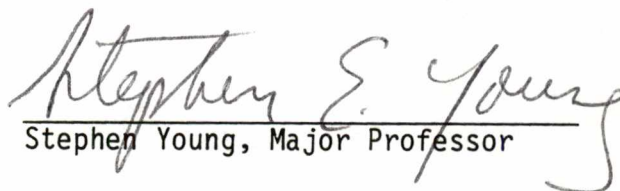
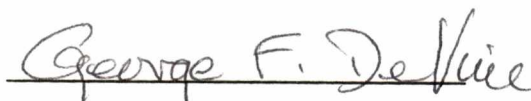


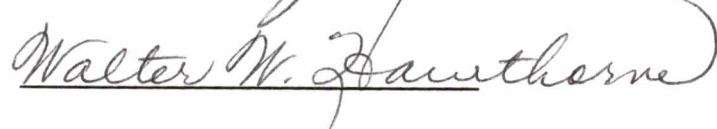
To the Graduate Council:

I am submitting herewith a thesis written by Michael A. Nealon entitled "Musical-Rhetorical Theory: Origins in Classical Rhetoric and Musical Applications in the Age of Humanism." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in Music.


Stephen Young, Major Professor

We have read this thesis
and recommend its acceptance:



Accepted for the Council:


Vice Provost
and Dean of The Graduate School

STATEMENT OF PERMISSION TO USE

In presenting this thesis in partial fulfillment of the requirements for a Master's degree at The University of Tennessee, Knoxville, I agree that the Library shall make it available to borrowers under rules of the Library. Brief quotations from this thesis are allowable without special permission, provided that accurate acknowledgment of the source is made.

Permission for extensive quotation from or reproduction of this thesis may be granted by my major professor, or in his absence, by the Head of Interlibrary Services when, in the opinion of either, the proposed use of the material is for scholarly purposes. Any copying or use of the material in this thesis for financial gain shall not be allowed without my written permission.

Signature Michael A. Heaton

Date August 3, 1985

MUSICAL-RHETORICAL THEORY: ORIGINS IN CLASSICAL
RHETORIC AND MUSICAL APPLICATIONS IN THE
AGE OF HUMANISM

A Thesis
Presented for the
Master of Arts
Degree
The University of Tennessee, Knoxville

Michael A. Nealon

August 1985

ACKNOWLEDGMENTS

The writer wishes to express sincere appreciation to Dr. Stephen E. Young for his invaluable advice, professional support, and unfailing encouragement throughout the writing of this thesis. Special appreciation is also expressed to the other members of the thesis committee -- Mr. George DeVine, Dr. Walter Hawthorne, Dr. Calvin Huber, and Dr. Allen Johnson. Each of these men have given freely of their time and assistance in the reading and reviewing of this thesis.

I also wish to thank my parents, family, and special friends without whose constant support and encouragement this work might not have been attempted.

ABSTRACT

The Age of Humanism, marked by a revitalized interest in the cultural achievements of ancient Greece and Rome, saw the rise of musical theories which were directly influenced by principles of classical rhetoric. Such musical-rhetorical theories were prevalent throughout the Age of Humanism and clearly reflected influences of classical rhetorical theory as set forth in the treatises of Aristotle, Cicero, Quintilian, and Longinus.

This study examines humanist theories of musical-rhetoric both in their borrowings from principles of classical rhetoric and oratory, and in their musical applications and functions. Particular attention has been given to the writings of Joachim Burmeister and Christoph Bernhard, within whose works musical-rhetorical theory was most clearly defined and applied. Throughout our discussion of Burmeister's and Bernhard's theories, principles of rhetoric and oratory will be shown in their influences upon the classification of musical styles, the structural organization of musical compositions, and in the establishment of systems of musical figures and their artistic deployment.

Three applications of musical-rhetorical theory are discussed in this study. Aspects of musical-rhetoric have been deemed applicable to the justification of performance practices, as a means of musical analysis, and in the process of musical composition itself. This study also considers the affective functions of music and rhetoric,

as both the classical authors and humanist scholars viewed those two arts as maintaining the powers of persuasion and arousing the affections.

It is not the intent of this study to survey all of the theories of musical-rhetoric developed in the Age of Humanism; rather, this thesis examines the functions and applications of musical-rhetorical theory, especially those proposed by Burmeister and Bernhard, as such theories are aligned with both principles of classical rhetoric and humanist cultural ideals.

TABLE OF CONTENTS

CHAPTER	PAGE
INTRODUCTION	1
I. RHETORIC AND MUSIC IN THE WRITINGS OF THE GREEKS AND ROMANS	5
Aristotle (384-322 B.C.)	9
Cicero (106-43 B.C.)	13
Quintilian (First Century A.D.)	15
Longinus (d., 273 A.D.)	18
II. MUSIC AND RHETORIC IN THE AGE OF HUMANISM.	22
Joachim Burmeister (c. 1564-1629).	28
Christoph Bernhard (1627-1692)	37
III. APPLICATIONS OF MUSICAL-RHETORICAL THEORY.	50
Performance Practice	52
Musical Analysis	61
Musical Composition.	69
IV. AFFECTIVE FUNCTIONS OF RHETORIC AND MUSIC.	87
Summary.	106
BIBLIOGRAPHY	112
APPENDIXES	116
APPENDIX A	117
APPENDIX B	129
VITA	159

INTRODUCTION

An interesting passage appears in a late Renaissance treatise written by Nicola Vicentino in 1555:

The movement of the measure should be changed to slower or faster according to the words . . . the experience of the orator teaches us to do this, for in his oration he speaks now loudly, now softly, now slowly, now quickly, and thus greatly moves the listeners; and this manner of changing measure has great effect on the soul.¹

These instructions are directed to the musician and the composer. In effect they herald the importance of oratory and rhetorical discourse in the creation and performance of musical compositions in the Age of Humanism.

The purpose of this study is to examine the relationship between music and rhetoric in the Age of Humanism. First to be considered is the extent to which Greek and Roman writers on rhetoric and oratory related principles of music and rhetorical theory, as the humanist scholar had recourse to classical writings in many of his cultural, artistic, and philosophical endeavors. Secondly, as the Age of Humanism saw the rise of musical-rhetorical theories, it is necessary to examine such theories as they inter-relate principles of rhetoric, oratory, and music. Next, this study will propose applications of musical-rhetorical theory to performance practices, musical analysis, and

¹Nicola Vicentino, "L'Antica musica ridotta alla moderna prattica," (1555), quoted in Claude V. Palisca's article, "Ut Oratoria Musica: The Rhetorical Basis of Musical Mannerism," in The Meaning of Mannerism, edited by Franklin W. Robinson and Stephen G. Nichols, Jr. (Hanover, N.H.: University Press of New England, 1972), p. 39.

the process of musical composition. Finally, as classical and humanist writers alike viewed both rhetoric and music as arts of persuasion, musical-rhetorical theory will be considered as to its function of arousing the affections and moving the emotions.

Chapter I of this study, "Rhetoric and Music in the Writings of the Greeks and Romans," will survey the works of four classical authors: Aristotle's Rhetorica and Rhetorica ad Alexandrum, Cicero's Rhetorica ad Herennium, Quintilian's Institutio oratoria, and Longinus' essay On the Sublime. In each case, these classical treatises on rhetoric and oratory will be examined for their content with respect to 1) the classification of oratorical style, 2) the establishment of systems of rhetorical figures, and 3) the role of music both in the education of the orator and in explaining, analogously, various principles of rhetorical theory.

Musical-rhetorical theories developed from the late Renaissance through the early Baroque period are to be examined in Chapter II of this study, "Music and Rhetoric in the Age of Humanism." The classification of styles of musical composition, the structural arrangement of musical works, and the establishment of systems of musical figures shall be considered in relation to parallels in rhetorical theory and the art of oratory. Particular attention will be given to the musical-rhetorical theories of Joachim Burmeister and Christoph Bernhard. Burmeister was the first theorist to propose a complete and organized system of musical-rhetoric in the last Renaissance.

Bernhard's writings document the continued development of musical-rhetorical theory in the Baroque era.

Chapter III of this study, "Applications of Musical-Rhetorical Theory," serves to investigate the various uses of musical-rhetorical theory. Burmeister's and Bernhard's theories will be examined in their applications to 1) the justification of performance practices, especially in vocal music, 2) musical analysis, and 3) the process of affective musical composition. Musical examples illustrating these three applications are taken from Monteverdi's L'Orfeo, Lasso's motet "In me transierunt," and selections from four oratorios composed by Giacomo Carissimi: Historia di Jephte, Historia di Baltazar, Tolle, sponse, and Historia dei Pellegrini di Emmaus.

A fourth function of musical-rhetorical theory is evident both in the writings of classical rhetoricians and the treatises surveyed in Chapter II of this thesis. Greek and Roman authors viewed music and rhetoric as art forms that serve to "move the emotions." Chapter IV of this study, "Affective Functions of Rhetoric and Music," will consider rhetorical and musical means of affective persuasion.

The procedure outlined above forms the organizational framework of this study. An examination of the relationship between rhetoric and music, from its Graeco-Roman heritage through the rebirth and rediscovery of these ideas in the Age of Humanism, should result in an increased understanding and justification of theories of musical-rhetoric. It is not the intent of this study to pass judgment upon

the musical-rhetorical theories discussed; rather, it is the purpose of this thesis to illustrate the applications and functions of these theories, and to place them in the cultural tradition from which they stemmed.

CHAPTER I

RHETORIC AND MUSIC IN THE WRITINGS OF
THE GREEKS AND ROMANS

Humanist scholars were wont to study classical Greek and Roman culture. Their survey of the classical heritage led humanist writers, artists, and philosophers to view the achievements of their own age as a re-awakening of Graeco-Roman ideals. Literary, artistic, and philosophical achievements of the Age of Humanism were seen as a revitalization of the glories of ancient Greece and Rome. Furthermore, in their acceptance of the classical heritage as a model for their own philosophical and artistic endeavors, humanist scholars sought to surpass the glories of the Greeks and Romans. The spirit of the Renaissance was viewed as the progenitor of classical culture, born after the long interruption of the Middle Ages -- a period the humanists saw as culturally barren.

Composers and writers on music during the Age of Humanism were confronted with the problem of locating suitable models of musical composition from antiquity. In the fields of the fine arts, painting, sculpture, architecture, poetry, and philosophy, humanist scholars had available myriad examples from classical culture. The works of Greek and Roman masters in these fields could therefore be emulated and used to justify the advancements within these arts during the Age of Humanism. However, in the absence of concrete musical examples,

humanist composers and writers on music had recourse only to secondary sources -- classical treatises directed wholly or in part to discussions of music in ancient Greece and Rome.

The five parts into which all rhetoric is divided are: invention (inventio); arrangement (dispositio); style (elocutio); memory (memoria); and delivery (actio).¹ The first part, invention, is concerned with the subject matter to be used in the oration. Three types of speeches are commonly identified: the deliberative (or sympouleutic); the judicial (or forensic); and the demonstrative (or epideictic). Each type of speech is systematically divided into four sections according to the second part of rhetoric, arrangement: 1) the introduction (exordium); 2) narration (narratio); 3) proof (probatio); and 4) the epilogue or conclusion (epilogus or peroratio). Narratio and probatio together were also called the conformatio of an oration.

The quality of an oration is reflected in the orator's mastery of style, the third part of rhetoric. Style is concerned with correctness, clarity, ornamentation, and propriety of both the oration and the speaker himself. Throughout the evolution of rhetorical theory, a ternary division of style was propounded. Often these various styles have only been distinguished as the Grand style, the Middle, and the Simple. The fourth and fifth parts of rhetoric are concerned

¹George Kennedy, The Art of Persuasion in Greece (Princeton: Princeton University Press, 1963), pp. 10-12.

respectively with the memorization of speeches (memoria) and the various aspects necessary for effective delivery (actio), such as vocal inflection, presence, and body-language.

As was mentioned previously, the development of this traditional theory of rhetoric was not the work of a single writer, nor was it promoted solely by the Greeks. While the beginnings of this system are evident in the writings of Aristotle during the fourth century B.C., handbooks and textbook-like guides discussing rhetorical theory and the education of the orator were circulating throughout the Mediterranean world before this time. However, it is in Aristotle's two larger treatises on this subject, Rhetorica and Rhetorica ad Alexandrum,² that are found both an organized presentation of rhetorical theory as it had evolved to that time, as well as a degree of influence which carries into the study of rhetoric even today.

The logical continuation of the tradition of rhetorical theory, and subsequent writings on the subject in ancient Greece and Rome, may be typified and summarized in a survey of the works of Cicero, Quintilian, and Longinus. Cicero's writings, especially the letters to C. Herrenium and De oratore, define and clarify both the styles of oratory and the elements of rhetorical theory. Cicero is also noted for his derivation and codification of rhetorical figures.

Quintilian's Institutio oratoria synthesized the tradition of rhetoric and based the education of the orator directly upon the

²Modern scholarship seeks to attribute Rhetorica ad Alexandrum to Anaimenes of Lampsacus; see Kennedy, p. 115.

"perfect student" of Cicero. Finally, as a reflection of the role of rhetoric with regard to classical literary criticism, the incomplete treatise On the Sublime, attributed to Longinus, is exemplar of the importance of rhetoric towards the end of the classical age.

Rhetorical theory had a dual manifestation in the writings of these classical authors. That rhetoric may mean both the study of rhetorical theory as applied to oratory and the practice of that theory in conjunction with other arts and sciences is apparent in Aristotle's Rhetorica:

It is clear, therefore, that rhetoric is not concerned with one distinct class of subjects, but is like dialectic and that it is useful and that its object is not persuasion, but the discovery of the available means of persuasion in each case, just as is true in all the other arts.³

In his work Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times, George Kennedy discusses this double-edged function of rhetoric.⁴ According to Kennedy, that rhetoric which is scientific and educational in function is termed "primary." Rhetoric as it applies to oratory is therefore primary rhetoric. An artistic application of rhetoric is evident in the case where the apparatus of rhetorical theory is modified in discourse on art forms other than oratory. This type of rhetoric is called "secondary."

³Aristotle, Rhetorica, 1355b 8-12.

⁴George Kennedy, Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times (Chapel Hill: The University of North Carolina Press, 1980), pp. 3-6.

Kennedy discussss the art of poetry as a secondary rhetoric. Poetics uses grammar, rhetoric, and dialectic, the three arts of communication, in the creation of a text. But there is also a secondary rhetoric in arts other than poetry. Aristotle, Cicero, and Quintilian repeatedly noticed analogies between rhetoric and the fine arts such as painting, sculpture, architecture, and music. Writers on these arts often had recourse to terminology borrowed from rhetoric.

The writings of Aristotle, Cicero, Quintilian, and Longinus are also in themselves amalgamations of both primary and secondary rhetoric. All of these writers list and define styles and figures in their essays on rhetoric and the education of the orator. Yet in the epistolary approaches employed to this end, and the allusions to music and the other arts bespeak a secondary function. With this distinction made, and the general characteristics of rhetorical theory outlined, a discussion of the individual works by Aristotle, Cicero, Quintilian, and Longinus may proceed.

Aristotle (384-322 B.C.)

Aristotle was the first of the classical writers on rhetoric to correlate principles of oratory with purely musical features.⁵ Taken together, Rhetorica and Rhetorica ad Alexandrum present an organized assessment of the five parts of rhetoric: invention, arrangement, style, memory, and delivery. Of these, only Aristotle's discussion of memoria does not include a reference to music.

⁵Edward A. Lippman, Musical Thought in Ancient Greece (New York: Columbia University Press, 1964), p. 133.

Book I of Aristotle's Rhetorica is concerned with Invention, the subject matter of an oration. While Aristotle does not specifically suggest that music might be a suitable topic for rhetorical discourse, he does insist that, unlike the other arts, rhetoric is not limited to any single topic with regard to the choosing of subject matter:

Rhetoric may be defined as the faculty of observing in any given case the available means of persuasion. This is not a function of any other art. Every other art can instruct or persuade about its own particular subject-matter; for instance, medicine about what is healthy and unhealthy, geometry about the properties of magnitudes, arithmetic about numbers, and the same is true of the other arts and sciences. But rhetoric we look upon as the power of observing the means of persuasion on almost any subject presented to us; and that is why we say that, in its technical character, it is not concerned with any special or definite class of subjects.⁶

In light of Aristotle's definition of rhetoric, it can be concluded that music may supply the orator with subject matter for his speeches. Indeed, music was one of the more popular topics of such orations, especially in recreational and leisurely discourse after social gatherings and evening meals.⁷

The other parts of rhetoric are discussed in Book III of Aristotle's Rhetorica. Aristotle's consideration of the arrangement of rhetorical discourse is in keeping with the tradition of classical theories of rhetoric. A speech modeled upon rhetorical principles must therefore include an introduction, narration, proof, and an epilogue; exordium, conformatio, and epilogus.

⁶Aristotle, Rhetorica, 1355b 27-35.

⁷Note especially Plautus' De Musica, which is designed as one of these after-dinner orations.

For Aristotle, the introduction to an oration bears a close resemblance to the practice of beginning a musical composition with an opening prelude:

The introduction is the beginning of a speech, corresponding to the prologue in poetry and the prelude in flute-music; they are all beginnings, paving the way, as it were, for what is to follow. The musical prelude resembles the introduction to speeches of display; as flute-players play first some brilliant passage they know well and then fit it on to the opening notes of the piece itself, so in speeches of display the writer should proceed in the same way; he should begin with what best takes his fancy, and then strike up his theme and lead into it; which is indeed what is always done.⁸

In his extended discussion on style, Aristotle attests to the importance of rhythmical declamation; and later, in Rhetorica ad Alexandrum, he delineates specific rhetorical figures and devices which aid in conferring distinction upon the various styles employed in rhetoric. Although Aristotle warns against the metrical presentation of oratorical prosody, he insists that the presence of rhythm is necessary in order to avoid vagueness and amorphousness of phrase structure and design.⁹ In short, Aristotle favors the class of rhythm he terms paean, which he finds more suitable than iambic or trochaic in the delivery of prose compositions.

Concerning delivery, Aristotle once again has recourse to distinctly musical features and terminology. Aristotle states that

⁸Aristotle, Rhetorica, 1414b 19-27.

⁹Ibid., 1408b 21-28.

it is not enough to know what ought to be said in a speech, but that it is also important to master the techniques of delivering that which is said. He resorts to musical elements in his clarification of proper vocal inflection, control, and the use of pitch and rhythm with respect to propriety of delivery:

It [Delivery] is, essentially, a matter of the right management of the voice to express the various emotions - of speaking loudly, softly, or between the two; of high, low, or intermediate pitch; of the various rhythms that suit various subjects. These are the three things - volume of sound, modulation of pitch, and rhythm - that a speaker bears in mind. It is those who do bear them in mind who usually win prizes in the dramatic contests . . .¹⁰

Aristotle does indeed employ musical ideas in his explanations of rhetorical theory. However, these parallels between music and rhetoric are not developed further in either of his treatises. Insofar as Rhetorica and Rhetorica ad Alexandrum are concerned, it is perhaps more proper to say that parallels between rhetoric and music are possible, rather than that Aristotle actually espoused and exploited those interrelationships himself.

Musical ideas are again employed by Aristotle in his treatise Politics. There, Aristotle does exploit musical elements in his consideration of emotions and arousing the affections. As both music and oratory are later viewed as art forms which have the ability to move the emotions of their respective audiences, correlations between music and the affections in Aristotle's Politics is treated at greater length in Chapter IV of this study.

¹⁰Ibid., 1403b 26-35.

Cicero (106-43 B.C.)

Correlations of music to rhetoric are not so clearly noted in Cicero's writings as they were in the works of Aristotle. However, with respect to the classification of the various styles of oratory and the enumeration of rhetorical figures, Cicero's contributions to both the continuing development of rhetorical theory and the later establishment of musical-rhetorical systems prove to be far-reaching. As the development of musical-rhetorical theory in the Age of Humanism also attempted the classification of styles and codification of figures, it is therefore necessary to take a cursory glance at these two features of Ciceronian rhetorical theory.

In Book IV of his treatise Rhetorica ad Herennium, Cicero proposes a ternary division of the styles of oration and rhetorical discourse:

There are then, three kinds of style, called types, to which discourse, if faultless, confines itself: the first we call the Grand (gravem); the second, the Middle (mediocrem); the third, the Simple (extenuatam vocamus).¹¹

The three styles or types of oratory are characterized by their respective choices of words, methods of arrangement, and sentence structures. The Grand style "consists of a smooth and ornate arrangement of impressive words." The Middle style "consists of words of a lower, yet not of the lowest and most colloquial, class of words."

¹¹Cicero, Rhetorica ad Herennium, Book IV, "De Ratione Dicendi," Loeb Classical Library (Cambridge: Harvard University Press, 1954), p. 262.

Speeches marked by the Simple style are "brought down to the most current idioms of standard speech." Cicero also distinguishes three other styles, akin to those described above, which must be avoided owing to their many faults. These he calls the Swollen, the Drifting and the Meagre styles.

Each of the three acceptable styles of oratory makes use of rhetorical figures to gain distinction and to improve the presentation and persuasiveness of the speech. As a preface to his systematic listing of these rhetorical figures, Cicero first instructs the orator as to their purpose and method of distribution.

Each type of style, the Grand, the Middle, and the Simple, gains distinction from rhetorical figures. . . . Distributed sparingly, these figures set the style in relief, as with colours; if packed in close succession, they set the style awry. But in speaking we should vary the types of styles, so that the Middle succeeds the Grand and the Simple the Middle, and then again interchange them . . . Thus, by means of variation, satiety is easily avoided.¹²

For Cicero, the use of rhetorical figures in the polishing of rhetorical discourse is necessary for the orator's success.

Rhetorical figures confer distinction upon the various styles:

To confer Distinction upon style is to render it ornate, embellishing it by variety. The divisions under Distinction are Figures of Diction and Figures of Thought. It is a figure of diction if the adornment is comprised in the fine polish of the language itself. A figure of thought derives a certain distinction from the idea, not from the words.¹³

¹²Ibid., pp. 267-69.

¹³Ibid., p. 275.

The remainder of Cicero's Rhetorica ad Herennium is directed toward the enumeration and definition of rhetorical figures. No fewer than sixty-one figures are listed and described. This includes thirty-four general figures of rhetoric, ten figures of diction, and seventeen figures of thought.

A listing of all of these figures along with their respective definitions and modern equivalents is beyond the scope of this study. However, it should be noted that the contribution of Cicero's Rhetorica ad Herennium to the later development of musical-rhetorical theories lies more in the creation of a system of figures than the actual meanings of the rhetorical figures themselves. As will be shown in Chapter II of this study, comparatively few of Cicero's figures have been directly absorbed into systems of musical-rhetoric without considerable alteration.

Quintilian (First Century A.D.)

Parallels between rhetoric and music are more apparent in Quintilian's Institutio oratoria than in any other classical treatise on rhetoric or oratory. Quintilian holds the study of music to be applicable both to the general education of the orator and as a means of persuading and moving the emotions of an audience.¹⁴ Centuries later, humanist writers on music would glean much from Quintilian's

¹⁴Quintilian's comments on rhetorical and musical functions of persuasion and moving the emotions of their respective listeners will be treated in Chapter IV of this study.

Institutio oratoria; its influences are noted especially in musical-rhetorical theories of the Renaissance.

Quintilian relies heavily upon Cicero's Rhetorica ad Herennium in his systematic instruction of the orator. He assumed Cicero's ideal that the true orator and deliverer of rhetorical discourses should be well-trained in all of the arts and sciences.

Some argue that certain subjects are unnecessary to the orator; that the study of geometry or music gives no help; and no doubt many have been in a sense successful speakers without music or geometry. But our orator is the ideal orator of Cicero too, corresponding to the "wise man" of the philosophers. As he is trained in logical subtleties, trivial in themselves, to set him above the possibility of deception, so geometry, music, and other subjects will contribute to the completeness of the orator.¹⁵

In a syllogistic argument to render music and oratory bound together, Quintilian invokes an impressive list of Greek and Roman personalities:

As to the value of music, the testimony of the ancients embodied in the stories of Orpheus and Linus ought to be enough. Timagenes asserts that it is the oldest of studies, and he is supported by Homer and Vergil. The latter in his account of Iopas connects music with astronomy, and as astronomy is a branch of philosophy, which we hold to be necessary to the orator, we have a connecting link between music and oratory. The great esteem in which philosophers held music appears in the theory of Pythagorus concerning the music of the spheres, in Plato's Timaeus, and in the life of Socrates himself. Its military value is shown by its use in the Spartan as well as our own armies. Thus Plato, the Stoics, and Lycurgus have all, in their way, shown their approval of music, while nature has given it as the great soother of toil. This hardly proves its

¹⁵Quintilian, Institutio oratoria, Book I, Chapter X, English translation by Charles E. Little, The Institutio Oratoria of Marcus Fabius Quintilianus - with an English Summary and Concordance (Nashville: George Peabody College for Teachers, 1951), p. 60.

connection with oratory; but it is something that grammaticae and musicae had of old the same professors, as Archytas, Euenus, and Saphron show, and Plato approved. There are also well-known passages in the comic poets Eupolis, Aristophanes, and Menander where this connection is emphasized. Another piece of evidence is that in Greece, as Cicero writes, and indeed in old Rome, ignorance of music was considered a sign of defective education.¹⁶

Quintilian does not suggest that all styles of musical composition are fit for the orator's study. Because of long-standing opposition to the theater as a source of low morals, Quintilian limits those styles worthy of study to the "martial" and the "manly." He directs the orator to view music in general as an art which may serve to refine and polish the delivery of speeches and rhetorical discourses.

In his Institutio oratoria, Quintilian maintains that oratory is concerned with both the motions of the body and with the cultivation of the voice. Therefore, certain features of acting and music must be applied by the orator in his attempt to confer distinction upon both his style and delivery.

According to Quintilian, the "euphonious combination of sounds is not solely for poems and songs."¹⁷ Rather, Quintilian asserts that in his striving for mastery of vocal control and inflection, the orator has much to gain from the study of music:

An orator in cultivating his voice needs music especially. The single example of Gracchus and the flute player, whom he employed to give him the proper note for his speeches, should be enough; for he paid heed to this in his most

¹⁶Ibid., p. 61.

¹⁷Ibid., p. 62.

turbulent speeches. Once more remember the close connection of music with poetry, at any rate lyric poetry, and poetry will be admitted to be necessary to the orator.¹⁸

Longinus (d., 273 A.D.)

The treatise On the Sublime has come down to us only in an incomplete and fragmented form. Nevertheless, this work, attributed to Longinus, stands as a major contribution to the development of literary criticism in antiquity. Music is discussed in conjunction with the education of the orator, the creation and delivery of rhetorical discourse, and the use of stylistic and rhetorical figures in the orator's quest for the sublime.

Longinus defines the sublime as a "certain distinction and excellence of expression by which authors have been enabled to win immortal fame."¹⁹ He organizes the various chapters of the treatise in an investigation of the five sources of the Sublime: 1) grandeur of thought; 2) inspired passion; 3) effective use of stylistic and rhetorical figures; 4) noble diction and phrasing; and 5) dignified and elevated composition.

Longinus' division of rhetorical figures into those of thought and those of speech (diction), along with the listing and defining of those figures, relates his treatise to the theory proposed by Cicero. But Longinus' derivation of rhetorical figures as products

¹⁸Ibid., pp. 62-63.

¹⁹T. S. Dorsch, Classical Literary Criticism (Baltimore: Penguin Books Inc., 1965), p. 24.

of art makes possible more direct connections between music and rhetoric.

Rhetorical figures, for Longinus, both reinforce and in turn gain support themselves from the sublime. He instructs that the use of rhetorical figures must be judicial and eclectic, but should also appear unconscionable. He contends that rhetorical figures are most effective when their use is somehow not apparent. Illustrating this rule, Longinus draws an analogy with the use of color and shading in the art of painting:

For although light and shade as represented by colours may lie side by side on the same surface, it is the light that first catches the eye and seems not only to stand out, but also to be much nearer. So also it is with literature: by some natural affinity and by their brilliance, things that appeal to our feelings and sublime conceptions lie nearer to our hearts, and always catch our attention before the figures, overshadowing their artistry, and keeping out of sight, so to speak.²⁰

On the other hand, Longinus does admit that the combination and accumulation of figures united in a common purpose usually has an increased forcefulness and persuasiveness in the quest for beauty and sublimity.

Longinus devotes an entire chapter to the rhetorical figure which he calls periphrasis. Generally, periphrasis denotes the use of a longer phrase in grand oration or literature in place of a possible shorter form of expression. Longinus resorts to the use of musical elements in his explanation of this figure of thought:

²⁰Longinus, On the Sublime, Chapter 17, English translation by T. S. Dorsch, Op. cit., pp. 127-28.

No one, I think, would dispute that periphrasis contributes to the sublime. For as music the sweetness of the dominant melody is enhanced by what are known as the decorative additions, so periphrasis often harmonizes with the direct expression of a thought and greatly embellishes it, especially if it is not bombastic or inelegant, but pleasingly tempered.²¹

Longinus also takes up the question of rhythmic declamation in the delivery of sublime literature and oratory. His rejection of broken and agitated rhythms, especially pyrrhics, trochees, and dichorees, is much in keeping with the limitations upon rhythmic presentation as witnessed in Aristotle's Rhetorica. Over-rhythmical styles, he warns, appear affected and superficial, debasing the general propriety of delivery to the level of dance music.²² But Longinus' opinion of music should not be viewed as condescending. Once again he has recourse to musical terminology and the correlation of music and rhetoric in reaching the Sublime:

Men find in a harmonious arrangement of sound, not only a natural medium of persuasion and pleasure, but also a marvellous instrument of grandeur and passion. For does not the flute instil certain emotions into those that hear it, seeming to carry them away and fill them with a divine frenzy? Does it not give rhythmic movement, and compel the hearer to conform to the melody and adapt his own movements to this rhythm, even if he is not the least musical? Then the tones of the harp, in themselves meaningless, often cast a wonderful spell, as you know, by their variations in sound and the throbbing interplay and harmonious blending of the notes struck.²³

²¹Ibid., p. 127.

²²Ibid., p. 153.

²³Ibid., p. 150.

Through this analogy to music, Longinus speaks to the orator on the importance of dignity and elevation in writing and composing sublime literature.

This survey has outlined the basic characteristics of classical rhetorical theory. Elements of rhetorical theory were reinforced in the writings of Aristotle, Cicero, Quintilian, and Longinus. In their treatises, parallels between music and rhetoric were observed. Music was used, mostly through analogy, to explain the various parts and functions of rhetoric and oratory.

Certain aspects of classical rhetorical theory are evident within musical-rhetorical theories written during the Age of Humanism. The classification of compositional styles, and the establishment of systems of figures which may be used to confer distinction upon those styles were chief among the general characteristics of classical rhetoric included in later musical-rhetorical theories. This will be more evident in Chapter II of this study, "Music and Rhetoric in the Age of Humanism."

It remains now to investigate the rediscovery of treatises on rhetoric and oratory as a result of the humanist movement, and to show the use of elements of classical rhetorical theory in the development of musical-rhetorical systems.

CHAPTER II

MUSIC AND RHETORIC IN THE AGE OF HUMANISM

Italy has often been a center of cultural dynamism and the breeding-ground for changes in philosophy, education, science, and the arts. Italian scholars were the first to promulgate a retrospective survey of classical antiquity, in which they saw patterns of cultural excellence that in many ways paralleled the glories and achievements of their own times. This period of Western civilization, which viewed the Middle Ages as an interlude of darkness and Gothic barbarism and which sought to amalgamate the noblest ideals of ancient Greece and Rome with the basic tenets of Christianity, is known as the Age of Humanism.

Humanist revival of classical ideals infiltrated thoughts on education in the Renaissance. In Italy, students gathered around eminent scholars, thus forming academies. One such academy was founded by Cosimo de'Medici in Florence in the middle of the fifteenth century.

The essential feature of this educational method was attention to the accurate use of language.¹ Students were therefore expected to study rhetoric and oratory as well as to read from the Greek and Roman authors. Treatises on classical rhetoric and oratory were thus re-instituted into the humanist educational system.

¹See Winfrid Dunwell's discussion of education in the Age of Humanism, Music and the European Mind (New York: T. Yoseloff, 1962), pp. 75-76.

Treatises on rhetoric and oratory by Aristotle, Cicero, Quintilian, and Longinus were among the numerous works published and widely read throughout Europe during the Renaissance. The advent of printing from movable type inestimably aided the dissemination and availability of these classical writings. Aristotle's Ars Poetica enjoyed the greatest popularity. But Aristotle's treatise Rhetorica, Longinus' On the Sublime, and Quintilian's Institutio oratoria were often bound together with the Ars Poetica, and were therefore equally available. Cicero's writings and orations could be read by those with Latin proficiency; and, Quintilian's Institutio oratoria was one of the first printed books containing a discussion of music. Editions of these works, emanating from Florentine, Venetian, and Parisian presses, appeared throughout the sixteenth century.²

Humanist propensity for accuracy and expressivity in the use of language has already been mentioned in connection with the educational methods developed prior to the sixteenth century. Universal acceptance of the importance of language, spoken and written, generated an interest in both literary criticism and the spoken arts -- grammar, rhetoric, and dialectic. This was to have a profound impact on the composer's attitudes with regard to vocal music, which was necessarily bound to a text. The settings of texts to music was therefore, to some degree, influenced by classical and contemporary rhetorical doctrines.

²Lane Cooper traces the rediscovery of Aristotle's Ars Poetica and other classical writings in his book, The Poetics of Aristotle: Its Meaning and Influence (Ithaca, NY: Cornell University Press, 1956).

Humanist musicians recognized at least three additional ways in which rhetorical principles and the art of oratory could be applied to music. First of all, just as oratory could be distinguished by various styles, so musical composition could be categorized according to stylistic elements. Secondly, certain musical devices and compositional techniques could be identified and codified in the same way that rhetorical figures were recognized in the various styles of oratory. And finally, as classical writers on rhetoric and oratory saw the powers of persuasion, arousing the affections, and moving the emotions of the audience as of primary importance, so too did humanist composers strive to transfer these powers into musical forms.³

As the use of language in the Renaissance was to be refined and artistic, so too was musical composition revered as a means of consummate artistry and creativity. This distinction is reflected most concretely in the writings of Nicolas Listenius, who added to Boethius' bipartite division of the study of music (musica theórica and musica practica) a third branch, which he called musica poetica.

Listenius' term musica poetica was simply meant to clarify the art of musical composition as opposed to theórica (theory) and practica (performance practice and pedagogy). Writers on music in the later sixteenth century came to designate musica poetica as a peculiarly humanist idea of musical composition, employing various

³Musical and rhetorical powers of persuasion are discussed in Chapter IV of this study.

stylistic devices and concerned with the appropriate and expressive musical treatment of words and poetic content. "Most important of all, theories of musica poetica are frequently couched in descriptive and prescriptive terms borrowed from literary rhetoric."⁴

Musical composition could gain further perfection from a heightened awareness of the correlation between music and language. In this regard, Renaissance theorists saw a connection between the rules governing musical composition (counterpoint) and the guidelines which served to polish both literary works and oratory (rhetoric).

The idea that music is organized according to principles analogous to those of the verbal arts of rhetoric, or poetics, was in general acceptance from the sixteenth to the eighteenth centuries, and there is scarcely a theorist during this period who fails to betray its influence.⁵

Mid-sixteenth century Italy found one of its champions of early musical-rhetorical theory in Nicola Vicentino, whose treatise L'Antica musica ridotta alla moderna prattica (The Ancient Music Reduced to the Modern Practice) was published in 1555. Vicentino projected the revival of the chromatic and enharmonic genera of Greek music. He also called upon his contemporaries to heed the teachings of the orator with respect to the musical settings of poetic texts:

⁴Maria Rika Maniates, Mannerism in Italian Music and Culture, 1530-1630 (Chapel Hill: The University of North Carolina Press, 1979), p. 210.

⁵Robert Morgan, "Schenker and the Theoretical Tradition: The concept of musical reduction," College Music Symposium, (Spring, 1978), p. 79.

The movement of the measure should be changed to slower or faster according to the words. . . . The experience of the orator teaches us to do this, for in his orations he speaks now loudly, now softly, now slowly, now quickly, and thus greatly moves the listeners; and this manner of changing measure has great effect on the soul.⁶

By the end of the sixteenth and the beginning of the seventeenth centuries, analogies between music and rhetoric permeated virtually every level of musical theory and practice. Applications of rhetorical features to the definition of musical styles, forms, expression, compositional methods or techniques, and various aspects of performance practice were widespread.

Relationships between rhetoric and music were not suggested solely by humanists in Italy. Later in the period, rhetorical and musical ideas had spread to other areas of Europe. Outside of Italy, German and English scholars also recognized influences of rhetoric on music.

In England, correlations between the two arts are more often found in non-musical sources than in musical treatises. Henry Peacham the Younger and Sir Francis Bacon both published treatises on rhetoric that recognized parallels to music. In his guide to rhetorical theory and accurate speech, The Garden of Eloquence (1593), Henry Peacham drew analogies from music to explain principles of rhetoric:

Yea, in my opinion no rhetoric more persuadeth or hath greater power over the mind [than music]; nay, hath not music her figures, the same which rhetoric? What is a revert but her antistrophe? her reports, but sweet anaphoras? her counterchange of parts, antimetaboles? her

⁶Nicola Vicentino, p. 39.

passionate airs, but prosopoeias? with infinite other of the same nature.⁷

The eminent English scientist and philosopher, Francis Bacon also attested to the interrelationship between rhetoric and music. In his encyclopedic Slyva Sylvarum (1627), he discusses musical devices as they are paralleled in various rhetorical figures:

There be in Musick certain Figures, or Tropes; almost agreeing with Figures of Rhetoric; and with the Affections of the Minde, and other Senses: First, the Division and Quavering . . . The Reports, and Fuges, have an Agreement with the Figures in Rhetorik [sic], of Repetition, and Traduction. The Tripla's, and Changing of Times, have an Agreement with the Changes of Motions; As when Galliard Time, and Measure Time, are in the Medly of one Dance.⁸

German authors of the late Renaissance and early Baroque periods also drew from rhetorical theory in their writings on music. Humanism in Germany saw the development of many theories of musical-rhetoric. Such theories sought to align musical styles and devices with prototypes in rhetoric. To illustrate the extent to which German writers attempted to combine principles of music and rhetoric into one theory, these few are listed: J. Lippius (Synopsis musicae nova, 1612); J. Thuringus (Opusculum bipartitum, 1624); J. A. Herbst (Musica poetica, 1643 and Musica moderna prattica, 1653); and A. Kircher (Musurgia universalis, 1650).

⁷ Henry Peacham the Younger, The Garden of Eloquence (1593), presented in facsimile reduction with an introduction by William G. Crane (Gainesville, Fla.: Scholar's Facsimiles & Reprints, 1954).

⁸ Francis Bacon, Slyva Sylvarum, quoted in George G. Butler's article "Music and Rhetoric in Early Seventeenth-Century England," The Musical Quarterly, Vol. LXVI/No. 1 (January, 1980), pp. 45-6.

Musical-rhetorical theory was systematized and employed in the treatises of Joachim Burmeister (c. 1564-1629) and Christoph Bernhard (1627-1692). Both exploited relationships between music and rhetoric in the development of their theories. Their classifications of musical styles and systems of musical figures were substantiated through analyses of the works of eminent contemporary composers, and through an abundance of musical examples.

Burmeister's three treatises (Hypomnematum musicae poeticae . . . synopsis, Musica autoschediastike, and Musica poetica; published respectively in 1599, 1601, and 1606) represent the synthesis of musical-rhetorical thought in the Renaissance. Bernhard's three treatises (Von der Singe-Kunst oder Manier (1649), Tractatus compositionis augmentatus (c. 1660), and Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien (1664-74)) typify the developments of musical-rhetorical theory in the Baroque era.

The following two sections of this chapter examine the musical-rhetorical theories of both Burmeister and Bernhard. Their theories will be discussed as they relate the classification of musical style and systems of musical figures to rhetorical principles. It is necessary to gain a working knowledge of their theories as they will be employed later in Chapter III, "Applications of Musical-Rhetorical Theory."

Joachim Burmeister (c. 1564-1629)

Joachim Burmeister was the first theorist to develop a more or less complete system of musical rhetoric. His musical-rhetorical

theory is presented in a series of three treatises, published in 1599, 1601, and 1606. The overriding purpose of Burmeister's three treatises was to institute a method of instruction with regard to musical composition, which in turn was founded upon actual practice. In so doing, Burmeister put to use already existent and highly organized systems of rhetorical theory in the classification of various musical phenomena he noted in the works of contemporary composers.

The following survey of Burmeister's musical-rhetorical theory is intended to show the applications of rhetorical principles to various aspects of musical composition. Burmeister's classification of musical styles is compared with the division of oratorical styles proposed in classical rhetorical theory. Burmeister's establishment of a system of musical-rhetorical figures is shown in relation to the functions of rhetorical figures. Finally, it is necessary to define briefly Burmeister's figures in their musical applications.

Burmeister's first treatise, Hypomnematum musicae poeticae . . . synopsis (1599), is designed as a handbook, or study guide, to elementary musical composition. The author's approach, undoubtedly influenced to a great extent by his early training in Latin, syntax and rhetoric, treats methods and devices of musical composition through analogies to rhetorical principles. However, it is in his Musica autoschediastike, published two years later, that Burmeister forthrightly espouses the link between rhetoric, oratory, and music:

In my opinion . . . there is a difference between what the ars musica prescribes for the (simple) syntax of consonances, and what is added to this syntax when a work of art is to shine forth in full brilliance. And if we reduced music to a more exact conceptual scale, we will be able to show unequivocally that there is only a slight difference between the nature of music and that of speech. For the great power of the art of speech does not lie in the simple succession of simple words, nor in the correct articulation of sentences, nor in simply combining sentences in always similar ways, but in the fact that speech reveals its power of expression through its pleasing ornamentation and through important words, and because emphatic words are included in the sentences. In the same way music offers the listener more than just a combination of pure consonances. It offers a text capable of moving the heart, made up of perfect and imperfect consonances and dissonances.⁹

Burmeister's intention to illuminate that type of musical composition which "shines forth in full brilliance," bears a close connection with Longinus' attempt to isolate and examine various features of the Sublime. That higher level of ars musica as described by Burmeister might also be compared to Cicero's stylus gravem (the Grand style), especially in Burmeister's analogy to the mode of speech marked by the inclusion of important words and "pleasing ornamentation."

In his treatise Musica poetica (1606), Burmeister further refined and systematized his theory of musical-rhetoric. Burmeister defined musica poetica as "that part of music that teaches one to write vocal music, joining the sounds of melodies in harmony adorned by various periodic affections to turn the spirits and hears of man to different emotions."¹⁰ Here one notes a close relationship with

⁹ Joachim Burmeister, Musica autoschediastike, quoted in Palisca, pp. 79-80.

¹⁰ Burmeister, Musica poetica, "Preface," quoted in Maniates, p. 210.

Quintilian's notion of composing orations which, if accurate and well-wrought, will also serve to arouse the affects and stir the hearts of men.

Fundamental to Burmeister's theory of musical-rhetoric are the classification of various styles of composition and the nature and deployment of musical figures. Both of these subjects are expounded in his Musica poetica. Burmeister uses several works by Orlando di Lasso as musical examples throughout his discussions. Lasso's vocal compositions proved for Burmeister to be primary models in which musical-rhetorical theory could be observed in practice. The concentration on the works of Orlando di Lasso forms a continuous analytical thread throughout all of Burmeister's writings; examples from Lasso's motets are cited in each of the three treatises mentioned.

Burmeister divided musical style into four categories; these he called genera styli. While Cicero's division of style with respect to oratory and rhetorical discourse is ternary, there is yet a recognizable interrelationship between Cicero's and Burmeister's classifications. Burmeister distinguishes four styles of musical composition: stylus humile, stylus grande, stylus mediocre, and stylus mixtum.¹¹

Stylus humile is the compositional style in which "the intervals follow one another in stepwise progression; and the composition consists solely of a pure combination of consonances." In this case,

¹¹Morgan, p. 80.

stylus humile also represents what Burmeister previously referred to as "the simple syntax of consonances." Stylus grande, not unlike Cicero's Grand style, is concerned with a higher level of ornamentation and impressive elements -- "more distant intervals appear and many concealed dissonances are mixed among the consonances."

Cicero's Middle style is the rhetorical basis for Burmeister's stylus mediocrem. Stylus mediocrem "assumes a middle position between the humile and the grande." Burmeister's fourth and additional category of musical style is stylus mixtum, "which encompasses the previous three in a mixture, although not in the same moment but alternately according to the nature of the text." To this extent, stylus mixtum is derived in accordance with Cicero's advice, that "in speaking we should vary the types of style . . . and then again interchange them."¹²

Also evident in Burmeister's musical-rhetorical theory is the application of oratorical arrangement in the sectioning of musical compositions for analysis. Speeches and rhetorical discourses, according to the classical treatises previously examined, are systematically divided into the exordium, narratio, probatio, and the epilogus. Burmeister's system would also divide a musical composition into its respective parts. The initial phrase is also called the exordium. The "body of the song," or the corpus carminis, is equated with the

¹²Cicero, pp. 267-69.

conformatio of an oration. The final section of a musical composition is likewise called the epilogus.

Burmeister further divides each section of the musical composition into periods or affections. In his treatise Musica poetica, he implies that an affection is a musical idea between two cadences. Each period or affection is qualified by the individual musical-rhetorical figures employed therein.

Burmeister's musical figures are given names either derived from actual rhetorical counterparts, or at least, generated from that same stock. Several of the figures employed by Burmeister appear to have been invented by the theorist himself:

Few composers were such masters as Lassus of the artifices of the composer-orator, and it is to Burmeister's credit that he identifies many of them, though we owe him little thanks, perhaps, for baptizing them with such names as parrhesia and pleonasmus, which to the non-rhetorician are more suggestive of fearful contagions than means of harmonic persuasion. Yet insofar as a thing does not fully exist as a concept until it has been given a name, even Burmeister's pseudorhetorical terminology is better than none, and it has the advantage of descending from a venerable tradition.¹³

In oratory, rhetorical figures were designed to ornament, polish, and confer distinction upon style. Burmeister's figures function in much the same way, as that which must be added to the simple "syntax of consonances when the work of art is to shine forth in full brilliance." These musical-rhetorical figures were listed in both Musica autoschediastike, and Musica poetica.

¹³Palisca, p. 41.

Some twenty-six musical-rhetorical figures are cited throughout Burmeister's two treatises. These figures, either structural (formal) or expressive in nature, are subdivided into figurae harmoniae, figurae melodiae, and utriusque figurae.¹⁴ It is helpful for us here to discuss these figures as either structural or expressive.

Structural figures were intended to confer distinction on musical styles organized upon principles of counterpoint. Some of these figures represent traditional contrapuntal techniques: fuga realis (imitation), fuga imaginaria (canon), metalepsis (fugue with two themes), syncope or synaeresis (syncopation, which is also used to describe simple suspensions), and fauxbourdon. Other structural figures justify contrapuntal designs which Burmeister saw as peculiar to contemporary practices. These are: apocope (incomplete fugue), pleonasmus (dissonance at cadence points), parrhesia (dissonance permitted by voice leading), anaploce (antiphonal alternation of homophonic passages), parembole (full consonant sonorities), and congeries (sequential harmonic repetitions).

Burmeister's expressive figures concentrate predominantly on changes in texture; affective treatment of dissonances, pauses, and modal limitations; and various types of musical repetition. A homophonic passage inserted into an otherwise contrapuntal environ is called noema; and, when the passage is repeated at a different

¹⁴Both Palisca and Maniates accept this ordering and division of Burmeister's figures. Our discussion here is based on their studies.

pitch level, it is named mimesis. Burmeister also distinguishes between the double noema and double mimesis, termed respectively analepsis and anadiplosis. Auxesis implies that a homophonic passage be repeated in an ascending and varied manner.

The use of passing tones (symblema or commissura), or chromatic semitones (pathopoeia) are also considered musical-rhetorical figures when they function affectively. Dramatic pauses in the music and the "overstepping of modal limits" are equated with the rhetorical figures of aposiopesis, hyperbole, and hypobole. Melodic repetition (pallilogia), ascending sequences (climax), and "the partial repetition of some voices in a complex" (anaphora) are also labeled with rhetorical names.

Most of Burmeister's figures are borrowed directly from contemporary rhetorical treatises, which occasionally find parallels among the figures discussed by Cicero and Quintilian. However, as has already been mentioned, some of the terms were instituted by Burmeister himself, who assumed his authority to do so from his reading of Quintilian's Institutio oratoria. Quintilian had justified the creation of new words; the Greeks themselves "were not averse to forming new words rather than continuing to labor under the poverty of language."¹⁵

Several of Burmeister's figures are more closely related to their predecessors in the art of rhetoric than others. Burmeister's figures

¹⁵See Palisca, footnote #12, p. 63.

of repetition (anadiplosis, pallilogia and anaphora) are among those which derive their meanings, as well as their names, from rhetorical figures. Anadiplosis, in rhetoric, is the repetition of the last word of a period to initiate a new period. In music, anadiplosis represents the answering of one mimesis by another. Pallilogia, on the other hand, means the repetition of a word rather than an entire phrase. Musically, pallilogia refers to the simple repetition of a series of pitches. Finally, anaphora, in rhetorical theory, implies the repetition of the same word at the beginning of several periods, whereas in music, the same figure represents the imitation of a musical subject occurring in some, but not all, of the voice parts. In most of Burmeister's other figures, the parallels between musical and rhetorical functions of those figures is much less pronounced.

One last figure of Burmeister's musical-rhetorical theory is left for discussion. The figure hypotyposis shows, as in the figures of repetition, a close connection to principles of oratory and rhetoric. Burmeister defines hypotyposis as "that ornament by which the meaning of the text is revealed in such a way that whatever (elements) are hidden in the text and lack soul and life, seem to be endowed with life."¹⁶ The notions of portraying elements within a text as if they were real is also a function of rhetorical persuasion.

¹⁶Palisca, p. 47.

The rhetorical functions of hypotyposis bespeak a form of musical persuasion.¹⁷

Although Burmeister noted that musical-rhetorical figures represent a departure from older and simpler forms of musical composition, his approach is more rhetorical than musical. While he does ascribe rhetorical names to otherwise musical features, Burmeister fails to correlate the two in such a way as to justify their significance. On the other hand, the theory developed by Christoph Bernhard some fifty years later not only recognized the parallels between music and rhetoric, but also established a system of musical figures which are defined and applied in a purely musical manner.

Christoph Bernhard (1627-1692)

Christoph Bernhard's thoughts on music and rhetoric proceed directly from the musical-rhetorical theories of late Renaissance musicians, especially with regard to the writings of Joachim Burmeister. Bernhard does not recognize Burmeister as an influence on the development of his own theory of musical-rhetoric; however, both authors exploited the same principles of rhetoric in their respective musical theories.

Bernhard, like Burmeister, employs aspects of rhetorical theory in his classification of musical styles, and in his derivation of musical figures, which confer distinction upon these styles. Bernhard's

¹⁷ Hypotyposis parallels Quintilian's sub oculis subiicere. This connection is discussed further in Chapter IV of this study.

writings also set forth various ideals of humanist and mannerist thought.

The division and classification of musical style is treated in Bernhard's Tractatus compositionis augmentatus. Musical figures are listed and defined in this same treatise, as they qualify each of the stylistic divisions. Bernhard reviewed the uses of these figures in his Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien. Finally, parallels are evident between Bernhard's system of musical figures and the refinements of performance practice he discussed in his earliest treatise, Von der Singe-Kunst oder Manier.

The influences which may have prompted Bernhard's writing these treatises are controversial. Modern scholars suspect either the teachings of Heinrich Schütz, under whom Bernhard studied in Dresden, or the writings of Paul Siefert, from whom Bernhard received his earliest musical education in his native Danzig, as having the greatest impact on Bernhard's thought. In either case, Bernhard's travels to Italy (1651-56 and again in 1657) brought him first-hand knowledge of the latest developments in Italian music, and also facilitated his meeting with the most prominent Italian composers of the day, especially Giacomo Carissimi.

As a result of all of these experiences, Bernhard witnessed the dualism of musical style in the music of his contemporaries. In 1605, Monteverdi categorized this duality in his distinguishing between the prima prattica and the seconda prattica. By the first,

Monteverdi meant the highly refined contrapuntal style of the Netherlands. The seconda prattica described the music of Italian composers of that time.

Bernhard sought to accommodate these two seemingly opposite modes of composition into one continuous and evolving method of artistic musical creativity. He notes that newly-evolving stylistic traits evident in the music of the leading early seventeenth-century composers are based directly upon the works of the Renaissance masters. According to Bernhard, even the compositions which are most modern "have the old masters as their foundation."¹⁸

Bernhard's reverence for the past strongly suggests influences of humanist thought. Humanist philosophy is also apparent in Bernhard's consideration of music as a form of rhetoric. His high regard for the music of contemporary composers and his glorification of their musical achievements suggests chauvinistic attitudes common to both humanism and mannerism -- what some have seen as applications of humanist ideals within the arts.¹⁹

. . . the art of music has attained such a height in our own day that it may indeed be compared to a rhetoric, in view of the multitude figures, particularly in the newly

¹⁸Christoph Bernhard, Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien, English translation by Walter Hilse, The Treatises of Christoph Bernhard, in The Music Forum, Vol. III, pp. 90-91. Hilse provides a translation for all three of Bernhard's treatises. Subsequent references to Bernhard's works will bear page numbers from this source. Henceforth, Bernhard's treatises shall be referred to as Bericht, Tractatus, and Manier.

¹⁹This is indeed the point of Maniates' study.

founded and, up to this present moment, ever more embellished recitative style.²⁰

This is also evident in Bernhard's discussion of the stylus recitativus in the Tractatus compositionis augmentatus:

Although it [stylus recitativus] was at first (as everything else) rather rough, today it has been admirably refined and polished through the efforts of considerable talents, so that I hardly believe that the ancient Greeks possessed this species of music (to which they applied themselves most of all) in better form.²¹

Bernhard's Tractatus compositionis augmentatus, much like Burneister's Hypomnematum musicae poeticae . . . synopsis, is designed as a handbook concerning general features of musical composition. Chapters of Bernhard's treatise discuss the different types and rules of counterpoint, the various styles of musical composition, the figures which accompany and confer distinction upon those styles, a consideration of the twelve modes, and various contrapuntal techniques and procedures. The two sections most relevant to this study are Bernhard's classification of musical styles and their respective musical figures.

For Bernhard, the main divisions of counterpoint are contrapunctus aequalis and contrapunctus inaequalis.²² In contrapunctus aequalis, "all the notes of two or more voices have the same time values over against one another . . . and consists entirely of consonances, without the interpolation of any dissonances." Contrapunctus inaequalis, on the other hand, "consists of dissonances as well as

²⁰Bernhard, Bericht, Chapter XIII, p. 91.

²¹Bernhard, Tractatus, Chapter 35, p. 110.

²²Ibid., Chapter 3, pp. 34-35.

consonances, which are artfully intermingled with one another, consequently producing a harmony more pleasing to the ear than that which contrapunctus aequalis produces."

Contrapunctus inaequalis is subdivided into three parts, which Bernhard equates with three separate and distinct styles of musical composition. He classifies the styles of musical composition as: stylus gravis, stylus luxurians communis, and stylus luxurians comicus or stylus theatralis.²³

Bernhard's theory, like Burmeister's, proposes the application of Cicero's division of oratorical style to those of musical composition. Cicero termed that style of oratory marked by a "smooth arrangement of impressive words" as the Grand style or stylus gravem. Bernhard likewise employs the term stylus gravis in denoting a musical style "consisting of notes which do not move too quickly and [uses] few kinds of dissonance treatment." Bernhard's stylus luxurians communis, a style common to both vocal and instrumental music, consists in part of "rather quick notes and strange leaps - so that it is well suited for stirring the affects - and of more kinds of dissonance treatment." The orator's Simple style (consisting of "words of a lower, yet not of the lowest and most colloquial, class of words") is related somewhat to what Bernhard calls stylus theatralis, to which pertains the general rule: "that one should represent speech in the most natural way possible."

²³Ibid., Chapter 3, p. 35. Discussions of each of Bernhard's styles of musical composition may be found in chapters 16, 21, and 35 respectively.

Bernhard suggests other names, in addition to those given above, which describe the various styles of musical composition.²⁴ Stylus gravis, "since it was the only type known to men of former ages," is therefore called stylus antiquus. It might also be called a cappella or ecclisiasticus, "since it is better suited for that place than for others, and since the Pope permits this type alone in his churches and chapel." Stylus theatralis might, in turn, be called stylus recitativus or oratorius owing to its more pronounced relationship between music and text.

Much as in classical rhetorical theory, Bernhard also seeks to identify and define various figures and devices that confer distinction upon these styles. In the Tractatus compositionis augmentatus, Bernhard discussed the musical figures appropriate to each style of musical composition.

Bernhard defines a musical figure as "a certain way of employing dissonances, which renders these not only inoffensive, but rather quite agreeable, bringing the skill of the composer to the light of day."²⁵ It is precisely this assumption, that the figures be derived from musical phenomena -- more exactly, as various kinds of dissonance treatment -- rather than from principles of rhetorical theory, that distinguishes Bernhard's system of musical-rhetoric from Burmeister's.

²⁴See Bernhard's Tractatus, Chapters 3 and 35.

²⁵See Bernhard, Tractatus, Chapter 16, p. 77.

Bernhard reiterates his conception of musical figures in his later treatise Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien:

One might indeed think that discords should be outlawed as enemies of music, which has pleasing euphony as its goal. Yet dissonances, when artistically employed, are indeed the noblest ornament of a work, and therefore should be avoided only when they are without a basis in musical rules, and hence unacceptable.

To this end - namely, to exhibit the use of dissonances that much more clearly - I have sought out certain figures, which hopefully will not be without service.²⁶

Just as rhetorical figures confer distinction upon oratorical style, so do Bernhard's musical figures serve to distinguish musical style by rendering it ornate and powerfully persuasive. Each of the three subdivisions of contrapunctus inaequalis (stylus gravis, stylus luxurians communis, and stylus theatralis) employs specific musical figures. The figures appropriate to stylus gravis are: transitus, quasi-transitus, syncopatio, and quasi-syncopatio. Many of the musical examples Bernhard cites by way of illustration are drawn from compositions by Palestrina.²⁷

In addition to the figures appropriate to stylus gravis, stylus luxurians communis also employs the following: superjectio (upper escape tones), anticipatio notae (anticipations), subsumtio (lower escape tones), variatio ("filling-in" tones, accented and unaccented

²⁶Bernhard, Bericht, Chapter X, p. 77.

²⁷Myron Falck notes the use of Palestrina's music in Bernhard's examples throughout his dissertation, "Seventeenth-Century Contrapuntal Theory in Germany," The University of Rochester, Eastman School of Music, Ph.D., 1965.

passing and neighboring tones), multiplicatio (repetition of a note in a passing tone or suspension), prolongatio (delayed resolution of a dissonance), syncopatio catachrestica (suspensions incorrectly prepared or resolved), quaesitio notae (lower appoggiaturas approached by leap from above), cadentiae duriusculae (cadences which employ two consecutive dissonances before the true cadential notes), and considerations of semitones, less common melodic intervals, and imperfect consonances (passus duriusculus, saltus duriusculus, mutatio tonio, inchoatio imperfecta, longinqua distantia, and consonantiae impropriae).

The figures appropriate to stylus theatralis, beyond the inclusion of all the figures used in stylus gravis and stylus luxurians communis, are: extensio (extension of a suspended or passing dissonance), ellipsis (omission of a consonance ordinarily required for the resolution of a suspension), mora (upward resolution of a suspension), abruptio (interruption of a melodic line at a dissonance), transitus inversus (dissonant passing tones using repeated notes on a strong beat), heterolepsis (a dissonance derived by leap from another voice part), tertia deficiens (diminished third), and sexta superflua (an augmented sixth).²⁸

Bernhard's system of musical figures does not employ rhetorical terminology. With the exception of his use of the term catachrestica,

²⁸For a more detailed account of Bernhard's figures, see Falck's dissertation. Each figure is discussed separately, and is defined according to presently accepted musical terminology.

which is indeed a Greek term drawn from rhetorical theory,²⁹ Bernhard's figures are given names which describe the various compositional techniques they represent.

Bernhard himself noted another source from which he borrowed in the derivation of musical figures. Many of his figures have their origins in performance practices and methods of vocal ornamentation. Bernhard determined that composers of the late Renaissance were inclined to introduce ornaments and dissonances into their music, which before that time were supplied solely by the performers themselves.³⁰

Ornamentation played an important role in the music of the late Renaissance and early Baroque. Musical ornamentation was paralleled by methods of embellishment in all of the arts. Heightened interest in ornamentation concurred with the rise of virtuoso singers. In their decoration of melodies, these well-trained artists often departed from the notes indicated in the score. Such musical embellishment often resulted in the addition of dissonances within otherwise consonant musical passages.

Bernhard catalogued various vocal ornaments in his treatise Von der Singe-Kunst oder Manier. He first discussed the styles of vocal artistry, which he called Manier, and then listed certain refinements most often employed in those styles. Later, Bernhard

²⁹Falck shows that Bernhard misinterpreted the term catachrestica.

³⁰Bernhard, Tractatus, Chapter 22, p. 93.

observed that some of these refinements or practices, especially those arising through the use of dissonance, were also employed by composers themselves. These were then codified in Bernhard's system of musical figures.

Further comparison of Bernhard's musical figures and the vocal ornaments listed in his treatise Von der Singe-Kunst oder Manier, reveals not only the interpenetration of concepts of performance practices and musical-rhetorical theory, but also the derivation of some of the terminology used in Bernhard's musical figures.

Bernhard regards Manier as a "certain artistic style," which, of necessity, must be learned, since "it is not enough (merely) to execute all that appears in the music."³¹ The division of Manier, according to Bernhard, is twofold: the first part keeping to the notes actually written in the score, and the second part allowing a certain liberty in deviating from that which is written. The first part of Manier is subdivided into cantar sodo (or cantar ala romana) and cantar d'affetto (or cantar alla napolitana), the first of which is concerned with purely musical entities, and the latter which takes the text into account. That kind of Manier which permits the alteration of the written notes is called cantar passaqiato (or cantar alla lombarda).

The refinements used in cantar sodo are: fermo (maintenance of a steady voice), forte, piano, trillo (the rapid repetition of

³¹Bernhard, Manier, p. 13.

a single note), accento (accent), anticipazione della syllaba (wherein a syllable assigned to a given note is delivered in part on a fraction of the preceding note), anticipazione della nota (anticipation), cercar della nota (the "searching out of notes" or appoggiaturas), and ardire (tremelo on the last note of a cadence, though never on the Final Note of a piece).

Anticipazione della nota, cercar della nota, and trillo are related to musical figures Bernhard instituted later in his Tractatus compositionis augmentatus. Anticipazione della nota and cercar della nota were absorbed into Bernhard's system of musical figures through the simple Latinization of their names: anticipatio notae and quaesitio notae. Trillo might be compared with multiplicatio, as they both warrant the division of a note into smaller units.

Cantar d'affetto consists "in the singer's diligent observation of the text, and his vocal production in accordance with it."³² Bernhard suggests that the ornaments proper to cantar sodo are also applied in the d'affetto style; however, he insists that the embellishments be employed only in such a way as to project an adequate understanding and interpretation of the text, while taking care to insure the proper pronunciation of the words.

There are two means by which a singer may change the designated notes in the score with respect to cantar passagiato; that is, either

³²Ibid., p. 20.

through diminution or colorature. In diminution, the singer may divide the written notes into a melisma of shorter notes "which correctly preserves the measure."³³ Colorature, while very similar to diminution, may extend two, three or more measures further. Both diminution and colorature are taken into account through Bernhard's figure variatio:

Variation, called passagio by the Italians and coloratura in general, occurs when an interval is altered through several shorter notes, so that, instead of one long note, a number of shorter ones rush to the next note through all kinds of step progressions and skips.

The figure is so fertile that it is impossible to exhibit all its examples.³⁴

In his discussion of the figure subsumtio, Bernhard indicates that indeed many of the figures associated with stylus luxurians communis and stylus theatralis are related to principles derived from performance:

What was said with regard to the two preceding figures, namely, that their origin stems from the usage of singers, is also true regarding subsumtio and most of the following figures. This fact is therefore mentioned here, and is to be understood as applying to the kinds to come.³⁵

Bernhard employed an abundance of musical examples to illustrate both the meanings and the uses of the figures he delineated in his three treatises. He included in his Tractatus compositionis augmentatus

³³Bernhard gives an example that "a half note may be rightly divided into four eighth notes, eight sixteenth notes, or sixteen thirty-second notes," Manier, p. 22.

³⁴Bernhard, Tractatus, Chapter 25, p. 96.

³⁵Ibid., p. 96.

a chapter "Concerning Emulation." In this way, Bernhard directed his readers to study the works of certain composers, as it was within their compositions that Bernhard saw applications of both the styles and musical figures which he had defined and codified.

With respect to stylus gravis, Bernhard suggested the study of the works of Palestrina, Soriano, Morales, Willaert, Josquin, Gombert, both Gabrielis, Piroli, Benevoli, and Ratti. Composers whose works elicit elements of stylus luxurians communis were Monteverdi, Rovetta, Cavalli, Carissimi, Bertali, Fabri, Porta, Turini, Rigatti, Cassati, Albrici, Scacchi, Bontempi, Peranda, Schütz, Kerll, and Förster. Elements of stylus theatralis are seen in the compositions of Monteverdi, Rovetta, Cavalli, Carissimi, Tenaglia, Albrici, Bontempi, and Luigi (Rossi).

CHAPTER III

APPLICATIONS OF MUSICAL-RHETORICAL THEORY

The primary purpose of Burmeister's and Bernhard's writings was to instruct students in various aspects of musical composition. To this end, both authors designed complete and organized theories which employed elements of rhetoric and music.

Burmeister borrowed from rhetorical theory in his classification of musical styles, discussion of formal structure in musical composition, and establishment of musical figures describing contrapuntal design and compositional techniques. Bernhard was also influenced by rhetorical theory in his division of musical style. His musical figures function rhetorically as they confer distinction on the various styles of musical composition. These figures derive their names not from rhetorical prototypes, but from the compositional techniques and performance practices which they describe.

Three applications of musical-rhetorical theory may be deduced from the writings of Joachim Burmeister and Christoph Bernhard; although, neither author clearly proposed the viability of these applications. First, since Bernhard stated that many of his musical figures had their origins in "the practice of singers,"¹ musical-rhetorical theory should prove applicable to methods of vocal ornamentation and performance

¹Bernhard, Tractatus, Chapter 24, p. 96.

practice. Secondly, as Burmeister employed his theory in a discussion of Orlando di Lasso's motet "In me transierunt," principles of musical-rhetorical theory might be applied as a method of musical analysis. And finally, as the treatises of Burmeister and Bernhard were designed to instruct students in the art of musical composition, so too might elements of musical-rhetorical theory be employed in the process of composition itself.

Regarding the application of musical-rhetorical theory to aspects of performance practice, this study will examine the aria "Possente spirito," from Claudio Monteverdi's opera L'Orfeo (1607). Burmeister's treatment of Lasso's motet illustrates the use of musical-rhetorical theory as a method of musical analysis. Selections from four oratorios composed by Giacomo Carissimi (Historia di Jephthe, Historia di Baltazar, Tolle, sponsa, and Historia dei Pelligrini di Emmaus) will be examined as to the deployment of various devices and techniques which have parallels in the theories of Burmeister and Bernhard.

The reader is directed to Claude V. Palisca's article, "Ut Oratoria Musica: The Rhetorical Basis of Musical Mannerism," for Burmeister's analysis and the Lasso example. In this study, references to measure numbers are made in conjunction with Palisca's article. Monteverdi's aria "Possente spirito," and the selections from Carissimi's oratorios are reprinted respectively as Appendix A and B of this

study. References to measure numbers for these examples agree with the sources from which they have been extracted.²

Performance Practice

Comparisons between Bernhard's Von der Singe-Kunst oder Manier and Tractatus compositionis augmentatus were made in Chapter II of this study. Nevertheless, an examination of Claudio Monteverdi's aria "Possente spirto," will reinforce the relationships between aspects of performance practice and Bernhard's musical-rhetorical theory.

Monteverdi's ornamented version of "Possente spirto," according to Bernhard's division of Manier, is an example of cantar passagiato or alla lombarda. Passages including long melismatic runs attest to this fact. Bernhard calls such florid ornamentation colorature. The same distinction which defines colorature is also applied to Bernhard's figure variatio: that "an interval is altered through several shorter notes, so that, instead of one long note, a number of shorter ones rush to the next note through all kinds of step

²The aria "Possente spirto" is reprinted from Denis Stevens' edition of Claudio Monteverdi's L'Orfeo: Favola in Musica (Borough Green, England: Novello, 1968), pp. 80-90. The selections from Histroria di Jephthe were taken from Gottfried Wolter's edition of Carissimi's work (Wolfenbuttel: Moseler Verlag, 1969), pp. 23-25. Selections from the other oratorios are from Lino Bianchi's collected set, Giacomo Carissimi: Oratori (Rome: Istituto Italiana per la storia della musica, Vol. I (1951), Vol. III (1955), and Vol. VI (1960)). The Monteverdi example is reprinted as Appendix A in this study. Examples from Carissimi's oratorios constitute Appendix B.

progressions."³ Colorature or variatio may be seen in measures 162-64, 166-70, 174-76, 178-81, 213-17, 133-36, and 247-52.

Closer scrutiny of Monteverdi's ornamented version of the aria also reveals elements of cantar sodo (alla romana) and cantar d'affetto (alla napolitana). Of cantar sodo, two refinements are noted: anticipazione della nota and trillo. The sixteenth-note G (m. 172), "wherein a fraction of a note (the F) is given over to the note following it,"⁴ suggests anticipazione della nota. The repeated sixteenth notes on the pitch A in measure 175, constitute the ornament trillo.

Both of the ornaments employed here have their counterparts in Bernhard's system of musical figures. Anticipazione della nota is identical to Bernhard's figure anticipatio notae. The repeated-note figure in measure 175, the trillo, occurs on a note (A) which is dissonant to the bass note (G). In his musical rhetorical theory, Bernhard denotes this figure as multiplicatio, "the splitting of a dissonance into two or sometimes more parts."⁵

Anticipazione della nota and trillo are not the only elements of cantar sodo employed by Monteverdi in his ornamentation of "Possente spirto." Certainly the performer is at liberty to use the refinements fermo, forte, piano, accento, and ardire as they seem appropriate.

³Bernhard, Tractatus, Chapter 25, p. 96.

⁴Bernhard, Manier, p. 18.

⁵Bernhard, Tractatus, Chapter 26, p. 100.

The ornament fermo ("the maintenance of a steady voice") is, according to Bernhard, required on all notes, except where trillo or ardire are applied. Fermo would be appropriately used, perhaps in conjunction with accento, to reinforce the first word of the aria text, "possente" ("powerful").

In addition to these ornaments borrowed from cantar sodo, various other devices or refinements appear in Monteverdi's aria. Most of these devices may be explained or justified through musical-rhetorical figures, codified in Bernhard's Tractatus compositionis augmentatus. Where Trillo is employed upon a note dissonant against the bass, Bernhard's figure multiplicatio is evident. If the dissonance is extended longer than the previous consonance, then Bernhard's figure prolongatio is also present (measures 179, 180, 204, and 220).

The figures quaesitio notae, saltus duriusculus, mutatio toni, abruptio, and superjectio are also evident in Monteverdi's ornamentation. Quaesitio notae, deriving its name from the ornament cercar della nota, is seen at the cadence in measures 175-76. The B-flat and G, penultimate sonorities of measure 175, "seek out" the final resolution to the pitch A. The downward leap of a diminished fifth, at measure 191, is realized as Bernhard's figure saltus duriusculus.⁶ The following phrase (mm. 194-96), while it employs few ornaments associated with cantar sodo or passagiato, makes use of Bernhard's

⁶According to Bernhard, unusual progressions and leaps must be avoided, but the downward leap of a diminished fifth is justified by saltus duriusculus. Bernhard, Tractatus, Chapter 30, p. 105.

figure mutatio toni, "the sudden shifting of mode (in this case, from D Major to d minor) for expressive reasons."⁷ Monteverdi's shift to the minor mode intensifies the text, that "life is deprived" ("che poi di vita e priva").

Abruptio, or the interruption of the vocal line through the insertion of rests, occurs at the text "e senza cor com'esser puo ch'io viva?" (mm. 203-7). The short rests serve both to reinforce the interrogative declamation, and to intensify Orfeo's helplessness ("and without heart how can it be that I live?"). Finally, superjectio is seen in the use of upper escape tones in the longest melisma of the aris (mm. 213-17).

In addition to those figures found in Monteverdi's aria, which were recognized and discussed in Bernhard's treatises, several features of Burmeister's musical-rhetorical theory are also evident. Most notable is the repetition of musical ideas or phrases in ascending sequences. Burmeister denoted this phenomenon as the figure climax. Climax is employed in both the vocal line and within the instrumental ritornelli. In the ornamented voice part, climax occurs at measures 167-68, 230-31, and 233-34. In the ritornelli, climax is seen in the sequential repetition of short melodic ideas (mm. 187-88).

The antiphonal repetition between the two violins in the short interludes between vocal phrases is also noteworthy. However, Burmeister only recognizes the exact repetition of melodic ideas

⁷Ibid., Chapter 31, pp. 105-6.

as they occur within a single voice part; this he called pallilogia. Neither Burmeister nor Bernhard propose a figure for the antiphonal repetition of melodic phrases between two separate voices.

Elements of cantar d'affetto might also be applicable to Monteverdi's ornamentation of the aria "Possente spirto." This type of Manier is conducive to vocal music, as its main concern is for "the singer's diligent observation of the text, and his regulating his vocal production with it."⁸ Cantar d'affetto especially lends itself to musical genres such as opera and oratorio, wherein text declamation and interpretation are fundamental. Perhaps this explains Bernhard's alternate title for the d'affetto style, cantar alla napolitana; Naples, during Bernhard's lifetime, had already assumed the position as a center for the cultivation of opera.

In cantar d'affetto, the singer must take heed of both the proper pronunciation and accentuation of the words, and the underlying meanings and affections implied within the text itself. While the proper declamation of a text is vital to a singer's success, it is in the singer's understanding and expression of the text in which consummate artistry is revealed.

In his treatise Von der Singe-Kunst oder Manier, Bernhard discusses how some vocal ornaments of Cantar sodo might appropriately be deployed in an artistic and affective interpretation of a musical

⁸Bernhard, Manier, p. 20.

composition. The application of Manier in this fashion is fundamental to Bernhard's cantar d'affetto.

. . . it is to be deplored that only a few singers concern themselves with a proper and solid grounding in Latin and Italian - two languages which, besides their mother tongue, all singers ought to understand passably, if not indeed speak well. The anger of learned listeners is therefore all too frequently aroused by singers who apply passage-work to a word like conformatio, or place an ascending run on one like abyssus, bringing their ignorance to the light of day.

The words, once understood, suggests what affections, occurring therein, should be elicited. The noblest affects which can be represented in music are Joy, Sorrow, Anger, Contentment, and the like.

In Joy, Anger, and similarly strong affects, the voice must be strong, valiant, and hearty. Notes must not be decorated in special ways; rather, they should more frequently be sung as written, for any further application of Manier, and of piano, cercar della nota, anticipazione della syllaba, and anticipazione della nota in particular, would sound somewhat more melancholy than these affects require.

On the other hand, for sorrowful, gentle, and like words it is better to employ a milder, softer voice, to slur and slide between the notes, to employ frequently the refinements of Manier mentioned above, and to use forte, ardire, and trillo somewhat more sparingly than for stronger affects. For this type of affect one should also choose a slower tempo, for the other a quicker one. A good singer will derive further rules through his own judgment and from the example of other singers.⁹

Bernhard's definition and description of cantar d'affetto is also realized within his musical-rhetorical theory. Cantar d'affetto has its parallel with respect to compositional style in stylus theatralis. A comparison of Bernhard's discussions of cantar d'affetto and stylus theatralis shows again the close connection between musical-rhetorical theory and performance practice.

⁹Ibid., p. 21.

Essentially, Bernhard instructs the composer to take heed of the proper presentation of the text and the affections therein, much as this has already been shown as a concern of the singer. Of stylus theatralis, Bernhard states that:

. . . one should represent speech in the most natural way possible.

Thus one should render joyful things joyful, sorrowful things sorrowful, swift things swift, slow things slow, etc.

In particular, that which is heightened in ordinary speech should be set high, that which passes unemphasized set low.

Similar observations should be made in connection with texts wherein Heaven, Earth, and Hell are mentioned.¹⁰

Aspects of both cantar d'affetto and stylus theatralis have foundations in rhetorical theory itself. The general concern for proper pronunciation and clarity in declamation of text is shared by both the musician and orator alike. Aristotle, Cicero, and Quintilian all point to the importance of proper delivery in their instructions to the orator. As was noted in Chapter I of this study, Quintilian went so far as to promote the orator's study of singing for this very purpose.

In addition to accurate delivery of texts, classical writers on rhetoric also emphasize the importance of understanding the texts, and the affections or emotions which they elicit. In oratory, the keen understanding of a text is revealed in the propriety of style, and the appropriate use of rhetorical figures or literary ornamentation in the creation of an oration. To this same end, performers and

¹⁰Bernhard, Tractatus, Chapter 35, pp. 110-111.

composers, in ornamenting melodies and in setting texts to music, should strive not to obscure the meanings of words through excessive embellishment, but to artistically present the text in such a way that important or emphatic words are highlighted, and that the music appropriately reflects the meanings or affections therein.

In "possente spirto," the vocal ornamentation does indeed emphasize important words, and depicts certain aspects of the text within the music. The word "possente" ("powerful"), in the ornamented version of the aria, is left unadorned, and maintains the longer note values given in the original setting. In this respect, a sense of "power" is achieved. Much in the same manner, Monteverdi employs an amalgam of ornaments and musical-rhetorical figures in an apt depiction of the word "formidabil" ("formidable") -- trillo, multiplicatio, and climax.

Long melismas, or passage-work, serve to emphasize important words in the aria: "invan" ("in vain," mm. 181-84); "lei" ("you" -- referring to Eurydice, mm. 213-16); "paradiso" ("paradise," mm. 233-35); and "Orfeo son io" ("I am Orfeo" -- the crucial line of the text, as Orfeo makes himself known to Caronte, gatekeeper of Hades, mm. 247-52). On the other hand, there is no such passage-work ornamenting the line "che poi vita e priva" ("for since life is deprived"). In this case, the deprivation of "life" might also be realized in the deprivation of ornamentation.

While the word "paradiso" is ornamented, the word "inferno" ("Hades") is not. "Inferno" is set low in the register as Bernhard

had also suggested. Even so, there are several inconsistencies within Monteverdi's ornamented version of "Possente spirto." Why, for example, has the word "altra" (other") been embellished, but "passaggio" left unadorned? In the same way, the composer chose to highlight the word "tanto" ("such") and yet left the word "bellezza" ("beauty") plain.

It is not the intention of this study to pass judgment on Monteverdi's ornamentation of the aria "Possente spirto." Rather, the aria was discussed to show the connection between performance practice and musical-rhetorical theory. To this end, the ornamented version of "Possente spirto" has been shown in compliance with various musical-rhetorical figures and styles of musical composition, which in themselves derive certain qualifications from rhetorical theory.

Cicero, in his Rhetorica ad Herennium, had already correlated the use of rhetorical figures with the function of ornamentation.¹¹ Longinus reinforced the idea that proper use of rhetorical figures or literary embellishments has as its end result, the acquisition of sublimity.¹² Aristotle and Cicero both saw the Grand style of oratory and rhetorical discourse as marked by appropriate ornamentation, and the decoration of emphatic words or impressive ideas.

Quintilian, as has been previously noted, directed the orator to the study of music in his desire to refine his powers of vocal

¹¹Cicero, p. 275.

¹²Longinus, Chapter 17, p. 127.

inflection, declamation and delivery. Such concern for proper pronunciation and accentuation of words, and the importance of understanding the text has also been designated as crucial to the success of the singer. This was noted in Bernhard's discussion of *cantar d'affetto*. Longinus acknowledged the significance of "noble diction," as he so included it as one of the five elements of the Sublime.¹³ Cicero's Rhetorica ad Herennium, and countless other handbooks on oratory and rhetorical discourse, also speak to the importance of diction and vocal inflection.

It has been shown that performance practice, especially regarding vocal ornamentation, has many parallels to musical-rhetorical theory. Therefore, one application of musical-rhetorical theory is to the justification of performance practices which serve, in a way more or less related to oratory, to highlight significant words, and to illuminate affections contained in the text.

As Bernhard noted in his Tractatus compositionis, and as mentioned earlier in this study, many of the musical figures themselves have their origins in "the practice of singers." These figures may be seen within ornamented melodies, as has been evidenced in "Possente spirto."

Musical Analysis

Burmeister's treatises (Hypomnematum musicae poeticae . . . synopsis, Musica autoschediastike, and Musica poetica have already

¹³Ibid., Chapter 30, p. 139.

been discussed as to their general purpose: to instruct students of music and young composers in the methods of musical composition. Burmeister used various motets by Orlando di Lasso as models for both analytical study and stylistic emulation. His reliance upon Lasso's works might be compared to Glarean's keen awareness of the genius of Josquin, and Zarlino's respect for the counterpoint of Adrian Willaert.

In his treatise Musica autoschediastike, Burmeister clearly states that the arts of music and oratory have much in common:

In the art of oratory, insofar as it has power, that power resides not in the simple collection of simple words, in the proper measuring out of periods, and although they be plain, in their exquisite combinations which remains naked and always equal. Rather it resides in those things in which charm and elegance lie concealed in ornament and through words charged with wit, in periods enclosing a range of emphatic words. Thus also in this art (music), beyond the naked mixture of perfect and imperfect consonances, offers to the sense through the intermingling of dissonances a combination that similarly cannot fail to touch the heart.¹⁴

Recognizing this relationship, Burmeister set out to show that principles of rhetorical theory could be applied to the study of musical composition.

Lasso's motet "In me transierunt"¹⁵ was used as a model in Burmeister's Musica autoschediastike and the later treatise Musica

¹⁴Burmeister, Musica autoschediastike, quoted in Palisca, p. 40.

¹⁵Lasso's motet "In me transierunt" was originally published in his Sacrae contiones quinque vocum (Nurenburg, 1562). It appears in modern edition in Orlando di Lasso, Sämtliche Werke, ed. Franz X. Haberl, XIX (Leipzig, 1908), pp. 12-14. The motet is also reprinted in Palisca's article, pp. 43-57; along with annotations from Burmeister's analysis.

poetica. His presentation of Lasso's motet served a dual purpose. First, Burmeister cites the composer's motet as a work of consummate musical artistry, in which principles of both rhetoric and music unite in the creation of an emotionally affective musical composition. Secondly, Lasso's "In me transierunt" is employed as a musical example, through which Burmeister was able to illustrate various aspects of his musical-rhetorical theory.

Burmeister essentially analyzed Lasso's motet through his proposed system of musical-rhetoric. With respect to Lasso's motet, Burmeister sought to identify, name and define those musical devices and compositional techniques he saw to be rhetorical in nature. To this end, Burmeister adapted principles of rhetorical theory as a means of musical analysis.

Burmeister's analytical technique is primarily founded upon 1) organizational principles borrowed from rhetorical theory (Arrangement), and 2) the identification of musical devices and procedures, through which the composition had been crafted. As to the arrangement of the composition, Burmeister employs a ternary division, wherein periods of the motet are correlative to the divisions of oratory and rhetorical discourse: exordium, conformatio, and epilogus. Musical devices which Burmeister highlights in his analysis also derive their meanings and nomenclature from rhetorical theory.

According to Burmeister, the first step in analyzing a musical composition is to divide the work into periods or affections. He

defined an affection (affectio musica) as "a period in melody or harmony terminated by a cadence that moves and affects the souls and hearts of men."¹⁶ These periods are then to be arranged into three main sections, the names of which Burmeister borrowed directly from classical rhetorical theory: exordium, conformatio, and epilogus. Taking this as the foundation for his formal or structural analysis of Lasso's motet, Burmeister divides "In me transierunt" into nine periods. The first and last periods correspond to the exordium and epilogus respectively. The other seven periods form the corpus carminis ("the body of the song") or the conformatio. Burmeister's division of "In me transierunt" is shown below.¹⁷

Exordium	1. In me transierunt irae tuae,	mm. 1-20
Conformatio	2. et terrore tui	20-26
	3. conturbaverunt me:	26-32
	4. cor meum conturbatum est.	32-41
	5. Dereliquit me virtus mea.	41-46
	6. Dolor meus in conspectu meo semper.	46-67
	7. Ne derelinquas me	67-73
	8. Domine Deus meus;	73-77
Epilogus	9. ne discesseris a me.	78-87

Each period is distinguished through the use of musical-rhetorical figures. Burmeister's analysis shows that the entire motet, "In me transierunt," is built upon an intertwining of these figures. He identifies ten of them in his analysis; however, other figures discussed throughout Burmeister's treatises are also abundant, though not specified in the actual analysis itself.

¹⁷ This list is modified from Palica's discussion of Burmeister's analysis, p. 41.

As in any standard musical analysis in this period, Burmeister begins his discussion of "In me transierunt" with a consideration of the mode of the motet (Phrygian), and the ambitus of each voice part. After his description of the modal implications, Burmeister divides the motet into nine periods, each marked by musical-rhetorical figures:

. . . this composition may be divided conveniently into nine periods. The first contains the exordium, which is an exordium with double ornament, one of which is fuga realis, the other a hypallage. The seven internal (periods) are the body of the composition and are equivalent to the conformatio in an oration (if one may be permitted to compare thus one art to a cognate art). Of these (seven periods) the first is adorned with a hypotyposis, a climax, and an anadiplosis. The second similarly, and in addition an anaphora may be added. The third: hypotyposis and mimisis; the fourth in a similar way, and besides a pathopoeia; the fifth a fuga realis; the sixth an anadiplosis and noema; the seventh noema and mimesis. The last, that is the ninth period, is like the epilogue in an oration. The composition has a principal close, arrived at through harmonies in keeping with the nature of the mode, to which the composition returns and is accustomed to touch again and again along with foreign harmonies, sometimes called the supplement of the final cadence (supplementum), which bears frequently the ornament auxesis.¹⁸

In his article "Ut Oratoria Musica: The Rhetorical Basis of Musical Mannerism," Claude V. Palisca discusses Burmeister's analysis of Orlando di Lasso's motet "In me transierunt." Palisca followed Burmeister's directions in dividing the work into nine periods. He labeled each figure recognized by Burmeister in Lasso's score, and also identified various musical figures, proposed and defined throughout

¹⁸Burmeister, Musica poetica, quoted in Palisca, pp. 60-61.

Burmeister's writings, but which the Renaissance theorist neglected to note in his original analysis.¹⁹

Because Burmeister's analysis has already been re-examined by modern scholars, it is not necessary to include it in this study. However, Burmeister's treatment of Lasso's "In me transierunt" is pertinent here in that it reflects humanist ideologies, and illustrates the applicability of musical-rhetorical theory to musical analysis.

Burmeister regarded Orlando di Lasso as the model music-orator. His espousal of Lasso's works reflects the humanist notion of the artist-genius. For Burmeister, Orlando di Lasso was more than a mere craftsman or musical artisan; instead, through his works, the composer set himself apart (the humanist concern for individualism), and struck out against conventionality in his creation of powerfully persuasive musical compositions.

Renaissance individualism reached its culmination in the concept of the genius, which implied the possibility of conflict between the creative personality and rules, teaching, and tradition; and made the artist more important than the work.²⁰

Lasso's motet "In me transierunt" is not so musically daring that one can justly say there is a conflict with pre-existent "rules, teaching, and tradition." But various passages do gain distinction

¹⁹Palisca boxes those figures denoted in Burmeister's analysis. Figures in brackets or braces were added by Palisca himself.

²⁰Arnold Hauser, Mannerism: The Crisis of the Renaissance and the Origin of Modern Art (London: Routledge and Kegan Paul, 1965), p. 34.

through less conventional musical devices and compositional techniques.²¹ Burmeister identified these passages and labeled them in accordance with his own system of musical-rhetorical figures.

Syncopated rhythms, ties across the bar lines, artfully-placed suspensions, chromatic alteration of notes so that they no longer function within the mode, overstepping the ambitus of individual voice parts, and rising sequences all elevate Lasso's composition from what Burmeister had called the "simple syntax of consonances."²² Burmeister licensed these techniques through several of his figures: syncope (suspension), pathopoeia (chromatic semitones), hypobole (overstepping modal limitations), and climax (ascending sequences).

Lasso's deployment of such devices and techniques is certainly not arbitrary or coincidental. Those passages in which the composer exerted his artistic licenses, which Burmeister noted through his system of musical-rhetorical figures, are generally marked by emphatic words or expressive texts. Therefore, each period, as Burmeister divided the work, is said to arouse particular affections.

Burmeister's analysis showed that Lasso's text-setting reflected the very concern for affective presentation which was equally important to the orator. Through various musical devices, Lasso was able to vividly represent the affection suggested by the text, and therefore persuasively move the emotions of his listeners. Thus, passages

²¹Palisca highlights these passages of Lasso's motet in his discussion of Burmeister's analysis.

²²Burmeister, Musica autoschediastike, quoted in Morgan, p. 79.

like "et terrores tui" ("and your terrors") have been set in syncopated rhythms, with disjointed entrances in the voices -- almost as if to depict the trembling fear one experiences when terrified; "conturbatum est" ("is perturbed") set also in syncopated rhythm, with ties across the bar lines and a disjunct melodic line in the bass; and "dereliquit me" ("deserts me") employing chromatic semitones outside of the mode, and pitches which exceed the ambitus of the individual voices.

In his analysis, Burmeister labels such passages as hypotyposis. As Burmeister defined it, hypotyposis "is that ornament by which the significance of a text is so delineated that the music near the text is seen to acquire life."²³ Through hypotyposis, and the other musical-rhetorical figures which have, to some extent, expressive functions (symblema, pathopoeia, hypobole, and climax), Burmeister showed Lasso's motet "In me transierunt" as a work of art, consummate in its affective persuasiveness, and masterful in its musical representation of a passionate text. Nevertheless, not all of Burmeister's figures are expressive in nature. Where he notes figures such as fuga realis, hypallage, anadiplosis, mimesis, noema, and auxesis, Burmeister is simply describing contrapuntal design, changes in texture, and methods of musical repetition.

Burmeister's treatment of Lasso's "In me transierunt" proves the applicability of musical-rhetorical theory as a means of musical

²³Palisca, p. 47. More is said of hypotyposis in Chapter IV of this study.

analysis. While much of Burmeister's analysis is simply descriptive, its significance resides in the theorist's attempt to justify the more harmonically and melodically daring passages through allusions to principles of rhetoric, and through his own system of musical figures.

Musical Composition

In his analysis of Orlando di Lasso's motet "In me transierunt," Burmeister showed that the composer employed various organizational principles and musical techniques which have parallels in classical rhetorical theory. According to Burmeister, it was Lasso's use of these features borrowed from rhetoric that made the composer's motets stand out as consummate works of musical artistry.

Burmeister's analytical technique and system of musical-rhetorical figures provided a way in which the music theorist or student-composer might better understand rhetorical subtleties as they appeared in musical compositions. The inspired composer, Burmeister surmised, employed these rhetorical elements judiciously and deliberately, not accidentally or arbitrarily. Justification of this notion lies fundamentally in the humanist view of the composer and his creative art -- a view shared by Burmeister, Bernhard, and other writers given over to the establishment and development of musical-rhetorical theory -- that at the heart of musical composition, as in the art of oratory, resides the power to persuade.

Burmeister considered the composer's power of persuasion to be stronger than that of the orator. In a discussion of Lasso's motet "Deus qui sedes," Burmeister recognized the composer's ability to persuade his listeners and move their emotions:

. . . He interpreted the text "Laborum et dolorum, etc.," so artfully; indeed he so portrayed it that through these very contorted inflections of intervals he put before the eyes the meaning of the thing (itself). Certainly the mere regular interweaving of consonances does not accomplish this feat (artificium); rather the labor of craft and the learned syntax are swept away by the majesty of gesture and ornament. By Hercules, not Apelles, with the most accurate skill of his art, not Demosthenes, not Cicero by the art of persuading, deflecting, moving, and orating, would have better placed the burden of trouble and lamentation before the eyes, moved the ears, implanted these (feelings) in the hearts than Orlandus did with his harmonic art.²⁴

In his analysis of Lasso's motet "In me transierunt," Burmeister showed that Lasso's genius in musical persuasiveness stemmed from his use of rhetorical devices applied within his musical composition. One must therefore accept that, even though the composer might not have realized his works to be innately musical-rhetorical in nature, those elements within the composition which elicit a strong musical persuasiveness can be identified and defined through musical-rhetorical theory.

The purpose of the following analysis is to illustrate applications of musical rhetorical theory in the process of affective and artistic musical composition. The oratorios of Giacomo Carissimi

²⁴Burmeister, quoted in Palisca, p. 40.

provide adequate examples for this study. An examination of Carissimi's oratorios is justified in that the composer is twice mentioned in Christoph Bernhard's chapter "Concerning Emulation."²⁵ Perhaps Bernhard's appreciation for Carissimi's music stem from their time spent together on Bernhard's second trip to Rome (1657).

Both Bernhard's and Burmeister's theories are employed in our examination of selections from four of Carissimi's works (Historia di Jephthe, Historia di Baltazar, Tolle, sponsa, and Historia dei Pelligrini di Emmaus). Burmeister's theory will be utilized to decipher and justify structural patterns and textural elements within these selections. Bernhard's theory, on the other hand, lends itself neatly to a consideration of Carissimi's powers of musical persuasion, as achieved through affective treatment of dissonance.

Historia di Jephthe is perhaps the best known and most respected of Carissimi's oratorios. With the possible exception of the final chorus, "Plorate filii Israel," Jephthe's lament over the self-initiated doom of his daughter, "Heu mihi, filia mea," stands out as the most moving and affective passage of the entire work.

Jephthe's "Heu mihi, filia mea" employs dissonant harmonies and melodic devices to an extent significantly greater than that of any other section of the oratorio. Because each of these devices may be identified and explained through Bernhard's system of musical

²⁵The composers included in Bernhard's chapter "Concerning Emulation" were listed previously in Chapter II of this study.

figures, it might be concluded that "Heu mihi, filia mea" gains at least some of its affectiveness directly from the artistic deployment of those figures, much in the same way that impassioned oratory gains its distinction through rhetorical figures.

For the purpose of illustration, the short scene from Historia di Jephthe is reprinted in Appendix B of this study. Measure numbers cited in the following analysis refer to this excerpt.²⁶ Musical-rhetorical figures have been labeled within the score.

The Historicus (alto solo, mm. 196-205) describes the action of Jephthe confronting his daughter, and sets the mood for the ensuing scene: "When Jephtah, who had vowed a vow unto the Lord, saw his own daughter coming to meet him he rent his clothes in anguish and tears . . ."²⁷ The part of the Historicus is purely functional; however, even within this brief introduction to the scene, certain musical figures may be noted. The musical figures serve here to change the dramatic atmosphere from one of rejoicing (as in the preceding chorus, "Cantemus omne Domino"), to one of anguish and lamentation (depicted in "Heu mihi, filia mea").

The sixteenth-note B-natural in measure 198 is short, and while it is dissonant in relation to the bass, it is not considered a musical figure; it stands rather as a lower neighbor tone to C.

²⁶Wolters, pp. 23-25.

²⁷Wolters, p. 42.

The E-natural in measure 200, on the other hand, does have a corresponding figure to describe its function. Bernhard would label this as anticipatio notae, as the E-natural anticipates the progression to the C major chord in the second half of the measure. Since the dissonance is split between the eighth-notes, the figure multiplicatio is also evident.

Mutatio toni marks the change in mode from C major to c minor. The shift from major to minor depicts what would be Jephthe's natural reaction; that in the moment he caught sight of his daughter, he realized the impending tragedy. The E-flat, which had effected the change to c minor, is suspended into measure 202, where it resolves normally (descending the half-step to D). The simple suspension (6-5) is treated in Bernhard's figure syncopatio, a figure associated with stylus gravis, but also considered applicable to stylus luxurians communis and theatralis. The E-natural at the end of measure 203 is a superjectio.²⁸ And finally, the melodic line as a whole, because it descends chromatically, might be viewed in the light of Bernhard's figure passus duriusculus.²⁹

Jephthe's solo, "Heu mihi, filia mea," employs an interweaving of several musical-rhetorical figures, many of which assume expressive

²⁸"Superjectio, otherwise generally called accentus, occurs when a note is placed next to a consonance or dissonance, a step above. This happens most often when the notes should naturally fall a second." Bernhard, Tractatus, Chapter 22, p. 92.

²⁹Ibid., Chapter 27, p. 102.

purposes in addition to their musical functions. The resultant stratification of musical figures, the juxtaposition of one atop another, intensifies the level of dissonance, and serves to accentuate the seriousness of the text. In a sense, Carissimi's deployment of musical figures, especially in their accumulation, creates a heightened level of musical persuasion, not dissimilar to the force, persuasiveness, and beauty which both Cicero and Longinus saw in the orator's use of multiple rhetorical figures.

In the case of both Carissimi's usage and that found in rhetorical discourse, the figures are united and directed by the affections inherent in the text itself. Carissimi's musical setting, through what Burmeister called "contorted inflections of intervals,"³⁰ interrupting silences, and more strident dissonances, creates a synaesthetically affective representation of the text.

Seven of Bernhard's musical figures are evident within this short, but pungent, passage: abruptio, saltus duriusculus, heterolepsis, multiplicatio, prolongatio, anticipatio notae, and syncopatio. Each of these figures appears more than once.

Abruptio, the interruption of the melodic line by the insertion of a rest, occurs in measures 206 and 208, each time after the exhortation "heu" ("alas"). It is almost as Carissimi has written in a dramatic gasp, genuinely depicting Jephte's horror. The leap down

³⁰Burmeister, quoted in Plaisca, p. 40.

of a diminished fourth (C-natural to G-sharp) over the bar from measure 206 to 207, an uncommon interval in melodic construction owing to its relative instability, is justified in Bernhard's figure saltus duriusculus.³¹ Since the descending leap to G-sharp moves from a note consonant with the bass (C) to a dissonance, the figure heterolepsis is also evident. As this dissonance is of a longer duration than the preceeding consonance, the figure prolongatio applies; as well as multiplicatio, in that the G-sharp is furthermore divided among two notes. The resolution, G-sharp to A, is anticipated in the voice part (anticipatio nota). Other anticipatio notae occur at measures 208, 209, 210, 211, and 213.

The pattern of musical figures is repeated in measures 208-209, although there is some degree of modification. Abruptio occurs after the word "heu" (m. 208), and is followed by a descending leap of a diminished fourth to the word "decepisti." The dissonance resulting against the bass is again split among several notes (saltus duriusculus, heterolepsis, and multiplicatio). Measure 213 presents another amalgam of figures, similar to what has already been employed (saltus duriusculus, heterolepsis, prolongatio, and multiplicatio). Syncopatio, taking the form of regularly resolved 4-3 suspensions, marks the cadences on the words "decepta es." In keeping with the notion of deceit ("decepta"), Carissimi first cadences on d minor (the sub-dominant). The final cadence is on a minor (mm. 215-16).

³¹"Ascending and descending leaps of a diminished fourth and descending ones of a diminished fifth are also permitted nowadays." Bernhard, Tractatus, Chapter 30, p. 105.

Compared to "Heu mihi, filia mea," the recitation which follows it appears almost devoid of dissonance. By relieving the tension aroused in the previous passage, Carissimi heeds the same advice which Cicero writes to his orator-student -- that style must be varied, and that over-embellishment leads to satiety.³² Even so, certain figures are employed, though their functions are more musical than expressive.

Bernhard's figure subsumtio accounts for the G-sharp, essentially a lower escape tone, in measure 218.³³ The musical example that Bernhard cites in conjunction with his discussion of subsumtio in the Tractatus compositionis augmentatus, bears a conspicuous relation to the figure at this point in Carissimi's oratorio. It seems as though Bernhard drew his musical example (Figure 1) directly from Carissimi's score.

Jephte's recitative "Aperui os meum ad Dominum" begins in the same plain style of the previous recitative. Aside from the multiplicatio in measure 226, and the mora in that same measure (the D, prepared in measure 225 and dissonant against the G-sharp in the bass at 226, should resolve down a second, but rather steps up the second to E-natural), the harmonies remain mostly consonant. The

³²Cicero, p. 269.

³³"Subsumtio occurs when I take something away from a natural note that is followed by one a step higher, and append this to the given note a step below." Bernhard, Tractatus, Chapter 24, p. 94.

set predominantly in recitative style. However, Burmeister's figures may be applied to choral or multi-voiced sections of Carissimi's oratorios. By comparing Burmeister's musical-rhetorical theory to the excerpt from Carissimi's Historia di Baltazar (see Appendix B), it is evident that even in his choral writing, the composer took great care in the arrangement of voice parts.

The excerpt from Historia di Baltazar, the end of the chorus "Regi nostro complaudamus," may be subdivided into two periods or affections. The first period is marked by an imitative texture, and is sung by a small group of soloists. The final period, on the other hand, is homophonic in texture, and is performed by the tutti ensemble, including a pair of solo violins. Together, both periods comprise the epilogus of the chorus.

The polyphonic section (mm. 280-83) may be analyzed through Burmeister's figures of contrapuntal design and repetition. Fuga realis dominates the textural arrangement of the first period. The entrances of all five voice parts are imitative, but only cantus I follows the subject closely. As the altus, tenor and bass voices leave the subject after the first six notes, the figure hypallage is also evident. Passing dissonances arising from the imitative texture and voice leading elicits Burmeister's figure symblema. But all dissonances are short and transient.

Pallilogia, that figure which denotes the repetition of a melodic phrase at the original tonal level and within the same voice

part, accounts for the repeated phrases occurring in the three lower voices (mm. 280-83). Pallilogia is most pronounced in the bass part.

Homophonic texture marks the entrance of the tutti ensemble (mm. 283-86). A homophonic passage following so close to a more imitative section is called a noema in Burmeister's system. Palliogia again represents the melodic repetition in the three lower voices. But, as the two cantus parts, and the solo violins, simply exchange their melodic phrases (stimmtausch, which is somewhat re to Burmeister's figure anaphora), the first homophonic phrase (mm. 283-84) will sound as if it were identically repeated in the second (mm. 284-86). The repetition of a noema, as this is indeed the case, also warrants the figure analepsis. The cadential 4-3 suspensions would be called syncopes in Burmeister's terminology.

Even though Burmeister's musical-rhetorical theory aptly describes various structural and organizational techniques employed in the chorus "Regi nostro complaudamus," it does not offer in the way that Bernhard's system does, a means to understand the work from the perspective of musical persuasiveness and affective text-setting. In the excerpt from Carissimi's oratorio Tolle, sponsa (see Appendix B), the musical-rhetorical theories of both Burmeister and Bernhard are combined in this study to decipher the various musical techniques and devices employed in Carissimi's compositional process.

The final chorus of the oratorio Tolle, sponsa, "Luge, plange, cor afflictum," is constructed upon two figures recognized in

Burmeister's theory of musical-rhetoric. Fuga realis describes the imitative passages. Short phrases wherein the voices unite homophonically are noemae. But this says little as to the propriety of the text-setting itself. Even a cursory glance at the chorus indicates a comparatively high degree of dissonance, which in turn is undoubtedly suggested by the nature of the text ("lamenting, crying, afflicted heart").

The descending chromatic melody lines, apparent in both voices, might be called pathopoeia in Burmeister's system, or passus duriusculus in the theory proposed by Bernhard. In any case, the descending semitones affectively represent the meanings of the words. The figure climax also heightens the emotive content of the text. Climax denotes the repetition of a melodic idea taken up a step in sequence. Carissimi further emphasized the affection by allowing dissonances to arise from the imitation between the two voice parts. These are achieved through syncopatio. The sequence of 7-6 suspensions brings the imitative passage to a close (mm. 111-113). The short homophonic noema (mm. 113-15) utilizes a 4-3 suspension in the lower voice, and cadences on G.

In measures 115 to 119, the same material is presented as the previous imitative section, but starting on a new tonal level. Once again dissonances arise between the chromatic voice parts. The rather unusual dissonances in measure 118, created by parallel minor sevenths between the voices, are justified through Bernhard's

figure cadentiae duriusculae. "Cadences that feature rather strange dissonances before the final two notes are called duriusculae."³⁴ This cadence is further ornamented by anticipatio notae, as it appears in the upper voice.

Fuga realis marks the beginning of a new phrase (mm. 119-123) at the text "Tunde pectus, funde questus, et amare lacrimare." Passus duriusculus accounts for the chromatic vocal lines, this time in an ascending manner. The anticipation of E-natural in measure 122 intensifies the cadence to D major. The text then restates, "Luge, plange, cor afflictum." Restatement of melodic materials and text has already been discussed in connection with Historia di Jephthe.

Once again dissonances arise through syncopation. The drive to the cadence at measure 129 includes, as before, striking dissonances. Cadentia duriuscula is therefore evident, and justifies the dissonance treatment. Cadentia duriuscula is amplified through Bernhard's figure extensio, "the rather sizable lengthening of a dissonance."³⁵ In this case, the F-sharp in the lower voice is extended over the bar into measure 129.

Extensio is also evident in measure 133 and in the final cadence. The figures quaesitio notae and anticipatio notae precede the drive to the final cadence. Cadentiae duriusculae and extensio justify

³⁴Ibid., Chapter 34, p. 109.

³⁵Ibid., Chapter 36, p. 111.

the dissonance expanded through measures 136-141. The interval of a major ninth separates the two voices, a dissonance which lasts for five measures.

The intensification of dissonances at important cadences is evident in other oratorios by Giacomo Carissimi. The close of Carissimi's Historia dei Pelligrini di Emmaus would also be labeled as cadentia duriuscula (see Appendix B). However, the dissonance treatment -- namely, the 4-3 suspension in the altus, and the simultaneous sounding of the anticipation in the cantus accounts for Carissimi's use of cadentia duriuscula. Performance practice might further mollify the dissonance by delaying the anticipation until after the F-sharp is sung.

It is impossible to know if Carissimi intentionally employed aspects of musical-rhetorical theory in his process of musical composition. However, it would be mistaken to view Carissimi's more dissonant passages as arbitrary or coincidental. The previous analyses of dissonant passages within Carissimi's works have also shown them to be passages of intense emotion, vivid affection, and impassioned feeling -- Longinus might also add sublimity.

Treatment of dissonance and other compositional devices provided Carissimi with the necessary harmonic tools for the construction of artistic and affective musical compositions. Presumably, Carissimi shared the same view as Bernhard with regard to dissonance: that,

"Dissonances, when artistically employed, are indeed the noblest ornament of a work."³⁶

Bernhard warns that dissonances should be avoided and are unacceptable when they are without a basis in musical rules.³⁷ Certainly some of the more pungent dissonances seen within Carissimi's scores (leaps of a diminished fourth or fifth; parallel movement between voices at the interval of a minor seventh; dissonances of the seventh or ninth extended over long durations; cadences employing a series of dissonances even up to the final resolution) cannot be justified in light of the rules of formal counterpoint and voice-leading. However, it has been shown that each of these dissonances may be legitimized through the musical-rhetorical theories of Burmeister and Bernhard.

The qualification and justification of these compositional techniques and methods of employing dissonances lies at the very heart of Bernhard's theory:

To this end - namely, to exhibit the use of dissonances that much more clearly - I have sought out certain figures, which hopefully will not be without service.³⁸

And later, attesting to the mastery of dissonance treatment which he perceived as a distinguishing feature among the most noteworthy composers of his time, Bernhard states:

³⁶Bernhard, Bericht, Chapter X, p. 77.

³⁷Ibid., p. 77.

³⁸Ibid.

If an industrious student of composition should find something else . . . in the works of good composers, this will be either easily reducible to the figures described above, or it will be left to his own judgment whether he should imitate it or not.³⁹

Influences of rhetoric on the music of the late Renaissance and the early Baroque have been perceived in the three applications of musical-rhetorical theory so far in this study. The use of various ornaments and musical figures in the embellishment of a melody has its parallels in the orator's employment of rhetorical figures, the artful deployment of which confers distinction upon oratorical style and floriferously decorates rhetorical discourse. Furthermore, while some musical figures derive their names and meanings from corresponding figures in rhetoric, others, especially those figures appropriate to Bernhard's stylus luxurians communis and stylus theatralis, have been shown to take their origins from contemporary performance practices. This was revealed in the comparison of Bernhard's treatises Von der Singe-Kunst oder Manier and the Tractatus compositionis augmentatus. Vocal ornaments found in Monteverdi's embellished version of "Possente spirto" were related to Bernhard's figures.

Burmeister demonstrated, in his treatises Musica autoschediastike and Musica poetica, the applicability of musical-rhetorical theory to the analysis of musical compositions. His treatment of Orlando di Lasso's motet "In me transierunt" employed an analytical technique which revealed considerable borrowings from rhetorical theory.

³⁹Bernhard, Tractatus, Chapter 43, p. 121.

Organizational principles of oratory, that part of rhetoric called Arrangement, directed Burmeister's division of Lasso's motet into three sections: exordium, conformatio, and epilogue. Orations and rhetorical discourses, since the times of the ancient Greek and Roman writers on the subject, utilized this same method of division and arrangement. Likewise, Burmeister borrowed from rhetoric both in his classification of musical styles (stylus humile, grande, mediocrem, and mixtum) and in his establishment of a system of musical-rhetorical figures.

The musical-rhetorical theory of both Burmeister and Bernhard were applied, analytically, in an examination of four oratorios composed by Giacomo Carissimi (Historia di Jephte, Historia di Baltazar, Tolle, sponsa, and Historia dei Pelligrini di Emmaus). The application of Burmeister's theory revealed various organizational, textural, and contrapuntal features employed in Carissimi's process of musical composition. Bernhard's theory was adapted to the identification, examination, and justification of dissonant elements and their treatment within Carissimi's scores.

Carissimi's use of dissonance, as described through Bernhard's system of musical figures, was seen as an exponent of musical-persuasion. Dissonances are artfully deployed in the intensification and musical representation of textual passages marked by vivid affection and heightened passion. In much the same way as the orator seeks to move the emotions of his listeners by vividly portraying affections

in the presentation of his speech, so too, Carissimi has employed dissonance, as well as other compositional devices, in order to instill in his audience the emotions and affections suggested by the texts he sets. As Burmeister lauded Orlando di Lasso as the model music-orator, so might Bernhard have viewed Carissimi in the same light.

The orator, rhetorician, and composer share alike the concern for vividly portraying and affectively representing the texts with which they each work. To this end, masters of each of these arts sought to bring forth the affective and emotional elements inherent within the text. In so doing, both the orator and the composer might transfer the emotive content of the words, through the powers of persuasion, to the hearts and minds of their respective audiences.

Classical writers on rhetoric instruct the orator to present affective elements within his speech or discourse so that actions, scenes and emotions "seem to acquire life." This is the fundamental function of Quintilian's sub oculis subiicere. Other writers on rhetoric attribute this function to the figure called hypotyposis. It can be no mere coincidence that Burmeister, too, recognized the figure hypotyposis in his system of musical-rhetoric. The affective function of hypotyposis, and of rhetoric and music in general, is discussed in the following chapter.

CHAPTER IV

AFFECTIVE FUNCTIONS OF RHETORIC AND MUSIC

Musical-rhetorical theory has already been shown in its applications to performance practices, musical analysis, and musical composition. Influences of rhetoric on these aspects of music have been previously discussed. But the affective musical representation of poetic texts, and the emotions suggested within those texts, also has its origins in rhetorical theory.

Rhetorical notions of arousing the affections and moving the emotions are not so much an application of musical-rhetorical theory, as it is the final goal towards which humanist composers of the late Renaissance and the early Baroque strove. It is the purpose of this chapter to examine the influence of rhetoric on the powers of musical persuasion, which sought to vividly portray the affections in the music, and to transfer the expressive elements of the text to the emotions of the musical audience.

Four steps are necessary in our examination of the affective powers of rhetoric and music. First, it must be determined to what extent classical authors on rhetoric and oratory viewed the powers of affective text presentation and moving the emotions as important. Second, it will be shown that even in ancient Greece and Rome, music was also perceived as maintaining these powers of affection and persuasion. Third, a survey of humanist writings on music is undertaken

to show that musical theorists and composers of the late Renaissance and early Baroque accepted and retained the notions of affective textual representation and musical persuasion ascribed to their art by the classical authors. And finally, Burmeister's figure hypotyposis will be evaluated as to its relationship to precedents in rhetorical theory, and its function to vividly depict various affections and to bring life to certain elements present within a given text.

In their striving to create affective musical representations of poetic texts, composers of the late Renaissance and early Baroque periods found much in the basic tenets of rhetoric and oratory which could be applied in the creation of affective and artistic musical compositions. Chief among the principles borrowed from rhetorical theory is the notion of persuasion itself. The orator's power of persuasion was directly related to his ability and effectuality in moving and manipulating the emotions of his listeners.

For Aristotle, as for the other classical authors on rhetoric and oratory, an understanding of what constitutes emotion and the methods by which emotions might be aroused in others, is the crucial element in perfecting the orator's powers of persuasion and rhetorical discourse:

The emotions are all those feelings that so change men as to affect their judgments, and that are also attended by pain or pleasure. Such are anger, pity, fear and the like, with their opposites. We must arrange what we have to say about each of them under three heads. Take, for instance, the emotion of anger: here we must discover what the state of mind of angry people is, who the people are with whom they usually get angry, and on what grounds

they get angry with them. It is not enough to know one or two of these points; unless we know all three, we shall be unable to arouse anger in anyone. The same is true of the other emotions.¹

Oratorical persuasion resides in the orator's ability to first, identify affections as they are contained within the text of his speech or discourse; secondly, to translate the affections present in the text into the emotions which might most properly be aroused; and finally, to present his speech in such a way as to transplant these emotions and affections into the hearts and minds of his audience. Quintilian, in his treatise Institutio oratoria, instructs the orator as to how this third, and most important, objective might be achieved.

I feel that the prime essential for arousing emotions in others is to be moved ourselves. Mourners express their grief eloquently, anger lends fluency to the uneducated because their feelings are sincerely and deeply stirred . . . But emotions are not in our control, so I shall try to explain how we can create them. The Greeks call phantasia and we call visio that experience of distant things which is presented to our imagination so vividly as to seem actually before our eyes. A man who is sensitive to these impressions will have the greatest power over the emotions . . . The result of such phantasia is enargia, called illustratio and evidentia by Cicero, which helps us not so much to narrate as to show the scene, while our emotions will be as much stirred as if it were actually present.²

Longinus further qualifies this notion of arousing affections and stirring the emotions in his treatise On the Sublime. He instructs that the key to gaining dignity, grandeur and persuasiveness in

¹Aristotle, Rhetorica, 1378a 20-30.

²Quintilian, Institutio oratoria, pp. 167-68.

rhetorical discourse indeed resides in the orator's ability to vividly present affective elements of his speech so that those elements appear to be real. However, according to Longinus, that which is so portrayed is not real, but rather is achieved through imagery or the "representation of mental pictures."

In a general way the term image is used of any mental conception, from whatever source it presents itself, which gives rise to speech; but in correct usage the word is applied to passages in which, carried away by your feelings, you imagine you are actually seeing the subject of your description, and enable your audience as well to see it.³

The ability to move the emotions of one's audience relies, for the most part, on imagery and the imitation of feelings and emotions suggested within a text. Greek and Roman authors applied this same notion of phantasia or enargia to other arts, besides oratory, which they perceived as imitative in nature.⁴ Imitative are forms, called mimetic by Aristotle, included poetry, painting, sculpture, and music. Music especially was seen as an art form, much like oratory, which maintains the power to vividly portray affective elements within corresponding texts, and to arouse the emotions of its listeners.

Plato discussed in the Republic. For him, music had educational and recreational applications to society. But Plato does not

³Longinus, On the Sublime, p. 121.

⁴Aristotle, in his Ars Poetica, calls all art forms that are imitative, whether they visually represent other things or imitate them through more abstract representation of ideas and emotions, mimetic.

concretize the effects music might have on the emotions. Rather, music functions to either ennoble or debase the souls of men. Aristotle, on the other hand, while he too accounts for the various social functions of music in his treatise On Politics, does indeed correlate music's powers of imitation and persuasion with the representation of human emotions and feelings. For Aristotle, music holds the same potential to arouse the affections and move the emotions of its audience, as was already seen in the art of oratory.

Rhythm and melody supply imitations of anger and gentleness, and also of courage and temperance, and of all the qualities contrary to these, and of the other qualities of character, which hardly fall short of the actual affections, as we know from our own experience, for in listening to such strains our souls undergo a change.

. . . even in mere melodies there is an imitation of character; for the musical modes differ essentially from one another, and those who hear them are differently affected by each. Some of them make men sad and grave, like the so-called Mixolydian, others enfeeble the mind, like the relaxed modes, another again, produces a moderate and settled temper which appears to be the peculiar effect of the Dorian; Phrygian inspires enthusiasm.⁵

Like Aristotle before him, Quintilian also recognized that music shared with oratory the power of persuasion with respect to affective representation of words and moving the emotions. Quintilian's treatise, Institutio oratoria, was fundamental in postulating this relationship between music and oratory. In the section "De Musica" (Book I, Chapter 11), Quintilian "pleads for music that excites generous feelings and calms disordered passions."⁶ Later, in the section

⁵Aristotle, Politics, 1340a 40-1340b 5.

⁶Palisca, p. 39.

"De divisione affectuum et quomodo movendi sint" (Book VI, Chapter 2), he classifies the affections according to the emotions they arouse, and shows further how the modulation of the voice might be appropriately altered in the representation of each of these affections.

Quintilian cites several examples which reinforce his attribution of the powers of persuasion and of moving the emotions to music:

I should at the same time point out that I am not in the least supporting the present and immodest music of the stage, . . . but the knowledge of an art with full power to stir and calm emotions. We have the story of how Pythagorus controlled the passion of a youth by a change in melody and how Chrysippus acknowledged its value even with infants. And lastly, the very fact that we have a declamation turning on the question whether a musician is responsible for the death of one who committed suicide under the influence of his music shows that our speaker may easily need to know something about music.⁷

Music's power in transplanting emotions from the text into the hearts of men is most vividly confirmed in the case of Quintilian's suicide victim. But classical rhetoricians, especially Aristotle, also perceived the powers of persuasion and of moving the emotions within musical composition itself.

In his treatise Problems, Aristotle asks: "Why does recitation with a musical accompaniment have a tragic effect when introduced into singing? Is it owing to the resulting contrast?"⁸ He answers that musical recitation, what we call today Greek monody, gives an

⁷Quintilian, p. 63.

⁸Aristotle, Problems, 918a 10-13.

expression of feeling and heightened passion, characterizing this musical style and transferable to the hearts of listeners. Musical persuasiveness in the recitation style is more pronounced when contrasted to what Aristotle viewed as the more "uniform" style of singing. The "uniform" style was undoubtedly more lyric than declamatory and, for that reason, was seen as less emotive.

What Aristotle called "recitation with a musical accompaniment" had its revitalization in the recitative style developed around the turn of the sixteenth century. This style of musical composition, carrying with it the powers to arouse affections and move emotions, is in keeping with the humanist desire to reawaken classical ideals. Its final realization was in the development of Baroque opera and oratorio. However, classical rhetorical concerns for affective textual interpretation and moving the emotions was shared by humanist composers and writers on music even before the stile recitativo was fully refined and developed. Such concerns are evident in the writings of Nicola Vicentino, which embody humanist ideals, and relationships between music and the rhetorical notions of expression and affection.

Vicentino's treatise, L'antica musica ridotta alla moderna prattica (1555), explains that music should be designed to convey, affectively, emotions and feelings suggested by the words that are to be set. To this end, Vicentino attributed to music the same persuasive powers that classical rhetoricians saw as the primary function of expressive oratory:

. . . music is written to a text and is made solely to express the conceits, passions, and affections of the words with harmony. And if the words speak of modesty, the composition should proceed modestly, and not in an infuriated way; and if they speak of joy, the music must not be sad; and if of sadness, it should not be composed gaily; and when they are bitter, it should not be sweet; and when sweet, it should not accompany them differently because they will seem distorted from their conceit; and when they speak of swiftness, it should not be slack or slow; and when standing, it should not run; and when they demonstrate going together, the music should be arranged so that the parts are joined with a breve because the latter is more obvious than a semibreve or minim . . .⁹

One cannot help but notice the parallels between Vicentino's remarks on music and the affections and Christoph Bernhard's discussion, over one hundred years later, of his stylus theatralis. Bernhard states that in representing speech in the most natural way possible, "one should render joyful things joyful, sorrowful things sorrowful, swift things swift, slow things slow, etc."¹⁰ Bernhard was describing the stylus recitativus (another term he employed for stylus theatralis, having derived his definition and distinctions of that compositional style from the works of Monteverdi, Carissimi, and other composers of opera and oratorio. But Vicentino, in his consideration of musical persuasion through apt depiction of the affections and emotions, predates even the earliest attempts at these genres by half a century.

Vicentino's thoughts on music, already perceived as fundamentally related to rhetoric, goes on further to connect ideas of musical effects (effetti musicale) and the conceits of refined language usage

⁹Vicentino, quoted in Maniates, pp. 204-05.

¹⁰Bernhard, Tractatus, Chapter 35, p. 111.

(dolci concenti). For Vicentino, intervals, harmonies, rhythms, and aspects of musical style have expressive character. The deployment of musical devices and expressive elements in the affective representation of poetic texts, later codified in theories of musical-rhetoric, again suggests the ideals of classical rhetoric in musical composition.

Other writers on music in the late Renaissance and early Baroque also confirm the relationship between oratory and music regarding persuasion, arousing affections, and expressive representation of poetic texts. In his Scherzi musicali (1607), Giulio Cesare Monteverdi states that oratory is the patron or lord over harmony, not the servant ("l'oratione sia padrona dell'armonia e non serva").¹¹ Claudio Monteverdi, brother of Giulio Cesare, in his development of the stile concitato, also had recourse to classical ideals. Stile concitato was not the creation of an altogether new style of musical composition, but rather, the revival of a musical practice the composer believed to have existed in some form during the classical age of ancient Greece and Rome.¹²

¹¹Giulio Cesare Monteverdi, Scherzi musicale, quoted in Maniates, p. 200.

¹²Monteverdi indicates that in his reading of classical philosophy, he encountered the concept of three main passions: anger, moderation, and humility or supplication. These mental states were paralleled by three ranges of the human voice, and by three styles in music (concitato, temperato, and molle). See Maniates, p. 207.

We have sought to ally musical thought and principles of rhetoric and oratory on the basis of persuasion, portrayal of the affections, and moving the emotions. Classical authors on oratory have shown the importance of the rhetorical powers of persuasion and transplanting the affections inherent within a text into the hearts and minds of the listeners. Furthermore, those Greek and Roman writers had already detected the same powers in the other arts of imitation, especially in music. Having recourse to the ideals of classical culture, humanist writers on music also called for music to be powerful with regard to expressive presentation of poetic conceits elicited by the texts, and arousing the emotions and feelings of its hearers.

It is necessary now to determine the methods through which musical persuasion, representation of affections through musical settings, and dramatic expression of emotive texts might be achieved. In their desire to present a given text so that the elements therein appear as real and "seem actually before the eyes," humanist composers and writers on music sought generally to apply the rhetorical principles of phantasia and enargia to the art of musical composition.

Quintilian had discussed phantasia and enargia in his Institutio oratoria. Later, he designated the rhetorical figure sub oculis subiicere as the primary method which helps the orator "not so much to narrate as to show the scene, while our emotions (the emotions of the audience) will be as much stirred as if it were actually present."¹³

¹³Quintilian, p. 168.

Quintilian's sub oculis subiicere is the rhetorical precedent for Burmeister's musical figure hypotyposis. In his treatises Musica autoschediastike and Musica poetica, Burmeister defined hypotyposis as "that ornament by which the meaning of the text is revealed in such a way that whatever elements are hidden in the text and lack soul and life, seem to be endowed with life." But Burmeister's figure hypotyposis has proven to be problematic for modern scholars seeking an understanding of Burmeister's theory of musical-rhetoric.

Crucial to our discussion of Burmeister's figure hypotyposis is the determination of exactly what elements hypotyposis seeks to "endow with life." Burmeister's definition leaves this point unqualified. However, as the figure hypotyposis has already been so closely allied with the rhetorical notions of phantasia and enargia, sharing almost exactly the meaning of Quintilian's sub oculis subiicere, I suggest that hypotyposis involves the musical representation of the affections and expressive elements contained within the text. If this understanding of hypotyposis is accepted, then Burmeister's theory may be judged, all the more, rhetorical.

In her study, Mannerism in Italian Music and Culture, 1530-1630, Maria Rika Maniates considers hypotyposis, and the notions of musical-rhetorical theory in general, as a component of highly stylized musical composition she calls manneristic. According to Maniates, musical-rhetorical figures may be reduced to simple word painting or madrigalism. She understands the mannerist composers' concern to imitate the conceits

of poetic texts ("imitatione del concetto della parole") as resulting in an organized, stylized and highly refined system of visual and aural musical devices:

The idea that music should imitate the conceits of poetry inspires composers to match the wit, elegance, and grotesqueness of poetic invention with a barrage of pictorial devices. These can be purely visual eye music or aural figures, and they quickly develop into a stereotyped set of madrigalisms . . . It is clear that in the minds of mannerist musicians, concrete word painting relates to the imitation of the affections. Poetic enargia is transformed into an aesthetic for eloquence in music. . . . By imitating the conceits of poetry with pictorial devices, mannerist composers therefore believe that they also express the passions of these conceits in a particularly vivid and moving way.

. . . Just as literary theorists conceive concelli to be rhetorical ornaments of poetic style, so musicians consider visual and aural figures, figures depicting poetic conceits, to be ornaments of madrigalian style.¹⁴

Here, Maniates is aware of the affective functions of musical-rhetorical theory. Both the writings of Vicentino and Burmeister's figure hypotyposis have shown this to be true -- that the composer, like the orator, is directed to vivid representation of the affections, seemingly bringing expressive elements of the text to life. But Maniates' interpretation of Burmeister's figure hypotyposis would simply relegate its function to mere madrigalism.

Maniates' views on musical-rhetorical theory, and specifically, her interpretation of hypotyposis, might be questioned in light of what has been said of the influences of rhetoric on music throughout this study. Does the use of musical-rhetorical figures merely suggest

¹⁴Burmeister, Musica poetica, quoted in Maniates, p. 211.

vivid word painting? And more importantly, if one accepts the reduction of musical-rhetorical theory to stylized madrigalism, can one justly claim that the simple visual or aural depiction of individual words in a given text is enough to arouse the affections and stir the hearts and emotions of a musical audience?

This study has sought to show influences of classical rhetoric on musical thought in the late Renaissance and early Baroque. An investigation of rhetorical theory and oratory in classical antiquity has revealed that Greek and Roman writers on the subjects saw the orator's ability to arouse the affections and move the emotions of his audience as fundamental to the orator's success. These authors, especially Aristotle and Quintilian, noted the same powers of persuasion in the art of music. In viewing music as an emotive art, also having the ability to arouse affections and stir the hearts of men, Quintilian went so far as to propose the orator's study of music.

Treatises on rhetoric in ancient Greece and Rome speak of presenting scenes as if they were truly present before the eyes of the audience. This the Greeks called phantasia or enargia. Quintilian's sub oculis subiicere functions to this same end. In rhetoric and oratory, that which is to be so vividly presented so that it seems to acquire life, and that which has the power to stir the hearts of the men are the emotions and affections. The oration which simply presents the text clearly and definitively is deficient, unless the emotions and affections suggested by the text are duly recognized and expressively portrayed.

Humanist writers on music and theorists who developed systems of musical-rhetoric espoused these affective functions of oratory. Parallels between the arts of oratory and music have been noted consistently throughout this study. For this reason, I maintain that musical-rhetorical theory, as it too calls for affective presentation of poetic texts and the arousal of incumbent affections, seeks to vividly portray emotions, not merely the simple meanings of individual words. Therefore, musical-rhetorical figures, when artistically deployed, transcend notions of madrigalian style and points rather to a musical persuasiveness which owes much to rhetoric and oratory.

Maniates' statement that concrete word painting, and its relation to the affections "is clear in the minds of mannerist musicians" is unqualified. The effectuality of word painting on rousing the emotions of the listeners cannot be determined or measured. However, our distinction that principles of rhetorical persuasion, when applied to musical composition, lends itself to affective text interpretation and moving the emotions is more justifiable -- justifiable in the light that musical compositions designed along these premises still affect us today.

According to Maniates, "purely pictorial word painting consists of eye music whose visual effect depends on esoteric puns grasped only by performers."¹⁵ If it is only the performer who might decipher

¹⁵Ibid., p. 201.

the hidden meanings of these visual figures, then the audience stands no chance of being moved by the affections those figures presumably represent. Aural figures, on the other hand, Maniates regards as "more ambiguous inasmuch as they depict conceits that affect the listener. They have a double purpose: to imitate concetti by their graphic shape and to dramatize the affective meaning of the conceits by drawing the listener's attention to them."¹⁶ Here the function of aural figures is noticeably more rhetorical in nature. But aural figures, like visual ones, are also considered to be stereotyped madrigalisms in Maniates' opinion.

Maniates equates Burmeister's figure hypotyposis with word painting. She substantiates her claim by calling the readers' attention to Burmeister's analyses of Orlando di Lasso's motets. As employed analytically therein, hypotyposis, as Maniates sees it, simply denotes occurrences of word painting and madrigalism in Lasso's compositions. However, I argue that Burmeister also uses hypotyposis to identify and describe passages wherein words are not merely graphically depicted in the music, but in which the affections or emotions suggested by the text are vividly portrayed and "seem to be endowed with life."

In his analysis of Lasso's motet "In me transierunt," discussed earlier in this study, Burmeister recognizes the figure hypotyposis

¹⁶Ibid., p. 201.

in Period Four, at the text "cor meum" ("my heart"). Lasso's setting of the text is indeed madrigalistic; and Maniates' observations hold true. Lasso graphically depicted the beating of a heart in the syncopated arrangement of long notes and the alternation between voice parts.¹⁷ But other instances in which Burmeister denotes the use of hypotyposis are concerned with presenting the affections suggested by the text. In these cases, hypotyposis transcends the notions of word painting and functions more rhetorically.

Hypotyposis occurring at the text "conturbatum est" ("is perturbed") is marked by syncopated rhythms and a disjunct bass line. Augmented and intensified through climax, hypotyposis generates the affection of perturbation. To a certain extent, the syncopation and disjunction instills the feeling of being perturbed within the listener's own mind. Hypotyposis is also noted at the text "et terrores tui" ("and your terrors"), in the second period of Lasso's motet. Here again, syncopated rhythms suggest the trembling one experiences when confronted by terror. This, along with the scattered entries of the voice parts, also serves to bring to life the affections inherent in the text.

In Burmeister's analysis of Lasso's "In me transierunt," hypotyposis is seemingly attributed to two separate and distinct functions.

¹⁷"The voices, alternating ties and attacks, produce a throbbing effect to represent the beating of the heart, a vivid hypotyposis. It is probably not incidental here that the rate of time beating around 1560, when the semibreve was the unit of a beat in C, was defined as the pulse of a man at rest. Thus the alternating voices are like the systole and diastole of the heart," Palisca, pp. 48-50.

In the case of Lasso's musical setting for the text "cor meum," hypotyposis functions as little more than word painting. On the other hand, hypotyposis at "conturbatum est" and "et terrores tui" vivifies the affections suggested by each set of words. In these instances, hypotyposis takes on a rhetorical function, connected with the principles of phantasia, enargia and Quintilian's sub oculis subiicere.

Maniates' understanding of hypotyposis, as a figure of madrigalian style, cannot be outrightly condemned. Burmeister himself did not differentiate between hypotyposis as it is realized in either word painting or the affective representation of texts. But I suggest that modern scholars, looking back on musical-rhetorical theory from the vantage of twentieth-century scholarship, should distinguish between these two functions of hypotyposis. While madrigalistic application of hypotyposis illuminates albeit interesting elements within musical compositions, the rhetorical functions of hypotyposis proves to be more far-reaching in its influence on music in the Baroque era.

In its function to represent affective elements suggested within a given text, the figure hypotyposis might be seen in conjunction with what has been called the doctrine of affections. In relation to musical-rhetorical theory, the concern of Baroque composers to express or represent a wide range of ideas, feelings, emotions, and the states of the soul (collectively called affections), with utmost vehemence and vividness, might still be acknowledged as

hypotypetical. Rhetorical principles, especially the desire to arouse affections and move the emotions of the listeners, were realized even moreso in the Baroque period than in the final decades of the sixteenth century. The recitative style, or stylus oratoricus, as was mentioned earlier, provided an adequate means for such impassioned delivery of a text.

Certain passages in Giacomo Carissimi's oratorios elicit the notion of hypotyposis. In the final chorus to his oratorio Tolle, sponsa, Carissimi had vividly portrayed the affections suggested by the text "Luge, plange, cor afflictum."¹⁸ Carissimi's setting of the word "cor" is unlike the madrigalistic treatment seen previously in Lasso's motet. Rather, Carissimi has sought to exploit musically those affections arising from the words which describe "cor," "luge," "plange," and "afflictum."

Sadness, lamentation and affliction are among the affections which Carissimi saw in the text and represented through the music. The descending vocal lines, the repetition of text marked by climax, and the dissonances arising from the imitation between the voice parts, all function toward the same end -- to render the text emotionally, and to transmit those affections or emotions to the hearts of the audience. It is evident then that Carissimi has applied the rhetorical notions of phantasia, which in musical-rhetorical theory is effected through hypotyposis.

¹⁸This chorus from Tolle, sponsa was previously discussed in Chapter III of this study.

Musical representation of the affections, and the power to move the emotions of the musical audience are not so much applications of musical-rhetorical theory as they are goals for which humanist composers strove. The general concern for arousing the affections and moving the emotions was borrowed into music from classical rhetorical theory. It was shown that writers on rhetoric and oratory in ancient Greece and Rome held music as possessing these same powers of persuasion. Later, humanist writers on music and composers were so influenced by these rhetorical principles that they adapted their musical theories and composition accordingly.

Humanist painters, sculptors, architects, poets, literary critics, and philosophers had abundant classical models which they could emulate and even seek to surpass in glory. But musicians of that same humanist age did not enjoy this luxury. Actual examples of Greek and Roman music were rare, if indeed available at all. On the other hand, classical treatises on rhetoric and oratory, rediscovered and widely distributed as a result of the humanist movement, did provide a source from which elements of Greek and Roman musical ideals could be gleaned.

On the basis of the rhetorical principles of phantasia and enargia, humanist composers concluded that music, like oratory, was an art of persuasion. The art of musical composition became dedicated to the rhetorical principles of arousing the affections and moving the emotions. Like the orator, the composer also strove to present

powerful images in which expressive elements within the text would appear as real, and would therefore stir the hearts and minds of the audience. Hypotyposis was the musical equivalent to Quintilian's sub oculi subiicere.

Musical-rhetorical theory reintroduced the concept of musical persuasion. But the final realization of musical persuasiveness, and the moving of the affections, came with the development of the recitative style in the Baroque period. Not surprisingly, as it owed much to the arts of oratory and rhetoric, the recitative style was also called the stile oratoricus. If the Baroque stile oratoricus was the final product of affective text representation in music, then musical-rhetorical theory was the fundamental precursor which made it all possible. Music in the Age of Humanism owed perhaps its greatest debt to classical rhetoric.

Summary

Music, as any art form, has always been susceptible to changes in cultural ideology and philosophical thought. Music in the Age of Humanism was not an exception to this understanding. Humanist scholars, theorists and composers reflected in their works fundamental cultural ideals of the age. The most notable feature of humanist ideology was a revitalized interest in classical antiquity. Humanists viewed cultural achievements of their own time as a rebirth of the glories of ancient Greece and Rome.

Acceptance of the Graeco-Roman cultural heritage was seen most clearly in humanist educational systems. The rise of academies re-instituted notions of classical educational philosophy. Humanist educational methods included the study of classical languages and literature. Essential to this educational method was attention to the accurate use of language. Students were therefore expected to study rhetoric and oratory, as well as to read from the Greek and Roman authors. Treatises on classical rhetoric and oratory were thus re-introduced into the humanist educational system.

Classical sculpture, painting, architecture, and literature served as models for humanist thinkers and artists. However, examples of Greek and Roman musical composition were not available for the humanist musician's study. Classical treatises on rhetoric and oratory provided humanist scholars with at least a secondary resource for their study of Greek and Roman music. Such treatises were written by Aristotle, Cicero, Quintilian, and Longinus.

Relationships between the two arts of oratory and music were evident within classical treatises on rhetoric. Principles of rhetorical theory were often explained and illustrated through analogies drawn from music. Furthermore, classical rhetoricians, especially Quintilian, directed the orator to study music. The study of music served to refine the orator's powers of affective text delivery and mastery of vocal inflection.

Humanist writers on music also saw correlations between rhetoric and music. The writings of Nicola Vicentino showed that the musician

could gain from the orator, just as classical rhetoricians claimed that the orator had much to learn from the musician. Whereas Italian scholars, like Vicentino, first saw the relation between rhetoric and music in the Age of Humanism, the idea that rhetoric might be applied in understanding and composing music came to fruition in the musical-rhetorical theories of German scholars in the late sixteenth and early seventeenth centuries.

Joachim Burmeister and Christoph Bernhard were the two most significant contributors to musical-rhetorical theory in the Age of Humanism. Their theories borrowed considerably from the principles of rhetoric and oratory. Burmeister utilized aspects of rhetorical theory in his classification of musical styles, discussion of formal structure in musical composition, and establishment of musical figures which described contrapuntal designs and techniques. Bernhard was also influenced by rhetorical theory in his division of musical style. Bernhard's musical figures function rhetorically as they confer distinction on the various styles of musical composition, just as oratorical style gained distinction through the artful deployment of rhetorical figures. Bernhard's figures were derived from the compositional techniques and performance practices which they described, and not from rhetorical prototypes, as in Burmeister's theory.

Three applications of musical-rhetorical theory were deduced from the writings of Joachim Burmeister and Christoph Bernhard. An examination of Monteverdi's aria "Possente spirto" showed that

Bernhard's system of musical figures could be employed in the justification of performance practices and vocal ornamentation. Burmeister's treatment of Lasso's motet "In me transierunt" indicated the use of musical-rhetorical theory as a means of musical analysis. And finally, both Burmeister's and Bernhard's theories, when employed in an analysis of Carissimi's oratorios, revealed the applicability of musical-rhetoric in the creation of artistic and affective musical composition.

In their striving to create affective musical representations of poetic texts, humanist musicians found much in the basic tenets of rhetorical theory which could be applied to musical composition. Chief among the principles borrowed from rhetorical theory was the notion of persuasion itself. The art of musical composition became dedicated to the rhetorical notions of arousing the affections and moving the emotions. Like the orator, the composer also strove to present powerful images and implant the affections, inherent in the texts, into the hearts of his listeners.

Classical writers on rhetoric saw the powers of persuasion, arousing the affections, and moving the emotions as shared by both the arts or oratory and music. Writers on music in the Age of Humanism also saw this correlation. Musical persuasion was aligned with affective treatment of dissonance in Carissimi's oratorios. While many of Carissimi's more dissonant passages are somewhat unlicensed with respect to the rules of formal counterpoint, Carissimi's usage could

be justified through the musical-rhetorical theories of Joachim Burmeister and Christoph Bernhard.

Modern scholars have regarded musical-rhetorical figures as little more than madrigalistic devices. This study proposed that, in light of the affective functions of musical-rhetorical theory, such figures surpass elements of word painting, and serve rather to lend a distinction of emotional persuasiveness to musical composition. A comparison between principles of classical rhetoric and Burmeister's figure hypotyposis showed that musical-rhetorical theory sought not to depict the simple meanings of the words, but the affections arising from impassioned poetic texts.

Musical-rhetorical theory was a product of the Age of Humanism. Even so, principles of rhetoric, oratory, and music were interrelated in the writings of the Greeks and Romans. Humanist reverence for classical culture made possible the reunion of these arts in the development of musical-rhetorical theory in the late Renaissance and early Baroque.

Musical-rhetorical theory provided a means through which performers could justify the ornamentation of melodic lines; theorists could analyze musical works; and composers could create persuasive, affective, and artistic musical compositions. The viability or legitimacy of musical-rhetorical theory lies in its respected tradition in classical rhetoric, and its musical applications in the Age of Humanism. Even so, musical-rhetorical theory, especially in relation

to its affective function, continued to be valued throughout the Baroque era. The consequent empirical ideologies of the Age of Enlightenment left musical-rhetorical theory to archaism.

BIBLIOGRAPHY

BIBLIOGRAPHY

- Aristotle. Rhetorica. In The Complete Works of Aristotle - The Revised Oxford Translation, ed. Jonathan Barnes. 2 Vols. Princeton: Princeton University Press, 1984.
- _____. Rhetorica ad Alexandrum. In The Complete Works of Aristotle.
- Bernhard, Christoph. Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien. Trans. Walter Hilse. In "The Three Treatises of Christoph Bernhard." The Music Forum. New York: Columbia University Press, 1973. Vol. III.
- _____. Tractatus compositionis augmentatus. In Hilse.
- _____. Von der Singe-Kunst oder Manier. In Hilse.
- Buelow, George J. "Music, Rhetoric, and the Concept of the Affections: a Selective Bibliography." Notes, XXX. 1973.
- _____. "Rhetoric and Music." The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie. London: Macmillan Publishers Limited, 1980. Vol. 15, pp. 793-803.
- Butler, G. G. "Music and Rhetoric in Early Seventeenth-Century English Sources." The Musical Quarterly, Vol. LXVI, No. 1. January 1980. pp. 53-64.
- Carissimi, Giacomo. Historia di Baltazar, ed. Lino Bianchi. In Giacomo Carissimi: Oratori. Rome: Istituto Italiano per la Storia della Musica, 1955. Vol. III.
- _____. Historia di Jephthe, ed. Gottfried Wolters. Wolfenbüttel: Moseler Verlag, 1969.
- _____. Historia dei Pellegrini di Emmaus, ed. Lino Bianchi. Vol. VI.
- _____. Tolle, sponsa, ed. Lino Bianchi. Vol. VI.
- Cicero. Rhetorica ad Herennium. Trans. Harry Caplan. Loeb Classical Library. Cambridge: Harvard University Press, 1954.
- Cooper, Lane. The Poetics of Aristotle: Its Influence and Meaning. Ithaca, NY: Cornell University Press, 1956.

- Dunwell, Winfrid. Music and the European Mind. New York: T. Yoseloff, 1962.
- Falck, Myron. "Seventeenth-century Contrapuntal theory in Germany." Dissertation, The University of Rochester, The Eastman School of Music. Ph.D., 1965.
- Ferland, Ernst Thomas, ed. Improvisation in Nine Centuries of Western Music; an Anthology with a Historical Introduction. In Anthology of Music. Koln: Arno Volk Verlag, 1961. Vol. 12.
- Hauser, Arnold. Mannerism: The Crisis of the Renaissance and the Origin of Modern Art. 2 Vols. London: Routledge and Kegan Paul, 1965.
- Kaufmann, Henry William. The Life and Works of Nicola Vicentino. American Institute of Musicology, 1966.
- Kennedy, George A. The Art of Persuasion in Greece. Princeton: Princeton University Press, 1963.
- _____. Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times. Chapel Hill: The University of North Carolina Press, 1980.
- Lippman, Edward A. Musical Thought in Ancient Greece. New York: Columbia University Press, 1964.
- Little, Charles Edgar. The Institutio oratoria of Marcus Fabius Quintilianus - with an English Summary and Concordance. 2 Vols. Nashville, TN: George Peabody College for Teachers, 1951.
- Longinus. On the Sublime. Trans. T. S. Dorsch. Baltimore: Penguin Books, 1965.
- Maniates, Maria Rika. Mannerism in Italian Music and Culture, 1530-1630. Chapel Hill: The University of North Carolina Press, 1979.
- Massenkeil, Gunther. "Die Wiederholungsfiguren in den Oratorien Giacomo Carissimis." Archiv fur Musikwissenschaft, 13. 1956.
- Monteverdi, Claudio. L'Orfeo - Favola in Musica, ed. Denis Stevens. Novello, 1968.
- Morgan, Robert. "Schenker and the Theoretical Tradition: the concept of musical reduction." College Music Symposium. Spring, 1978, pp. 72-96.

- Muller-Blattau, Wendelin. "Untersuchungen zur kompositions-technik in den Oratorien G. Carissimis." Musicforschung. Vol. XVI, 1963.
- Palisca, Claude V. "Ut Oratoria Musica: The Rhetorical Basis of Musical Mannerism." In The Meaning of Mannerism, ed. Franklin W. Robinson and Stephen G. Nichols, Jr. Hanover, NH: University Press of New England, 1972.
- Peacham, Henry. The Garden of Eloquence (1593), ed. William G. Crane. Gainesville, FL: Scholars Facsimiles & Reprints, 1954.
- Portnoy, Julius. The Philosopher and Music - A Historical Outline. New York: The Humanities Press, 1954.
- Smither, Howard E. A History of the Oratorio. Chapel Hill: The University of North Carolina Press, 1977.
- Wolff, Hellmuth Christian. "Italian Oratorio and Passion." In The New Oxford History of Music, ed. Anthony Lewis and Nigel Fortune. London: Oxford University Press, 1975. Vol. V.

APPENDIXES

APPENDIX A

THE ARIA "POSSENTE SPIRTO" FROM CLAUDIO
MONTEVERDI'S OPERA L'ORFEO

175

quaesitio notae

cui far pas - sag - - gio - l'al - - tra ri - va

- far pas - sag - gio - l'al - - tra ri - va

175 trillo

al -

al -

180

prolongatio

ma da oor - po sciol - ta in -

ma da oor - po sciol - ta in - van

180

van pre - su -
[maintain dotted rhythm ad lib. . . .] pre-su -

185 Ritornello
2 Solo Violins
me,
me,
185 climax

GO 190
climax
non
190 non

Cornetti [Oboes] I & II

saltus duriusculus

vi - - - - - v'io, no,

vi - - - - - v'io, no,

[DHOV]

195

mutatio toni

che poi di vi - - - - - ta pri - va

che poi di vi - - - - - ta è pri - va

195

200

ma ca - ra spo - sa, il cor non è più me - co

ma ca - ra spo - sa, il cor non è più me - co

200

prolongatio

sen - sa cor co - mes - ser

205

cor co - mes - ser può ch'io vi - va?

205

può ch'io vi - va?

abruptio

Ritornello

210

Cornetti (Oboes) I & II

210

CO



superjectio A lol

A lol

LOV

This system contains three staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a series of eighth notes. The middle staff has a treble clef and a key signature of one sharp. It contains the lyrics "superjectio" and "A lol". The bottom staff has a bass clef and a key signature of one sharp. It contains the lyrics "A lol" and "LOV".



215

vel - - - thell cam -

215

vel - - - tho il cam -

This system contains two staves. The top staff has a treble clef and a key signature of one sharp. It contains the lyrics "215", "vel - - - thell", and "cam -". The bottom staff has a bass clef and a key signature of one sharp. It contains the lyrics "215" and "vel - - - tho il cam -".



Arpa doppia

min per l'a-

min per l'a-

This system contains three staves. The top staff has a treble clef and a key signature of one sharp. It contains the lyrics "Arpa doppia". The middle staff has a treble clef and a key signature of one sharp. It contains the lyrics "min" and "per l'a-". The bottom staff has a bass clef and a key signature of one sharp. It contains the lyrics "min" and "per l'a-".

220

prolongatio

er - cia - co,

er cia - co,

220

225

a l'in-fer-no non già ch'o - vun - que stas - si

a l'in-fer-no non già ch'o - vun - que stas - si

225

tan -

230

tan - - - - - ta bel - le - sa,

climax

230

- ta bel - le - sa,

235

il pa - ra - di - - - - - so ha so -

il pa-ra-di - - - - - so ha so -

climax

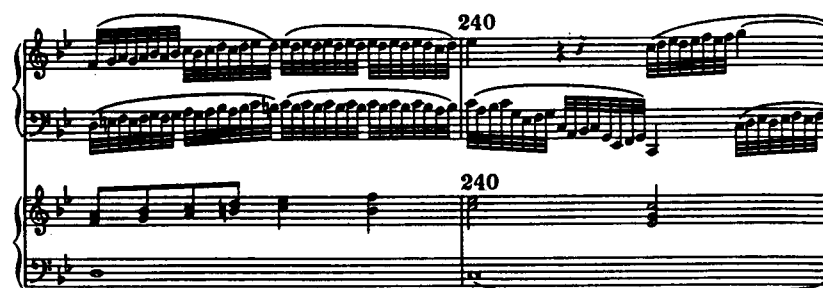
235

Arpa doppia

co.

co.

CO



First system of musical notation, measures 240-241. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). It contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The lower staff has a bass clef and contains a similar fast-moving line. The measure number '240' is written above the first measure of the upper staff.



Second system of musical notation, measures 242-243. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains a melodic line with some rests and slurs. The lower staff has a bass clef and contains a more rhythmic line with many sixteenth notes. The measure number '240' is written above the first measure of the upper staff.



Third system of musical notation, measures 244-245. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains a melodic line with some rests and slurs. The lower staff has a bass clef and contains a more rhythmic line with many sixteenth notes. The measure number '240' is written above the first measure of the upper staff.



Fourth system of musical notation, measures 246-247. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains a melodic line with some rests and slurs. The lower staff has a bass clef and contains a more rhythmic line with many sixteenth notes. The measure number '245' is written above the first measure of the upper staff.

Or - fe - o son

DHOV

250

feo son io

250

Violin I SOLO

Violin II SOLO

Cello SOLO

255

che d'Eu-ri-di-ce i pas -

255

260

si se - gue per que - sto te - ne -
 si se - gue per que - sto te - ne -

260

265

bro - sa - re - no, o - ve giam - mai
 bro - sa - re - no, o - ve giam - mai per

265

Violin I SOLO

Violin II SOLO

Cello SOLO

270

per uom mor - tal non vas - si.
 uom mor - tal non vas - si. O de le

270

APPENDIX B

SELECTIONS FROM THE ORATORIOS OF
GIACOMO CARISSIMI

XIV. Historicus⁵⁾ *Altus solo*

196
Cum vi-dis-set Jeph-te, qui vo-tum Do-mi-no vo-ve-rat,

199
fi-li-am su-am ve-ni-en-tem in oc-cur-sum, prae do-lo-re et

202
la-chri-mis sci-dit ve-st-men-ta su-a et a--it:

anticipatio
multiplicatio
mutatio toni
syncopatio
superjectio

^{*) p2: Solo}

Source: Giacomo Carissimi. Historia di Jephthe, edited by Gottfried Wolters. Wolfenbüttel: Mösseler Verlag, 1969, pp. 23-25.

XV. Jephthē⁵ heterolepsis + prolongatio + multiplicatio abruptio

206

Heu, heu mi-hi! fi-li-a me-a, heu de-ce-pi-sti

saltus duriusculus saltus duriusculus

2)

9 10 9 7#

209

me, fi-li-a u-ni-go-ni-ta, de-ce-pi-sti me, et tu pa-ri-ter,

1 7 6 4 5 1

213

heu fi-li-a me-a, de-cep-ta es, de-cep-ta es.

syncopatio syncopatio

heterolepsis + prolongatio + multiplicatio

p 1/2: 4 3

XVI. Filia⁵ subsumptio

217

Cur o-go te pa-ter de-ce-pi et cur

7 6 #

220

o-go fi-li-a tu-a u-ni-go-ni-ta de-cep-ta sum?

anticipatio

7 8 #

XVII. Jephthe⁵⁾

223 ³⁾

 A - pe - ru - i os me - um ad Do - mi - num, ut qui - cum - que

²²⁶ *multiplicatio*

 pri - mus de do - mo ma - a oc - cur - re - rit mi - hi, of - fe - ram il - lum Do - mi - no in mo - ra

²²⁹ *multiplicatio*

 ho - lo cau - stum. Heu mi - hi! fi - li - a me - a, heu de - ce - pi - sti

²³²

 me, fi - li - a u - ni - ge - ni - ta, de - ce - pi - sti me, et tu pa - ri - ter,

²³⁶

 heu fi - li - a me - a, de - cep - ta es, de - cep - ta es.

280

symploche

fuga realis [Solo] et con.vi.va.le car -

[Solo] et con.vi.va.le car - men

hypallage [Solo] et con.vi.va.le car - men, et con.vi.va.le

[Solo] et con.vi.va.le car - men, et con.vi.va.le car - (men)

[Solo] et con.vi.va.le car - - - - - men, et con.vi.va.le car -

parallelia

285

analepsis

noema

men mo.du.le mur, mo.du.le - mur, mo.du.le mur, mo.du.le - mur.]

mo.du.le mur, mo.du.le - mur, mo.du.le mur, mo.du.le - mur.] *syncope*

car(men) mo.du.le mur, mo.du.le - mur, mo.du.le mur, mo.du.le - mur.]

mo.du.le mur, mo.du.le - mur, mo.du.le mur, mo.du.le - mur.]

men mo.du.le mur, mo.du.le - mur, mo.du.le mur, mo.du.le - mur.]

Source: Giacomo Carissimi. *Historia di Baltazar*, edited by Lino Bianchi. Rome: Istituto Italiano per la Storia della Musica, 1955. Vol. III, p. 33.

[CHORUS] fuga realis **climax**

110

lu - ge, plan - ge, cor af - flic - tum, lu - ge, plan - ge, cor af - flic - tum,

Lu - ge, plan - ge, cor af - flic - tum, [lu - ge, plan - ge, cor af - flic - tum] cor

passus duriusculus or pathopoeia

CHORUS **syncopatio** **noema**

cor af - flic - tum, per - di - dis - ti prae - di - lec -

af - flic - tum, per - di - dis - ti prae - di - lec -

7 6 7 6 7 6 7 6

Source: Giacomo Carissimi. Tolle, sponsa, edited by Lino Bianchi.
 Rome: Istituto Italiano per la Storia della Musica, 1960.
 Vol. VI, pp. 8-11.

CHORUS 115

tum. Lu - ge, plan - ge, cor af - flic - tum, lu - ge,

tum. Lu - ge, plan - ge, cor af - flic - tum, lu - ge, plan - ge, cor af -

CHORUS

cadentiae duriusculae

plan - ge, cor af - flic - tum, per - di - dis - ti prae - di - lec -

flic - tum, cor af - flic - tum, per - di - dis - ti prae - di - lec -

CHORUS 120

fuga realis

tum. fun - de que - stus, et a - ma -

tum. Tun - de pec - tus, et a - ma -

CHORUS

re la-cri - ma - re. Lu - ge, plan - ge, cor af - flic - tum, cor af -

CHORUS

125

flic - tum, lu - ge, plan - ge, cor af - flic - tum, cor af - flic - tum, per - di -

cadentiae duriusculae

CHORUS

130

dis - ti prae - di - leo - tum, prae - di - leo - tum. Tun - de pec - tus, et a -

extensio

CHORUS

extensio

ma. re la.cri - ma - re, a - ma - re, a - ma - re la.cri -

CHORUS

135

anticipatio

quaesitio notae

ma - re, a - ma - re, a - ma - re la.cri - ma -

CHORUS

cadentiae duriusculae + extensio

140

re, a - ma - re, a - ma - re la.cri - ma - re

338

[CORO]

.tis, [re - sur - gen - tis] glo - ri -

.tis, [re - sur - gen - tis] glo - ri -

-gen- .tis glo - ri -

cadentiae duriusculae

340

[CORO]

.a, re - sur - gen - tis glo - ri - [a.]

.a, re - sur - gen - tis glo - ri - [a.]

.a, re - sur - gen - tis glo - ri - [a.]

[Fine]

Source: Giacomo Carissimi. *Historia dei Pellegrini di Emmaus*, edited by Lino Bianchi. Rome: Istituto Italiano per la Storia della Musica, 1960. Vol. VI, p. 46.

VITA

Michael A. Nealon was born in Cleveland, Ohio, on April 17, 1961. He moved to New York with his family in 1965 where he entered the Hicksville Public School District. Mr. Nealon graduated from Hicksville Senior High School in 1979. He then entered St. Michael's College in Winooski, Vermont, where he devised an independent interdisciplinary course of study with concentrations in the humanities and music history. Mr. Nealon received a Bachelor of Arts degree from St. Michael's College in May 1983, graduating summa cum laude and valedictorian of his class.

In September 1983, Mr. Nealon entered The University of Tennessee, Knoxville, attending the university as a Hilton A. Smith Graduate Fellow. He received the Master of Arts degree with a major in Music in August 1985. In September 1985, Mr. Nealon will begin work towards the Doctor of Philosophy degree in Music History and Literature at Northwestern University in Evanston, Illinois. He has received a graduate teaching assistantship from Northwestern.

The author is a member of Delta Epsilon Sigma, the National Catholic Honor Society, and has been awarded scholarships and honors throughout his undergraduate and graduate studies.