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**“A study on musical rhetoric system and its application on the
performance of Giovanni Girolamo Kapsperger’s music for
chitarrone”**

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Abstract:

The present study proposes an approach to musical performance based on rhetorical parameters. The focus of this application is the sum of considerations to be taken into account when building an interpretation. Such criteria are formed here on the basis of research on the implementation of rhetorical parameters in 17th and 18th century music. One aim of this work is to emphasize the importance of rhetoric in the interpretative praxis of music and its relevance today.

Firstly, an investigation of the baroque rhetoric system in music is presented. This research serves as a basis for the second part, where a guided performance of the *toccata prima* from the *Libro quarto d'intavolatura di chitarrone*, Rome 1640 by Giovanni Girolamo Kapsperger is proposed.

Content:

Preface.....	2
1. Overview of the importance of the rhetorics in the music from the 17 th and 18 th centuries.....	4
2. The parts of the rhetoric system and its implementation in baroque music.....	6
2.1. <i>Inventio</i>	6
2.2. <i>Dispositio</i>	11
2.3. <i>Elocutio</i>	14
2.4. <i>Memoria</i>	16
2.5. <i>Pronunciatio</i>	17
3. The rhetorical environment in the music endeavour.....	17
4. Application of a rhetoric analysis on Giovanni Girolamo Kapsperger's <i>Toccata prima</i> from <i>Libro quarto d'intavolatura di chitarrone</i> , Roma 1640.....	20
4.1. Elements used for the analysis.....	21
5. My interpretation towards a <i>pronunciatio</i> after the analysis of the <i>Toccata prima</i>	24
5.1. Recurrent phenomena.....	24
5.1.1. About the <i>exordium</i> and <i>captatio benevolentiae</i>	24
5.1.2. The form of <i>toccata</i>	25
5.1.3. About the <i>confutatio</i>	26
5.1.4. About the <i>transitus</i> , <i>digressio</i> and <i>egressio</i>	26
5.2. Results and considerations for a general interpretation of the <i>Toccata prima</i>	27
Conclusions.....	30
Bibliography.....	31
Appendix 1.....	32
Appendix 2.....	33
Appendix 3.....	37
<i>Selbständigkeitserklärung</i>	41
<i>Einverständniserklärung</i>	42

Preface

The study of the relationship between rhetorics and music during the renaissance and baroque periods has been extensively embraced by academics during the last decades. The development of interpretative theories based on rhetorical models, on the other hand, is a topic of growing interest among new generations of musicians that still needs exploration and development. The importance of a performative practice founded on the study of a discipline that developed over approximately two millennia should be, in my opinion, at the forefront of musical endeavour. In my personal history, the discovery of these themes at a pertinent moment in my life led to a series of events that arrive to my present as a musician specialising in early music. This symbolic "debt" to Rhetoric influenced my decision to choose a theme for this work.

In first place, I intend to gather the available information about the implementation of the system of classical rhetoric in music. This subject is extremely big and an in-depth study in fairness to such a discipline would require itself an individual publication of considerably larger dimensions. Therefore, in this section I limit myself to present the minimum information necessary for an understanding of the functioning of such a system. The second part, which represents my individual contribution to the subject of study, is an application of rhetorical principles to the performance of the music of one of the most important composers for lutenists, Giovanni Girolamo Kapsperger (1580-1651). This study concentrates on the *Toccata prima* from the *Libro quarto d'intavolatura di chitarrone*, Rome 1640.

An analysis of the rhetorical influence on Kapsperger's *Toccata prima* throws up valuable information that should not pass dismissed during its performance. It is clear that the more information we gather on different angles, the richer the performance becomes. Moreover, the aim of every performer is to work with the expressive potential of the music in order to present it in its most convincing form. In this work, I propose to lead the performance decisions by rhetorical parameters expecting positive results on how to work further with music of this type.

At this point I would also like to thank the people who have made an influence on me during the realisation of this master thesis and during my master studies in general. First of all, to my tutor Markus Schwenkreis for his thoughtful input and corrections on this work. To my lute teacher Julian Behr for his teachings, knowledge sharing, and support and trust in my musical

endeavour. To my family, who believe in my artistic pursuits from another continent. And to Emilè for her accompaniment in my processes of personal growth and soul flourishing. I also thank the reader for her or his time and interest in this subject, and for finding in this work the author's first formal academic text of this kind.

1. OVERVIEW OF THE IMPORTANCE OF THE RHETORICS IN THE MUSIC FROM THE 17TH AND 18TH CENTURIES.

The revival of the Latin and Greek cultures in the Renaissance brought ancient disciplines to the height of artistic and cultural prestige. The artistic proposals of that time were based on imitations of the surviving models of those cultures. There were enough plastic and literary works to follow. However, in the case of music, no representation or model had been preserved. In order to deal with this lack, a theoretical methodology model was used: the *poetica*.

Poetica, for the Greeks, was a term that referred to the systematisation and theorisation of the rules and principles necessary for artistic creation. A first appearance of the term *musica poetica* is found in Nikolaus Listenius' treatise *Musica*, Nürnberg 1537. From this moment on, it was added to the other two theoretical categories of music:

- a) *Musica theorica*: philosophical speculation about sound and its relation to the human and the cosmos: *musica mundana* and *musica humana*.
- b) *Musica practica*: study of the technical knowledge needed of the musical performance.

This concept of *musica poetica* was adopted by many theoreticians as a way to refer to how systematically organise the compositional processes. The treatises, manuals, books and texts that focused on counterpoint, basso continuo, and composition in general, were belonging to this category.¹

During the 16th century, Music experienced decisive events for its future, such as the Reformation and Counter-Reformation, and the Council of Trent. This, together with the appearance of groups such as the *Camerata Fiorentina*, towards the end of the century, pushed the Music to find in the "spoken word" a new leadership. The new music, like the new-born opera, was based on imitating ancient Greek theatre, placing great responsibility on declamation and good text construction.²

¹ Bartel. *Musica poetica*. 19-21.

² López Cano. *Música y retórica en el barroco*, 41.

On the other hand, there was a growing concern of the musicians of creating music capable of manipulating the affections of listeners. The music of that time needed to be eloquent in order to survive. The listener of the baroque era could only listen to the most modern music and the musicians played exclusively this music as well, only the music that was most effective in terms of its social function was well received and promoted.³

All these implications led musicians to search for a system that could meet such growing needs: the Rhetoric.

The rhetorics have been developing since the 5th century BC as a method for discourses' construction.

“The humanists' renewed interest in the linguistic disciplines during the Renaissance was to have a profound effect on virtually all aspects of academic and artistic endeavor throughout Europe. Common to all European Renaissance and Baroque music traditions was the growing emphasis on musical text expression and general references to the relationship between music and rhetoric.”

An implementation of the rhetorical system would lead to:

- a) A methodological organisation of the musical processes involving composition and performance.
- b) The reconsideration of a music subordinated to the spoken word, giving utmost importance to its staging and expression.
- c) The systematised study of the manipulation of affects, considering their causes and effects. To move, delight and instruct, the aims of classical rhetoric, were also adopted in music.

“[...] the intellectualising and proto-scientific climate that intensified during the 16th century and culminated later in the so-called *Age of Enlightenment* demanded a more sceptical, analytical and rational spirit from Baroque man. The rhetorical system, and in particular that of the *decoratio*, became a fundamental tool for the analytical musician who, in finding a term

³ Harnoncourt, *Le discours musical*, 165.

for each musical event, for each turn of phrase, used musical rhetoric as a taxonomising resource for the detailed study of a work.”⁴

The application of rhetorics to music was approached by a number of baroque theoreticians from different angles. The main texts dealing with the rhetorical theorisation of music are: Joachim Burmeister’s *Musica poetica*, Rostock 1606; Johannes Lippius’s *Synopsis musicae novae*, Strasbourg 1612; Johannes Nucius’s *Musicae poeticae*, Neisse 1613; Joachim Thuringus’s *Opusculum bipartitum*, Berlin 1624; Johann Andreas Herbst’s *Musica poetica*, Nürnberg 1643; Athanasius Kircher’s *Musurgia universalis*, Roma 1650; Christoph Bernhard’s *Tractatus compositionis augmentatus*, 1660; Christoph Kaldenbach’s *Dissertatio musica*, Thübingen 1664; Johann Georg Ahle’s *Musikalisches Sommer-Gespräche*, Mühlhausen 1697; Tomás Baltasar Janovka’s *Clavis ad thesaurum*, Praga 1701; Mauritius Vogt’s *Conclave thesauri magnae artis musicae*, Praga 1719; Johann Gottfried Walther’s *Musicalisches Lexicon*, Leipzig 1732; Johann Mattheson’s *Der vollkommene Capellmeister*, Hamburg 1739; Johann Adolph Scheibe’s *Der critische Musikus*, Leipzig 1745; Meinrad Spiess’s *Tractatus musicus compositorio-practicus*, Augsburg 1745; Johann Nikolaus Forkel’s *Über die theorie der Musik*, Göttingen 1777.

2. THE PARTS OF THE RHETORIC SYSTEM AND ITS IMPLEMENTATION IN BAROQUE MUSIC.

Rhetoric comprised different phases or stages in the construction of discourse. Commonly, rhetoricians defined five fundamental moments: *inventio*, *dispositio*, *elocutio*, *memoria*, *pronunciatio* or *actio*.⁵ Each had a direct or indirect application to music.

2.1. *Inventio*.⁶

The first part of the rhetorics corresponds to the preparatory phase of the oratorical discourse: the conception of its content, which implies the selection of the ideas and arguments. The *inventio* is the process in which those ideas are collected regarding their degree of credibility

⁴ López Cano. *Música y retórica en el barroco*, 41.

⁵ See appendix 1.

⁶ *Héuresis* in Greek.

and persuasion. Later, these ideas become arguments functioning as intellectual or affective tools and they form the basis of the discourse. In order to systematically build those arguments, the ideas are sought in orator's mental "places" called *loci*. The orator must address the topic to a *locus*, and the *locus* provides a response which helps to construct the argument.

This system by which the *inventio* works was called *topica* (set of topics⁷).

The *topica* functions as a network that comprises seven *loci*:

Locus a persona: Quis? (Who?)

Locus a re: Quid? (What?)

Locus a loco: Ubi? (Where?)

Locus ab instrumento: Quibus auxiliaris? (With the help of what?)

Locus a causa: Cur? (Why?)

Locus a modo: Quo modo? (In what way?)

*Locus a tempore: Quando? (When?)*⁸

In order to strengthen the arguments so that they are sufficiently solid, a logical apparatus called *probatio* is used. Here, the arguments are subjected to a logical approval process divided in two groups:

- a) *átekhnoi*. Extrinsic evidence, which is external to the concept of *tekhne*.
- b) *éntekhnoi*. The intrinsic evidence, which depend entirely on the orator's skills.⁹

From the second one, two categories are devised:

“The *exemplum*, or rhetorical induction, generates smooth, very intelligible arguments. It is used to give the listener a sense of understanding. In the *exemplum*, the starting point is a particular fact, from which a general rule (a class) is extracted, which is then applied to another particular case of a very different nature.”¹⁰

“The [*entinema*] enthymeme or rhetorical deduction produces strong, disturbing, violent arguments. Enthymematic argumentation, or - as Quintilian defines it - "a way of proving one thing by another, of settling what is doubtful by what is not", is based on the rhetorical

⁷ “Topics” in this case comes from the Greek word <topos>, which also means “place”.

⁸ López Cano. *Música y retórica en el barroco*, 70.

⁹ Bañuelos, *Acta poetica*, 195.

¹⁰ López Cano. *Música y retórica en el barroco*, 70.

syllogism. This is an imperfect syllogism, some of its premises can be suppressed; furthermore, the strength of the premises does not depend on truth values (whether they are true or false), but on their degree of verisimilitude. Among the rhetorical syllogisms are the *protosilogismo* or "chaining of syllogisms in which the conclusion of one becomes the premise of the next; the *sorites* or "accumulation of premises or sequence of truncated syllogisms", the *epiquerema* or "developed syllogism."¹¹

The implementation of the rhetorics in the music inserted the *inventio* in the composition practice. In music, the musical ideas, elements and the material in general are the "arguments" that the composer uses for a musical piece. Several theoreticians and composers referred to the *inventio*, being Johann Mattheson, the one describing the most complex *loci* network:

- a) *Locus notationis*
- b) *Locus descriptionis*
- c) *Locus generis et specie*
- d) *Locus totius et partium*
- e) *Locus causae efficientis*
- f) *Locus causae materialis*
- g) *Locus causae formalis*
- h) *Locus causae finalis*
- i) *Locus effectorum*
- j) *Locus adjunctorum*
- k) *Locus circumstantiarum*
- l) *Locus comparatorum*
- m) *Locus oppositorum*
- n) *Locus exemplorum*
- o) *Locus testimoniorum*¹²

- a) *Locus notationis*. "[...] we understand by *notatio* the outer form and appearance of the notes, in the way in which letters of a name or thing are understood in rhetoric. [...] The place and form of the notes, the sound-letters, lead us with much ease and suitability to virtually countless alterations. The following four means should be noted:

¹¹ *Ibid.*, 71.

¹² Mattheson, *Der vollkommene Capellmeister*. II, c.IV, §23.

- 1) the time-value of the notes, 2) the interchange or exchange [of notes], 3) repetition and answer [*Wiederschlag*], and 4) canonic imitation.”¹³
- b) *Locus descriptionis*. “[...] it is the surest and most essential guide to invention, since it contains the bottomless sea of the human sentiments which, by means of this locus, are to be represented and described in music. Because of the manifold and mixed nature of the passions.”¹⁴
- c) *Locus generis et speciei*. “Counterpoint is a *genus*, an entire generic group in music; the fugues, however, are species, kinds, or sorts. A solo is a *genus*, a violin solo, a species, etc. Thus, this or that *genus*, if it agrees with the words [of a text] or the intention [of instrumental music] can be of help [to invention] in a general way. Sometimes, too, this or that species of melody can be a more specific or particular guide to invention.”¹⁵
- d) *Locus totius et partium*. “The requirements (*requisita*), such as the different instruments and their appropriate uses, also depend upon the *locus partium*, and each voice and each instrument or, as they are called, each part, according to its nature and compatibility with the material, gives rise to characteristic inventions.”¹⁶
- e) *Locus causae efficientis*. “The acting cause (*causa efficiens*) is an oration in which some action or story is to be narrated, provides aid to invention in four ways, for it is either a main cause, an instrumental cause, a driving cause, or an incidental cause.”¹⁷
- f) *Locus causae materialis*. “The material cause (*causa materialis*) consists of three elements, *out of what, within what, and for what* (*ex qua, in qua, et circa quam*).”¹⁸
- g) *Locus causae formalis*. “[...] the form and norm of every work and every melody show the way to the invention of clever passages [*Gänge*]. They [the stylistic differences] can be applied to the doctrine of invention and may be regarded as *causae formales*.”¹⁹
- h) *Locus causae finalis*. “The goal [*Endzweck* i.e. *causa finalis*] of our musical endeavor is, first, to honor the Lord and second, to please and move the listener.”²⁰

¹³ Lenneberg, 72. Translation of Mattheson’s *Der vollkommene Capellmeister* (Hamburg, 1739).

¹⁴ *Ibid.*, 77.

¹⁵ *Ibid.*, 78.

¹⁶ *Ibid.*, 78.

¹⁷ *Ibid.*, 78-79.

¹⁸ *Ibid.*, 79.

¹⁹ *Ibid.*, 80.

²⁰ *Ibid.*, 80.

- i) *Locus effectorum*. “We may notice, for example, that certain compositions are very effective in rooms or halls, but lose their power entirely when performed in a church, or vice versa. In this case experience is the incomparable teacher of invention.”²¹
- j) *Locus adjunctorum*. “The locus adjunctorum is used in music chiefly in the representation of certain persons (in oratorios, operas, and cantatas). It is used to depict three things: gifts of the soul, gifts of the body, and gifts of fortune.”²²
- k) *Locus circumstantiarum*. “[...] the concern here is with circumstances of time, place, past, present, future, and other such things.”²³
- l) *Locus comparatorum*. “Here similar things are juxtaposed with dissimilar ones, small and large, or vice versa. Into this category belongs the prose and poetry in which, for the sake of allegory, persons are used to represent, for example, day and night or other things; persons who can speak and sing.”²⁴
- m) *Locus oppositorum*. “It is not only generally useful in music but gives rise to a variety of means by which to let one's inventiveness shine. We need mention only the various meters, motions running counter to each other, high and low pitches, fast and slow tempi, to show almost infinite possibilities of invention arising from this device. It does not matter whether or not these are occasioned by a text.”²⁵
- n) *Locus exemplorum*. “[...] is presumably to be interpreted as imitation of other composers. [...] Borrowing is permissible; the loan, however, must be returned with interest; i. e. one must work out and dispose the borrowed material in such ways that it will gain a better and more beautiful appearance than it had in the composition from which it came.”²⁶
- o) *Locus testimoniorum*. “[...] consists of the use of melodies composed by someone else and known to nearly everyone. The church-hymns, for example, are quoted in such ways that they become testimonials to or endorsements of the material which calls for their use. They serve as citatum or allegatum and often have a very fine effect.”²⁷

Although composers devised different categorisations for networks of *loci*, the mechanisms of music making used tools that the musicians' environment of the time encouraged as non-verbal

²¹ *Ibid.*, 80-81.

²² *Ibid.*, 81.

²³ *Ibid.*, 81.

²⁴ *Ibid.*, 82.

²⁵ *Ibid.*, 82.

²⁶ *Ibid.*, 82.

²⁷ *Ibid.*, 82.

communal premises. Although composers devised different categorisations for networks of *loci*, the mechanisms of music making used tools that the musicians' environment of the time fostered as non-verbal communal premises. This includes the possibility of composing a work without relying on this terminology and still being able to categorise it in such networks afterwards.

“[...] the *loci* are a starting reference: the orators had to resort to complex operations to process the information extracted from them and from there to obtain well-formed arguments. The same can be assumed of the musical *loci topici*. These do not tell us about the compositional technique or the complexity of the composer's technical resources. However, it could be affirmed that for each work there is at least one locus which, as a heuristic resource used consciously or unconsciously, underlies the origin of the compositional work..”²⁸

2.2. *Dispositio*.²⁹

It comprises the organisation of all the arguments throughout the discourse regarding their function and expressive potential. The effectiveness of discourse depends to a large extent on the intelligent management of the *dispositio*. It is commonly divided into six moments:

- a) *Exordium*. The introduction to the speech. At this point the orator presents the subject to be discussed and searches for the audience's approval from the very first moment. The *exordium* has two parts: the *captatio benevolente*, when the orator attracts audience's attention through persuasion and uses strategies to earn their trust, and the *partitio*, the announcement of the parts and subdivisions of the speech.
- b) *Narratio*. A presentation of the facts that will support the arguments. It can be displayed as a short story, but it must be objective and descriptive, without digressions and clear above all.
- c) *Propositio*. The exposition and elaboration of the main arguments that build the thesis.
- d) *Confutatio*. Here the opposing arguments are refuted. It serves to shield and protect the arguments presented in the *propositio* and to discredit any antithesis that the adversary might propose before it happens.

²⁸ López Cano. *Música y retórica en el barroco*, 75-77.

²⁹ *Táxis* in Greek.

- e) *Confirmatio*. The demonstration of the veracity of the orator's arguments. It is a confirmation of the main thesis in order to give more weight to the arguments and evidence in support of the speech.
- f) *Peroratio*. It is an epilogue where the elements that formed the discourse are recapitulated, and a conclusion is drawn. The *peroratio* should conclude the speech again with persuasion strategies.

The organisation and display of the parts of the *dispositio* has varied throughout the centuries. Nevertheless, the main structure of the functions of each part prevails even with different schemes. Other configurations of the *dispositio* proposed the following categorisation: "Cocrates divided the discourse (*oratio*) into five parts: exordium, narration, argumentation, digression and epilogue; Aristotle recognises four parts: *exordium*, *narratio*, *confirmatio* and *epilogo*; Quintilian uses the same segmentation as Cocrates, adding the *confirmatio* between the digression and the epilogue; in the Middle Ages we speak of *initium*, *medium* and *finis*."³⁰ Usually, the *exordium/initium* and the *peroratio/epilogo/finis* were focusing on the passions, while the middle parts were approached from a demonstrative and rational perspective.

In music, the *dispositio* was one of the first parts of the rhetorics to be recognised by the theoreticians.

"The first musical reference which reflects the steps of the rhetorical *dispositio* can be found in Gallus Dressler's description of the *exordium*, *medium*, and *finis* of a composition."³¹

Burmeister proposed a scheme to analyse musical pieces:

"Sectioning of the piece into affections means its division into periods for the purpose of studying its artfulness and using it as a model for imitation. A piece has three parts: *exordium*, *ipsum corpus carminis*, *finis*."³²

³⁰ López Cano. *Música y retórica en el barroco*, 76.

³¹ Bartel. *Musica poetica*, 80.

³² Rivera, 203. Translation of Burmeister's *Musica poetica* (Rostock, 1606).

It was again Mattheson who elaborated the largest implementation of the *dispositio* in music:

“The *exordium* introduces the composition, arousing the audience's attention and preparing them for that which is to follow. This might take the form of a prelude to a fugue or, as Praetorius indicated, an opening ritornello in an aria or concerto. The *narratio* advances the intention or nature of the composition. This can be realized through the entry of the vocal part in an aria or the solo instrument(s) in a concerto. Just as the *narratio* is optional in rhetoric (it is omitted in the *chria*), it can be incorporated by the *propositio* in a musical composition. Besides being identified with the presentation of a fugal theme, the *propositio* is assigned the function of presenting the actual content and purpose of the composition. The following two sections, *confirmatio* and *confutatio*, can be considered as contrasting processes with the same ultimate purpose: to strengthen the proposition by either confirming the argument or by refuting or resolving any objections to it. While the *confirmatio* employs varied and artful repetitions to reinforce the *propositio*, the *confutatio* makes use of suspensions, chromaticism, or contrasting passages which, when properly resolved, strengthen the original theme. Finally, the *peroratio*, the conclusion of the composition, is to end the composition emphatically. This may include a repetition of the opening *exordium* or ritornello. It may also make use of an elaborated pedal point, a device which is given the various names of *paragoge*, *manubrium*, or *supplementum*.”³³

The *dispositio* is often misunderstood as a way of sectioning music according to its thematic parts, which would normally be done in a modern analysis of musical forms. It is important to note that the different moments of *dispositio* are defined by the function they fulfil in the whole discourse. A discourse with an already established scheme may turn to a new organisation when viewed from a wider discourse. For example, a musical piece with its own *dispositio* structure can constitute only one moment of the *dispositio* of the whole concert.

“[...] musical *dispositio* should not be considered as the preconceived formal mould in which themes, motifs or subjects are distributed, repeated or developed in a disciplined way in a predictable and apprehensible order from the score. The *dispositio* is opposed to the idea of musical form as the scalpel with which it is usual to dissect the musical organism. [...] Sometimes, the different moments of musical discourse, seen from the point of view of

³³ Bartel. *Musica poetica*, 81-82.

dispositio, do not (need not) relate to each other on the basis of thematic identities. The interrelationships between each period of the *dispositio* are often determined by those elements, such as articulation, dynamics, *tempi*, agogic, character, etc., which are not usually specified in the score and are left to the discretion of the performer”.³⁴

This implies above all, that we can disagree when making an analysis from the point of view of the *dispositio*. The aim of finding such structures in a musical work, should point to a personal understanding and interpretation of the music rather than to a communal consensus in which the same execution results would be replicated in each performance.

2.3. *Elocutio*.³⁵

The process of transforming the ideas and arguments previously organised on the *dispositio* into words. The *elocutio* is also subdivided systematically into two steps: the *electio*, which is the selection of the words to use, and the *compositio*, which is the organisation of those words according to the four eloquent virtues (*virtutes elocutionis*).

“Regarding *elocutio*, its stylistic expectations are summed up in the four *virtutes elocutionis*: correct syntax (*puritas, latinitas*), clarity (*perspicuitas*), figurative language (*ornatus*), and suitability of form to content (*aptum, decorum*). It is in this third "virtue," *ornatus*, that the rhetorical figures and tropes find their home. Tropes are understood as metaphoric expressions, while figures are described as deviations from the normal choice, order, or structure of words and sentences. It is above all these figures of speech, which serve to embellish, amplify, and vividly portray the thoughts, that were considered the most useful tools in presenting and arousing the affections.”³⁶

The *ornatus*, or *decoratio*, hosts the one of the biggest sections of the incorporation of rethorics in music. Several theoreticians were concerned with the study and classification of rhetorical figures in music during the 17th and 18th centuries.

³⁴ López Cano. *Música y retórica en el barroco*, 80-81.

³⁵ *Léxis* in Greek.

³⁶ Bartel. *Musica poetica*, 67.

“A musical ornament or figure' is a passage, in harmony as well as in melody, which is contained within a definite period that begins from a cadence and ends in a cadence; it departs from the simple method of composition, and with elegance [*virtus*] assumes and adopts a more ornate character.”³⁷

“The figure contributes not a little to the refinement of a harmony. [...] it is another way of ornamenting a melody, dictated by the word of the affections, such as rejoicing, rejoicing, laughing, crying, grieving, anger, sympathy, all the things that can be expressed and described by the variety of sounds and notes (Civra 1991: 102-3).”³⁸

“[...] in music the figures are identical and have the same value as the colours and tropes and other modes of speech proper to rhetoric. As a rhetor [or orator] armed with tropes succeeds in moving the audience either to laughter, or to tears, or to compassion or to indignation, to anger and to love, to pity and to justice, so it is in music with an eloquent context of musical phrases (Unger 1941: 63).”³⁹

“Figure I call a certain way of employing dissonances, which renders these not only inoffensive, but rather quite agreeable, bringing the skill of the composer to the light of day.”⁴⁰

This big interest from the musicians to elaborate on this section of the rhetorics gave birth to the great corpus of rhetoric figures called *Figurenlehre* by the German theoreticians. This is the most known part of the rhetorics and sometimes, the concept of rhetoric is mistakenly reduced only to this section. Several baroque theoreticians focused long chapters of their treatises on musical figures categorisation, the nexts are only some of the most prominent.

Joachim Burmeister elaborates this classification for rhetoric figures:

- a) *Figurae harmoniae: fuga realis, metalepsis, hypallage, apocope, noema, analepsis, mimesis, anadiplosis, symblema, syncopa, syneresis, pleonasmus, auxesis, pathopoeia, hypotoposis, anaploke, aposiopesis.*
- b) *Figurae melodicæ: parembole, palilogia, climax, parrhesia, hyperbole, hypobole*

³⁷ Rivera, 155-157. Translation of Burmeister's *Musica poetica* (Rostock, 1606).

³⁸ López Cano. *Música y retórica en el barroco*, 99. Quote from Nucius' *Musices poeticae* (Neisse, 1613).

³⁹ *Ibid. Ibid.* Quote from Kircher's *Musurgia universalis* (Roma, 1650).

⁴⁰ Hilse. *The treatises of Christoph Bernhard*, 77.

c) *Figurae melodiae quam harmoniae: congeries, fauxbourdon, anaphora, fuga..*⁴¹

Johannes Nucius proposes the next categorisation:

a) *Figurae principalis: fuga, commisura, repetitio.*

b) *Figurae minus principalis: climax, complexio, syncopatio, homoioteleuton.*⁴²

Joachim Thuringus describes the same figures as Nucius and adds:

a) *Figurae minus principalis: aposiopesis, noema, pausa, anaphora, paragoge, apocope, catachresis, pathopoeia, parrhesia, homioptoton.*⁴³

Christoph Bernhard divides the figures in three groups regarding the function of the music:

a) *Stylus Gravis: transitus, quasi-transitus, syncopatio, quasi-syncopatio.*

b) *Stylus luxurians communis: superjectio, anticipatio notae, subsumtio, variatio, multiplicatio, prolongatio, syncopatio catachrestica, passus duriusculus, saltus durisculus, mutatio toni, inchoatio imperfecta, longinqua distantia, consonantiae impropriae, quaesitio notae, cadentiae duriusculae.*

c) *Stylus luxurians theatralis: extensio, ellipsis, mora, abruptio, transitus inversus, heterolepsis, tertia deficiens, sexta superflua.*⁴⁴

Johann Mattheson presents three groups:

a) *Figurae dictionis:* 9 “word” figures that operate in single notes.

b) *Figurae sententiae:* 17 “sentence” figures that operate in complete phrases.

c) *Figurae amplificationis:* 30 figures used for expansion, ornamentation and demonstration purposes.⁴⁵

2.4. Memoria.⁴⁶

This part of rhetorics refers to the process of memorising the discourse. The orator should not have a script to follow when delivering the speech. The whole speech must have been

⁴¹ Rivera, 157. Translation of Burmeister’s *Musica poetica* (Rostock, 1606).

⁴² Bartel. *Musica poetica*, 100.

⁴³ *Ibid.*, 104-105.

⁴⁴ Hilse. *The treatises of Christoph Bernhard*, 77, 90-91, 110.

⁴⁵ Lenneberg, 201. Translation of Mattheson’s *Der vollkommene Capellmeister* (Hamburg, 1739).

⁴⁶ *Mnème* in Greek.

internalised and practised well in advance, so that the argumentation does not have any weak points. For this purpose, speakers used mnemonic tools to support memory.

The *memoria* was not mentioned by any musical theoretician of the 17th and 18th centuries. However, we could assume a praxis of memorisation could easily have existed then. The discussion about whether or not musicians were used to memorising music is still going on. One can suppose that with such a praxis of improvisation that existed then, musicians might not even have questioned whether it is absolutely necessary to follow a score to the letter if musical decisions were to be made on the spot in the end. However, the theoreticians of the time elaborated their principles and postulates from the most primal starting points of thought, and it can be argued that such a process of implicit memorisation would have been covered in the same way as the other parts of rhetorics.

2.5. *Pronunciatio*.⁴⁷

Also called *actio*, it is the final performance of the discourse. In this part, the orator uses all the expression of the affections in order to build a staged interpretation.

“Gestures, gestures, intonation, diction, voice modulation and any kind of body movement are thoroughly analysed in this section. *Pronuntiatio* appears in baroque music treatises - Burmeister, Kircher, Mattheson and Quantz, mainly - in the form of practical advice on the behaviour the musician should observe on stage, and on the importance of the performer in the process of musical creation and musical recreation.”⁴⁸

3. THE RHETORICAL ENVIRONMENT IN THE MUSIC ENDEAVOUR.

Is important to note that the rhetorics were part of the main education system during the 17th and 18th centuries. Its principles and mechanisms were embedded in the thinking of the educated people.

⁴⁷ *Hypókrisis* in Greek.

⁴⁸ López Cano. *Música y retórica en el barroco*, 86.

All the processes of music making can fit in the categories of the rhetoric system. The musical performance is advised by the theoreticians to be built from an imitation of an orator or an actor, while the creation of the music followed the same principles that the rhetoricians used to build discourses.

“The last two structural steps, *memoria* and *actio* or *pronunciatio*, deal with memorizing the oration and polishing the delivery, adding gestures and proper inflections. [...] *Inventio's loci topici*, the sectional *dispositio*, and *elocutio's* rhetorical figures, rather than the rhetorical steps concerning delivery and performance, were to determine *musica poetica's* concepts and structures. The composer sought to emulate the rhetorician rather than the actor, with the composition replicating an orderly rhetorical construction rather than mimicking an inspired theatrical presentation.”⁴⁹

However, when researching the relationship between music and rhetorics, there is a common misconception related to the expectation of finding exact parallels in either terminology or procedures. Many of these rhetorical procedures acquired new approaches and were developed in conjunction with the compositional techniques and practices of the time. It can become an obstacle to try to justify an entire musical interpretation including all analytical perspectives only with classical rhetoric parameters.

“As the most widespread and well-known method of construction-organisation of the time, the rhetorical system is diluted in the environment, in the global culture of an era, and sneaks, imperceptibly if you like, into all areas of daily, intellectual or artistic activity. Works of art, by the principle of *structural analogy* or *epistemological metaphor*, naturally and unconsciously reproduce this system of organisation.”⁵⁰

The same phenomenon occurred during the implementation of rhetorics in music as well:

“Sometimes theorists point out that the composer and the performer do not always need to be conscious of observing rhetorical principles; nor does one need to know grammar in order to master the mother tongue. In any case, any violation of the rules is experienced as unnatural, with or without knowledge of the cause.”⁵¹

⁴⁹ Bartel. *Musica poetica*, 67.

⁵⁰ López Cano. *Música y retórica en el barroco*, 40.

⁵¹ Harnoncourt. *Le discours musical*, 165.

“We will perhaps never know with absolute certainty whether J. S. Bach, for example, in placing that great *fermata* in the middle of the storm chorus at the end of the first part of the St. Matthew Passion, was aware that he was performing a rhetoric figure called *aposiopesis*; we cannot say with certainty his thought process, we do not know whether he thought it as an orator conscious of the emotional effect it would have on his audience or whether he was simply responding to his instinct, to a divine dictate or even, as the most recalcitrant orthodox of pure sound claim, that he was only responding to the laws of harmony (itself a unique product of his mind and intelligence) without having anything to do with anything extra-musical (a rather absurd claim for a work based on a text). Nevertheless, it is known that Bach was a connoisseur of rhetoric. His great friend Johann Abraham Birnbaum, a rhetorician at the University of Leipzig, refers to Bach in a letter defending him against the attacks of Adolph Scheibe: "He is so well acquainted with the parts and resources which the elaboration of a piece of music has in common with rhetoric, that one not only listens with the greatest satisfaction and pleasure when, in his profound argumentation, he dwells on the analogies and correspondences between the two disciplines, but also admires the skilful participation of both in his works. His mastery of the poetic art is entirely worthy of a great composer".”⁵²

⁵² Bañuelos, *Acta poetica*, 200-201.

4. APPLICATION OF A RHETORIC ANALYSIS ON GIOVANNI GIROLAMO KAPSPERGER'S *TOCCATA PRIMA* FROM *LIBRO QUARTO D'INTAVOLATURA DI CHITARRONE*, ROMA 1640.

In order to understand how the rhetorical system operates on musical performance, we must go through a rigorous study according the different functions of its components. Later, in a further stage, to research the connection between this methodology and the social environment in which these phenomena operated. The application of such a study in a performative practice can signify a sufficiently solid basis for an interpretation justified on a fully historical and effective system.

On this occasion, I concentrate on the realisation of such an analysis and its application to the musical work of Giovanni Girolamo Kapsperger. Specifically, to the first *Toccata* from the fourth book of music for theorbo solo, published in Rome in 1640.

In order to optimise a pragmatic approach to the performance, I gave preference to the elements that are strictly connected directly to the performance, and deliberately left out the elements related purely to the analytical comprehension of the anatomy of the music or pointing out phenomena of compositional practice. In other words, and in correspondence with the rhetoric edifice, in the following analyses I focused in the coverage of the *dispositio*, *elocutio* and *pronunciatio*, and left behind much from the *inventio*. This without letting the importance of such a section of the rhetorics go unnoticed. The knowledge and study of all departments of the rhetorical system will always give a complete consciousness on its working ways and this should not be ignored. There are some components, nevertheless, derived from the *inventio* that constitute important performing parameters. Those components do play an important role on these analyses. In regard of the module of the *elocutio* that safeguards all the rhetoric figures, I opted again for working only with the figures that can represent an angular decision during a performance.

4.1. Elements used for the analysis.

This analysis is based on the sources that surround the publishing of Kapsperger's fourth book for *chitarrone*, and in general, Kapsperger's musical endeavour:

- a) Joachim Burmeister. *Musica poetica*, Rostock 1606.
- b) Johannes Lippius. *Synopsis musicae novae*, Strasbourg 1612.
- c) Johannes Nucius. *Musicae poeticae*, Neisse 1613.
- d) Joachim Thuringus. *Opusculum bipartitum*, Berlin 1624.
- e) Johann Andreas Herbst. *Musica poetica*, Nürnberg 1643.
- f) Athanasius Kircher. *Musurgia universalis*, Roma 1650.
- g) Christoph Bernhard. *Tractatus compositionis augmentatus*, 1660.

Proposed *dispositio* for the *toccata prima*:

<i>Dispositio</i>	Bar
<i>Exordium</i>	1-8
<i>Transitus</i>	8-10
<i>Narratio</i>	11-33
<i>Propositio 1</i>	33-58
<i>Propositio 2</i>	58-71
<i>Confutatio</i>	71-100
<i>Egressio</i>	100-105
<i>Egressio</i>	105-109
<i>Confirmatio</i>	109-122
<i>Peroratio</i>	122-135

Figurenlehre used in the analysis:

- a) *Abruptio*. “The *abruptio* occurs when, instead of sounding the anticipated consonance which a resolution would require, the composition is tom apart or even broken off.”⁵³
- b) *Anabasis*. “The *anabasis* or *ascensio* is a musical passage through which we express exalted, rising, or elevated and eminent thoughts.”⁵⁴
- c) *Anaphora*. “The *anaphora* is an ornament which repeats the same notes through various diverse but not all voices of the composition in the manner of a *fuga* without being a true *fuga*.”⁵⁵
- d) *Anticipatio notae*. “The *Anticipatio notae* occurs when a voice begins the neighboring upper or lower note earlier than the natural setting would allow.”⁵⁶
- e) *Auxesis*. “The *auxesis* occurs when the harmonia grows and increases with a single, two-fold, threefold, or further repetition only of combined consonances [*noema*] using one and the same text.”⁵⁷
- f) *Cadentiae duriusculae*. “*Cadentiae duriusculae* are cadences in which some rather strange dissonances precede the final two notes.”⁵⁸
- g) *Catabasis*. “The *catabasis* or *descensus* is a musical passage through which we express affections opposite to those of the *anabasis*, such as servitude and humility, as well as lowly and base affections.”⁵⁹
- h) *Complexio*. “It occurs when the beginning of a *harmonia* is repeated at the end, in imitation of the poets, who frequently begin and end a verse with the same word”⁶⁰
- i) *Exclamatio*. An ascending or descending melodic jump, associated with the exclamation of a text.⁶¹
- j) *Fuga*. “*Fugae* are nothing else but frequent, successive repetitions of the same theme in diverse voices, separated by pauses. This definition refers to flight, because one voice chases the other, thereby producing the composition.”⁶²

⁵³ Bernhard. *Tractatus compositionis augmentatus*, 85.

⁵⁴ Kircher. *Musurgia universalis*. L.8, 145.

⁵⁵ Burmeister. *Musica poetica*, 65.

⁵⁶ Bernhard. *Tractatus compositionis augmentatus*, 72.

⁵⁷ Burmeister. *Musica poetica*, 61.

⁵⁸ Bernhard. *Tractatus compositionis augmentatus*, 82.

⁵⁹ Kircher. *Musurgia universalis*. L.8, 145.

⁶⁰ Thuringus. *Opusculum bipartitum*, 125.

⁶¹ Bartel. *Musica poetica*, 265-266.

⁶² Nucius. *Musices poeticae*, G1.

- k) *Homoioptoton*. “*Homoioptoton* or *similiter desinens figura* is a musical passage in which numerous repetitions are ended similarly. It is customarily used in a subsequent affirmation, negation, or emphasis of a certain thought.”⁶³
- l) *Hyperbole*. “The *hyperbole* is an overstepping of the *melodia* beyond its uppermost *terminum*.”⁶⁴
- m) *Hypobole*. “The *hypobole* is an understepping of the *melodia* under the lowest *terminum* of the *ambitus*.”⁶⁵
- n) *Noema*. “The *noema* is a condition of the *harmonia* or *periodus* characterized by united voices with the same number of notes. It is most agreeably stimulating and wonderfully soothing on the ears and spirit if it is appropriately introduced.”⁶⁶
- o) *Palillogia*. “The *palillogia* is a repetition of either the entire or only the beginning of the structure of the *melos* or theme on the same pitch in the same voice.”⁶⁷
- p) *Paragoge*. “At the end an added structure or passage is sometimes found in which one or more among the voices of the *harmonia* end and rest in their final notes.”⁶⁸
- q) *Paronomasia*. “A repetition of a musical passage, with certain additions or alterations, for the sake of greater emphasis.”⁶⁹
- r) *Passus duriusculus*. “The *passus duriusculus* within one voice occurs when a voice rises or falls a minor semitone.”⁷⁰
- s) *Syncopatio catachrestica*. “The *syncopatio catachrestica* occurs when a *syncopatio* is not resolved through a subsequent consonance a second lower, as the rule requires.”⁷¹

⁶³ Kircher. *Musurgia universalis*. L.8, 145.

⁶⁴ Burmeister. *Musica poetica*, 64.

⁶⁵ *Ibid.*

⁶⁶ *Ibid.*, 59.

⁶⁷ *Ibid.*, 63.

⁶⁸ *Ibid.*, 53.

⁶⁹ Bartel. *Musica poetica*, 350.

⁷⁰ Bernhard. *Tractatus compositionis augmentatus*, 77.

⁷¹ *Ibid.*

5. MY INTERPRETATION TOWARDS A *PRONUNCIATIO* AFTER THE ANALYSIS OF THE *TOCCATA PRIMA*.

5.1. Recurrent phenomena.

There are several recurring rhetorical phenomena in the *toccate*, which are best approached as universal concepts, and which will help us to construct a performative habit. Before the individual analysis, here are some of these habitual musical events:

5.1.1. About the *exordium* and *captatio benevolentiae*.

As we have mentioned, the musical *exordium* introduces the listener to the musical piece, it should present the elements needed for that purpose. The *exordium*, although varying among baroque composers according to their stylistic approaches, in the case of Kapsperger's *chitarrone* music, and even more so in his *toccate*, can be often found as a pattern at the beginning of the pieces:

1. A simple chord in the first bar shows the tonal centre of the toccata,
2. the same chord is extended for one or two bars with a written arpeggio or melodic leading,
3. a short section in the same key quickly leads into a *cadenza*.

The *captatio benevolente* is to be understood as the way in which we unfold the first chord. Such an introduction invites us to explore the technical and expressive possibilities of the instrument.

In classical rhetoric, the way of seduction varies according to the relation of the cause to the *doxa*, the communal opinion. It is divided into five strategies:

- a) *Honestum*: if the cause is identified with the *doxa*, if it is a "normal" cause, of good tone, it is not useful to subject the judge to any seduction, to any pressure.
- b) *Humile*: if the cause is neutral with regard to *doxa*, a positive action is necessary to overcome the judge's inertia, to arouse his curiosity, to make him attentive.
- c) *Dubium*: if the cause is ambiguous, it is necessary to make him lean towards one of the two sides.

- d) *Obscurum*: if the cause is muddled, obscure, the judge must be dragged along so that he does not follow guides, make him *docilem* (docile), receptive, malleable.
- e) *Insinuatio*: if the case is extraordinary, and arouses astonishment because it is too far from the *doxa* (for example, accusing an old man, a child, a blind man), indirect actions are used on the judge without confronting him, for example, pretending to be impressed by the adversary.⁷²

In music, the *captatio benevolentiae*'s strategies represent a choice for us as to which profile fits better to the music we are performing. This can vary according to specific situations as audience, musical works, disposition of the pieces in the concert, etc. However, we can set in advance a preliminary profile to the music to be performed. A musical piece based on ear-pleasing patterns, for example a *ciaccona*, will not need any "manipulative action" on the audience. Another type of music, such as a *toccata* of demanding technical skills, will perhaps require from the first moments a *dubium* or *obscurum* profile.

5.1.2. The form of *toccata*.

The *toccata* from the early 17th century, is a musical form characterised by its virtuosic passages and the goal to give the impression of an improvised piece. Its ancestry, in lute format, leads us to the renaissance *ricercare*, when such pieces intended to be introductions to bigger pieces. We find the earliest appearance of a *tocchata* in Giovanni Antonio Casteliono's *Intabolatura de leuto de diversi autori*, Milano 1536. The intention of such prelude pieces gives us already a hint of its function according the rhetorical structure of a speech. Whether the performer's task during a *ricercare* or a *toccata* was to check and fix the tuning of the instrument, to lead into a new mode or key, to change to a certain affection or simply to warm up the fingers, the action of delivering a concrete musical idea with a certain intention already introduces a statement that the audience receives and decodes subconsciously. As we have remarked, the rhetorical *dispositio* organisation is not only reduced to the segmentation of single pieces. As a system that analyses whole performance structures, the analysis from the *dispositio* can re-signify the parts of the whole speech if we examine it with wider brackets. Therefore, the prelude piece can become itself a complete *exordium* in the manner of a *captatio benevolentiae*, and it must give the audience not only the impression that we are

⁷² Barthes. *La aventura semiológica*, 147-148.

improvising virtuously, but also the encouragement to pay attention and respect to our entire speech. It should drag the focus of the listener assuring that the speech about to be performed is more worth of appreciation than the previous silence. When it is performed with this intention, it gives entrance to the following parts of the concert with earned approval, adding them more effectiveness and conviction force.

5.1.3. About the *confutatio*.

We can identify a *Confutatio* when the music experiments changes that “contradict” the movement of the piece, this can include changes of tonality, rhythmical patterns, affects, etc. The *Confutatio* is usually introduced by alterations on the compositional material (*inventio*) used in the rest of the piece. In the performance, this may be represented as an alteration of the mood during this section.

As we have mentioned, the aim of the *confutatio* is to exhibit the opponent’s arguments and, by using strategies such as ridiculing them or showing their weak potential, to gain more credibility for our thesis. As the musician of the baroque era, specially in first half of the 17th century, was expected to imitate the actors during the performance,⁷³ in an interpretation of a *confutatio* of a *toccata*, adopting an emotional state not shown in the rest of the piece, can be very effective specially before the *confirmatio*, that is usually presented immediately afterwards.

5.1.4. About the *transitus*, *digressio* and *egressio*.

In classical rhetoric, there were transitional tools between the different moments of the discourse (*transitus*). They could be considered as another formal moment among the *dispositio*. These short periods could distract the listener's attention (*digressio*) or increase the tension towards the next section (*egressio*).

“[...] the optional existence of a mobile part must be pointed out: the *egressio* or *digressio*: it is a virtuosic passage, unrelated to the theme, which is connected to it by a very weak link”.⁷⁴

⁷³ Bartel. *Musica poetica*, 59.

⁷⁴ Barthes. *La aventura semiológica*, 145.

These periods are presented in the music as short passages with not very relevant material but placed between two important sections with a strong and well-defined function in the piece. For the purpose of implementing the effects of such transitions in a performance, moments of *transitus* can be represented by either an increase or relaxation in the tension of both our physical expression and the quality of the sound produced by the instrument.

5.2. Results and considerations for a general interpretation of the *Toccatà prima*.⁷⁵


The first *toccatà* is the longest of all those that survive in Kapsperger's books for chitarrone. Throughout its length, it clearly has different sections that modulate between several affects. I consider the first eight bars to be a presentation of the main D-minor harmony, an *exordium*. It opens with the *captatio benevolentiae* (b.1) spreading through three bars a catabasic ornamentation of a single chord, with small but strong reiterations (*paronomasia*, *homoioptoton*) to be remarked with our playing. Then it invites us to explore colours using an *anabasis* and *catabases*, closing with the same chord in the same exact disposition as at the beginning (b.8). I decide to imprint on this *exordium* an *obscurum* contour, according to the *captatio benevolente*'s strategies (see chapter 5.1.1.), with the purpose of introducing a strong character piece and preparing the *pathos* for a journey of affections of great intensity.


The *narratio* (b.11) is delivered by a short *transitus* and leads us through a short story with variety of reactions. It is important that the events happening in this *narratio* are performed as a preparation for the main argumentation. I marked figures for such effect as the *paronomasia* (b.17-18) leading to an *exclamatio* (b.22), and the figures for tension buildup such as the *anabasic passus duriusculus* (b.27-29) and the catabasic and cadencial *anaphorae* (b.30-32).

Great weight on the effectiveness of the piece is constituted by both *propositiones* 1 (b.33-58) and 2 (b.58-71). In order to present firmly the first one, the main harmonic centre of D minor is established again by a reiterative catabasic *tirata*, and it starts a path of imitation section (b.37). I propose to intensify the speech through the emphasis of *auxeses*, *anabases* and *catabases*, and reach a climax section starting from the first *hypobole* (b.49), concluding it with the first *hyperbole* (b.56). The density of the music can be increased by hesitating with the

⁷⁵ See appendices 2 and 3.

tempo at the *abruptio* (b.51), and agitating it throughout the following virtuosic reiterative *tirate* (c.51-55). The *exclamatio* (b.56) will give then the input to liberate conclusively the tension through the cadence in C-major. The second *propositio* (b.58) has a very different colour, and in order to mark the contrast, I suggest to not stop the argument abruptly and start a new one, but to emphasise a change of color from the C-major chord (b. 58) on, without stopping the time course. It will lead to a delicate presentation of the scales cascades (b.58-64). In this section I would treat the *palilogiae*, *anaphorae*, *paronomasia* and *homoiototon* smoothly and accentuating a thoughtful affect that will help to lead to the *confutatio*.

The *confutatio* in this *toccata* is very well defined by its form of a chordal section (b.71-99). It does not propose melodies guiding the harmonies, but it rather stays in a vertical presentation of chords. At this point it is important to mention that Kapsperger omits in this section his characteristic sign for arpeggiation:  ⁷⁶ used throughout his work for lute and *chitarrone*. From this, we can deduct that his intention is to explore the sensations given by the harmonies using such chordal format. In this particular *confutatio*, among the other parts, I reaffirm the need for a temperament that accentuates different sound tensions derived from pure and impure intervals. This path is emphasised above all by the combination of suspended notes in the chords and the transition to more unusual chords for theorbo such as A flat-major or B flat-minor. It is the only moment of the *toccata* where Kapsperger leaves the orbit of D-minor, and this exploration is how he proposes the expressive potential of a contradictory argument.

The *confirmatio* is strongly introduced, delivered by an *egressio* moment where melodies, contrasting to the *confutatio*, lead the composition back to D minor. Another chordal section (b.109-121), but this time with Kapsperger arpeggiation sign  ⁷⁷, marks a solid trajectory through the main key of the *toccata* without the deviations found in the previous section. Here the expression potential is concentrated in the intensification of the music by the development of raw chords without suspensions. For such mighty confirmation effect, it is necessary to focus on the intensity of the plucking technique. The aim of this part of the speech is to be completely justified and to become the proven winner against any refutation argument. Therefore, it is imperative to have a clear point where to lead the phrase. I believe that such best arriving point

⁷⁶ Kapsperger. *Libro primo d'intavolatura di chitarrone* (Venetia, 1604), 4.

⁷⁷ See footnote 77.

is the cadence in D (b.121-122), focusing on leading the energy of the entire phrase to the low A string of the A-major chord (b.121) in order to create the biggest tension of the piece on that chord resolution.

I advocate for maintaining a constant intensity throughout the *peroratio*. This section collects elements from the *exordium*, *narratio* and *propositiones*. It demonstrates the veracity of all the arguments proposed above in summary form. Throughout this reaffirming section, it is advised to have controlled but assured affects. The clear pronunciation of the phenomena exhibited with repetitions as *anaphorae*, *paronomasia*, *homoioptoton*, increasing tension as *anabases* and *catabases*, and a strong final cadence, should provide a significant impact on the audience giving the credibility to the entire presented *toccata*.

Conclusions

After a detailed study of the practical application of rhetoric in music, I realise the potential for interpretation and research that this practice offers. Our musical performance is by definition dependent on historical evidence. The incorporation of a performative possibility based on extensive historical evidence such as this work is of great importance for the grounding and validation of our interpretation and invites to the consideration of historical tools not very studied yet. Such a study on rhetorics applied to Kapsperger's music means for me as a lutenist a necessary and convincing solidity in the justification of my interpretation.

Personally, the awareness of these rhetorical principles regularly, though not as rigorously, accompanies my musical interpretation. However, a methodological and systematic study such as one presented here opens up paths towards broader and more consistent perspectives.

First of all, the continuity of these studies offers a competent argumentation on practical decisions making in early music performance. The expansion of this kind of work to whole units (for example, to all Kapsperger's *toccate* throughout his publications, or to the music of other composers for plucked stringed instruments) comes to mind immediately, elevating the methodological considerations to broader criteria such as the evolution of composers' style and rhetorical *praxis*.

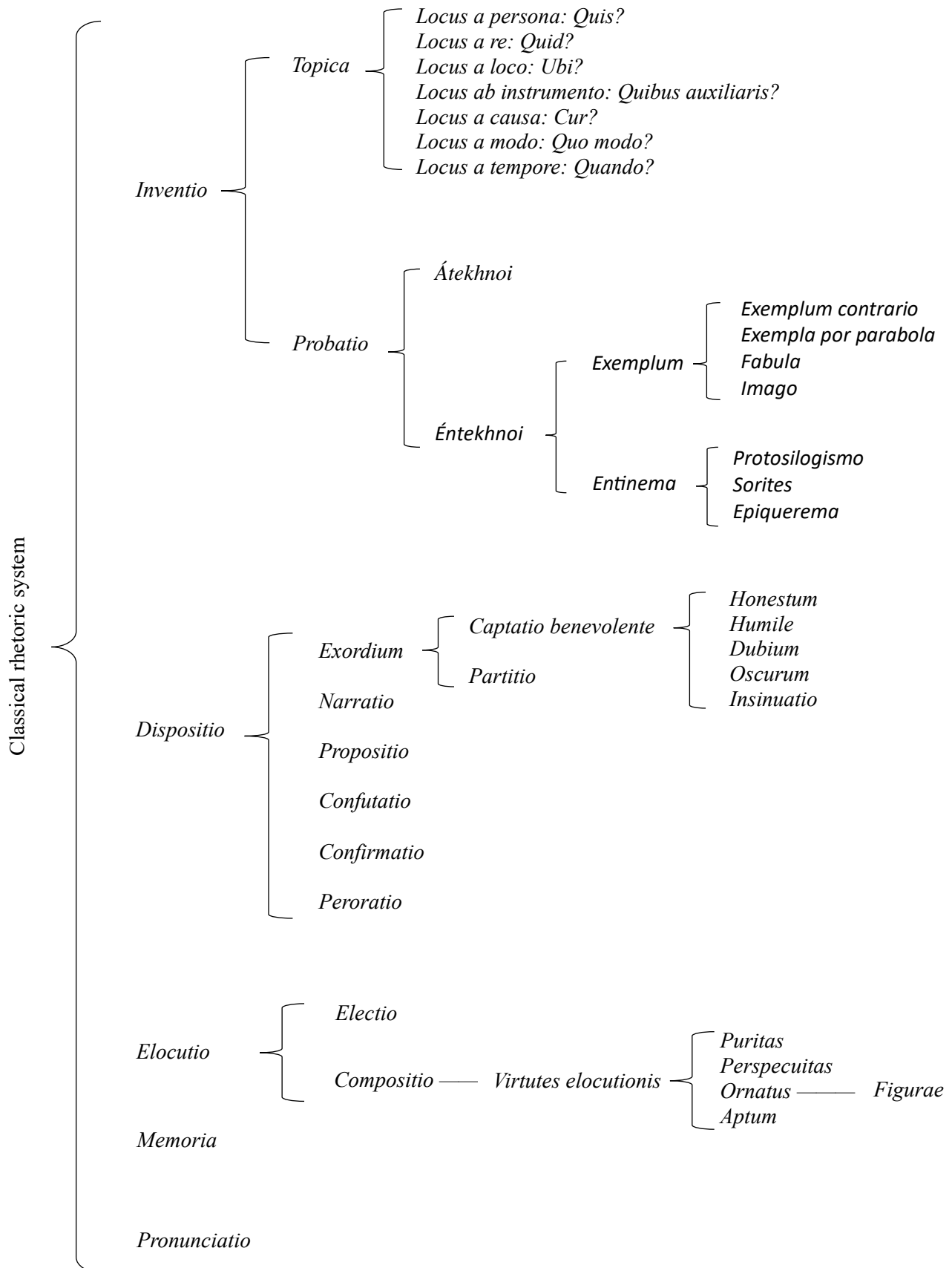
Another open path, and one that specially attracts my attention, is that of an exploration of the psychological processes involved in musical performances. It can easily be observed that rhetorical research is closely linked to the study of linguistics, semiotics and the psychology of language. This invites us to propose contemporary strategies of persuasion in music by integrating new disciplines without compromising the historical parameters we already use as a basis for our interpretations.

The present study involved a great amount of research work, but it has also encouraged on me an impetus to continue researching on these exciting topics for me.

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Appendix 1



Toccata 1

Exordium

Captatio benevolente

Anabasis

Catabasis

Chitarrone

Basso continuo

Paronomasia

Homoiopoton

Catabasis

Transitus

Catabasis

Narratio

Paronomasia

Paronomasia

7

13

Paragoge

Paronomasia

Exclamatio

Anabasis

Anaphora

19

Anabasis

Anaphorae

Anaphorae

Complexio

Passus duriusculus

Anabasis

Catabasis

Cadentia duriuscula

26

5 6

6 5 \flat 5 6

4

33

Propositio 1

Catabasis

Palilogia

[*Fuga*]

39 *Auxesis* *Anabasis*
Fuga 6#

45 *Auxesis* *Anabasis* *Catabasis*
Fuga *Catabasis* *Hypobole*

50 *Abruptio* *Catabasis* *Palilogia* *Paronomasia*

54 *Anaphorae*

56 *Hyperbole* *Propositio 2*
Exclamatio *Palilogia* *Catabasis*

59 *Anabasis* *Anabasis*
Palilogia *Palilogia* *Catabasis* *Anaphora*

63

Palilogia

Paronomasia

Homoiototon

67

Catabasis

Anaphorae

Confutatio

Noema

Anticipatio notae

74

83

93

Cadentia duriuscula

Egressio

Anabasis

101

Anaphorae

Catabasis

Anabasis

Egressio

106

Palilogiae

Confirmatio

108

Syncopatio catachresica

114

Peroratio

122

Anaphorae *Anabasis* *Anaphora* *Anaphorae*
Catabasis *Paronomasia* *Anaphorae*

128

Homoioptoton *Anabasis*

132

Catabasis *Anaphora*

Appendix 3

Toccata prima

The musical score is written for guitar and consists of four systems. Each system contains a bass staff and a guitar staff. The notation includes standard musical symbols such as notes, rests, and bar lines, as well as guitar-specific notation like fret numbers (0-8), string numbers (1-6), and techniques like 'x' for muted strings. The piece is in 3/4 time and features complex rhythmic patterns and melodic lines.

Handwritten musical score for guitar, consisting of three systems of staves. The notation includes standard musical symbols (notes, rests, bar lines) and extensive guitar-specific notation (fingerings, chords, and effects).

System 1: Features a treble clef staff with a key signature of one flat (Bb) and a 6/8 time signature. The notation includes notes, rests, and guitar-specific symbols such as "6", "x", "IK", "4x", and "16x".

System 2: Features a bass clef staff with a key signature of one flat (Bb). The notation includes notes, rests, and guitar-specific symbols such as "6s", "x", and "4".

System 3: Features a treble clef staff with a key signature of one flat (Bb). The notation includes notes, rests, and guitar-specific symbols such as "13x", "x", and "4".

The score is densely annotated with guitar-specific details, including fingerings (e.g., 1, 2, 3, 4), chord diagrams, and effects like "x" (mute) and "IK" (pick attack).

Selbständigkeitserklärung

Name Velasco Vázquez

Vorname Christian

Hiermit erkläre ich, dass ich die vorliegende Arbeit selbständig und ohne die Mithilfe anderer Personen verfasst habe, dass ich keine anderen als die angegebenen Hilfsmittel verwendet sowie alle wörtlich oder dem Sinn nach aus der Literatur zitierten Stellen entsprechend gekennzeichnet habe.

Ort, Datum Basel, 25. 02. 2024

Unterschrift _____

