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The Possibility of Singing
with Physical Expression
A Case Study with Sigismondo d'India's
“Lamento di Didone”

von

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Abstract

Using "Lamento di Didone" by Sigismondo d'India as an example, I explored the possibilities of singing with physical expression – inspired by historical sources. Thus, I analysed the poetry and music of the song with reference to *L'arte de' cenni* (1616) by Giovanni Bonifacio and *Chirologia* (1644) by John Bulwer, who were active at the same time as Sigismondo d'India. After those studies, I performed the piece in an experimental concert. By documenting the different experiences (performer, accompanist, and audience) with the help of a questionnaire, I studied how singing with physical expression is received by people living in the present.

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1. Introduction

When I first performed Sigismondo d'India's "Lamento di Didone" in a concert, I felt uncomfortable just standing in front of a music stand and singing, because the music was very dramatic. At the time, I wondered if I was the only one who felt this discomfort. How did the audience see it?

Nowadays, historical repertoire is performed in many places, transcending national boundaries and languages. Singers may be singing to an audience that does not understand the meaning of the lyrics of the songs they are performing. In other cases, the lyrics are so old-fashioned that they may not have been understood. "Lamento di Didone," which is in the style of *recitar cantando*, lasts about ten minutes, and is a dramatic piece that focuses on the emotional changes in a song. It would be useful to explore the possibilities of singing with physical expression when singers perform such a work, so that the audience can better understand the music and become emotionally involved.

In this thesis, I will begin with an analysis of the text and music of "Lamento di Didone". Next, I will explore the possibilities of adding gestures based on "*L'arte de' cenni*" (1616) by Giovanni Bonifaccio, and "*Chirologia*" (1644) by John Bulwer, both of whom were active at the same time as Sigismondo d'India, and both of which contain many records of gestures. Finally, we will look at the changes in the singer, the accompanist, and the audience's reaction to the actual addition of physical expression to the performance. Through these three stages we will explore the possibilities of performing with physical expression.

2. Analysis of “Lamento di Didone”

2-1. Sigismondo d’India and “Lamento di Didone”

Sigismondo d’India, the composer of "Dido's Lament", was a composer and singer active in Italy during the 16th and 17th centuries. He was a contemporary of Claudio Monteverdi and Giulio Caccini and was greatly influenced by them; he visited Caccini in Florence in 1608, where Caccini apparently praised his singing. He was an excellent composer, but it can be said that he was also a very gifted singer.

The piece Lamento di Didone is included in *Le Musiche del Cavalier Sigismondo d'India, libro quinto* (1623). D'India published eight volumes of madrigals, two volumes of villanella, one volume of dance music, three volumes of religious works, and five volumes of music for one or two voices with basso continuo accompaniment during his lifetime, beginning with *Il primo libro de madrigali a 5 voci* (1606). His last publication in his lifetime was a collection of religious works, *Liber primus motectorum* (1627), so volume 5, which contains Lamento di Didone, was published late in his musical career. In total, five Lamentations are concentrated in Volumes 4 and 5, which may be said to have been composed as some of his culminating works.

2-2. The Background of Dido’s Story

Now, the lyrics of the Lamento di Didone are by d'India himself. It is based on the tragedy of Dido in the epic poem *Aeneid* by Publius Vergilius Maro (B.C.70-B.C.90), and it is written in the style of a recitative monologue. Its verse structure consists of seven and eleven syllables without a specific rhyme scheme (*versi sciolti*).

Virgil added various stories to Aeneas, one of the mythological heroes of the Trojan war. The "*Aeneid*" itself is a 12-volume long story, but the synopsis of the story as it relates to Aeneas and Dido is as follows: as Troy is about to be defeated by Greece, Aeneas has a vision in which he is ordered to build a great city elsewhere. He attempts to flee for his life, taking his family with him, but in the confusion his wife disappears. He then embarks on a long voyage and gets lost on the coast near Carthage, Africa. There, Dido appears.

She was the founder and queen of Carthage, a character who skillfully obtained land from the local monarchs and built a city in Carthage after her own brother killed her father, the king of Tyria and her husband Acerbas. In Roman mythology, she commits suicide when she tries to refuse a marriage proposal from another king named Iarbas. But Virgil also creates the story here in this way. Aeneas and Dido grow close and fall in love, but when Aeneas remembers the purpose of his journey by Mercury, one of mythological gods, and leaves Carthage after a painful decision, Dido learns of it and commits suicide.

2-3. The Analysis of the Text and the Music

The next step is to analyze the poem and the music attached to it. I will proceed along the sections that are suggested in the text and music through analyzing "Lamento di Didone" as I will explain below. The aim of my analysis is to show how Dido's emotions change and how Dido's emotions (text) and music combine to express her complex emotions. Note that in this analysis, the note name c4 is used as the central c tone. The poem also consists mainly of a combination of *settenario* (7 syllables) and *endecasillabo* (11 syllables), often with the last two syllables in a rhyming structure.

Musically, there are many similarities to Monteverdi's Lamento d'Arianna, and it can be said that d'India composed this Lamento di Didone with that work in mind¹. In this analysis, I will not discuss the similarities to Monteverdi's Lamento di d'Arianna, as I will focus on Dido's emotional changes in d'India's composition.

The English translation of the poem is by Peter Lockwood. See Appendix 1 for the score.

Infelice Didone,	Unhappy Dido,
Com'hai tu spirto e core,	What spirit remains in you
Se'l cor da te si parte,	When your heart leaves you,
Mentre parte di te la miglior parte?	And the best part of you is taken from you?
Ahi, ché sento mancarmi,	Ah, I feel faint,
Ahi, ché sento gelarmi	Ah, I feel my soul
L'anima in questo seno,	Freeze in my body,
E a poco a poco ohimè, venirne meno.	And I slowly lose consciousness.

[Poem] Aeneas leaves on his mission to Rome and leaves his beloved Dido. When Dido realizes that she has been abandoned, she describes herself as "unhappy Dido" and mutters sadly to herself. Without explaining the situation, she begins her monologue.

In the third and fourth lines, the word "parte" is used three times, giving a sense of unity and rhythm to the sound, although each word has a different meaning. In lines five and six, "Ahi" and the exclamation are repeated twice, emphasizes Dido's lament. The first four lines talk about mental suffering, but the last four lines refer to physical matters. The mental suffering extends to physical pain, indicating the severity of Dido's grief.

¹ Tim Carter, *Intriguing Laments : Sigismondo d'Italia, Claudio Monteverdi, and Dido*

[Music (A)] This piece is composed in the style of *recitar cantando* throughout. This piece starts with C#, and the chords are not from the basic root position, but from the sixth chord. This has the effect of drawing the audience into the protagonist's tragic scene, which begins straightforwardly without any explanation. Slowly, as if biting her own misfortune, the singer mumbles, "Unhappy Didone," followed by "core," "si parte," "di te", "miglior parte", and so on, the melody divided by rhyming text, the tone pattern gradually rising as the words fold in on themselves.

This is followed by an almost flat melody that describes the body's loss of animation as mental anguish extends to physical pain. In particular, the frequent use of the seventh chord in this section expresses the special and unbearable nature of the pain.

Enea, mia vita,	Aeneas, my life,
Enea, Dove ten vai,	Aeneas, where have you gone,
Dove ten vai, crudele?	Where have you gone, cruel man?
Perché sola mi lasci?	Why have you left me alone?
Perché da me ten fuggi?	Why have you fled from me?
Che ti feci, cor mio?	What did I do to you, my heart?
Perché negarmi, ohimé, l'ultimo addio?	Why deny me, alas, a final farewell?

[Poem] The repetition of “Enea” in the first two lines emphasizes the strength of Dido's love for him. However, her emotions seem to be different in each of the first and second lines. The first time, “Enea” is followed by “mia vita” (my life), so she is calling out of love for Aeneas, while the second time, “Dove ten vai?” (where are you going?), seems to be an angry call, as if she is blaming Aeneas. The second time, she calls out lovingly, followed by “Dove ten vai?”

She asks Aeneas a series of questions in rapid succession. The intensity of her questioning suggests that she is not only saddened but also angry with Aeneas. Most of the questions begin with "why," which expresses Dido's lack of understanding or acceptance of Aeneas's decision to leave suddenly and of his own volition, without any dialogue with Dido.

[Music (B)] First, Dido, in questioning Aeneas, calls out from D5, the highest note so far, "Enea!" The isolation of only the two D's in "Enea" emphasizes Dido's strong call to Aeneas, as the D note is the dominant note in the G mode, and triggers questions about the ensuing Aeneas.

In the following section, in which questions are asked in rapid succession, the tones also rise. As Dido's emotions reach their climax, the melody also reaches E5, moving one note higher than the so-far-established high tone D5. This expresses that her anger has reached a point beyond her control. As it is, a half cadence is reached, and a minima rest is placed. The music is cut off halfway through. This is an excellent representation of the fact that no matter how many questions Dido asks, Aeneas never responds.

Non m'odi tu, mio sole?	Do you not hear me, my sun?
Deh, portassero i venti,	Ah, if the winds could carry my lamentation
Come portan le vele i miei lamenti!	As well as they drive your sails!
Ahi, ch'a le mie querele e gravi pene	Ah, the winds and the sands greet
Rispondon per pietà l'aure e l'arene!	My lamentations and great sorrow with pity!

[Poem] There are many natural elements in this section, such as le vele (the sails), l'aure (the breeze), and l'arene (the sandy beach). The betrayal of Aeneas, the man she trusted most, emphasizes the fact that Dido has no one left to trust and that she is now alone in the world, dependent only on nature.

The word “arene,” incidentally, is often used in the poem as a sandy beach. In other words, we can take it as a statement that Dido has followed Aenea to a beach near Carthage and is lamenting on the spot.

[Music (C)] After the half cadence is resolved by the continuo, Dido begins her monologue again calmly. During these four bars, semi-minima rests are placed each time at the end of each melody, and although the exclamation form appears once with the text "deh," it wanders between E4 and #F4, and most of the rhythms are composed of semi-minima and minima, giving the music rhythmic stability and consistency. Through the music, one can sense that Dido still loves Eneas, even though he is appealing to an unattainable wish.

Then, with the second "Ahi!" of the exclamation, the number of notes increases, and Dido again complains about the pain she is feeling in body and soul. In the scene where Dido commands, "The breeze and the sandy beach, answer me in pity," the melody of the song uses the descending form of the fifth degree (B4-E4), and the words are a command, expressing that she is behaving without giving up her status as a princess. The placement of "gentle breeze" at C4 and #F3 and "sandy beach" at #F3 also shows that the wind is higher than the sandy beach.

Enea, ben mio, tu sol,	Aeneas, my beloved,
Tu sol, lassa, t'induri	Are you alone deaf
Ai prieghi ohimè di chi per te si more?	To the prayers of she who dies for you?
Idolo mio crudel, idol d'amore!	My cruel and yet beloved idol!

[Poem] Dido, who had been angry with Aeneas, calls him by name again, and she continues with positive words, "tu sol" (you only)," expressing her love for him, but then

expressing her frustration at this situation where her appeal cannot possibly reach him.

But then she is frustrated by the fact that her appeal will not reach him.

In the fourth line, the word "idolo" (idol), which refers to Aeneas, is described by the opposite words "crudel" (cruel) and "amore" (beloved). Again, we can say that Dido's conflicting feelings of love and hate toward Aeneas are being expressed.

[Music (D)] As in the previous section, a new section begins with a call to Aeneas. This time, however, E5 is used, one note higher than in the previous section, expressing Dido's even stronger desire for Aeneas. Also, this note is out of the D mode, indicating that the intensity level of Dido's desire for Aeneas is increased.

In the next section, the exact same pattern is used twice with the words "tu sol" to emphasize the "only you" in the sentence "only you do not hear." After that, A, G, and F are repeated over and over in turn, followed by a flat melody, as if she were mumbling to herself. The musical effect is as if Dido is murmuring with a vacant gaze, "You have become ruthless and want someone else to die for you. Also characteristic here is the dissonance of the word "idolo" (idol). It seems to express that her love for Aeneas, her "idolo," is not merely pure, but is mixed with hatred and sorrow.

T'accolsi pur, ingrato!	I gave you shelter, ungrateful man!
T'accettai pur errante,	And accepted you on your wanderings,
Ti sovvenni disperso: e nel mio regno	I remember you as a lost man: in my kingdom
Ti diedi pur il cor, l'anima in pegno.	I offered you the pledge of my heart and soul,
E tu infedel, senza l'usata aita	And you, unfaithful one, without any thanks,
Un abandon mi lasci e senza vita.	Leave me abandoned and lifeless.

[Poem] But the thought of love is short-lived, and the face of Dido as a regal queen emerges. All four lines begin with the letter T, which gives the pronunciation a hard, regal feel. After Aeneas's ship drifted ashore and arrived in Cartago, Dido, as the ruler, took pity on and cared for Aeneas and all the other members of the ship. Not only that, but Dido's love for Aeneas, which she gave even her soul out of love, was betrayed and wasted by Aeneas himself. It appears that Dido, who would have retained her status as queen for the rest of her life unless an undercutting occurred, was discarded so easily as Aeneas's mistress that she is also feeling "shame" about the damage to her pride as a queen.

[Music (E)] Dido's feelings of anger and blame toward Aeneas are expressed with many fast notes. Starting in a lower register, the range of the notes ascends as the feeling rises.

Now, when the singer sings "Pegno" (token, pawn), the bass line that had been a flat B \flat in the preceding bar is changed into an A#. This was a very special and innovative harmonic switch for the people of the time. The music, which had previously continued in the mode of D, is now read from B \flat to A#, which changes the harmony from when it was in B \flat , and becomes a preparatory chord to the B major chord with D#. In other words, Dido's dramatic, shocking thoughts are sung in the upper register, repeating the same notes, and then resting again with a half cadence. But this time, a *brevis* rest is placed in addition to the *minima* rest, and the rest is longer than the previous half cadence. Moreover, the fact that the melody is cut off at D# in the song in the mode of D is an expression of Dido's crazy situation.

Deh no! volgiti, infido,	But no! Return, unfaithful man,
Volgiti indietro! volgi	Turn back! Turn your prow
Gira ver me la prora! e gira i lumi!	And your eyes shorewards,
Pria ch'il dolor m'ancida e mi consumi.	Before sorrow consumes and kills me

[Poem] Dido, as if the leader of a country, like a queen, would command it, commands Aeneas to "come back". However, the word "volgi" or "volgiti" is repeated three times here, and it seems as if Dido is pleading with Aeneas. The two sides of Dido's character - one trying to keep up appearances as a queen and the other desperate for Aeneas - can be seen in this scene.

In the fourth line, Dido speaks of her grief in the third person: "Pria ch'il dolor m'ancida e mi consumi" (Before grief consumes and kills me). This is a rhetorical figure called "personification," in which an abstract concept or idea is treated like a living being. The use of this rhetorical figure heightens the intensity of Dido's pain and makes her feel helpless.

[Music (F)] After a long pause, the bass clears to E with a minor chord, and immediately afterwards the song is sung with a vigorous "Deh no!". The repeated "volgi!" is given an exclamation form and ascends in a short, sustained sequence. Through this kind of tension-filled music this expresses the decisive and strong attitude of Dido, who ruled a country, giving orders.

Then, from "e gira i lumi!" the rhythm becomes slower and the register descends, indicating that the angry Dido is sinking back into resignation.

Enea, cor del mio seno, ahì, tu non vedi?	Aeneas, heart of my bosom, can you not see?
Non vedi come incenerisce e langue	Can you not see how unhappy Dido
La misera Didone,	sighs and is consumed,
Che versa dalle luci un mar di sangue?	Whose eyes pour forth an ocean of blood?

[Poem] Once again, Dido calls out to Aeneas, but there is not so much a hunger for love as a sadness that no matter how much she pleads here, her grief will not reach Aeneas. Again, she refers to herself as Dido and speaks of her situation in the third person.

The description of her tears as a pool of blood is a metaphor, suggesting that Dido's tears over Aeneas' departure are accompanied by such misery and pain that blood is shed.

[Music (G)] Dido again calls out "Enea" on the E note. In the previous call on E, the harmony of the major chord on E was sustained until "ben mio," but here, after the major chord, there is an immediate shift to the major chord on A. From this active passage movement, one gets the sense that Dido is seeking even more Aeneas than before. Then, the bass passage quickly moves to a G-D sequence.

Here Dido asks two questions in quick succession again, but this time in a descending form toward F#. In previous interrogative texts, the ascending form was always used. However, the use of the descending form here suggests that Dido is aware that Aeneas will never be able to answer her questions, and that she continues to ask questions, as if she were talking to herself.

And in the third question, "che versa dalle luci un mar di sangue" (whose eyes pour out a sea of blood?), the rhythm is slowed down, as if we were watching the image in slow motion. The one-octave leap placed in "luci un mar" (eyes pour forth an sea) seems to

indicate that Dido is crying a lot of very painful tears, because in Italian you can use the expression "un mare" of something to indicate a very large amount of something.

Ma, lassa a chi parl' io?	Alas, who do I address?
A chi non mi risponde.	A man who does not answer me.
Così n'andrò tradita,	So, shall I be betrayed,
Vilipesa e schernita?	Vilified and scorned?
No, no! Gite sotterra	No, No! Let my neglected charms
Mie neglette bellezze!	Be buried underground!
Cada, cada lo scettro e la corona!	Let my sceptre and crown fall!
Cadan le sparse chiome,	Let my dishevelled hair
Cada il purpureo manto!	And purple cloak also fall!
E del suo, fosco e nero,	May kindly Death cover me
Morte pietosa mi ricopra e vesta,	With his profound blackness
Per far scena di me tragica e mesta.	And make me the centre of a sad and tragic scene.

[Poem] Dido suddenly comes to herself. "Who have I been addressing all this time?". This question angers her even more. "Beauty means nothing. This fact drives her crazy." She wants to take away all her feminine beauty, all her dignity as a queen, by giving the command "Cada" three times and taking away all the luxurious and beautiful things she was wearing including her royal attributes. In contrast, the next three lines use adjectives such as "fosco" (dark) and "nero" (black) to express the contrast in terms of color. No longer the queen of appearances, Dido still tries to preserve her own value and presents herself as a tragic heroine.

[Music (H)] When moving from the previous section to the next scene, the basso continuo plays A and then moves to F. This structure is reminiscent of the "transition" from the

bass ending to A to the next scene. Even though this piece is not an opera, it is a very theatrical time, reminiscent of the time of a stage transition. The story that follows this transition leads to a scene in which Dido becomes cynical. The fact that this scene begins with the previously-unused major chord on F is an expression of Dido's new feelings, as she laughs at her own miserable fate.

Dido's emotions grow with the register ascending with two interrogative sentences of “Ma lassa a chi parl’io a chi non mi risponde” (Alas, to whom am I speaking? To someone who does not answer) and “Cosi n’andrò tradita Vilified and scorned?” (So, shall I be betrayed, vilified and scorned?). Then Dido suddenly comes to herself and sings this way with a flat melody as if murmuring, "My beauty has been ignored and betrayed". The second question begins with "No, no," whereas the first two questions use the G4-D5 register, Dido's own "answer" begins with "No, no," and uses mainly the lower register of D4-G4. The contrast between the "question" and the "answer" is also expressed in the tone registers.

The three sentences beginning with "Cada" (Put it down!) begin each time with a striking leap of a major sixth downwards, descending from D5 to the sixth degree below, and the same notes are repeated as if in a rant. “Volgi," indicating that it is a decisive command as her queen, as when she commands "Volgi". The next moment, "E del suo fosco e nelro," however, the words are sung slowly. The register descends, wandering between D and C#, the lowest register of the piece.

Ahi dolore, ahi dolore!

Come ucciso non hai gia questo core?

E tu, cor mio, se privo

Ah, sorrow, sorrow

How have you not yet killed this soul?

And you, my heart, if your life

De la tua vita sei,	Has already been removed,
Come sei vivo?	How can you live on?
O de l'anima mia spento desio,	O my soul's beloved, now dead,
O mio spento consorte,	O my deceased husband,
Quest'è l'onor, quest'è la fé, son queste	Is this honour and faith? Are these
Le promesse, o mio foco,	The promises, my late beloved,
Ch'a le ceneri tue serbar dovea?	That should be rendered to your ashes?

[Poem] The scene expresses the full extent of Dido's grief and pain as she gives up everything, including her beauty as a woman and her authority as a queen. Once again, Dido looks objectively into her own heart and calls out to herself, "tu" (you). It seems that she is trying to alleviate her grief by distancing herself from the heart that is feeling so much sadness. "L'anima mia spento desio" (my soul's beloved, now dead) and "mio spento consorte" (my deceased husband) in lines five and six do not refer to Aeneas but to Acerbas, Dido's husband, who was killed by her brother in front of her. Here she recalls the love and loyalty she once swore to Acerbas and is torn between the past and the present, struggling with the difference between the two. The mention of her late husband's name foreshadows Dido's impending death.

[Music (I)] "Ahi dolore" is repeated twice in the same slow rhythm. It expresses Dido's bold and unabashed lament for the loss of her queenly bearing. Then, as if folding up, a question is posed to the audience on an ascending tone form. Then the highest note of the piece, F, is reached: "If Aeneas' life is taken, how can I live? (No, I can't)". Dido laments antithetically, questioning Aeneas and lamenting his infidelity, and then crying out in a high voice, "I cannot live with him!" This is the climax of the song and the moment when Dido decides to accept death.

The next part of the song, however, is an exclamation of "O," at which point the register drops and the rhythm becomes more subdued. The "O" then drops down in register to a calmer rhythm, calling out not to Aeneas, who is still alive somewhere, but to her husband, whom Dido had married in the past and who has already passed away. The first two questions are repeated in a five-degree descending sequence from the E5 sound, and the third question is repeated in an ascending sequence, repeating A, B, and C# in turn as if talking fast and furious. Once again, the question, which is never answered, is cut off by a half cadence. However, there is no complete silence here, as the bass solves the half cadence with repeating A.

Errai; or vivo e moro:	I am mistaken: I now live and will die.
E morendo e vivendo anco t'adoro.	In life and in death I will love you.
Ahi, ché per te son io	Alas, I shall never be
Mal accorta sorella!	A fitting sister to you!
Per te son giunta al fine:	For you, I now reach my end:
Per te già varco il passo,	For you, I cross the threshold,
Il passo estremo ahi dura sorte ria!	The final threshold, o cruel fate!
Che parte l'alma de la vita mia.	For my soul takes leave of this life

[Poem] Dido again expresses her love for Aeneas. We see her determination that "I will live and die for my beloved Aeneas". When Dido refers to herself as sister, she does not mean that she is Aeneas's sister, but rather that she is expressing the depth of her love for Aeneas. In lines five and six, "Per te" (for you) is repeated twice for emphasis, expressing both her love for Aeneas and her hatred because of that love. In line eight as well, Dido expresses herself objectively: "My soul leaves this world".

[**Music (J)**] Immediately after the cadence, two isolated notes are placed with the word "Errai" (I made a mistake) on E. It seems to emphasize the fact that this is the first time in her life that she is admitting a mistake. The slow rhythm and gradually ascending melody calmly lead to Dido's ultimate confession of love: "Whether I live or die, it is in adoration of you".

From "ahi," she speaks of her own mortality in a less undulating register, but in a slowly ascending form. The first two sentences, beginning with "per te," have the same tone pattern and almost the same rhythm. However, from the second "il passo," the G# that was just before becomes just a G, and the melody slowly descends. Life is coming to an end.

Sù, sù, spirti d'Averno!	Arise, spirits of Avernus!
Venite, o furie ultrici a mille a mille,	Come in your thousands, vengeful Furies,
Venite meco a vendicar l'oltraggio!	Come to me to revenge this outrage!
Ma qual mi sento al petto	But what is this deathly chill
Correr gelido, ohimè, sudor di morte?	I feel running through me?
Ah, ché mi sento il cor dal cor diviso.	Ah, I feel my heart being torn from my breast,
Ah, ché l'ha già 'l dolor morto et anciso!	Pain and suffering have already killed it!
Ahi, ché finir mi sento!	I feel my end is near,
Mi s'oscura la vista,	My eyes are dimmed,
Il pié vacilla.	My steps stagger.
Chi mi mantiene in vita?	Who will save me?
Ahi, che martire!	Ah, what torture!
Io moro, ahi, chi m'aita	I die, who can aid me
Ne l'ultima partita?	In this final parting?
Non più respira il fianco:	My breath is spent:
Io m'abbandono ohimè, già cado e manco.	I release my grasp, I fall and die.

[Poem] Finally, Dido commands the spirits of hell to "show themselves to take revenge on Aeneas!" Dido, who has never used the word revenge before, expresses more anger and hatred than love toward Aeneas for driving her to death.

Beginning in line four, Dido complains about the changes in her body as she moves toward death. She also complained about physical changes earlier in the poem, but here she mentions more specific symptoms, such as blurred vision and unsteady legs. In line 11, Dido asks the question, "Who will save me?" Did she ask this question with the slightest hope for Aeneas? But no one answers this question, and she is on her way to a lonely death.

[Music (K)] Facing death, she suddenly begins to command the spirits of hell from the notes of E5. The spirits are summoned to speak quickly with *croma* notes, which have rarely appeared before. The high E-D sequence has the effect of sounding like an incantation or a spell. And the destination of the spell is the B \flat major chord. This is a chord that has never been used before. The B \flat chord continues, and Dido murmurs "ma" (but) on the note F4. The music is dominated by the sound of B \flat , as if the spirit of death has been invoked and Dido's body is already halfway into the world of death. Almost every note is a *minima*, and Dido speaks plainly about her body's death.

The tolling bass then leads us to the minor chord on G, the relative key of B \flat major. The view of the world dominated by death continues. Although the register is a little higher than before, the *minima* rest is frequently placed between sentences. As Dido begins to complain about her grief, the music gradually moves toward the major chord on A (mode of D). Is this a distinction between the world of death and the world based in reality?

After Dido's sorrow over her death, she again talks about her physical condition and the changes she is going through. The music again begins with a minor chord on G, then moves to a major chord on A, a low C#, where Dido complains of her legs getting stiff and her vision getting blurry. It seems as if Dido is about to be dragged to her death. But then, an octave higher, "Chi mi mantiene in vita" (Who will keep me alive?) Dido questions, as if coming back to her senses.

Then, with arioso-like music over a minor chord on G, Dido laments herself dying like a martyr. The bass repeats 7-6 as it descends. It could be called the last song of Dido's lament. The song is aptly titled "ahi, chi m'aita? Ne l'ultima partita" (Oh, who will help me? In my last departure), laments Dido, and suddenly F# changes to F. It is a musical expression of Dido's despair at the fact that there is no one to help him." From "Ne l'ultima partita," the melody returns to a *recitar cantando*-like melody, with Dido repeating the low d note and murmuring, "My chest no longer breathes, I am dying and fade away". The melody comes to a half cadence on C# with the word "manco" (die), and a rest is placed. The music ends in bass with the last remaining bass note. It is as if the beating heart suddenly stops with death.

*

In my analysis, I found that the poem expresses Dido's grief through the skillful use of many rhetorical devices. In particular, many parts of the poem emphasize Dido's grief by repeating words and exclamations. Dido's lament is also emphasized by substituting objective language for the subject rather than "I" to describe her attempt to escape the grief that is too great within her.

In the music, the contrast between Dido's love and hate for Aeneas is expressed through the juxtaposition of major and minor triads, high and low ranges, fast and slow rhythms, rising and descending sequences, skillfully expressing the contrast between Dido's love and hate for Aeneas and her longing and desire for revenge. exclamation techniques are used extensively, making Dido's lament even more dramatic.

This combination of poem and music stimulates a dramatic and vivid expression of the constantly changing emotions.

3. Historical Evidence of Physical Expression

Based on the analysis of the music and poems in the previous section, I will find an appropriate gesture technique to match this piece of music. For this purpose, I will mainly use the gestures described in two treatises that were prominent at the same time as Sigismondo d'India: "*L'arte de' cenni*" by Giovanni Bonifaccio, who was an Italian count and book collector, and "*Chirologia*" by John Bulwer, an English physician. I chose these two sources because, firstly, they are valuable books on gestures of the time, secondly, Bonifaccio is geographically and chronologically close to d'India, and thirdly, Bulwer's source is in English, which is linguistically accessible to me and allows me to compare the spread and differences of gestures in Europe at the time.

L'Arte de' cenni was written by Giovanni Bonifaccio (full name: Giovanni Bernardino Bonifaccio Marchese d'Oria) and was published in Vicenza in 1616. It discusses the value and meaning of gestures within Western culture, incorporating a wealth of references from ancient texts, while covering the cultural significance of various parts of the body. On the other hand, *Chirologia*, written by John Bulwer and published in London in 1644, is a book on the meanings of gestures, facial expressions, and body language. It is notable among 17th-century texts for containing several printed illustrations of gestures, especially detailing hand gestures, linking hand shapes and movements with specific emotions.

First, I noticed that some of the feelings expressed in the lyrics of "Lamento di Didone" are explained with gestures in "*L'arte de' cenni*". Another reference source could be a treatise by Andrea Perrucci, Jesuit and playwright at the same time as d'India in the 17th century, in "*Dell'arte Rappresentativa, Premeditata Ed. All'improvviso*" (A treatise on

acting, from memory and by improvisation).²

*

The following description is about "sighs":

Original text: Il sospiro è un atto di traber lo spirito dal profondo del petto cagionato da gran dolore Ovidio disse: Myrrha patre audito suspiria ducit ab imo Pectore. Così Virgilio dice di Enea prima che raccontasse a Didone patiti travagli: Suspirans, imoque trabeus à pectore uocem. Questo sospiro è figlio del dolore, e fratello del pianto, e perciò vanno spesse volte insieme, onde giudiciosamente così furono dal Tasso accoppiati. Quella in uece di risposta viene Sù le labra un sospir, sù gli occhi il pianto: Pur gli spirti, e le lagrime ritiene Ma non così, che lor non mostri alquante

Che gli occhi pregni un bel purpureo giro Tinsè, e roco spuntò mezo il sospiro. E con bella metafora dà il piangere ad un ruscello, & all'aura il sospirare: Vi sente d'un ruscello il voco pianto El sospirar del' aura intra le fronde.³

English: A sigh is the act of drawing a breath from the depths of the chest caused by great sorrow. Ovid said: "Myrrha, upon hearing her father's voice, draws sighs from the depths of her chest." Similarly, Virgil describes Aeneas before he recounts his sufferings to Dido: "Sighing, he brought forth his voice from the depths of his chest." This sigh is the child of sorrow and the brother of tears, and therefore they often go together, as wisely paired by Tasso: "A sigh rises on the lips in place of a response, tears in the eyes; yet the spirits retain the tears, but not in such a way that some indication does not reveal that the eyes, filled, tinged a beautiful purplish hue, and a hoarse sigh half emerged." And with a beautiful metaphor, he attributes crying to a brook and sighing to the breeze: "You hear the weeping voice of a brook, the sighing of the breeze among the branches."

Interestingly, sighs are described as the children of sorrow and as the brothers of tears.

The part of the poem where "sighs" appear is as follows:

Enea, cor del mio seno, ah, tu non vedi?	Aeneas, heart of my bosom, can you not see?
Non vedi come incenerisce e langue	Can you not see how unhappy Dido
La misera Didone,	sighs and is consumed,
Che versa dalle luci un mar di sangue?	Whose eyes pour forth an ocean of blood?

² This source is the modern publication with an English translation.

³ Giovanni Bonifaccio, *L'Arte de' cenni con la quale formandosi favella visibile*, 181

Tears and sighs, metaphorically described as a "sea of blood," appear together as a set, just as Bonifaccio mentioned, like brothers.

In *L'arte de' cenni*, keywords such as "blood" and "tears" are associated with "anger." Regarding "Occhi ardenti, e sanguigni (Eyes burning and bloodshot)", it is described as follows:

Original text: Gesto d'animo irato, e crudele.⁴

English: A gesture of anger and cruelty.

Regarding "Lacrime per grand'ira. (Tears for great anger)," it is described as follows:

Original text: Lacrimar per grand'ira. Ovidio disse che piangendo si sfoga l'ira. Flere licet, certe flendo diffundimus iram, Perque sinus lacrymae fluminis instar erunt.⁵

English: Tears through great anger. Virgil said that by crying one vents anger. We can cry, certainly, by crying we diffuse anger, and tears will be like a river of anger through the eyes.

Here, tears are described as "a river of anger," evoking something quite similar to d'India's expression of "a sea of blood."

There is a description of the gesture of 'throwing away the crown'.

Original text: Il gettar via la corona è anche gesto di voler tralasciare la vita attiva, a quelle honeste fatiche, che sono di corona degne, ciò è di glorioso premio, e di voler ritirarsi, e nascondersi nell'ozio.⁶

English: Throwing away the crown is also a gesture of wanting to leave behind the active life, to those honest efforts worthy of a crown, that is, of a glorious reward, and of wanting to retire and hide in leisure.

This gesture corresponds to the following part of the "Lamento di Didone".

Cada, cada lo scettro e la corona! Let my sceptre and crown fall!

⁴ Giovanni Bonifaccio, *L'Arte de' cenni con la quale formandosi favella visibile*, 133

⁵ Giovanni Bonifaccio, *L'Arte de' cenni con la quale formandosi favella visibile*, 153

⁶ Giovanni Bonifaccio, *L'Arte de' cenni con la quale formandosi favella visibile*, 31

Cadan le sparse chiome, Let my dishevelled hair
Cada il purpureo manto! And purple cloak also fall!

From Bonifaccio's text, we can see that the act of throwing down the crown had great significance at the time. In other words, when d'India depicted Dido throwing down her crown, she was not just throwing it down in an emotional moment, but she was trying to show that she was ready to give up her prestigious position and all the rewards that came with it. The gesture of taking the crown and then removing her hair and cloak should definitely be included.

Next, a description of the gesture of wearing a black robe follows the text of this crown.

Original text: Vestirsi di neri panni. Pesto è anco più chiaro segno di dolore, e di miseria: poiche sicome il color bianco accenna purità & allegrezza; così il nero impostura, e dolore significa:⁷

English: Wearing black clothes is also a clearer sign of sorrow and misery; just as the color white signifies purity and joy, so black implies mourning and grief.

The verses that correspond to this gesture are in the following sections.

E del suo, fosco e nero, May kindly Death cover me
Morte pietosa mi ricopra e vesta, With his profound blackness
Per far scena di me tragica e mesta. And make me the centre of a sad and tragic scene.

Even in modern times, there are regions where the custom exists of wearing black clothing to express sorrow during funerals. Similarly, during Bonifaccio's time, there was likely a common understanding that the color black symbolized grief and sadness. While gestures may not directly convey the color of clothing worn, the gesture of "putting on" or "wearing" should be incorporated.

In the sections where the word "passo," meaning "step" or "passage," appears,

⁷ Giovanni Bonifaccio, *L'Arte de' cenni con la quale formandosi favella visibile*, 483

Bonifaccio's descriptions regarding walking would be relevant. Under the entry "Caminar adagio" (walking slowly), the following description appears:

Original text: Il Boccaccio. per esprimer un passo tardo disse: Piede innanzi piè se medesimo in-nanzi trasportò: E anco atto d' essere ad-dolorato, e stanco come Dante l'intese: La giù trovammo una gente dipinta, che giva intorno assai con lenti passi Piangendo, e nel sembiante stanca, e vinta.⁸ (P 383)

English: Boccaccio, to express a slow pace, said: 'Foot before foot, he carried himself forward.' This was an act of being sorrowful and tired, as Dante understood it:

Down there we found a painted people, who moved around very slowly with languid steps, Crying, and in their appearance, weary and defeated.

Here, Bonifaccio explains the act of walking slowly by citing the writings of Dante Alighieri (1265-1321) and Giovanni Boccaccio (1313-1375), prominent literary figures from the 13th and 14th centuries. The gesture of walking slowly, taking one step at a time, and appearing tired, is fitting for Dido's situation as she moves toward her demise.

In addition, regarding the act of walking, there is a description under the entry "Ritirarsi in dietro" (stepping back) that relates to this.

Original text: De i cavalli è detto restio quello che resiste allo sprone ò che resta nè vuol andar innanzi, benche punto, e stimolato. L'Ariosto: Ma il suo destrier si al corso poco vale, che restio sembra. Et per metafora è detto anco dell huomo, che non fa progresso, ma anzi torna in dietro, Onde il Petrarca. Ne mi vale spronarlo, ò dargli volta, Ch' Amor per sua natura il fà restio.⁹

English: Regarding horses, 'restive' is said of one that resists the spur or remains still and refuses to move forward, despite being spurred or encouraged. Ariosto claimed: 'But his steed is of little use to the race, as it seems restive.' And metaphorically, it is also said of a person who does not make progress but rather regresses. Hence Petrarch wrote: 'It is of no use to spur him or turn him, for Love by its nature makes him restive.'

It is interesting to see how the gesture of stepping back is explained with the example of a horse, carrying connotations of "resistance" or being "defiant." In consideration of

⁸ Giovanni Bonifaccio, *L'Arte de' cenni con la quale formandosi favella visibile*, 383

⁹ Giovanni Bonifaccio, *L'Arte de' cenni con la quale formandosi favella visibile*, 387

Dido's overall resistance or defiance towards Aeneas throughout her lament, it might be worthwhile to incorporate this gesture somewhere in the song.

Furthermore, there is a description of falling to the ground. Bonifaccio quotes the words of Ludovico Ariosto (1474-1533), a poet who was active during the 15th and 16th centuries.

Original text: Questo cader à terra è anco atto di svenimento, per grandissimo dolore: e però l'Ariosto di Olimpia affilatissima disse: Tutta tremante si lasciò cadere.¹⁰

English: This falling to the ground is also an act of swooning, from immense sorrow: thus Ariosto, of the most afflicted Olympia, said: "She let herself fall, trembling all over."

From this description, it becomes evident that during this time, the depiction of individuals collapsing to the ground due to grief was often portrayed. In "Lamento di Didone," Dido ultimately dies from overwhelming sorrow. In this scene, by actually incorporating the gesture of falling to the ground, one can express both death and the deteriorating spirit and body consumed by sorrow.

However, *Dell'arte Rappresentativa, Premeditata Ed All'improvviso* by Andrea Perrucci suggests that in antiquity it was not customary for death to be performed on the stage.

When death occurs on stage, though it was forbidden by the Ancients, as Aeschylus ordained, since horrors must be avoided and deaths are at times not successfully performed-it is better to express this with a report than with visible actions, in the opinion of many, including Horace.

Non tamen... [Yet you will not bring upon the stage what should be performed behind the scenes, and you will keep much from our eyes, which an actor's ready tongue will narrate anon in our presence, so that Medea is not to butcher her boys before the people, nor impious Atreus cook human flesh upon the stage, nor Procne be turned into a bird, nor Cadmus turned into a snake]¹¹

¹⁰ Giovanni Bonifaccio, *L'Arte de' cenni con la quale formandosi favella visibile*, 470

¹¹ Andrea Perrucci and Francesco Coticelli, *A Treatise on Acting, from Memory and by Improvisation (1699) = Dell'arte Rappresentativa, Premeditata Ed All'improvviso*, 66-67

Perrucci then explains that when an actor faints, he must lean on something. This, he says, is because he can see that he is gradually losing consciousness.

Fainting should be done in such a way that the actor seems gradually to lose his senses. There should be something to lean on, a chair indoors, or some kind of support on the street. With a trembling foot, with labored breathing, with palpitations of the chest, the swoon should come over him little by little, as he seeks something to lean on, or there could be someone to support him or her, as in the case of Amarilli in the Puster Fido, when Nicandro summons the shepherds to hold her up.

She is surely dying. / O poor girl run quickly, Help me support her. Oh how cruel a fate!¹²

Interestingly, the process of fainting described by Perrucci overlaps with the poem written by d'India.

Later in the chapter, Perrucci seems to be interested in finding compromises that would allow the actor to show his acting skills by acting death or fainting, this, however, without depicting violent actions and thus breaking the rules of decency.

To illustrate this, let us look at the differences in expression between Ovid, a contemporary of Virgil, and d'India.

Ovid, in *Heroides*, Book 7, in the setting of a letter from Dido to Aeneas, writes:

"Aeneas provided both the reason for my death, and the sword.

Dido fell, struck down by her own hand."¹³

In other words, the ending of Ovid's Dido presents a rather horrific way of committing suicide, by falling on the sword herself. In contrast, in d'India's poem, Dido's death is poetic, neither violent nor bloody; it is as if she is so grief-stricken that her body weakens

¹² Andrea Perrucci and Francesco Cotticelli, *A Treatise on Acting, from Memory and by Improvisation (1699) = Dell'arte Rappresentativa, Premeditata Ed All'improvviso*, 66

¹³ Ovid and Míccéal F. Vaughan, "Dido to Aeneas" (washington.edu) in *Heroides VII*

and she dies:

Mi s'oscura la vista,	My eyes are dimmed,
Il pié vacilla.	My steps stagger.
Chi mi mantiene in vita?	Who will save me?
Ahi, che martire!	Ah, what torture!
Io moro, ahi, chi m'aita	I die, who can aid me
Ne l'ultima partita?	In this final parting?
Non più respira il fianco:	My breath is spent:
Io m'abbandono ohimè, già cado e manco.	I release my grasp, I fall and die.

In *Lamento di Giasone* for tenor, also written and composed by d'India, the story of Me-
dea's murder of his child is lamented, but the incident itself is not depicted in the song:

Ancidetemi pur, dogliosi affanni:	Slay me if you will, cruel anguish:
poi che non trovo loco al mio languire,	since I can find no respite from my sorrow,
trafiggetemi pur, ch'io vuo' morire!	run me through, for I would die!
O figli, o cari figli,	O my sons, beloved children,
O de l'anima mia sostegno e vita!	support and life of my soul!
Così, così sbranati,	Thus torn to pieces,
così vi miro, o figli,	thus do I see you, my sons,
così vi trovo lacerati e morti?	thus do I find you, mangled and dead?
Ahi, ché languendo impallidisco e gelo!	Alas, bowed with grief, I grow pale and cold! ¹⁴

Could it be said that d'India depicts Dido's death with an awareness of the previous cus-
toms and the good sense of the time in the theatre?

Furthermore, although it does not appear in the actual poem, there are intriguing keywords
mentioned in "*L'arte de' cenni*." For example, regarding "Gemere" (to lament), there is
the following description:

¹⁴ English translation comes from the booklet of "*Lamento d'Orfeo : musiche da cantar solo*."

Original text: Gemito et uoce inarticulata, nella quale prorompono coloro che hanno l'animo grandemente angustiato, e da dolore oppresso. ...Virgilio lo attribuì alle Tortore: Nec gemere aëria cessabit turtur ab ulmo. E la diuina scrittura alle colombe: An-cillae gementes ut columbae, mur murantes in cordibus suis.¹⁵

English: The groan and voice inarticulate, which burst forth those greatly distressed in soul and oppressed by sorrow... Virgil attributes it to the turtledoves: "Nor will the turtledove from the airy elm cease to moan." And the divine scripture to the doves: "Maidens moan like doves, murmuring in their hearts.

It is intriguing how the groans of great agony and sorrow are likened to the cries of birds.

Is it simply that the profound anguish, which cannot even be considered human weeping, happens to resemble the cries of birds?

Next, I decided to research what gestures are used in *Chirologia*. To explore this, I opted for a different approach to that used for *L'arte de' cenni*. This is because while *L'arte de' cenni* devotes over 600 pages solely to the explanation of gestures related to various parts of the body, *Chirologia* covers a wide range of content regarding hand shapes and movements, yet its total length is less than 400 pages, indicating a difference in the amount of information. Therefore, I started by listing the emotions Dido experiences based on the analysis of poem and music conducted in the previous chapter (Appendix 2: last page of this chapter). Then, I researched and analyzed which gestures accompany the emotions listed in *Chirologia*. Additionally, if the same gesture is described in *L'arte de' cenni*, I also examined how it differs or is similar between the two sources. This is a reason to examine whether gestures in two sources published in the same decade are cross-culturally valid across the different borders of Italy and England.

- Sadness and grief

TO WRING THE HANDS is a natural expression of excessive grief, used by those who

¹⁵ Giovanni Bonifaccio, *L'Arte de' cenni con la quale formandosi favella visibile*, 180

condole, bewaile, and lament. Of which Gesture that elegant Expositour of Nature hath assign'd this reason. Sorrow which diminisheth the body it affects, provokes by wringing of the minde, teares, the sad expressions of the eyes; which are produced and caused by the contraction of the spirits of the Braine, which contraction doth straine together the moisture of the Braine, con-straining thereby teares into the eyes; from which compression of the Braine proceeds the HARD WRINGING OF THE HANDS, which is a Gesture of ex-pression of moysture. ...'Tis the declaration of a mind languishing for grief, and almost spent, and wearied.¹⁶

Modern English: TO WRING THE HANDS is a natural expression of excessive grief, used by those who condole, bewail, and lament. Of which gesture that elegant expositor of nature has assigned this reason. The sorrow which diminishes the body it affects provokes by wringing of the mind, tears, the sad expressions of the eyes; which are produced and caused by the contraction of the spirits of the brain, which contraction strains together the moisture of the brain, constraining thereby tears into the eyes; from which compression of the brain proceeds the WRINGING OF THE HANDS, which is a gesture of expression of moisture. ...It is the declaration of a mind languishing for grief, almost spent and worried.

This gesture expressing grief has existed since ancient times, appearing in documents dating from around 1330.

Per he fond his emperice, Wi3 lourand chere..Hond wringging and loude koupe [perh. read roupe], And here visage al biwope.¹⁷

Modern English: There he found his empress, with a frowning face, hand wringing and loud weeping (possibly intended as 'loud crying out' or 'shouting'), and her face all covered in tears.

This gesture, which gives the impression of tight sides and a closed upper body, is naturally associated with negative emotions such as lamentation and excessive grief. When I do it myself, I find the friction of rubbing my hands uncomfortable, and there is a sensation of heightened agitation and anxiety. This gesture is not included in the *L'arte de' cenni*.

Such extreme gestures are not described in Bonifaccio. One possible reason could be that

¹⁶ John Bulwer, *Chirologia, or; The naturall language of the hand c : composed of the speaking motions, and discoursing gestures thereof: whereunto is added, Chironomia, or; The art of manual rhetoricke, consisting of the naturall expressions, digested by art in the hand ... : with types, or chyrograms, a long-wish'd for illustration of this argument,* 28

¹⁷ Seven Sages (Auchinleck MS.) (1933) l. 1051 in *Middle English Dictionary*

Bonifaccio did not write the book for actors acting on stage but for a wider audience. The opening sentence of the volume says that it was written for all people, especially the royalty and aristocracy, who were expected to communicate through gestures.

- Anger

TO SHEW AND SHAKE THE BENDED FIST AT ONE, is their habit who are angry, threaten, would strike terrour, menace, revenge, shew enmity, despite, contemn, humble, chalenge, defie, expresse hate, and offer injury, tell one what he must looke for at their Hands.¹⁸ (Page 57, Minor. Gestus XXIII.)

Modern English: TO SHOW AND SHAKE BENDED FISTS AT OTHERS, is the habit of those who are angry or threatened. This gesture demonstrates terror, menace, revenge, enmity, spite, contempt, humbleness, challenge, defiance, hate, and threatens injury. All these emotions appear through the hands.

The word "fist" is a verb meaning "to strike". This gesture, which can be violent toward another person, is apt for expressing feelings of anger, threat, or revenge. When you try to close your fingers tightly together in the palm of your hand, you feel a force being applied to your hand. This force may evoke feelings of anger or hostility. In *L'arte de' cenni*, raising the fist is described as an attempt to harm someone with every kind of insult. It is explained in both documents as a gesture that disregards the dignity of the other person.

Original text: Minacciar col pugno. Il mouer il pugno in atto di ponderarlo, è gesto di minacce... In Amphis: L'antico proverbio ebe dice: Pagnis, & calcibus, significa di uoler con ogni sorte d'ingiuria offender alcuno.¹⁹

English: Threatening with a fist. Moving the fist as if to weigh it, is a gesture of threat... In Amphis: The ancient proverb says: Pagnis& cal-cibus, which means to want to offend someone with every kind of insult.

¹⁸ John Bulwer, *Chirologia, or, The naturall language of the hand c : composed of the speaking motions, and discoursing gestures thereof : whereunto is added, Chironomia, or, The art of manual rhetoricke, consisting of the naturall expressions, digested by art in the hand ... : with types, or chyrograms, a long-wish'd for illustration of this argument,* 57

¹⁹ Giovanni Bonifaccio, *L'Arte de' cenni con la quale formandosi favella visibile*, 305

TO SMITE SUDDENLY ON THE LEFT HAND WITH THE RIGHT, is a declaration of some mistake, dolour, anger, or indignation.²⁰

Modern English: TO STRIKE SUDDENLY ON THE LEFT HAND WITH THE RIGHT, is a declaration of mistake, dolor, anger, or indignation.

There are other gestures related to anger. The explanation for this gesture is short, and one can only imagine what kind of movement Bulwer was actually thinking of. When I perform the gesture, I find that the vertical movement is more forceful than the horizontal one, and it feels more like one hand is angry at the other. Moreover, the movement of something hitting something creates an impact that can appear aggressive. Anger is a state of being against something or someone which is expressed by both hands. No gesture is exactly the same as described in *L'arte de' cenni*.

- Bitterness

TO RAISE THE HAND CONIOYND OR SPREAD OUT TOWARDS HEAV-EN is the habit of Devotion, and a naturall and universall forme of Prayer, practised by those who are in adversity, and in bitter anguish of Minde;²¹

Modern English: TO RAISE A HAND CONJOINED OR SPREAD OUT TOWARDS HEAVEN is the habit of devotion, and a natural and universal form of prayer, practiced by those who are in adversity, and bitter anguish of mind;

The act of reaching for the heavens is found in many older writings. For example, the Old Testament states the following:

I stretch out my hands to you; my soul thirsts for you like a parched land. Selah (Psalm 143:6, English Standard Version)

By analyzing this movement, one can say that it is an act of asking for help or wishing something to the object to which one reaches out. Furthermore, the gesture of approaching God empty-handed indicates a state of desperate surrender. It can be said that since

²⁰ John Bulwer, *Chirologia, or, The naturall language of the hand c : composed of the speaking motions, and discoursing gestures thereof: whereunto is added, Chironomia, or, The art of manual rhetoricke, consisting of the naturall expressions, digested by art in the hand ... : with types, or chyrograms, a long-wish'd for illustration of this argu-ment,* 33-34

²¹ John Bulwer, *Chirologia, or, The naturall language of the hand c : composed of the speaking motions, and discoursing gestures thereof: whereunto is added, Chironomia, or, The art of manual rhetoricke, consisting of the naturall expressions, digested by art in the hand ... : with types, or chyrograms, a long-wish'd for illustration of this argu-ment,* 14

ancient times there has been a common understanding that the heavens are the place where God or an absolute being resides.

L'arte de' cenni has a section on reaching out and asking for help, which gives the example of a beggar reaching out and asking for food.

Original text: Porger le mani in atto di chieder aiuto. Questo gesto di porger la mano uuota, come fanno i mendichi, in atto di riceuer alcuna cosa, è conforme à quell'antico prouerbio contra Pauaritia de gli Ateniosi: Atticus moriens porrigit manum.²²

English: Extending the hands in the act of asking for help. This gesture of extending the empty hand, as beggars do, in the act of receiving something, follows the ancient proverb against the poverty of the Athenians: "Atticus, dying extends his hand."

No further gestures were found in *L'arte de' cenni*.

- Yearning

THE Hand brought to the stomacke, and spread gently thereon, is a gesture of Rhetoricall asseveration. But whether it be convenient to touch the breast with the Hand; the sonnes of Rhetoricians have made enquiry in their learned Disputati | ons: Some would have the Hand to be onely turned, and so re-ferred to the Breast: Others say, we may touch the Breast with our Fingers ends; both, in the opinion of Cresollius may bee done without reprehension, when we speake any thing concerning our selves, and that our speech glydes with a calme and gentle streame. But the touch doth most availle in a sharpe and inflamed stile, when the motions of the minde are by Action unfolded.²³

Modern English: The hand brought to the stomach, and spread gently thereon, is a gesture of rhetorical assertion. But whether it be convenient to touch the breast with the hand; the sons of rhetoricians have made inquiry in their learned disputations: Some would have the hand to be only turned, and so referred to the breast: Others say, we may touch the breast with our fingertips; both, in the opinion of Cresollius, may be done without reprehension, when we speak anything concerning ourselves, and that our speech guides with a calm and gentle stream. But the touch most avails in a sharp and inflamed style, when the motions of the mind are unfolded by action.

The act of spreading one's arms is liberating. The feeling of longing involves the desire to know more about the object or person in question, or even the desire to have oneself

²² Giovanni Bonifaccio, *L'Arte de' cenni con la quale formandosi favella visibile*, 297

²³ John Bulwer, *Chirologia, or, The naturall language of the hand c : composed of the speaking motions, and discoursing gestures thereof: whereunto is added, Chironomia, or, The art of manual rhetoricke, consisting of the naturall expressions, digested by art in the hand ... : with types, or chyrograms, a long-wish'd for illustration of this argu-ment*, 39-40

known. Thus, we can say that the emotion of longing is expressed through actions such as transferring what is inside us to the object in an attempt to shorten the distance between us and the object.

- Hatred

THE FLIRTING OUT OF THE BACK PART OF THE HAND, OR PUT-BY OF THE TURNING PALME, is their naturall expression who would refuse, deny, prohibit, repudiate, impute, or to lay to ones charge, reject or pretend to lay for an excuse, or would wit and hit one in the teeth with a thing, and signifie disdaine.²⁴

Modern English: The fluttering of the back of the hand, or by turning the palm of the hand, , is their natural expression of those who would refuse, deny, prohibit, repudiate, impute, or charge, reject or pretend an excuse, or would hit one in the teeth with a thing, and signifies disdain.

Palms and hands have long been used in gestures that indicate "trust" and mutual respect. The handshake is a typical example of such a gesture. In other words, this gesture by John Bluver, in which the hands represent "trust" is moving and unsteady and creates by itself a negative impression. It is difficult to understand this gesture exactly, but the movement imagined by "flirt" is the act of fluttering one's hand.



Figure 1: The front panel of this dais depicts Shalmaneser III (r. 858-824 BCE), (on the right) shaking hands with Marduk-zakirshumi (r. 855 - 819 BCE) (left), king of Babylon.

TO APPLY THE HAND PASSIONATE-LY UNTO THE HEAD, is a signe of anguish, sorrow, griefe, impatiencie, and lamentation, used also by those who accuse or justifie themselves.²⁵

²⁴ John Bulwer, *Chirologia, or, The naturall language of the hand c : composed of the speaking motions, and discoursing gestures thereof: whereunto is added, Chironomia, or, The art of manual rhetoricke, consisting of the naturall expressions, digested by art in the hand ... : with types, or chyrograms, a long-wish'd for illustration of this argu-ment,* 54

²⁵ John Bulwer, *Chirologia, or, The naturall language of the hand c : composed of the speaking motions, and discoursing gestures thereof: whereunto is added, Chironomia, or, The art of manual rhetoricke, consisting of the naturall expressions, digested by art in the hand ... : with types, or chyrograms, a long-wish'd for illustration of this argu-ment,* 84

Modern English: Passionately placing one's hands on the head, is a sign of anguish, sorrow, grief, impatience, and lamentation, and is also used by those who accuse or justify themselves.

This gesture would need to be accompanied by a sigh of grief or despair and an expression of distress. In many areas, such gestures are still commonly recognized today as expressions of anguish, grief, and lamentation. The head is an organ that thinks about something, and when a person feels anguish or sorrow, the content of thoughts in the head becomes negative. In other words, by covering such a head with the hand or trying to protect it, the person may be reflexively trying to defend himself against further external stimuli or stress.

- Despair

To appeare with FAINTING AND DEJECTED HANDS, is a posture of feare, abasement of minde, an abject and van-quished courage, and of utter despaire. The Prophet Isaiahs calls this habit of dejection or consternation, the faint Hand, or the HAND FALLEN DOWNE. The Prophet Ezekiel and Iremiah call this apparition of feare the feeble Hand. And the Authour to the Hebrewes most appositely, THE HANDS THAT HANG DOWN.²⁶

Modern English: To appear with falling and downward directed hands, is a posture of fear, the abasement of mind, of abject and vanquished courage, and utter despair. The Prophet Isaiah calls * this habit of dejection or consternation, the faint hand, or the falling down hand. The Prophets Ezekiel and Jeremiah call this appearance the feeble hand. And the author to the Hebrews most appositely, the hands that hang down.

The helpless drooping hands suggest a state of lifelessness and hopelessness. Bulwer explains that it expresses "fear" along with "feebleness" and "defeated courage," which is very interesting to me because "fear" is associated with survival instincts and is an image of automatic self-preservation and strength. I wonder if Bulwer is imagining a "fear" as being associated with helplessness and hopelessness, a state in which even the power of self-preservation is gone.

*

From *L'arte de' cenni* and *Chirologia* I got many hints on how to think about physical expressions.

²⁶ John Bulwer, *Chirologia, or, The naturall language of the hand c : composed of the speaking motions, and discoursing gestures thereof: whereunto is added, Chironomia, or, The art of manual rhetoricke, consisting of the naturall expressions, digested by art in the hand ... : with types, or chyrograms, a long-wish'd for illustration of this argu-ment,* 35

In addition, among the gestures discussed in this study, only a few were similar when comparing the two sources, and it was nearly impossible to find identical movements. One reason for this, as already mentioned, is the different target audiences of the respective materials, as well as the different approaches to the gestures themselves. However, the gestures discussed here are only a few of the many in the two sources, and it is difficult to judge the validity or otherwise of the cultural crossing based on these limited movements alone. At the least, it can be concluded that at the time d'India lived, people in every country expressed their feelings with a variety of gestures, and the variety was probably great. And each of these gestures, at least the ones discussed here in these two sources, were understandable or convincing.

Along with these hints, the final movements were discussed with Deda Cristina Colonna, one of the supervising teachers, and practiced with Simon Vander Plaetse, the accompanist.

4. The Results of Experiment

4-1. The Process of the Experiment

I have analysed poem and music, drawing insights from historical literature, to investigate the correlation between artistic expression and bodily movement. On January 12, 2024, I conducted an experiment to determine how this performance would be received by a contemporary audience.

The audience consisted of students and faculty affiliated with the Schola Cantorum Basiliensis and the University of Basel. The experimental procedure was as follows (Appendix 2):

1. The audience answers a short questionnaire (gender, main area they grew up in, whether they were musicians or not, instrument they play, level of Italian comprehension and knowledge of Lamento di Didone) before watching the performance.
2. Then they read a summary of Dido's story and learned about the background of "Lamento di Didone."
3. They watch "Lamento di Didone" twice. The first time without physical movement and the second time with physical movement.²⁷
4. They compare the two performances and answer four questions about their feelings and thoughts.

This experiment has several drawbacks. First, since the audience hears the same piece twice in a row, they know the flow of the piece before the second performance. Also,

²⁷ The videos in the experiment without physical expression <https://youtu.be/HcXIRWhhKGg> and with physical expression: <https://youtu.be/8NGHYIJJJDY>.

unlike an actual concert, most of the audience members are musicians, so the results are primarily from their perspective as musicians. However, even though this experiment is not pretending to be scientifically perfect, I decided that it is worth knowing how people actually perceive a performance involving physical movement. Therefore, I conducted the above experiment.

The total number of audience members was 25, with 14 males, 10 females, and 1 who abstained from responding. Of these, two women were mentors for this paper and one woman left the room without completing the questionnaire, leaving 22 questionnaires collected. Of those who responded to the survey, most were raised primarily in Europe and were most likely in their 20s to 30s.

4-2. The Feedback of the Audience

From this point, we will see how the audience actually reacted. Since the responses were written in English or German, the German responses have been translated into English. The results of the survey are as follows. In addition, sentences that are grammatically or vocabulary incorrect have been corrected. The original text is provided in footnotes.

Note that the stars below are the scores people chose, and a selection of comments have been chosen.

Q1. Did the physical actions help you understand Dido's feelings?

The reason for the score mark:

★★★★★

- Facial expression and gestures are close to the emotions portrayed.²⁸
- I could already understand the text²⁹, but the actions made the feelings even clearer.

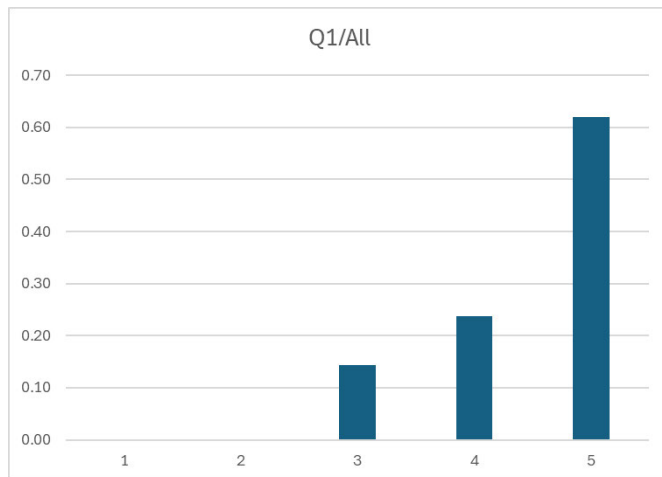


Figure 2: Q1. Did the physical actions help you understand Dido's feelings?

- With the physical actions it was clear when she was angry or when hopeless. With only singing it was not that easy to follow the different emotions. I also couldn't catch all the emotions with only singing.³⁰

★★★★★

- The second time was like an opera³¹, very different from the first "concert".
- I didn't give the score 5³² because I think you already made it very clear during the round WITHOUT action.

★★★

- As I am well acquainted with the Aeneid, I could understand the emotions even on

²⁸ The original text: "clear address to Aeneas. Look and gesture close to the emotions."

²⁹ "I already understood the text,"

³⁰ "With physical actions it was clear, when she was angry, when hopeless. With singing only it was not that easy to follow different emotions. I also couldn't catch all the emotions when singing only."

³¹ "It was like an opera,"

³² "I don't write 5"

the first run-through. Additionally, Kaho's voice (and facial expressions) were full of emotions. Nevertheless, the physical actions proved to be beneficial as they allowed for a stronger expression of emotions.³³

- Sometimes she made the text clearer (with movements), but sometimes it was clearer without the gestures, and I could understand the emotions more deeply.³⁴

Q.2 Were there different expressive qualities in singing with or without physical actions?

The reason for the score mark:

★★★★★

- The second time there were more sighs, the breathing was more involved in a theatrical way, the voice was more incorporated sometimes (more in the body), the musical line was more flexible.³⁵

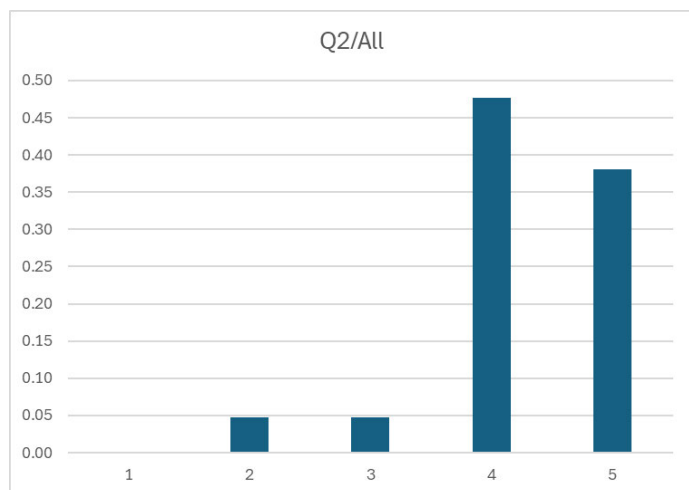


Figure 3: Q.2 Were there different expressive qualities in singing with or without physical actions?

- I heard very expressive singing without the movements since that was the only form of expression, but with the movements came a different sound quality that matched

³³ „Da ich mit der Aeneis gut vertraut bin, konnte ich die Gefühle schon beim ersten Durchlauf verstehen. Außerdem war Kahos Stimme (und Gesichtsausdrücke) voller Emotionen. Nichtsdestotrotz waren die körperlichen Aktionen eine gute Hilfe, da die Emotionen stärker zum Ausdruck gebracht werden konnten.“

³⁴ „Manchmal erklären sie den Text gut, manchmal aber wäre es lieber ohne Bewegungen, dann verstehe ich Gefühle tiefer.“

³⁵ “More sighs, breathing more involved in a theatrical way. Voice more incarnated some-times, more in the body, line more flexible.”

the movement, for example when stepping fast forward.

- I have the impression that the physical embodiment of the content also positively influences the voice (posture, focus, intonation) and the affection. The dynamics and ex-pression gain strength.³⁶
- All emotions emerged more strongly, with increased pathos.³⁷

★★★★

- In my perception, the gestures also help Kaho to better navigate through the piece and find her role. This means, for me, she can better discover the emotions. When Kaho identifies the emotions more strongly and clearly, I can understand it much better.³⁸
- The intensity level was higher with the movements. The tone was clearer and the whole line was more supported.
- Sometimes yes, the second performance was more dramatic both in dynamics and facial expression. It felt like you were really a part of the character rather than having a distance between you and Dido. In the first performance, the expressiveness was just more distant.
- With the gesture the focus was less on the voice as "instrument" but more as an expressive tool, together with the body language.

★★★

³⁶ „Ich habe den Eindruck, dass die Körperlicher Vergegenwärtigung des Inhalts sich auch auf die Stimme (Sitz, Fokus, Intonation) und den Affekt positiv auswirkt. Dynamik und Ausdruck gewinnen.“

³⁷ „Alle Emotionen kamen stärker zum Vorschein/mehr Pathos.“

³⁸ „Nach meiner Wahrnehmung halten die Gesten auch Kaho besser in dem Stück und ihre Rolle zu finden. Das heißt für mich, sie findet dadurch die Emotionen besser. Wenn Kaho stärker und klarer die Emotionen findet, kann ich es viel besser verstehen.“

- The facial expressions of both (performances) were expressive.³⁹

★★

- In my opinion Kaho's voice was great and strong throughout the two performances, her breathing was just a bit more "hectic" during the second performance.

Q.3. If there was a gesture, a facial expression, or a body movement that made a special impression on you, write about it.

- There was one moment when your eyes followed your right hand, which was slowly moving. For me this movement was the most intense and touching one.
- Walking backwards felt a bit weird. I would maybe turn to walk a bit and then turn back to the audience. The starting point was maybe too strong. I would start smaller and grow from there.⁴⁰
- I really liked the momentum towards Aeneas' ship - all those gestures in the direction of the ship, she is inspired by it! I found that the entrance was maybe a bit "over the top" on the transition to the 1st phrase.
- I especially liked when the text was shown through movement (ex. removing the crown; etc.), then it feels like a play, not only a concert with action.
- With the action I could see the royal aspect of Dido more, I truly saw her as a queen. The final expression was majestic.
- In terms of expressiveness, I really liked the staggering walking you did, it was musical and helped me understand Dido's emotion.

³⁹ „Der Gesichtsausdruck war bei beiden ausdrucksstark.“

⁴⁰ “Going backwards felt a bit weird. I would maybe turn to walk a bit and turn back to the audience. The starting point was maybe too strong. I would start smaller and grow up.”

- Coming closer or further to the audience made a special impression on me. It made me feel like I was involved in Dido's monologue, not just observing it.
- I found the subtle laughter expressing anger in the first performance very impressive because laughter is not necessarily associated with depicting anger. In the second performance, I was impressed by the removal of the crown and the ending.⁴¹

Q.4. Do you think that the performance with physical actions is more effective for this genre of music, which is the Italian music of the early 17th century?

The reason for the score mark:

★★★★★

- I believe in moving around in order to not stay where I already am. If physical actions move me more because they express an additional layer - what can speak against that?⁴²

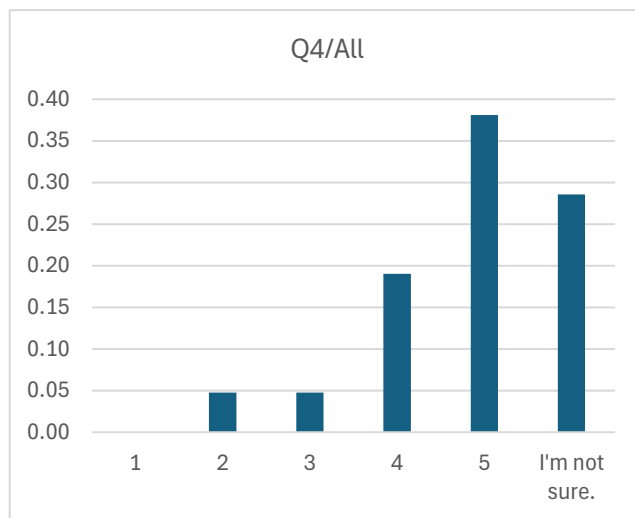


Figure 4: Q.4. Do you think that the performance with physical actions is more effective for this genre of music, which is the Italian music of the early 17th century?

- Yes, it is very effective in expressing the emotions and the context

for audiences who don't understand the text. It reminds me of baroque sculptures, and how "Art" is to portray a certain emotion in a single moment in the early 17th century.

⁴¹ „Ich fand das subtile Lachen aus Wut in der ersten Aufführung sehr beeindruckend, weil man nicht unbedingt an das Lachen denkt, wenn man Wut darstellen will. In der zweiten Aufführung fand ich das Absetzen der Krone und den Schluss sehr beeindruckend.“

⁴² „Ich glaube mich mit um bewegt zu werden. Um nicht da zu bleiben, wo ich schon bin. Wenn mich körperliche Aktionen mehr bewegen, weil sie eine weitere Ebene aussprechen - was spricht dann dagegen?“

- It highlights contrasts in music and gives more sense, more purpose for the music, and we feel less bored. I mean, it is easier to keep an audience's attention, as there is always something new. Also, we feel more intimate with the music as we understand better what is happening, and we can get a more detailed story/situation.
- Absolutely effective and full of feeling.⁴³
- Given how effective adding gesture is, one can understand how it gave birth to Opera, and why.⁴⁴
- Given how effective adding gesture is, one can understand how it gave birth to Opera, and why.
- I think that this music is essentially stage music, and the drastic changes in the musical composition are partly explained and musically understood through embodiment.⁴⁵

★★★★

- I think these gestures help the audience to understand the performance, but I found the first performance almost as intense as the second (I mean Kaho performed so effectively the first one too, I think I can understand almost all of the feelings in the first place). This is why I wrote 4.
- I think it makes the whole story come to life and actually also supports the intensity of the voice! The only thing for me was the breathing which in certain moments was a bit too loud for me. But it also fit very well in other moments.
- Gesture is not "necessary" for everybody, there are singers who have the voice alone,

⁴³ „Absolut effektiv und gefühlvoll.“

⁴⁴ “One can understand how close the birth of Opera was, and why.”

⁴⁵ „Ich denke, dass diese Musik im Grunde Bühnenmusik ist und die drastischen Wechsel im musikalischen Satz werden durch die Verkörperung auch ein Stück weit erklärt und musikalisch verständlicher.“

but for many others (the majority?) it really is a big help to convey the text and the emotional meaning.

★★★

- I would do something in between for a concert version, because it's not opera. It's good that there are few clear moments but maybe less is even more (?). In general, very inspiring and breathtaking!

★★

- I preferred the first version because without gestures, I could focus more on Dido's inner feelings. Without gestures, my attention was more on the story.⁴⁶

I'm not sure.

- It was easier to follow the different emotions of Dido with physical actions as I didn't understand the text. However, the emotions in general were moving even without the physical action. It was easier to focus on the music and singing without physical movement.
- Depending on the target audience, it is more easily understandable with actions, but this results in less attention on the music.⁴⁷
- With the action the voice matched the movements better and was very natural, but without the action Kaho had to do many more and varying things with her voice, which moved me the most. I definitely cried more during the version without

⁴⁶ "Mir hat die erste Version mehr gefallen, weil ich mich ohne Gestik mehr auf die inneren Gefühle von Dido konzentrieren konnte. Ohne Gestik war meine Aufmerksamkeit mehr in der Geschichte."

⁴⁷ "Abhängig vom Zielpublikum, leichter verständlich mit Aktionen, dadurch allerdings weniger Aufmerksamkeit auf die Musik."

movements. And since a few times Kaho couldn't help but move, I really felt the intensity of those movements.

*

Overall, the response to physical movement performance was positive.

In terms of gender, men were more positive about physical movement performance than women. Could this be because I, the singer, was a woman, which made the performance more appealing to men? We do not know from this experiment alone.

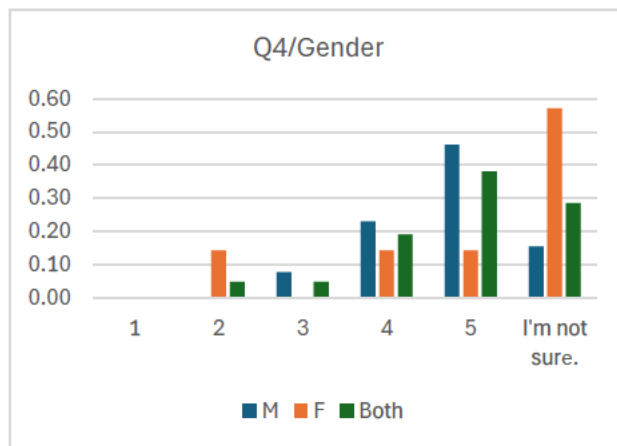


Figure 5: Q.4. Do you think that the performance with physical actions is more effective for this genre of music, which is the Italian music of the early 17th century? (Gender comparison)

Second, in terms of language comprehension, the higher the understanding of Italian, the more positive the movement performance. This could be because the body movements are linked to the words of the poem, and the more one understands the meaning of each word, the more convincing the movements become.

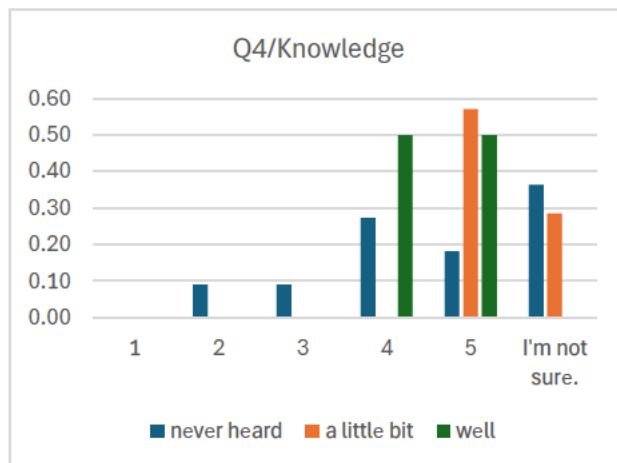


Figure 6: Q.4. Do you think that the performance with physical actions is more effective for this genre of music, which is the Italian music of the early 17th century? (Knowledge comparison)

In terms of knowledge, those who

knew the song "Lamento di Didone" were more positive about the performance with

movement. This could be because they understood more about Dido's story and the emotions and situations described in the song, which made the movements more convincing. This is similar to the trend found in language comprehension: the more one understands the song, the more convincing the movements become.

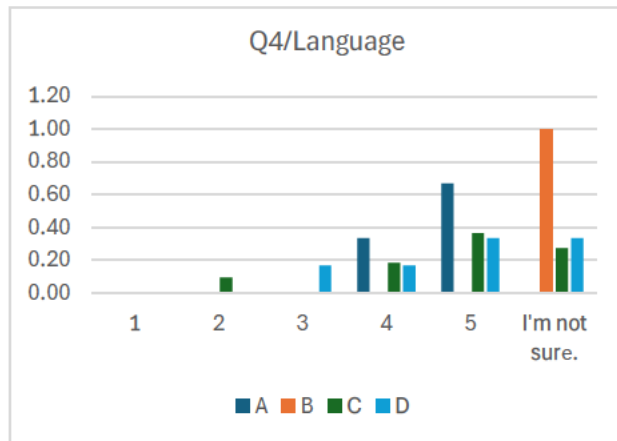


Figure 7: Q.4. Do you think that the performance with physical actions is more effective for this genre of music, which is the Italian music of the early 17th century? (Language comparison)

*

Next, I analyze some specific comments which were of particular interest.

Q1. Did the physical actions help you understand Dido’s feelings?

★★★★★

- Clear address to Aeneas.

In a long monologue, *Lamento di Didone* not only speaks of her own grief, but also speaks to Aeneas, to her ex-husband, and in many other situations, she does not complete the story alone. We believe that this point is made clearer by the accompanying physical movements, and especially by the realisation that she is speaking to Aeneas.

- With the physical actions it was clear, when she was angry or when hopeless.

It is interesting to note that the anger or hopelessness was especially clear when accompanied by physical movement. In this *Lamento di Didone*, which is entirely a lament, Dido has a variety of emotions, most of which are negative. The differences between these

negative emotions may have been made clearer by the accompanying physical movements.

★★★

- Sometimes she made the text clearer (with movements), but sometimes it was clearer without the gestures and I could understand the emotions more deeply.

This point is also very interesting. The lack of physical movement allowed the audience to imagine different things, which led to a deeper understanding of Dido's emotions. Does physical movement limit expression?

Q.2 Were there different expressive qualities in singing with or without physical actions?

★★★★★

- I have the impression that the physical embodiment of the content also positively influences the voice (posture, focus, intonation) and the affection. The dynamics and expression gain strength.

It is very interesting to see how physical movement improves posture, which in turn changes the singing voice and intonation for the better. Certainly we can imagine the relaxing effect of accompanying body movements to the stiffness of the body caused by tension.

★★★★★

- In my perception, the gestures also help Kaho to better navigate through the piece and find her role. This means, for me, she can better discover the emotions. When Kaho

identifies the emotions more strongly and clearly, I can understand it much better.

This is true. I myself felt that I could feel and express Dido's emotions more colourfully by accompanying her with physical movements. This is because although there are some cultural differences in strength and weakness of the bodily gestures used, in real life we talk to each other with a variety of body movements, and I think it is natural for us to express our emotions with body movements.

- With the gesture the focus was less on the voice as "instrument" but more on as an expressive tool together with the body language.

That is another very interesting point. When there is no physical movement, the audience naturally focuses on the expression of the voice itself, which is basically what they see in the face and micro body movements. In contrast, when bigger body movements are included, the performance becomes more three-dimensional, and the audience's attention is no longer just on the voice itself. They then follow the music and the story from a more comprehensive perspective.

Q.3. If there was a gesture, a facial expression, or a body movement that made a special impression on you, write about it.

- Removing the crown etc.

Most people have written about this movement. We can say that it was an impressive and understandable move.

- Walking backwards felt a bit weird. I would maybe turn to walk a bit and then turn back to the audience. The starting point was maybe too strong. I would start smaller and grow from there.

Although the experiment was not conducted on the actual stage, I can say that this commenter is uncomfortable with my decision to walk backwards too far. One of the reasons that the backward movement seemed strange to someone is because it is a gesture that does not come naturally in everyday life.

This movement is actually taken from Bonifaccio's *L'arte de' cenni*, and I incorporated the backward movement, which means "resistance" or "rebellion," into my performance; Bonifaccio also uses "opponer la mano" (reaching out) as a movement that means "confrontation" or "opposition. It can be said that an attitude against something can be expressed by a variety of movements.

- Coming closer or further to the audience made a special impression on me.

This person is capturing my movement from a different perspective than the previous commenter. This commentator is referring not only to moving backwards, but also to moving closer to the audience. In other words, the gesture of moving back and forth itself makes the performers appear three-dimensional rather than flat.

Q.4. Do you think that the performance with physical actions is more effective for this genre of music, which is the Italian music of the early 17th century?

★★★★★

- It reminds me of baroque sculptures, and how "Art" is to portray a certain emotion in a single moment in the early 17th century.

Sculptures in the Baroque period are often cut from a momentary scene to clearly express emotion. This means that contrasts in emotion are clearly visible. Based on this conclusion, it can be said that the contrast is further emphasized when accompanied by physical

movement.

- It highlights contrasts in music and gives more sense, more purpose for the music, and we feel less bored.

The feeling of "less bored" may simply be due to the overwhelming increase in visually appealing information that accompanies the physical movements. However, this commenter writes that the physical movement itself makes the music (song) more interesting.

For your consideration, compared to the audience of the early 1600s, when Sigismondo d'India lived, do we, living in the 21st century with its abundance of visual information, feel more bored by the lack of visual stimulation? Consider the writings of Andrea Perrucci here.

"Seeing that long narrations are considered boring today, however excellent the actors; and that the more appealing the visible actions are, the more they delight the people, because they see the actor's talent better in them than in the reports."⁴⁸

From this quote, it can be said that people are generally less bored by visually appealing information in any era.

- Given how effective adding gesture is, one can understand how it gave birth to Opera, and why.

Perhaps this commentator sensed from my performance that this was a work for the stage, and spoke of the effectiveness in adding physical movement in conjunction with its operatic origins.

⁴⁸Andrea Perrucci and Francesco Cotticelli, *A Treatise on Acting, from Memory and by Improvisation (1699) = Dell'arte Rappresentativa, Premeditata Ed All'improvviso*, 67

★★

- I preferred the first version because without gestures, I could focus more on Dido's inner feelings. Without gestures, my attention was more on the story.

This commenter said that they were distracted by the additional visual information, making it difficult to concentrate on the words of the song. Although it is a minority of this audience that gave such a low score, we can see that some people prefer to concentrate on the sound itself.

I'm not sure.

- It was easier to follow different emotions of Dido with physical actions as I didn't understand the text. However, the emotions in general were moving also without the physical action.

This is a very interesting comment. It means that the physical movements made it easier to understand Dido's emotional differences, but that the ease of understanding is not necessarily proportional to the degree to which the mind is moved.

- With action the voice matched the movements better and was very natural, but without action Kaho had to do much more different things with her voice, which moved me the most.

That is another very interesting comment. The physical movement made my voice and gestures more natural, but the lack of movement allowed the commenter to focus on the song, and the performance of the song itself moved them.

Overall, it was found that the response to a performance with physical movement is influenced by the sensitivity of the audience and their expectations of the performance.

Some people prefer to focus on the vocal performance, while others find it better with more visual information.

Next, let's look at the opinions of myself and Simon, who actually performed.

4-3. The Feedback of Performers

How did you feel the first time and the second time you performed? For example, your playing or your reactions with Kaho or the atmosphere of the audience etc. Write freely for each time.

(Kaho) In the first performance without body movements, I was more anxious to remember the words. This was because I didn't forget the words as much in the practice phase when I did the body movements. But in the actual experiment, I did much better than in practice. I was able to sing the lyrics correctly in all but one place. I think it was because I practiced the body movements many times just before the performance. In fact, it was difficult to keep my body still while singing. There were times when I couldn't help moving my arms.

The second performance was more unfocused in some parts than the first time because I performed twice in front of the audience and got tired the second time. As a result, I could not perform all the movements I had planned. However, I felt that there were many situations where the movements made the voice more powerful. The atmosphere of the audience was harsher than the first time. I felt a negative atmosphere. I felt a little uncomfortable during the performance.

(Simon) The first time, I felt a bit nervous and not very warmed up. However, I had a lot

of energy because of the nervousness and I was able to listen to Kaho's singing and my own playing. I could focus on the music and be in a flow. For the second performance I felt a bit less concentrated. I wasn't nervous anymore, and sometimes I think I paid a bit less attention to the phrasing or the emotions of the music than with the first time. Overall, I still felt like it was a good performance and I still felt concentrated and, in the moment, just not as much as the first time. For both performances, I felt like the audience was very quiet, focused and paying close attention to everything that happened. I couldn't feel a different atmosphere for the second performance than for the first (perhaps also because I didn't look at the audience often but was mostly looking at my score or at Kaho).

Q.1. How did you feel after watching the videos each time?

(Kaho) During the first performance, I noticed that my hands and arms seemed to want to move. I remembered from the video that I had a hard time not moving during the first performance. At the end of the song, when Dido was getting closer to death, it was natural for me not to move, but in other scenes where the music and poem were dramatic, it looked strange to see myself just standing there singing without moving at all. For example, I felt it strongly in the part where she repeated "Cada, cada". The words I was singing were: "May the crown fall, may the royal cape fall, etc.", and the music was in the same form as the words, but it seemed unnatural that only my body, which was singing the words, was not doing the act of "dropping" them.

In the second performance, as I felt during my own performance, there were many parts, especially in the first half, where I could not set the intonation because of the extra tension in my voice. However, my own facial expressions while singing were much richer than the first time. The second performance was the one I watched all the way through and felt

Dido's feelings far more intensely, and was able to immerse myself in her worldview. Even though it was my own performance, I was very moved after the last viewing. Also, the second performance showed more clearly why the music and poem changed with the movement of my body and the change of my gaze during the musical transitions. Occasionally, there were some movements that I felt interfered a little with the appreciation of the music, as I did not understand why I was moving backwards or what triggered the movement. Also, as I felt after the performance, I lacked concentration, and there were parts where I could not move as I had practiced, or scenes where I remembered the movement after singing.

(Simon) For the first performance, I noticed we were very together, and that the music portrayed many contrasting emotions. However, sometimes it seemed almost like something was restrained in Kaho's singing. It seemed unnatural for her to sing with a lot of strong emotions without even moving the feet or the arms a bit, and so I felt like something was missing. For the second performance, I noticed immediately that I found that the music made more sense somehow, also the pauses and interludes. I was really captured by the performance and wasn't thinking about other things. One interesting thing that happened while watching the recording, which I didn't do on purpose, was that I noticed during the second time second time I was listening less to the theorbo and more focused on Kaho and her singing and expressions. Usually when I listen to recordings where I play continuo, I listen to my instrument a lot even though it has a supporting role, but for the second performance I almost didn't listen or think about my playing at all.

Q.2. Did you feel anything about the singing with body movements during the time we worked together for Lamento di Didone? If so, write down what you felt or

thought.

(Kaho) I felt that the facial expressions were more varied when accompanied by physical movements. I had felt this before I actually sang in front of others. I also felt when I was practicing that my voice would be strained by the movements. To be honest, however, I did not know until the end of this project whether I would be able to sing in a situation where I had to move with all my might without straining my voice. As we gradually added gestures, Simon's performance became more dramatic. The timing of each note became more and more convincing. Most importantly, I felt that he himself became more confident about the lyrics and content of the music through my acting.

(Simon) In some rehearsals, I felt like the body movements made Kaho sing with more energy, and watching her helped me to think and play the same affect that she was portraying. One thing that's important to mention though is that we spent a lot time in lessons or rehearsing this piece, and I felt like I prepared and understood this piece better than quite a lot of other pieces I've played continuo for, so it's not necessarily only the body movements that made me convinced about our performance but also just the amount of time we spent on it.

Q.3. Do you think that body action performance is more effective for this genre of music, which is the Italian music of the early 17th century?

(Only Simon) Yes. At the very least some intuitive movements of the arms or taking small steps makes it look more like real life, as if someone would really be saying the same things in their own life. As to acting in the sense of using a lot of space on a stage; it is definitely more interesting as an audience, but maybe also more confusing if the actions don't correspond to the lyrics. But if it's done well, I think that using body actions is more

effective for this genre of music.

*

Our impressions of the recording were very interesting. There are some similarities. After watching the recording, we both described the first performance as "unnatural" because there was no movement in the first performance, which is a scene that expresses strong emotions. Both Simon and I also wrote that we were immersed in the world of the play while watching the second performance. In the process of adding movement, both Simon and I felt a positive change in our performing.

Comparing the audience's feedback with ours, there are both similarities and differences. One similarity is that we, like many in the audience, felt that it was more dramatic and positive to perform while moving our bodies. However, as I and one audience member noted in our feedback, there were times when it felt unnatural for me to move backwards. One of the main differences between the opinion of the audience and of myself was that some audience members thought my intonation improved with the movement, while I felt that it worsened slightly.

I would like to mention that one of the things I felt during the performance was the atmosphere of the audience, which was more uncomfortable the second time than the first time. That is, the majority of the audience who watched the physical movement performance were "more uncomfortable" compared to the first concert version. That is actually a natural phenomenon. They felt closer to Dido's emotions and saw her tragic reality and situation as their own. Both Simon and I commented after watching the recording that we were more involved in the story because of the physical movement.

Performing in an uncomfortable atmosphere is in some ways a more challenging

environment because the performers are constantly receiving the audience's reactions through the space. However, if the performers knew this in advance, they might be able to perform in an "uncomfortable" atmosphere with more confidence.

Overall, the results of this experiment indicate that the majority of audience members or performers felt that physical expression helped them better understand the lyrics and emotions, and improved the quality of their performance. However, it was also found that some audience members had different expectations of the vocal performance, and some felt that they would be better off without the physical expression.

5. Conclusion

Through this case study of "Lamento di Didone," I became more and more convinced of the possible power of singing with physical expression.

By analyzing the poems and music and looking at them in detail, I was able to see how d'India skillfully depicts Dido's emotional changes. Interestingly, many of the gestures in the two historical sources we studied showed physical expressions that are quite natural and understandable to us today, despite the 400-year gap between them and us. For the performers, the accompanying physical expressions created a deeper conviction in performing the lyrics and music. Many people, regardless of gender, country, or age, found it more interesting to see singing with physical expressions because it gave them a deeper understanding of the song.

Of course, it is still new to me to sing while moving my body instead of just standing still. Therefore, singing with physical expressions is not always comfortable for me. Even so, I would like to continue to explore the possibilities of singing with physical expressions. This time we looked at the *recitar cantando* style, but what about other genres? And are there differences in receptions depending on the demographics of the audience? Many questions arose for future consideration and study.

Songs begins with words. The poet writes a poem using a variety of words and rhetoric. On top of which, the composer chooses the sounds and harmony he composes according to the meaning and color of each word of the poem. The singer interprets the meaning of the lyrics of the song and the music composed for it and sings it in such a way that the emotions contained in the words are conveyed to the audience. When singing through such a process, the singer cannot help moving one's body along with the expression of

lyrics. Such songs can move people's hearts in a deep way.

My journey to explore the possibilities of singing with physical expressions has just begun.

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Appendix

1. The Score of “Lameto di Didone”
2. “Poem and Emotions”
3. Questionnaire in the Experiment

Lamento di Didone.

Parole del' Auto.



A

Infelice stolida Didone! Duppi Com'hai: spi ro e core

cor da te si parte. Mentre parte di te co la miglior parte. Ah che sento mancar mi

Ah che sento gelarmi L'anima in questo seno E a poco a poco si me venirne meno

B

Enea mia vita Enea doue te'n vai Doue te'n vai crudele Perche sola mi lasci

Perche da me te'n fuggi Che ti feci cor mio Perche negarmi oime l'ultimo a

C

Dio Non m'odi tu mio sole Dch portafero i venti Come portan le vele i miei

5

lamenti. Ah ch'ale mie querele e gravi pene Rispondon per pietà l'aire e l'arena.

D

Esce dal ben mio Tal solista solista T'induri si pieghi oime di chi per te si more

E

lo mio crudel L'ambol d'Amore T'accogli pur ingrato T'accetta pur errante

Ti fouenni disperso e nel mio Regno T'adodi pur il cor l'anima in pegna E in fedel senza l'v-

F

l'aita in abandon e mi lascia e senza vita obsequi Deh no' vol d'adigi infido al non

Volgiti indietro Volgi la gira ser me la protacha la gira a lumi Pri ch' il do

Madrigali, & Arie del Cavalier Sigismondo d'India. Libro Quinto,

Digitized by Google

Original from UNIVERSITY OF MICHIGAN

G

ioe m'ancida e mi consumi Enea Cor del mio seno Ahi non vedi Non vedi come io

cegriffe e langue La misera Didone Che yrra dalle luct vn mar ndà langue

Mà lassa chi parl'io A chi nò mi risponde Cost'andrò tradita Vilipesa e schernita

H

No nò gite Vostera Mia neglette bellezze Ceda ceda in Scetro e la Corona Ca

dan le o parte chiome Ceda il purpureo amanto E del suo fofco e nero Morte pictosa

I

miricopa e vesta Per far Scea di me tragica e mesta Ahi dolore ahi dolore Come vo

Original from UNIVERSITY OF MICHIGAN

7 2

o non hai già questo core. E tu cor mio se priuo De la tua vita fet come sei viuo

O de l'anima mia spen to desio. O mio spento conforto. Quest'è l'honor. Quest'è la fe son

J

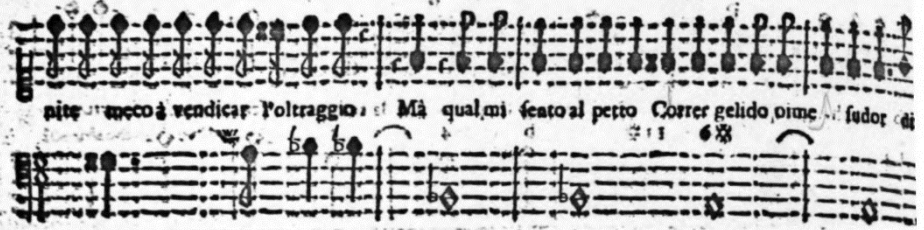
queste. Le promesse ò mio foco. Ch' à le ceneri. tu ferbar douca. Errai hor viuo e moro

È morendo e viuendo anco t' adoro. Ah che per te son io. Mal accorta forella. Per

te son giunta al fine. Per te già varco il passo. Il passo estremo ah dura forte ria. Che parte

K

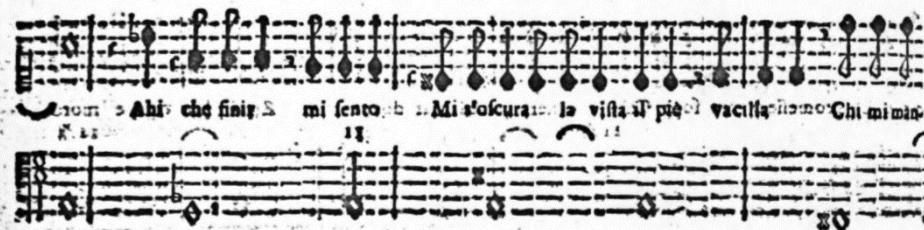
Palma de la vita mia. Sù sù spirti d' Auerno Venite ò furie vitrici à mille à mille Ve-



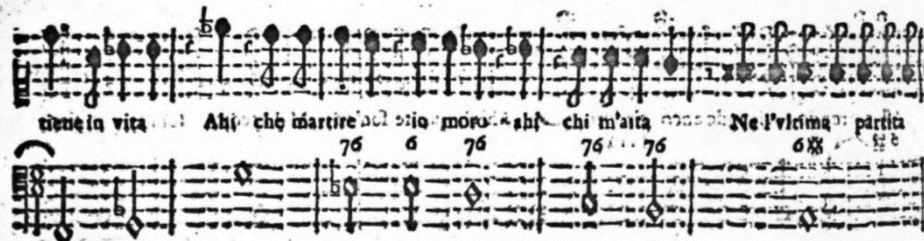
 nite: unco à vendicar: Poltraggio: Ma qual mi sento al petto Correr gelido oime sudor di



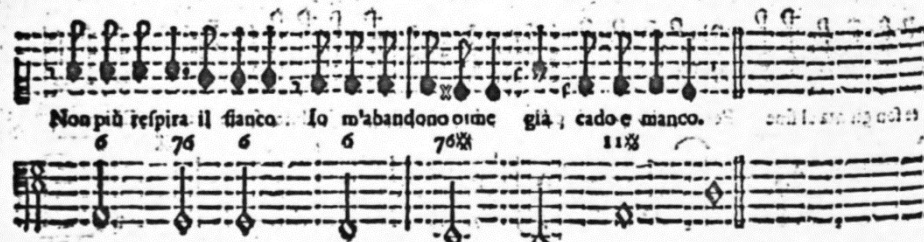
 morte: Ah che mi sento il cor dal core diuiso: Ah che l'hà già dolor mor: to & anciso:



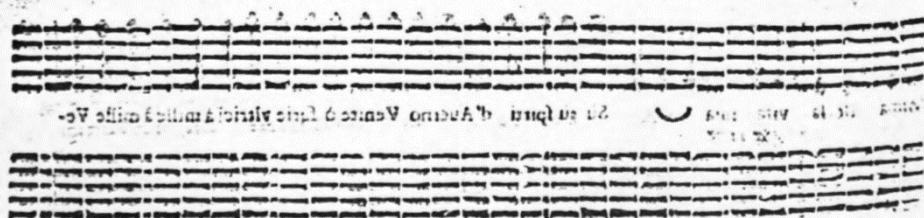
 Ah: che finir: mi sento: Mi s'oscura: la vista il piè: vacilla: nono: Chi mi min:



 tiene la vita: Ah: che martire: nel mio: moro: ah: chi m'aita: nono: Ne l'ultima: partita



 Non più respira il fianco: Io m'abandonò oime già: cado e manco:



2

Poem	Emotion
<p>Infelice Didone, Com'hai tu spirito e core, Se'l cor da te si parte, Mentre parte di te la miglior parte? Ahi, ché sento mancarmi, Ahi, ché sento gelarmi L'anima in questo seno, E a poco a poco ohimè, venirne meno.</p>	<p>Sadness, self-pity, spiritless/apathy</p> <p>Pain, hopelessness</p>
<p>Enea, mia vita, Enea, Dove ten vai, Dove ten vai, crudele? Perché sola mi lasci? Perché da me ten fuggi? Che ti feci, cor mio? Perché negarmi, ohimé, l'ultimo addio? Non m'odi tu, mio sole? Deh, portassero i venti, Come portan le vele i miei lamenti! Ahi, ch'a le mie querele e gravi pene Rispondon per pietà l'aure e l'arene!</p>	<p>Anger, unconvinced</p> <p>Guilty</p> <p>Loneliness, admirable</p> <p>Painful</p> <p>Abandoned</p>
<p>Enea, ben mio, tu sol, Tu sol, lassa, t'induri Ai prieghi ohimè di chi per te si more? Idolo mio crudel, idol d'amore! T'accolsi pur, ingrato! T'accettai pur errante, Ti sovvenni disperso: e nel mio regno Ti diedi pur il cor, l'anima in pegno. E tu infedel, senza l'usata aita Un abandon mi lasci e senza vita.</p>	<p>Admirable</p> <p>Hatefulness, bitterness</p> <p>Anger</p> <p>Ashamedness, shock, bitter</p> <p>Arrogance, hurt pride</p>
<p>Deh no! volgiti, infido,</p>	<p>Precatory (supplication)</p>

<p>Volgiti indietro! volgi Gira ver me la prora! e gira i lumi! Pria ch'il dolor m'ancida e mi consumi.</p>	
<p>Enea, cor del mio seno, ahi, tu non vedi? Non vedi come incenerisce e langue La misera Didone, Che versa dalle luci un mar di sangue?</p>	<p>Yearning Loneliness, painfulness, miserableness</p>
<p>Ma, lassa a chi parl' io? A chi non mi risponde. Cosi n'andrò tradita, Vilipesa e schernita? No, no! Gite sotterra Mie neglette bellezze! Cada, cada lo scettro e la corona! Cadan le sparse chiome, Cada il purpureo manto! E del suo, fosco e nero, Morte pietosa mi ricopra e vesta, Per far scena di me tragica e mesta.</p>	<p>Cynicalness, indifferentness, anger, devastated Self-disgust (hatred) Self-aggression, self-destruction</p>
<p>Ahi dolore, ahi dolore! Come ucciso non hai gia questo core? E tu, cor mio, se privo De la tua vita sei, come sei vivo? O de l'anima mia spento desio, O mio spento consorte, Quest'è l'onor, quest'è la fé, son queste Le promesse, o mio foco, Ch'a le ceneri tue serbar dovea?</p>	<p>Grief, yearning Hurt pride</p>
<p>Errai; or vivo e moro: E morendo e vivendo anco t'adoro. Ahi, ché per te son io Mal accorta sorella!</p>	<p>Despair</p>

<p>Per te son giunta al fine: Per te già varco il passo, Il passo estremo ahi dura sorte ria! Che parte l'alma de la vita mia.</p>	
<p>Sù, sù, spirti d'Averno! Venite, o furie ultrici a mille a mille, Venite meco a vendicar l'oltraggio! Ma qual mi sento al petto Correr gelido, ohimè, sudor di morte? Ah, ché mi sento il cor dal cor diviso. Ah, ché l'ha già 'l dolor morto et anciso! Ahi, ché finir mi sento! Mi s'oscura la vista, Il pié vacilla. Chi mi mantiene in vita? Ahi, che martire! Io moro, ahi, chi m'aita Ne l'ultima partita? Non più respira il fianco: Io m'abbandono ohimè, già cado e manco.</p>	<p>Revenge, grudge</p> <p>Despair</p>

3

Vielen Dank, dass Sie an dem Experiment für die Masterarbeit von Kaho Inoue teilnehmen.

Thank you for participating in the experiment for the MA-thesis of Kaho Inoue.

Kaho Inoue wird diesen Fragebogen nur für Forschungszwecke verwenden.

Kaho Inoue will use this questionnaire for research purposes only.

Bitte beantworten Sie zunächst folgende Fragen.

To get started, please answer the following questions.

Fragen im Vorfeld des Experiments *Questions Before the Experiment*

1. Bereich, in dem Sie aufgewachsen sind *Main area where you grew up*
(Europa / Afrika / Asien / Südamerika / Zentralamerika / Nordamerika / Australien)

2. Sie sind (weiblich / männlich / divers / Ich möchte nicht antworten).

You are (female / male / diverse / I don't want to answer).

3. Sie sind (10-20 / 20-30 / 30-40 / 40-50 / 50-60 / 60-70 / älter als 70) Jahre alt.

You are (age) years.

4. Über die **italienische Sprache** *About Italian Language*

A. Ich bin Muttersprachler:in. *I am a native speaker.*

B. Ich kann sie sehr gut verstehen. *I can understand quite well.*

C. Ich kann sie ein wenig verstehen. *I can understand a little bit.*

D. Ich kann sie überhaupt nicht verstehen. *I cannot understand at all.*

5. Sie sind Musiker:in. *You are a musician.* (Ja / Nein)

6. Sie spielen (Instrument: / singen / tanzen) professionell.

You play (instrument) / sing / dance professionally.

7. Sie kennen das *Lamento di Didone* von Sigismondo d'India: (nie gehört / wenig / gut)

You know the piece Lamento di Didone by Sigismondo d'India. (never heard / a little bit / well)

Ablauf des Experiments 1 *Procedure of the experiment 1*

Sie erhalten jetzt ein paar Minuten Zeit, um eine Zusammenfassung der Geschichte von Dido, um die es im „Lamento di Didone“ geht, zu lesen. – Siehe nächste Seite –

You will now have a few minutes to read a summary of the story of Dido, the subject of the “Lamento di Didone”. – See next page –

Eine Zusammenfassung der Geschichte des “Lamento di Didone”

A summary of the background of the “Lamento di Didone” story

Als Troja kurz vor der Eroberung durch Griechenland steht, hat der Trojaner Aeneas eine Vision, die ihm sagt, er solle an einem anderen Ort eine große Stadt bauen. Er versucht zu fliehen, um sein Leben zu retten und seine Familie mitzunehmen, aber seine Frau geht in dem Durcheinander verloren. Daraufhin begibt er sich auf eine lange Reise und verirrt sich vor der Küste Karthagos in Afrika. Dort wird Aeneas von Dido, der Gründerin und Königin von Karthago, empfangen. Dido ist Witwe; ihr Mann, der König von Tyrus, wurde von ihrem Bruder ermordet, worauf Dido nach Karthago floh und dort allein ein neues Reich aufbaute. Dido und Aeneas kommen sich näher und verlieben sich ineinander, doch als sich Aeneas an das Ziel seiner Reise erinnert, verlässt er Karthago nach einer schmerzhaften Entscheidung.

An dieser Stelle der Geschichte setzt Sigismondo d'Indias „Lamento di Didone“ ein: Dido hat von Aeneas' Abreise erfahren. Sie ist untröstlich. In ihrer Klage rechnet sie mit Aeneas und ihrem Schicksal ab und nimmt sich schließlich das Leben.

When Troy is about to be defeated by Greece, Aeneas, a Trojan, has a vision in which he is told to build a great city elsewhere. He tries to flee for his life, taking his family with him, but in the confusion his wife gets lost. He then embarks on a long journey and gets lost off the coast of Carthage, Africa. Aeneas is then

received by Dido, the founder and queen of Carthage. Dido is a widow; her husband, the King of Tyre, was murdered by her brother, and Dido fled to Carthage and built a new kingdom there alone. Dido and Aeneas become close and fall in love, but when Aeneas remembers the purpose of his journey, he leaves Carthage after a painful decision.

Sigismondo d'India's "Lamento di Didone" begins at this point in the story: Dido has learned of Aeneas' departure. She is inconsolable. In her lament, she reckons with Aeneas and her fate and finally takes her own life.

Ablauf des Experiments 2 *Procedure of the experiment 2*

Kaho Inoue wird "Lamento di Didone" zweimal aufführen, das erste Mal wie in einer üblichen Konzertaufführung, das zweite Mal mit körperlicher Aktion. Die zweite Aufführung wird für das Publikum sichtbar sein und körperliche Aktionen beinhalten. *Kaho Inoue will perform "Lamento di Didone" twice, the first time as a normal concert performance, the second time with physical action. The second performance will be visible to the audience and will include physical action.*

Bitte warten Sie einen Moment, bis die Aufführung beginnt. (Bitte lesen & beantworten Sie die Fragen auf der Nächsten Seite erst NACH den beiden Aufführungen) *Please wait a moment for the performance to begin. (Please read & answer the questions on the next page AFTER the two performances)*

Beantworten Sie nach der Vorstellung folgende Fragen.

Answer the following questions after the performance.

Fragen nach dem Experiment *Questions after the experiment*

1. Haben Ihnen die körperlichen Aktionen geholfen, Didos Gefühle zu verstehen?

Did the physical actions help you understand Dido's feelings?

Nein (1 - 2 - 3 - 4 - 5) Ja

Erklären Sie, warum Sie so geantwortet haben. *Explain why you answered this way.*

2. Gab es unterschiedliche Ausdrucksqualitäten beim Singen mit oder ohne die körperlichen Aktionen? *Were there different expressive qualities in singing with or without physical actions?*

Nein (1 - 2 - 3 - 4 - 5) Ja

Erklären Sie, warum Sie so geantwortet haben. *Explain why you answered this way.*

3. Wenn Sie eine Gestik, ein Gesichtsausdruck oder eine Körperbewegung besonders beeindruckt hat, schreiben Sie darüber. *If there was a gesture, a facial expression, or a body movement that made a special impression on you, write about it.*

4. Glauben Sie, dass die Darbietung mit körperlichen Aktionen für diesen Musikstil effektiver ist? *Do you think that the performance with physical actions is more effective for this genre of music, which is the Italian music of the early 17th century?*

Nein (1 - 2 - 3 - 4 - 5) Ja **oder** (Ich bin mir nicht sicher)

Erklären Sie, warum Sie so geantwortet haben. *Explain why you answered this way.*

Ich danke Ihnen für Ihre Mitarbeit an dem Experiment!

Thank you for your cooperation in the experiment!

Einverständniserklärung

Name _____ Inoue _____

Vorname _____ Kaho _____

Hiermit erkläre ich mich einverstanden, meine Masterarbeit, die ich zum Abschluss meines Studiums an der Schola Cantorum Basiliensis verfasst habe, im «Institutional Repository der FHNW» (IRF) zur Verfügung zu stellen.

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Ort, Datum _____ 22.02.2024 _____

Unterschrift _____