## Yale University Department of Music

# FUGUE AND RHETORIC

Gregory G. Butler

Toward the end of the fifteenth century, largely as a result
of the growing influence of humanism, a trend can be de-
tected in certain musical circles toward an increasing aware-
ness of, and stress upon, the great affinity between music and
poetry.[1] As a result, music came to be viewed more and more
as a highly affective form of artful expression imbued with all
the learned artifice and persuasive qualities of its sister art,
poetry. One of the most important and fascinating aspects of
this trend is the application of rhetoric, whose precepts
govern poetic creation, to music.

Classical rhetoric is divided into five distinct branches—
invention, disposition, elocution, memorization, and pronun-
ciation. Of these elocution or eloquence, the decoration or
embellishment of speech by clothing and filling it out by
means of various rhetorical figures, was the prime considera-
tion in the rhetoric of the Renaissance. In the later sixteenth
century in the northern European countries of Germany,
France, and England, the trend toward the application of
rhetorical precepts to music manifests itself in a particular
predilection on the part of theorists to refer to certain

49

musical structures and compositional techniques in terms of specific rhetorical figures. From the very beginning of this movement, fugue is conspicuous as the most frequently mentioned of these techniques. Gallus Dressler (1533–c.1585), the most important *musica poetica* theorist before Joachim Burmeister, was prompted to remark that "in *musica poetica*, nothing is more worthy for insertion [in a composition] than *fugae*. Indeed, they embellish music and they result in music constructed according to nature and art."[2] Why was the *fuga* elevated to such a preeminent position as a musical-rhetorical element?

First of all, it must be realized that this whole movement was largely highly learned and intellectual, even academic, in nature, and of course the *fuga* was looked upon as a highly learned element of composition. Secondly, the *fuga* was a structure of great artifice and at the same time a highly expressive and affective musical force, and therefore highly valued as a powerful musical-rhetorical device. Thirdly, poetry deals largely with verbal imagery, and there is growing evidence that the *fuga* was thought of in terms of a highly artificial musical image,[3] and was therefore a prime ingredient of *musica poetica*.

The study which follows will illuminate the development and evolution of fugue as one of the most important of the multitide of musical-rhetorical structures. In a period when discussions of fugue in theoretical sources are almost completely of a practical and highly technical nature, such a study is absolutely essential for a deeper understanding of the way in which the composer and theorist conceived of fugue in rhetorical terms.

Almost four decades before the statement by Dressler quoted above, there is early evidence of the application of the names of rhetorical figures to musical structures. In what seems to be the earliest instance of such an application, reference is made to only a single rhetorical figure which, significantly, is applied to the *fuga*. As early as 1537, Joannes Stomius (1502–1562)[4] begins his discussion of the *fuga* as follows:

INGENIOSA, QUAS MIMESES SEU FUGAS appellant: ubi eadem vox a pluribus, sed certis temporum spaciis intervenientibus, consequenter canitur.

Things ingenious, which are called *Mimeses* or *fugae*, where a single voice is sung in consequence but with certain intervals of time intervening.[5]

Stomius here refers to the *fuga*, meaning in this case canon, as a specific rhetorical figure, *mimesis*. Almost equally important is the fact that on the same page, he uses the name of this figure as a generic designation in the title of his musical example—*Mimesis. IIII. vocum. Authore Ludovico Senflio. Mimesis* (*imitatio*) refers to the literal repetition of one person's words by another person, usually for the purpose of emphasis.[6] This process of mimicry involves not only exact imitation of a verbal model in very close consequence (the use of *consequenter* here is significant), but also implies a response from separate and distinct sound sources; as such, the device is very close in concept to the canon, to which structure it is applied. Although in this first appearance of the musical-rhetorical figure, the particular figure in question is highly general in nature, there is nevertheless a close parallel between rhetorical figure and musical structure. This close identification of the *fuga* with *mimesis* remains the most common fugal-rhetorical application throughout the whole period under discussion and even beyond, right up to the present day.

The first truly extensive treatment of the application of rhetorical figures to musical procedures is that which appears in a treatise entitled *De musica* (after 1559)[7] of Anonymous of Besançon; but even here, only four basic figures are discussed:

Prima Graecis dicta est πλόκή: Latinis copulatio. Sed vulgus nunc cantorum fugam nominat. Est autem ploce, vocum repetitio similium aliquo modo parallela, hoc est, partium collatione aequali, vel simili, sibi inter se respondentium.

The first figure is called *plóké* in Greek, *copulatio* in Latin. But among singers, it is now commonly referred to as *fuga*. It is however *ploce*, a parallel repetition of similar tones in a certain way, that is, a uniform or like comparison of parts corresponding to one another.[8]

It is clear that this theorist is struggling with a highly

51

complex and involved musical-rhetorical concept, for he introduces no less than three distinct rhetorical figures in his attempt to define this concept clearly. All three of these figures have one aspect in common, the element of repetition. Beyond this, they all carry characteristic nuances of meaning which convey a comprehensive picture of diverse elements integrated under one musical procedure. The theorist himself defines one of these three figures, *ploce*, which involves a special kind of repetition in which there is parallel reiteration of similar elements.[9] This concept of parallelism is important, for it has a number of implications for fugue. It supposes first of all a simultaneous progression of two elements in tandem, the one moving at a certain fixed distance from the other. This concept is remarkably close to the *fuga* as a close point of imitation at a given vertical pitch interval. At the same time, parallelism implies the comparison of analogous elements, a concept which emerges clearly in the definition given by the theorist himself in the above passage. Comparison (*collatio*), the process by which similarity or dissimilarity is established, is of course one of the most basic procedures in logical reasoning. This likening of the *fuga* to a logical procedure is further reinforced by the use of the term *collatio* in the definition of *ploce*. *Collatio* is itself a rhetorical figure, a procedure involving a comparison made between two analogous elements, as the result of a logical sequence in which a similitude is developed to a full comparison.[10] Thus the sequence of entries which makes up the fugal exposition is seen as a strictly logical series.

The simplest of the four rhetorical terms presented in the above passage is *copulatio*, which is simply the vehement repetition of a single word or short phrase in rapid succession with a minimum of intervening material, for the purpose of amplifying a subject.[11] This is an excellent capsule description of the *fuga*, a close point of imitation. At the same time, it clearly outlines the basic purpose behind fugal imitation in rhetorical terms, the elaboration or extension (*amplificatio*)[12] of the subject of a discourse (*propositio*).

*Copulatio,* it should be stressed, was valued by rhetoricians as a forceful manner of speaking which served to make a deep impression on the minds of the audience.[13] This strong

psychological or affective impact was not lost on Anonymous of Besançon, who clearly alludes to this facet in the concluding summation to his discussion of the *fuga:*

Sed quoniam in re musica varietas prima est, quae in similitudine delectat; quae vero sine varietate & sine modo aliquo novo atque inexpectato continuantur, satietatem pariunt: repeti licebit frequenter idem prorsus vocum systema: sed utique ex uno loco transpositum in alium, ne idem omnino canamus, sed aliud: & una cum similitudine, dissimilitudo agnoscatur.

But since in musical matters, variety is the prime consideration, whatever is in the nature of a similitude attracts attention. Whatever things are continued utterly without variety and without any novel or unexpected aspect produce satiety. Frequently, the same complex of tones can be repeated straightway but only if it is transposed from one place into another, provided that we do not sing literally the same complex altogether, but another, and together with similitude, dissimilitude is perceived.[14]

While he stresses variety as the ideal, the author is quick to point out that the similitude offered by the *fuga* is important since it acts as an effective contrast to variety, thereby "attracting attention." However, he places conditions on repetition and stresses that the *fuga* does not involve literal repetition, but rather transposes and melodically slightly alters the repeated elements.

Anonymous of Besançon is unique among the early music theorists who apply rhetorical precepts to music in the large number of figures he cites in his attempt to arrive at a clear and comprehensive delineation of the rhetorical concept of fugue. Later musica poetica theorists, like Stomius early in the century, invariably adopt the simplistic, and by now traditional, rhetorical view of fugue in terms of imitation (*mimesis, imitatio*) or repetition (*anaphora, repetitio*). Gallus Dressler, in the treatise of 1564 mentioned above, is typical in that he refers to the *fuga* simply as *repetitio.*[15] However, with his subsequent description of fugal imitation as being established by means of an "emphatic, ordered sequence" ("ordine expressa"),[16] he clearly presents an

affirmation of the rhetorical concept implicit in Anonymous of Besançon's application to the *fuga* of the term *copulatio*. Later, he relates the specific fugal procedure in which the interval of time between the successive entries of the subject is varied, to the rhetorical figure, *emphasis*. In so doing, he adds a new rhetorical dimension to the *fuga:*

> Aliquoties fit ut unius fugae per diversa intervalla instituatur repetitio, quae, cum singulae voces se ipsas fugando imitari videantur, auribus non mediocrem affert delectationem intervenientibus vocalibus emphasin praeseverantibus.[17]

> Sometimes it happens that the repetition of one *fuga* is built up through various time intervals, which, when single voices seem to be imitated by averting one another, brings to the ears no moderate degree of pleasure, the intervening singers being cut off prematurely by means of *emphasis*.[18]

*Emphasis* can be defined on two distinct rhetorical levels. In a very general sense, it refers simply to an imposing or forceful style of writing which imparts rhetorical stress, a synonym for the Latin terms *pondus*[19] or *significatio*.[20] It also refers to a more specific rhetorical figure in which a deeper meaning is revealed than is actually expressed by the words themselves. This usually consists in the suppression or deliberate omission of a word or a group of words.[21] In the case under discussion, just as Stomius had before him,[22] Dressler seems to be employing the term in its general sense to apply to the strong rhetorical effect which results when an entry of the subject breaks in prematurely, interrupting a preceding entry before it is complete.

Joachim Burmeister (c.1566–1629) is by far the most important of the later musica poetica theorists, and a figure who plays a vital role in the present discussion. He also treats the *fuga* in very general terms, as the musical procedure "in which all the notes of a melody are imitated for some considerable time in the statement of each part in its etymological relation at the same or equal intervals of time."[23] However, it is his peripheral discussion of the *fuga*, peppered as it is with rhetorical terminology and concepts, which contributes substantially to our knowledge of how the *fuga* was

perceived rhetorically by musicians around the close of the sixteenth century.

To begin with, it is significant that to the traditional concept of the *fuga* as *mimesis* quoted above, Burmeister adds the qualifier, "in its etymological relation" ("in suo conjugio").[24] From this, it would seem that Burmeister views each of the entries of the subject in a given fugal exposition as words, linked etymologically with all of the other similar entries in that exposition, there being a common derivation from an invariable root or primitive. To this basically grammatical conception, Burmeister adds a logical view with his cryptic statement that "one [?] can be tested and weighed carefully, even, in practice, transformed through many [?]."[25] Here, Burmeister seems to be alluding to the standard rhetorical procedure of confirmation (*confirmatio*) of the initial subject or proposition by the process of amplification and transformation by repetition. In so doing, he supports Anonymous of Besançon's earlier reference to the fugal exposition as a logical series.

Slightly later, Burmeister treats at greater length the grammatical concept of the *fuga* to which he had alluded earlier:

> Vacua ulterius loca aptis & appositis concordibus conjugatis characteristicis sonorum complebuntur, quo spontaneum, vix cum labore, incrementum consequetur syntaxis. . . .

> The empty place that lies beyond is filled up with fitting concords in apposition, etymologically related by distinctive qualities of sounds, whereby spontaneous augmentation with scarcely any effort follows as a consequence by means of syntax. . . . [26]

It is clear from this passage that Burmeister views each point of imitation as a unit filling up a block of space, as a word or phrase to which each subsequent appearance of the same point is fused in grammatical apposition and linked etymologically through the close similarity of the vertical concords generated between the pair of entries in each point. Finally, the whole series of points in the larger structural sense is strictly regulated by syntax, a separate branch of grammar

dealing with orderly and logical grammatical arrangement. Burmeister's use of the term *incrementum* in the above passage is also significant, for it is a specific rhetorical procedure, one of the four principal methods of amplification.[27] Since amplification is the principal means of confirmation, the use of this term would seem to support the idea that Burmeister saw the *fuga* as an amplificatory series of repeated points constituting a confirmation.

As Dressler had before him, Burmeister stresses the efficacy of the *fuga* as the introductory section (*exordium*) in the musical oration:

> Exordium, est prima carminis periodus, sive affectio, Fuga ut plurimum exornata, qua auditoris aures & animus ad cantum attenta redduntur, illiusque benevolentia captatur.

> The *exordium* is the first section or affective period of the composition, for the most part embellished with a *fuga*, by which the ears and mind of the listener are rendered attentive to the music, and his sympathy is captured.[28]

Burmeister, however, goes further than his predecessors, actually arriving at a convincing explanation of the power of the *fuga* to attract and hold the attention of the listener, a power which Anonymous of Besançon had attributed simply to its property of similitude as a strong contrast to constant variety:

> Hoc fieri animadvertitur ilico, ac nova affectio a Fugae affectione prorsus aliena introducta apparet.

> When this has occurred [i.e., when the opening statement of the point of imitation has culminated in a cadence], the mind is diverted immediately as a new statement appears, a fresh element having been introduced all the way through by means of the statement of the *fuga*.[29]

Burmeister sees the powerful psychological effect of the fugal exposition as a consequence of its unique structure. Successive entries of paired points of imitation gradually fill up the texture, but the structure is not complete until all such

56

entries have occurred. Each successive entry shatters the silence of that pair of voices to that point. This diverts the listener's attention suddenly from the previous simultaneously concluding entry, capturing and holding that attention throughout the duration of that particular entry and so on, through the entire sequence of entries. Thus the diversion of attention is not simple, but rather consists of a complex periodic series of progressive new diversions.

Burmeister's treatment of fugue is vitally important in another respect: he extends the application of rhetorical figures to include a diversity of fugal techniques—double fugue (*metalepsis*), counter fugue (*hypallage*), incomplete entry of the subject (*apocope*), and incomplete exposition of the subject (*anaphora*).

He defines the first of these, *metalepsis*, as "that style of *fuga* in which two melodies in harmony on this side are taken over on that side and are transformed into a *fuga*."[30] A definition of the term in a rhetorical sense will serve to clarify Burmeister's meaning. *Metalepsis* (*transumptio*) occurs when a word or phrase is explained or clarified by another word or phrase which is removed from the original expression by certain degrees.[31] The initial expression has no meaning by itself and only acquires significance as a result of the subsequent related expression, so that the figure provides a transition by step to conclusion. For Burmeister, each point of imitation presents a small-scale *fuga*, where the fugal imitation occurs between each of the brief paired statements of the subject. The fugal exposition similarly is considered to be a *fuga* on a larger scale where it is the points of imitation themselves, the miniature *fugae*, which are presented in imitation, naturally at a much greater time interval. In the case of the simple *fuga* the scheme is clear right from the initial point of imitation, since within its narrow confines it presents a *fuga;* but when the initial point of imitation contains two distinctly different subjects "on this side," the fugal scheme is not clarified until the second identical point is stated "on the other side." In the case of such a "fuga duplex," then, fugal imitation does not take place between each of the paired entries of the subject in a given point, but only on the larger scale between the points themselves.

The term *metalepsis* has two further specific rhetorical connotations,[32] both of which have ramifications for the later rhetorical concept of fugue in the Baroque. The first is logical in nature, and refers to the understanding of an antecedent by means of a logical consequent, and vice versa. The close identity with syllogistic reasoning suggested by this definition is not stated explicitly, but it does emerge almost a century later in the writings of one of the most important Baroque theorists, Angelo Berardi. The second of these meanings refers to the statement of a cause removed in time from the statement of the effect close at hand. This concept of subsequent entries of the fugal exposition standing in a causal relationship to the initial entry is alluded to more specifically by Burmeister himself in his discussion of *apocope*, as will be seen presently, and takes on great significance when one considers the later Baroque analogy between *comes* and *aetiologia*.

The second of Burmeister's four fugal figures, *hypallage*, occurs "when a *fuga* is presented with the succession of intervals inverted."[33] It is obvious that the analogy between *hypallage* as a rhetorical and as a musical figure is not exact, for rhetorically, this figure involves lateral or horizontal inversion of word order[34] which if applied to music literally would involve retrogradation and not melodic inversion.[35] Nevertheless, the process of inversion resulting in contraries is vitally important in the larger rhetorical scheme. As indicated previously, Anonymous of Besançon considered the *fuga* in terms of the rhetorical *collatio*, in which similitude is developed to a full comparison. However, an equally valid and common rhetorical procedure is the arrival at a full comparison by the juxtaposition and examination of contraries through the property of dissimilitude. This aspect of juxtaposition of contraries also gives rise to opposition, one of the most vital aspects of rhetoric, particularly its dialectical side. This is of tremendous importance for the later rhetorical concept of fugue in the Baroque.

*Apocope* and *anaphora*, the third and fourth of these fugal figures, both have to do with incompleteness of the *fuga*. The former refers to the case in which one or more entries of the subject are "ripped away from the *fuga*,"[36] and the latter to

58

the case in which the subject is not carried systematically through all the voices of the texture, leaving the fugal exposition incomplete.[37] Although Burmeister does not go into the affective or psychological significance of this process of abbreviation, it should be noted that the resulting effect, the defeat of expectation, was taking on vital importance as an affective musical-rhetorical device at this time.[38]

*Apocope*, as a rhetorical figure, refers to the excision of a syllable from the end of a word,[39] and as such, is very close to its fugal analogue where fragments of one or more entries of the subject are "ripped away from the *fuga*." In light of the above discussion concerning the causal relation of subsequent entries of the subject to the initial entry, it is interesting that Burmeister attributes the abbreviation here to "a pruning of some cause, which takes place in one voice or another."[40]

The analogy between *anaphora*, the repetition of the same subject at the beginning of successive clauses of sentences,[41] and the incomplete fugal exposition in which entries of the subject do not occur in all voices, is not nearly so precise as the others. Perhaps Burmeister was considering the figure *anaphora* in very general terms, simply as repetition. He may also be employing a contemporary turn-of-the-century usage reflecting the trend toward the specific fugal procedure of stating the subject only once at the beginning of each fugal period following the initial full fugal exposition, a concept which was to have great significance for fugue in its larger structural ramifications later in the seventeenth century.

It is with Burmeister that the application of rhetorical figures to such musical structures as the *fuga* reaches its zenith in Germany. Even the most important of the German musica poetica theorists writing after Burmeister, such as Johannes Nucius (c.1556–1620), treat fugue in general, simplistic rhetorical terms, employing the by this time commonplace rhetorical analogies of imitation and repetition. In the three decades after the publication of Burmeister's *Musica poetica* in 1606, it is largely in England[42] that the forward impetus in the growth and evolution of musical-rhetorical application takes place.

One of the most comprehensive and important applications

of rhetorical figures to musical procedures appears in the writings of Henry Peacham (the younger) (c.1576–c.1643), who, in his discussion of music, declares:

> Yea, in my opinion, no rhetoric persuadeth or hath greater power over the mind. Nay, hath not music her figures, the same which rhetoric? What is a revert but her antistrophe? her reports but sweet anaphoras? her counter-change of points, antimetaboles? her passionate airs but prosopopoeias? with infinite other of the same nature.[43]

What is so highly significant for the present discussion is that of the four figures mentioned by Peacham, three involve fugal procedures.

Thomas Morley states that "the reverting of a point (which we also term 'a revert') is when a point is made rising or falling and then turned to go the contrary way as many notes as it did first."[44] Since in rhetoric *antistrophe* refers to the inversion of word order in a phrase or sentences,[45] the analogy here is identical with Burmeister's earlier linking of melodic inversion and *hypallage*.

Peacham's equation of musical "reports" with rhetorical *anaphoras*, however, differs from Burmeister's usage and reflects clearly the broadening scope of the concept of fugue as a more extensive structure. Morley speaks of "keeping report,"[46] and Charles Butler later defines the report as "the iterating or maintaining of a point in the like motion,"[47] referring to the periodic repetition of the subject throughout a long work. This concept is clarified even further by the etymological derivation of the word "report" (as it is used here) from the French word *report*,[48] which is a continuation by means of bringing forward or advancing an element through periodic repetition.[49] Thus it seems that by the second decade of the century, the rhetorical figure *anaphora* had begun to be applied to fugue in its strictest sense. Rhetorically, *anaphora* does not refer to simple repetition, the sense in which Burmeister seems to use it, but rather to a very specific type of repetition in which each one of a number of successive clauses or sentences begins with the same word. This more specific meaning clearly implies an extended structure whose members are linked together by a

common element placed prominently at the beginning of each member. This is remarkably close to the extended fugal structures emerging at this time, in which at least one entry of the subject serves to open each successive musical period.

Of Peacham's three fugal figures, the last, in which counterchange of points is related to the rhetorical figure *antimetabole*, is by far the most interesting since it introduces an entirely new fugally related musical-rhetorical application. The term counterchange seems to appear only once more in an English musical theoretical source, in the writings over a century later of Roger North,[50] who uses it in the most general terms. However, since counterchange has the specific meaning of the interchange or exchange of parts or positions,[51] it is used in exactly the same way as the parallel German term, *Verwechselung*, to indicate contrapuntal inversion. Although *antimetabole* (*commutatio*) is very closely related to *hypallage* and *antistrophe*, all three having to do with the inversion of word order to produce a contrary, it is more specific in meaning. *Antimetabole*, unlike the other two procedures, does not involve simple inversion of word order, but an exact exchange or interchange of two elements, each of which occupies the other's place in the transformed phrase or sentence.[52] As such, it serves to clarify and to reinforce the meaning ascribed above to its analogous musical figure, counterchange. There is nothing to suggest that counterchange involves melodic as well as contrapuntal inversion. Morley, however, does give two types of double or invertible counterpoint.[53] The first involves simple contrapuntal inversion; the second, which involves both contrapuntal and melodic inversion, he links closely with strict canon.

A somewhat later English source, Francis Bacon (1561–1626), is no less important for his commentary on the close relationship between certain rhetorical figures and their musical counterparts, even though they are not so completely given over to fugal structures. He writes that "the Reports, and Fuges, have an Agreement with the Figure in Rhetorick, . . . of Repetition, and Traduction."[54] Bacon makes the same analogy between reporting and repetition as had Peacham before him, but with his equating of fugue and

traduction, we are introduced to yet another attempt to capture the essence of the fugal process in rhetorical terminology. The rhetorical figure *traduction*,[55] a generic heading for such figures as *adnominatio* and *polyptoton*, refers to a particular kind of repetition in which the repeated element, although directly derived from the initial word, is slightly altered by changes in case, tense, part of speech, and the like.[56] This may in fact reflect an attempt on the part of rhetorician-musicians to come to grips rhetorically with the fugal concept of the tonal answer in which there are minor alterations in pitches when the fugue subject is repeated, a procedure which was coming to dominate fugal practice at this time. *Traductio* is presented as an etymological figure in which an invariable root undergoes slight variations. This strongly supports Burmeister's insistence on the close relationship between a series of entries of the fugue subject and a series of etymologically related ("conjugate") words.

With Charles Butler's treatise, *The Principles of Music* (1637), which shows no advance over Peacham and Bacon in the rhetorical treatment of fugue, the door is closed on the strictly Renaissance musical-rhetorical approach to fugue in terms of elocution. Rationalism, with its stress on logical, coherent structure, was taking a strong hold in all areas of artistic endeavor, and music was to prove no exception. In 1627, almost one hundred years after the first evidence of the application of rhetorical figures to such structures as fugue, we arrive at the watershed between the Renaissance and Baroque in music theorists' treatment of fugue as a musical-rhetorical structure, with the following comment by Marin Mersenne (1588–1648):

> La Retorique enseigne comme il faut disposer le sujet pour le mettre en Musique & apprend au Musicien comme il faut imiter les figures de Retorique, en faisant divers passages, dinimutions, fugues, consequences, &c.

> Rhetoric instructs how the subject should be disposed in order to put it into the music and teaches the musician how he must imitate the figures of rhetoric in making various *passagi, diminuzione, fuge, conseguenze*, etc.[57]

Although Mersenne here refers to *fuge* and *conseguenze*

(close canons) as "figures of rhetoric," he does so only in the vaguest of terms, and only after first stressing the disposition or logical organization of the subject within a musical structure. This element of logical structure is central to the second of the aforementioned five branches of rhetoric, disposition. Later, in the seventeenth century, disposition replaced elocution as the primary concern of composers and theorists in their continued close linking of rhetoric and fugue.

General references to fugue as an extended rhetorical discourse or oration, described variously as a conversation, an argument, a dispute, a debate, and even as a battle among a number of opposing parties, appear frequently in theoretical sources up to the end of the eighteenth century. The first theorist to compare fugue with an extended rhetorical structure is Athanasius Kircher (1602-80), who speaks of fugue as "a series of *fugae*" ("series . . . fugarum") and likens it to "the skillful connection of figures in oratory through the faculty of rhetoric."[58] Not only is the formation of a larger structure by a series of points of imitation the important aspect of fugue for Kircher, but he sees it as a vital connective element in welding together figures to form the complete oration itself. In this respect, he hearkens back to Burmeister's concept of syntactic logical connection, although this aspect of fugue is now applied on a much larger scale. The English theorist, Christopher Simpson (c.1610-69), views the "repeating or renewing of the Fuge or point . . . when it comes in after some *Pause* or *Rest* . . . as of a man that begins to speak again, after some little time of silence."[59] This concept of fugue as a discussion among several people (voices) must have been widespread during the late Baroque and is remarkably close to the concept of strict contrapuntal writing attributed to J. S. Bach by his first biographer, Johann Nikolaus Forkel (1749-1818).[60] Thomas Mace (c.1613-1709) refers to fugue as "an Extention,"[61] that is, as a discourse or oration amplifying a particular proposition or subject which is treated in music "as a Theam, or as a subject matter in Oratory, on which the Orator intends to discourse."[62] Here we have the concept

of fugue as an extended rhetorical structure involving the formal presentation of a subject or proposition followed by the discourse or debate which is the outcome of this presentation. The use of the specific rhetorical term extension, the structure which amplifies a subject,[63] is particularly interesting. Similarly, Roger North (1653–1734) writes that fugue "hath a cast of business or debate, of which the melodious point is made the subject."[64]

The leading German theorist, Johann Mattheson (1681–1764), in distinguishing between fugue and canon, refers to the former as a "free oration" (freye Rede") and to the latter as a "strict oration" ("solutam orationem").[65] He sees the various contrapuntal voices in the fugue as "combattants" ("Kämpfer") and the element of opposition between these voices as a "pleasant dispute ("Luststreit").[66] Elsewhere in the same treatise, he expands greatly on Simpson's concept of fugue as a conversation. In his discussion of imitation, of which he considers fugue to be the mother,[67] he writes as follows:

> eine Stimme die andre gleichsam Gesprächsweise unterhalte, Fragen aufwerffe, Antworten gebe, verschiedener Meinung sey, Beifall erhalte, sich vereinbare, Wiederspruch annehme u.s.w.
>
> Denn, gleichwie eine Unterredung, da zu allen Vorträgen blosserdings Ja oder Nein gesaget, und keine Untersuchung vorgenommen, keine Behauptung angebracht, keine Gegenrede verspüret, kein kleiner freundlicher Streit erreget, ja, gar keine Mühe genommen wird, es einander nach oder auch zuvorzuthun, gar bald schläfrig macht, und schlechte Freude erwecket: also erfordert auch eine jede Harmonie, wenn sie gleich nur aus zwo Stimmen bestünde, eben solche Erörterung, Einwürffe, Beisprüche und Lustgefechte in den Klängen, die man durch kein bessers Mittel, als durch die so genannte Nachahmung, welche mit ihrem Kunstworte, Imitatio, vel potius Aemulatio vocum heisset, vorstellig machen kan.

> one voice, so to speak, converses with the other after the manner of a conversation, throws out questions, gives answers, is of a different opinion, secures approval, is in agreement, accepts opposition, etc.

For just as in the case of a conversation where simply yes or no is said to all propositions, where no investigation is undertaken, no proposition brought forward, no opposing statement perceived, no minor friendly dispute stirred up, in short, where no struggle whatsoever is undertaken in dealing with one another either before or after, one is soon made quite sleepy, and little joy is aroused. In the same way, each harmony, even if it consists only of two voices, also requires just such debate, objection, qualification, diverting combat in sounds, which one can accomplish through no better means than through so-called imitation, which is referred to by its art words, *Imitatio*, or better, *Aemulatio vocum*.[68]

In this passage, Mattheson stresses the necessity of opposition in providing the combative atmosphere so vital for diversion.

In his analysis of the fugue in d minor from the second volume of J. S. Bach's *Das wohltemperierte Clavier*, Friedrich Wilhelm Marpurg (1718-95) refers to the fugue similarly, as a "dispute" ("Streit")[69] in which the various voices join. In his codification of the fugal practice of Francesco Antonio Vallotti (1697-1780), Luigi Antonio Sabbatini (1739-1809) refers to fugue as "representing a true and real combat among two, three, four and more parts."[70] The foregoing references represent but a general indication of a much deeper and more far-reaching concept of fugue as an extended rhetorical structure in the Baroque.

Although fewer in number, there are other references to fugue during the Baroque which make a much more explicit analogy, often technical in nature, between fugal structure and rhetorical disposition. Before examining these, it is necessary to acquire some understanding of the technical aspects of rhetorical disposition itself.[71] In the standard classical disposition, the oration is divided into as many as seven distinct sections—*exordium* (*prooemium*), [*narratio*], *propositio*, [*divisio*], *confirmatio, confutatio* (*refutatio*), *peroratio* (*conclusio*). The *exordium* is the beginning of the oration, which should prepare the audience to listen with interest. The *narratio* consists of the exposition of pertinent

topics, deeds, and events. It appears in square brackets here because it is often considered optional. Its function is taken over to some extent by the *propositio*, which involves a formal statement or enunciation of the principal argument(s) at issue. In the *divisio*, the *propositio* is broken down into the particulars relevant to a specific aspect of the argument in order better to explain the exact nature of the matter. It too appears in square brackets above because it is often considered more properly to form an integral introductory element within the *confirmatio*, where arguments are cited to support and strengthen the case. In the *confutatio*, arguments brought against the case by the opposing party are refuted and dismissed. Finally, the *peroratio* should form a convincing, artistic close to the oration, usually involving a forceful conclusive statement of the argument.

As has already been stated, musical elocution, the application of rhetorical figures to musical structures, was the primary preoccupation of the *musica poetica* theorists in the sixteenth and early seventeenth centuries. Although it seems to have been a subordinate rhetorical consideration for these theorists, disposition nevertheless emerged as an important element in structural considerations, and in the early treatment of structure, the *fuga* appeared as an important element. In these early discussions,[72] the musical oration is generally divided into three sections only—*exordium, medium* (or "ipsum corpus carminis" as Burmeister refers to it[73]), *finis*. Although the outer sections of the comprehensive scheme outlined above are clearly present here, the five possible sections between them are subsumed together under the general designation of *medium*.[74] This basic tripartite musical-rhetorical disposition is evident in the first explicit references to fugue as an extended rhetorical structure in the middle Baroque.

Mignot La Voye (fl.1650) refers to fugue as "that which is related in some way with a gathering of a number of people who, having debated one after the other about some proposed subject, all come to the same conclusion."[75] This is a very early, much more specific and comprehensive statement of the same analogy expressed later by Simpson, Mattheson, and Forkel. What is so important here is the close

identification of fugue with the process of reasoning by logical argument. Implicit in this passage is the notion of a large-scale structure consisting of the proposition of the subject, the argument or debate upon this subject, and the arrival of all voices at the same conclusion. La Voye clearly outlines the three subsections of the rhetorical scheme of disposition, *propositio, confirmatio*, and *conclusio*. Concerning the last of these three sections, it is interesting to speculate as to whether La Voye means by "the same conclusion" simply the final cadence of the fugue, or whether this is an early reference to the much more complex concept of the treatment of the *thema* in close canon, or stretto, as an element of conclusion. At any rate this appears to be the first reference to fugue in which a definite, continuous structure according to the incipient tripartite musical-rhetorical disposition scheme of the sixteenth century is given as the principal determinant in arriving at a viable concept and definition of fugue as a larger structure.

The musical theorist most enlightening on the close relationship between fugal structure and rhetorical disposition in the seventeenth century, largely because he relates unambiguously specific fugal techniques with specific sections of the rhetorical disposition scheme, is Angelo Berardi (c.1635–p.1693). In discussing music generally, he stresses the great value of the other liberal arts in the formation of the musician. It is highly symptomatic of the times that in his general discussion of rhetoric, Berardi closely links logic and rhetoric, which "render man fit to argue."[76] In so doing, he stresses both the logical and the dialectical thrust of rhetoric current at this time.

Berardi treats the rhetorical aspect of fugal structure at some length. His fugal disposition features the same tripartite structure as does La Voye's, but Berardi refers specifically to the initial exposition of the *thema* as "la propositione della fuge,"[77] to the following intermediate section somewhat vaguely as "qualche bel passagio,"[78] and to the final division as "il concludere."[79] Like other theorists before him, Berardi views the subject of the fugue as the *propositio* and refers to the body of the fugue in rather vague terms. He is the first theorist, however, to identify a specific fugal technique

with the *conclusio* of the fugue, where "the fugue [subject] should be disposed in stretto."[80] He attributes the particular placement of this canonic section at the conclusion of the fugue to its being full of artifice.[81] This is completely in accord with the basic definition of the *peroratio* given above, in which artistry is stressed as a requisite concluding element. Even more fascinating is Berardi's comparison of fugal imitation with the basic structure of the art of logic, the syllogism:

> Altri l'hanno chiamata conseguenza, pigliando la denominatione dal silogisimo, che usano i Logici, si come in quello posta la maggiore, e minore, se ne deduce la conseguenza, cosi dall'ordine, ò modulatione posta dal Compositore in una parte, ne segue, che in conseguenza si possa da un'altra parte cantare l'istesso ordine, ò modulatione.

> Others have called it [*fuga*] *conseguenza*, taking the designation from the syllogism, which the logicians use. Just as in the syllogism, one exposes the major and minor [terms] and from these is deduced the consequent. Similarly, from a progression or melody exposed by the composer in one part, it follows that, as a consequence, the same progression or melody can be sung by another part.[82]

The term *conseguenza* had been used as early as the mid-sixteenth century by such theorists as Zarlino to denote a type of close imitation.[83] Although it certainly is a technical term employed in logic, Berardi is the first theorist to draw attention to this derivation and in so doing, to view fugue literally as being analogous to the process of reasoning by logic.

The tripartite fugal-rhetorical disposition outlined above had become crystallized by the end of the seventeenth century, especially in Italy, where this basic scheme continued well into the eighteenth century. It remained for German theorists to rigorously apply the rhetorical disposition scheme in its complete form to such musical structures as fugue.

Writing to Mattheson on July 28, 1718, Johann Christoph

Schmidt (1664–1728),[84] Capellmeister in Dresden, includes the following observations on fugue writing:

Denn eine Fugam zu tractiren, muss ich die artificia so wohl aus der Oratoria, als bey dem Stylo moderno, nehmen, ob gleich darinne mehr die Harmonia, als Oratio, dominiret. Denn Dux ist Propositio: Comes Aetiologia, Oppositum ist Inversio varia Fugae; Similia geben die veränderten Figuren der Proposition, secundum valorem; Exempla können heissen die propositiones Fugae in andern Chorden, cum augmentatione & diminutione Subjecti; Confirmatio wäre wenn ich das Subjectum canonisire; und Conclusio, wenn ich das Subject gegen die Cadenze, in Imitatione, über eine notam firmam hören lassen, der andern artificiorum zu geschweigen, welche in Eintretung des Subjecti anzubringen und zu observiren sind.

For in order to treat a fugue, I must take artifice just as much from oratory as from the modern style, although music dominates more in this than does oration. For the *dux* is *propositio;* the *comes, aetiologia. Oppositum* is the varied inversion of the fugue. *Similia* indicates the altered notes of the *propositio* according to value. *Exempla* can refer to the *propositiones* of the fugue in other keys with augmentation and diminution of the subject. *Confirmatio* would be when I treat the subject in canon, and *conclusio*, when I cause the subject to be heard *in imitatione* over a long held note toward the cadences, not to mention the other artifices which are to be brought in and observed in the entry of the subject.[85]

The structural scheme applied here by Schmidt to fugue is a pedagogical variant of the classical disposition scheme of rhetoric, the *chria*.[86] As treated by one of the leading German rhetoricians of the period, Christoph Weissenborn, the *chria* consists of four distinct sections which compare with the classical rhetorical disposition scheme as follows:[87]

| CHRIA | DISPOSITIO |
|---|---|
| | *exordium* |
| | *narratio* |
| *protasis* | *propositio* |
| *aetiologia* (*probatio*) | |
| . . . . . . | *divisio* |
| *amplificatio* | *confutatio* |
| . . . . . . | *confirmatio* |
| *conclusio* | *conclusio* |

Weissenborn distinguishes between a "simpler *chria*" ("leichtere chria") and a "more complex *chria*" ("schwerere chria"),[88] the only difference between the two being an extension of the *amplificatio* in the latter by a greater working out.

The *chria* lacks the initial two sections of the classical disposition scheme, *exordium* and *narratio*, commencing immediately with the *protasis* or principal thesis, synonymous with the *propositio*. The *chria* then presents a new section not found in the classical disposition scheme, *aetiologia* or *probatio*. *Aetiologia* is the process of assigning causes for effects given[89] and therefore its function is to further clarify and elaborate the *protasis*. The alternate terminology given for this section by Weissenborn, *probatio*, would indicate that it was looked upon as a proof or demonstration; it is interesting that *probatio* was sometimes given by rhetoricians as the third division of the oration, i.e., *prooemium*, [*narratio*], *propositio, probatio*, etc.[90] It is clear that *aetiologia* acts as a qualifying, explicative element, and is therefore closely bound to the *propositio* as a consequent element in a causal relationship. Thus it has been bracketed together with *protasis* above in parallel with *propositio*. The next two sections in the classical disposition scheme, *confirmatio* and *confutatio*, both involve the statement of arguments, the former to strengthen the case, the latter to refute arguments brought against it by an opposing party. Thus it is not surprising that these two sections were often linked together under the single term *contentio*, and their particular sequence in the *dispositio* scheme seems to be reversible.[91] Weissenborn, under *amplificatio*, gives four basic

methods of amplification—*a contrario, a comparato, ab exemplo*, and *a testimonio*.[92] Both the *chria* and the classical *dispositio* scheme end with the *conclusio*. It is significant for later discussion of this closing section that Weissenborn typifies it as consisting of either a repetition of the *protasis* (*propositio*), or a logical consequent in the form of an axiom or a wish, commonly in the form of a short verse.[93]

| Weissenborn | Schmidt |
|---|---|
| *protasis* | *propositio* (*dux*) |
| *aetiologia* | *aetiologia* (*comes*) |
| *amplificatio* — *a contrario* | *oppositum* (inversion) |
| *a comparato* | *similia* (alteration in duration of notes of subject) |
| *ab exemplo* | *exempla* (transposition, augmentation, diminution) |
| *a testimonio* | . . . . . |
| . . . . . . | *confirmatio* (stretto) |
| *conclusio* | *conclusio* (closer stretto over pedal) |

It is interesting that Schmidt's fugal-rhetorical *dispositio* scheme follows the *chria* almost literally, the only exceptions being that he dispenses with the *testimonium* among the various procedures of argumentation included under *amplificatio*, giving only the first three of these—*oppositum* (*a contrario*), *similia* (*a comparato*), and *ab exemplo*, there being no musical structure analogous to *testimonium* applicable. Also he inserts *confirmatio* between *amplificatio* and *conclusio*. In so doing, he has presented a hybrid structural scheme, predominantly from the *chria*, but with slight reference to the classical disposition scheme of rhetoric. Most fascinating for this study, however, is Schmidt's linking of specific fugal techniques with each of the sections and subsections of this musical-rhetorical *dispositio* scheme. He thus continues, on a truly comprehensive scale, a process begun just over three decades earlier by Berardi with his linking of stretto and *conclusio*.

Each of these sections of the rhetorical *dispositio* scheme and their respective fugal applications must now be examined

71

and discussed in light of the writings of other theorists from this period.

Schmidt begins his discussion of fugal-rhetorical disposition with the *propositio* in keeping with the parallel structural scheme of the *chria*, dispensing with *exordium* and *narratio*.[94] On rare occasions, the fugue itself, most often a vocal fugue, begins with a short, full-textured, predominantly homophonic section which is usually highly imposing and portentous and employs the *thema* of the fugue somehow in its construction. Sabbatini refers to these brief introductory complexes as "the figure of the prologue or *exordium* which with its few measures should always announce the subject matter or affect of the fugue."[95]

We turn now to a discussion of the first section of the fugal-rhetorical disposition scheme proper, the *propositio*. Mattheson refers to the *propositio* as "the strict statement" containing "the subject or purpose of the piece."[96] As is evident from passages quoted above, the conception of *propositio* had been associated first with the *fuga* as conceived as a complete unit in the sixteenth century, and later in the seventeenth century simply with the *thema*. There is no change in this concept in the eighteenth century. Both Mattheson and Sabbatini[97] view the *thema* of the fugue in terms of a *propositio*, the former referring to the *thema* as "what for the orator, is the text or subject."[98] Schmidt, as his discussion of fugal-rhetorical disposition would indicate, differentiates more clearly, viewing only the initial statement of the *thema*, the *dux*, as the *propositio*.

For Mattheson, the rhetorical parallel goes further than simple analogy between *thema* and *propositio*, bearing on the actual construction of the *thema*:

Bey dem Themate oder Hauptsatze, . . . müssen gewisse besondere Formuln im Vorrath seyn, die auf allgemeine Vorträge*) angewandt werden können. Das ist zu sagen: Der Setzer muss an Modulationen, kleinen Wendungen, geschickten Fällen, angenehmen Gängen und Sprüngen, durch viele Erfahrung und aufmercksames Anhören guter Arbeit, hie und da etwas gesammelt haben, welches, ob es gleich in lauter eintzeln Dingen bestehet, dennoch was allgemeines und gantzes, durch fügliche

Zusammensetzung hervorzubringen vermögend sey. Wann ich z.E. folgende drey unterschiedene und abgebrochene Gänge im Sinn hätte: [Example 1] und aus denselben einen an einander hängenden Satz machen wollte, könnte derselbe etwa so aussehen: [Example 2]

Diese Specialien müssen aber nicht so genommen werden, dass man sich etwa ein Verzeichniss von dergleichen Brocken aufschreiben, und, nach guter Schulweise, daraus einen ordentlichen Erfindungskasten machen müsse; sondern auf dieselbe Art, wie wir uns einen Vorrath an Wörtern und Ausdrückungen bey dem Reden, nicht eben nothwendig auf dem Papier oder in einem Buche, sondern im Kopffe und Gedächtniss zulegen. . . .
*) Specialia ad generalia ducenda nennen es die Redner.

As for the *thema* or principal statement, certain special formulae must be kept in stock, which can be employed in general enunciations.*) That is to say, the composer must, through experience and attentive listening to good work, have chosen from here and there, modulations, small turns of phrase, suitable examples, agreeable conjunct and disjunct passages, which, whether it consists purely of particular things, nevertheless is capable of generating something general and complete through suitable combination. For example, if I had in mind the following three independent and distinct passages [Example 1] and out of these wished to make a statement dependent on another, the result might appear somewhat as follows [Example 2].

These specials must, however, not be construed in such a way that one writes down a sort of catalogue of such fragments oneself and from that must construct an ordered box of inventions after the fashion of proper erudition, but rather in the same way as we continue adding to our stock of phrases and expressions in oratory, not necessarily on paper or in a book, but rather in the head and memory. . . .
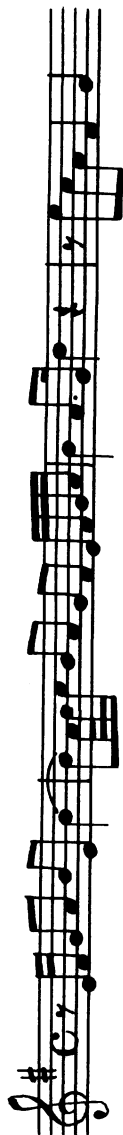*) Orators call it *specialia ad generalia ducenda*.[99]

These passages are crucial, for they reveal a facet of thematic construction which has hitherto been overlooked. Mattheson

Example 1

Example 2

sees the *thema* as a general thesis which is the end result of the synthesis of a number of special elements; and he quite rightly likens this to the dialectical procedure of "proceeding from specials to generals" ("specialia ad generalia ducenda"). Moreover, from his description of these specials as a stock of common elements taken from here and there and preferably stored "in the head or memory," it is clear that he is drawing a clear parallel with the whole process of *memoria*, which earlier was probably the most vitally important of the five branches of rhetoric. In this process a myriad of images is stored in the memory by associating them with an organized place system such as that provided by the rooms in a house.[100] These stock musical elements implanted in the memory are referred to by earlier theorists as *loci communes*, or simply commonplaces. Most assuredly, it is exactly this longstanding rhetorical tradition to which Mattheson is here drawing attention. It will be necessary to return to this concept of the *thema* as general thesis and the specials from which it is synthesized presently in the subsequent discussion of *confutatio*.

Thus far, only the general concept of the *thema* has been discussed. Certain more specific and detailed musical-rhetorical applications in this particular section of the fugue must now be considered. We will begin this discussion with the most characteristic musical aspect of the fugal *propositio*, the *dux-comes* combination. Schmidt refers to *dux* as *propositio*, and *comes* as *aetiologia*. The concept of *comes* as a direct causal consequence of *dux* implicit in the term *aetiologia* had been clearly in evidence well over a century earlier in Burmeister's discussion of the *fuga*, particularly in his treatment of the figures *metalepsis* and *apocope*. The same approach is promulgated with even greater clarity by Berardi in his musical-logical definition of *comes* as *conseguenza*. The integral concept inherent in the analogy between *comes* and the term *probatio* is also clearly a traditional one, established in Burmeister's statement that "one [*propositio*, that is, *dux*] can be tested and weighed carefully . . . through many [statements, i.e., *comes* and subsequent entries]."[101] There is nothing then which is strikingly novel, except for the new chriistic terminology, in Schmidt's conception of

the close causal and complementary structural relationship between *propositio* and *aetiologia* (*probatio*).

Mattheson's concept, on the other hand, runs completely counter to that of Schmidt's in that he sees the two, *dux* and *comes*, as opposing elements:

> Eine jede Fuge hat so zu reden zween Hauptkämpfer, welche die Sache mit einander ausmachen müssen. Der eine heisst Dux, der andre Comes. . . . Der Anführer, oder Ducem, begleitet sein Gefährte, oder Comes. Doch geschiehet diese Nachfolge oder Begleitung in unterschiedlichen Klängen, um dadurch eine gewisse Nacheiferung, eine aemulationem oder einen Luststreit auszudrücken, als worin fast der gantze Unterschied zwischen dem Fuhrer und Gefährten bestehet.

> Each fugue has, so to speak, two principal combatants who have to settle the issue with one another. The one is called *dux*, the other, *comes*. . . . The leader or *dux* accompanies its follower or *comes*. Nonetheless, this succession or accompaniment occurs in different keys, thereby expressing a certain rivalry, an *aemulatio* or a heated dispute. In this consists almost the entire difference between the leader and the follower.[102]

For Mattheson, the opposition between *dux* and *comes* in the initial exposition is tonal in nature, arising from the close horizontal juxtaposition of statements of the *thema* in sharply contrasting keys, usually tonic and dominant. In fact, the *comes* often concludes with a pitch which is not an element of the tonic chord because of the particular melodic configuration of the *thema*. Moreover, unless the *thema* is modulatory, the *comes* at its conclusion normally has strongly established the dominant key. In both cases, there is a need to return to the tonic for the subsequent entry of the *dux* in that key, both on the purely practical compositional level, to effect smooth harmonic progression, and also very importantly on the dialectical-rhetorical level, to resolve the opposition which in this case consists of the powerful tonal tension generated between *dux* and *comes*. In actual practice, this is usually effected either by a modulatory passage involving sequential imitation of a fragment of

the *thema*, or by a more sudden chromatic shift. Mattheson refers to such modulatory passages of resolution added after the statement of the *comes* as *conciliatio*, a general dialectical term for the process in which two different parties in opposition are brought together in agreement:

> Noch ein Kunstwort, nächst obigen zweien, ist hiebey zu betrachten. . . . Es heisst Conciliatio Modorum, da man ein Thema, dessen Schluss etwas ausserordentliches hat, durch einen kleinen Zusatz in die rechte Gleise bringet, und gleichsam mit dem anhebenden Nachsatze versöhnet.

> Still another art word, besides the above two, should here be considered. . . . It is called *conciliato modorum*, where one brings a *thema*, whose close has something irregular about it, onto the right track through a small addition, and as it were, brings it together into agreement with the beginning subsequent statement.[103]

Slightly later, Mattheson refers more specifically to the process of tonal opposition and its subsequent resolution when he refers to the process as "bringing itself into agreement with the key: because it had, as it were, fallen out with it over some matter,"[104] at which time he gives a musical example of *conciliatio* (Example 3). For Schmidt, then, *dux* and *comes* are complementary elements, while for Mattheson they are opponents, rivals locked in a dispute concerning the principal argument, the *thema* or *propositio*. As will become evident, it is the latter of these concepts which is in keeping with the whole concept of fugue at this time.[105]

A much more general rhetorical element involved with successive entries in the *thema* must now be considered, that of repetition. Sébastien de Brossard's (1655–1730) definition of repetition indicates that this procedure was linked inseparably with fugue:

> REPLICA, ou REDITTA. veut dire, REPLIQUE or REPETITION. C'est lorsqu'une Partie aprés quelque silence repette les mêmes Nottes, les mêmes Intervalles, le même mouvement, en un mot le même Chant qu'une premiere partie a déja dite pendant le silence de celle-cy. C'est là proprement qui fait la fugue.

## Example 3



Werde munter mein Gemüthe

Conciliatio

*Replica* or *reditta* means reply or repetition. This is when one part, after some silence, repeats the same notes, the same intervals, the same motion, in a word, the same melody as a first part has already stated during the silence preceding the second entry. Properly speaking, it is this which gives rise to fugue.[106]

Brossard seems to be pointing more precisely to the opening *repercussio* of the fugue. Mattheson refers to the same aspect in his discussion of repetition, defining it as "what one in fugal matters generally calls the *repercussio*, that is if I transpose a certain phrase higher or lower."[107] He refers to these repetitions as "clausulae synonymae,"[108] a rhetorical term referring to a passage of exposition in which the sense of the opening statement is clarified and elaborated on by the use of consequent statements each of which has the same meaning as the initial statement.[109]

The aspect of repetition discussed above reflects the tendency later in the seventeenth and early eighteenth centuries to view the term in a very general manner. However, the actual term *anaphora* (*repetitio*) has a quite specific meaning, namely, the repetition of the first word of a phrase at the beginning of a number of parallel subsequent phrases. This concept carried over into the eighteenth century;[110] and it is significant that musically, it is the fugue which most perfectly exemplifies this procedure, since each period begins with one or more statements of the *thema*.

We come now to the second section proper of the rhetorical *dispositio* scheme, the *confutatio* or *refutatio*. This is the section in which the opposition to the *propositio* is resolved by refutation.

In his discussion of musical–rhetorical disposition, Burmeister had described the second section of his tripartite division, the *corpus cantilenarum* or *medium*, as "comprising *congeries*, by which texture, just as by the varied arguments of the *confirmatio* of rhetoric, minds are penetrated so that a general truth [i.e., *propositio*] can be grasped and examined more clearly."[111] Burmeister's reference to the important role of the rhetorical figure *congeries* (accumulation) in this section is significant, for *congeries* is probably

the most important of the four distinct techniques[111] within the more general process of *amplificatio*, the term which corresponds in Weissenborn's chriistic *dispositio* scheme to the classical *confutatio*.[113]

The figures *incrementum* (augmentation) and *congeries* (accumulation) are very similar in nature, both consisting of a rising climactic series of like elements. In their musical adaptation, they consist of sequential repetition.[114] Since this is an element common to this portion of the musical structure not only in fugue, but in all musical genres of the period under consideration, it will not be dwelt on further at this point; but it should nevertheless be kept in mind, since it was a basic aspect of musical-rhetorical argumentation in the *confutatio* of the fugal-rhetorical *dispositio* scheme.

Applied to this basic sequential framework in the *confutatio*, however, was a musical technique highly germane to the discussion of fugue—that of thematic fragmentation. One of the first theorists to come to grips with this technique as it was applied in those sections of the fugue between entries of the *thema* was Giovanni Bontempi (c.1624–1705):

> Nelle altre Parti, non potendo elleno havere i Soggetti interi, si addatteranno i membri loro, che sono particelle degli stessi Soggetti, introdotte non con infilzature d'intervalli non convenevoli per riempir le Parti, e formar con quelle agevolmente il Mostro d'Horatio: ma con intervalli ragionevoli, e con ragione o di Fuga o d'Imitatione: in guisa tale, che non vi sia movimento alcuno, il quale non habbia la sua relatione e convenienza [Example 4].

> In the other sections, not being able only to have complete subjects, their members are adapted. These are particles of these same subjects, not with a stringing together of periods not suitable for filling up the parts, and with ease to fashion the prodigious feat of Horatio,[115] but with rational periods, by means either of *fuga* or of *imitatione*. This assures that there will be no progression whatsoever which does not have its relation and connection[116] [Example 4].

Bontempi's terminology here is carefully chosen, highly technical in nature, and is most fascinating in light of Mattheson's

Example 4



81

conception of the *thema* as a universal or general composed of a number of particulars or specials. Bontempi reinforces this concept, referring to fragments of the subject as "particles" (*particelle*).[117] This term had a very specific meaning, referring to the smallest possible atomic units resulting from subdivision of an element, reduction to particular matter in the most strictly literal sense. Equally interesting, in this case for its grammatical significance, is Bontempi's use of the word "members" (*membri*)[118] for these fragments. This is a specific, technical grammatical term, also called *colon*, to indicate a portion of a sentence which—although succinct and complete in its brevity—does not express the entire thought, relying for completion on supplementation, ideally by two further members.[119] It is just this element of incompleteness inherent in such a fragment which creates, in conjunction with the climactic aspect of sequential repetition, such a powerful effect. It demands continuation to and completion by the eventual statement of the complete sentence or thought (*thema*) in a subsequent section. Bontempi's emphasis on the need for logical connection and relationship between sections with its resultant unity is significant in light of the highly rational and logical approach to fugue taken by such contemporaries as Berardi.

According to Mattheson, every musical *propositio* was thought of as a general constructed by the synthesis of a number of particulars. Bontempi here reveals that in the subsequent section, the *confutatio*, the *propositio* as fugal *thema* is subjected to the reverse process of decomposition or analysis back into its particulars; and here one or more of the resulting fragments is subjected to close musical scrutiny, so that in a manner of speaking, these particulars become the *thema* of the *confutatio*. This whole process, then, is the reverse of the procedure described above by Mattheson in connection with the construction of the *thema* to be employed in the *propositio*, not "proceeding from specials to generals" (*specialia ad generalia ducenda*), but rather "proceeding from generals to specials" (*generalia ad specialia ducenda*), a process basic to dialectic.

It is highly significant that it is precisely this abstract dialectical technique of thematic fragmentation which lends

82

its name to a separate section in the classical rhetorical dis-
position scheme directly following the propositio, the *divi-
sio*.[120] In fact, the process of thematic fragmentation itself
is most often designated in musical-rhetorical theory by the
term *distributio*, a rhetorical figure for which the term
*divisio* is the most commonly employed synonym. Johann
Adolph Scheibe (1708–76) makes such a connection later in
the eighteenth century, and in doing so stresses this figure's
great effect in fugue:

> Die VIIste ist die Zergliederung (Distributio.) Diese
> geschiehet, wenn man einen Hauptsatz eines Stückes auf
> solche Art ausführet, dass man sich bey jedem Theile
> desselben nacheinander besonders aufhält. Wenn man
> etwa ein Thema zu einer Fuge, das etwas lang wäre, so
> zergliedern wollte, dass man zuerst einen Satz, oder Takt,
> und alsdann auch das übrige gleichsam zertheilet, aus-
> führte, und folglich alle Theile des Hauptsatzes, als beson-
> dere Sätze betrachtete, und durch eine verschiedene Aus-
> führung von einander absonderte. Dass diese Figur zur
> geschickten und vollkommenen Ausarbeitung einer Fuge
> sehr viel beyträgt, erhellet bereits hieraus zu genüge.

> The 7th [figure] is dissection (*distributio*). This occurs
> when one works out the principal subject of a piece in
> such a way that one dwells upon each part of it specially,
> one part after another. If one wished perhaps to dissect
> the *thema* of a fugue that was somewhat long, then one
> would first treat one phrase or measure and then also
> fragment in a similar manner what remained, and conse-
> quently would consider all parts of the principal subject
> as special phrases and isolate these from one another by
> different treatment. That this figure contributes a great
> deal to the skillful and consummate working out of a
> fugue, has already become abundantly clear from the fore-
> going.[121]

Scheibe stresses the concept of proceeding to specials,
referring in his discussion to treating fragments "specially"
and as "special phrases." He emphasizes in his concluding
statement the powerful dialectical potential of this figure
as a forceful, persuasive arguing agent:

Ueberhaupt aber muss diese Figur dazu dienen, den Verstand nachdrücklicher zu machen, und die Zuhörer gleichsam zu überzeugen.

Above all, however, this figure must make more of an impression on the comprehension, and at the same time, convince the audience.[122]

Forkel supports the concept of *divisio* as a distinct section in the rhetorical *dispositio* scheme, when he refers to that segment immediately following the thematic complex as "die Zergliederung."[123] Significantly, he characterizes the process employed in this section as "the individualization of general affections,"[124] by which phrase he stresses not only the still current concept of the principal *thema* as the general expression of an affect, but also the dialectical procedure of specialization or particularization of the general thesis.

Now that the more general aspects of the *confutatio*, sequential amplification and thematic fragmentation, have been discussed at some length, it is necessary to examine the specific methods of argumentation which Schmidt applies to this section and their musical application in fugue.

As an important preliminary step in this more detailed study, Mattheson's definition of *confutatio* should prove highly enlightening:

Die Confutatio ist eine Auflösung der Einwürffe, und mag in der Melodie entweder durch Bindungen, oder auch durch Anführung und Wiederlegung fremdscheinender Fälle ausgedruckt werden: Denn eben durch dergleichen Gegensätze, wenn sie wol gehoben sind, wird das Gehör in seiner Lust gestärcket, und alles, was demselben in Dissonantzen und Rückungen zu wieder lauffen mögte, geschlichtet und aufgelöset.

The *confutatio* is a resolution of the objections and may be expressed in music either through suspensions or also through the introduction and refutation of strange-seeming passages. For it is just by means of these elements of opposition, provided that they are deliberately rendered prominent, that the delight of the ear is strengthened and everything in the nature of dissonances and syncopations which may strike the ear is settled and resolved.[125]

The rhetorical purpose of the *confutatio* is to refute objections to the principal thesis of the argument; the musical purpose is to resolve opposition to the *thema*. According to Mattheson, this opposition generally takes three forms. The first, the clashing dissonance resulting from suspension figures, involves vertical harmonic contraposition; the second, the jolt resulting from the rhythmic displacement by syncopation, involves vertical rhythmic contraposition; and the third, the introduction of foreign sounding passages, is a horizontal sort of juxtaposition serving as a strong contrast to the reiterated *thema*. In the first case, the resolution of such opposition takes the form of the harmonic resolution inherent in the suspension figure; in the second case, it takes the form of the rhythmic resolution afforded by such structures as the cadence where the voices merge rhythmically on a strong pulse; in the third case, although it is not stated explicitly, such resolution consists in the eventual reappearance of the *thema*.

Mattheson's example of the *confutatio* employs the first of these three procedures of opposition and resolution, and at the same time furnishes a good example of thematic fragmentation (see example 5). In a footnote, he refers to this passage as a series of "opposing statements with their resolutions called the *confutatio*, the *dissolutio* by rhetoricians, the *resolutio* by us musicians."[126] Here, the elements of opposition are represented by a series of suspended dissonant sevenths and fourths, and the refutation of this musical opposition is achieved by various resolutions of these dissonances, in every case to the consonant third.

It is significant that for Mattheson, the aspect of opposition completely dominates the musical *confutatio*. It should be recalled that *a contrario* is the first of the four genera in the subdivision of the *amplificatio* into the various methods of argumentation in the *chria*. Of course, the element of opposition is basic to the whole process of argumentation and is by far the most important element in the fugal *confutatio*. Schmidt, it should be remembered, refers to *oppositum* (*a contrario*) in the fugue somewhat cryptically as "the varied inversion of the fugue," by which it would seem that for him, the principal method for opposition in the fugue

Example 5
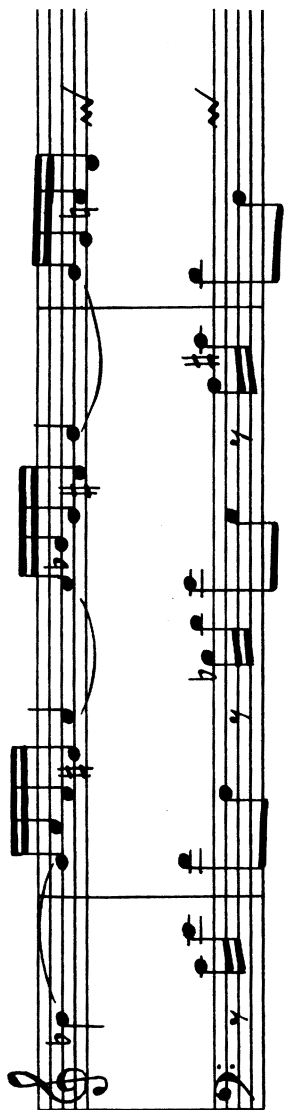


Example 6



Da sagt man zu    und Hand, kein Wort    ge-spro-chen;
          mit Mund              soll seyn

doch wenn    nur ge-wandt,    ist schon    ge-bro-chen
      der Rü-cken                    das Wort

86

consists in the various types of musical inversion. This brings to mind immediately the close analogy drawn between the musical processes of melodic and contrapuntal inversion and the various rhetorical figures involving the inversion of word order such as *hypallage, antistrophe*, and *antimetabole* in early seventeenth-century musical-rhetorical sources. As will be seen from the following discussions of musical opposition by eighteenth-century theorists, inversion was still one of the most powerful methods of musical opposition, and new aspects of musical-rhetorical opposition were also emerging at this time.

Early in the century, Brossard's definition of opposition, like Mattheson's later discussion, stresses the element of vertical juxtaposition to produce harsh dissonances, above all at cadences:

OPPOSITIONE ou OPPOSIZIONE. veut dire, OPPOSI-
TION. C'est lorsqu'on met quelque chose auprés d'un autre, quoyque ce ne soit pas naturellement sa place, cela arrive souvent, sur tout dans la preparation des cadences, où l'on met par opposition la 6. ainsi $\frac{6}{5}$.

*Oppositione* or *opposizione* means opposition. It is when one places something against another although this is not naturally its place. This often occurs above all in the preparation of cadences where one places by opposition the 6th thus $\frac{6}{5}$.[127]

Moritz Vogt (1669–1730) defines *antitheton (contrapositum)*, a more specific type of opposition in which contraries are contrasted by juxtaposition, as "opposition such as that which occurs in subjects and countersubjects as well as the opposition of dissonances."[128] Vogt thus includes the element of the vertical harmonic clash which Brossard had discussed earlier, as well as the important aspect of vertical thematic clash between subject and countersubject.

Johann Gottfried Walther (1684–1748) refers to the same term as "a musical phrase through which those things which are contrary and opposite to one another can be expressed,"[129] but interestingly enough, he treats the term *antithesis* more specifically as "proceeding from a *clausula formalis* directly into a foreign passage,"[130] a definition

87

which anticipates Mattheson's similar mention of "strange seeming passages" as an element of opposition.

Mattheson, in his treatment of opposition as an articulating agent in music, contributes further insights into the whole question of contraposition:

Gegensätze können auf verschiedene Weise im Gesange ausgedruckt werden, es sey durch gewisse Klänge, die ihren Gang umkehren; durch Intervalle, die einander zuwieder lauffen, durch plötzliche Veränderung der Tonart, des Tacts etc. Zur Vermeidung der Weitläuffigkeit wollen wir nur von der ersten Gegenbewegung eine Probe geben [Example 6].

Opposites can be expressed in music in various ways, be it through certain notes which invert their motion, through intervals which run against one another, through sudden changes of key, of tactus, etc. To avoid running on at too great length, we will give a sample only of the first, contrary motion[131] [Example 6].

Mattheson's musical example offers graphic proof of the powerful impact of the element of opposition which is given first place in his discussion, contrary motion by melodic inversion. The text, expressing the contradictory nature of hypocrisy, is divided into two parallel opposite phrases, the second a strict inversion of the melody of the first. Mattheson then mentions the aspects of dissonance, and that of a sudden key change which recalls the conflicting relationship between *dux* and *comes* discussed above. A related element of opposition is the sudden change of time signature, a facet of opposition not dealt with by any other theorist but obviously one of great significance for such genres as the canzona.

Meinrad Spiess (1683–1751) takes three elements into account in his discussion of musical opposition:

Antithesis, Contrapositio, Gegensatz geschiehet, wann einem Themati das Contra-Thema; oder denen erwartenden Consonantien die Dissonantien entgegengesetzet werden. Wiederum so man aus einer Clausula formali gehling hinweg- und in eine fremde gehet.

*Antithesis, contrapositio*, opposition occurs whenever the *contrathema* is set in opposition against the *thema*, or dissonances are set in opposition against anticipated consonances. Again, it occurs when one leaves a *clausula formalis* and enters into a foreign one.[132]

His treatment is obviously derivative of those of Walther and Mattheson, but it is interesting that in his approach to the opposition of dissonances, Spiess clearly introduces the concept of the frustration or defeat of expectation as an affective impact.

Scheibe gives a comprehensive discussion of opposition, and significantly, its important application in fugue is stressed:

Die VIIIte ist der Gegensatz (Antithesis.) Wenn man einige Sätze gegen einander stellet, um den Hauptsatz dadurch desto deutlicher zu machen. Dieses geschiehet vornehmlich in Fugen, da man dem Hauptsatze jederzeit noch andere Sätze entgegen setzet, um jenen desto besser auszuführen und zu erheben. Insonderheit aber gehöret zu dieser Figur, wenn man ganz fremde Sätze erfindet, die an sich selbst und einzeln genommen im geringsten nicht mit dem Hauptsatze verbunden zu seyn scheinen.

The 8th figure is opposition (*antithesis*). When one places subjects against one another in order to make the principal subject that much clearer. This occurs especially in fugues, where one constantly sets the principal subject in opposition to still other subjects in order to better clarify it and render it all the more prominent. This figure, however, is especially suitable when one invents completely foreign subjects which, taken by themselves individually, seem to be not in the least related to the principal subject.[133]

Scheibe is careful to distinguish between that type of opposition which arises whenever a different counterpoint is juxtaposed with the principal subject, and the particular case in which the counter subject is really an alien principal subject in its own right such as that which appears, for instance, in a double fugue. He also stresses invertible counterpoint as

an element of opposition, a concept referred to only vaguely by Schmidt, and by no other theorist, stating at the conclusion of his discussion that "*this* is the real basis of opposition."[134]

Much later, Forkel adds a further musical-rhetorical dimension to the question of opposition:

Die Gegensätze sind in der Musik das, was in der eigentlichen Rede die Beyspiele sind, wodurch wir den Zuhörer nöthigen, unsern Hauptsatz gleichsam eben so gegründet zu finden, als das angeführte ähnliche Beyspiel. Sie sind in dieser Rücksicht eine Art von Beweisen. Bisweilen werden sie mit dem Hauptsatze zugleich verbunden, wie in Fugen. . . .

Opposites are to music what examples are to the real oration, through which we compel the listener to find our principal subject just as thoroughly grounded as the preceding similar example. They are in this respect a type of proof. Sometimes they are bound together with the principal subject as in fugues. . . .[135]

According to Forkel, elements of opposition serve to exemplify the *thema* and thus function as proofs by example. There is a merging here of the first and third of the four genera in the subdivision of the *amplificatio* of the *chria, oppositum* and *exemplum*. The connection with logical argument here is unmistakably clear.

An aspect of the process of opposition closely related to Mattheson's mention of rhythmic opposition by syncopation —and one not elaborated upon at all by music theorists in this period—is contrary time (*tempus contrarium*). Marpurg defines this term as "imitation on opposed or mixed parts of the measure, *imitatio per arsin et thesin* or in *contrario tempore*,"[136] to refer to that type of imitation in which one part begins on the strong downbeat and the other on the weak upbeat. Marpurg's use of the word "opposed" (*widrig*) to describe the resultant rhythmic clash is testimony to the strong opposition involved. It is also significant that the passage from the fugue by J. S. Bach which Marpurg refers to as a "dispute," consists in *imitatio per contrario tempore* (Example 7). Marpurg analyzes the above passage as follows:

Example 7

Der Alt hebet denselben darinnen in der Gegenbewegung an, und ein Viertheil später und also in Arsi folget der Bass vermittelst der engen Nachahmung ein eben dieser Bewegung. Der Diskant scheint auch gewillet seyn sich in diesen Streit zu mischen. . . .

The alto takes up the *thema* at that point in contrary motion; and a quarter later, and therefore in *arsi*, the bass follows in the same motion by means of close imitation. The discant also seems to be willing to engage in this dispute. . . .[137]

The dispute consists for Marpurg in the entry of the *thema* in the bass on the weak beat a quarter note's duration after the entry in the alto on the strong beat. Another factor contributing to the intense opposition, in this case on the larger scale of the entire fugue, may be the fact that both entries present the *thema inversa*, thus opposing the prior entries of the *thema recta*.

It is significant for this discussion that contrary time is an integral part of musical-rhetorical amplification. For *climax* (*gradatio*), one of the most important musical-rhetorical figures of augmentation, Walther gives the following definition:

Climax, oder Gradatio, . . . (2 eine Notenfigur, wenn nemlich zwo Stimmen per Arsin & Thesin, d.i. auf- und unterwerts gradatim Tertzenweise mit einander fortgehen.

*Climax*, or *gradatio*, . . . (2 a musical figure in which two voices proceed with each other upwards and downwards by step in thirds *per arsin et thesin*.[138]

Having dealt at length with the first and most important of the four basic procedures employed in the *confutatio, oppositum* (*a contrario*), we will now move on to the second, *a comparato*. This procedure numbers among its subtechniques *similia*, which Schmidt refers to as "the altered notes of the *propositio*, according to value." In rhetoric, this sort of varied repetition is called *paranomasia* (*allusio*), a figure in which a word is repeated, making slight changes or alterations to letters or syllables in that word, or adding letters or syllables to or subtracting them from words.[139]

This is precisely the same as the musical procedure adopted in fugue whereby the value of one or more notes of the original theme is altered, or intervals between one or more pairs of successive notes undergo a change. Although he does not mention fugue specifically, Scheibe does devote a lengthy discussion to *paranomasia* as a musical-rhetorical element, defining it as follows:

> Die VIte Figur, die Verstärkung. (Paranomasia) Diese ist insgemein mit der vorhergehenden Figur, nämlich mit der Wiederholung, verbunden. Sie geschieht, wenn man einen Satz, ein Wort oder ein Redensart, so schon da gewesen, mit einem neuen, besondern und nachdrück- lichen Zusatze wiederholet. . . . Es geschieht auch die Wiederholung einiger wenigen Noten . . . mit noch ein- mal so viel geltenden Noten.

> The 6th figure, amplification (*paranomasia*). This is commonly combined with the preceding figure, namely with repetition, and occurs when one repeats a sentence, word, or figure of speech which is already present, with a new and especially with an expressive addition. . . . It occurs also in the form of the repetition of some few notes . . . with notes of twice the value.[140]

Scheibe translates *paranomasia* as "amplification" ("Ver- stärkung"). In so doing, he gives the name of the entire section (*amplificatio*) of the chriistic *dispositio* scheme for one of the subtechniques of the second procedure employed in this section. According to rhetoricians, *paranomasia* was most effective when the new word which resulted from the alteration, addition or subtraction of letters or syllables was contrary in meaning to its model.[141] Is there any indication in musical sources that we are dealing with yet another aspect of fugal opposition here?

In answer to this question, it is interesting that Scheibe includes the technique of strict augmentation at the con- clusion of his definition of *paranomasia*. Forkel adds dimi- nution in his definition of the same term, referring to it as "an augmented or diminished statement."[142] In his letter, Schmidt had referred to augmentation and diminution of the *thema* as *exempla* which Forkel classifies as opposites

in his definition of opposition.[143] The prevailing contemporary musical-rhetorical concept of augmentation in the early eighteenth century would seem, then, to refute the view that it acts as an element of opposition.

Another theorist who treats the technique of augmentation-diminution in musical-rhetorical terms is Vogt, who defines diminution in terms of the rhetorical figure *schematoides* as follows:

Schematoides. Figura composita est, cum idem modulus a voce una proportione longa, ab alia tardius incipiente proportione brevi tandem confluit: ut exemplum est in una nostra Missa ad tres choros [Example 8].

*Schematoides*. This is a composite figure. When the same measure in one voice with long note values occurs later in another voice with note values shorter than those in the original, nevertheless there is a confluence of the two as in the example from one of our masses for three choruses[144] [Example 8].

This is a fascinating musical-rhetorical application, for *schematoides* is the Greek term for *figura* or *modellum*, a formula or configuration similar to an architect's small-scale model from whose proportions the large-scale structure can be derived.[145] Diminution and augmentation had traditionally been closely bound up with the mensural element of proportion, and Vogt stresses this facet in his definition. This analogy is very close to that drawn by Schmidt between augmentation and *exemplum*, the third genus in the subdivision of the *amplificatio*, for *exemplum* carries with it the connotation of a model set up as an object for imitation.

We come now to the penultimate section of the rhetorical *dispositio* scheme, the *confirmatio*. Both Mattheson and Forkel refer to it as a type of repetition of the *thema* "after the preceding objections and doubts have been refuted."[146] In Schmidt's scheme, this affirmation of the *thema* takes the form of "treating the subject in canon" or what is now commonly called stretto. This piling up of entries of the thema overlapping with one another has close parallels with the procedure adopted by rhetoricians in the *confirmatio*, where the thesis or argument, by now established by

94

Example 8



95

refutation of counterarguments in the preceding *confutatio*, is consolidated and confirmed by piling up and hammering home that thesis by overlapping repetitions. The musical counterpart in the fugue is stretto. Since it is in this section, just prior to the *conclusio*, that augmentation and diminution most often occur, in conjunction with stretto of the *thema*, it would seem that these techniques in fact were not thought of as elements of opposition as suggested by Forkel, but rather as affirming or confirming agents.

A general explanation for the spread of stretto from the concluding section back into the *confirmatio* is that canonic treatment of the *thema* represents a logical growth and evolution of the overall conclusion of the fugal structure, the *peroratio*. Furthermore, early in the eighteenth century, fugue seems to have been viewed in general structural terms as a bipartite structure with an initial expository section comprising all manner of figures of contrapuntal artifice and a concluding canonic section. This concept is reflected in Mattheson's general summation of the fugue as beginning with "the *figurae principales* which then lead to the *canones* in which one takes pains to bring the *thema* ever closer."[147] However, there is a more technical rhetorical explanation for the placement of stretto in a penultimate structural position in the fugal-rhetorical disposition scheme. It should be recalled that one of the four basic procedures included under *amplificatio* by rhetoricians was the formal element of *ratiocinatio*,[148] the process of logical reasoning which follows the statement of the *propositio* (*thema*) and the questions raised against it (*confutatio*.)[149] The position of the *ratiocinatio* following the *confutatio* and in direct consequence of it is clear. Since Berardi draws the analogy between the close canonic imitation of the *consequenza* and the syllogism of logic, perhaps stretto of the *thema* was seen as a strong formal argument to conclude the *contentio* complex, where musical ratiocination, canonic treatment of the *thema*, would constitute a powerful agent. This view is strongly confirmed when one subjects the term stretto to strict etymological scrutiny. Stretto is derived from the Latin *strictio* (*stringere*) which refers to a particularly strict, concise, bound style.[150] More importantly, a closely related

term, *constrictio* (*constringo*), is an important logical-rhetorical figure. Significantly, Spiess applies this term to the concluding stretto in fugue in his discussion of musical-rhetorical disposition:

> In den Fugen . . . wird die gröste *Force* mit vollstimmiger *Constringit–Repetit–*und *Imitirung* des *Thematis, Subjecti,* &c. gebraucht zu Ende der Composition.

> In fugues, . . . the greatest power with full-voiced *constrictio, repetitio,* and *imitatio* of the *thema, subjectum,* etc. is to be employed toward the end of the composition.[151]

Of the three techniques named by Spiess, *constrictio* is the most specific, and unambiguously rhetorical in its derivation. *Constrictio* refers to a binding together, a compression or a bringing into narrow compass of the *propositio*, specifically in the section of the oration following the *confutatio*.[152] This definition offers close parallels with the use of stretto in the fugal *confirmatio*.

Strict logical reasoning by syllogism (in music, the *conseguenza* or close canon), closely binds together statements of the *thema* (*propositio*) in an overlapping series. This theme has been refuted through various procedures involving musical-rhetorical opposition in the preceding *confutatio* and dismembered by thematic fragmentation. By means of such a stretto, statements of the *thema* are compressed into a narrow compass as far as time is concerned, and tied together into a tight knot. Spiess's application of *constrictio* to stretto strongly supports Berardi's concept of canon as strict logical reasoning in music, and clarifies its placement in the *confirmatio* by close rhetorical parallel.

The final section of the rhetorical *dispositio* scheme is the *conclusio* (*peroratio*), to which both Mattheson and Forkel refer as "the ending or close of the piece,"[153] and for both it involves repetition. Mattheson sees this as a type of ritornello,[154] while Forkel refers to it as "the ultimate, strongest repetition of such phrases as constitute, as it were, a consequence of the preceding proofs, refutations, dissections and confirmations."[155] Both these theorists stress the need for especially affective expression in this section,

according to Forkel "for the purpose of completely driving home for the listeners the emotion aimed at in the piece one last time."[156] For Mattheson, this especially expressive quality "consists not only in the flow or continuation of the melody, but rather above all in an epilogue, whether it be a fundamental note or a more intense accompaniment."[157] These elements of the pedal note and harmonic intensity are somewhat interdependent and entirely in keeping with both Schmidt's and Sabbatini's[158] concept.

The importance of the pedal point as a device employed in the *conclusio* of the fugue is reinforced and amplified by C. P. E. Bach (1714–88), who says of it:

> Dieser letztere [Orgelpunkt] kommt gemeiniglich in gearbeiteten Sachen, besonders in Fugen, am Ende. . . . Im erstern Falle pflegen die Componisten über diesem Orgelpunkt alle mögliche contrapunktische Künste gerne in der Enge zusammen zu bringen.

> This latter [pedal point] occurs most commonly in strictly worked out things, especially in fugues at the end. . . . In this case, composers are accustomed to bring together every possible contrapuntal artifice, usually tightly.[159]

Strict contrapuntal artifice tightly woven over a pedal point, above all at the end of fugues, would strongly suggest the use of stretto. That the canon is even closer in the *conclusio* than in the preceding *confirmatio*, as is here implied, would seem to be confirmed by Schmidt's use of the term *imitatio* in his reference to the *conclusio*. This is a freer species of *conseguenza* or extremely close canon. The rhetorical rationale behind this closest, strictest canonic treatment of the *thema* may well lie in the rhetorical nature of the *conclusio* itself. It has already been pointed out above that rhetorically, this section is characterized by repetition of the opening *propositio*, a logical consequent in the form of an axiom or general truth, or a wish, commonly in the form of a short verse, an aphorism. All of these elements can be related on the musical level to close canonic treatment of the *thema*. It goes without saying that the *thema* is repeated at this point and the link between close canon and the

concept of logical consequent have already been dealt with at length. An axiom is a law, and canon and law had for a long time been closely linked one with the other.[160] It is also clear that musically, the canon was viewed in exactly the same way as the maxim or aphorism was poetically.[161]

We should be loath to part with what seems to us the seemingly archaic, ostentatiously erudite Greek and Latin terminology used by theorists and composers in connection with the fugue, for we find over and over that these terms are rhetorical in origin, referring to specific, highly enlightening rhetorical procedures. This terminology is our only key to a close understanding of the early concept of such genera as the fugue. These terms are not only rich in meaning with their wealth of subtle nuance but are more accurate in describing certain musical procedures than translations or alternate terminology derived since. The conglomeration of terms adapted by latter day theorists from so-called "sonata form" and from purely abstract compositional practices often obscure and even distort the true nature of fugue rather than clarify it. A blatant example of this state of affairs is the use of the word "episode" or "interlude" for the *confutatio*. Both these terms carry the connotation of an incidental interpolation, a break in the flow and action of the drama. This has nothing whatsoever to do with fugue. There is no relaxation of dramatic tension, no departure from the strict logic of fugue in the *confutatio*, with its harsh and abrasive frictions and clashes created by various elements of musical-rhetorical opposition, its logical thematic analysis through fragmentation, and its climactic intensification achieved by the musical-rhetorical process of amplification, all to be resolved by the eventual cadence and attendant climactic entry of the *thema*. The word *confutatio*, with its specific rhetorical implication of the refutation of opposing objections, is much more illustrative of what really occurs. And so it is with the other musical-rhetorical terms employed in connection with fugue. Current terminology stresses contrapuntal compatability among the voices and mechanical compositional procedures which leave the fugue bland

and lifeless instead of exciting and vital as it was in the period during which it evolved as a musical structure of central importance.

## NOTES

* This article combines expanded and revised versions of two papers. The second, dealing with the Baroque, was read before the National Convention of the American Musicological Society in Washington, D.C., November 2, 1974. The first, dealing with the Renaissance, was read before the National Convention of the Canadian Association of Universities and Schools of Music in Edmonton, June 7, 1975.
1. The humanistic liberalization and expansion of the trivium to include music, together with music's new role in this expanded curriculum and its close relationship with the other subjects of the trivium (dialectic, grammar, and rhetoric), are discussed at length by Wilibald Gurlitt in his article, "Musik und Rhetorik," *Helicon*, V (1944), pp. 67–86; repr. in *Wilibald Gurlitt: Musikgeschichte und Gegenwart, Beihefte zum Archiv für Musikwissenschaft*, I, 1, ed. Hans-Heinrich Eggebrecht (Wiesbaden, 1966), pp. 63–81. Hans Heinrich Unger attributes the growing influence of rhetoric on the other arts, through the strong impulse of humanism, to the rise of public educational institutions around 1500 (*Die Beziehungen zwischen Musik und Rhetorik im 16.-18. Jahrhundert* [Würzburg, 1941, repr. Hildesheim, 1969], p. 13).
2. ". . . in poetica Musica nihil artificis est dignius quam fugas inserere. Hac enim ornant cantum et musicam natura et arte instructum referunt." (*Praecepta musicae poeticae* [MS treatise, 1564], mod. ed. B. Engelke, *Geschichtsblätter für Stadt und Land Magdeburg*, XLIX, LX [1914, 1915], p. 242.)
3. See the author's "The Fantasia as Musical Image," *The Musical Quarterly*, LX (1974), pp. 602–15.
4. The author is presently at work on a study of Stomius, his Salzburg school of poetics with special emphasis on music instruction, and his position as one of the earliest musica poetica theorists.
5. *Prima ad musicen instructio* (Augsburg, 1537), folio C 2 verso.
6. Lee A. Sonnino, *A Handbook to Sixteenth Century Rhetoric* (London, 1968), pp. 108–9. Sonnino puts great emphasis on those rhetorical figures which occur in English sources, supplementing and amplifying these with other contemporary sixteenth-century European definitions as well as those from the classical treatises on rhetoric. Thus her book offers an excellent compendium of definitions, and will be cited as a source whenever possible. In those cases where a figure does not appear in Sonnino's list, or where a logical

100

or grammatical structure comes under discussion, the original source itself will be cited.

7. The entire treatise is printed from a manuscript in the Acts of the Synod of Besançon of 1571, in Johann F. Schannat and Joseph Hartzheim, eds., *Concilia Germaniae* (Cologne, 1759–75), VIII, pp. 203–8. Claude Palisca first drew attention to this important source in his article, "A Clarification of 'Musica Reservata' in Jean Taisnier's 'Astrologiae'," *Acta Musicologica*, XXXI (1959), p. 150, 156. The author wishes to express his thanks to Professor Palisca for making available a copy of his typescript of this treatise and for his interest in the present study.

8. Anonymous of Besançon, *De musica*, p. 206b.

9. Sonnino, *Handbook*, pp. 103–4.

10. Ibid., p. 39.

11. Ibid., p. 64.

12. Ibid., pp. 167–68.

13. Ibid., p. 64.

14. Anonymous of Besançon, *De musica*, p. 207a.

15. "Quid est fuga? / Est duarum vel trium vel plurium vocum repetitio quae fit vel per unisonum, 8, 5 vel 4." (*Praecepta*, p. 242.)

16. Ibid., p. 247.

17. In his transcription, Engelke suggests "prae se ferentibus" as an orthographical correction for "praeseverantibus." In the context of the passage, however, the original spelling is obviously the correct one.

18. Ibid.

19. Cicero, *De oratore*, II, xvii, 72.

20. Quintilian translates *emphasis* into Latin as *significatio*. (*Institutio oratoria*, IX, ii. 3.)

21. Sonnino, *Handbook*, pp. 200–1.

22. *Prima . . . instructio*, folio A 6 verso. Stomius here uses the term in connection with the unnatural use of musica ficta.

23. "In quo omnes Harmoniae voces aliquam alicuius vocis in suo conjugio affectionem imitantur intervallis iisdem vel paribus." (Joachim Burmeister, *Musica poetica* [Rostock, 1606], facs. ed., Martin Ruhnke [Kassel, 1955], p. 57.) For discussions of Burmeister's musical-rhetorical figures and his definitions, see Heinz Brandes, *Studien zur musikalischen Figurenlehre im 16. Jahrhundert* (Berlin, 1935); Hans-Heinrich Unger, *Die Beziehungen;* Martin Ruhnke, *Joachim Burmeister*, in *Schriften der Landesinstitut für Musikforschung Kiel*, V (Kassel and Basel, 1955); Claude V. Palisca, *"Ut Oratoria Musica:* The Rhetorical Basis of Musical Mannerism," in *The Meaning of Mannerism*, ed. Franklin W. Robinson and Stephen G. Nichols, Jr. (Hanover, N.H., 1972). The last of these essays is particularly interesting in that Palisca presents a thorough explanation of Burmeister's musical-rhetorical analysis of Orlando di Lasso's *In me transierunt*, extending this analysis to include other musical-rhetorical figures employed in the composition.

24. For uses of the term *conjugium* or its derivatives in its etymological sense, see Cicero, *Topica*, iii, 12 and ix, 38, and Quintilian, *Institutio*, V, x, 85. This phrase is echoed later in Burmeister's definition (e.g., "aptis & appositis concordibus conjugatis" and "aptae & appositae sonorum conjugatae") (Burmeister, *Musica poetica*, p. 58).
25. "Unum pro multis examinari & perpendi, ac in usum transferri potest." (Ibid., p. 57.)
26. Ibid., p. 58.
27. See below, p. 30.
28. Burmeister, *Musica poetica*, p. 72.
29. Ibid.
30. "Talis habitus Fugae, in quo duae Melodiae in Harmonia hinc inde transsumuntur & in Fugam vertuntur." (Ibid., p. 58.)
31. Sonnino, *Handbook*, pp. 186–87.
32. Ibid.
33. "Quando Fuga converso intervallorum ordine introducitur." Burmeister, *Musica poetica*, p. 58.
34. Sonnino, *Handbook*, pp. 164–65.
35. For a discussion of this aspect, see n. 45 regarding the definition of the synonymous musical-rhetorical figure, *antistrophe*.
36. "In fugam abrepta est." (Burmeister, *Musica poetica*, p. 59.)
37. "Est ornamentum, quod sonos similes per diversas aliquas, non autem omnes, Harmoniae voces repetit. . . . " (Ibid., p. 65.)
38. For a discussion of this important rhetorical device, see Palisca, "*Ut Oratoria Musica*," p. 45, and the author's unpublished doctoral dissertation, *The Canonic Sequence in Theory and Practice, A musical-rhetorical study of its origins, and development in keyboard music to 1750* (University of Toronto, 1973), pp. 208–24.
39. Sonnino, *Handbook*, p. 205.
40. "Aliquam causam in una aliqua voce fit amputatio." (Burmeister, *Musica poetica*, p. 59.)
41. Sonnino, *Handbook*, p. 161.
42. There is a steadily growing body of evidence attesting to the great activity in the application of rhetorical figures to musical procedures by the English late in the sixteenth and early in the seventeenth centuries. That this evidence is just now coming to light is due in large part to the fact that the close relationship between rhetoric and music is largely pursued not in theoretical musical sources, but in works dealing specifically with rhetoric. Claude Palisca has already drawn attention to the importance of Francis Bacon in this respect ("*Ut Oratoria Musica*," pp. 42, 45–46). However, there are other equally important figures as well, and the application of rhetoric to music in England during this period deserves more detailed examination.
43. *The Compleat Gentleman* (London, 1622), mod. ed. Virgil B. Heltzel (Ithaca, N.Y., 1962), p. 116.
44. *A Plaine and Easie Introduction to Practicall Musicke* (London, 1597), mod. ed. Alec Harmon (New York, 1952), p. 162.

45. Sonnino, *Handbook*, pp. 63–64. It is interesting that in later seventeenth century English theoretical sources, the term "revert" does, in fact, come to have a meaning which more closely parallels the meaning of its rhetorical equivalent, *antistrophe*, that of retrogradation. See Christopher Simpson, *A Compendium or Introduction to Practical Musick* (London, 1667 ff.), p. 133, and Roger North, "The Comon Caracters of Musick," *Musicall Grammarian*, MS treatise, 1728, in *Roger North on Music*, trans. and ed. John Wilson (London, 1959), p. 179.
46. *Plaine . . . Introduction*, p. 151.
47. *The Principles of Musik, in Singing and Setting (Ecclesiastical and Civil)* (London, 1636), p. 72.
48. *An Etymological Dictionary of the English Language*, ed. Rev. Walter W. Skeat (Oxford, 1958), p. 511. The etymological derivation is not from the word *rapport*, as suggested by Harmon in Morley, *Plaine . . . Introduction*, p. 151, fn. 1.
49. *Harrap's Standard French and English Dictionary*, ed. J. E. Mansion (London, 1966), I, p. 732.
50. *Memoires of Musick*, MS treatise, 1728, in *Roger North on Music*, p. 329.
51. Sonnino, *Handbook*, pp. 42–43. The English term "counterchange" had long been associated with the rhetorical figure *antimetabole*. See George Puttenham, *The Arte of English Poesie* (London, 1589), p. 217.
52. Sonnino, *Handbook*, pp. 42–43.
53. *Plaine . . . Introduction*, p. 188.
54. *Sylva sylvarum: or A naturall historie. In ten centuries* (London, 1627), p. 38. This passage is quoted and discussed in general terms by Palisca, "*Ut Oratoria Musica*," p. 45.
55. It is significant that almost thirty-five years before Bacon's application of *traductio* to fugue, in what appears to be the first instance in which the name of a rhetorical figure is applied to a musical procedure in an English source, Henry Peacham (the Elder) refers to the same figure with regard to music. After giving a definition of the figure, Peacham goes on to compare it to "pleasant repetitions and divisions in music" (*The Garden of Eloquence* [2nd ed., London, 1593], p. 49). This passage is quoted in Sonnino, *Handbook*, p. 179. Since any mention of music is completely absent in the definition of the same figure, and indeed of any other figure in the first edition of the same treatise in 1577, this might suggest that the inception of musical-rhetorical application in England dates from the 1580's.
56. Sonnino, *Handbook*, pp. 24–25.
57. *Traité de l'Harmonie Universelle* (Paris, 1627), p. 21. Mersenne in fact views correct disposition as one of the principal considerations in any definition of art itself (ibid., pp. 17–18).
58. ". . . ex figurarum artificioso contextu in Oratoria facultate. . . ." (*Musurgia universalis* [Rome, 1650], I, p. 368.)

103

59. *A Compendium*, pp. 136-37.
60. "He [Bach] considered his parts as if they were persons who con-versed together like a select company. If there were three, each could sometimes be silent and listen to the others till it again had something to the purpose to say. But, if in the midst of the most interesting part of the discourse, some uncalled and importunate strange notes suddenly rushed in and attempted to say a word, or even a syllable only, without sense or vocation, Bach looked on this as a great irregularity, and made his pupils comprehend that it was never to be allowed." (*Über Johann Sebastian Bachs Leben, Kunst und Kunstwerke, von J. N. Forkel* [Leipzig, 1802], facs. ed. J. M. Müller-Blattau [Augsburg, 1925]; Eng. trans. *The Bach Reader*, ed. Hans T. David and Arthur Mendel, rev. ed. [New York, 1966], p. 330.)
61. It is interesting that Anonymous of Besançon gives as his second figure *tone*, for which the Latin equivalent is *extensio* (see Palisca, "A Clarification of 'Musica Reservata'," p. 156, fn. 128). Anony-mous of Besançon defines *tone* as the repetition of "the same notes at equal intervals in different places" ("in diversorum locorum spatiis aequalibus, voces easdem") (*De musica*, p. 207a). From this definition, Palisca quite correctly equates *tone* with the figure *auxesis*, a figure of amplification, and with sequential repetition. Thus it seems that Mace views fugue in terms of the elaboration of a theme by sequential treatment, a vitally important aspect of fugue which will be dealt with at length later.
62. *Musick's Monument* (London, 1676, facs. ed. New York, [1966]), p. 116.
63. *Oxford English Dictionary*, III, p. 458.
64. *An Essay of Musicall Ayre*, MS treatise, c.1715-20, in *Roger North on Music*, p. 117.
65. *Critica musica* (Hamburg, 1722-25, facs. ed. Amsterdam, 1964), I, p. 266.
66. *Der vollkommene Capellmeister* (Hamburg, 1739), facs. ed. Mar-garete Reimann (Kassell and Basel, 1954), p. 367.
67. Ibid., p. 337.
68. Ibid., p. 331.
69. *Die Abhandlung von der Fuge* (Berlin, 1753), I, p. 143.
70. ". . . rappresnta un vero, e reale combattimento fra due, tre, quattro, e piu Parti. . . . (*Trattati sopra le Fughe Musicali* [Venice, 1802], facs. ed. Giuseppe Vecchi [Bologna, 1969], p. 1.)
71. For a concise treatment of rhetorical disposition, see Sonnino, *Handbook*, p. 243.
72. Dressler, *Praecepta*, pp. 243-48; Burmeister, *Musica poetica*, p. 58.
73. Burmeister, ibid.
74. It is significant that Burmeister closely links this section with the "*confirmatio* of rhetoric" (see above, pp. 29-30).
75. ". . . ce qui se rapporte en quelque façon à une assemblée de quantité de gens, qui ayant raisonné les uns après les autres sur

quelque sujet proposé, viennent tous à une mesme conclusion."
(*Traité de musique* [Paris, 1656], p. 114.)

76. ". . . la Logica, e Rettorica [rendono l'huomo] atto a disputare."
(*Arcani musicali* [Bologna, 1690], p. 28.)
77. Ibid., p. 22.
78. *Miscellanea musicale* (Bologna, 1689), p. 204.
79. Ibid., p. 179.
80. ". . . la fuga deve esser tessuta stretta. . . . " (Ibid.)
81. Ibid.
82. *Documenti armonici* (Bologna, 1687), p. 36. Mersenne had earlier drawn a close comparison between the three terms (propositions) of the syllogism (major, minor, conclusion), and the basic tripartite disposition scheme. (*Harmonie universelle*, pp. 17–18.)
83. *Le istitutioni harmoniche* (Venice, 1558, facs. ed. New York, [1965]), vol. 3, chap. 51. This close imitation can be either strict, i.e., canonic (*legata*), or free (*sciolta*).
84. Schmidt preceded Johann David Heinichen as Capellmeister at Dresden. Because of his conservative stand on certain musical issues he aroused the critical ire of Mattheson. However, the two are in relatively close accord in their approach to musical-rhetorical disposition.
85. Published in Mattheson's *Critica musica*, II, pp. 267–68.
86. The author wishes to express his thanks to Professor George Buelow of Rutgers University for drawing this aspect of Schmidt's treatment of rhetorical disposition to his attention, for providing a copy of the relevant portion of Weissenborn's treatise, and for his instructive criticism of this aspect of the study.
87. *Gründliche Einleitung zur Teutschen und Lateinischen Oratorie und Poesie* (Dresden and Leipzig, 1731), pp. 93–94.
88. Ibid., p. 92.
89. Sonnino, *Handbook*, p. 145.
90. Quintilian, *Institutio*, III, ix, 1.
91. For instance, in Mattheson's particular exposition of this scheme, the *confutatio* precedes the *confirmatio*, the sequence fairly standard at this time. Since Weissenborn gives as an alternate procedure for *amplificatio a contrario, amplificatio per confutationem* (see *Gründliche Einleitung*, pp. 97–98), it seems clear that he is equating the *amplificatio* and the *confutatio* as parallel sections. This is confirmed by the appearance of the *confirmatio* following the various methods of amplification and just prior to the *conclusio* in Schmidt's adaptation of the *chria* to fugue.
92. Ibid., p. 94.
93. Ibid.
94. It is clear that by this time, the introductory and preparatory function of the *exordium* was invariably the province of the preludial composition which in most cases immediately precedes the fugue proper, and that the *narratio* was considered as optional and more often than not, dispensed with entirely. It should be noted, however,

that the *exordium* does figure, albeit infrequently, in the rhetorical structure of the fugue itself. Mattheson defines the musical-rhetorical *exordium* as follows:

> Das Exordium is der Eingang und Anfang einer Melodie, worin zugleich der Zweck und die gantze Absicht derselben angezeiget werden muss, damit die Zuhörer dazu vorbereitet, und zur Aufmercksamkeit ermuntert werden.

> The *exordium* is the introduction and beginning of a piece in which the goal and the whole intention of this piece must be revealed immediately in order that the audience may prepare itself for the piece and rouse itself to attentiveness.

(*Der vollkommene Capellmeister*, p. 236.)

95. ". . . la figura di Prologo, o Esordio della Fuga, par che dovrebbe sempre con le sue poche Battute annunziare il Soggetto, o Sentimento della Fuga. . . . " (*Trattati*, p. 46.)
96. "Die Propositio oder der eigentliche Vortrag enthält kürtzlich den Inhalt oder Zweck der Klangrede. . . . " *Der vollkommene Capellmeister*, p. 236.
97. "Queste Fughe dunque propongono il soggetto. . . . " (*Trattati*, p. 2.)
98. ". . . was bey einem Redner der Text oder Unterwurff ist. . . . " (*Der vollkommene Capellmeister*, p. 122.)
99. Ibid., pp. 122–23.
100. For a discussion of this process and its application to music, see the author's "The Fantasia as Musical Image," cited above in n. 3.
101. See above, p. 7.
102. *Der vollkommene Capellmeister*, p. 367.
103. Ibid., p. 378.
104. ". . . sich hernach mit der Tonart wiederum vergleichen lassen: weil er gleichsam mit ihr in etwas zerfallen war." (Ibid., p. 383.)
105. In English theoretical sources of the period, the parallel musical-rhetorical term for the *comes* or answer is "retort" (see Roger North, "Notes of Comparison between the Elder and Later Musick and Somewhat Historicall of Both," MS treatise, c.1726, in *Roger North on Music*, p. 290). The retort constitutes a sharp or incisive reply, especially one by which the first speaker's statement or argument is in some way turned against itself or is met by some countercharge.
106. *Dictionnaire de musique* (Paris, 1703, facs. ed. Amsterdam, 1964).
107. ". . . was man sonst in fugirten Sachen den Wiederschlag nennet, d. i. wenn ich einen gewissen Satz in andre Höhe oder Tiefe versetze." (*Der vollkommene Capellmeister*, p. 124.) The term *repercussio* has been used here to indicate entries of the *thema* which follow immediately upon one another. This term had been in common use among German theorists for well over a century by the early eighteenth century and it is significant that the

origins of the term lie in rhetoric. *Repercussio* referred to a specific type of repetition involving the sharp, hammered re-iteration, especially of verbs with the same root (Quintilian, *Institutio*, VI, iii, 78). The parallel English rhetorical term, report, was applied in exactly the same way by North, who states that "the point being once entered in the consort, the parts took it one after another, and in different keys, which they call report-ing ("The Comon Caracters of Musick," *Musicall Grammarian, Roger North on Music*, p. 179).

108. Ibid. The same expression occurs in Quintilian, *Institutio*, IX, iii, 45.
109. Under the figure *synonymia*, see Sonnino, *Handbook*, pp. 116–17.
110. See Unger, *Die Beziehungen*, pp. 68–69.
111. ". . . comprehensa congeries, quibus textus velut variis Confir-mationis Rhetoricae argumentis, animis insinuantur, ad senten-tiam clarius arripiendam & considerandam." (*Musica poetica*, p. 72.) Burmeister's reference to the *confirmatio* section in the same passage offers clear evidence that he is linking these two distinct sections together in his *medium* to form a *confutatio-confirmatio* complex. Since the process of argumentation is basic to both these sections, such an amalgamation is not out of order.
112. The other three are *incrementum* (augmentation), *comparatio* (comparison), and *ratiocinatio* (syllogistic reasoning). (Quintilian, *Institutio*, VIII, iii, 90.)
113. Sonnino, *Handbook*, pp. 111–12, 56–57.
114. For a more comprehensive treatment of the relationship between these figures of amplification and sequential repetition, see the author's *The Canonic Sequence in Theory and Practice*, pp. 61–73.
115. According to Roman legend, it was resolved that a war raging between Rome and Alba Longa during the reign of Tullius Hostilius (672–640 B.C.) should be settled by a combat between two sets of triplet brothers, the Roman Horatii and the Alban Curiatii. Two of the Horatii were killed almost immediately but the third, by pretending to flee, cleverly managed to separate the pursuing Curiatii because of the differing degree of their wounds. By so doing, he was able to dispatch them individually.

This legend was revived by Pierre Corneille in his play *Horace* (1640), and this may well be the source of Bontempi's mytho-logical allusion. At any rate, the close parallel between "the prodigious feat of Horatio" and the fragmentation of a fugue subject is clear.
116. Giovanni Andrea Bontempi, *Historia musica* (Perugia, 1695), p. 252.
117. It is significant that in his discussion of fugue, Berardi refers to "imitatione d'una particella" (*Documenti armonici*, p. 36), and that Sabbatini terms this whole section of the fugue "imitazione" (*Trattati*, p. 22).

118. Almost a century and a half earlier, Dressler had discussed the use of *membra* in the *medium sine fugis* as a connective element. (*Praecepta*, p. 245.)
119. Sonnino, *Handbook*, pp. 129–30.
120. Ibid., pp. 243, 244.
121. *Der critische Musikus* (Hamburg, 1745), pp. 692–93; see also pp. 467–68.
122. Ibid., p. 393.
123. *Allgemeine Geschichte der Musik* (Leipzig, 1788–1801, facs. ed. Graz, 1967), I, p. 51.
124. Ibid.
125. *Der vollkommene Capellmeister*, p. 236.
126. ". . . die Gegensätze mit ihren Auflösungen ein: confutatio, rhetoribus dissolutio, nobis resolutio." (Ibid., p. 238, n. e.)
127. *Dictionnaire*, p. y.
128. ". . . oppositio tam fit in thematibus, & contrathematibus, quam in oppositione dissonantiarum." (*Conclavae thesauris magnae artis musicae* [Prague, 1719], p. 150.)
129. ". . . ein musicalischer Satz, wodurch solche Sachen, die einander contrair und entgegen sind, exprimirt werden sollen." (*Musikalisches Lexikon* [Leipzig, 1732], facs. ed. Richard Schaal [Kassel and Basel, 1953], p. 40.)
130. ". . . aus einer Clausula formali, gehling in eine fremde. . . ." (Ibid.)
131. *Der vollkommene Capellmeister*, p. 188.
132. *Tractatus musicus compositiorio-practicus* (Augsburg, 1745), p. 155.
133. *Der critische Musikus*, p. 693.
134. ". . . dieser ist, der eigentliche Grund des Gegensatzes. . . ." (Ibid., 395.)
135. *Allgemeine Geschichte*, I, p. 51.
136. ". . . Nachahmung im widrigen oder vermischten Tacttheile, imitatio per arsin et thesin oder in contrario tempore. . . ." (*Die Abhandlung von der Fuge*, p. 8.)
137. Ibid., p. 143; musical example, Ibid., TAB. XVII.
138. *Musikalisches Lexikon*, p. 172.
139. Sonnino, *Handbook*, pp. 26–27.
140. *Der critische Musikus*, pp. 691–92.
141. Sonnino, *Handbook*, pp. 26–27.
142. ". . . einem stärkern oder verminderten Vortrag. . . ." (*Allgemeine Geschichte*, p. 57.)
143. Ibid., p. 51.
144. *Conclavae thesauris*, p. 151. Spiess's figure, *diminutio*, is purely musical (*Tractatus musicus*, p. 156).
145. Sonnino, *Handbook*, p. 100. It is interesting in light of this concept of diminution as the proportional reduction of the dimensions of a given structure to form a model, and by extension, of augmentation as the proportional enlargement of dimensions of a

model, that North sees fugue as "a sort of scheme or model to work upon, and the contrivances are to protract that" (*Roger North on Music*, p. 182).

146. ". . . nachdem vorher Einwendung und Zweifel widerlegt worden sind." (*Der vollkommene Capellmeister*, p. 53).
147. ". . . Figurae principales, die führen hernach zu den Canonibus in denen man die themata immer näher zu bringen beflissen ist." (*Critica musica*, I, p. 267.)
148. See above, fn. 112.
149. Sonnino, *Handbook*, pp. 154–55.
150. Quintilian, *Institutio*, X, i, 77; XII, x, 52.
151. *Tractatus musicus*, p. 134.
152. ". . . quae [ars logica] rem dissolutam divulsamque conglutinaret et ratione quadam constringeret . . ." (the art of logic binds together a proposition which has been refuted and torn asunder, and brings something into a narrow compass by reasoning). (Cicero, *De oratore*, I, xlii, 188.)
153. ". . . der Ausgang oder Beschluss unsrer Klangrede . . ." (Mattheson, *Der vollkommene Capellmeister*, p. 236); ". . . der Schluss und Ausgang eines Tonstücks . . ." (Forkel, *Allgemeine Geschichte*, p. 53).
154. *Der vollkommene Capellmeister*, p. 236.
155. ". . . die nochmalige kräftigste Wiederholung solcher Sätze, die gleichsam eine Folge von den vorhergegangenen Beweisen, Widerlegungen, Zergliederungen und Bekräftigungen sind. . . ." (Forkel, *Allgemeine Geschichte*, p. 53.)
156. ". . . um dadurch den Zuhörer zulezt noch ganz mit der durchs Tonstück abgezielten Empfindung zu durchdringen." (Ibid.)
157. "Und diese findet sich nicht allein im Lauffe oder Fortgange der Melodie, sondern vornehmlich in dem Nachspiele, es sey im Fundament, oder in einer stärckern Begleitung." (*Der vollkommene Capellmeister*, p. 236.)
158. *Trattati*, p. 23.
159. *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753), facs. ed. Lothar Hoffmann-Erbrecht (Leipzig, 1969), pp. 181–82.
160. Walther, *Musikalisches Lexikon*, pp. 132–33.
161. At this time, it was a tradition for poets to inscribe witty aphorisms in guest albums. Musicians, contributed canons, usually in enigmatic notation.