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# JOHANN MATTHESON ON AFFECT AND RHETORIC IN MUSIC (I)\*

by

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Any student of the history of music is aware of the new emphasis on expressiveness that characterizes the beginning of the Baroque sometime before 1600. Less well known, however, at least to those students who are not adept at reading German, is the formal doctrine of expressive music that developed gradually through the seventeenth century. This Affektenlehre or "doctrine of the affects," as it has come to be called, has been treated fairly extensively in German musicological writing; but in other countries it has been neglected. Even so thorough a study of the period as the late Professor Bukofzer's Music in the Baroque Era deals with the subject in a somewhat perfunctory manner.

The doctrine of the affects and its sister doctrine of musical rhetoric were not merely theoretical approaches to a kind of music criticism; they were meant to be practical guides to composers. Any tendency to look upon Johann Mattheson and other writers on these subjects as mere theoreticians should be suspended until their music and even the music of their greatest contemporary, J.S. Bach, has been re-examined. It will then be seen that affect and rhetoric are elements to be reckoned with when studying the music of the Baroque.

The doctrine of the affects, i.e. how the emotions can be expressed in music so that they arouse corresponding emotions in the listener, is the property of the Baroque only in so far as emotional expression is the stated aim of the period as a whole and because of its quasi-formal treatment at that time. The awareness of a relationship between music and specific emotions existed as long ago as the times of Plato and Ptolemy and is a recurring theme throughout the history of music. The theorists of the late Baroque base their writings largely on the work of Descartes who deals with the nature of the emotions in De passionibus animae (1649) where he says that the soul receives its feelings through the esprits animaux, a concept still related to that of the "humours!" Mattheson believed that music was "the straightest path to the soul" because of its ability to move the spirit (he calls it Lebensgeist) and its affects, "and to unseat the same." According to him, therefore, a musician ought to know something about the emotions in order to be able to arouse them. In the course of his many writings, spread out over the years of his long life, Mattheson became more and more specific; from a modest beginning in Das neu-eröffnete Orchestre

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\*A translation of selected portions of Der vollkommene Capellmeister (1739).

(1713), he finally created a veritable catalogue of almost all that should be known by the composer in order to write affectingly. It has been said that Mattheson's preoccupation with completeness in regard to the affects is not so much that of a practical composer as that of a man under the spell of the Enlightenment, a period in which the neat categorization of knowledge was a general tendency. The implied accusation contained in this statement that Mattheson went beyond the practical is correct; one often wishes that he could be personally challenged. Except for certain reservations, however, one can usually understand his point of view. These reservations generally concern the question of whether certain affective devices can be perceived by the listener. Thus, while it may be true that the courante, as Mattheson maintains, is useful for expressing hopefulness, one might question whether that emotion would be aroused forthwith in one hearing the courante given by Mattheson, an example he regards as clearly qualified to produce this result. The problem is that Mattheson in his Capellmeister does not restrict himself to primary emotions such as happiness and sadness but claims that even jealousy (which, according to him is a compound of seven different emotions) can be expressed. One can see that a composer may make subtle distinctions between the "settings" of various different emotions, but only a listener carefully schooled in a standardized musical symbolism — which would, after all, be an intellectual rather than an emotional process — could perceive definite differences between them. At best, successful use of subtle affective differences will result in the listener's satisfaction with the apt setting of words, if there is a text. Mattheson, however, though interested primarily in vocal music, says that "instrumental melodies" by themselves can and should also express emotions. Among the emotions that can be conveyed by instrumental music alone he lists contentedness, flirtatious pleasantry, eagerness, desire, frankness, frivolity. Surprisingly, perhaps, Mattheson frowns on the use of onomatopoeic devices, which he considers superficial, since they only imitate sounds rather than give voice to the deeper contents.

According to the Encyclopaedia Britannica, rhetoric is "the art of using language in such a way as to produce a desired impression upon the hearer or reader!" This definition immediately makes obvious that there is an analogy between the techniques of rhetoric and of music so far as the affects are concerned. During the Middle Ages rhetoric, the formal study of which originated in ancient Greece, was part of the trivium (along with grammar and logic) and was still a required subject in the secondary schools of Germany in the eighteenth century. The rhetorical figures of speech appear in German theoretical writings on music quite frequently and many of them are defined by Walther in his Musikalisches Lexicon (1732), thus demonstrating that their applicability to music was an accepted fact. Mattheson, who as usual avoids going into great detail, nevertheless proceeds further than other writers in applying rhetoric to musical structure by maintaining that a good composition should have the same form as a good speech, and he tries to demonstrate this by breaking an aria into the parts required by formal oratory. It is not clear to the translator how widely his opinion on this aspect of musical rhetoric was shared; the use of rhetorical figures in music, however, can and has been demonstrated — again in

the compositions of J.S. Bach. That part of the art of rhetoric concerned with the invention and elaboration of subjects, the loci topici or commonplaces, as they are called, seems to offer to the translator the only explanation for Bach's unusual title Inventionen und Symphonien and for a statement in the preface to this work in which he says that these compositions are meant to demonstrate — among other things — not only how one can obtain good musical ideas (Inventionen) but also how to carry them through.

Rather than anticipating here what Mattheson has to say, we shall let him speak for himself. The reader who is interested in pursuing the subject of the affects further and who wishes to compare Mattheson's opinions with those of other eighteenth-century theoreticians is advised to consult F. T. Wessel's dissertation just published on microfilm (The Affektenlehre in the Eighteenth Century, University Microfilms, 14674, 1956). A convenient feature of this work is the collating in tabular form of the opinions of the various writers of the eighteenth century regarding specific affective devices.

It is the translator's belief that, ideally, the reader who wishes to make serious use of an original source should not rely entirely on any translation since even the most scholarly transference from one language to another involves subjective factors on the part of the interpreter. To make it easier for the reader who wishes to resort to the translation primarily as an aid to reading the original, the translator has not only maintained the original paragraph numbering but has also retained italics wherever Mattheson employed them except when italics were introduced by him to indicate a quotation. The purpose of Mattheson's use of italics is not always clear, and they might often have been dispensed with here were it not that they serve as convenient guides for the reader who is also consulting the original.

At the risk of appearing pedantic, the writer has endeavored to keep the following translations from the Capellmeister as close to the original as proper and clear English usage will permit. Sometimes, where Mattheson's verbosity obscures his meaning, it has been necessary to take certain liberties; these, however, have always been indicated by the inclusion of the original word or phrase in brackets or by an appropriate footnote.

The employment of the term "affect" instead of "affection" has a precedent in William J. Mitchell's translation of C. P. E. Bach's Ver-such über die wahre Art das Klavier zu spielen (1759), although English dictionaries regard as obsolete the use of this word as a noun meaning "emotion." The translator does not believe that Mattheson's various synonyms for "Affekt" were meant to have subtly differentiated connotations. They have, nevertheless, been rendered by a variety of English synonyms, these being in the main consistently used for the sake of parallelism with the original. When good English usage indicated that an exception to this consistency was desirable, the exception has been indicated. The following glossary lists the synonyms used by Mattheson and the respective English equivalents that have been adopted:

<u>Affekt</u>	affect
<u>Leidenschaft</u>	passion
<u>Passion</u>	
<u>Neigung</u>	sentiment
<u>Gemütsneigung</u>	
<u>Bewegung</u>	emotion
<u>Gemütsbewegung</u>	
<u>Temperament</u>	temperament

Asterisks indicate Mattheson's own footnotes, while those of the translator are numbered. Whenever words or phrases from the original have been quoted, Mattheson's spelling has been retained.

A word should be said about the title of the entire work which is referred to by the translator in the original German. In modern German the word Kapellmeister, which literally means "orchestra master," is used in the sense of "orchestra-" or "band-director" but only with reference to the leader of a dance or marching band. In Mattheson's time, the concept of "conductor" in the modern sense did not yet exist, and the term Kapellmeister appears to have meant "director of music." Mattheson must be using it somewhat euphemistically, since no director of music would have needed much of the instruction contained in this work which, besides dealing with styles, affects, and rhetoric, also explains elementary harmony, part-writing, rhythm, etc., all subjects of which a moderately competent music director should already have knowledge. Bearing this in mind, the writer, if he were to adopt a translation of the title at all, would maintain the spirit of the original by rendering it as The Complete Music Director although The Complete Musician might be more literally appropriate.

In making an extract, suitable for publication in a periodical, from what was originally a master's thesis at New York University (Graduate School of Arts and Science) the translator has had to omit anything that did not directly pertain to affect and rhetoric. While this gives a somewhat onesided view of the work of the versatile Mattheson — he was a composer, church-musician, holder of a diplomatic post, literary man and translator<sup>1</sup> — it is to be hoped that the reader will bear in mind that he is reading only excerpts from the writings of a clever and learned man.

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1. For a biography that includes a critical bibliography of Mattheson's work, see B. C. Cannon, Johann Mattheson, Spectator in Music (1947).

Concerning Sound and the Natural Science of Music  
(Selections from Part I, Chapter III)

49. The fifth part of the science of sound<sup>2</sup> which, since physical weakness is often caused by the states of emotion, has much in common with the preceding one, is the most outstanding and important of all. This part examines the effects of well-disposed sounds on the emotions and the soul.

50. This, as is readily seen, is material that is as far-reaching as it is useful. To the musical practitioner it is of more importance than to the theoretician, despite its primary concern with [theoretical] observation.

51. Of much assistance here is the doctrine of the temperaments and emotions, concerning which Descartes\* is particularly worthy of study, since he has done much in music. This doctrine teaches us to make a distinction between the minds of the listeners and the sounding forces that have an effect on them.

52. What the passions are, how many there are, how they may be moved, whether they should be eliminated or admitted and cultivated, appear to be questions belonging to the field of the philosopher rather than the musician. The latter must know, however, that the sentiments are the true material of virtue, and that virtue is nought but a well-ordered and wisely moderate sentiment.

53. Where there is no passion or affect, there is no virtue. When our passions are ill they must be healed, not murdered.

54. It is true, nevertheless, that those affects which are our strongest ones, are not the best and should be clipped or held by the reins. This is an aspect of morality which the musician must master in order to represent virtue and evil with his music and to arouse in the listener love for the former and hatred for the latter. For it is the true purpose of music to be, above all else, a moral lesson [Zucht-Lehre].

55. Those who are learned in the natural sciences know physically, as it were, how our emotions function. It would be advantageous to the composer to have a little knowledge of this subject.

56. Since, for example, joy is an expansion of our vital spirits

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2. The first three points discussed in the preceding paragraphs of this chapter deal somewhat briefly and naively with the nature of sound, the nature of "sounding bodies," sympathetic vibrations, and overtones. ("Each musically useful sound already contains its harmony, and one can usually hear its octave and fifth!") The fourth point is a discussion of the healing power of music.

\* De passionibus animae [1649].

[Lebens-Geister], it follows sensibly and naturally that this affect is best expressed by large and expanded intervals.

57. Sadness, on the other hand, is a contraction of those same subtle parts of our bodies. It is, therefore, easy to see that the narrowest intervals are the most suitable.

58. Love is a diffusion of the spirits. Thus, to express this passion in composing, it is best to use intervals of that nature (intervallis n. diffusis et luxuriantibus).

59. Hope is an elevation of the spirit; despair, on the other hand, a casting down [Niedersturtz] of the same. These are subjects that can well be represented by sound especially when other circumstances (tempo in particular)<sup>3</sup> contribute their share. In such a manner one can form a concrete picture of all the emotions and try to compose accordingly.

60. To bring in all the emotions would result in longwindedness and we shall touch on only the most important ones. Since love is so prevalent in music, it is reasonable to place it before all the other emotions.

61. Much depends, in this respect, on the composer who must make careful distinctions between the degrees and kinds of love he wishes to or ought to express. The diffusion of the spirit that causes the sentiment can happen in a variety of ways and one cannot possibly treat all kinds of love similarly.

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3. Zeitmaasse has been translated as "tempo." The term, which Mattheson uses interchangeably with the noun "Rhythmic," is defined in Pt. II, Ch. VII, as a measuring and ordering of time and motion in music. According to this definition it appears to mean "meter." Nevertheless, the term has been translated as "tempo" since it had that meaning also, particularly when used in connection with the affects "...where they [Zeitmaasse] are based not so much on mathematical correctness as on good taste. The French call the first meaning la mesure, the second, le mouvement. The Italians call the former la battuta, the beat, and the latter by such adjectives as affettuoso, con discrezione, col spirito, etc. ... The difference between these kinds may be roughly suggested by slow and fast; there are, however, much finer distinctions."

This is probably the best place to insert Mattheson's few remarks on the affects expressed by such Italian adjectives as the above. "In examining larger and more presentable instrumental compositions, the uncommon variety in the expression of affects as well as the observation of each and every rule of punctuation can be readily felt, provided the composer knows his business. Adagio expresses sadness; lamento, a lament; lento, relief [Erleichterung]; andante, hope; affettuoso, love; allegro, consolation; presto, desire; etc. (It is well known that the adjectives that give directions for the tempo of the music are often used as real proper nouns to distinguish compositions.) Whether or not the composer intended it, this is the effect!" Pt. II, Ch. XII, ¶34.

62. A composer of amorous pieces [verliebte Sätze] must utilize his experiences, whether past or present. Thus he will find the best example of this affect in himself and be, therefore, best able to express it musically. If he has no experiences or strong feelings of his own in this noble passion, he had best leave the subject alone. He may succeed in everything except in this all too tender sentiment.

63. A charming example of love and invention thought suitable to its expression was given to us by the famous Heinichen [sic]<sup>4</sup> in the preface to the first edition of his Thorough-Bass<sup>5</sup>, where he also mentions some few of the loci topici<sup>6</sup>. He gives us five different settings of the words Bella donna che non fa? Its translation, "What will a lovely lady not do?," while literally correct, is incorrect according to its meaning which really refers to the power of beauty, as if to say, "she can do anything." Such an interpretation would not be musically as unfruitful as one might suppose. We should take the power of beauty as our main purpose and treat its charming glances as secondary matters.

64. In the newer and much enlarged edition of the work by Heinichen<sup>7</sup> praised above, under the title Der Generalbass in der Composition<sup>7</sup>, more than eight pages are devoted to further examples. They consist of, to use the author's words, several "seichten Texten und truckenen Arien"<sup>8</sup> by means of which there is to be shown the wealth of musical inventions in accordance with the natural science of sounds. There are pieces that express not only racing, quarreling, majesty, fear, play, and fighting, but also unity, happiness, flightiness, sorrow, love, fieriness, yearning, sighing, flirtatiousness, and even chiaroscuro [schattenreich ?]. All are well worth reading.

65. Desire cannot be separated from love. However, the difference between the two is that the latter is concerned with the present,

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4. Johann David Heinichen, 1683-1729.

5. Neu erfundene und gründliche Anweisung ... zu vollkommener Erlernung des Generalbasses (1711).

6. The term locus topicus comes from rhetoric and might be translated into English as "commonplace," that is, a common place where minds can meet. Webster's New Collegiate Dictionary gives the following: "a passage noted for ready reference; also, formerly, a collection of such passages." Both terms, locus and topicus, mean place; locus is Latin and topicus comes from Greek, topos.

7. Published in Dresden in 1728.

8. The literal translation of these words is "shallow [superficial] texts and dry arias." If Heinichen seems here to be referring to his own work in a derogatory manner, it is only because Mattheson has taken his words out of their context. Heinichen has been saying that even shallow texts can result in good musical ideas when the loci topici are examined. He then goes on to demonstrate by setting a "dry" aria. Actually the phrase Mattheson quotes above does not exist quite in that form originally, but represents a rather violent contraction. "Shallow texts" are referred to in footnote m on page 30 and "dry" arias in the text on page 31 of Der Generalbass in der Composition (the spelling of the original).



the former looks to the future and, as a rule, is intrinsically more violent and impatient. All yearning, all desire, all wishing and wanting, whether moderate or the contrary, belong here. One must invent and arrange one's music according to the manifold character of desire, as well as with regard to what is wanted or desired.

66. Sadness is a quite important affect. In sacred works, where this emotion is most moving and beneficial, it rules all these: penance, remorse, sorrow, dejection, complaint, and the recognition of our misery. Under these circumstances sorrow is better than laughter (Eccl. 7). A writer we have already mentioned\* gives a good reason why most people prefer to hear sad rather than happy music, namely, "almost everybody is unhappy."

67. In secular music in which sadness has no special purpose, there is, nevertheless, infinite opportunity to use this fatal emotion as well as its varying degrees and kinds. Each of these [kinds], according to its particular character, can give rise to particular inventions and expressions through the manifold contraction of tones and intervals.<sup>9</sup>

68. Like love, sadness must be felt and experienced more than any other emotion if one wishes to represent it musically. If it is not felt, all the so-called loci topici (local places of rhetoric)<sup>10</sup> will be lost. The reason lies in the fact that sadness and love are closely related.\*\*

69. It is true that the other emotions too, if they are to be represented naturally, must be felt by the composer. However, since sadness goes against the purpose of life and interferes with human [self-] preservation, . . . although man oftentimes takes a kind of pleasure in sorrow, it requires more effort to master this emotion without feeling it.<sup>11</sup>

\* La Mothe Le Vayer [Francois, 1588-1672, literary man and scholar].

9. "Vielfältige Zusammenziehung der Klänge und Intervalle." While the "contraction of intervals" is understandable (see ¶57 above), the contraction of "tones" or "sounds" does not have logical meaning. It is probably of no importance, since Mattheson most likely meant nothing more than "intervals." The translator of German in general and of Mattheson in particular encounters this difficulty very often. Two words are used either redundantly, as is probably the case here, or the distinction between them is so subtle that it cannot be rendered in English.

10. A literal translation of "örtliche Stellen der Rede-Kunst."

\*\* Qui dit amoureux, dit triste. Bussy Rabutin, Memoir [sic]. [R. de Rabutin, Comte de Bussy, 1618-93, a cousin of Madame de Sévigné and author of L'Histoire amoureuse des Gaules.]

11. A discursive and irrelevant portion of this paragraph as well as all of the following two paragraphs (of the same nature) have been omitted. The gist of this omitted material is that joy is much more

72. Pride, haughtiness, arrogance, etc., all have their respective proper musical color as well. Here the composer relies primarily on boldness and pompousness. He thus has the opportunity to write all sorts of fine-sounding musical figures that demand special seriousness and bombastic [hochtrabende] movement. They must never be too quick [flüchtig] or falling, but always ascending.

73. The opposite of this sentiment lies in humility, patience, etc., treated in music by abject [erniedrigenden] sounding passages without anything that might be elevating. The latter passions, however, agree with the former in that none of them allow for humor and playfulness.

74. Stubbornness is an affect that is entitled to its own place in musical speech. It can be represented by means of so-called capricci<sup>12</sup> or strange inventions. These may be written by introducing certain dogged passages in one or the other part and resolving not to change them, cost what it may. The Italians know a kind of counterpoint they call perfidia<sup>13</sup> which, in a sense, belongs here, although it will be mentioned again in its rightful place below.

75. As far as anger, heat, revenge, rage, fury, and all other such violent emotions are concerned, they are far more suitable to all sorts of musical inventions than the gentle and agreeable passions, which must be treated with more refinement. It is not enough, however, to rumble along, to make a lot of noise, and to go at a fast clip; notes with many tails will not suffice, contrary to the opinion of many people. Each of these harsh characteristics demands its own particular treatment and, despite strong expression, must have a proper singing quality. This is our general rule that should never be forgotten.

76. Music, like poetry, occupies itself a great deal with jealousy. Since this state of emotion is a combination of seven passions, namely, mistrust, desire, revenge, sadness, fear, and shame, which go along with the main emotion, burning love, one can easily see why it gives rise to many kinds of musical invention. All of these, in accordance with nature, must aim at restlessness, vexation, anger, and mournfulness.

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natural than sorrow. "However, its misuse by ruthless persons often does much damage." The greatest value of joy lies in its use in praising God.

12. "Capricci are hard to describe, since the inventions used in them differ. The stranger and more unusual they are, the better. One must, however, not use them too much." Pt. III, Ch. XXV, §62.

13. "Perfidia (Ital.) perfidie, deloyauté, infidélité (Fr.) usually means infidelity. In music, however, it means ostination, i.e. a semblance of persisting in the doing of the same thing, of pursuing one's intention in the same passages, the same melodies, the same meter, the same notes, etc., without interruption. Zarlino calls it pertinacia. Cf. Brossard, Dictionnaire, p. 94." Johann Gottfried Walther, Musikalisches Lexikon (1732), p. 472.

77. Hope is an agreeable and pleasing thing. It consists of joyous wishing which, along with some courage [Hertzhafftigkeit], occupies the spirit. As a result, this affect demands the loveliest conduct of melody and the sweetest combination of sounds [lieblichste Führung der Stimme und süsseste Klang-Mischung] in the world. These, as it were, are spurred on by resolute wishes in such a way that, even though happiness is only moderate, courage nevertheless enlivens and cheers up everything. This results in the best joining and uniting of sounds in all of music.

78. The opposite of hope, so to speak, giving rise to a contrasting arrangement of notes, is called fear, dejection, timidity, etc. Fright and horror belong here too and if one thinks of them hard and has a strong mental picture of their natural characteristics, one can conceive very suitable musical passages.

79. Music, although its main purpose is to please and to be graceful, must sometimes provide dissonances and harsh-sounding passages. To some extent and with the suitable means, it must provide not only unpleasant and disagreeable things, but even frightening and horrible ones. The spirit occasionally derives some peculiar pleasure even from these.

80. Despair, which is the extreme to which cruel fear can drive us, requires, as one can readily imagine, the strangest extremes of sound for its natural expression. It can thus lead to very unusual passages [Fällen] and to the strangest, wildly disordered [ungereimten tollern] sequences of notes.

81. It remains to discuss pity. Since this consists of two main sentiments, i.e. love and sadness (each of which suffices in itself for the creation of moving compositions), it takes no little musical science to express it movingly.

82. Whether calmness [Gelassenheit] may be called a sentiment seems somewhat doubtful to me. A calm relaxed heart is really free of all extraordinary emotions and is quietly contented within itself. Still, this state has its peculiar characteristics and since it can be represented nicely and naturally by means of gentle unison-passages [Einstimmigkeit], a musician has to take note of it. While, by virtue of its very calmness, this quality is content to take its place at the end, the composer must rate it more highly than that.

83. We shall go no further in this exposition of sound, the natural science of music, the emotions, and how a composer must deal with them. The affects especially are like the bottomless sea; it cannot possibly be emptied, no matter how hard one may try. A book can present only the smallest part [of this subject] and much has to be left unsaid, left to everyone's own sensibility in this area.<sup>14</sup>

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14. In two of the remaining six paragraphs of this chapter Mattheson refers the reader to a pair of other works on the subject of the affects. He lists his own Der musicalische Patriot (1728), p. 372, and

Concerning the Species of Melody and their Special Characteristics  
(Selections from Part II, Chapter XIII)<sup>15</sup>

80. Just as in nature and in all creation bodies cannot be studied without being dissected, let me be the first to dissect a melody and examine all its parts. As a sample, we shall begin with the minuet, so that everyone may see of what it should consist if it is not to be a freak [Misgeburt]. This will demonstrate how one can learn to judge important things soundly by studying lesser ones.

81. Accordingly

I) <u>le menuet, la minuette</u> [sic]	{ playing, singing, dancing,
whether it be made	
especially for	

has no other affect than moderate gaiety. Even when a minuet is only sixteen measures long (it cannot be shorter than that), it will have at least some commas, one semicolon, a couple of colons, and a couple of periods. Although this may be inconceivable to some people, it is nevertheless true.

82. In several places, if the melody is of the right kind, one can readily hear the emphases — not to mention accents, question marks, etc., which are not missing either.<sup>16</sup> The geometric as well as arithmetic proportions\* are unavoidable parts of a melody and give it proper

a work by one Georg Abraham Thilo, a candidate for the ministry (Pre-digt-Amts Candidat). The manuscript had been submitted to him and he forwarded it to L. C. Mizler, editor of Die neu-eröffnete musicalische Bibliothek. Mattheson supposed, erroneously as it turned out, that it would eventually be published there. The title of the manuscript was "Specimen pathologiae musicae." Either the work had a subtitle or Mattheson translated the Latin very freely as follows: Ein Versuch wie man durch den Klang die Affecten erregen könne, i.e. "An Essay on how the Affects can be Moved by Means of Music." According to Mattheson the manuscript consisted of two parts, one on the emotions in general, the other on their treatment in music.

Die neu-eröffnete Bibliothek was a periodical published from 1739-1754 by L. C. Mizler who also founded the Society of Musical Sciences (Societät der musicalischen Wissenschaften) that Bach joined in 1747.

The last four paragraphs of the present chapter constitute an admonition to musicians, whose general ignorance Mattheson deploras.

15. It is unfortunate that so much of this chapter has had to be omitted, since in it Mattheson deals with style as well as affect. We include here only the most directly relevant parts. Since the paragraph numbering makes omissions obvious, they will not be otherwise indicated.

16. See Pt. II, Ch. IX, selections from which will follow.

\* They are usually [respectively] called numeri sectionales and rhythmus.

form and measure. Let us show such an example of a minuet here that it may serve as a model for the dissection of all others:



83. This is a whole melodic entity (paragraphus) of sixteen measures, which become forty-eight when played completely.<sup>17</sup> The paragraph consists of simple sentences or periods which, like the following sections,<sup>18</sup> are extended by a third of the whole by means of repetition [of the first period]. They are indicated by three dots (::) under their final notes. The final ending, however, is indicated by the sign (⌣) in addition to the period.

84. Not only is there a colon or member in this paragraph, but there is a semicolon or half-member as well. These can be recognized by their usual signs under the notes. There are further three commas, which become nine, and are indicated by their well-known little line. The threefold emphasis<sup>19</sup> has been indicated by as many asterisks.<sup>20</sup> Geometric proportion here as in all good dance-melodies is [in] four [parts] and has that many little crosses as its sign. The sound-feet [Klang-Füsse] of the first and second measures are repeated in the eleventh and twelfth, thus producing arithmetic unity. There you have the entire dissection into eight pieces. First, into two periods;

17. The translator believes that Mattheson's arithmetic was careless, since it is much more likely that the minuet would have a total of 32 or 40 measures. Were this not the case, the middle section would also have to be repeated. Mattheson himself says that "they [the sections] are extended by a third of the whole." This would indicate that the minuet has a total of 32 measures. However, in §84 Mattheson refers to a total of 9 commas. This would hold true only if the first section were repeated again at the end, thus bringing the total number of measures to 40. The reader must decide which of Mattheson's figures is the correct one.

18. This should be read to mean "... like the smaller sections described in the following!"

19. See Pt. II, Ch. VIII selections from which will follow.

20. There are only two asterisks indicated by Mattheson. The missing one, however, is given in his errata-list.

second, into colons; third, into semicolons; fourth, into nine commas; fifth, into emphases; sixth and seventh, into geometric and arithmetic proportions respectively; and eighth, into the final period.

87. Next let us look at

II) the gavotta, which also has these particular kinds { for singing, solo or tutti,  
for playing, da cembalo,  
di violini, etc.,  
for dancing and abzielen.<sup>21</sup>

Its affect is truly jubilant joy [jauchzende Freude]. Its meter is even; it is not in four-quarter time, however, but consists of half-beats, whether divisible into quarters or eighths. I should like to see this distinction better observed, rather than that everything should be called common [schlechte] time, as is customary.

88. The hopping [hüpfendes] quality of the gavotte is its true property. It must never have a running character. Italian composers use a kind of gavotte especially written for the violin. With its excesses this gavotte often fills no less than entire pages; these pieces, however, are not quite as they ought to be. But whenever an Italian can do something to show off his speed, he will make anything out of anything. Certain gavottes that need much freedom are written for the keyboard too; these don't have the excesses of the fiddled ones, however.

90. A melody having a more fluid, smooth, gliding and connected character than the gavotte is

III) the bourrée { primarily for dancing;  
for voice in the melismatic style.

This melodic species does not have so many subtypes or, rather, it has not gone yet to the excesses of the gavotte, although, occasionally, in theatrical and secular compositions a vocal aria, col tempo di borea, makes its appearance. How bourrées must be constructed, how they begin and end, may be found in more than one place. I must nevertheless say here that their quality is primarily contentedness and pleasantness; at the same time they have an unconcerned or relaxed quality; they are a little careless, comfortable, and yet not disagreeable.

91. The word bourrée itself means something filled, stuffed, settled, strong, important, and yet soft and gentle enough to be more suitable for pushing, gliding, or slipping than for lifting, hopping, or jumping. In the following respects the above-mentioned qualities of the bourrée-melody all agree, namely that they seem contented, obliging, unconcerned, relaxed, careless, comfortable, and yet pleasing.

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21. The present literal meaning of zielen is "to aim." Mattheson's use of the term "abzielen" is obscure.

93. We continue by taking up

IV) the rigaudon {instrumental,  
for dancing,  
vocal.

Its melody is, in my opinion, one of the most pleasing. Its character is one of flirtatious pleasantry [tändelden Schertz]. The Italians often use the rigaudon for final choruses in dramatic compositions. The French use it particularly for odes and vocal ariette. Its form may be seen in the Orchestre<sup>22</sup>, but I must add that its third period [Absatz] should be like an insertion or parenthesis, as if it did not belong and were present only by accident. For this reason the third little period should also be rather low in pitch and have no real ending, so that the following reaches the ear with renewed freshness.

94. The rigaudon, by the way, is a real hermaphrodite, part gavotte, part bourrée. Everything about it, its sections, its circumference [Umfang], and its alternation, however, are quite different. In older times this dance melody was simply called rigo by the Italians.<sup>23</sup>  
...

95. Our next examination concerns the march or

V) la marche, {serious  
which can be either or droll [possierlich].

Its true character is heroic and fearless, yet it is not wild or running. It is therefore wrong to make marches out of any sort of melody. Dozens of composers seem to think that a march can never be gay enough. But, while it must not be plaintive, sad, pathetic, or tearful, a jumping quality is, on the other hand, equally out of place. A march is not really a dance. When it is used in the theatre the performers walk quite slowly; they do not dance, hop, or jump. They do form figures that are pleasant to watch, especially when they are formed by armed persons or warriors.

96. Triple time does not interfere with the seriousness of such melodies. Lully has set many marches in uneven meter, without, however, depriving them of their pride and war-like character, to which he paid much attention. The composer must form his picture by thinking of a hero. Too much fire does not make a real hero. Rather he is completely fearless, with a firm spirit that is unseated or shaken [bewegt] by nothing. Such a spirit is swayed neither by clever arguments nor by heated passions.<sup>24</sup> The picture the composer should bear in

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22. Mattheson, Das neu-eröffnete Orchestre (1713).

23. The origin of the word rigaudon appears to be quite uncertain. Curt Sachs in his World History of the Dance (1937), p. 411, believes that it must have some relationship with rigodone, rigolone, Italian words for "circle dance."

24. The two sentences describing heroic character are freely translated according to the meaning which, the translator feels, its

mind is not that of a raging fire but of courageous warmth.

97. There are some occasions when the march, too, changes its quality. If, for example, I wanted to introduce a group of harlequins or clowns with a serious melody, it would be an inconsistency. In such cases, the more ridiculous the march, the better. This requires a special quality [Abzeichen]. If I am not dealing with satirical characters but with brave soldiers, my march must be somewhat staid and express fearlessness.

98. This music, so useful for the march and the watch, has a close relative that is nevertheless a distinct species in

VI) the entrée.

The entrée must always be of an elevated and majestic character, without, however, exaggerating these qualities. For, the entrée has a sharper, more dotted, and pulling quality than any other melody. In this respect the evenness of the march is absent or at least, to some extent lost. The predominant characteristic of the entrée is severity [Streng] and its purpose is to arouse the attention of the audience to expect something new and strange.

102. We shall let something fresh and quick follow these serious melodies, namely,

VII) the gigue      { the ordinary [gigue],  
                                  { the loure,  
                                  { the canarie,  
                                  { the giga.

The special quality of ordinary or English jigs is hot and hurried eagerness [Eifer], anger that soon evaporates. The loures or slow and dotted gigues, by contrast, exhibit a proud and pompous character, which makes them very popular in Spain. The canarie must have a very desirous quality [Begierde] and quickness, but it should be somewhat simple-minded. The Italian giga, finally, is not a dance at all, but is written for the violin (which may account for its name<sup>25</sup>). It is generally forced into extreme speed and flightiness, but it is fluid and not abrupt, somewhat like the smooth rapid flow of a brook.

103. All these remarks are aimed not so much at an understanding of particular dances as at the complete comprehension of the wealth contained in them and the clever use of this wealth. They are useful in many compositions that are seemingly of a more important nature, especially in tasteful vocal music and in the expression of all kinds of passions. The incredible ideas that may flow from these unassuming sources are countless. Bear this remark in mind!

buried in rather obscure language.

25. Mattheson is making the absurd assumption that Italians would name a musical form (let us accept his rejection of the giga as a dance) after the specifically German name for the violin, Geige.



104. There are ariette in tempo di giga, just as there are ariette based on the other species of melody. This applies to the very effective loure type of gigue especially. With nothing more than the gigue I can express four important affects: anger or eagerness, pride, simple-minded desirousness, and flightiness. The simplicity of the canarie is emphasized by the fact that all four phrases and repetitions must end on the tonic and in no other key.

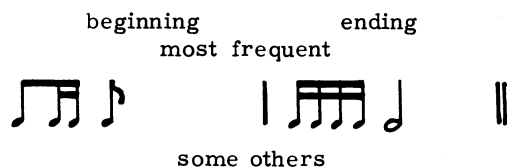
105. Let us not forget

VIII) the polonoise  $\left\{ \begin{array}{l} \text{in even and} \\ \text{uneven meter.}^{26} \end{array} \right.$

It is hard to believe how useful for certain things this species of melody is in vocal music, not however, in its own form but on a Polish foot.<sup>27</sup> So far as I know, no one has ever described it.

26. "Not until the beginning of the eighteenth century does [the polonoise] seem to have freed itself from the duple time of the old quiet gliding 'introductory' dance!" Sachs, p. 425.

27. The original sentence is not clear at all; "... nicht zwar in ihrer eigenen Gestalt sondern nur auf dem polnischen Fuss." It is a peculiar way of saying what the translator believes to mean "not the form of the polonoise but the rhythm." In order to investigate the rhythm of the polonoise in Mattheson's time, the translator looked at a number of examples and found that the only general statement that it is safe to make is that all polonaises start on the downbeat. Most of the specimens examined were in 3/4 time and exhibited a variety of rhythmic patterns some of which are given here:



106. While the Polish way of dancing is not unknown, not everyone realizes that its rhythm in even meter is predominantly spondaic. \* Unlike any other melody, especially melodies in unison [im fortgesetzten unisono], it even closes spondaically. In odd meter the spondaic rhythm becomes iambic. Thus, in the former there are two equal values or half-beats per note, in the latter a short and a long, namely a quarter and a half note (on one tone also<sup>28</sup>). I say predominantly because these feet are sometimes mixed. This can be seen in examples.

107. The beginning of the polonoise is unusual in that ... it starts with the downbeat in both even and uneven meter.

108. If I had to set openhearted and frank words to music, I should choose no species of melody other than the Polish one. In my opinion, this is its quality, character, and affect. A people's character seldom remains hidden in its entertainment and dances, even though it might on other occasions.

109. Another particular species of melody that gives rise to unusual invention and is useful in many styles is

\* See Ch. VI, § 17 of Pt. II.

28. This statement applies only to phrase endings of the polonaise as may be seen in the following examples of polonaises written by Mattheson as examples of variations derived from a chorale melody (Pt. II, Ch. VI, § 5, pp. 162, 163).



- IX) the angloise,  
the English dance  
which includes
- { country dances  
ballads  
hornpipes, etc.<sup>29</sup>

How much is excellent and yet strange in these dances may be seen in those little books published from time to time by Jeanne Roger in Amsterdam<sup>30</sup> which contain collections of them. Everyone can inform himself about the shape of such melodies by looking at those collections. There one may see that they [the above dances] do not just consist of notes that push along [rücken] but that they have a much more extensive range than that [(dass sie) viel weiter um sich greiffen], and have lovely flowing melodies. ...

110. The chief characteristic of the angloise is, in one word, obstinacy,<sup>31</sup> accompanied, however, by unlimited generosity and noble good-heartedness. To those who wish to express these affects, especially the first, the examination of these melodies is recommended. They will learn from them and find in these country dances the basis of the dance style.

113. To the fast melodies belongs further

- X) le passepiéd { in a sinfonia<sup>32</sup>  
or for dancing.

Its character is close to frivolity for, in the unrest and fickleness of the passepiéd, one cannot find the eagerness, anger, or heat expressed by the gigue. Nevertheless, it is a kind of frivolity that is neither hateful nor unpleasant but rather agreeable. Like so many women, it retains its charm in spite of a somewhat fickle character.

115. The kind of passepiéd used often in secular sinfonie changes its form somewhat, depending on the preceding and following movements in these instrumental pieces. It serves as an allegro or an additional fast movement. Italian composers frequently end their sinfonie with this kind of dance. The French, on the other hand, use the passepiéd only to exercise their feet. There is nothing to keep us Germans from using at least the rhythm, if not the form, of the passepiéd whenever it happens to match the desired emotion of the moment.

116. One must not confuse the term "a round," used by drunkards,

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29. In English in the original.

30. Jeanne Roger was the daughter of the well-known publisher E(s)tienne Roger of Amsterdam. She (with Le Cène ?) continued the firm after her father's death.

31. Eigensinn is used in the sense of "obstinacy" in modern German. This does not, however, exclude the fact that it may have had a meaning, or at least a connotation, closer to the words of which it is made up, i.e. "own mind," in the sense of "independence." In present-day usage Eigensinn carries an implication of "eccentricity" or "capriciousness."

32. Mattheson uses Symphonie throughout this section.

with our species of melody which, because of its return after making the rounds, is called

- XI) the rondeau { even or  
either in { odd meter. ...

117. As far as I know, this kind of melody, a description of which may be found in my [edition of] Niedt,<sup>33</sup> is not often used for dancing. It is somewhat more prevalent in vocal pieces, but has its chief use in instrumental compositions [Instrumental-Concerten]. It seems to me that a good rondeau is ruled by steadfastness or rather by steadfast faith.<sup>34</sup> This state of emotion is certainly best represented by the species under discussion.

118.

- XII) The sarabande { instrumental,  
and its kind { vocal,  
{ and for dancing.

This species expresses no passion other than ambition [Ehrsucht]. There are, however, the following differences between the kinds listed above: the dance sarabande must be even more narrow [-minded?] and bombastic [enger und hochtrabender] than the others. There must be no passages of runs, since grandezza despises them and insists on seriousness.

121. As everyone must know, there is a species of melody for instruments, voices, and the dance called

- XIII) the courante or { for dancing,  
corrente. There { for keyboard or lute,  
are courantes { for the violin,  
{ for the voice.

When the courante is meant to be a dance, it has unbreakable rules that the composer must observe precisely. He may look them up in the [Neu-eröffnete] Orchestre and in Niedt, etc. Only 3/2 time is permissible here.

122. If the melody is to be played on the keyboard, it may be freer. On the violin (not excluding the viola da gamba) it can hardly be said to have any restrictions except that it must justify its name by constant running. It must always remain lovely and tender, however. The vocal courante is closest to the dance-courante, although it actually maintains only the tempo di corrente, not the entire form.

123. The pièce de resistance [Meisterstück] of the lutenists, especially in France, is usually the courante and the art and effort it requires are admittedly not wasted here. The passion or affect to be ex-

33. Friedrich Erhard Niedt, Musicalische Handleitung zu Variationen des Generalbasses, ed. by Johann Mattheson (1721).

34. Vertrauen might also be translated as "confidence."

pressed by the courante is sweet hope. The melody contains much that is courageous, yearning, and happy, all the elements that together make up hope.

124. Since no one has ever said or even thought this before, it might be assumed that I am looking for something that is not present in the thing itself, that I am inventing all this. However, I can demonstrate concretely that the above three particulars and the resulting affect can and must be found in a courante. Let us select an old well-known melody, not only because the new ones depart from the rule, but because it may be claimed that I wrote them to prove my statements. I am sure that lovers of the lute will find my statement corroborated in their courantes as it is in the following one.

125.

Courante: "Hope"



126. Up to the first half of the third measure, marked by a cross, there is something courageous in the melody. From there to the first half of the eighth measure, marked by a similar cross, yearning is expressed, especially in the last three and one half of these measures and by means of the repeated cadence to the fifth below. Finally toward the end, i. e. in the ninth measure, there is some joy.

128. In compositions for keyboard, lute, and viola da gamba XIV) the allemande, a real German invention, precedes the courantes, as the courante precedes the sarabande and gigue. This sequence of melodies is called a suite. The allemande is gebrochen<sup>35</sup>, serious, and in

35. The literal translation of this term would be "broken work." It most likely refers to arpeggiated or highly ornamented variations of

well worked-out harmony, it represents a contented or happy spirit which takes pleasure in calm and order.

130. Instrumental music has a particular species of its own called

- XV) the aria with or without diminution  
[Verdoppelungen] called partite by the  
Italians and doubles by the French.

This instrumental aria may be properly used for the keyboard as well as all sorts of other instruments. It is usually a brief two-part, singable, simple melody, often stated simply only in order that it may subsequently be made complicated, disguised and altered in countless ways. Thus one can show off virtuosity while maintaining the bass-progressions [Grund-Gänge]. The affect of the aria may very well tend towards affectation; even so, this most simple and basic melody may be used for several different emotions.

132. There is another species (I do not know whether to say of melody or of musical eccentricity) to be found in instrumental music. This one is different from all others. It is called

- XVI) fantasia or fantaisie\*  
and has these kinds

{ boutades,  
capricci,  
toccate,  
preludes,  
ritornelli,  
etc.

Although it is best that all these forms appear to be improvised, they are, nevertheless, committed to paper. They keep within few limitations, however, and have so little order that one can hardly call them anything other than good inventions. Hence their affect, imagination [Einbildung].

133. The largest among the dance-melodies is probably

- XVII) the ciaconia, chaconne, with its brother or  
sister, the passagaglio [sic] or passecaille. ...

134. The chaconne is both danced and sung, sometimes simultaneously. When dance and song alternate with each other, the chaconne gives a certain amount of pleasure. However, it always produces satiety rather than a pleasant taste. Everyone knows how easily satiety gives rise to disgust and loathing, and he who wishes to achieve this  
a melody.

\* See Pt. I, Ch. X, §§ 88-98. [In this section Mattheson says that the fantastic style is used mainly in the theatre, although not exclusively there. He also gives a number of examples of fantasia-beginnings and lists some composers who have written in this style.]

affect need only make a couple of chaconnes in order to attain his goal.

136. Since the Italians do not care for ouvertures, they have introduced another species to take its place, namely,

XVIII) the intrada.

Its affect is to awaken a desire for more,\*since, usually, as an introduction it promises more about that which is to follow. Whether this promise is always kept is another question. To describe the characteristics of the intrada further here would be redundant. Brosard, Walther and the [Neu-eröffnete] Orchestre say enough about it.

137. A much more distinguished position among the instrumental melodies is occupied by XIX) the sonata, for several instruments or for a solo instrument — for the transverse flute, for example. Its purpose is mainly to oblige and to give pleasure. What must rule in the sonata is a certain complaisance, ready to do anything, and of service to every listener. A person who is sad will find in it something plaintive and sympathetic; a sensualist will find something pretty; an angry person can find violence, etc., in the various movements [Abwechselungen] of the sonata. The composer who keeps this in mind in his adagio, andante, presto, etc., will succeed.

139. The greatest number of voices is required by the so-called XX) concerto grosso, an instrumental piece for strings [Violinen] only. Vivaldi, Venturini<sup>36</sup>, et al., have published quite a few of these as may be seen in the Amsterdam music-index.<sup>37</sup> The affects of the grand concerto are manifold and of an alternating type, as in the case of the sonata. There is not such frequent alternation, however. Sensuality reigns in a concerto of this type. Much depends on the fullness of the orchestra; this is, in fact, often carried to such excess that it resembles a table laid for show rather than to satisfy hunger. Everyone can easily guess that contests, as in all concertos — from which, in fact, they derive their name —, are not lacking. Thus jealousy and revenge, envy and hatred, and other such passions are represented in the concerto.

\* The orators call this captio benevolentia.

36. Probably Francisco Venturini, d. 1745.

37. This "music-index" [Music-Verzeichnisse] may very well be a reference to a catalogue published by the associate and successor of Etienne Roger, Michel-Charles Le Cène. According to Fétis (Biographie universelle . . . , 1867-73, Vol. VII, p. 293), two such catalogues are known. Of these the second of 72 pages is probably the one in question. Its title was, according to Fétis, Catalogue des livres de musique nouvellement imprimés à Amsterdam chez Estienne Roger . . . . Fétis says that the catalogues are undated; however, Edouard Gregoir (Documents historiques relatifs à l'art musical et aux artistes musiciens, 4 vols., 1872-76) says that their respective dates are 1716 and 1732. He does not, alas, document these dates.

140. A more moderate species is

XXI) the sinfonia  
symphonie

da chiesa, in the church,  
di [sic] camera, in the chamber,  
del drama [sic], in the opera.

These, although they too demand a full orchestra, may not be as full and luxuriant as the grand concerto. For even though the sinfonia opens the most distinguished operas [Sing-Spielen], while the intrada opens the lesser ones, it must not have a sensual character. In the church it must be even more modest than on the stage or in the chamber. Its main characteristic consists of giving a brief glimpse of what is to follow. It may thus be concluded, that the affect to be expressed in a sinfonia must be according to the passions that predominate in the rest of the work.

141. We shall finish this pile of species with

XXII) the ouverture.

Its character must be noble, and it deserves more praise than we have room for. A description may be found in the [Neu-eröffnete] Orchestre.

Concerning Melodic Invention  
(Selections from Part II, Chapter IV)

14. The first factors to be considered in musical invention are thema, modus, tactus, i. e. subject, key, and meter. These must be well-chosen and established before anything further may be considered, whatever one intends to do.

15. The themata or subjects are the musical equivalent of the orator's text or thesis [Unterwurf] and one must have a store of particular formulas that can be used in oratorical generalization.<sup>\*</sup> This means that, by experience and attentive listening to good music, the composer must have collected moduli<sup>38</sup>, little turns, clever passages, and pleasant runs and jumps. While these all consist of a number of single parts, they become whole by means of suitable combination. If I had in mind, for example, three different and independent passages:



<sup>\*</sup> Specialia ad generalia ducenda, as the orators say.

38. Mattheson uses the German form of the word "Modulation." Obviously, a translation of this term by its English cognate would be misleading, since he is not speaking of modulation in the present meaning of the term. In 19 below, he uses the Latin word moduli (sing. modulus) from which he seems to have derived the German cognate even though the latter points to modulatio. Walther (op. cit. p. 409) lists



and wanted to make a connected phrase out of them, it might look like this:



16. Although one or two of these passages or turns may have been used by several masters before, they come to me without thinking of any particular composer; in fact, I may not even know him. Putting them together gives the whole phrase a new appearance or form, which may be considered an original invention. It is not essential that one try to do this intentionally, it can happen quite spontaneously.

17. One must not use these devices in such a way that one has an index of them and that one treats them, in an academic manner, like a box of inventions. Rather, they should be considered in the same way as the vocabulary and the expressions used in speaking. We do not put these on paper or in a book, but keep them in mind and by means of them we are able to express ourselves in the most comfortable way without constantly consulting a dictionary.

18. If one desires and needs to do this, one may, of course, make oneself a collection of all the fine passages and moduli that one has ever come upon and by which one has been pleased. They can be divided into chapters and given titles so that, if need be, one can gather counsel and consolation from them. However, lame and patchy things will result from this laborious and deliberate piecing together of such fragments, even if these fragments be silver and gold.

19. Just as such stored special moduli as we have discussed aid in the construction of a subject, certain general parts of the art of invention lead to parts that are more particular ones. One can make unusual use of many ordinary and well-known devices. Cadences, for example, are quite common [allgemein] and may be found in every piece. When, however, they are used at the beginning of a piece, they become something special, since they normally belong at the end.

20. All this is of concern in the invention of a good thema which we call subject and which demands the greatest art or skill. Key and meter, on the other hand, while they must be carefully chosen, are not of equal importance. Thus, although we shall give some lessons con-

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the following definitions for modulus: "... 2) a certain passage, and 3) a musical formula [Förmelchen]."

cerning the latter two problems, we shall first dwell at some greater length on the "subject." The loci topici<sup>39</sup> (although I do not ordinarily consider them too important) are occasionally very fine aids to invention, in music as well as in poetry and rhetoric.

21. How much these loci help the imagination of the composer is told in detail in Heinichen's new and thorough directions, pp. 30-38.<sup>40</sup> It must be remembered, however, that they are of no particular help to the ungifted musician. For further material about these loci which preferably should be called dialectical rather than topical<sup>41</sup>, see Vorbereitung zur Organisten-Probe, p. 1.<sup>42</sup> They are also called "sources of invention." While Weissenborn\* names only eleven of the most common ones, he says many valuable things about them.

22. Many who cannot bear anything that is even slightly academic, hold these loci in utter contempt. They do not consider how useful and advantageous they can be, particularly when the other materials are in themselves fruitless and the spirit for free invention is lacking. No one should feel guilty about resorting to the following fifteen aids to invention; they are preferable to plagiarism. Why should those who do not need this help forbid it to others?

23. Here are the names of the loci: locus notationis, descriptionis; generis et speciei; totius et partium; causae EFFICIENTIS, materialis, formalis, FINALIS;\*\* EFFECTORUM; adjunctorum; CIRCUMSTANTIARUM; comparatorum; OPPOSITORUM\*\*\* exemplorum; testimoniorum. We shall explain them.

24. Although it might be supposed that these things can be applied to music only by force, the following will convince everyone not only that they are quite natural, but also that they ought to be considered part of the doctrine of invention. No one has made a real attempt at this. The fact that all the dialectical loci are equally suitable and

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39. The use of the rhetorical term loci topici here immediately makes clear that the term "subject" which the translator has used for thema or Hauptsatz is preferable to the word "theme" which has, in the translator's opinion, more musico-formal connotations. Mattheson is applying the ars inveniendi of rhetoric, and the musical subject he is speaking of may not mean "subject" as in a fugue; rather it seems to mean "subject" as in a speech. The concepts, at any rate, constantly overlap, so that a more ambiguous term is actually the more desirable one.

40. Der Generalbass in der Composition, Pt. I., Ch. III, §63.

41. Mattheson suggested the term "dialectical" loci in order to avoid the pleonasm of locus and topicus (cf. supra). See also A. Schering, "Geschichtliches zur ars inveniendi in der Musik," Jahrbuch der Musikbibliothek Peters (1925), pp. 25ff.

42. Mattheson's Grosse General-Bass-Schule (1731), p. 1.

\* M. Weissenborn, Gründliche Einleitung zur teutschen und lateinischen Oratorie, [1713], p. 223.

\*\* These four loci are sometimes considered as one.

\*\*\* This locus is sometimes considered the same as the preceding one.

equally important has never been pointed out before [with respect to music] so that this is the first attempt to deal with them to any great extent [in relation to that art].<sup>43</sup>

25. The first place,<sup>44</sup> namely notatio, is almost the richest source of invention. Since notare means "to write" [bezeichnen],<sup>45</sup> we understand by notatio the outer form and appearance of the notes, in the way in which letters of a name or thing are understood in rhetoric. This can give rise to many ideas. The place and form of the notes, the sound-letters, lead us with much ease and suitability to virtually countless alterations. The following four means should be noted: 1) the time-value of the notes, 2) the interchange or exchange [of notes], 3) repetition and answer [Widerschlag], and 4) canonic imitation.

26. It is hard to believe, yet true, how large the scope of this device is. For the time-value of the notes is the only apparent root of well-fashioned obligato-basses.\* These are composed sometimes of one, sometimes of several note-values.

27. If, for example, I write my theme or subject entirely in eighth- or quarter-notes without any further specifications, so that there are no different feet (rhythmi), I am committed to this [i.e. to continuing in this fashion.] If on the other hand, I use two or more note-values, different alterations will result, especially when meter and key are brought into play. The art of exchanging [Verwechslungskunst] (ars combinatoria) may serve here if it be desired. More will be said about this under Rhythmopoie.<sup>46</sup> While I do not expect that any miracles will result from this art, I refrain from attacking the opinion of those who favor this procedure.<sup>47</sup>

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43. The last part of this paragraph is not very clear and the translation is largely conjecture.

44. Mattheson uses Ort, the literal translation of locus.

45. The translation "to write" is used for the sake of simplicity both for the Latin notare and for the German bezeichnen. As the context shows, the term (whatever the language) refers to the physical aspect, the appearance of writing.

\* An obligato-bass is one that is obliged always to allow certain prescribed notes to be heard. [The term means ostinato here. This is not only apparent from Mattheson's statement but is the definition given by Walther (op.cit., p.447): "... This term [obligato] is used for thorough-bass when it [the bass] is limited to a certain number of measures that are constantly repeated, as happens in Ciaconen, or when it retains a certain mouvement or only certain notes, etc."]

46. Part of this paragraph is somewhat obscure. In the chapter of Rhythmopoie (VI, Pt. II), Mattheson does not specifically mention ars combinatoria which apparently has to do with variation. He does give examples of variation, deriving several dance melodies from chorale melodies. Schering (op.cit., p.28) defines ars combinatoria as the art of combining different musical figures into themes or subjects and points out how mechanically this was sometimes done.

47. A literal translation of this sentence, "I do not wish to attack the mechanical opinion of others," was avoided, since it would be incor-

28. Inversion is known under the technical name [Kunst-Nahme] evolutio or eversio. Since the notes change only in respect to their position, inversion does not involve any change in the form and time-value of the notes but consists, in this case, of causing notes that previously rose to descend and of causing notes that previously descended to rise; or of changing forward motion to backward motion, etc. These procedures often result in very nice inventions. What else evolutio may mean in other cases will, without fail be reported in the proper place. In the meantime we have given the second manner of invention under this heading.<sup>48</sup>

29. The third manner to which we are led by the notational source [of invention] consists of repetition, for which the technical name is clausula synonyma. In fugal pieces it is called "the answer," i.e. a certain phrase is transposed higher or lower.<sup>49</sup>

30. By this device many pretty themes or subjects are invented (not only for fugues, but even more for other things). These may be carried through or developed [durch- oder aus-geführt] very cleverly. It is especially effective when a repeated phrase takes turns with other intervening ones and is cleverly brought back afterwards so that its return seems to be inevitable.

31. The answer is called repercussio when one voice does not merely repeat the same sounds uttered by another, but answers them in the same form either higher or lower. This can happen within one voice as well. The ear loves almost nothing better than such a return of a subject that has already been heard, especially when this is brought about cleverly so that it appears when it is least expected. That [pleasure] is natural, and all pleasures of the senses are of the same natural character.<sup>50</sup>

32. The fourth manner in which the category "place of notation" leads us is taken from the canonic style and is uncommonly dignified, if one does not limit oneself too much in using it. What actually constitutes this style has been discussed in Part I;<sup>51</sup> however, the meaning of canons, how many kinds there are, and how they are made will be shown more extensively in Part III.<sup>52</sup>

33. Here, while discussing the doctrine of invention, we are not dealing with formal canons but must limit ourselves to canonic imitative English.

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48. Locus notationis.

49. Wiederschlag, here translated as "answer" can mean fugal answer (comes) or sequence as will become apparent below in § 31. Although the term "sequence" does not appear to have been used to describe the repetition in one part of a musical phrase on another pitch until towards the end of the eighteenth century, the translator will apply it wherever it is indicated by the context.

50. This sentence has been rather freely translated.

51. Ch. X.

52. Ch. XV.

tion, in which the voices follow one another as far as note-values and intervals are concerned, but with freedom of pitch [Ton].

34. This, in brief, constitutes the explanation of the first dialectical place or of the first source of invention and its four openings or pipes, through which mere notation not only aids in the formation of a subject, but is able to carry it quite far.

35. It will be useful to give a small example of each of these four types. In this way we shall have a model to show us the procedure with the remaining loci. A sensible reader can easily surmise that it would require a fatter volume than the present one if we were to give similar examples of all the fifteen loci.

36. Invention of a subject.  
with notes of the same time value



with notes of different time values



By Inversion



37. In this manner all subjects may be inverted and ideas that are strangers may be lured into a closer relationship. One must beware of making daily routine out of this, however; it can easily take on a forced character.

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53. The original time-signature is 3/4.

38. As far as imitation or answer is concerned, the agreeable services it renders to invention must be well known to all who have looked about understandingly in musical scores. It is easier to find ten examples than one. We shall limit ourselves to one, however:



39. All that is pleasing in this example lies in the imitation of the first five [sic] notes, which exhibits the symmetry or evenness of the sequence [Wiederschlag], once by means of a second, and once by means of a third.

40. This device is of even greater use in the bass [in bassierenden Sätzen] than in the upper voices. In the working-out of fugues as well as of all melodic species<sup>54</sup> it is simply indispensable. A good subject must lend itself to transposition by any interval if the composition [Gesang] is to have form and if its parts are to be on a friendly footing with one another.

41. As we pointed out above, one must not limit oneself, in this case, to literal answers as in ordinary fugues. Rather one may deviate in one manner or another, especially with respect to the intervals. In that way it [the use of the device] will seem to be casual and spontaneous and result in something better. This is all the truer inasmuch as forced and too frequent literal imitation tends to annoy rather than please the ear.

42. Let the following serve as an example of the fourth manner, i. e. canonic imitation for two or more voices. As we have seen, imitations and answers can take place in a single voice; the canonic style, however, must have more than one voice. We shall close the explanation of the loci notationis with this example, since otherwise we should stray too far from our path. At 1) canonic imitation is abandoned; 2) is an answer in its true form [real answer];<sup>55</sup> at 3) there is canonic imi-

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54. Melodische Arten. One might be led to suppose that in this context Mattheson means "contrapuntal style" when referring to melodic (in contrast to harmonic) species. The translator tends to believe that Mattheson simply means "in all music."

55. The use of the term "answer" throughout this chapter is far from an ideal solution. The difficulty does not, however, lie in finding a better English equivalent (although that too is a problem); rather it lies in the indiscriminate use Mattheson has made of the term Wiederschlag. There is no doubt that the word meant "answer" to him, since he explains this himself in Pt. III, Ch. XX, ¶ 10, 11, and 12. In the interest of whatever clarity may be gained by this the entire section is translated here.

"In French, réponse; in Italian, risposta really mean 'answer!' In fugues and fugato pieces the part [Nachsatz] that follows the first part [Vorsatz] and, as it were, answers it, is figuratively called by

Oboe

Voce

3

1

2

3

4

5

tr

tation at the unison; at 4) a pulling together of this succession called appropinquatio thematis; at 5) a ribattuta ending in a trill.

43. The second place of invention, namely, locus descriptiones, is, next to the first, the richest source. In my humble opinion, in fact, it is the surest and most essential guide to invention, since it contains the bottomless sea of the human sentiments which, by means of this locus, are to be represented and described in music. Because of the manifold and mixed nature of the passions, however, one cannot list as many clear and particular rules for the locus descriptiones as for the preceding one.

44. The most important aspects of the emotions have been discussed in the third chapter of the first part. There, under the title "The Natural Science of Sound," they can be looked up and then applied to the art of invention.

45. The assumption that the locus under discussion depends on the character of the words to be set to music is not far from right, since the so-called text of vocal music serves chiefly to describe affects. However, one must know that even where there are no words, in purely instrumental music, in fact in any melody, the purpose must be that of picturing the governing sentiment. Thus even the instruments can speak intelligibly and understandably, by means of [nothing but] their sound.

46. The famous Neidhardt says in his Temperatur,<sup>56</sup> "the purpose of music is to stir all the affects by nothing but sounds and their rhythm and thus to outdo the best orator." This belongs to the locus descriptiones of invention.

47. In writing instrumental music (which, on the whole, has a style all its own) the composer may sometimes write according to some

this name. In Latin it is called repercussio, in German Wiederschlag.

"That only the answering voice or chorus of a dialogo should be called thus, as Walther's dictionary maintains, I had never heard before. I believe that the above-mentioned figurative meaning of this word has a far greater application than the literal meaning....

"Brossard has intentionally placed risposta and other expressions under the heading fuga; however, for the word repercussio he gives a meaning much too general to be clear. Nowhere does he make special mention of réponse and risposta; he does not define them [separately]. Instead he makes mixed use of reditta, replica, consequenza, imitatione, etc., without mentioning that there are differences between these words, particularly between 'fugue' and 'imitation! We gladly take his word for it. Rameau uses the word réponse twice in the same sense in which we use it. (Traité de l'Harmonie, p. 336.)"

Translator's note: Walther limits the term repercussio — also translated by him as Wiederschlag — to the meaning of "tonal answer," p. 520f. and example on table XIX, fig. 8.

56. J. G. Neidhardt, Die beste und leichteste Temperatur (1706).



special emotion of his own invention; in vocal pieces it is the poet who, if he is good, usually determines the affect. This is a supporting reason for one of my axioms, namely, that it is easier to write for singers than for players. It requires much more feeling and sensitivity to express one's emotions without prompting than to follow the suggestions of someone else.

48. The remaining loci, whether generis or speciei, totius et partium, etc., are also useful to musical invention, as we shall soon see; they are, however, not as important as the preceding two.

49. It is, therefore, not a good philosophical teaching method if, in discussing these matters, notation and description are not mentioned at all, and if one restricts oneself only to that which precedes, accompanies, and follows (antecedentia, concomitantia, and consequentia).<sup>57</sup> Aside from the fact that these elements are not real loci topici at all, unless they be considered as belonging to acting and circumstantial causes, and to the final cause (ad causas efficientes, circumstantias, et causam finalem), the two above-mentioned loci are ten times more serviceable to invention than the three latter. In fact, the least of the remaining thirteen places is of greater advantage than those supposed sources [of invention].

50. Counterpoint is a genus, an entire generic group in music; the fugues, however, are species, kinds, or sorts. A solo is a genus, a violin solo, a species, etc. Thus, this or that genus, if it agrees with the words [of a text] or the intention [of instrumental music] can be of help [to invention] in a general way. Sometimes, too, this or that species of melody can be a more specific or particular guide to invention.

51. All musical pieces consist of different parts that are joined together. If I give thought to this matter, I must consider whether words or intention are suitable for a solo or a tutti, for choir (which consists of many members), or for duet or trio. Should it appear best to make a tutti out of the work, the question becomes: of how many parts, since there are C.,<sup>58</sup> A., T., B., etc.

52. The requirements (requisita), such as the different instruments and their appropriate uses, also depend upon the locus partium, and each voice and each instrument or, as they are called, each part, according to its nature and compatibility with the material, gives rise to characteristic inventions.

53. The acting cause (causa efficiens) is an oration in which some action or story is to be narrated, provides aid to invention in four ways, for it is either a main cause, an instrumental cause, a driving cause,

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57. A criticism of Heinichen who lists these "loci topici" as the three fontes principales, the three main sources of invention. Cf. § 78 below.

58. Cantus.

or an incidental cause.\* The nature of these causes is easier to observe in a text set to music than here, where any description would have to be brief and could at any rate, only be verbal. It would carry us too far [to attempt more], and this paragraph will have to serve as a notice or bit of instruction.

54. The material cause (causa materialis) consists of three elements, out of what, within what, and for what<sup>59</sup> (ex qua, in qua, et circa quam). In order to explain this briefly, it must be assumed that the basic material of music is sound, that is, if we disregard the fact that it may have a text or that a particular passion is to be expressed by it.

55. If, for example, I were to write harmony consisting of consonances exclusively, without any dissonances, the material out of which (ex qua) my composition consisted would have a very individual character and would be a special invention.\*\*

56. On the other hand, while it is not possible to make a pleasing composition entirely out of dissonances, it is nonetheless feasible to use them so frequently that they virtually lord it over the consonances. The impression will then be created that the latter have been left out entirely.

57. One can, for example, write a bass in such a manner that at each new phrase the vocal part begins on a second, or — proceeding the other way — the vocal part is written in such a manner, after each phrase followed by a rest, that it allows the bass to begin again on a fourth or sixth from the vocal part.<sup>60</sup> This will sound as agreeable as it will seem strange. It belongs to the causa materialis, i.e. out of what.

58. It is also possible to picture horrible and gruesome things by the use of dissonances and thus to take one's invention ex loco materiae. In depicting poetic verses dealing with hellish furies, plagues, etc., one can use a symphonie terrible. In such cases nothing is so horrible that it will not be convenient and suitable to our invention.

59. Just as ideas may be derived from either dissonance or consonance, a variety of skillfully contrived interchanges between con-

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\* Principalis, instrumentalis, impulsiva et accidentalis causa.

<sup>59.</sup> To translate womit or the Latin circa quam as "for what," is justified, the translator believes, by the context below, particularly since the Latin word circa is capable of a variety of meanings.

\*\* At certain times and under certain circumstances this way of writing is most effective. Capellmeister Hasse, an old friend of mine, has often demonstrated that true agreeableness lies least in the use of dissonances.

<sup>60.</sup> The reason why Mattheson mentions the sixth in this context, i.e. as if it were a dissonance, is not clear. Elsewhere (cf. Pt. III, Ch. VIII) he treats the sixth conventionally as an imperfect consonance. The mention of it in the above context may be an error.

sonance and dissonance can lead to the derivation of many more inventions.

60. The materia in qua or the material within which one writes [the ideational framework],<sup>61</sup> belongs partly to the underlying idea, text, or the particular passion one has chosen to represent. It is, therefore, related to some extent to the locus descriptiones though, as may be easily surmised, there are exceptions.

61. The materia circa quam [the material] with or about which the composer thinks while writing, are the voices or the instruments; [i.e.] the singers, players, and especially the listeners. The varying ability and cleverness of all of these offer an extraordinary stimulus to the composer's inventiveness. They are of greater help [to invention] than almost anything else.

62. Ten good composers are frequently unable of making one good singer, but one good singer, especially a beautiful and artistic female, may awaken ten good composers who are often unaware of the origin of their remarkable ideas. Love is often a contributing factor, for love, although it does not teach rules, is frequently the best teacher of music.\*

63. For this reason the materia circa quam has always been regarded as one of the best aids to invention. The knowledge that a work is to be performed by this or that great virtuoso, or that it is to be put on by such able people that writing for them is the greatest pleasure, is usually an enticement or stimulus to the composer.<sup>62</sup>

65. Next, the form and norm of every work and every melody show the way to the invention of clever passages [Gänge]. Concerning this, more extensive instructions will be given in the two chapters dealing with the difference between vocal and instrumental melodies and their kinds and styles.<sup>63</sup> They [the stylistic differences] can be applied to the doctrine of invention and may be regarded as causae formales.

66. The goal [Endzweck i.e. causa finalis] of our musical endeavor is, first, to honor the Lord and second, to please and move the listener. ...<sup>64</sup>

70. This is the proper place for the locus effectorum. We may notice, for example, that certain compositions are very effective in rooms or halls, but lose their power entirely when performed in a

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61. The lack of clarity in the above paragraphs appears to the translator to be caused by the rather forced application of rhetorical terms.

\* According to the old proverb: amor docet musicam.

62. One paragraph omitted.

63. See Chs. XII and XIII of Pt. II.

64. The remainder of this paragraph as well as the following paragraphs are omitted, since they deal, without being especially revealing, with some considerations of different audiences.

church, or vice versa. In this case experience is the incomparable teacher of invention.

71. The locus adjunctorum is used in music chiefly in the representation of certain persons (in oratorios, operas, and cantatas). It is used to depict three things: gifts of the soul, gifts of the body, and gifts of fortune.\*

72. If anyone believes that these things cannot be represented in music, let him be assured and convinced that he is mistaken. The famous Joh. Jac. Froberger, organist at the court of the Emperor Ferdinand III, knew how to represent entire stories, including portraits of the persons present and participating, complete with the characteristics of their temperaments. I am in possession of an allemande and its associated pieces [Zubehör, i. e. a suite]<sup>65</sup>, in which the dangerous crossing of the Rhine by the count of Thurn is made clear to eye and ear by twenty-six descending note-figures.<sup>66</sup> Froberger had been present during the adventure.<sup>67</sup>

76. With strong imagination such inventions may be derived from the above source. One might, for example, imagine that some adorned person walks about saying, "It is I who teach justice"; or, "I tread the winepress alone!"<sup>68</sup> Supposing I wished to set the following words meant for Pilate in a Passion:

Trees whose branches reach too  
high into the air,  
will soon be cut down.

Finding that I could think of nothing suitable because there is no particular affect apparent in these words, I should turn my thoughts to the fortunes of Pilate. I should consider that he was a great statesman and governor and that this must lead to some pride and lust for power. Thus I should gain the opportunity for expressing the emotion of lust for power and majesty. Of course, the "reaching up" of the branches might also give some people an idea; however, inner feelings are always nobler than outward literal images.

77. The following locus circumstantiorum is of the same species as the preceding one, but with this difference: the concern here is with circumstances of time, place, past, present, future, and other such things. To discuss all this at length here would require a separate book. In view of the fact that the third part [of this book] could not be written

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\* Adjuncta animi, corporis, et fortunae.

65. This work appears to be lost.

66. "Descending note-figures" for Noten-Fälle is as close a translation as possible.

67. Since the works referred to in the two omitted paragraphs are all lost, the translator decided to save the space devoted to discussing these examples.

68. The "adorned person" who "teaches justice" and "treads the winepress alone" refers to Isaiah, 63:1.

without many examples, such a discussion would carry us too far.

78. Heinichen's attention to the theory of invention seems to be directed only to this locus circumstantiorum, since he discusses only antecedentia, concomitantia, and consequentia.<sup>69</sup> These, after all, represent only one part of one locus out of fifteen.

79. Next we have locus comparationis or comparison. Here similar things are juxtaposed with dissimilar ones, small and large, or vice versa. Into this category belongs the prose and poetry in which, for the sake of allegory, persons are used to represent, for example, day and night or other things; persons who can speak and sing. "One day tells the next," etc.

80. Locus oppositorum, contrast, should not be underestimated either. It is not only generally useful in music but gives rise to a variety of means by which to let one's inventiveness shine. We need mention only the various meters, motions running counter to each other, high and low pitches, fast and slow tempi, to show almost infinite possibilities of invention arising from this device. It does not matter whether or not these are occasioned by a text.

81. Locus exemplorum is presumably to be interpreted as imitation of other composers. One must, however, choose only the best examples and change them so that they will not just be copied or stolen. When all has been said, it must be admitted that this source is used most frequently. As long as it is done modestly, it need not be condemned. Borrowing is permissible; the loan, however, must be returned with interest; i. e. one must work out and dispose the borrowed material in such ways that it will gain a better and more beautiful appearance than it had in the composition from which it came.

82. Those who have such wealth that they do not need to borrow ought to be generous. I believe, however, that such persons are rare. Even the greatest capitalists will borrow money when it is convenient or advantageous.

83. The last source, locus testimoniorum, consists of the use of melodies composed by someone else and known to nearly everyone. The church-hymns, for example, are quoted in such ways that they become testimonials to or endorsements of the material which calls for their use. They serve as citatum or allegatum and often have a very fine effect. We may consider this good invention, since such music is

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69. Heinichen (Generalbass i. d. Comp., p. 30) establishes the above three terms as the main sources of invention. He says that if a composer is confronted by a "dry text" (c. f. footnote 8), out of which he cannot draw any good ideas and which is not suited to "stimulate the natural imagination," he must look at the preceding text and try to get an idea there. If the aria, however, is at the beginning of a cantata, opera, etc., he should look at the text that is to follow. Concomitantia textus refers to the circumstances under which the aria is to be sung, i. e. the action may express an affect not mentioned in the text.

often exactly what is called for and is many times diligently and thoughtfully worked out.

84. This then, in brief, is an attempt to take the loci topici of rhetoric and apply them to musical composition, where they can be uncommonly useful.

85. There is, however, one kind of invention which is called abrupt, unexpected, and extraordinarily inspired [eingegeben] (inventio ex abrupto, inopinato, quasi ex entusiasmo musico). This is helpful in the following cases:

- 1) When one has just studied the work of an excellent composer, especially if he has treated the same subject as ours.
- 2) When one feels a passion and, as it were, becomes steeped in it, as if one were indeed devout, in love, angry, contemptuous, sad, joyous, etc. This certainly is the surest path to quite unexpected inventions.
- 3) If one can use different inventions in one single melody, changing them instantly and unexpectedly and thus surprise the listeners. One must, however, make certain not to disturb the overall unity or purpose [of the composition].

Example of mockery unexpectedly turning to joy:

The musical score consists of four staves, each with a tempo marking above it. The first staff is marked 'Adagio' and shows a slow, descending melody with the lyrics 'Wol dem Volk, dem es al - so ge - het;'. The second staff is marked 'Allegro' and shows a faster, more rhythmic melody with the lyrics 'a - ber wol dem Volk, des der Herr ein Gott ist!'. The third staff is marked 'Adagio' and returns to a slow tempo with the lyrics 'Wol dem Volk, dem es al - so ge - het;'. The fourth staff is marked 'Allegro' and returns to a fast tempo with the lyrics 'a - ber wol dem Volk, wol dem etc.'.

70. "Happy the people who fare thus, but happy [happier] the people whose Lord is one God!" The above distribution of the syllables

Several different [alternating] inventions



(This translation will be  
completed in the next issue.)

is to some extent conjecture. As so frequently Mattheson, or his printer, was careless in fitting the words to the text.