105; effect of (Vicentino) 79; affect and delivery 85, 87, 88;

- allegorical representation 89; combined with other factors in composition 94; preparation and resolution (Shandy) 106; lack of 107; in comparing music to speaking (le Faucheur) 109; exceptional event 112; passions in 119; factor in phrasing 122; emphasis 128; deformed (Artusi) 129; end of phrase (Couperin) 137; in silence (North) 143; in structure 145; rate of change 147; the garment (Mattheson) 153; disfigured (Avison) 155; strong (Corelli) 170; variety (Purcell) 172, 231; dotted notes 173; dissonant (Handel) 174; in syncopation 185, 187; adornment of composition (Zarlino) 190; unexpected 191; variety in same theme 199, 227; ornament of (Burmeister) fauxbourdon 204, noëma 205, aposiopesis 207, fuga imaginaria 233; in theme (Handel) 214; spoiled with graces (Quantz) 217; same (Handel) 229
 harpsichord, playing position (Couperin) 133; continuo players (Avison) 144; (Bach) sonatas with violin 181, 185, 186, 228; concerto 212
 hatred, 69, 70, 205, 226
 haut (loud), 55, 89
 Headlam Wells, 3, 214
 Heinichen, 76, 129
 hemiola, 86
 Henry VIII, 20
 Hercules, 29, 31, 32
 Hermogenes, 8, 9, 21, 36, 38
 hesitation see stuttering
 Herodotus, 1
 Hesiod, 29
 Hobbes, 38, 69, publication 244
 Hoby see Castiglione
 Hogarth, decorum 55; serpentine line 105; degrees of curve (illus) 106; shades of sound 120; sameness lacks taste 122; The Laughing Audience (illus) 123; principles of elegance and beauty 151
 Holden, Of the natural scale 78; instrumental colour 89; accentuation 122; motion while playing 131
 Holland, 21, 34
 homoeoteleuton, (RH) 231
 hope, emotion in sounds (André) 70; courante affect 86, (Mattheson) 80; affects in andante 84, large intervals 85, quick notes 88; rising phrase (Monteverdi) 167, 235; in pathopeia (Peacham) 205
 horn, cornucopia (illus.) 30; outdoor use 89; best usage (Avison) 90
 hornpipe, (Purcell) 179, 184
 horror, 218
 humanist, patrons 11, 13; text expression 14; Cicero appeal 20
 humanities, 9
 humour, comedian orator 10; mimicry 66; affects and delivery 86; short notes (Handel) 114; comic delivery 115; used in discourse 122-124; (Bach) 125; cadence delivery to provoke (Handel) 164; triple time 171; surprise 209; classical refs 250
 Hutterite, 23
 Huygens, 21
 hyperbole, (Burmeister) 75; inappropriate use (Q) 124; in augmentation 200
 hypobole, (Burmeister) 75
 iambus, (Mattheson) 171; 172
 iconography, 26
 imitation, of the passions 12, 92; in learning process 18, 22; discourse imitates music (Blount) 47, (Geminiani) 112; of other performances 66; of events and things 92; in music 103, in musical exordia (Dressler) 156, (Lawes) 200; another voice (Q) 215; of vocal recitative 218; (Dowland) 230; classical refs 250
 impatience, spoken delivery 146; syncopation 185; using repetition 222, (Shakespeare) 223
 incrementum, 202, 223, 227 see also auxesis

- indignation, rousing the listener (C) 69; (Peacham) 205; apostrophe (RH) 215
- instruction, in discourse (Sheridan) 4; combined with emotion 24; use plain style 65; tone of voice (Q) 111; prepare audience for 155; statement of facts (Q) 160; no ornamentation (Q) 161; piano repeats (Quantz) 237
- instrumental music, Symphoniacus style (Kircher) 67; molossus in concertos (Mattheson) 170; war affect (Monteverdi) 174; figures suitable for (Mattheson) 191; vocal figures in 218
- instrumentation, religious significance iii; (Plato) 10; choice of 64, 101; affect 74, 88-91, 94; imitating vocal forms 218
- Interregnum, 62
- interruption, cadence affect and delivery 85, (Handel) 118, 164; broken phrases (Avison) 93; the voice in pity and lamentation (Fraunce) 110; in melody (Mattheson) 139; (Bach) 182; in syncopation 186; figures of 207-210
- intervals, expressive value (Mersenne) 74; affect (Holden), (Bach) 78; affect (Mace) 79; fallings fifths (Biber) 82; affect and delivery 84, 85, 88; rising and falling (Avison, Morley) 93, in episodes 235; in combinations for variety 94; unusual 115, 116; articulation and delivery 136, 139, 140; descending augmented fourths (Purcell) 163; rising chromatic (Monteverdi) 167; variety with same rhythms 168; delivery various (Corelli) 170, 171, (Mattheson) 171, 172, (Purcell) 172; varying 189, 227; small alterations 196, 197; augmentation (Handel) 202, 229
- intonation see tone of voice and tuning
- inventio see invention
- invention, for representation iii; division of rhetoric 1, 152-3; composer's responsibility 2; used by painters 14; composers defective in (Avison) 52; choice of instrumentation 90; symbolism 97; in declamations 100; figures 189, 231; contrasting ideas 202; classical references 250
- inversion, (Mattheson) 231; (Morley) 232
- Ionic, order of column 63; style 64; mode 76; rhythm (Mattheson) 173
- isocolon, (RH) 223
- Jesuits, Buffier 15; Mersenne 22; Kircher 23
- Jonson, 94
- Josquin, 13
- joy, Hyposchematicus style (Kircher) 67; the grand style (Avison) 68; tone of voice (Sheridan) 70, (Le Faucheur) 109, (Fraunce) 110; key affect 77; intervals (Mace) 79; courante (Mattheson) 80; affect and delivery 85, 87, 88; in exclamations (Mattheson) 116; in peroration (Le Faucheur) 165; embellishments (C. P. E. Bach) 217
- judge, audience v, 39; classical jury vi; persuasion of (Puttenham) 6, (Q) 72, 107; representation of judicial rhetoric 29; showing structure to 154; purpose of exordium 155; preparation for exordium 160; purpose of peroration 162; impressing points on the memory of 165; repetition with figures (Q) 219
- Kapsberger, 67
- Kempe, 243
- key, (affect 75-7); in The Pathetic style (Avison) 68; relation to intervals (Holden) 78; fugal points (North) 232, 236
- Kircher, Jesuit 23; musical antidote for tarantula bite (illus) 44; musical styles 67; publication 244
- Kirnberger, 99
- La Rochefoucauld, 69
- lament, affect and delivery 87; dynamic and tone of voice 112; exclamation (Mattheson) 116;

- ornament to express (Geminiani) 218
- Lampe, 58
- Lamy, character of speaker 18; recommended by Le Faucheur 22; methods of persuasion 27; tone of voice 109; exclamations 115; punctuation 137; exordium 159; peroration 162; figures 190, 192; tropes 195; repetition 222; publication 244
- Lassus, 67
- Latin language, orator 4; Renaissance school curriculum 20, 21, 23; Erasmus *Adagia* 36; names of figures 37, 191, 193, 194; decline in use 41; used in imitation of the masters 152
- Lawes, Fantasia suite in D minor 122, 200, 210
- Lawson, ii
- lawyer, x, 10, 24, 37
- Le Brun, 104
- Le Faucheur, moral position of rhetoric 5; Demosthenes practising 17; Lamy recommendation 22; description of treatise 37; delight 49; plateasm and coelostomy (illus) 100; monotony 107 109; tone of voice 111, 112; delivery of figures 116; gesture 130; bad habits (fn) 133; clarity 135; punctuation 136, 138; speed 147, 148; delivery 160; delivery of statement of facts 161, peroration 165; change of tone (fn) 215; delivery of repetition 226, 229; publication 244
- le Sueur, (front., illus.) 4, 33
- Leclair, 216
- Leipzig, 7, 23, 59, 158
- length of note or syllable, andante 84, 145, 181; delivery and affect *entree*, *loure*, *gavotte* 86; French overture, dotted notes 87; various rhythmic devices 88; delivery according to length of syllable (Kirnberger) 99; general delivery 102; variety 105; affects of lengths 113, 114, (Bach) 115; cadence chords 116-117; long notes (Caccini) 119-120; for emphasis 120-122; in rhythmic units (Mattheson) 137; dictated by intervals (Tartini) 139, (Corelli) 140; in conclusions (Q) 142, 147, (Morley) 162; daggers (Handel) 144; upbeats (Monteverdi) 167, 197; combined to make feet 169-184, 211; short, quick 171; contrasting lengths 181; in syncopations 183-187; augmentation (Lawes) 200; diminution (Handel) 201-202; equal value (Corelli) 204; in ornamentation (Geminiani) 218; short notes (Handel) 234
- Leonardo da Vinci, 46
- Lewis, C. S., 239
- Liberal Arts, (Robinson) 7; make Perfect Orator (C) 9; quadrivium and trivium 20; classical refs 250
- Linley, 145
- listener see audience
- Liszt, 40
- litotes, 200
- Locatelli, 52
- loci communes, 36
- loci topici, 102, 152
- Loeillet, 216
- logic, 2, 5, 20, 21
- Löhlein, iii
- Longinus, description of work x; influence in 18th century 40; on critics 50; Boileau French edition 68; speech as melody 70; wrong delivery 109
- Lotto, 83
- Louis XIV, 41
- Loulié, 129
- loure, 86
- love, sounds to express in nature (André) 71; key affect 77; gentle emotion 104; rejection of (Monteverdi) 166; epizeuxis to express (Peacham) 226
- Lucian, 29
- Lull, 241
- Lully, reception of in Muffat style 68; orchestra in five parts 90; uniformity of bowing 130; foot-tapping 132
- Lüneberg, 23

- lute, lute-song 3; Gaultier 13; in monody 14; Cats emblem (illus) 34; Baron 42; voice like (Wilson) 49, 109; bas instrument 55, 89, 90; Burwell Tutor 57, 59, 62, 148; York Place concerts 58; social status 61; Milano 73; disappearance 88; invention for affect 91
- Luther, education 21; music 22, 72; publications 242
- Lydian, mode and affect 76
- Mace, singing in tune 12; the music room, *Musick's Monument* (illus) 60; directions for the best music 61; rhetorical viol consorts 69-70; music's sacred rhetoric 72; interval affect 79; violin versus viol 89; parts outcry each other 92; affinity of language and music 102; variety 105; playing beyond the rule 129; playing fast 147; parrots 151; cadences 162; ornaments 217; publication 244
- madness, (Sherry) 205
- madrigal, development 14; style (Kircher) 67; variety in (Morley) 105; old-fashioned style 129; closes 162
- majestic, affect and delivery 85, 88
- Manchester Guardian, 42
- Maniates, 193
- mannerism, negative affect iii, 131; imitation of 66
- Marcello, 68
- march, affect and delivery 86
- Marenzio, 67, 115
- Marsyas, 61
- Martello, 236
- Mary, Queen, 37
- mathematics, music part of 12; in educational curriculum 20
- Matteis, (Evelyn) i; holding attention of listener 48; social status 62
- Mattheson, classical sources i; referencing viii; eloquence before rhetoric 8; on Descartes 12; lack of ambition 19; music more expressive than words 46; ancient orators 47; instruments doubling voice parts 58; playing position 62; noble style 63; attend concerts 66; musical styles 67; affect of horrible sounds 71; composition 73, 153; key affect 76-77; harmony affect 78; courante 80; categorisation of affects 84, 93; affect and delivery of courante, gig 86; instrumentation 90; instrumental style 92; recitative 113; exclamations 116; ornaments 129, 190, 217; gesture 130-133; clarity 135; punctuation of minuet 136-137, of phrases 138-139; speed 146; *loci topici* 152; structure 154, 155 exordium 156; surprise 164; rhythm 169-178, 183, 184; fugue 191; labelling 193; figures 196; affect of alteration on hearer 197; anaphora 198; comparison 200; opposites 202; Bacchius 211; question 213; two voices 214; personal style, French style 217; repetition 219, 232; epizeuxis 226; inversion 231; publication 245
- Medieval, scholastic curriculum 9, 21; grammar books 20; haut and bas 89
- Mei, dynamic and tone of voice 112; speed of delivery 146; letter 243
- melancholy, music an enemy to (Peacham) 71; (Milano) 74; interval affect and delivery 85; rhythmic affect and delivery 88; flute (Avison) 89; Melancholicus (C. P. E. Bach) 103; tone of voice (Le Faucheur) 111; in peroration (Q) 165; Dowland *Lachrimae* 185
- Melanchthon, reformed education 21; source for Susenbrotus 23; influences 38; publication 242
- melismas, confuse 'passions' (Bardi) 14
- melody, in composition 12; in Beethoven 42; instrument of persuasion (Longinus) 70; affect (Aristotle) 71; hyperbole, hypobole (Burmeister) 75; minuet (Mattheson) 80; instrumental (Mattheson) 92; word painting (Morley) 93; delivery (Kirnberger) 99, (Wilson) 109; dynamics (Geminiani) 112, 120, (Rameau) 119; cadences (Saint Lambert) 138;

- articulation (Mattheson) 138-139; used by Bach in continuo playing (Mizler) 144; invention (Mattheson) 153; surprise (Mattheson) 164; anaphora (Mattheson) 198; augmentation 200; ornaments common to harmony and melody (Burmeister): parallel progression 204, fuga imaginaria 233
- memoria see memory
- memory, earliest source x; division of rhetoric 1-3; classical sources 19-20; performing from 130; of hearer (Le Faucheur) 138; divisio 153; repetition 219
- Menuhin, 7
- Mercury, 26, 29, 33, 101
- Mersenne, Jesuit education 22; *Harmonie Universelle* (illus) 45; expressive intervals 74; affect and delivery of semitones 85; audience (fn) 155; ornament 189, 190; publication 244
- messa di voce, 120
- metaphor, allegory and symbolism 94; chains of gold (fn) 102; trope 195
- Milton, 12
- minuet, affect and delivery 86; punctuation (Mattheson) 136-137; alternativement 165; (Purcell) 172; varied repetition (Corelli) 237
- mirror, 72, 110, 133
- Mixolydian, 13, 76
- Mizler, 144
- mnemotechnics see memory
- mode, 10, 13, 46, 75
- Moerbeke, William of, 38, 241
- Molière, 193
- molossus, (Corelli) 170
- Molsheim, 23
- monody, 14
- monotony, audience 18, 48; boring amateurs (Quantz) 56; delivery 68; (Sherry, della Valle, Le Faucheur) 107 use of figures to avoid 191; small differences 197
- Montaigne, 56
- Monteverdi, rhythm for anger 10, 75, *Combattimento* 174-175; *Orfeo* 14; St. Mark's 59; madrigalescus style (Kircher) 67; number symbolism 97, *Duo Seraphim* 98; *Il Ballo delle Ingrate* 166-167; *Dixit Dominus* 225; publication 243, 244
- moral, deception 5; truth 6; eloquence manuals 21; themes 36, Erasmus (illus) 54; use of music in church 72; dissembling (Morley, Quantz) 73; classical refs 250
- More, 21
- Morley, composition 73; word painting 93; singing with chains of gold 102, 192; variety of points 105; rules for composition 129, 130; rests and sighs 142; speed 147; peroration 162, 163; augmentation and diminution (fn) 200; inversion 232
- motets, 67, 162
- Muffat, rhetorician 23; tuning up 41, 144; *Florilegium Primum* 191; *Florilegium Secundum* 56; Lullian style 68; *Armonico Tributo* no. 1 117, 158; bowing rules 130; foot tapping 132; syncopation delivery 185; repeats 235; publications 244
- music of the spheres, 12, 33
- Muzak, iv
- myth, Orpheus 1, 46; Arion 1; allusion for patron 12; Hercules, Mercury 29; Amalthea 30
- narratio, 153
- Nero, 53
- nerves, audience-centred approach vi; (Cicero) 10; (Q, C, Descartes, Quantz, Tosi) 126; listener 148; classical refs 250
- noëma, (Burmeister) 205; (Handel) 206
- North, Corelli i; Matteis 48; public concerts 57-58; acoustic 59; Baltzar 62; affect of music 69, 71, 73; tessitura 75; affect of fugue 86; word painting 93; speaking style 109; silences 142, (Purcell) 143; speed 146; parrot style 151; shading 152; understanding structure 155; exordium 158; rhythmic affect 168, 181; syncopation 185, 187; interrupted cadence 209; reverting a

- point 232; repetition 235-237;
publication 244
nouns substantive, 195
- oboe, doubling 58; pastoral affect 89-90
- omission, syncope 183; in figures 210-212, (Vivaldi) 211, (Bach) 212
- opening see beginning and exordium
- opera, emergence, Monteverdi 14;
audience 41; loud instruments 89;
modern productions 131; *batteur de mesure* 132; Purcell (North) 142;
overture (North) 158
- ornamentation, to deceive
(Shakespeare) 6; eloquence (Q) 24;
words (Ripa) 26; as weapon 39;
style 58, 64, 101; imitation 66; rules
for (Loulé) 129; avoid for clarity
(Mattheson) 135; written out 148;
in exordium 159, 161; in rhetoric
189-237; Italian and French style
(Bach and Couperin) 216;
(Geminiani) 218; classical refs 251
- Orpheus, 1, 8, 13, 14, 46
- overture, dotted rhythm (Biber) 81,
173; affect and delivery 87, 173;
tempo 145; (Handel) 174; (Purcell)
177; (Bach) 213
- Oxford, 21, 41, 62
- Pachelbel, 22
- Padua, 37
- Paeon, 81, 173, (Handel) 174
- Paganini, 40, 42
- painstaking, 17, 133, 251
- painting, rhetorical ideas found in 1,
3, 14; patronage 12; tributes in 22;
compared to poetry and music
(Leonardo da Vinci) 46; viewpoint
(Avison) 59; Dürer 71; Lotto
Annunciation (illus.) 83; history
painting like fugue (Avison) 86;
variety of colours (Avison) 105;
Hogarth 151; comparison with
music (Zarlino) 190; chiaroscuro
202
- Palestrina, 67
- palillogia, 229
- Palladio, rhetorical language 12; *The Four Books* (illus.) 150; artistic
structure 151; 245
- panegyric, 5, 251
- parecristis, 235
- parenthesis, 215
- Parley of Instruments, 145
- paronomasis, 197
- parrots, 151
- partitio, 153
- passacaglia see ground bass
- Passau, 23
- passepied, 86
- passions, Descartes 12; representation
by instruments (Bosse) 13; Bardi 14;
for persuasion (Lamy) 27; dart of
39; in Paganini's performance 43;
to arouse and still: (Quantz) 47,
(Dryden) 69, (Q), 70, in peroration
(O) 162, figures for 192; in
audiences 48; expression (Avison)
51, (Quantz) 108; noble (Handel)
68; expressed in nature (André) 70-
71; performer's feelings 73; musical
representations: (Couperin)
hopefulness 80, (Biber)
Annunciation 80-82; fury and
violence 85; martial sounds (Avison)
89; affect on soul (Avison) 93;
religious expression (Morley) 102;
frequent changes (Quantz) 105; for
delight (Le Faucheur) 107; tone of
voice for each (Le Faucheur) 109,
111, 112, 160; in the voice (Lamy)
116; fear not a passion (Descartes)
126; in look and tone of voice (C)
132; clarity (Mattheson) 135; affect
of silence on audience (North) 143;
rhythm 169; sighing and quarelling
(North) 187; figures for (Peacham)
190; excess of in aposiopesis (Q)
207; (Bach) St. John 208, St.
Matthew 212; for display (Q) 217;
ornaments to express (Geminiani)
218
- pastoral, listener 56; Doric style 63;
low style 64; style (Avison) 68; oboe
89-90
- pathopeia, 205
- patronage, type of composition for iii;
choice of performer 11; classical

- allusions 12; dedications to 13, 191;
social status of audience 41; modern
audience 57
- pauses, in personal style of speaking
65; frequent for force (Q) 114; at
cadences 117; in punctuation (Q, Le
Faucheur) 136; at the end of a
period (Le Faucheur) 138,
(Puttenham) 141; excess of (Q) 140;
two types (Morley) 142; after
movements (Muffat) 144; end of
sentence (Q) 147; (Muffat) 158;
before start (Q) 160; before
peroration (Le Faucheur) 165;
before altered notes 198; reticentia
(C) 207, (Handel) 209; between
phrases of equal length
(Shakespeare) 223
- pavan, tempo 145; closes (Morley)
162; (Arbeau) 169; (Dowland) 185,
218; syncopation in 186; (Purcell)
187
- Peacham the Elder, *Garden of Eloquence* 36-38, 243; figures
(general) 39, 190; on music 71;
orator should be moved 72;
exclamations 116; chain of speech
138; articulus 141; list of figures
192; pathopeia 205; traductio 220;
anadiplosis 222; epizeuxis 226;
incrementum 227; epiphora 230;
publication 243
- Peacham the Younger, on music 1, 47;
eloquence (Heracles) 29; *The Compleat Gentleman* 36, 244;
Minerva Britannia Bacchus poem
101; on gentlemen playing
instruments 134; sospiri 142; Psalm
136 222; publication 244
- Penna, 66
- Pepys, 21
- Perfect Orator (Cicero), model
performer iv, 9; moral status 6, 9;
modern 7; (Castiglione) 11;
education and talent 15; classical
refs 251
- Peri, 243
- peroration, importance 152; in
structure 153; emotional appeals
161, 162; (Purcell) 163;
(Mattheson) 164; (Handel) 164;
- delivery (Q, Le Faucheur) 165;
(Monteverdi) 166-7; last note 168;
classical refs 251
- persuasion, aim of orator i, vi;
purpose of rhetoric 1; in dance 3; in
deliberative oratory 5; by other
means than oratory 6; by emotional
means 10; Jesuit tool 22; eloquence
24; Ripa *Iconologie* 26, (illus.) 27;
attributes, part of three-headed
animal 29; Orpheus's power 46;
transport audience (Longinus) 57;
high style for (C) 64; vigorous style
for (C and Q) 65; use of passions
for (La Rochefoucauld) 69; melody
for (Longinus) 70; correct
instrumentation 90; delivery for
(RH) 101; C. P. E. Bach sonata
103; tone of voice 109; sprezzatura
133
- phantasticus, 67
- phrasing, articulation 102; bar-line
role 128; in pavan 186
- Phrygian, Bosse (illus.) 13;
inappropriate use (Q) 46; affect 76
- physics, in seventeenth-century school
curriculum 24
- piper, accused of manslaughter (Q)
46; signal to change tone (C) 108;
change of measure to calm
(Pythagoras) 169
- pitch, for emotion ii; of voice 45, 99,
112, 113; music's advantage over
rhetoric 46; affect 84; music
rhythmic speech with (Plato) 134;
variations in with same rhythm 168;
repeated fast notes on one
(Monteverdi) 175, (Handel) 176;
rebound echo (Purcell) 180; changes
in figures 191, 196; rising in a figure
197, 213; small changes on
repetition 198, 231; two voices
(Handel) 214, (Biber) 215; repeated
notes at same (Mattheson) 226,
(Handel) 229, repeated notes at
different (Burmeister) 233, (Quantz)
237; of voice, classical refs 248
- plateasm, 100
- Plato, Socrates: and truth 6, size of
audience 55; *The Republic*: music
10, superiority of stringed

- instruments 61, rhythm for man engaged in war 75; dignity of speaker (quoted by Ripa) 26; quoted in speaking books 37; music rhythmic speech (quoted by Caccini) 134; *Laws* pyrrhic measure 174; composers to study (Zarlino) 190; works 241
- pleasure see delight
- ploche, 193; (Puttenham) 231
- Plutarch, type of applause 52; suitability of wind instruments for women 61; sense of hearing 69; affect of performance 71
- poetry, figures of in music 3; in humanist education 20; tributes in 22; part of eloquence 24; Puttenham *Arte of English Poesie* 36; rhythm 46; styles 63, 64; syncope 183; Zarlino advice to study 190; epimone 219; not oratory 220; anaphora 222
- poets, performer (Puttenham) vi; painters should associate with (Alberti) 14; equal to musician (Leonardo da Vinci) 46; decorum 54; ornament 190
- politics, vi, 5
- polyphony see counterpoint
- polyptoton, 196
- Pope, Alexander 39
- Poussin, 14
- practising, 16-17; (C)10; for success 15; school-room exercises 22; use of piper (C) 108; performances 126; not for gentlemen (Peacham) 134; classical references 251
- Praetorius, task of orator 99
- prelude, affect and delivery 87; exordium (Q) 155, 158
- Presence Chamber, loud music 55
- printing, gentleman's library 3; rhetoric texts 11; educational material (Erasmus) 21
- Printz, listener types 56
- Privy Chamber, soft music 55
- proceleusmaticus, 176, (Purcell) 177
- processional, pavan (Arbeau) 169-170
- proem, (Q) 155
- professional, stringed instruments (de Fer) 61; social status 62; skill 134
- progymnasmata, (Aphthonius) 23, 36
- pronunciatio, delivery 2; in lute song 3; importance (Bayly) 101; management of voice (Le Faucheur) 111 see also delivery
- prosopopoeia, in music (Peacham) 47
- protestant, Reformation 22; Thomas Wilson 37
- Ptolemy, *Harmonics* 241
- public speaking, books on ii, 9, 37; in Athens 3
- punctuation, 136-141: cadences 136; minuet (Mattheson) 137; commas (Couperin) 137; (Saint Lambert, Vico, Le Faucheur, Tosi, Mattheson) 138; (Quantz, Tartini) 139; (Demetrius, Q, Susenbrotus) 140; (Peacham, RH) 141; (Q) 147
- Purcell, Dryden setting 89; *Timon of Athens* 90, 180; *Dido and Aeneas* 93, 97; word painting 94; commas 137; *The Fairy Queen* (North) 142, 143; trio sonatas 163, 233; minuet from *Distress'd Innocency* 172; *A Song for St. Cecilia's Day* (1692) 177; Air from *King Arthur* 178; hornpipe from *The Indian Queen* 179; hornpipe from *Amphytrion* 184; pavan 187; up-beats in *Fantasias* 197; Three Parts on a Ground 232; *Abdelazar* rondeau 235
- purpose, of classical oratory 5, 10, 99; of style 67, 72, 101; of rule application 128; of structure 153; of exordium 155, 156; of figures 192, 193; of tropes 196; of ornamentation (Q) 216; of oratory and poetry 220
- Puttenham, performer is pleader vi; emotional persuasion 5-6, 24; decorum of dress 11; *Arte of English Poesie* 36; English names 37; decorum 54; styles 63, 65; allegory 94; ecphronis 116; rules of art 127; punctuation 137, 141; the 'speedie dispatcher' 164; dactyl 178; rebound 181; ornamentation and figures 189-191, 193; schemes and tropes 195; aposiopesis 207; auricular figures 210; 'the

- questioner' 212; antimetabole 214; epizeuxis 226; auxesis 228; 'the doubler' 231; 'the stragler' 235
- pyrrhic, rhythm 174, 177
- Pythagoras, 169
- quadrivium, 20
- Quantz, oratory model for good performance i; shared aims of musician and orator 47; critics 51; audience 56; speed and acoustic 59; counterpoint 70; dissembling 73; delivery: dotted notes 87, 173, syncopation 88; variety 105; expressing the passions 108; dynamics 112; dissonance and consonance 121; nerves 126; facial expressions 131; sprezzatura 135; articulation 139, 141; speed 147; good composition 153; principal subject 154; beginning 160; gaiety 171; sublime affect 181; over-ornamentation 217; ornamented repeats 236, 237; *Versuch...* 245
- question, in dialectic 2; Dryden 69; form of utterance (Aristotle) 110; in music (Bach) 212, 213, (Handel) 214; (Shakespeare) 223; (Dowland) 224; classical references 252
- Quintilian, quoted throughout; French edition 244
- Raguenet, French and Italian style 129
- Rainolde, after Aphthonius 1, 36, 38, 100, 243
- Rameau, key affect 76, 77; dynamics 119
- Ramus, 2
- Rebel, bass for earth 95, *Les Elemens* 96
- recitative, style (Kircher) 67; rise and fall (Mattheson) 113; cadences 116; punctuation 138; instrumental (Bonporti) 219
- recorded music, not rhetorical vi; imitation of 66; timing 145
- recorder, gentlemen players 62; affect 89; two equal 91
- Reformation, education 21, 22
- refractio, (Corelli) 198
- Regensburg, Susenbrotus 23
- Reincken, *Hortus Musicus* 191
- repeated notes, affect and delivery 87; (Rebel) 96; (Bach) 97, 213; articulation 171 174; (Monteverdi) 175; (Handel) 176, 201, 202; (Purcell) 177; (Bach) 181, 213; (Vivaldi) 211
- repeticio, (Sherry) 198
- repetition, affect of 219-237; with alteration 78, (Handel) 144; ground bass (Biber) 82; affect and delivery 87, 88; with rising tessitura (Monteverdi) 98, (Handel) 118, (Purcell) 143; with extension (Corelli) 121; useful in fast passages (D) 146; in composition (Quantz) 153; (Bach) 156; to hold attention of listener 168; of rhythm (Purcell) 172; notes (Handel) 214; in pyrrhic measure (Monteverdi, Handel, Purcell) 174-177, (Vivaldi) 211; figures 191, 193, 196-200; (Handel) 206; small fragments 212, (Handel) 234; to calm (Corelli) 221; for emphasis (Monteverdi) 225; for climax (Handel, Bach) 228, (Handel) 229, (Dowland) 230; other compositional devices (Morley, Purcell) 232; (Purcell, Bach) 233; stuttering (Vivaldi) 235; with variation (Corelli) 237; piano (Quantz) 237; classical refs 252
- representation, part of rhetoric ii, iii; ascent, descent, broken phrases (Avison), imitation of birds etc. (Geminiani) 93; earth, air, fire, water (Rebel) 96; earth (Bach) 97; the trinity (Monteverdi) 98; conversation (C. P. E. Bach) 103
- resonance, speculative music 12; performing space 55, 59 (Quantz); tone of voice (Q) 110, 111
- rests, affect and delivery 88; articulation 99, (Mattheson, Couperin) 137; two types (Morley), sighs and gasps 142, (Dowland) 227; staccato (Corelli) 170; paeon 173; in reticentia (Handel) 209; 'loud' rest 210, (Vivaldi) 211; in Bacchius (Mattheson) 211; in

- repeated phrases, palillogia (Handel) 229
- reticentia, (Q) 207; (Handel) 209
- revenge, (Monteverdi) 175
- revert, (Peacham) 47; (Bach) 213; (Morley) 232
- Rhetorica ad Herennium, description x; skills of orator 2; manual for performance 9; source for figures 10, 191; source for eloquence books 35; influence 38; style 65; delivery 101; phrase definition 136; invention 152; two types of ornament 195; word-play 196; question and answer 212; repetition 220, 226; publication 241; subject index 247-253
- rhythm, 168-188; compositional tool ii, 12; composer's choice v, 153; in rhetoric 3, 45; effects 4; (Aristotle) 9; in poetry and oratory 46; emotional tool 79; instrumental 90; delivery 102; affects of long and short syllables or notes 113, (Handel) 114; dotted 129; of speech 134; units (Mattheson) 137; free interpretation 148; mixture, unexpected (North) 168; amphimacer (Mattheson) 178; anapaest (Purcell) 178, 180, (Bach) 181; andante 181; antispastus (Handel) 184; bacchius (Mattheson) 211; choreus and iamb (Purcell) 172; cretic (Mattheson) 183, (Purcell) 184; dactyl (Bach) 179; iamb (Mattheson) 171; Ionic (Mattheson) 173; molossus (Corelli) 170; paeon 173, (Handel) 174; pyrric measure 174 (Monteverdi) 174, (Handel) 176; pyrric and anapaest (Purcell) 177; spondee (Arbeau) 169; trochee and tribrach (Corelli) 171; trochee (Mattheson) 172; dotted notes 173; combinations 181; syncopation 183-187: (Dowland) 185, (Bach) 185, 186, (Purcell) 187, (North) 187; use in figures 191; simple figure (Mattheson) 196; small changes 198, (Handel) 199, 231; diminution (Handel) 202; unison 205; same in question and answer (Bach) 213; in two-voiced figure (Biber) 215; classical refs 252
- rhythmic alteration, 173
- rigaudon, 86
- Ripa, *Iconologie*: Le Sanguin, Harmonie 25; Eloquence 26; Persuasion 27; publication dates 243, 244
- rising music, delivery (Mattheson) 47, 79; affect 78; delivery and affect of intervals 85-87, 167, 235; word-painting (Morley) 93, 94; phrasing and dynamics 106, 112, 128; affect and tone of voice 113, 118; with dissonances (Purcell) 163; rising sequences (Purcell) 179, 184, (Bach) 186, 197, (Handel) 206, (Handel and Bach) 228; (Dowland) 230; arpeggios (Bach) 208; question (Bach) 212, (Mattheson) 213, (Corelli) 237; revert (Morley) 232; tessitura (Bach) 233
- ritornello, final varied (Bach) 125, (Handel) 199; repetition (Mattheson) 219, (North) 236
- Robinson, Thomas *Schoole of Musicke* 7, 133
- rondo, affect and delivery 86; episodes 235
- Rousseau, J. (philosopher), 41
- Rousseau, J. J. (dictionary), key affect 77; déclamation 99; dynamics 119
- Rowlandson, 100
- Royal Society, 41
- rubato, (Vicentino) 79; (Q) 113; hurrying 148; avoid (Biber) 215
- rules, 127-129; in advanced rhetoric iv, (Q) 10; rhetoric existed before 4; rejected for best orators 15; Medieval grammar 20; rule-books 36; freedom from 40; of affect (La Rochefoucauld) 69; for harmonious execution (Quantz) 73; of down bow 122; for variation of the voice (Le Faucheur) 161; classical refs 252
- sad, Mixolydian mode 76; key affect 77; affect and delivery 85, 87; 'banish sorrow' 93; Le Brun (illus.)

- 104; aspect of performer 109; falling notes (Handel) 182
- Saint Lambert, musical expression 46; music like rhetoric 47; rules 128, 129; divisions of phrases 138; croches inégales 173; publication 245
- sarabande, style (Kircher) 67; affect and delivery 86
- sarcasm, iamb 171; anapaest (Mattheson) 178
- Schacchi, musical style 67
- Scheibe, critic of Bach 7; musician's role 70
- schemes, allegorical 95; figures 189, 190, 195, (Susenbrotus) 196, (Vico) 197, 210
- schools, texts (RH) 2; demonstrative rhetoric 5; Athenian 6; imitation 18; (Q) 19; (Elyot) declamation 21, 22; curriculum 23; Eton 37; rules 127; repetitive practice 191; see also education
- Schubert, 42, 170
- sculpture, rhetoric used 1, 3
- seating, for affect 91
- Seneca, publication 241
- serious, Dorian mode 81; openings 114; (Morley) 162; molossus 170; dactyl (Mattheson) 178
- sermon, eloquence books 37; style 42; music more moving than (Mace) 72; pulpit-bawl (Bayly) 113
- serpentine line, (Hogarth) 105, 106
- serpents, 29
- Sforza court, 13
- Shakespeare, figures (*Merchant of Venice*) 6, 37; Susenbrotus 23; punctuation (*Pyramus and Thisbe*) 138, tangled chain 140; Linley *Ode* 145; peroration (*Richard II*) 162; smell of rose 192; polyptoton (Sonnet 116) 196; paronomasis (*Merchant of Venice*) 197; simile delivery 198; length of word (*Julius Caesar*) 203; omission 210; antimetabole (*Love's Labour's Lost*) 214; isolcolon, repetition, question (*Merchant of Venice*) 223, 224; date of birth, death 243, 244
- shepherd, 90, 131 see also pastoral
- Sheridan, power of emotion 4; public lectures 37; late rhetoric 41; admiration of speaker 49; imitation of other speakers 66; tone of voice 70; rise and fall 113; emphasis 120; clarity 135; publication 245
- Sherry, figured style 37; influences 38; bomphiliologia 58; styles 64; metaphor 94; monotony 107; purpose of figures 190; repetition 198, 223; amplification 201; pathopeia 205; naughty words 210; gradatio 227; expolition 231; publication 242
- Sidney, (*Astrophil and Stella*) 227
- sigh, (Peacham) 142, 226; (North) 187; repetition 222; short rest (Dowland) 227
- silence, before performance (C) 10; audience (Matteis) 48; affect 88; end of phrase 141; (North) 142, (Purcell) 143; continuo (Avison) 144; in exordium (Muffat) 158; in peroration (Handel) 164; pause before peroration (Le Faucheur) 165; at end of piece (Avison) 168; between notes (Corelli) 170; sudden 191; aposiopesis 207, (Bach) 208, (Handel) 209, 224, (Monteverdi) 225; answers 223; at climax of phrase (Handel) 228
- simile, (RH, Corelli) 198
- similitudes, (Erasmus) 195
- singers, singing, out of tune (Mace) 12; arrogant (Tosi) 16; Latin teacher taught 23; (Toft) 43; oratory like (Q) 45; for work 46; soft dynamic (Tosi) 48; applause (Tosi) 52; decorum 58; gentlemen (Elyot) 62; monotonous delivery (della Valle) 107; style 115; assurance (Tosi) 126; performing from memory 130; sprezzatura (Caccini) 133-34; style (Corelli) 139; emphasis 145; gasps 185; ornamented repeats 236; see also vocal music
- slurs, in gigs 86; for articulation (Mattheson) 139; conjunct notes 140; over-use (Bayly) 217; on repetition (Corelli) 237

- Smith, William, 68
 social status, 61
 society, effect of rhetoric 1; classical eloquence 5; Renaissance eloquence 9; decorum 11; exposure to 19; vita activa 20; rhetorical skill use 22; music making in 62
 Socrates, truth in speaking 6; one-to-one rhetoric 55
 sophists, Athenian 5; persuasion 6; 10
 Second Sophistic
 sorrow, tone of voice (Sheridan) 70; 'banish sorrow' 93; pathopeia (Peacham) 205; epizeuxis (Peacham) 226; see also lament, melancholy and sad
 sospiro see sigh
 speculative music, 12
 speed, 146-148; in practising badly 16; tempo 79; fast notes (Biber) 81; affect and delivery 84, 86-88; regulation (Kirnberger) 99; (C. P. E. Bach) 103; phrasing 106; and length of syllables (Q) 113; in exclamations (Mattheson) 116; choice 145; used to calm (Q) 169; pyrric measure 174, (Monteverdi) 175 (Handel) 176; classical refs 252; see also tempo
 Spenser, Edmund *Faerie Queene* 94; syncope *Shepherd's Calendar* 183; omission of syllables 210
 spondee, serious 114; (Mattheson) (Arbeau) 169
 sprezzatura, (Castiglione, Caccini, Peacham) 133-134
 St. Ambrose, (Le Faucheur) 17
 St. Augustine 241
 St. Paul's School, 21
 St. Thomas' School, Leipzig 23, 59
 stage, technique 9; behaviour 57; rant (Bayly) 113; vice of the (Sheridan) 120
 statement of facts, description and delivery 160-161; tone of voice 110; in structure 153; classical refs 252
 Sterne, Laurence, *Tristram Shandy* 106, 115
 Stowell, Robin ii
 stringed instruments, Beethoven quartets, Paganini 42; social status 61; quartet, viol consort 92; string tension 110; (Monteverdi) 175; (Handel) 176; chords (Handel) 182; (Vivaldi) 211
 structure, 151-168; understanding 1; in painting 14; cadences 79; seating shows 91; using representational devices 95, 97; in declamations 100; show by tone of voice 110; show by length of note 115; bar-lines 128; show by phrasing 136, 145; show by punctuation 137; show by emphasis 140; rhythmic 172; harmonic 185; figural schemes 189; ornamentation extempore 216; classical refs 252
 stuttering, Demosthenes (C) 16; tone of voice (Le Faucheur) 109, (Fraunce) 110, (Vico) 138; (Purcell) 163; (Vivaldi) 235
 style, 63-68; rhetorical ii, vi; personal iv, 9, 10, 128; dead orators' (C) x; decoration 1; speaker's (RH) 2; prevailing local 11; imitation of best 18; figures change 24; of eloquence 28; and decorum 36, 55; plain (Bacon) 41; unaffected (Muffat) 56; and purpose of composition 101; emotional (Le Faucheur) 109; comic 114; singing 115; embellishment 191; copious (Erasmus) 194; elevated 200; ornamentation extempore 216; vocal and instrumental 218; grand 219; classical refs 253
 subunctio, (Mattheson) 226
 sublime, (Longinus) x, 40, 241; French translation of Longinus 68; (Vico) 64; viol consort (Mace) 70; chaconne affect 86; solemn steps affect 88; grand style (Le Faucheur) 111; affect (Quantz) 181
 Sulzer, repetition 236
 surprise, in recordings vi; expectations of audience 48; interrupted cadence affect and delivery 85; endings 124, (Handel) 164, (Mattheson) 164; figures of 191; aposiopesis 207, (North), (Handel) 209, (Wilson) 210; repetition 212

- Susenbrotus, exercises 22; teaching curriculum 23; textbook 36; influences 38; exclamations 116; articulus 140; delivery 152; syncope 183; schemes and figures 190, 196; pathopeia 205; interruptio 207; epimone 219; repetition 223; auxesis 227; expolitio 231; publication 243
 symbolism, studies in ii; part of rhetoric iii; and word painting 94
 symmetry, (Hogarth) 151; avoidance of 202
 Symphoniacus, style (Kircher) 67
 symploce, figure of repetition 193; Psalm 136 (Peacham) 222, 230
 syncopation, 183-187; (Mattheson) 183; (Purcell) 184, 187; (Dowland, Bach) 185; (Bach) 186; (North) 187; affect and delivery (Quantz) 88; in anaphora (Handel) 198; (Handel) 206; apocope 210; (Dowland) 230
 Tacitus, *Dialogus*: speaking skills, 5; eloquence 15-16; pupil observes master 39, (illus.) 40; applause 47-48; rules 127; dress 132
 talent, natural (Q, Mattheson) 8; training (Q) 14, 15; painstaking (C) 17; advocate flaunts (Q) 100; to please (de Pure) 129; classical refs 253
 tarantella, (Kircher) 44, 46
 Tartini, rules of articulation 139, 141
 Tasso, figures 190
 taste, performer's iv, (Mattheson) 217; patron's 13; in musical composition (Avison) 52; audience's (Q) 53, (Printz) 56, 57, (Couperin) 137; changing 92; lack of (Hogarth) 122; good 128, (Geminiani) 218; in embellishments (Mattheson) 129; poor 131
 technique, unobtrusive 16; see also sprezzatura
 tempo, 144-148; incorrect (Muffat) 69; affect and delivery 79, 84, 86; choice 102; delivery (Handel) 118-119; for syncopations (Purcell) 187; contrasts in 202
 Terence, imitated 18; Bach's school curriculum 23
 Tessarini, (Avison) 52
 tessitura, effects of 4; tool of composition 12, 94; for affect (Mersenne) 74, 75; affect 84; of instruments 90; and dynamics 104, 112, (Handel) 118, 174, 176; (Corelli) 139; (Purcell) 143, 172; (Monteverdi) 167; (Bach) 181; used for contrast (Mattheson) 202; rising in repetition 219, 227, (Bach) 228; lowering 220
 theatre, volume (Tosi) 58; style 63, 67
 Theophrastus, style 63; sense of hearing 69
 tied notes, delivery (Muffat) 185; (Bach) 186
 time signature, affect 186
 Tinctoris, display 22; purposes of music 72; publication 241
 Tisias & Corax, publication 241
 toccata, affect and delivery 87
 tombeau, form 35
 tone of voice, 108-113; uniform, monotony iii, 107; adapted to emotion (Aristotle) 9; prop to eloquence (C) 24; (Paganini) 43; variety 45, 99, (Q) 106; unnatural (Sheridan) 66; (Hobbes) 69; (Sheridan) 70; and tessitura 75; and intervals 78; (Vicentino) 79; appropriate (C. P. E. Bach) 103; exclamations 115-117; emphasis 120; where to change 141, 222; ends of notes 143; in exordium 158; in statement of facts 161; in surprises 209; question and answer (Bach) 213; two-voiced figures (Biber) 215; affect (Batteux) 219; classical refs 253
 Tosi, studying 16; silence 48; criticism 50; applause 52, 53; dynamic decorum 58; style 67; nerves 126; hiding behind music 130; grimaces 131; punctuation in recitatives 138; ornamentation 216, 236; publication 245
 traductio, figure of repetition 193, 220; (Sherry) 223

- tragedy, (Muffat) 57; style 67; tempo (Q) 114
- treatises, in facsimile iii; rhetoric (Austin) 41; Renaissance and Baroque musical 68; rules 122, 127, 128 see also Sherry
- Trebizond, George of, chain of influences 38; publication 242
- tribrach, (Corelli) 171
- trill, affect added to dotted notes 87; cadential 139; (Bayly) 217; (Geminiani) 218
- trinity, representation in music (Monteverdi) 97-98
- triple, fast (C. P. E. Bach) 103; molossus (Corelli) 170; gig (Corelli), iamb (Mattheson) 171; trochee (Mattheson, Purcell) 172
- trivium, 20
- trochee, (Corelli) 171; (Mattheson) 172
- trombone, 90
- tropes, (Wilson) 193; (Lamy) 195; (Susenbrotus) 196; simile 198; (Sherry) 223
- trumpet, Phrygian mode (Bosse, illus.) 13; rhythm of announcement (Biber) 81; affect (Dryden) 89, (Avison) 90; Handel *Messiah* 176
- Tudor, figures 194 see also education
- Tully or Tullie, (Cicero)
- tuning, affect with heavens (Mace) 12; Milano 73; unequal 76; between movements (Muffat) 144
- Twining, Thomas 69
- Ulysses, silence 160
- understanding, depth necessary (Q) 15; imitation for (Susenbrotus) 22; tones without words (Sheridan) 70; human nature (Mattheson) 73; word painting (Avison) 93; for delivery 99; performer's 101; language of music (Mace) 102; listener's 106, (Morley) 142, (Le Faucheur) 161; for emphasis (Cockin) 120; structure 128, 151; punctuation 136; divisions of melody (Saint Lambert) 138; rhetorical schemes 152; harmony (North) 155; reason and sensation (O) 168; names of parts of speech, purpose and structure of figures 193; repetition useful for 219; classical references 253
- unison, affect 85; resolution (Purcell) 163; rhythmic 205; orchestration 214
- university, Leipzig 7; curriculum 20, 21; Molsheim 23; Oxford 41
- upbeat, bars 86; (Purcell) 184; length 196, 197
- Valentini, canonicus style (Kircher) 67
- variety, 105-107; in eloquence 4, 24
- tone of voice 43; for audience 48; in performance (Lampe) 58; ornate style (RH) 65; in composition 94, 189; of tone quality (Le Faucheur) 109; in esclamazione (Caccini) 119; of wit (C) 123; in statement of facts 161; mixed rhythms 171; intervals and harmony (Purcell) 172; rhythmic affects 178, (North) 181; use of impersonation (Q) 215; charm of (Q) 217; in repetition 219; in revert (Morley) 232; in dynamics (Quantz) 237; classical refs 253
- vehemence, style (Sherry) 64, (Puttenham) 65; emotions 104; decorum in speaking 109; pronunciation (Le Faucheur) 112, (Q) 113; conclusion of speech (Vico) 114; articulus (Peacham) 141; in delivery (Handel) 203, (Vivaldi) 211; pathopeia (Sherry) 205; raising volume 219; repetition for 224; epizeuxis (Peacham) 226
- vibrato, iii, iv
- Vicentino, Nicola, rubato 79; performance *alla mente* 151
- Vico, listeners 39, 49; style 64; length of syllable 114; cadences 138; exordium 155-156; iamb 171; rhetorical schemes 197; aposiopesis 207; publication 245
- vihuela, 25
- viol, soft courtly instrument 55-56, 89; fretted instruments 61; disadvantages (Burwell) 62; description of consort music (Mace) 69-70; lost 88; (Dryden) 89;

- use of da gamba/da braccio 90; choice of instrumentation 91; seating 92; movement (Ganassi) 132
- viola, affect (Avison) 68, 90; (Handel) 176, 182, 184, 201, 203, 214; (Purcell) 177; (Corelli) 204
- viola da braccio, monody 14; choice of da gamba or da braccio 90
- violin, Baillot 43; loud courtly instrument for dancing 55-57, 61; in concert (North) 58; social status 62; French style (Muffat) 69; gig affect and delivery 86; instrumentation (Avison) 90, 91; set-up 91; intention of music (Geminiani) 93; monotony in speaking (Le Faucheur) 107; dynamics (Geminiani) 112, 120; ornaments (Geminiani) 218; rule of down bow 128; tuning between movements (Muffat) 144; musical examples: (Bach) 179, 181, 182, 185, 186, 208, 213, 216, 228, 233; (Biber) 81-81, 215; (Bonporti) 219; (Handel) 118, 144, 164, 174, 176, 182, 184, 198, 199, 201-203, 209, 214, 228, 229, 234; (Corelli) 121, 139, 140, 157, 170, 171, 198, 204, 221, 237; (Lawes) 122; (Monteverdi) 166-167, 175; (Muffat) 117, 158 (Purcell) 143, 163, 172, 177, 178, 179, 184, 187, 233; (Vivaldi) 211, 235
- Virgil, 24
- virginals, soft courtly instrument 55; disadvantages (Burwell) 62
- visual, clothing iii; gesture vi, 2; painting 14; facial 61; seating 91; singer's stance 130; movement (C) 131; contrast 202
- Vitruvius, 12, 151; publication 241-243
- Vivaldi, Four Seasons iv; compositions (Avison) 52; Bach arrangements 91; *Gloria* 205; concerto *La Notte* 211; concerto op. 3 no. 2 235; repeats 237
- Vives, 42
- vocal music, Marcello Psalm settings (Avison) 68; Dryden 69; *Timon of Athens* (Purcell) 90; word painting (Morley, North, Purcell) 93; (Bach) 97; (Monteverdi) 98, 175; (Handel) 114; exclamations (Mattheson) 116; nerves (Tosi) 127; articulation (Mattheson) 135; (Purcell) 143
- war, Plato 10; Phrygian mode (illus.) 13; suitable music (Q) 46; pyrric measure 174-177; cretic rhythm (Mattheson) 183; rising arpeggios 208
- Watson, Thomas, poet 115
- weapon, emotional appeals vi; Hercules 31; of rhetoric (C, Q, Tacitus, Peacham, Pope) 39; repetition (RH) 226; classical refs 253
- Wessel, iii, 84
- Westminster Abbey, 59
- Whately, 37
- Wigmore Hall, (illus.) v
- Wilson, Thomas, description of Hercules 29; figured style 37; influences 38; application of learning 39; length of oration 49; sound of the voice 109; humour 123, 124; rules 127; failed delivery 152; types of exordium 156, (Corelli) 157; delivery of exordium 159; names of figures 193; changing a letter 196; surprise 209; repetition 226; publication 242
- Winchester, 21
- wind instruments, loud 55; distort face 61; facial contortions (Mattheson) 133
- word-painting, Handel 68; and changing taste 92; 'Hush' (Purcell) 143
- Yates, *The Art of Memory* 3, 19
- Zarlino, *Istitutioni harmoniche* raising the voice i; affect 92; Cicero's piper 108; composers should study poetry and oratory 190; repetition 226; publication 242
- Zeno, 5
- zodiac, 33