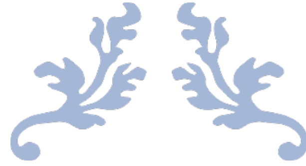
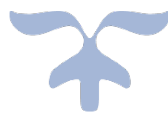


APPROACHING A RHETORICAL PERFORMANCE OF LATE 18TH CENTURY KEYBOARD MUSIC FROM THE METHODS OF JOHN WALKER

Thesis for Completion of the Master of Music, Fortepiano



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PART A: INTRODUCTION

RESEARCH QUESTION

How can we apply an understanding of declamation from late 18th century English treatises to the historical performance of late 18th century solo keyboard music?

INTRODUCTION

There is no doubt that Classical rhetoric formed the framework upon which music was understood by 18th century writers. Music, like oratory, had a prime goal of striking the imagination and moving the passions of its listeners. These musical treatises constantly reference the analogy of music as declamation, but they often gloss over many specifics, assuming the reader has an understanding of oratory, given that any educated gentleman of the time would have received this training in his Classical education. However, the average 21st century reader is deficient in this understanding. In order to bridge this knowledge gap, if we desire to perform late 18th century music rhetorically in an historically informed manner, a practical understanding of oratory in the way it was understood in the late 18th century is key. This would allow us to base performance decisions on aspects of 18th century aesthetics in a based on a common framework of expression, including, most importantly, a universal language of passions.

To work towards this goal through the research process, I trained in 18th century English declamation by studying historical treatises and receiving historical acting coaching to understand how to apply rhetorical principles to enhance my historically-informed musical performance. Although it is impossible to know exactly how rhetorical principles were applied in the 18th century, a realistic goal would be to gain new insights, inspiration, add new historically-inspired tools to my expressive palette as a performer on fortepiano and harpsichord. It may also provide interesting insights to other historically-informed performers on other instruments.

This thesis presents the formation of a rhetorical approach to late 18th century solo keyboard music, based on the methods of the prolific 18th century rhetorician John Walker, and supported by evidence from musical treatises of the period. Linguistic concepts of rhetorical grammar, structure, style, and delivery from Walker are likened to analogous musical concepts, and presented with examples from the repertory. To demonstrate the approach, two case studies are examined: the first linguistic, being Walker's annotated version of King Edward IV's speech from William Shakespeare's *Richard III*; and the second musical, being part of the Adagio movement of Joseph Haydn's Keyboard Sonata Hob. XVI:52.

Currently, the academic discourse related to a rhetorical performance of music in the mid to late 18th century is fairly limited, and to my knowledge, there are no other performer-scholars who have applied the detailed methods of John Walker. For this reason, the premise of this thesis is novel.

THE RESEARCH PROCESS

The first step of the core investigation involved understanding several important principles of the rhetorical process, including the canons: invention, structure, style, memory, and delivery. I focused the body of research on English sources by the actor and elocutionist John Walker (1732-1807), who wrote many detailed manuals on speaking and acting in the late 18th century. As well, I received some preliminary historical acting guidance with Dr. Jed Wentz. Because my ultimate goal is performance, declaiming texts to form a practical understanding of oratory is absolutely essential.

The second step of the investigation involved finding musical analogues to the aforementioned rhetorical principles in the galant style. This included identifying analogues to the qualities of the voice; a system of rhetorical grammar based

on galant schemata in *partimenti* sources; and using historical acting methods to understand and perform the affects in music.

PERSONAL MOTIVATION

I personally believe that the study of rhetoric in its historical context will revolutionize historical performances of past music. As rhetoric addresses important questions in the creative process, from invention to delivery, I believe it is an important tool in understanding the construction and eventual performance of historical music in a way that honours the aesthetic principles of the period in which it was conceived.

While many prominent teachers and musicians speak of the importance of rhetoric in early music performance, detailed study is not generally part of early music curricula. All the while, others profess blanket expertise on the subject without proper detailed study of sources. I wished to take it upon myself to work towards a comprehensive study of late 18th century rhetoric in order to re-think the way I am approaching historical performance, and ultimately rebuild it from the ground up. To limit the scope of my investigation, I focused primarily on John Walker's *oeuvre* due to its thorough nature.

PART B: INTRODUCTION TO RHETORIC

WHAT IS CLASSICAL RHETORIC?

According to the famous Ancient Roman rhetorician, Quintilian, the art of rhetoric is was the science of speaking well and expressing well. Sometimes referred to as the art of oratory, or declamation, the art of Classical rhetoric refers to the ancient art of persuasive oratory, codified by the Ancient Greeks and Romans. Traditionally, the goal of the orator was said to be threefold: to inform, to persuade or move the passions, and to entertain the listener or listeners.[1] Aristotle, Cicero, and Quintilian were important Classical writers who wrote extensively on rhetoric. Beginning with the first study of the art in antiquity, rhetoric was an important part of a Classical liberal arts education in the 18th century. It would become an important part of society, being studied by educated gentlemen, lawyers, politicians, and preachers alike.[2]

How does rhetoric apply to music? Francesco Geminiani, violinist and star pupil of Corelli, wrote in 1751 that "the Intention of Musick is not only to please the Ear, but to express Sentiments, strike the Imagination, affect the Mind, and command the Passions".[3] Carl Philipp Emanuel Bach defines a good performance as "the ability through singing or playing to make the ear conscious of the true content and affect of the composition".[4] Johann Joachim Quantz wrote "the orator and the musician have the same objective, both in the composition of their productions and in their performance itself".[5] It is clear that 18th century writers considered the art of rhetoric to be an underlying framework of expression that pervades all sorts of performance arts. As Bruce Haynes puts it, to musicians of the 18th century, rhetoric "was their operating system, the source of their assumptions about what music was, and what it was supposed to accomplish".[6] Principles of speaking, persuasion, and acting play an important role in the conception and performance of this music. If we are to approach an historically-informed performance, an understanding of rhetoric is critical, and to learn it from methods used by 18th century persons will give a unique perspective into how rhetoric was understood and especially applied.

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[1] Judy Tarling. *The Weapons of Rhetoric: a guide for musicians and audiences* (St. Albert: Corda Music Publications, 2004), 1.

[2] Ibid., 11.

[3] Francesco Geminiani. *The Art of Playing on the Violin Containing All the Rules necessary to attain Perfection on that Instrument, with great variety of Composition, which will also be very useful to those who study the Violoncello, Harpsichord, etc. Composed by F. Geminiani, Opera IX* (London: F. Geminiani), 1751, 1.

[4] Carl Philipp Emanuel Bach. *Essay on the True Art of Playing Keyboard Instruments,* trans. by William J. Mitchell (New York: W.W. Norton and Company), 1949, 148.

[5] Johann Joachim Quantz. *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: Johann Friedrich Voß, 1752), 155.

[6] Bruce Haynes. *The End of Early Music: A Period Performer's History of Music for the Twenty-First century* (Oxford: Oxford University Press, 2007), 165-166.

THE CANONS OF RHETORIC AND THE RHETORICAL PROCESS

The traditional five canons of Rhetoric describe a creative process by which a work is composed and presented. Each component of this process is of interest to period performers, as there is significant crossover between the responsibilities of the composer and the performer.

Table 1. The Canons of Rhetoric

Canon	**Description**
1. *Inventio* (invention)	The invention of ideas, gestures, themes, mtoifs. The essence of the work.
2. *Dispositio* (structure)	The arrangement of ideas into a logical structure.
3. *Elocutio* (style)	Style. Elaboration of subject, ornamentation of ideas, and rhetorical figures. Elocution, being precise, clear, sensical.
4. *Memoria* (memory)	Memorization.
5. *Actio, pronunciation* (delivery)	Delivery, or performance, evoking appropriate affect and gesture (acting).[7]

The creative process begins with invention of ideas in the imagination of the composer or writer. These ideas must be arranged into a logical structure, which can be elaborated by their style. When the composition must be performed, a performer should memorize its characteristics, and deliver it in a way that the affects, or underlying passions, are conveyed to the audience, with a goal of moving their passions.

What makes a good composition? The following quote from John Walker describes ideal traits of a good composition:

> Rhetoric, or the Art of Persuasion, therefore, seems to demand a union of both these powers: Good sense must be cultivated with appropriate language, vivid imagery, and agreeable variety; and the imagination must be tempered by good taste, sound judgment, and chaste expression.[8]

All we have left from 18th century composers are plans of their music – in essence, shadows of their ideas, structures, and elaborations. But music is not notation on a page – it is persuasive sound, and as performers, we must proceed through the rhetorical process to bring a work to life.

The structure of this thesis is based on these canons, which I will go through in detail as described in the writings of John Walker. At each point, I will introduce the concept with linguistic examples, and then will provide analogous musical ones.

[7] Haynes, *The End of Early Music*, 166-167.
[8] John Walker. *A rhetorical grammar: in which the common improprieties in reading and speaking are detected, and the true sources of elegant pronunciation are pointed out.* 2nd ed. (London, Printed for T. Cadell etc., 1822), 245.

PART C: HISTORICAL CONTEXT

JOHN WALKER, ELOCUTIONIST

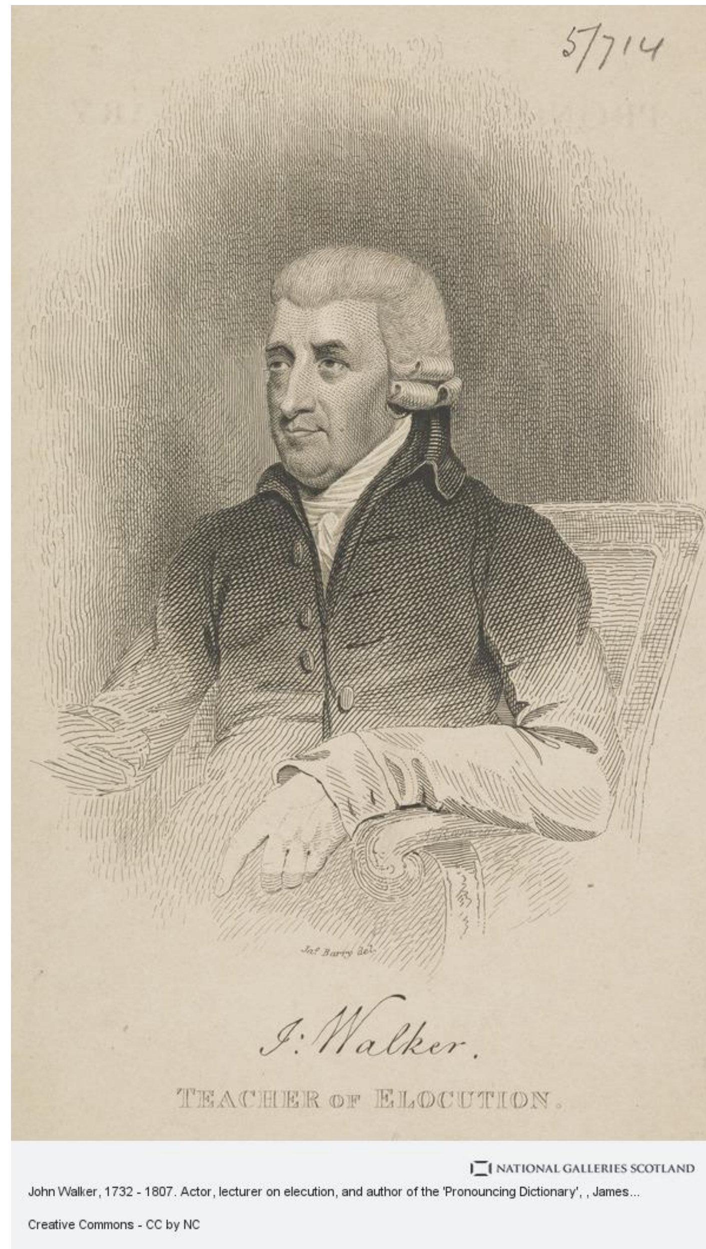

Figure 1. James Barry, ***John Walker, 1732 - 1807. Actor, lecturer on elecution, and author of the 'Pronouncing Dictionary',*** **n.d., stipple and line engraving on paper, 17.90 x 11.30 cm. Edinburgh, Scottish National Portrait Gallery, https://www.nationalgalleries.org/art-and-artists/97958/john-walker-1732-1807-actor-lecturer-elecution-and-author-pronouncing-dictionary.**

Although largely forgotten today, John Walker (1732-1807) was one of the foremost Enlightenment-era intellectuals in the field of the English language and literary arts. He began his career as a stage actor at Drury Lane in 1754, where he worked alongside legendary actor, David Garrick. He would continue as an actor until 1769, when he decided to become a teacher of elocution to young students seeking careers as politicians, lawyers, and preachers. He was celebrated as a public orator and was a member of many clubs in the London intellectual scene. His standing as an expert in English oratory and lexicography was supported by his colleagues, including Garrick and famed lexicographer,

Samuel Johnson – author of the pre-eminent English dictionary of the age. He had many famed students which gave testimony to his methods, including Polish Prince Adam Czartoryski, members of the English aristocracy, and even an engagement by philosopher Edmund Burke to tutor his son.[9]

Between 1774 and 1805, he would produce a multitude of important books on elocution, acting, and lexicography, including *Elements of Elocution (1781)*, *A Rhetorical Grammar (1785)*, *The Melody of Speaking Delineated, or Elocution Taught like Music* (1787), a *Rhyming Dictionary* (1775), and *Pronouncing Dictionary* (1791).[10] Like the works of his many contemporary Enlightenment thinkers, these works would take a scientific approach to language, reducing pronunciation, grammar, and emphasis to sets of universal laws, and distilling the passions into observable characteristics. Walker provides didactic methods and many practice examples with the aim of forming habits in his students; or as he would have it, cultivating a universal taste. These methods fulfilled the expectations of his contemporaries and were received with enthusiasm by the intellectual community of the time.[11] This imitative method fits into the context of Enlightenment-era philosophies and principles on the idea of taste, and provide context for Walker's methods and reasoning. Philosopher Charles Rollin believed that taste was "a kind of natural reason wrought up to perfection by study", and he would further write in 1739 that taste "serves … to guide and direct the understanding. It makes use of the imagination, but without submitting to it, and keeps it always in subjection …[and] never suffers itself to be dazzled with falsehood".[12] In his 1765 *Essay on Taste*, philosopher John Gregory wrote:

> When a particular idea is presented, the imagination dwells upon it, cloaths it with a variety of circumstances, runs from it to other ideas that are connected with it, and furnishes such a picture of the object represented by that idea, as will infallibly produce a suitable affection. Now if we examine the colours which imagination throws upon our ideas, in order to enable them to excite the passions, we shall find, that the greatest part of them are extracted from the sentiments of taste.[13]

For Gregory, taste was essential for guiding the imagination, and the cultivation of such taste was the best way to encourage universal communication and understanding of ideas and affects.

This thesis will focus on the methods and systems described in *Elements of Elocution, A Rhetorical Grammar*, and *The Melody of Speaking Delineated*. The latter gives a collection of annotated speeches from English literature and political discourse. The notations accompanying the speeches show how to apply all of the rules of grammar described in the other books, and give details on where certain passions should be expressed. I will present and examine a speech from this collection as a case study in declaiming in Part G of this paper.

THE INTERNATIONAL GALANT STYLE

What is galant music? Modern scholars have often characterized the 18th century as containing a transition between the so-called Baroque and Classical periods. Johann Sebastian Bach was Baroque, and Wolfgang Amadeus Mozart Classical. The term *galante* was often used to describe the music of this transition between these giants. But this absurd pigeon-

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[9] Ranson, Rita. 2009. "Elocution Walker." *Walker's Dictionary.* September 2. Accessed October 15, 2018. http://www.johnwalkerdictionaries.co.uk/doku.php?id=elocution.
[10] Ibid.
[11] Ibid.
[12] Charles Rollin. *The Method of Teaching and Studying the Belles Lettres,* 4 vols (London: A. Bettesworth & Hitch, 1734), I.49.
[13] John Gregory. *A Comparative View of the State and Faculties of Man. With those of the Animal World* (London: J. Dodsley, 1765), 73.

holing is a modern construction which does not adequately represent the aesthetics of the rich musical heritage of the 18th century, and the term "galant music" encompasses something much more.[14]

In the 18th century, the term "galant" refers to "a collection of traits, attitudes, and manners associated with the cultured nobility".[15] The ideal galant gentleman would be graceful, elegant, tasteful, sophisticated, impeccably polite, charming, witty, attentive to the ladies, comfortable at a princely court, religious in a modest way, wealthy from ancestral land holdings, brave in battle, and trained as an amateur in music and other arts.[16] Likewise, galant music is based on these courtly ideals, and is built on fundamental stock figures and schemata which have an internal logic, behaviour, and code of conduct. This language was transmitted throughout Europe by the study of *partimento*; or the training of composition through realizing figured bass lines. [17] Just like the didactic exercises of Walker, these methods serve to train students in the internal logic and behaviour of the galant style; again, cultivating their taste as a composer through a mix of imitation and imagination. A lot of this training proliferated from the Conservatory in Naples, which was considered one of the foremost music schools in Europe, and produced many *maestros* who would occupy important court positions all around Europe.[18]

I will use the term galant to describe late 18th century music, including the works of Wolfgang Amadeus Mozart, Joseph Haydn, Johann Christian Bach, and Carl Philipp Emanuel Bach (whose works form the body of musical examples in this thesis). Their training and music conforms to galant principles, and the wealth of galant schemata including stock figures, *clausulae*, and their interaction provides a framework upon which this repertory can be described.[19]

[14] Gjerdingen, Robert. *Music in the Galant Style* (Oxford: Oxford University Press, 2007), 5.
[15] Ibid.
[16] Ibid.
[17] Gjerdingen, *Music in the Galant Style*, 6-7.
[18] Giulia Anna Romana Veneziano, Renato Di Benedetto, and Dinko Fabris. 2001 "Naples." *Grove Music Online.* 19 Feb. 2019. http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042068.
[19] For further information about the nature of the galant style, please consult Robert Gjerdingen's *Music in the Galant Style*, 2007.

PART D: WALKER'S SYSTEM OF RHETORICAL GRAMMAR AND MUSICAL ANALOGUES

INTRODUCTION

If we accept the premise that rhetoric applies to music, then music must have linguistic analogues. Just like speech, galant music is clearly structured into sentences, typically called phrases. Musical ideas and harmony are analogous to 'words' and 'meaning', and structural markers like cadences or more specifically, *clausulae* form punctuation. When melody has no underlying text or exact semantic meaning, an underlying affect and sense can still be related through an internal harmonic and proportional logic inherent to the style. This meaning is essential in understanding how to convey affect. By this recooking, to understand how to apply rhetoric to music, we must take linguistic concepts and apply them in an analogous way to music. The aim of this chapter is to introduce John Walker's method of rhetorical grammar and show how its concepts can be readily applied to musical interpretation and performance. This provides the basic framework related to syntax, grammar, and structure, upon which we will discuss further rhetorical topics, like style and delivery, in later sections of this thesis.

To Walker, "teaching speaking relies on more habit than science". [20] Walker's method of teaching elocution involves condensing what he considers "good Taste" into a series of rules, which should in turn be practiced and trained into habits by his students. In this section, I will introduce linguistic concepts related to rhetorical grammar in the order Walker introduces them. I will then endeavor to show the musical analogues to these concepts through musical examples from the late 18th century, supported by statements from 18th century musical theorists; mainly from the keyboard treatises of Daniel Gottlieb Türc and Carl Philipp Emanuel Bach.

Making Sense

What does the idea of "sense" mean to an 18th century intellectual? Among the relevant definitions in Samuel Johnson's 1790 edition of his famous *Dictionary of the English Language* include: "Understanding; soundness of faculties; strength of natural reason", "reason; reasonable meaning", and "meaning; impart".[21] Therefore, sense implies the communication of a meaning which must be imparted through a soundness of logic determined by reason. In language, this logical soundness is determined not only by correct application of established rules of grammar and syntax, but also appeals to the innate human faculty for reasoning.

If music is said to be the language of passions, then we can analogously apply the definition of sense to music in two parts:

- A soundness of logical flow derived from the rules of harmony and counterpoint (reason)
- A meaning, being the affect, which must be imparted on listeners. In the absence of text in instrumental music, this affect is built into the music itself, and many theorists like C.P.E. Bach stress the absolute nature of this

[20] John Walker. *A rhetorical grammar, or course of lessons in elocution. By J. Walker, Author Of Elements Of Elocution, &c* (London: printed for the author, and sold by G. Robinson, Pater-Noster-Row; and T. Cadell, in the Strand, MDCCLXXXV. [1785]), 1. *Eighteenth Century Collections Online* (accessed October 16, 2018). http://tinyurl.galegroup.com.access.authkb.kb.nl/tinyurl/83fvBX.

[21] Samuel Johnson. *A dictionary of the English language: in which the words are deduced from their originals, explained in their different meanings, and Authorized by the Names of the Writers in whose Works they are found. Abstracted from the folio edition, by the author, Samuel Johnson, A.M. To which is prefixed, A grammar of the English language*, 9th ed (London: printed for J. F. and C. Rivington, L. Davis, T. Longman, B. Law, J. Dodsley, C. Dilly, G. G. J. and J. Robinson, T. Cadell, J. Robson, W. Goldsmith, J. Bew, J. Murray, R. Baldwin, S. Hayes, G. and T. Wilkie, and C. Stalker, MDCCXC. [1790]), 773. *Eighteenth Century Collections Online* (accessed October 16, 2018). http://tinyurl.galegroup.com.access.authkb.kb.nl/tinyurl/83hJf4.

meaning which arises from the common language of passions ubiquitous in the 18th century. This will be discussed in further detail in the section on delivery on page 58.

Galant music follows the internal logical flow of the well-established rules of 18th century tonal harmony and counterpoint. Simply put, certain harmonies resolve logically into others in a pre-determined way which was well-understood by composers and musicians alike across Europe. In addition to this, the widespread proliferation of compositions across Europe and training through *partimenti* allow us to describe galant music in terms of stock schemata. A full account and discussion of these schemata can be found in musicologist Robert Gjderinden's *Music in the Galant Style* – a book which every performer of galant music should have tucked beneath his pillow.

The qualities of the voice

Walker denotes several important qualities of the voice that serve as the main tools of the orator.[22]

- High or low tone (pitch)
- Loud or soft
- Forcible or feeble
- Quick or slow
- With passion and without

For each of these qualities, there are infinite degrees of variation between the extremes, giving the orator a diverse palette of tools to colour his discourse. Walker makes an important distinction between speaking loudly and softly, and forcibly and feebly, and notices that this distinction should be used more often, as the hierarchy of accentuation in words is an important distinction.[23] It is possible to speak softly but forcibly, and likewise, loudly and feebly. As well, it is possible to speak loudly in a low tone, and softly in a high tone. An increase of pitch is not necessarily accompanied by an increase in loudness or forcefulness. These distinctions open a wide range of possibilities that are extremely important when creating a rhetorical performance, as they not only contribute to variety, but are an important toolset for representing the characteristics of different passions expressed by music or text.

While Walker denotes "quick or slow" as an important property of the voice, he devotes very little focus to it in his body of works, and never says anything specific or rigid. This is frustrating for me as a modern musician, because having a precise, quantitative tempo indication is a high priority for musicians nowadays, as we often ground ourselves in extremely precise indications; a thing completely foreign to the 18th century. The only thing I can conclude is that the quickness or slowness of delivery is inherently tied to the meaning or affect imparted, and each affect has a characteristic natural tempo associated with it, which is elaborated in the descriptions of the passions given in the section on delivery of the passions (page 58). However, it still seems necessary to rely on our intuitions about the connection between a passion and tempo. Speaking with or without passion will be also be discussed here, as each passion has a specific quality independent of the other qualities of the voice mentioned, which is best expressed when the passion is genuinely felt (also discussed further on page 58).

Given that the sound an instrumentalist makes is analogous to the voice of an orator, what are the qualities of voice that a keyboardist has at his disposal? C.P.E. Bach identifies the "subject matter of performance" to be:

- The loudness and softness of tones

[22] John Walker. *The melody of speaking delineated; or, elocution taught like music, by visible signs, Adapted to the Tones, Inflexions, and Variations of Voice in Reading and Speaking; with Directions for Modulation, and expressing the Passions. Exemplified by select Passages from the best Authors, some of which have not appeared in any of the best Collections. By J. Walker, Author of Elements of Elocution, Rhetorical Grammar, &c* (London: printed for the author; and sold by G.G.J. and J. Robinson, in Pater-Noster Row; and T. Cadell, in the Strand, 1787) 10-11. *Eighteenth Century Collections Online* (accessed November 17, 2018). http://tinyurl.galegroup.com.access.authkb.kb.nl/tinyurl/8NiZX0.

[23] Walker, *The melody of speaking delineated*, 11.

- Touché
- The snap (a specific ornament)
- Legato and staccato execution
- The vibrato (presumably on a clavichord)
- Arpeggiation (breaking/spreading chords)
- The holding of tones (finger pedal)
- The retard and accelerando[24]

The characteristics listed by C.P.E. Bach can effectively be used to mimic or approximate the characteristics of the voice, and he encourages the performer to develop taste from listening to singers, and singing out melodies that were written for instruments.[25] I personally believe that once one familiarizes himself with the characteristics of the different affects in speaking and acting, their translation into instrumental playing will become intuitive.

Some instruments, like strings and winds, give more possibilities in control over pitch than do historical keyboards, but certain slides of pitch or *portamento* effects can be approximated on the keyboard through the gestures of melodic motion, articulation, and over-legato playing with finger pedal. In the creation of loudness and softness, the forte-piano and clavichord have immediate advantages over the harpsichord, but any competent harpsichord player can create convincing dynamics through the use of stops, manuals, articulation, chord spreading, and *rubato*, among other tools.

One advantage that many 18th century period instruments have over their modern counterparts is the sensitivity to create distinctions in their colour. For instance, it is possible to create levels of forcefulness and feebleness on a harpsichord or forte-piano strictly through a combination articulation, fingering, and refined touché that are audibly different. Compared to the uniformity of a modern grand piano, historical keyboard instruments have a distinct quality in their registers that give each "tone" (see pg. 40, Modulation of the Voice and Tone) a colour. The wealth of historical temperaments further add variation and beauty to different keys. Certainly, it should be possible to apply characteristics of rhetorical performance to performance on a modern piano, but it is clear that 18th century keyboard instruments have an immediate advantage.

Agreeable Speaking

Walker identifies several important key faults that are often encountered in youth in the basic pronunciation of words. Listed below are several key considerations. These indications, while characteristic of a speaking quality, can intuitively be applied to keyboard instrument technique.

1. Defect: "A straight, short, mincing pronunciation of vowels" which "produces a harsh, insignificant and trifling sound of the words instead of that bold, round, mellow tone, which ought to be considered the basis of speaking."[26] These characteristics should be considered a basis for keyboard playing too, as a flippant, untrained, and imprecise touch produces clumsy, trifling results which cannot capture the attention of a listener. A strong, but not overly heavy tone can produce a rich, full, healthy, round sound.
2. Fault: "Pronouncing too rapidly." One of the "most frequent" and "greatest vice[s]". Walker's suggested fix involves forcing the speaker to read slowly and to exaggerate pauses, in order to help them read "distinctly and deliberately". [27] As mentioned earlier, Walker does not give specific indications about tempo; however, we can easily tell when a speaker pronounces too rapidly when their sense becomes incomprehensible. This fault can easily be seen in musical performance, as it is difficult to understand the meaning behind a piece of music if it

[24] Bach, *Essay on the True Art of Playing Keyboard Instruments*, 148.
[25] Ibid., 151-152.
[26] Walker, *A rhetorical grammar*, 13.
[27] Walker, *A rhetorical grammar*, 18.

is performed too quickly; although many additional variations are possible, mostly dependent on taste. If meaning is a construct that arises from tasteful delivery, performing at a comprehensible tempo is important to conveying sense. Türc writes that "mechanical clarity even for the most rapid passages as well as for the essential and extempore ornaments, every tone must be played with its proper intensity, plainly, and clearly separated from one another".[28] This becomes especially apparent on late 18th century English pianos, because of the slowness of their resonant dampers. While they often add an agreeable warmth to the sound of the instrument, performing too rapidly will cause confusion and dissonance as resonating harmonies clash.

3. Fault: "A monotonous sameness of voice".[29] Likewise, in musical performance, a lack of variety and monotonous sameness of playing leads to boredom in a listener. In order to truly persuade listeners, one should seek to create a refined, varied, and nuanced performance steeped in intention that will strike the imagination of listeners and communicate the music's contrasting affects as clearly as possible. Too much sameness will impede a listener's ability to find focus and interest in a performance, and if musical meaning is a construct that arises from performance, it will become impossible to impart a meaning on listeners.

These guidelines should serve as the basis for a "base tone" of speaking or playing, for which the principles of rhetorical performance can be applied.

STRUCTURE AND GRAMMAR

Introduction

In this section of the paper, I will discuss Walker's main ideas on *dispositio*, or the arrangement of ideas and the way they can be clearly conveyed to listeners. I will introduce linguistic concepts from Walker's works, including many examples from Walker. These will be followed by analogous musical examples.

Sentences, Punctuation, and Pauses

Sentences

The English language and many Western languages are structured in sentences, which are an assemblage of words and disparate members, which together convey sense. Punctuation serves an extremely important purpose, as it "preserves the sense of a sentence by committing those words together that are united in sense and separating those which are distinct".[30] But it does not only serve as a structural separator, as an accompanying "elevation, and depression of the voice … give it variety and beauty which recommends to the ear".[31] To Walker, "in speaking as in other art, the useful and agreeable are almost always found to coincide; and every real embellishment promotes and perfects the principal design".[32] It is very clear to Walker that the creation of beauty by drawing focus to a hierarchy of structure is an important part of communicating effectively, as it renders a speakers discourse attractive to an audience. Rhetorical tools such as pauses, and emphatic force serve to arrange and divide a meaning into parts (*dispositio*) that can be easily presented to listeners.

Principal and Subordinate Pauses

Pauses, when placed correctly, allow a speaker to convey sense and pronounce with force and ease.[33] Having pauses in logical places allows a speaker to take logical breaths to ease delivery. In music, pauses serve the same purpose – separating musical ideas to convey sense and allowing pronunciation with ease. While keyboard players generally don't

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[28] Daniel Gottlieb Türc, *School of Clavier Playing,* trans. Raymond H. Haggh. (Lincoln: University of Nebraska Press, 1982)*, 324*.
[29] Walker, *A rhetorical grammar*, 20.
[30] Ibid., 29-30.
[31] Ibid., 30.
[32] Ibid., 30.
[33] Ibid., 38.

need to worry about running out of breath to pronounce with ease, this is a relevant concern to singers and wind players.

Walker defines principal pauses, which include (in order of increasing length of pause) the comma, semicolon, colon, and period. These punctuation marks form a hierarchy of structure, and interestingly their application in the late 18th century is extremely specific. As a basic rule (which will be expanded further below), the comma is the shortest pause, and the semicolon (or colon) is double the length of a comma, while lastly the period is double the length of a colon. Of course, if semicolons and colons are present, then the hierarchy is expanded such that the colon is double the length of the semicolon. Commas are typically used to separate multiple subjects, verbs, and items in a series. If a sentence can be divided into more complex members (phrases containing words united in sense), which can in turn be separated again, these members should be separated by a semicolon. If these parts can in turn be separated by semicolons, then a colon should be used instead. When a sentence has been perfectly fulfilled in sense, does not excite any expectation of following members, and does not connect into another sentence, it is terminated by a period.[34] For example, consider the following sentence:

The discourse consisted of two parts: in the first was shown the necessity of fighting; in the second, the advantages that arise from it.[35]

Here, it is shown that the colon and semicolon divide the sentence into an easily discernable hierarchy, helping a listener gain sense through this separation. The period is used only when the sentence has completely fulfilled its design and leaves no expectation. 18th century English prose tends to favour more complex sentence structures than many modern texts, and many members will be joined together such that a period truly creates a sense of finality.

However, although the principal pauses provide a basic model from grammar which can be easily notated in text, they are limited in their ability to notate the vast range of pauses and structural features necessary for an artful and easy pronunciation. For this reason, Walker provides situations for making subordinate pauses, which are determined based on the structure of the discourse itself, for "the best method of acquiring a knowledge of such rests and pauses as are necessary to clear and enforce the sense, will be to produce sentences in every variety of structure, and to point out those parts, where pauses best answer these valuable purposes".[36] To this purpose, Walker defines the *short pause* as approximately equivalent in length to a comma, the *long pause* as approximately a colon or semicolon depending on context, and the *greatest pause* as approximately a period.

Other marks discussed by Walker include the interrogation ?, parenthesis (), and exclamation !. Interrogation indicates when a question is asked, and requires "an elevation of the voice [in pitch] except if the question be asked by the pronouns, who, which, what; or the adverbs, how, where, when, etc.; for in these cases you must give a moderate cadence to your voice, and let the pause be governed by the sense of the subject".[37] The parenthesis is "a sentence inserted into the body of another sentence, to illustrate its meaning, but is neither necessary to the sense, nor it affects the construction".[38] It is separated from the main sentence with a pause "greater than a comma", and is accompanied by a "moderate depression of the voice".[39] Lastly, the exclamation "denotes an emotion of mind and requires an elevation of the voice, with a pause…as sense demands".[40] Its delivery, which is very context dependent, depends more on *actio*, is discussed in more detail pertaining to associated rhetorical figures *Ecphonesis* and *Erotesis* (see page 42).

[34] Walker, *A rhetorical grammar*, 36.
[35] Ibid., 36.
[36] Ibid., 45
[37] Ibid., 36.
[38] Ibid.
[39] Ibid.
[40] Ibid., 37.

Sentence Types

A simple sentence consists of one subject (or nominative) and one verb, for which no pause is necessary.[41] More complex meanings can be built out of compound sentences, where many verbs, subjects, and associated members contribute to an overall general sense. Understanding the construction of meaning in different sentence types is important in Walker's method, as it allows different ways of separating and emphasizing dependent meanings in more complex structures – a highly relevant skill for presenting musical content in late 18th century compositions. Walker defines two main types of compound sentences: namely, the *period*, or *compact sentence*, and the *loose sentence.*

The period, or compact sentence, is "an assemblage of words and members which form sense independent of each other, and if they do, the former modifies the latter, or vice versa". [42]There are two types of compact sentence: in the first type, called a *direct period*, former words or members depend on latter ones to make complete sense. [43] For example:

> As we cannot discern the shadow moving along the dial-plate, so the advances we make in learning are only perceived by the distance gone-over.[44]

In the second type, called the *inverted period*, although former members convey sense independently, the latter members modify this sense. [45] For example:

> There are several arts which all men are in some measure masters of, without being at the pains of learning them. [46]

A *loose sentence* is "an assemblage of words or members that do form sense independent of those that follow, and at the same time, are not modified by them."[47] For example:

> Persons of good taste expect to be pleased at the same time they are informed, and think the best sense defines the best language.[48]

Another species of sentence is the series, gradation, and climax. A number of particular members follow in a series, arranged such that each part is shown distinctly and also relates to the whole. Walker states the importance of distinctly marking the particulars, such that "they must not be suffered to blend with each other; and at the same time to show that they have a common relation to the whole sentence, they must not be pronounced entirely different".[49] There are two main types of series. In a *commencing series,* a series begins a sentence but either does not end it or form complete sense. In a *concluding series*, the series either ends a sentence or forms complete sense. [50] For example, the following is a commencing series:

> To advise the ignorant, relieve the needy, conform the afflicted, are duties that fall in our way, almost every day of our lives.[51]

The next is a concluding series:

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[41] Walker, *A rhetorical grammar*, 32.
[42] Ibid., 41.
[43] Ibid.
[44] Ibid., 41.
[45] Ibid.
[46] Ibid.
[47] Ibid.
[48] Ibid.
[49] Ibid., 78.
[50] Ibid., 78-79.
[51] Ibid., 79.

It was necessary for the world, that arts should be invented and improved, books written and transmitted to posterity, nations conquered and civilized.[52]

Once we have defined a system for musical punctuation in the section on galant *clausulae* on page 21, I will provide musical excerpts analogous to these sentence types on page 31.

Inflection

Speech, to Walker, is made up of speaking and singing sounds. Singing sounds linger on the pitches of a musical scale, and leap between them, like playing notes on a harpsichord, while speaking sounds slide "upwards or downwards to the neighboring notes without any rest on any", similar to the sound produced by a violin "when the finger slides up and down the string while the bow is drawn across it". Speech should be a combination of both types of sounds to create the most beauty and variety.[53]

Walker denotes several distinct slides of pitch or "inflections" in speaking: the rising inflection, and the falling inflection. In his method books, these are denoted by an acute accent / and grave \ respectively written on the vowel of the accented syllable. These slides create emphasis and shape: both the rising and falling slides are "necessarily louder at the beginning than at the end".[54] There are also two compound slides: the rising circumflex (marked v), made up of a falling then rising slide; and the falling circumflex (marked ^), made up of a rising then falling slide.[55] The circumflexes seem to be primarily used as a sort of ornament to give certain words added colour. For instance, the rising circumflex can be "exemplified by the drawling tone we give some words spoken ironically",[56] and the falling circumflex can exemplify words with a turn, like "sword",[57] "pearl", or "gold".[58]

Walker rarely defines in his discourse the interval of a slide, except in certain examples where it is used to modulate between tones: a technique he calls *suspension*. It seems logical, however, that these intervals should be confined within the tone specified: either low, middle, or high tone. Modulations, keys, and tones are discussed further on page 40. My experience from trying out Walker's example speeches is that the slides should be confined within a certain tone, and there is some freedom regarding their interval, although larger intervals work well at interrogations and periods, for they call attention to the question or a close. Not all of Walker's readers would have been trained in music, and thus, not all speakers would have the ear to detect intervals with precision.

An important singing sound is the monotone, which Walker notes with a dash —. It is characterized by a "continuation or sameness of sound, like that produced by repeatedly striking a bell; it may be louder or softer, but continues in exactly the same pitch. The tone is peculiarly proper in grand and sublime descriptions".[59] The focus and force of a monotone can be used with rising pitch in steps in successive phrases to create a build up of intensity to a climax. For instance, take the following example from Milton's *Paradise Lost*:

High on a throne of royal state which far
Outshone the wealth Ormus or of Inde,
Or where the gorgeous East with richest hand

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[52] Walker, *A rhetorical grammar*, 83.
[53] Walker, *The melody of speaking delineated*, 7-8.
[54] Walker, *A rhetorical grammar*, 67.
[55] Walker, *The melody of speaking delineated*, 8.
[56] Ibid., 16.
[57] Ibid.
[58] John Walker. *Elements of elocution. Being the substance of a course of lectures on the art of reading; ... In two volumes. ... By J. Walker, ...* Vol. 1 (London: printed for the author; and sold by T. Cadell; T. Becket; G. Robinson; and J. Dodsley, 1781), 148. *Eighteenth Century Collections Online* (accessed December 16, 2018). http://tinyurl.galegroup.com.access.authkb.kb.nl/tinyurl/8aBcR0.
[59] Walker, *The melody of speaking delineated*, 15.

Show'rs on her kings pearl and gold.
Satan exalted sat.[60]

Walker prescribes that the entire passage should be read in a monotone, with the exception of the words "pearl" and "gold" because as mentioned before, they adopt special colours when given a circumflex. The passage climaxes in the last line.

In speech, "words adopt particular inflections, either according to the particular signification they bear, or as they are either differently arranged or connected with other words".[61] Where slides are placed structurally depends on the sentence structure considered. Generally speaking, every pause will be preceded by an inflection.[62] This will become important in conjunction with different punctuation marks, which is discussed in detail in the Summary of Rules of Rhetorical Emphasis on page 20. In other cases, slides must be adopted in words to give them force and clarity. Some rules apply (see Emphatic Force on page 35) but in general, the sense dictates the choice. Taken all together, the inflections produce the Melody of Speaking, which is discussed further on page 40.

Inflection in Music

Because pitch is an essential part of music, it is easy to see slides and inflections in the relative motion of melodic material. In some cases, an emphatic slide takes the form of an appoggiatura – a quintessentially galant ornament. Whether built in to the melody of music, or added extemporarily, these essential graces serve to add emphatic points in a melody and have a characteristic sighing connotation. Later, it will be shown how slides play an important role in gallant *clausulae* (see page 21).

The monotone accompanied by a rise in pitch in steps is seen in many galant musical figures, especially in orchestral and operatic music. Take for instance, the highly dramatic finish of Elettra's aria, "D'Oreste, d'Aiace", in Mozart's *Idomeneo* K. 366, shown in Figure 1, where Elettra is thrown into a frenzied jealous rage. The ascending monotone is used for an extremely climactic near the end of the aria, at the height of her rage, ascending to Elettra's final cadence, which is marked by a decisive downwards slide of a perfect 5th.

[60] Walker. *Elements of elocution.* Vol. 1, 148.
[61] Walker, *A rhetorical grammar, 67.*
[62] Walker. *Elements of elocution.* Vol. 1, 123.

Figure 2. “D'Oreste, d'Aiace”, in Mozart’s *Idomeneo* K. 366, showing a highly dramatic ascent in pitch.[63]

This effect is not confined to opera; often, it can be found in chamber music and solo sonatas. For instance, the so-called “Mannheim crescendo”. Consider the following example from Johann Christian Bach’s Concerto Op. 13. No. 4 I. Allegro:

[63] Mozart, Wolfgang Amadeus. *Neue Mozart-Ausgabe*, Series II, workgroup 5, Idomeneo, vol. 1, ed. Daniel Heartz. (Kassel: Bärenreiter-Verlag, 1972), 602-603.

Figure 3. Johann Christian Bach, Keyboard Concerto Op. 13 No. 4 I. Allegro (keyboard part).[64]

The ascension up the scale, highlighted in blue (disregarding auxiliary notes that create texture), shows a typical example of a "Mannheim crescendo". As the texture rises in pitch, it also gains rhythmic and dynamic intensity, with the marked crescendo and implied forte at the end.

Summary of Rules of Rhetorical Emphasis

Walker provides a list of general rules for determining how to properly place pauses and inflections in the various species of sentence structures. These rules not only enhance the way sense is transmitted to the listener, but create variety and interest to maintain attention for a speaker.

1. A direct period must have its two principal members separated by a long pause, and the first constructive member must end in a rising inflection.[65] In this way, the focus of the listener is suspended by a rising inflection, giving them anticipation of the following member that will complete the sense.
2. An inverted period must have its two principal members separated by a long pause, and the first constructive member must end with a rising inflection.[66] Similarly to the case of the direct period, the rising inflection creates a suspension of focus, indicating to a listener that the sense is not yet complete and will be modified in the upcoming members.
3. For loose sentences, each member must be ended with the falling inflection, but in order to show the independence of each as well as the finality of the final period, the falling inflection must be slighter than that given at the final period so that each part contributes to overall sense.[67] The falling inflection at the end of each member creates a sense of closure. This helps a listener follow the sense as each complete idea is delineated. Adding more emphasis to the fall in the last sentence gives a sense of hierarchy, allowing a listener to know when the overall sense of a compound sentence has been achieved.
4. Many considerations are necessary for a series, gradation, and climax (see page 46, where the rhetorical figure related to this structure is discussed). To create a sense of climax, the voice ought gradually to increase in force upon every subsequent member. To create the right sort of emphasis to distinguish the particulars of a series,

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[64] Johann Christian Bach. *A third set of Concertos for the Harpsichord or Piano-Forte; with accompaniment for two Violins, a Bass, two Hautboys, and two French Horns ad Libitum* (London: John Welcker, 1777), 34-35.
[65] Ibid., 67-68.
[66] Walker, *A rhetorical grammar*, 74.
[67] Ibid., 76.

as well as to please the ear, generally adopt the falling inflection on each member as a general rule. However, some specific rules apply:

a. In a commencing series, pronounce each member with the falling inflection except the last.
b. In a concluding series, pronounce each member with the falling inflection except the last but one (second last), which should take the rising inflection if it is of sufficient length to allow a pause before the last member.[68]

5. When a sentence is fulfilled in sense such that it is not connected in construction with a following sentence, a period is marked. To distinguish this mark from other structural markers like colons and semicolons, and to create a fulfilling sense of closure, a falling inflection at the period must be in a lower tone than that at other marks. This cadence is prepared by a gradual fall upon the concluding words of a sentence, so that every word in the last part of the sentence slides gradually lower until the voice drops upon the last.[69] When many sentences are united in sense, every period "requires the falling inflexion, yet the voice ought not to fall into a lower tone till the last sentence but one, … where the words must fall gradually till the end. But in order to give variety and form cadence, the last sentence must be pronounced in a different manner from the rest; that is, the whole in a lower tone, with the last member [of the last sentence] falling gradually".[70]
6. Interrogative sentences are pronounced like a declarative sentence if they begin with an interrogative pronoun or adverb (e.g. who, what, where, when, why, how), i.e. ending with a falling inflection like at a period.[71] Otherwise, the last word must have the rising inflection.[72] However, if two members in an interrogative sentence are connecting by subjunctives (i.e. or, nor), the first member must end in the rising inflection, and the second with the falling inflection.[73]
7. In an exclamation, delivery is fully dependent on the passion being evoked. This can be an elevation, or depression of voice depending on the passion, and could be a rising or falling inflection.[74] This is discussed further in the section on *ecphonesis* on page 43.

These rules serve as guiding principles for speaking eloquently. In order to discuss their application to musical performance, we must define analogous structural delimiters in music: namely, a way to define punctuation and different musical members.

Clausulae in Galant Music

Defining Clausulae

In galant music, punctuation and slides play a very important role in creating structure. *Clausulae* are defined as specific melodic figures which bring about a perceived sense of closure.[75] While the notion of a "cadence" and associated classifications ("perfect", "imperfect", "plagal", "deceptive", etc.) became prominent in mid 19th century discourse on music theory, it does not adequately classify or account for the intricacies of melodic and bass movement important in galant music that arise from the *basso continuo* practice and trace their roots to Medieval polyphony. The relative strength of different *clausulae* in their ability to provide closure are defined by the corresponding motion of bass and treble voices.[76] For this reason, I will try to describe musical cadences more specifically as a species of *clausulae*; however, note that Walker uses the term "cadence" to describe a close, i.e. the termination of structural members.

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68 Walker, *A rhetorical grammar*, 80.
69 Ibid., 84-85.
70 Ibid., 86-87.
71 Ibid., 88.
72 Ibid., 90.
73 Ibid., 91. Followed by example sentences.
74 Ibid, 93-94.
75 Gjerdingen, *Music in the Galant Style*, 139.
76 Ibid., 142.

The strongest *clausulae* are species of the *clausulae perfectissimae*, or “the most complete type of close”.[77] Reminiscent to the so-called “perfect cadence”, those with knowledge of Renaissance polyphony will recognize the definitions recounted by Johann Gottfried Welther in his 1708 composition treatise *Praecepta der musicalischen Composition*. Shown below is the is a model *clausulae perfectissima,* written with a more galant 7/5/3 chord.[78] I have shown it in 4 voices (soprano, alto, tenor, bass) and highlighted the *clausula* movement with slurs.

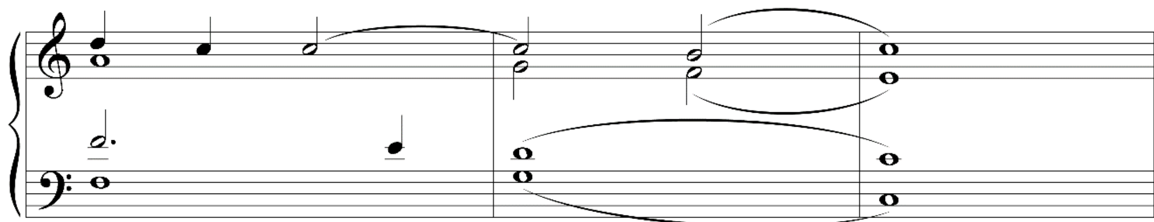

Figure 4. Model *clausula perfectissima*, as defined by Walther

The form shown of this *clausula* is *perfectissima* because the bass performs the bass *clausula* motion ⑤ – ① (where, following the convention of Robert Gjerdingen in *Music in the Galant Style*, enclosed numbers on a white backdrop correspond to degrees of the scale in the bass, while enclosed numbers on a black backdrop correspond to degrees of the scale in the treble), making it the strongest type. If the motion in the bass was ⑦ - ①, it would be a soprano *clausula* (*clausula cantizans*); likewise, ② - ① would be a *clausula tenorizans* (tenor *clausula*), and ④ - ③ would be a *clausula altizans* (alto *clausula*).[79] These *clausula* produce a weaker close than the *clausula perfectissima*.

As defined by galant masters in the Conservatory in Naples, a *clausula perfectissima* with a direct ⑤ – ① motion was defined as a *cadenza semplice*, while a repeated ⑤ with 6/4 - 5/3 motion in upper voices was defined as a *cadenza composia* or compound ending. This *clausula* exists in a multitude of nearly infinite forms, and forms the basis of a strong close in galant music. It was often common to precede this cadence with a 6 chord built on the ④, and an expansion of this chord was a schema called the *Indugio* (discussed further in the section on *Epanaphora* on page 47).[80] The treble melodic motion determines the inflection of the close, with typically examples like ❸-❷-❶ being a downward slide and ❼-❶ an upwards slide.

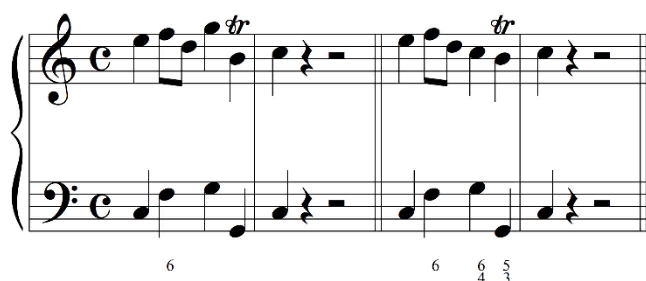

Figure 5. *Cadenza semplice* (left) and *cadenza composia* (right).

Another important *cadenza composia* was so-termed *cadenza galante* by musicologist Charles Cudsworth. It is extremely commonplace in galant music, especially in minuets, and is characterized by treble transiting through the entire scale:

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[77] Gjerdingen, *Music in the Galant Style*, 141.
[78] Ibid., 139.
[79] Ibid., 140.
[80] Ibid., 141. Please refer to the chapter on “*Clausulae*” for complete set of examples of the *clausulae perfectissima*.

❼-❻-❺-❹-❸-❷-❶, where the ❼ is often notated as an appoggiatura. This extremely long and decisive downwards slide creates a very strong, definitive close, and it is no wonder that this type of *clausula* is often used at the ends of long phrases to signify the end of a statement or idea.[81] Note three different generic examples in different meters shown here:

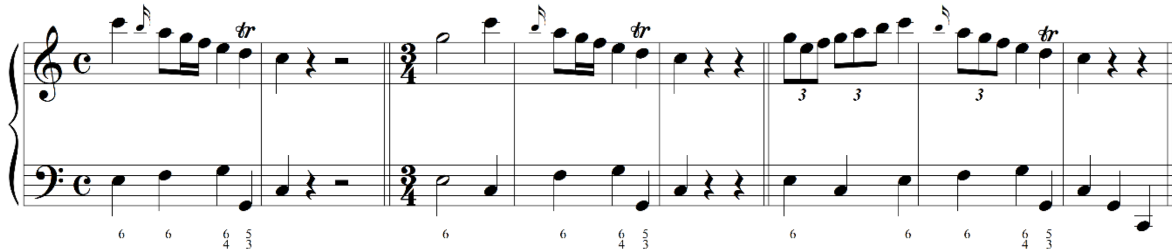

Figure 6. Examples of the *cadenza galante*.

It is very easy to find examples of this *clausula* used in repertoire from all across Europe during the second half of the 18th century. Take for instance, part of Johann Christian Bach's Op. 5. The *cadenza galante*, highlighted in yellow, terminates the two musical sentences in the first section. It will be shown later (page 29) that this excerpt is an example of a musical loose sentence.

Figure 7. Johann Christian Bach, Sonata Op. 5 No. 5[82]

The *cadenza galante* even serves this purpose in 18th century Irish music settings, as depicted in this short anonymous air. Again, being the strongest *clausula*, it terminates the statements in each section, acting as a period.

[81] Gjerdingen. *Music in the Galant Style,* 146-147.
[82] Johann Christian Bach. *Six Sonatas for the Piano Forte or Harpsichord composed by John Christian Bach Opera 5* (London: John Welcker, 1765), 28.

Figure 8. The Coulin from *The Hibernian Muse* (1770) [83]

The notion of an "imperfect cadence" or half close can be defined in a number of ways. The simplest would be to reverse the end of a *clausula* to give it ① - ⑤ motion.

Figure 9. Simple half close.

This idea can be applied to the soprano, alto, and tenor *clausulae*, as well as to some of the other species of *clausulae* listed in the table below (see Table 2).

Figure 10. A soprano *clausula*, half closing.

Another way to form a half close involves leaving a *clausulae* incomplete, so that it ends on the ⑤ degree in the bass. Often, if the intention is to make a strong cadence, the *clausula* will be shifted such that the ⑤ lands on a downbeat. If applied to the *cadenza composia*, half closing will end on the ⑤ 5/3 chord.

[83] Turlough Carolan. *The Hibernian Muse: A Collection of Irish Airs Including the most Favorite Compositions of Carolan, The Celebrated Irish Bard. To which is prefixed An Essay on Irish Music, with Memoirs of Carolan* (London: C. A. & S. Thompson, 1770), 33.

Figure 11. Half close *cadenza composia*

Another way to form a half close is to take a *clausulae* and transpose it to resolve in the dominant key ⑤. The following example shows a Jommelli *clausula* (named after Neapolitan galant composer Niccolò Jommelli, and characterized by the half diminished #④7/5/3; see Table 2), ending in the dominant therefore forming a half close.

Figure 12. Jommelli *clausula*, forming a half close.

Clausulae *as Punctuation*

Now that we have defined Walker's notions of punctuation and slides, we can combine our understanding of *clausulae* to determine a system of musical punctuation. *Clausulae* function exactly like punctuation with associated inflection, as described in Walker's rules of rhetorical emphasis (page 20). We have seen that *clausulae* can be ranked in strength by their ability to produce satisfying closure. Each is associated with a slide of inflection (usually from the movement in the treble) and this also determines the strength of the *clausula*. Many 18th century writers on music describe *clausulae* as analogous to punctuation, and this will play an important role in understanding the rhetorical structure of galant music.

According to Vincenzo Manfredini in 1797, a "cadence signifies a close or state of repose … [that can] serve not only to end an entire composition, but also to close off a musical phrase or period, it being the case that music, like verbal discourse, has its phrases, its periods, its punctuation marks of every sort".[84] With this thinking in mind, we can draw analogies between different types of punctuation marks and the relative strengths of *clausulae*. Music theorist Francesco Galeazzi gave some insight into this analogy in 1796, giving an illustrated example explained by the following quote:

> The first [type A] has no analogue in verbal discourse; the second [type B] has the effect of a comma and serves to distinguish the clauses [or in Walker's terms, members]; the third [type C] has the effect of a semicolon or colon, distinguishing the phrases' the last [type D] distinguishes the sentences and has the effect of a period.[85]

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[84] Gjerdingen. *Music in the Galant Style,* 155. Using the English translation provided by Gjerdingen of the original 1797 Italian source.

[85] Ibid., 156. Using the English translation provided by Gjerdingen of the original 1796 Italian source.

I have taken the liberty of providing a suitable bass to the fragment, which is easily implied by the melody Galeazzi wrote. The example forms a complete musical "sentence", shown in Figure 12. I have added a bass based off of the *clausulae* in Table 2, as the original example had none.

Figure 13. Francesco Galeazzi example of musical punctuation, with an added bass.

This quote and accompanying example are open to interpretation, but the general conclusion that I draw is that the hierarchy of *clausulae* are based on the type of cadence, and are organized proportionally in order of "completeness", or their ability to create a sense of closure. Half closes are more open-ended end are analogous to colons and semicolons, while strong full closes (*clausula perfectissima)* are analogous to periods. Galeazzi also defines what I will term *sub-commas* (denoted A in the example), which I will represent later with an apostrophe ‘. These seem to occur at places where musical gestures end, where a small break occurs in articulation. Contrastingly, commas occur at actual *clausulae* at the end of members. However, because of the way Walker denotes punctuation as hierarchical, sub-commas can still serve to divide members that are within larger members, and thus can still be used to distinguish elements in a series or sequence.

Türc gives a similar sort of example, but makes direct references to components of verse (see pg. 39 for Rules for Reading Verse). Shown in Figure 13: (a) is a "complete period" or a close of a section; (b) is the marked end of a *rhythmus* in verse (usually shown by a colon or semicolon in the middle of a line); (c) shows two different phrase members (separated by a comma); and (d) has rests that should be considered to be like caesuras in verse (and could be considered to be like the sub-commas defined above). Reportedly, "the player must immediately raise the finger from the key for notes which are intentionally separated from the following in order to make the phrase division perceptible".[86]

[86] Türc, *School of Clavier Playing*, 334.

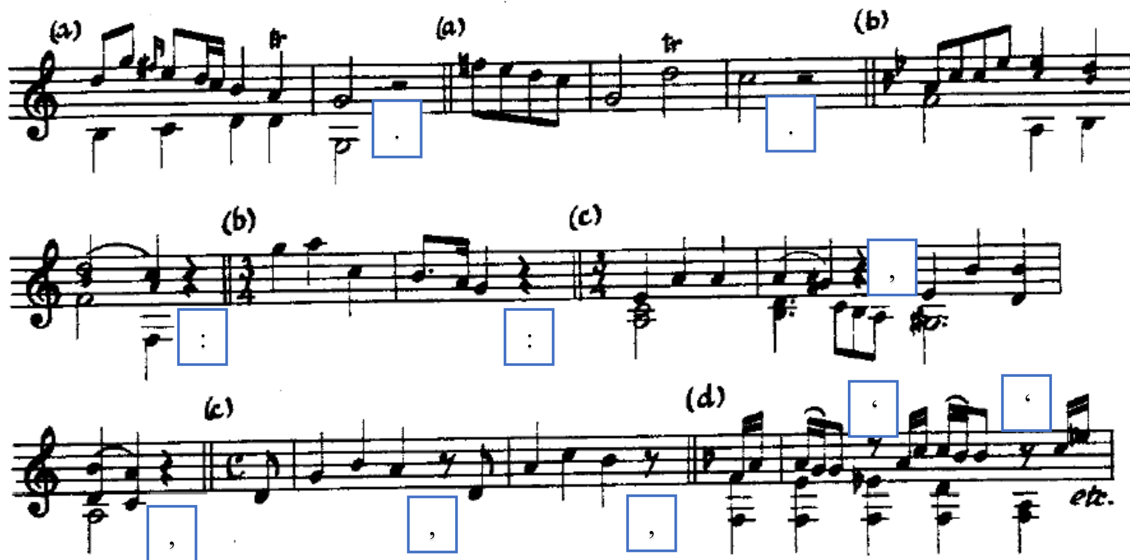

Figure 14. Türc's examples of punctuation.[87]

Taking all of these ideas into account, it should be possible to classify *clausulae* based on their ability to produce closure. Shown below is a summary of different *clausulae,* summarized by Daube in his 1756 treatise, *General-bass in drei Accorden*, given as ways to modulate. These *clausulae* are presented with some additional chords ahead of them to show how they might appear in a musical context. I have taken the liberty of labelling them and cross-referencing them with names given by 18th century writers and Gjerdingen.[88] With the help of the aforementioned theory and my musical intuitions, I propose the following ranking and classification of these common galant *clausulae*.

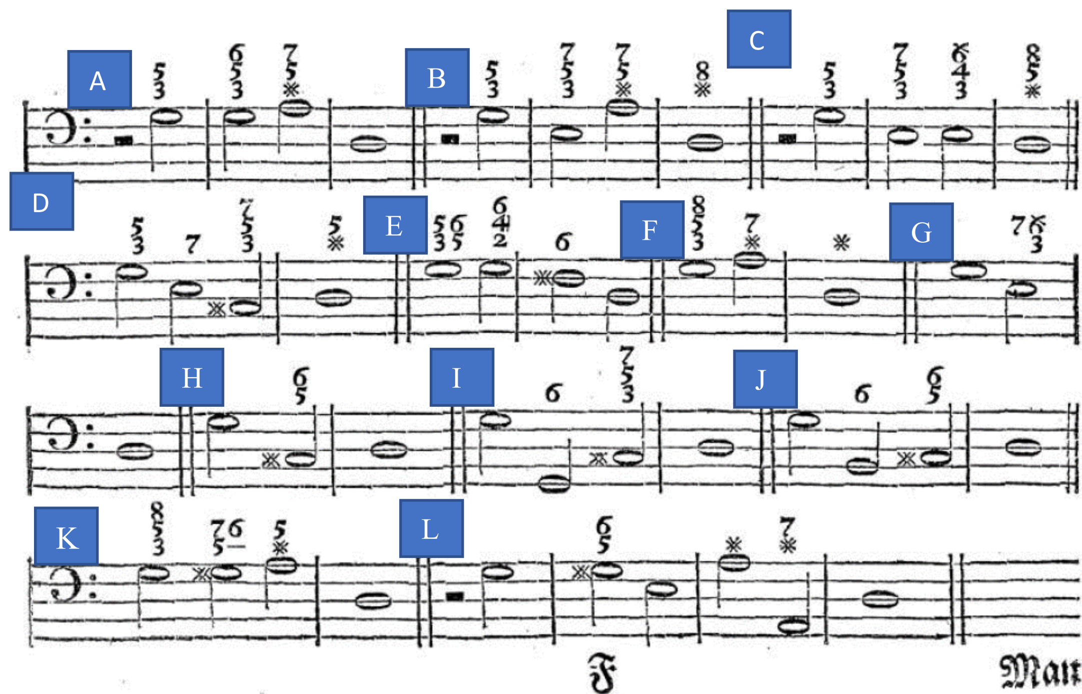

Figure 15. Daube, *General-bass in drei Accorden, with annotated letters. Shown in D major.* [89]

[87] Türc, *School of Clavier Playing*, 333.
[88] For a full description of these *clausula* with many worked out examples, consult Chapter 11 of Gjerdingen. *Music in the Galant Style.*
[89] Johann Friedrich Daube. *General-Bass in drey Accorden.* (Frankfurt am Main: Johann Benjamin André, 1756), 41.

Table 2. Various *clausulae* defined by Daube and associated punctuation.

	Clausula	Possible Soprano voice leading	Analogous Punctuation
A	*Perfecta*	❶-❷-❷-❶	Period
B	*Perfectissima*	❶-❶-❼-❶	Period
C	*Tenorizans / Clausula vera*	❶-❶-❼-❶	Comma
D	Jommelli	❻-❻-❻-❷	Colon or semicolon
E	*Altizans*	❶-❷-❷-❶	Comma
F	*Imperfecta*	❹-❹-❸	Colon or semicolon
G	*Tenorizans / Clausula vera*	❶-❶-❼-❶	Comma
H	*Canizans*	❻-❹-❸	Comma
I	Jommelli	❻-❻-❻-❺	Colon or semicolon
J	*Canizans*	❶-❶-❷-❶	Comma
K	Converging	❹-❸-❷-❷-❶	Period
L	Converging	❻-❻-❻-❺-❹-❸	Period

These *clausulae* are all commonplace in galant music. For instance, variations of the converging cadence (K and L) are often used (with an added 6/4 on the ⑤) to introduce concerto cadenzas. The pause following the 6/4 chord in these cases can be treated as a "colon", used to introduce the soloist's extemporized cadenza.

While these classifications are certainly not a precise science and are often context dependent, they do provide a good starting point for determination of the strength of a close. Some context dependent factors include placement in the beat structure. Stronger *clausulae* end on downbeats, while weaker *clausulae* end on weak beats. In addition, soprano voice leading which ends on ❶ often forms a stronger *clausulae* than that ending on ❸, but this is also very context dependent. This complies with Walker's 5th rule of rhetorical emphasis, which will be discussed on pg. 29.

Evading Cadences

Another very common feature of galant music that forms punctuation is the evaded *clausula*. Among terms used in the 18th century to describe this phenomenon include "averted cadence", "evaded cadence", "deceptive cadence", and "feigned cadence".[90] In an evaded cadence, a typical *cadenza semplice* or *cadenza composia* resolves to a weaker chord (❸ instead of ❶ in the treble, for instance) or to a completely unexpected chord, taking the listener by surprise. A typical example, nowadays called the "deceptive cadence", is characterized by its ⑤-⑥ motion in the bass. However, there are many other possibilities, many of which are shown in Figure 15, which is taken again from Daube's treatise. These types of *clausula* form musical commas, semicolons, colons, or even exclamations, based on their context and strength. It will become clear that applying Walker's rules of rhetorical emphasis will illustrate their structural significance in musical discourse. See Musical Application of the Rhetorical Rules of Emphasis on page 29 for more information.

[90] Gjerdingen. *Music in the Galant Style,* 149.

Figure 16. Some evaded cadence examples.[91]

As mentioned earlier, these evaded cadences can be used to create unexpected and abrupt exclamations and interrogations. These will be further examined when the figures of *ecphonesis*is and *erotesis* are examined in the section on rhetorical figures (page 42)

Musical Application of the Rhetorical Rules of Emphasis

Performing Pauses in Music

Now that we have defined the notion of *clausulae* as analogous to punctuation, it now follows that we determine their performance based on Walker's definitions corroborated with the writings of 18th century musical theorists. Punctuation implies a pause to create sense. Choosing the length of pauses in music is entirely context-dependent: the tempo, affect, and technical challenges must be taken into consideration to create a convincing result. However, a reading of Walker will help us understand that the proportions between lengths of pauses, whether they be the species of "short pause" or "long pause", is what creates adequate separation of members, leading to discernment between them and ultimately, conveying sense.

Türc wrote extensively about punctuation in music, which contributes to the "clarity of execution" or sense, saying: "if a keyboard player … does not join the tones together well and consequently divides a thought where it should not be divided, then he makes the same mistake that an orator would if the latter would pause in the middle of a word and take

[91] Daube. *General-Bass in drey Accorden,* 68.

a breath".[92] He introduces the notion of a musical period; essentially, a *clausula* as the termination of a structural member (a musical thought). He introduces two main guidelines for articulating and delimiting members:

1. "A musical thought which has not been completed may never be divided by lifting the fingers from the keys at the wrong time (or by rests). A period must not be separated in the bass".[93] In this case, the period refers to the *clausula*. He suggests a fingering in the bass that will allow the ⑤-① motion in the *clausula* to connect with a minimal break, though it should be noted that he does not show a slur in the bass.
2. "The end of a period is made more perceptible if, on its last note, the finger is gently lifted from the key and the first note following the period [is played] somewhat more strongly. Consequently, through this raising of the finger there results a short rest which must always be counted in the duration of the last note of the period…If the composer has himself included a rest after the last note of the period…then the above observation is unnecessary because the finger will be lifted from the key anyways…for a very refined expression…, one must take into consideration whether the periods are larger or smaller and more or less joined to each other… The finger is lifted sooner from the key at the end of a full cadence, or such a conclusive note is played with a shorter duration than when only a phrase member of a composition has been completed. If a passage of gentle sensitivity follows a fiery or brisk thought, then likewise both periods must be more carefully separated than would be necessary if they were the same character".[94] From these statements, we can conclude that Türc is advocating different lengths of pauses to separate different types of musical thoughts. However, his description alludes to certain ideas about separation based on *clausula* strength and change of affect, but he does not elaborate in detail. I will try to fill in these gaps with Walker's principles later in this section.

At this stage, we now have enough information to directly apply Walker's Rules of Rhetorical Emphasis to different musical structures, and this will illustrate how Walker's ideas of *dispositio* can be applied in a performance of galant music.

Making a Cadence

Recalling Walker's 5th rule of rhetorical emphasis (see pg. 20), to distinguish the period from other structural markers like colons and semicolons, and to create a fulfilling sense of closure, a falling inflection at the period must be in a lower tone than that at other marks. This cadence "is prepared by a gradual fall upon the concluding words of a sentence, so that every word in the last part of the sentence slides gradually lower until the voice drops upon the last".[95] With this idea in mind, it is logical that *clausulae* which fall to the lowest degree ❶ will produce the strongest close, and numerous musical examples confirm this. For this reason, the *cadenza galante* forms a very strong close because of the long fall to the ❶ degree. Walker continues to describe the situation where many sentences are united in sense, saying that every period "requires the falling inflexion, yet the voice ought not to fall into a lower tone till the last sentence but one, … where the words must fall gradually till the end. But in order to give variety and form cadence, the last sentence must be pronounced in a different manner from the rest; that is, the whole in a lower tone, with the last member [of the last sentence] falling gradually".[96]

Consider the closing section of the minuet movement of Johann Christian Bach's Keyboard Concerto Op. 13 No. 6.

[92] Türc, *School of Clavier Playing,* 329.
[93] Ibid., 330.
[94] Ibid., 330-331.
[95] Walker, *A rhetorical grammar*, 84-85.
[96] Ibid., 86-87.

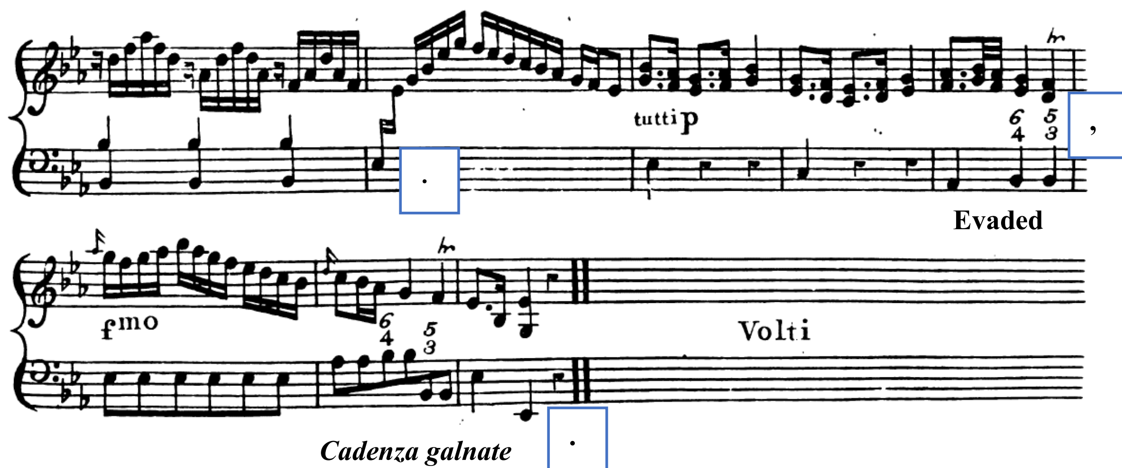

Figure 17. Johann Christian Bach's Keyboard Concerto Op. 13 No. 6 II. Tempo di menuetto.[97]

The *cadenza composia*, which is evaded by not fully resolving to the tonic, finally closes with an even stronger *cadenza galante*. Both form a strong close because of their falling inflections. Just as Walker instructs, the last sentence is in a lower tone, and the last member (starting after the averted close 3 bars before the end) falls gracefully and gradually to the final *cadenza galante*, making a very strong close.

Sentence Structure

Understanding the structural significance of punctuation will help a performer better make sense of the music, and place sensical pauses and emphasis that help highlight the ideas built within the structure of the music. This system can be extended to the different sentence types that Walker defines: namely, the direct period, inverted period, and loose sentence. Characterizing music in this way will help us decide how to divide the "narrative flow" of ideas into disparate parts, and how to lead a listener from one idea to the next. Although some of the musical elements do not always agree with Walker, namely the direction of some slides, understanding the structure in this context can provide insight into how musical ideas should be delimited and made clear to the listener.

Consider the following example from the Andante con moto of Johann Christian Bach's Keyboard Concerto Op. 13 No. 4, which shows an example of a direct period in music.

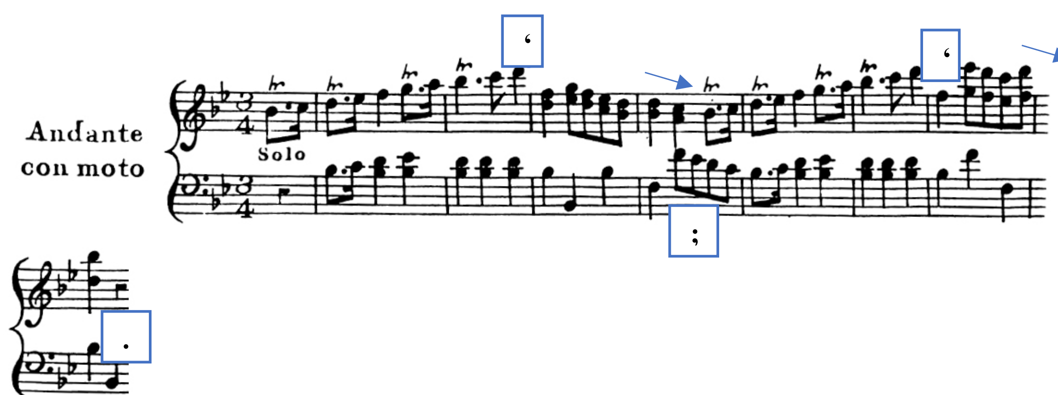

Figure 18. Johann Christian Bach's Keyboard Concerto Op. 13 No. 4 III. Andante con moto, which shows an example of a direct period. The punctuation and slides are marked in blue.[98]

[97] Bach, *A third set of Concertos for the Harpsichord or Piano-Forte …*, 55.
[98] Ibid., 37.

The two principal constructive members of the direct period are from bars 1-4 and 5-8, separated by a semicolon. Because the first member ends in a half close (6/4, 5/3), it depends on the second member to make a complete logical statement, making a *clausula perfecta* in the tonic in bar 8 – a strong cadence analogous to a period. Although the first member does not end with the rising inflection as Walker instructs, a performer could use different pause lengths to highlight the structure of the ideas, better conveying musical sense.

Next, consider the following example from Mozart's Sonata K. 576, which is an example of an inverted period. The punctuation is marked in blue.

Figure 19: Mozart, Sonata K. 576 II. Adagio, with punctuation marked in blue to show it is an example of an inverted period.[99]

[99] Wolfgang Amadeus Mozart. *Neue Mozart-Ausgabe*, Series IX, workgroup 25, Klaviersonaten, Bd.2, ed. Wolfgang Plath and Wolfgang Rehm (Kassel: Bärenreiter-Verlag, 1986), 154.

Bars 1-4 constitute the first member, 5-8 the second, 9-12 the third, and 13-16 the fourth, forming a 16-bar musical sentence. A tender idea in A major is introduced in bars 1-4, and it is modified in the second and fourth members. After bar 17, a completely different episode in F sharp minor begins, so I would consider the cadence in bar 16 to be the final close of the opening idea. I would posit that this sentence could be classified as an inverted period in the overall structure. The first two members grouped together form complete sense independently of the other members, because the *clausulae* in bar 8 makes a *clausula perfecta* in the tonic; thus, it forms the first constructive member of an inverted period. However, this sense or "meaning" is modified by the third and fourth members, which introduce a "tutti-like" theme in the third member, and a final more doubtful modified restatement of the main idea in the fourth member, before providing a close with certainty in bar 16, with a *clausula perfectissima* embellished by a long appoggiatura in the soprano, giving it a falling inflection. Together, the third and fourth members form the second constructive member of the inverted period. Because of this more complex hierarchy that results from the subdivision of members, a colon should separate the two constructive members of the inverted period.

Again, the inflections are not exactly in line with Walker's instructions, but it should be noted that the *clausulae* identified as commas in bars 2, 6, and 14 always end with a rising inflection, which does create a suspension of interest. The decisive cadences before the period and the colon, of course, are given downward inflections by the long appoggiaturas placed on them. As a general trend in the musical examples I studied, I noticed that it is most common to use downward slides in important *clausulae* analogous to semicolons and colons. It can be concluded that in music, the harmony determines the *clausula* strength rather than the direction of the slide. Given that harmony is not possible in speech, the slides of inflection are in fact necessary to create the suspension of meaning needed in a current of discourse. However, this should not downplay the importance of slides in music, as their direction in many places does seem to function analogously to Walker's definitions in many case, but not all.

The Rondeaux from Johann Christian Bach's Sonata op. 5 No. 4 shows how a loose sentence may be formed in music.

Figure 20. Johann Christian Bach, Sonata Op. 5 No. 5[100]

[100] Bach, *Six Sonatas for the Piano Forte or Harpsichord … Opera V*, 28.

The two principal constructive members are separated by a colon in bar 16. These members are independent of one another as they express complete thoughts that end with a downward slide in the form of a *cadenza galante*. Taken together, the whole section is united in sense, therefore fulfilling the definition. According to Walker in his rules of rhetorical emphasis, "in order to show the independence of each [member] as well as the finality of the final period, the falling inflection must be slighter than that given at the final period so that each part contributes to overall sense".[101] Therefore, emphasizing the fall of the final *cadenza galante* through stretching the appoggiatura with the type of rubato suggested by Türc (see page 29) would help emphasize the finality of the section.

The slides do follow Walker's rules in an evaded *clausulae* sequence. Consider Johann Christian Bach's Sonata Op. 17 No. 2.

Figure 21. Johann Christian Bach, Sonata op. 17 No. 0, showing an evaded cadence2.[102]

Highlighted in yellow are two *cadenza galante*'s. However, the first one is evaded, cadencing but sliding upwards to the ❸. Therefore, the *clausula* remains incomplete, forming a semicolon, and must be attempted again, this time in the low tone. The second *cadenza galante* finishes successfully, forming a period, and the following coda material comes after the main discourse. Here, it is clear that the upwards slide functions as Walker describes – creating a suspension of interest within the structure, indicating to a listener that the discourse is not complete. When performing excerpts like these, it is important to show that the slide is emphatical.

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[101] Walker, *A rhetorical grammar*, 76.

[102] Johann Christian Bach. *Six Sonatas for the Harpsichord or Pianoforte composed by John Christian Bach, Music Master to Her Majesty and the Royal Family Opera 1XVII* (London: John Welcker, 1780), 9.

Force

Meter and Accent

According to an 18th century guide to music, poetry, and oratory, by Anselm Bayly, accent in speech is the "various elevation and depression of the voice, to be made upon certain syllables, and answers to tones in musick; quantity ascertains the measure of syllables, whether long or short, and answers to time; feet determine the metre, that is, the kind of verse, answering to melody; and rhythm is the proper disposition of parts, that agreement or combination of sound, time, and sense between a certain number of verses".[103] Accented words in speech are always accompanied by an inflection, and are generally higher and louder than surrounding words. The emphatical syllables of these words should be pronounced with more force than surrounding words without depriving them of force.[104] In this way, important words are given greater emphasis, creating "light and shade, which is necessary to form a strong picture of the thought".[105]

Both prose and verse have rhythm and meter. In the notation used within *The Melody of Speaking Delineated*, Walker separates accented portions of sentences with a vertical line |, and gives examples where words within an accented portion have no spaces between them. For the separating lines, "it must not be imagined that these divisions always indicate pauses; and these impulses, though no pause intervenes, are as much distinguished by the ear as those portions separated by a pause".[106] In this way, Walker implies that a clear articulation at the start of an accented portion is necessary to create sense. These lines seem analogous to the bar lines of music, which also separate accented portions within the metre, and this sort of natural accent has a very clear relation in 18th century music.

According to Türc, "whoever reads a poem and the like in such a way that it becomes comprehensible to the listener must place a marked emphasis on certain words or syllables. The very same resource is also at the disposal of the practicing musician".[107] Every meter in music has a corresponding hierarchy of strong and weak beats. According to Türc, "when in a succession of several tones of apparently the same duration, some of these are given more emphasis than others in a certain maintained (uniform) order, then there arises through these accents the sensation we call metre".[108] For a complete definition of the nuances of beat hierarchy in different metres (which is generally known to practicing Classical musicians), please refer to Part 4 of Türc's *Clavierschule* (1789).

Emphatic Force

In addition to the natural pattern of accents that arises from the *tactus* of music and speech, an orator should also place emphasis onto important words and phrases. How does one determine what amount of importance to give words in a sentence? Walker's answer: "In every assemblage of objects, some will appear more worthy of notice than others. In every assemblage of ideas, which are pictures of these objects, the same difference will certainly reign among them … It is the business of speech to mark this importance, and consequently a good speaker will make his pronunciation an exact picture of the words".[109] For this reason, connecting words (prepositions, conjunctions, articles, etc.) are generally pronounced as un-accented syllables. Emphatic force is given to words that are in opposition or contradiction to other words, regardless of if they are expressed or understood, emphasizing where an antithesis is laid down. For example, in

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[103] Anselm Bayly. *The alliance of musick, poetry and oratory. Under the head of poetry is considered the alliance and nature of the epic and dramatic poem, as it exists in the Iliad, Æneid and Paradise Lost. By Anselm Bayly, ...* (London: printed for John Stockdale, 1789), 80. Eighteenth Century Collections Online (accessed February 19, 2019). http://tinyurl.galegroup.com.access.authkb.kb.nl/tinyurl/9AseWX.

[104] Walker, *A rhetorical grammar*, 98.

[105] Ibid., 99.

[106] Ibid., 114

[107] Türc, *School of Clavier Playing,* 324.

[108] Walker, *A rhetorical grammar*, 88.

[109] Ibid., 101.

the sentence: "I do not so much *request* as *demand* your attention", *request* and *demand* are words in opposition, and are therefore emphatical, so the other words in the sentence should be pronounced in contrast more feebly so that the emphatical words are given the proper emphasis. The words should also adopt inflections: *request* the rising, and *demand* the falling. The amount of force given to the emphatical words themselves depends on the degree of passion appropriate for expressing the sentence.[110] When the opposition to a word is "elliptical", or not-stated by supplied by understanding, it is more difficult to determine the emphatic word, but the same rules apply, for adding an emphasis to these words will suggest the antithesis. For instance, in the sentence: "I'm tortur'd e'en to madness when I *think* of the proud victor", emphasizing "think" implies an antithesis: "Not only when I hear or discourse of him, but even when I *think* of him, I'm tortur'd e'en to madness. Walker also presents many complex rules to finding emphatic words and giving them the right inflection in *Elements of Elocution,* Vol II:[111]

1. Whenever the emphatic word points out a particular sense in exclusion of some other sense, this emphatical word adopts the falling inflexion.[112]
2. The emphasis with the rising inflexion is to be placed on those words, which, though in contradiction to something else, do not absolutely exclude its existence.[113]
3. All emphasis has an antithesis either expressed or understood; if the emphasis excludes the antithesis, this emphatic word has the falling inflexion; if the emphasis does not exclude the antithesis, the emphatic word has the rising inflexion.[114]
4. The falling inflection affirms something in the emphasis, and denies what is opposed to it in the antithesis; while the emphasis with the rising inflexion, affirms something in the emphasis, without denying what is opposed to it in the antithesis.[115]

What is analogous to "words in contradiction" in music? Take the following example from Mozart's Sonata K. 570, where two emphatic appoggiaturas oppose one another in harmonic sense:

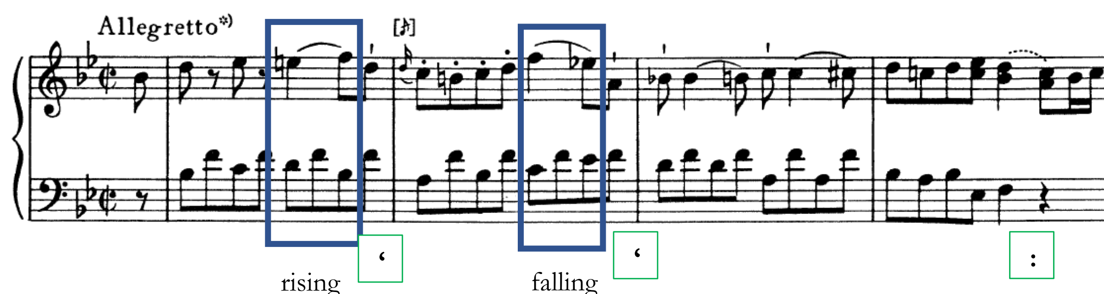

Figure 22. Mozart Sonata K. 570, showing two emphatic appoggiaturas in opposition to one another.[116]

Clearly, these appoggiaturas are in opposition, and are emphatic. If we are to follow Walker's reasoning, the rising inflection here affirms something without a concrete denial, while the falling inflection creates a denial. In this case, the rising inflection affirms the key of B flat major while the falling creates a denial (half closed *clausulae*), which leads later to the half close at the colon. In this case, the opposition is present, and is not elliptical. However, there are cases in

[110] Walker, *A rhetorical grammar*, 100.
[111] Walker, *Elements of Elocution.* Vol. II. See the section on the practical theory of emphasis on pg. 15 for more information.
[112] Ibid., 51.
[113] Ibid., 52.
[114] Ibid., 54.
[115] Ibid., 55.
[116] Wolfgang Amadeus Mozart. *Neue Mozart-Ausgabe*, Series IX, workgroup 25, Klaviersonaten, Bd.2, ed. Wolfgang Plath and Wolfgang Rehm (Kassel: Bärenreiter-Verlag, 1986), 143.

galant music where emphatic points are isolated, thus an opposition is elliptical. Following from Walker's line of reasoning, whether or not they adopt a rising or falling inflection depends on their function – if they affirm without denying the contrary (rising) or if they rule out the contrary (falling). For instance, in Haydn's Sonata Hob. XVI:49, the emphatic gesture in the second bar (boxed in blue) has no opposition; therefore, it serves to affirm an idea (perhaps the main theme in B flat major) without denying other possibilities, leaving the sense open-ended. The cadence in bar 4 is in opposition to bar 3; not bar 2.

Figure 23. Haydn Sonata Hob. XVI:49 Adagio cantabile movement, showing an emphatic point.[117]

Although speaking in these terms for music can seem rather subjective, it can give some function to certain statements and gestures in galant music which otherwise would be extremely abstract. Although it is not clear if the interpretation of emphatic gestures in music had anything to do with the intentions of the composers, and I do not suggest that this in fact must be the intention, Walker's explanation and musical analogue provides a framework for understanding the underlying meaning and sense of otherwise abstract sound patterns, which fits into a rhetorical framework of artistic expression congruous to the late 18th century.

Clarity

The next step involves adding the aforementioned slides to denote accent and clarity, in order to elucidate the meaning of certain words. Although the patterns in these associated examples are not so discernable, the slides are important "to render the sense of the passage intelligible".[118]An example of such a sentence is as follows:

Such plays alone should please a British ear,
As Cato's self had not disdain'd to hear.[119]

Shown with accented portions separated:

Suchplays | alone | shouldplease | aBritishear,
AsCato's | self | hadnot | disdain'd | tohear.

When one tries to read the sentence in this manner, one will find that he lingers longer on the accented syllables, giving them an emphasis not just in force and pitch, but in time – a sort of agogic accent. This has important implications in music, which are discussed below.

In addition to the theory of words in opposition mentioned in the previous section, there are many ways that composers can mark gestures as emphatic, including having important points fall on strong beats, the use of dissonant harmony, and dynamic or articulation markings. Accented portions should likewise be clearly articulated to give the

[117] Joseph Haydn. *Sonata pour le Clavecin ou Piano-Forte Composée par Joseph Haydn Ouevre 66* (Vienna: Artaria, 1789), 7.
[118] Walker, *A rhetorical grammar*, 117.
[119] Walker, *The melody of speaking delineated*, 12.

necessary separation for sense. As well, just as in speaking, gestures that oppose one another must be played more emphatically.

According to Türc, there are generally three basic rules for determining which notes are given emphatic force:

1. Those tones which fall on a strong beat or an important part of the measure.[120] This also includes bar hierarchy – good and bad bars.
2. The beginning tones of sections of a composition and phrase members. [121] This allows musical sentences to be marked more clearly and made distinguishable.
3. Various other tones stressed include: (a) ornamented notes (appoggiaturas, trills, etc. especially on dissonant intervals), (b) syncopated notes, (c) tones falling on non-diatonic intervals outside of the key, (d) tones distinguished by length, highness, and lowness, (e) important intervals based on harmony, (f) and other examples, shown below. [122]

Figure 24. Stressed tones, as described by Türc.[123]

The emphasis on appoggiaturas seems to be analogous to the way slides in speech in conjunction with emphatic force create emphasis, as described by Walker. In addition to creating emphasis in attack, Türc also suggests stretching the notes in time – exactly as Walker describes. Namely, Türc says: "the orator not only lays more emphasis on important syllables and the like, but he also lingers upon them a little. But this kind of lingering when it occurs in music, cannot, of course, always be of the same duration, for it appears to me to depend primarily on (1) the greater or lesser importance of the note, (2) the length and relationship to other notes, and (3) the harmony which is basic to them ".[124] This forms the basis for a type of rubato playing that has its roots in speech.

Of course, the exact nature of emphasis in music is often determined by the performer's taste but being aware of what content should be emphasized is extremely important in understanding the structure rhetorically. Depending on the intentions of the affect a performer intends to create, subjectivity comes into play when determining which musical ideas hold more importance. As a case study, referring again to the example from Mozart Sonata K. 576 shown in

[120] Türc, *School of Clavier Playing,* 324.
[121] Ibid.
[122] Ibid., 326.
[123] Ibid.
[124] Ibid., 327. Please see this page for examples of how long to linger on emphatic notes.

Figure 18, it is easy to see which bars should be emphatic. Generally, downbeats have more accented force than weaker beats in every bar. Every bar with a *clausulae* is made even more emphatic by the accompanying long appoggiatura, namely bars 4, 8, 12, and 16. These should be played with more force (not necessarily louder) than the surrounding material, and the fact that they all of the important *clausulae* land on downbeats helps create this emphasis. A performer would have an opportunity to add the agogic accent as described by Türc in each of these places, but should be careful to not over-emphasize every punctuation mark and should base their decision on the hierarchy of importance; namely, the period being the strongest, then colon, semicolon, then comma. Other emphatic points can be identified by the harmony, for especially dissonant harmonies become more emphatic according to Türc. For instance, I would make the downbeat of bar 7 emphatic as it results from a rather chromatic dissonant progression and the return to the hopeful 6/4 chord should be a sunny return to warmth. I would also consider making the downbeat of bar 15 emphatic to create a similar sort of release.

Rules for Reading Verse

The formal structure of most galant music more resembles verse than prose, so it may be important to consider Walker's general rules for reading. Listed below are a selection of these rules most relevant to music with an accompanying explanation for how they could be interpreted in the case of music.

1. "In verse, every syllable must have the same accent, and every word the same emphasis as in prose; for, though the rhythmic arrangement of the accent and emphasis is the very definition of poetry, yet, if this arrangement tends to give an emphasis to words which would have none in prose, or an accent to such syllables as have properly no accent, the *rhythmus*, or music of the verse, must be entirely neglected".[125] The example given by Walker here is that the article "the" should not be given an accent, even when demanded by the rhythmic structure of verse. When taken in the context of music, I would interpret this to mean that the beat hierarchy should not be the sole dictator of where emphasis should be placed, for emphasizing emphatical points or gestures takes precedence. For instance, if a special chord or gesture occurs on a weak beat, it can still be made emphatic.
2. "Almost every verse admits of a pause in or near the middle of the line, which is called the caesura; this must be carefully observed when reading verse, or much of the distinctness, and almost all of the harmony, will be lost".[126] In the context of music, this would mean observing articulations which separate statements (especially marked at sub-commas and commas) appropriately, and not slurring places which should not be slurred.
3. "In order to form a cadence in a period in rhyming verse, we must adopt the falling inflection with considerable force in the caesura of the last line but one".[127] This is similar to the general rule for making a cadence in prose (see Summary of Rules of Rhetorical Emphasis on page 20).
4. "Sublime, grand, and magnificent description in poetry requires a lower tone of voice, and a sameness nearly approaching to a monotone".[128]
5. "When a full line of a couplet does not form perfect sense, it is necessary to suspend the voice at the end of the line with the rising slide".[129] This idea can be interpreted in music as providing continuity of flow between structural members that have not yet formed sense. An example is shown in the musical case study on page 73.

[125] Walker, *A rhetorical grammar*, 123.
[126] Ibid., 125.
[127] Ibid., 127.
[128] Ibid., 129.
[129] Ibid., 130.

Modulation of the Voice and Tone

To Walker, the most important objective of a speaker is to have a smooth, even voice with a full tone. For those without this inherent ability, it is extremely important to try acquiring it.[130]

Walker categorizes the keys of the voice into 3 main tones: low, middle, and high. This differs from other oratorical practices, like Joshua Steele, who organizes the pitches of the voice into an octave of 8 tones. Every person has a *natural pitch*; that is, the pitch of voice that comes most naturally in speaking. This forms the basis of the middle tone. It is important to practice being loud and forcible within a specified tone without moving into a higher key, for this produces the best power and management of the voice.[131] The low and high tones of voice are additional registers around the middle tone. It is important, when speaking in a low tone, to retain a full, audible tone; likewise, the high tone of voice should not grow thin or become a squeak. To maintain this, it is best to confine your declamation to the interval of an octave, such that the middle tone falls around *fa*, the low tone starts at *ut*, and the highest tone does not exceed the upper *ut*. In my experimentation, I found that the bottom of my low tone (*ut*) corresponded to an A at A=415. From here, I could easily define my low, middle, and high tone (which have some overlap). I found speaking above this octave for a considerable time tires the voice, and makes it difficult to lend power in forcible passages.

Walker calls the transition between tones a suspension, which is a portamento-like slide from one tone to another.[132] This was discussed earlier in the section on inflection (page 18).

Just as in music, various keys (or tones) are associated with the expression of different passions. Although early 18th century writers like Johann Mattheson and Jean-Philippe Rameau gave well-known lists with specific affects associated with each key in the musical scale, in the interest of referring only to Walker's writings, we will refer to low, middle, and high tone in their relative sense and relate them to their associated passions. Early keyboard instruments have varied colour associated with different registers, and this is used to great effect. For instance, consider the Johann Christian Bach example in Figure 20. The evaded *cadenza galante* is attempted first in the high tone, and second in the low tone.

The Melody of Speaking

The combination of all of the aforementioned factors, namely speaking and singing sounds, punctuation, pauses, slides, emphasis, and tone, result in the "melody of speaking." The rising and falling of the voice are not just confined to slides before punctuation marks, but may also shape the contours of members within the sentence. Walker gives an illustrated example, and shows how adopting these inflections "will contribute to the sense and harmony of a sentence".[133] Presumably, my understanding is that these large-scale inflections are confined within a certain tone, and the emphatic words create the "corners" of the shape. Figure 24 shows several example sentences, and illustrates how the inflection evolves over the sentence. The result: a melody just like music. Just as Walker describes sense and harmony arising from melody, the same could easily be said for music. In the following examples shown in Figure 24, Walker depicts one way of pronouncing several different sentences, showing the relative strength of accents by showing the contours of inflection around accents, which occur at peaks. The relative heights of the peaks show the relative pitch one should ascend to while speaking the examples.

[130] Walker, *A rhetorical grammar* , 265.
[131] Ibid., 266.
[132] Ibid., 277.
[133] Walker. *Elements of elocution.* Vol. 1, 140.

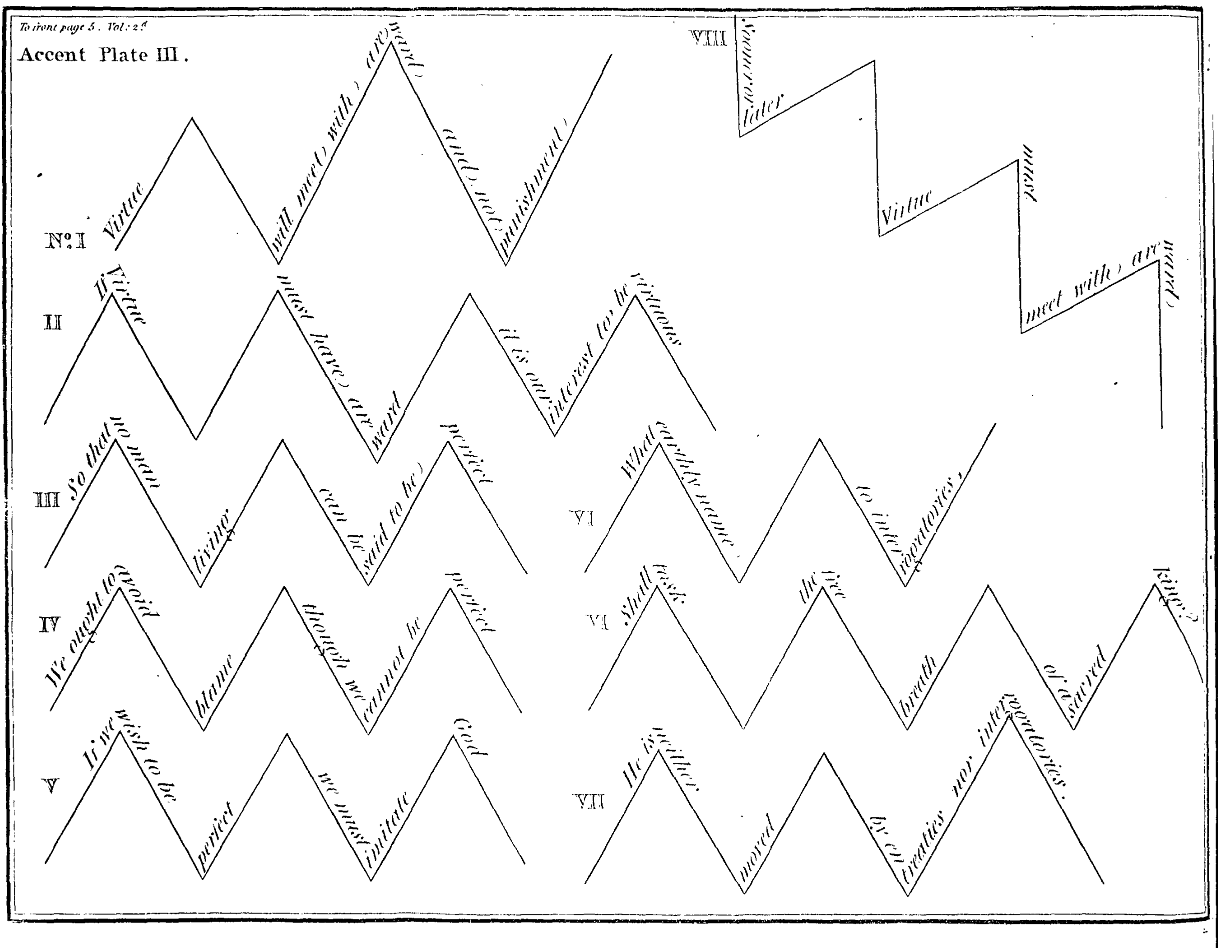

Figure 25. Walker's illustration of the melody of speaking, given in several sentence examples.[134]

Walker concludes with the following general rule:

> Whatever inflection is adopted, the accented syllable is always louder than the rest; but if the accent is pronounced with the rising inflection, the accented syllable is higher than the preceding, and louder than the succeeding syllable; and if the accent has the falling inflection, the accented syllable is pronounced higher than any other syllable, either preceding or succeeding.[135]

The only exception given is one like No. VIII in Figure 24, where the accent falls on the last syllable of a word with no emphasis, thus being pronounced as the conclusion to the discourse.[136] When facing criticism for outlining the melody of speech so technically, Walker responded thus:

> It will perhaps be objected, that an attention to these inflexions marked upon paper will be apt to embarrass the mind of the reader, which should be wholly employed on the sense of the writer. To this objection, it may be answered that the very same argument

[134] Walker. *Elements of elocution.* Vol. 2, Plate III.
[135] Ibid., 9-10.
[136] Ibid., 10.

> will lie against the use of pauses in printing; and the ancient Greek method of writing without any intervals between the words, will, according to this reasoning, be by far the most eligible. The truth is, every thing new embarrasses; and if we have already acquired an art in an imperfect way, the means of facilitating a more perfect acquisition of it, will at first reward our progress: if a child has once learned to read tolerably, without having the words divided into syllables; such a division will appear new and embarrassing to him; and though syllabication is so confessedly useful to learners, those who can once read without it, will be rather puzzled than assisted by it.[137]

I would consider applying this reasoning to justify a rhetorical approach to galant music by carefully studying these elocution treatises. While some may not dispute the importance of the concepts inherent in understanding musical structure rhetorically, suggesting that applying Walker's elocution to music and speech is needlessly complex, and that many elements of it (such as phrase structure, accents, and passions) come through intuition, I would argue that, just like the child learning to read, our intuitions and tastes must be cultivated by this form of careful study. It may be an embarrassing process, and perhaps even a humbling one, but one cannot declaim music if one cannot declaim speech in an learned, eloquent manner.

S T Y L E

Rhetorical Figures

Now that concepts of small-scale structure and grammar have been discussed thoroughly, it is important to discuss larger constructions of sentences which take on a specific form, or figure.[138] As part of *elocutio*, rhetorical figures are constructions that serve to elaborate, embellish, and adorn ideas in a discourse.[139] Walker's definition takes a quote from Du Marsais, who defines a figure as "a manner of speaking distinguished by a particular modification, which reduces it to a certain class; and which renders it more lively, more noble, and more agreeable, than a manner of speaking which expresses the same thought without this particular modification of it".[140] While these structural features are often easy to spot in both textual and musical discourse, what Walker provides is a detailed description of how specific figures should be delivered when speaking. This information is crucial when considering how to perform rhetorically.

As mentioned in previous sections, galant music is built upon standard schemata: standard phrases, patterns, and cadences. These constructions, when masterfully used, can create a spontaneous and masterful performance.[141] These constructions are just like rhetorical figures, as they provide modifications which enliven musical performance, but in addition to containing analogous linguistic rhetorical figures, galant music has some schemata of its own, that can take on a more abstract meaning and may not have a direct parallel to a linguistic figure. However, I do believe in some cases that players can adopt a tasteful pronunciation when certain schemata are encountered that is related to the pronunciation of certain linguistic figures. I will show some examples of these below.

Many figures are exhaustively enumerated in Walker's *Rhetorical Grammar* in the section entitled "An Explanation of the Figures of Rhetoric, with directions for the proper Manner of pronouncing them". I have provided a number of figures

[137] Walker. *Elements of elocution.* Vol. 1, 155.
[138] Walker, *A rhetorical grammar,* 135-136.
[139] Tarling, *The Weapons of Rhetoric*, 189.
[140] Walker, *A rhetorical grammar*, 156.
[141] Gjerdingen, *Music in the galnat style*, 10.

which I determined to be most relevant in a discussion of musical performance. After discussing a linguistic example, I will show analogous musical examples, as well as their relation to some of the galant schemata where possible.

Ecphonesis or Exclamation

Also known as exclamation, the explanation of *ecphonesis* gives more detail than the previous discussion of exclamation in the section on grammar, which only dealt with pauses and inflections of the voice. This figure "shows that the mind labours with some strong and vehement passion… But while some figures are confined to one particular passion, this seems to extend to all".[142] In speech, it is often begun by interjections like O! Alas! Ah! among others. Contrary to what is commonly done in reading, it is not necessarily delivered in a loud, elevated tone, but rather produces a specified passion in a greater intensity.

For instance, in joy, the speaker's delivery is sudden, and elevates the voice to its highest pitch, as shown in this example from Shakespeare's Othello:

O my soul's joy!
If after ev'ry tempest come such calms,
May the winds blow till they have waken'd death![143]

Likewise, intense sorrow in the extreme also assumes a sudden elevation into high tone.

I am not mad – I would to Heav'n I were!
For then 'tis like I should forget myself:
Oh if I could, what grief should I forget![144]

But in lesser degrees of sorrow, a soft middle tone is more appropriate.

That strain again! it had a dying fall!
Oh, it came o'er my ear like the sweet south,
That breathes upon a bank of violets,
Stealing and giving odour.[145]

For reproach and contempt, a low but harsh tone is assumed.

O proper stuff!
This is the very painting of your fears:
This is the air-drawn dagger, which you said
Led you to Duncan.[146]

It is important here to distinguish that a vehement emotion produces a loud exclamation, which may not necessarily be in a high tone.[147]

For fear, the following example from Macbeth has an exclamation at "hark!":

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[142] Walker, *A rhetorical grammar, 144.*
[143] Ibid., 145.
[144] Ibid.
[145] Ibid.
[146] Ibid.
[147] Ibid., 144-146.

Alas, I am afraid they have awak'd, and 'tis not done; the attempt and not the deed
Confounds us. Hark! I laid the daggers ready,
He could not miss them. Had he not resembled my father as he slept, I had done it.[148]

According to information on the delivery of fear, the voice should be weak and trembling, and the exclamation should be violent and sudden.[149]

The following musical example from Carl Philipp Emanuel Bach's Rondo Wq. 61/1 shows several exclamations marked with a tenuto, which rise in climax to measure 93. These are formed by evaded cadences (see the list of evaded cadences on page 28), creating a sense of surprise. In my opinion, I would choose to adopt a mix of wonder and fear, increasing in intensity from an unexpected shock in measure 89 to a cry of terror in measure 93. The delivery of these specific passions will be discussed in detail in the section on *actio* on page 58.

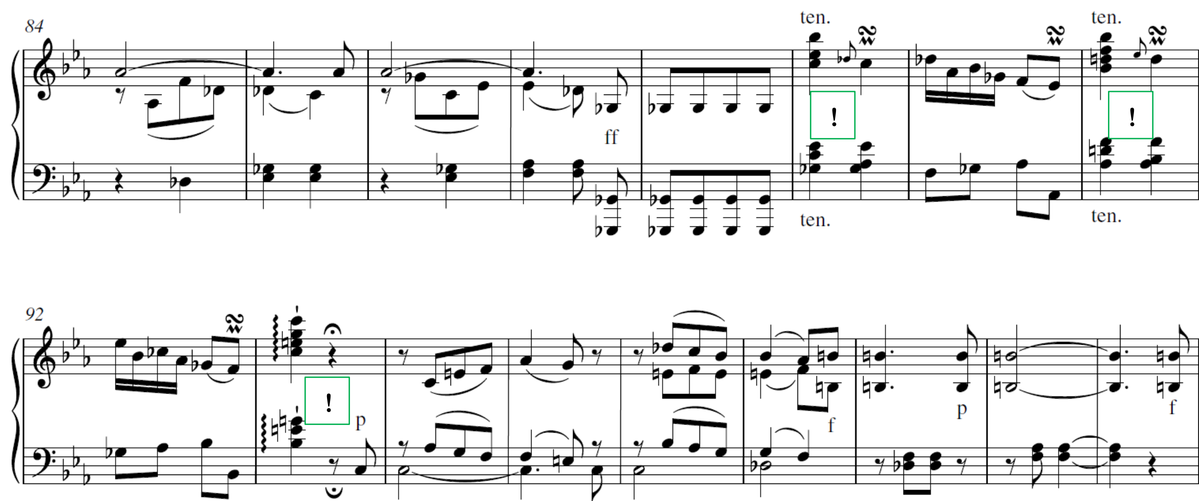

Figure 26. Carl Philipp Emanuel Bach, Rondo Wq. 61/1, showing strong exclamations.[150]

Erotesis or Interrogation

Also known as interrogation, *erotesis* expresses an emotion of the mind by proposing questions within discourse, adding enthusiasm and energy. While posing questions is not figurative in itself, when it is posed in a direct manner by an orator for effect, the discourse is enlivened as the question becomes like an interaction with the audience. In more modern terms, this figure is often called the "rhetorical question". Just like exclamation, it can be associated with any passion.[151] Discussed earlier in this thesis in the context of grammar, interrogation is treated with an upwards slide of inflection. These figures can "rouse the attention by more immediate address to the understanding", but when "to these marking properties we annex emotion or passion, this figure becomes the most powerful engine in the arsenal of oratory".[152]

A fairly simple musical example with interrogation is given in Haydn's Keyboard Sonata Hob. XVI:48, shown below in Figure 26. Each question, accompanied by a rising inflection, is followed by a pause. It is important when considering

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[148] Walker, *Elements of Elocution.* Vol. II, 333.
[149] Ibid., 328-329.
[150] Carl Philipp Emanuel Bach. *"Kenner und Liebhaber" Collections II*, I/4.2 (Los Altos: Packard Humanities Institute, 2009), 84.
[151] Ibid., 148.
[152] Ibid.

performance to give the pauses enough time to taper, such that the audience is left in suspense. The multiple questions which follow one after another, in my opinion, create a sense of naivety, doubt, and curiosity, with the exclamation in bar 7 coming suddenly in wondrous surprise.

Figure 27. Haydn Keyboard Sonata Hob. XVI:48, showing examples of interrogation.[153]

Walker gives an example of how Cicero uses interrogation to press and wear down an adversary. Given that they precede to a climax, each question and demand "should be pronounced higher and louder than the preceding, and the 'demand' in the last example but one in a lower, louder tone than all".[154]

> I will make yon this offer, Plancius; choose any one tribe yon please, and show, as yon ought, by whom it was bribed; but if you cannot, and, in my opinion, will not even attempt to do this, I will show you how he gained it. Is this a fair contest? Will you engage on this ground? It is an open, honourable challenge to you? Why are you silent? Why do you dissemble? Why do yon prevaricate? I repeatedly insist upon this point, I urge you to it, press it, require it, nay, I demand it of yon.[155]

An example of this use of questions to press forward aggressively can also be seen in music. Take for instance, a passage from the middle section of the Adagio cantabile in Haydn's Sonata in E flat Hob. XVI:49, shown below.

[153] Joseph Haydn. *Sonate für das Pianoforte von Joseph Haydn, Nr. 14 C-dur* (Stuttgart: Eduard Hallberger, n.d. Plate H. XIV), 2.
[154] Ibid.
[155] Walker, *A rhetorical grammar*, 148.

Figure 28. Haydn Sonata Hob. XVI:49 II. Adagio cantabile, depicting examples of interrogation.[156]

The unexpected harmonic progressions at each question mark, coupled with the rising inflection, give a sense of an unanswered question. Each time the gesture returns, it is in a higher pitch, and if one follows Walker's directions, the sense of climax is created by increased elevation and force upon each question.

Aparithenesis, or Enumeration, Gradation, and Climax

Important in both oratory and music, the three figures of enumeration, gradation, and climax work in concert to form a whole, and their unity is what brings about the force and beauty of this figure. The pronunciation was explained much earlier in the Summary of Rules of Rhetorical Emphasis (page 20) as the series, often characterized as an enumeration of particulars. Walker prescribes that latter members of a series should be pronounced with increased force and elevation of voice in proportion to an appropriate degree of passion, such that the series concludes with suitable force and variety. Even if latter members of an enumeration do not require more intensive degrees of passion, they should still be pronounced with increased force to avoid sameness of voice.[157]

When there is a gradation to a conclusion step by step, the figure is called climax or gradation, and is made up of a concluding series (see Summary of Rules of Rhetorical Emphasis on page 20 for the correct inflection). There is great beauty when the steps convey a joint sense. If the members of the series rise in importance, then the concluding member (or last member) must end in a more forcible and elevated tone than the rest. In other cases, it may be important to mark the concluding member with a lower concluding tone than the former members.[158] Refer to the following example from *Hamlet*:

> What a piece of work is man! How noble in reason! How infinite in faculties! In form and moving how express and admirable! In action how like an angel! In apprehension how like a God! [159]

The key distinction is that the concluding member must be made distinct in tone and emphasis to mark the climax.

[156] Joseph Haydn. *Sonata pour le Clavecin ou Piano-Forte Composée par Joseph Haydn Ouevre 66* (Vienna: Artaria, 1789), 9.
[157] Walker, *A rhetorical grammar*, 150-151.
[158] Ibid., 153.
[159] Ibid.

In galant music, sequences and series are an important tool for developing thematic material. Walker's writings on the pronunciation of a series and the resulting rhetorical figure, provide a compelling way to approach performing these musical elements in a way that provides direction, variety, and a unified sense.

In the opening gambit found in the first 8 measures of C.P.E. Bach's Rondo Wq. 61/1, an enumeration can be found in 3 steps. This series is a commencing series because it does not form complete sense in measure 8, as the *clausula* is a half close, so the final member should have a rising inflection. The melody guarantees that each member of the series increases in pitch, elevation. To ensure they convey joint sense, each statement should be played with increasing force. The gesture under the slur with the upwards slide marked in bar 6 could even be given more focus through accent and rubato in accordance with Walker's rules for pronouncing the commencing series.

Figure 29. Carl Philipp Emanuel Bach, Rondo Wq. 61/1, showing a commencing series with gradation.[160]

Many different species of ascending sequence exist in galant music; the likes of which a reader can easily identify. Applying Walker's suggestions on delivery can create additional variety and direction that is often not notated, but likely implied.[161]

Epanaphora or Repetition

Also known as repetition, *epanaphora* is a figure where former words or different words of the same sense are repeated emphatically and gracefully. The repeated words must be spoken with a sameness of inflection, but with increasing force and elevation of voice.

Consider the following example from the Second Oration of Cicero against Anthony. It illustrates how *epanaphora* can be used to create unity.

> You mourn, O Romans, that three of your armies have been slaughtered—they were slaughtered by Anthony: you lament the loss of your most illustrious citizens—they were

[160] Bach, *"Kenner und Liebhaber" Collections II*, I/4.2, 83.

[161] Another typical sequence is the galant schema identified by Joseph Riepel in his 1752 book, *Anfangsgründe zur musicalischen Setzkunst* as the *Monte*. Walker's prescribed delivery easily works on it. However, this schema is more prominently featured in galant music from 1720-1760, so please refer to Robert Gjerdingen's *Music in the Galant Style* page 89 for more information on the structure of this sequence.

torn from you by Anthony: the authority of this order is deeply wounded—it is wounded by Anthony: in short, all of the calamities we have ever since beheld, and what calamities have we not beheld? If we reason rightly, have been entirely owing to Anthony.[162]

In Walker's explanation of this passage's pronunciation, the *epanaphora* manifests first at "they were slaughtered by Anthony" and the similar interjections, which should all be given in a low tone, but with increased force on each repetition. If pronounced in this manner, a gradation is created, and the audience's ire is focused towards Anthony, creating a unified sense.[163]

Epanaphora is also used to create variety. Consider the example from Dryden's Ode:

He sung Darius, great and good,
By too severe a fate,
Fall'n, fall'n, fall'n, fall'n,
Fall'n from his high estate,
And welt'ring in his blood.[164]

Walker provides two possibilities for approaching this *epanaphora*. First, he suggests that each repetition of "fall'n" should be separated by a long pause, and should assume a wide range of variety. The final repetition of "fall'n" ought to be in a higher tone and more elevated than any of the former repetitions. Secondly, he also references the writings of Lord Kaimes, who suggests that each repetition represents a gradual sinking of the mind. Walker interprets this as evoking pity, and suggests the following:

1. The speaker should start in a low tone.
2. The first "fall'n" should have a rising inflection approaching a monotone.
3. The second should be nearly in a monotone with a slight falling inflection.
4. The third with the falling inflection.
5. The fourth with the rising inflection without monotone.
6. The fifth with the rising inflection, rising very high, such that the voice may fall gradually on the succeeding words to form a cadence.[165]

It is clear that Walker prioritizes variety in the pronunciation of the *epanaphora*, and by no means should any repetitions be pronounced in the same way.

It is relatively easy to find examples of *epanaphora* in music. The term "same words" can refer to melodic fragments which are repeated. These could be transposed (analogous to elevation, or modulation of the voice) or modified slightly ("different words of the same sense") including ornaments. If we follow Walker's directions, we can create direction and unity through adding increased force.

the opening in the Allegro of Haydn's Sonata Hob. XVI:52, a repeated statement occurs, with sameness of inflection, boxed in Figure 29.

[162] Walker, *A rhetorical grammar*, 153.
[163] Ibid.
[164] Ibid., 154.
[165] Ibid., 155-156.

Figure 30. The opening in the Allegro of Haydn's Sonata Hob. XVI:52.[166]

Even though no dynamic marking is shown on the second statement, if one were to follow Walker's instructions and create a gradation, each repetition of the statement should be played with increasing force. This gives the statement and insistent or impatient quality and creates variety and interest for the listener. Walker also prescribes pauses between the repeated statements; in this case, Haydn writes eighth rests that guarantee a separation.

In the next example from Haydn Sonata Hob. XVI:49, a repeated gesture can be easily made into a gradation. The repeated figure is boxed.

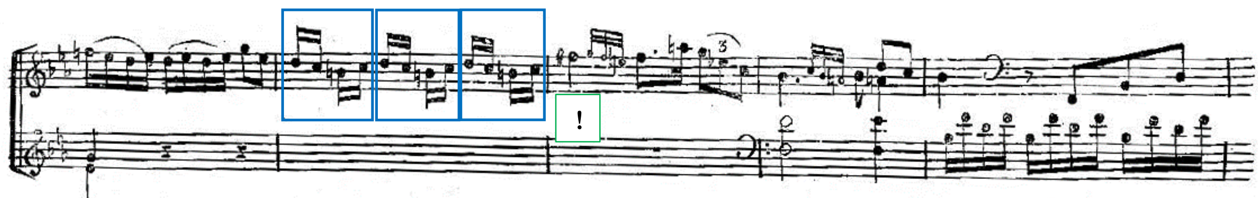

Figure 31. Haydn Sonata Hob. XVI:49 Allegro.[167]

There is no specific dynamic marking written, but following Walker's suggestions gives some idea how to create a gradation from this section. I would increase the force for each repetition, such that placing a strong accent on the G flat (which I would interpret to be some sort of frightened exclamation) forms a logical conclusion of the gradation. In terms of Walker's prescribed separation between statements, because these musical gestures are fast, I would only make an articulation between each rather than a real pause, with also some accent on the beat to mark each statement.

Often, repetition occurs in the galant schema known as the *indugio*, which according "served as a teasing delay of the approach to a converging cadence".[168] It is an expansion of the ④ 6/3 chord, and often consists of several events that are repeated and elaborated. Consider this example from Mozart's Keyboard Concerto K. 413, which occurs during a modulation to solidify C major.

[166] Joseph Haydn. *Oeuvres completes de Joseph Haydn,* Vol. I (Leipzig: Breitkopf und Härtel, 1799-1800), 6.
[167] Haydn, *Sonata pour le Clavecin ou Piano-Forte Composée par Joseph Haydn Ouevre 66*, 2.
[168] Gjerdingen, *Music in the galant style*, 464.

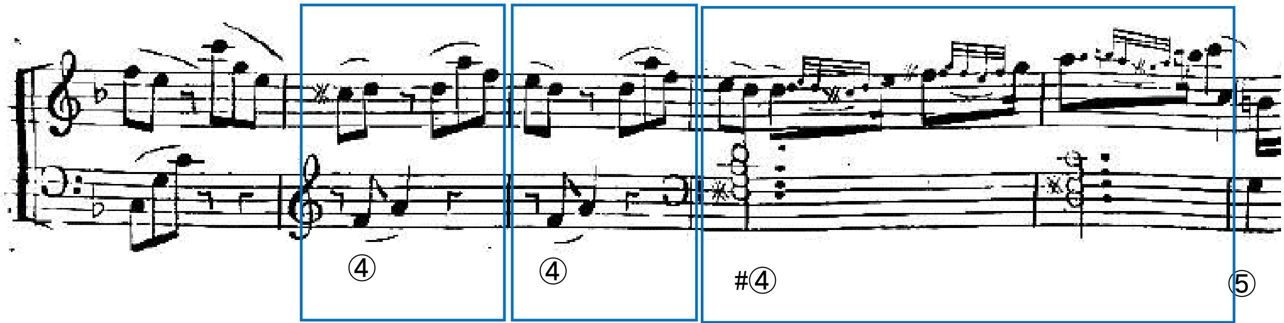

Figure 32. Mozart Keyboard Concerto K. 413, showing the *indugio*.[169]

The section consists of 3 events, which are essentially a repeated gesture which becomes ornamented. Despite the fact that no dynamic markings are given (which is fairly common for pieces from this time period), I feel to perform this in the spirit of Walker's definition, each event should increase in force and elevation to create the gradation towards the converging cadence (see Table 2), such that the strongest point falls on the #④ before the chain of *grupetti*. This will give the *indugio* a playful, insistent quality.

Prolepsis or Anticipation

Prolepsis is a figure where the "speaker suggests an objection to what he is advancing, and returns an answer to it".[170] In pronouncing the figure, "when we propose an objection against ourselves, candour requires a certain fairness and openness of manner which may show we do justice to the opinion of our adversary, and want to conceal nothing from our judges. This frankness of manner is best expressed by a clear open tone of voice, somewhat higher and louder than the general tone of the discourse, nearly as if we were calling out to a person at a distance; after which, the answer must begin in a low firm tone, that the objection and answer may be the more clearly distinguished, and that what we oppose to the objection may have more the appearance of cool reform and argument".[171] A simple example follows:

You think this cruel. Take it for a rule,
No creature smarts so little as a fool.[172]

Walker prescribes that "You think this cruel", being the proposed objection, should be in a high tone, while the rest in a low firm tone.

In my opinion, this figure can manifest in music in a variety of ways. Consider the following example from Haydn Sonata Hob. XVI:52.

[169] Wolfgang Amadeus Mozart. *Grand Concert pour le clavecin ou forte-piano avec l'accompagment de deux Violons, Alto, et Basse, deux Hautbois, et deux Cors composée par W.A. Mozart Oeuvre II Liver II (*Vienna: Artaria, 1785), 6.
[170] Walker, *A rhetorical grammar*, 157.
[171] Ibid.
[172] Ibid., 159.

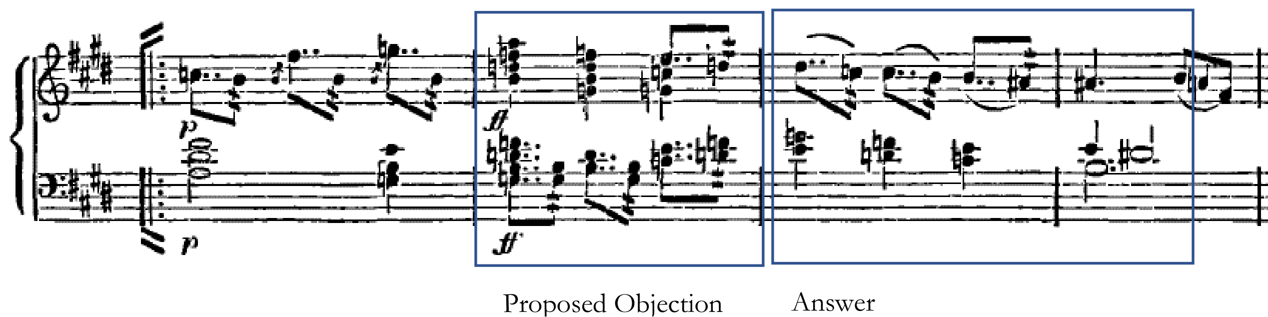

Figure 33. Haydn Sonata Hob. XVI:52 II. Adagio, showing an example of prolepsis.[173]

The proposed objection, which is marked by an unexpected harmonic shift from E minor to C major, comes with a fortissimo exclamation, in a high, elevated tone. The answer, which confirms E minor, proceeds in a lower tone. If we follow Walker's directions, the objection should take an extroverted quality, like calling out to a person at a distance. I would use a more rounded swell on the fortissimo chord itself rather than a forceful accent. This could be achieved by rolling the chord, because playing all of the notes together will create a sharp forceful accent. To give the answer a firm tone, a more forceful accent could be given to each appoggiatura, while still respecting the beat hierarchy. The final appoggiatura on A sharp that falls on the downbeat could be given the most force, as it affirms the answer.

Epanorthosis or Correction

In *epanorthosis*, an orator retracts or recalls something he stated in the past for the purpose of substituting a stronger or more suitable point in its place.[174] The essence of this figure "lies in the unexpected interruption it gives to the current of our diction, by turning the stream as it were back upon itself, and then returning it upon the author with redoubled force and precision". [175] Walker prescribes that the pronunciation "is somewhat akin to the parenthesis. What we correct should be so pronounced as to seem the immediate effusion of the moment; for which purpose it does not only require a separation from the rest of the sentence, by an alteration of the voice into a lower tone, but an abrupt discontinuance of the member immediately preceding. This, however, is one of the most difficult things to execute in the whole art of speaking, and must be managed nicely, not to have the appearance of affectation: for which reason it would be better for the generality, readers to consider this figure merely as a parenthesis, and to pronounce it accordingly".[176]

The example below, given from Cicero, has a corrective statement separated by dashes that redefines the term laws: "if they are to be called laws, and not rather the firebrands of Rome and the plagues of the commonwealth". This should be pronounced like a parenthesis: i.e. with a break at the dash in order to proceed in a lower tone than the rest of the discourse. At "commonwealth", the voice should slide back into the normal tone of discourse with a suspension.

> Can you be ignorant, among tl1e conversation of this city, what laws—if they are to be called laws, and not rather the firebrands of Rome and the plagues of the commonwealth—this Clodius designed to fasten and fix upon us![177]

[173] Haydn, *Oeuvres completes de Joseph Haydn,* Vol. I., 14.
[174] Walker, *A rhetorical grammar*, 162.
[175] Ibid.
[176] Walker, *A rhetorical grammar,* 162.
[177] Ibid., 162-163.

One of the most widespread galant schema is the so-called *fonte*, which I believe in some places can be used analogously to the figure of correction. This scheme was identified by Joseph Riepel in his 1752 book, *Anfangsgründe zur musicalischen Setzkunst*. It also appeared in many 18th century *partimento* sources.[178] Its basic pattern is shown in Figure 33.

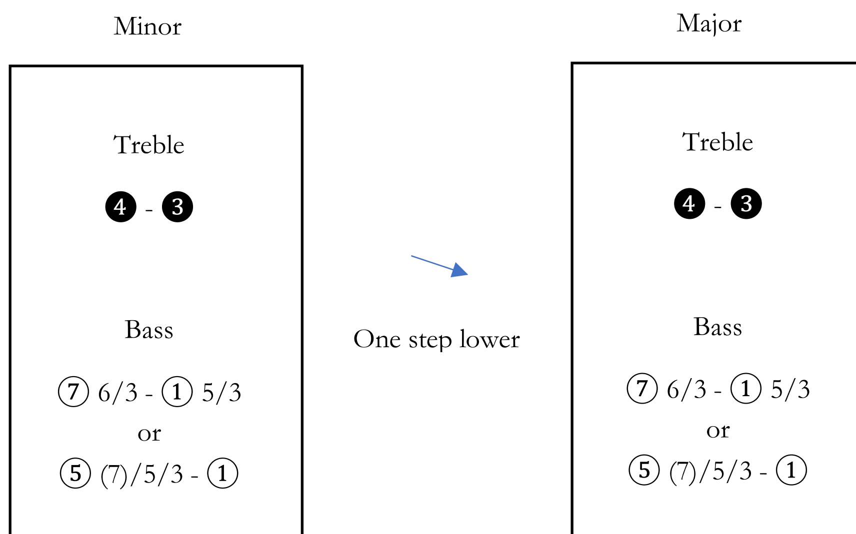

Figure 34. Basic pattern for the *fonte*.[179]

The *fonte* consists of two parts, each containing a *clausula cantizans* or *cadenza semplice*. The first part closes into a minor key, and then, after a step down, the second part closes into a major key. This phenomenon is best illustrated in an example. Consider below an example of a *fonte* from J.C. Bach Concerto Op. 13 No. 4:

[178] Gjerdingen, *Music in the galant style*, 61.
[179] Ibid., 63.

Figure 35. *Fonte* in J.C. Bach Concerto Op. 13. No. 4.[180]

What sort of meaning or context is typically associated with the *fonte*? Gjerdingen suggests a musical example from a French pantomime, where the *fotne* serves as a digression in response to a problem, followed by a return to normalcy, where the minor statement is the digression, and the major the return.[181] I would like to posit that in some cases, the *fonte* can be considered to be a correction: a more suitable statement is immediately substituted for one that digresses from the norm. In the above example in Figure 34, the *fotne* serves to interrupt the flow of the narrative. The main theme of the movement is interrupted by the *fonte*, which produces an abrupt shift to F minor. However, this digression is soon corrected and returns back to the main key of E flat major. However, I am not sure I would make the minor mode of the *fonte* like a parenthesis (i.e. a "moderate depression of the voice", see page 14) as Walker suggests, since it is typically higher in pitch and elevation than the surrounding discourse. I feel that in most musical examples where it occurs, it should have a forceful, abrupt, interruptive quality, with a suitable pause differentiating the digression from the current of discourse. Furthermore, the return to normalcy should return into a more open, regular tone to resume the flow of the music. I agree with Walker's sentiment, though, that the correction should be managed so as to not have the appearance of affectation, so when playing the minor statement of the *fonte*, one should take care to not make the passion behind it too intense.

Consider a second example, from the Larghetto of Mozart Keyboard Concerto K. 413, where the *fonte* is used to solidify a modulation from B flat major to F major.

[180] Bach, *A third set of Concertos for the Harpsichord or Piano-Forte…,* 36.
[181] Gjerdingen, *Music in the galant style*, 69.

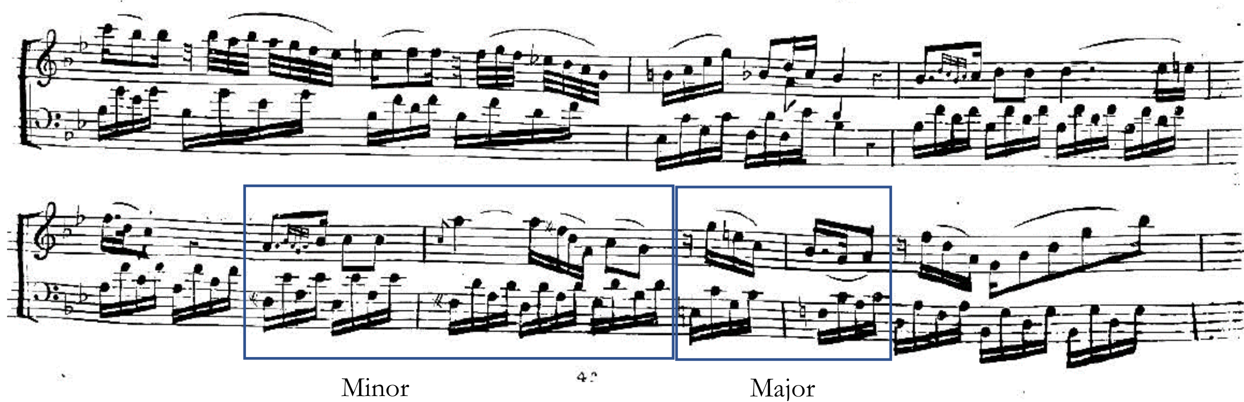

Figure 36. Excerpt from Larghetto of Mozart Keyboard Concerto K. 413, showing a *fonte* used to modulate.[182]

In this example, I would use a more forceful touché on the minor statement of the *fonte*, such that the high A approached by the appoggiatura on C gets an admonishing quality, but one that is not too affected. The following major statement can likewise gain a rounder, less forceful tone. This way, the digression and later correction is more clearly set apart from the current of discourse.

Apostrophe or Occasional Address

In apostrophe, we "interrupt the current of our discourse, and turn to another person, or to some other object different from that to which our address was at first directed".[183] In many cases, the speaker "turns himself on all sides, and appeals to the living and the dead, to angels and to men, to rocks, groves, and rivers, for the justice of his cause, or calls upon them to sympathize with his joy, grief, or resentment".[184] This figure may be accompanied by a variety of suitable tones of voice depending on the affect. Walker's main direction for delivering this figure suggests that a higher, louder tone is generally necessary because of the vehement nature of the passions expressed, such that the distant entities addressed in the distance can hear the speaker.[185] In this way, it forms a more specific case of exclamation. The following example, from Cicero, illustrates this figure:

> O holy Jupiter! from the height of thy sacred mount, whose lakes, groves, and boundaries, he had so often contaminated with his detestable impurities: — and you, the other deities, whom he had insulted, at length opened your eyes to punish this enormous offender.[186]

In music, something analogous to apostrophe can occur when the current of the discourse is interrupted by a vehement statement. For instance, in Haydn's Sonata Hob. XVI:42, a sudden outcry to the distance is marked in the upbeat to measure 5 with a forte. This exclamation is a sudden burst of emotion with an air of desperation. In my opinion, it could be interpreted as a desperate cry for help to the gods, as it breaks from the timid current of the discourse established at the beginning of the sonata.

[182] Mozart, *Grand Concert pour le clavecin ou forte-piano … Oeuvre II Liver II*, 14.
[183] Walker, *A rhetorical grammar*, 166.
[184] Ibid.
[185] Ibid.
[186] Ibid., 176.

Figure 37. Haydn Sonata Hob. XVI:42, showing apostrophe.[187]

Enantiosis or Antithesis

In antithesis, two highly contrasting or contrary things are juxtaposed together, such that they "naturally set off and illustrate each other".[188] To best illustrate the contrast, "the ear is gratified by expressing this contrast with suitable antithesis of the voice".[189] Consider the following example:

> When the gay and smiling aspect of things has begun to leave the passages to a man's heart thus thoughtlessly unguarded—when kind and caressing looks of every object without that can flatter his senses, have conspired with the enemy within to betray him and put him off his defence—when music likewise hath lent her aid, and tried her power upon the passions—when the voice of singing men and the voice of singing women, with the sound of the viol and the lute, have broken in upon the soul, and in some tender notes have touched the secret springs of rapture—
> that moment let us dissect and look into his heart—see how vain! How weak! How empty a thing it is! Look through its several recesses—those pure mansions formed for the reception of innocence and virtue—sad spectacle! Behold those fair inhabitants now dispossessed—turned out of their sacred dwellings, to make room—for what?—at the best for levity and indiscretion—perhaps for folly—it may be for more impure guests, which possibly, in so general a riot of the mind and senses, may take occasion to enter unsuspected at the same time.[190]

The first part of the passage (up to "springs of rapture") can be spoken in a plaintive tone, bordering on monotone. In "springs of rapture", "springs" should adopt the falling inflection, and "rapture" the rising, such that the tone can rise to a considerable pitch before it immediately creates the antithesis by dropping in the second part into the low tone, full of severity approaching indignation.[191] This way, the contrast of the antithesis becomes extremely pronounced in the ears of the reader.

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[187] Joseph Haydn. *Trois Sonates pour la Piano Forte composes & Dedicés à son Altesse Madame la Princesse Marie Esterhazy née princesse de Lichtenstein par son treshumble & trés Obeissant Serviteur Joseph Haydn Oeuvre XXIII* (Berlin: J.J. Hummel, 1785), 18.
[188] Walker, *A rhetorical grammar*, 171.
[189] Ibid.
[190] Ibid., 172.
[191] Ibid.

Likewise, musical antithesis should be equally contrasting. This contrast could be made on small scale gestures, as well as large scale structural sections. Consider the example from Mozart's Fantasia KV 475:

Figure 38. Mozart, Fantasia K. 475, example of antithesis[192]

Shown in Figure 37, the two contrasting elements, a statement of a theme in F major and minor, are marked in blue and red respectively. Although the same dynamic markings are used in both the major and minor statement, it is immediately obvious that the antithesis must be amplified by other means. I would suggest playing the major statement with a plaintive, open tone, approaching simplicity and naivety. This can be achieved by a sprightly and bright touché, with minimal rubato. Contrastingly, the minor statement should take an air of solemnity with a hint of melancholy, and the appoggiatura in bar 63 could be stretched to gain a sighing quality. The accompaniment in the left hand could be played with more over-legato and pedal to gain an air of heaviness.

Just like a *da capo* aria from the *opera seria* genre, works in ternary form A:B:A often have an antithetic change of affect in the B section. Some examples of this include the second movement of Haydn's Sonata Hob XVI:49, the second movement of Mozart's Piano Concerto K. 466, and many other examples. This antithesis should be exemplified by an extreme contrast., just like the linguistic examples, as *da capo* arias are based on antithetic texts.

Ornament

Any competent historical performer will be proficient in the style-conscious ornamentation of various musical genres from different periods. In the context of rhetoric, ornament falls into *elocutio*, as it concerns the elaboration and embellishment of ideas. In the case of extemporary ornamentation, the question of taste comes into play in deciding if an excess or absence of ornaments contribute or detract from the presentation. In order to get an idea of the objective of ornamentation, we must examine a quote from Walker regarding speech:

> The qualities of a good style may be ranked under two heads—perspicuity and ornament. It will readily be admitted, that perspicuity ought to be essentially connected with every kind of writing. Without this the brightest ornaments of style only glimmer through the dark; and perplex, instead of pleasing the reader. If we are forced to follow a writer with

[192] Mozart, *Neue Mozart-Ausgabe*, Series IX, workgroup 25, Klaviersonaten, Bd.2, 74.

> much care, to pause, and to read over his sentences a second time, in order to understand them fully, he will never please us long.[193]

According to Walker, perspicuity (or the ability to be understood clearly) must be balanced by ornament, such that an excess of ornaments does not obscure sense. By this reckoning, it is unwise to add ornaments out of a sense of obligation; ornaments should be carefully thought out to ensure they enhance sense, or heighten passions.

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[193] Walker, *A rhetorical grammar* [2nd Ed], 255.

PART F: DELIVERY

INTRODUCTION

In this section, I will discuss in detail the canons of *memoria* and *actio:* their definition and principles from Walker, and related musical discourse. As mentioned before, the *memoria* relates to the memorization of a speech, and *actio* relates to its performance or delivery, including, most importantly, the evocation of passions in the voice and gesture.

As an instrumentalist, my discussion of *actio* will mostly relate to principles of the voice, with a more limited discussion on physical gesture. Walker's treatise focuses mostly on aspects of the voice, and other treatises like Gilbert Austin's *Chironomia* (1805) should be consulted for more detailed information on baroque gesture. However, I will discuss briefly gesture in the context of keyboard playing.

MEMORY

> Whoever reads a poem he does not know and which is not completely comprehensible to him would probably find it difficult for him to declaim every single passage in such a way that a listener possessing good taste would find nothing left to be desired. This is also certainly the case in music.[194]

This quote from musical theorist Daniel Gottlieb Türc emphasizes the importance of knowing the roadmap of a piece in performance, which is an important component of memory. While it is possible to perform while reading, one cannot hope to perform at their highest level unless all of the details of their declamation have been properly committed to memory. For this reason, I feel that a soloist can produce the best result when they have thoroughly memorized a piece and can divorce their eyes from the page, allowing a wide array of expression through gesture, which will be discussed further in the next sections.

EVOKING THE PASSIONS

Walker's Introduction to the Passions

Believed to be the most important canon of rhetoric by classical theorists, *actio,* or delivery, concerns itself with the actual performance of a speech. In order to convey affects to listeners, an orator must persuade them to feel what he feels, such that they are moved. Thus, it was of paramount importance for the orator to make clear at every point in his discourse the underlying affect and express it appropriately. For Walker, this consisted of a "that quality of sound that indicates the feelings of the speaker, without any reference to the pitch or loudness of his voice",[195] alongside appropriate gestures, following the observation that "every passion, emotion, and sentiment, has a particular attitude of the body, cast of the eye, and tone of the voice that particularly belongs to this passion".[196] To realize these characteristics, an orator must also be a dramatic actor.

How does an orator find this specific quality of voice that indicates the passion we wish to express? Walker's answer: "by feeling the passion which expresses that peculiar quality of sound".[197] He then concedes that it is not always easy or convenient to summon up a passion in oneself on command, but suggests several methods on how one might, for he

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[194] Türc, *School of Clavier Playing,* 321.
[195] Walker, *Elements of Elocution.* Vol. II, 272.
[196] Ibid., 264.
[197] Walker, *Elements of Elocution.* Vol. II, 273.

unapologetically advises "those who have not a power of impassioning themselves upon reading or expressing some very pathetic passage, to turn their studies to some other department of learning, where nature may have been more favourable to their wishes".[198]

Taking the advice of Quintilian, Walker provides the following quote about how the use of a vivid imagination can inspire passions in the mind:

> "Thus," says Quintilian, "if I complain of the fate of a man who has been assassinated, may I not paint in my mind a lively picture of all that has probably happened on that occasion? Shall not the assassin appear to rush forth suddenly from his lurking-place? Shall not the other appear seized with horror? Shall he not cry out, beg his life, or fly to save it? Shall not I see the assassin dealing the deadly blow, and the defenceless wretch falling dead at his feet? Shall not I figure to my mind, and by a lively impression, the blood gushing from his wounds, his ghastly face, his groans, and the last gasp he fetches?"[199]

However, Walker suggests that thoughts on the afflictions on others will not produce as strong an impression in the mind as afflictions on ourselves, and suggests instead to call forth passions from our own life experience. This will "considerably assist in gaining the fervour and warmth of expression, which, by a certain sympathy, is sure to affect those who hear us".[200]

In cases though where our natural feelings are not easily commanded, an important first step is to produce the semblance of them in the body. Also, if too intense, these passions can impede our ability to perform. Performers often have a "fictitious or absent passion to exhibit; and the public speaker must always produce his passion at a certain time and place, and in a certain order; and in this function it is generally supposed by our best critics, that an excess of feelings … would render us incapable of expressing ourselves, so as properly to affect others".[201] Referring to the writings of philosopher Edmund Burke's *Origin of our Ideas on the Sublime and Beautiful*, Walker suggests that the strong connection between the external appearance of a passion and its internal expression will lead us to impassioning ourselves by adopting the external characteristics in the body:

> Each passion produces an agitation of the body, which is accompanied by a corresponding agitation of the mind: certain sounds naturally produce certain bodily agitations, similar to those produced by the passions, and hence, music has power over the mind, and can dispose it alternately to joy, or sorrow; to pity, or revenge. When the voice, therefore, assumes the tone which a musician would produce in order to express certain passions or sentiments in a song, the speaker, like the performer on a musical instrument, is wrought upon by the sound he creates; and though active at the beginning, at length becomes passive, by the sound of his own voice on himself. Hence, it is, that though we frequently begin to read or speak, without feeling any of the passions we wish to express, we often end in full possession of it.[202]

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[198] Walker, *Elements of Elocution*. Vol. II, 273.
[199] Ibid., 274-275.
[200] Ibid., 276.
[201] Ibid., 278.
[202] Ibid., 279-280.

This loaded quote contains many important points. It not only conjures up a very strong musical analogy, but it also explains the philosophy behind Walker's acting method: an agitation of the body will create an agitation of the mind. Once an orator has determined the affects he wishes to express, adopting the attitude of the passion in the countenance and body and the tone of the passion in the voice will assist, through sound especially, to impassion the mind, leading to a convincing and persuasive delivery that can move audiences.

Walker also refers to the acting method of Aaron Hill, published posthumously in 1750. Hill's method simplifies the expression of ten main passions (joy, grief, fear, pity, anger, hatred, scorn, wonder, jealousy, love) into a corresponding tense or relaxed state of bodily muscles, and a particular cast of the eye. The degree to which these characteristics are expressed, and the combination of different passions in various degrees, leads to a multitude of expressive capabilities.[203]

Table 3. Aaron Hill's acting method, as described in his *Essay on the Art of Acting*.[204]

Passion	Description
Joy	By muscles intense, and a smile in the eye.
Anger	By muscles intense, and a frown in the eye.
Pity	By muscles intense, and a sadness in the eye.
Hatred	By muscles intense, and an aversion in the eye.
Wonder	By muscles intense, and an awful alarm in the eye.
Love	By muscles intense, and a respectful attachment in the eye.
Grief	By neither muscles nor eye intense, but both languid.
Fear	By muscles and look both languid, with an alarm, in eye, and motion.
Scorn	By muscles languid and neglected, with a smile in the eye to express the light, or a frown in the eye, for the serious species.
Jealousy	By muscles intense, and the look pensive; or the look intense, and the muscles languid, interchangeably.

I feel that Hill's method provides a good pedagogical starting point to finding the expression of passions in the body. It is easy to lead the change of passion from the eye and next the body, and anyone who experiments with this idea will immediately feel the tremendous power the aspect of the eye has over the entire body. One can use the eye in combination with imagination to imagine an object which could inspire a passion; especially important in passions like love or fear. While Walker praises the method, he criticizes it for lacking some finesse, and perhaps being oversimplified.[205] For this reason, Walker gives detailed descriptions of over 50 different passions, as well as descriptive

[203] Aaron Hill. *The works of the late Aaron Hill, Esq; in four Volumes. consisting of letters on various subjects, and of original poems, moral and facetious. With an essay on the art of acting.* Vol III, 2nd ed (London: Printed for the benefit of the family, 1754), 401.
[204] Ibid., 401.
[205] Walker, *Elements of Elocution*. Vol. II, 282-286.

examples from English literature depicting slight variations; a taxonomy of sorts which is congruent within the world of scientific Enlightenment-era thinking in the 18th century.

What then are the best practices for approaching *actio*? To summarize, Walker writes: "the imagination ought to be strongly impressed with the idea of an object which incidentally excites it, before the body is brought to correspond to it by suitable gesture. This order ought never to be reversed, but when the mind is too cold and languid to imbibe the passion, and in this case an adaptation of the body to an expression of the passion, will either help to excite the passion we wish to feel, or in some manner supply the absence of it".[206]

What sort of basic gesture does Walker prescribe for reading to an audience? Because of the importance of using gesture to communicate affect, he even suggests some simple gestures with the right hand when reading alone:

> When we read alone, or to a few persons only in private, we should accustom ourselves to read standing; the book should be held in the left hand; we shall take our eyes as often as possible from the book, and direct them to those that hear us. The three or four last words at least, of any paragraph, or branch of a subject, should be pronounced with the eye pointed to one of the auditors. When any thing sublime, lofty, or heavenly, is expressed, the eye and the right hand may be very properly elevated; and when any thing low, inferior, or grovelling, is referred to, the eye and hand may he directed downwards: when any thing distant or extensive is mentioned, the hand may naturally describe the distance or extent; and when conscious virtue, or any heartfelt emotion or tender sentiment, we may clap the hand on the breast exactly over the heart.[207]

There is no doubt that the outward expression of a passion plays an important role in conveying affect to an audience. Any tools that can improve this persuasion are assets to an orator.

Walker in Modern Discourse

Walker belongs to a school of writers; namely, the 18th century elocutionist movement, which was traditionally viewed with contempt by modern scholars writing on histories of rhetoric, being criticized as promoting insincerity and artificiality through its imitative methodology and "absurd" categorizations of affects.[208] Wilbur Howell believed that "the practices which the elocutionists encouraged inevitably led to declamation without sincere conviction and earnest feelings, as students recited discourses devised and organized by somebody else".[209] However, recent work has sought to reconcile the principles of the elocutionists within the wider realm of Enlightenment-era values, and likewise it has received renewed interest. Their methods of teaching and assumptions about human nature were founded in the philosophies preplant in the late 18th century, such as the writings of David Hume and Edmund Burke. The work of the elocutionists made sense within the framework of thinking they lived and worked in, and thus, should not be viewed with derision in hindsight. [210] For this reason, Walker's prescription of *actio* fits within the realm of 18th century thought; the application of which relevant for historically-informed performance.

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[206] Walker, *A rhetorical grammar*, 289.
[207] Walker, *A rhetorical grammar,* 2nd ed, 245.
[208] Dana Harrington. "Remembering the Body: Eighteenth-Century Elocution and the Oral Tradition." *Rhetorica: A Journal of the History of Rhetoric* 28, no. 1 (2010): 67-95. doi:10.1525/rh.2010.28.1.67.
[209] Wilbur Samuel Howell, Eighteenth-Century British Logic and Rhetoric. Princeton: Princeton University Press, 1971, 145. According to Tina Skouen in "The Vocal Wit of John Dryden," Rhetorica 24 (2006): 371–401 (p. 394).
[210] Harrington, "Remembering the Body: Eighteenth-Century Elocution and the Oral Tradition.", 30.

Musical Writers on *Actio*

How much acting is required of instrumentalists in performance in the 18th century, and did it arise from strictly aural characteristics, or visual as well? Being a keyboard player, the amount of gesture possible is limited compared to the possibilities available to a singer, but it is still possible to assume expressions on the face and attitudes in the body, which will help stimulate a passion in the mind. I will examine quotations from several important 18th century music writers to address this question.

Türc describes a good performer as one who "performs a composition so that the affect, even in every single passage, is most faithfully expressed (made perceptible) and that the tones become at the same time a language of feelings".[211] Good delivery is exceptionally important. "Mediocre works", says Türc, "can be uncommonly improved by a good and expressive execution, and on the contrary, the most moving Adagio, poorly executed, loses almost all of its effect, or even provokes unpleasant feelings".[212] A performer "even with all his facility in reading notes and in playing" will fail if he does not attain "his main purpose, which is to move the heart of his listener".[213]

Türc states the key characteristics of a good performer in 4 main points. These are remarkably like Walker's description of a good speaker, stated on pg. 13, as well as the aforementioned prescriptions for acting:

1. Facility in playing: note reading, security of rhythm, and knowledge of harmony;
2. Clarity of execution;
3. Expression of the predominant affect;
4. Genuine feeling for all of the emotions and passions expressed in the music.[214]

C.P.E. Bach advocates strongly for acting in performance. He writes:

> A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience, for the revealing of his own humour will stimulate a like humour in the listener. In languishing, sad, passages, the performer must languish and grow sad. Thus will the expression of the piece be more clearly perceived by the audience… Similarly, in lively, joyous passages, the excitement must again put him into the appropriate mood. And so, constantly varying the passion he will barely quiet one before he rouses another.[215]

On gesture (of the countenance), he writes "ugly grimaces are of course, inappropriate and harmful, but fitting expressions help the listener to understand the meaning. Those opposed to this stand are incapable of doing justice, despite their technique, to their own otherwise worthy compositions".[216] It is striking how much importance Bach places on gesture as a keyboard player, and it lies in stark contrast to the stoniness encouraged in many players today.

It is clear from these sources that these musical writers subscribe to the same philosophy as Walker – one presumably based on the prevailing theories of Enlightenment-era philosophers. Conveying genuine passion is crucial,[217] and even gesture plays an important role in contributing to the genuineness of an expressed passion. Using Walker's ideas and methods of acting passions then should contribute to producing a convincing, rhetorical performance.

[211] Türc, *School of Clavier Playing,* 323.
[212] Ibid.
[213] Ibid., 322.
[214] Türc, *School of Clavier Playing, 322.*
[215] Bach, *Essay on the True Art of Playing Keyboard Instruments*, 152.
[216] Ibid.
[217] Philosophers like Rollin and Lord Kames believed the conveyance of genuine passions even to be virtuous and a moral obligation. See Lord Kames' *Elements of Criticism* (1762), and Rollin's *The Method of Teaching and Studying the Belles Lettres* (1734).

WALKER'S CHARACTERISTICS OF COMMON PASSIONS

In order to give the reader a sampling of the florid descriptions given by Walker, I have selected 10 key passions and reproduced their descriptions below for the convenience of the reader. However, within his *Elements of Elocution* Vol. II, Walker describes 60 different passions, so please refer to the original source for an exhaustive list.

Table 4. Characteristics of some passions as described by Walker.

Passion	Characteristics
Joy	Joy, when moderate, opens the countenance with smiles, and throws, as it were, a sunshine of delectation over the whole frame: when it is sudden and violent, it expresses itself by clapping the hands, raising the eyes towards heaven, and giving such a spring to the body as to make it attempt to mount up as if it could fly: when joy is extreme, and goes into transport, rapture, and ecstasy, it has a wildness of look and gesture that borders on folly, madness, and sorrow.[218]
Sorrow	Sorrow is a painful depression of spirit, upon the deprivation of good or arrival of evil; when it is silent and thoughtful, it is sadness; when long indulged, so as to prey upon and possess the mind, it becomes habitual and grows into melancholy; when tossed by hopes and fears, it is distraction; when these are swallowed up by it, it settles into despair. In moderate sorrow, the countenance is dejected, the eyes are cast downward, the arms hang loose, sometimes a little raised, suddenly to fall again; the hands open, the fingers spread, and the voice plaintive, frequently interrupted with sighs. But when this passion is in excess, it distorts the countenance, as if in agonies of pain; it raises the voice to the loudest complaining's, and sometimes even to cries and shrieks; it wrings the hands, beats the head and breast, tears the hair, and throws itself on the ground; and, like other passions, in excels, seems to border on phrenzy.[219]
Hope	Hope is a mixture of desire and joy, agitating the mind, and anticipating its enjoyment. It brightens the countenance, spreads the arms with the hands open as to receive the object of its wishes: the voice is plaintive, and inclining to eagerness; the breadth drawn inwards more forcibly than usual, in order to express our desires the more strongly, and our earnest expectation of receiving the object of them.[220]
Pride	When our esteem of ourselves, or opinion of our own rank and merit is so high as to lessen the regard due to the rank and merit of others, it is called pride. When it supposes others below our regard, it is contempt, scorn, or disdain. Pride assumes a lofty look, bordering upon the aspect and attitude of anger. The eyes full open, but with the eyebrows considerably drawn down, the mouth pouting, mostly shut, and the lips contracted. The words are uttered with a slow, stiff, bombastic affectation of importance; the hands sometimes rest on the hips, with the elbows brought forward in the position called a-kimbo; the legs at a distance from each other, the steps large and stately,
Fear, Terror	Fear is a mixture of aversion and sorrow, discomposing and debilitating the mind upon the approach or anticipation of evil. When this is attended with surprize and much discomposure, it grows into terror and consternation. Fear violent and sudden, opens wide the eyes and mouth, shortens the nose, gives the countenance an air of wildness, covers it with deadly paleness, draws back the elbows parallel with the fides, lifts up the open hands with the fingers spread, to the height of the breast, at some distance before it, so as to shield it from the dreadful object. One foot is drawn back behind the other, so that the body seems shrinking from the danger, and putting itself in a posture for flight. The heart beats violently, the breath is fetched quick and short, and the whole body is thrown into a general tremor. The voice is weak and trembling, the sentences are short, and the meaning confused and incoherent.[221]

[218] Walker, *Elements of Elocution*, Vol. II, 289.
[219] Ibid., 333.
[220] Ibid., 312.
[221] Ibid., 328.

Pity	Pity is the benevolence to the afflicted. It is a mixture of love for an object that suffers, and a grief that we are not able to remove those suffering. It shows itself in a compassionate tenderness of voice; A feeling of pain in the countenance, and a gentle raising and falling of the hands and the eyes, as if mourning over the unhappy object. The mouth is open, the eyebrows are drawn down, and the features contracted or drawn together.[222]
Anger, Rage, Fury	When hatred and displeasure rise high on a sudden form an apprehension of injury received, and perturbation of mind in consequence of it, it is called anger; and rising to a very high degree and extinguishing humanity, becomes rage and fury. Anger, when violent, expresses itself with rapidity, noise, harshness and sometimes with interruption and hesitation, as If unable to utter itself with sufficient force. It wrinkles the brows, enlarges and heaves the nostrils, strains the muscles, clinches the fist, stamps with the foot, and gives a violent agitation to the whole body. The voice assumes the highest tone it can adopt confidently with force and loudness, though sometimes to express anger with uncommon energy, the voice assumes a low and forcible tone.[223]
Hatred, Aversion	When by frequent reflexion on a disagreeable object, our disapprobation of it is attended with a disinclination of mind towards it, it is called hatred. When our hatred and disapprobation of any object are accompanied with a painful sensation upon the apprehension of its preference or approach, there follows an inclination to avoid it called aversion. Hatred or aversion draws back the body as to avoid the hated object; the hands at the same time thrown out spread, as if to keep it off. The face is turned away from the side towards which the hands are thrown out; the eyes looking angrily, and obliquely the same way the hands are directed; the eye-brows are contracted, the upper lip disdainfully drawn up, and the teeth set; the pitch of the voice is low, but loud and harsh, the tone chiding, unequal, surly, and vehement, the sentences are short and abrupt.[224]
Suspicion, Jealousy	Fear of another's endeavoring to prevent our attainment of the good desired raises our suspicion; and suspicion of his having obtained, or of being likely to obtain it, raises or constitutes jealousy. Jealousy between the sexes is a ferment of love, hatred, hope, fear, shame, anxiety, grief, pity, envy, pride, rage, cruelty, vengeance, madness, and every other tormenting passion which can agitate the human mind. Therefore, to express jealousy well, one ought to know how to represent justly all these passions by turns, and often several of them together. Jealousy shews itself by restlessness, peevishness, thoughtfulness, anxiety, and absence of mind. Sometimes it bursts out into piteous complaint, and weeping; then a gleam of hope, that all is yet well, lights up the countenance into a momentary smile, immediately the face, clouded with a general gloom, shews the mind overcast again with horrid suspicions and frightful imaginations. Thus the jealous man is a prey to the most tormenting feelings, and is alternately tantalized by hope and plunged into despair.[225]
Surprise, Wonder, Amazement, Admiration	An uncommon object produces wonder; if it appears suddenly, it begets surprize; continuing, becomes amazement; and if the object of wonder comes gently to the mind and arrests the attention by its beauty or grandeur, it excites admiration, which is a mixture of approbation and wonder…Wonder or amazement, opens the eyes, and makes them appear very prominent, It sometimes raises them to the skies, but more frequently fixes them on the object; the mouth is open, and the hands are held up nearly in the attitude of fear; the voice is at first low, but so emphatical, that every word is pronounced slowly and with energy: when, by the discovery of something excellent in the object of wonder, the emotion may be called admiration, the eyes are raised, the hands lifted up, or clapped together, and the voice elated with expressions of rapture.[226]
Love	Love is not ill defined by Aaron Hill, when he calls it, desire kept temperate by reverence: It is, he says, a conscious and triumphant swell of hope, intimidated by respectful apprehension of

[222] Walker, *Elements of Elocution*, Vol. II, 308.
[223] Ibid., 318.
[224] Ibid., 313.
[225] Ibid., 365.
[226] Ibid., 347.

	offending, where we long to seem agreeable: it is complaint made amiable by gracefulness ; reproach endeared by tenderness; and rapture awed by reverence: the idea then, says he, to be of conceived by one who would express love elegantly, is that of joy combined with fear…Love gives a soft serenity to the countenance, a languishing to the eyes, a sweetness to the voice, and a tenderness to the whole frame; when entreating, it clasps the hands, with intermingled, fingers to the breast ; when declaring, the right it is attended by trembling hesitation and confusion.[227]

The Question of Subjectivity

Vocal music has a text that details its underlying affects, but instrumental music often does not. How are we to know what affect is intended by a composer in the absence of text? C.P.E. Bach states that a performer must "assume the emotion he [the composer] intended", especially if the performer and composer are not the same person.[228] I would imagine most performers today might struggle with this notion, as the experience of passions is often considered to be a highly individual and thus subjective. It is clear that 18th century writers on music and oratory subscribed to a universal, shared understanding and language for the characteristics of passions – one that was based on the prevailing philosophies and scientific theories of the day. Thus, the ability to convey affects successfully to an audience who, of course, shared this knowledge, was within the realm of possibilities. The success of this persuasion on an audience today depends on whether or not the audience is privy to this language. I personally believe that the characteristics of many passions, while perhaps heightened in their appearance, are still universally understood today, and with some limited audience education, we can still hope to achieve the rhetorical goals that Bach and all of the others were so adamant about.

In order to grasp what might have been an intended affect, we may be able to recognize in music (given that it is analogous to the voice) the characteristics that Walker uses to describe passions. Certain gestures in music can be analogous to physical gestures; for instance, the gentle rising and falling of the hands and eyes in the evocation of pity can correspond to melodic figures with the same motion. This is supported in Johann Mattheson's *Der vollkommene Capellmeister* (1739), as he describes melodic intervals and musical effects in terms of their imitation of a specific affect.

Figure 39. Johann Mattheson's descriptions of passions and their imitation in music.

Passion	Description
Joy	Since for example joy is an expansion of our soul, thus it follows reasonably and naturally that I could best express this affect by large and expanded intervals.[229]
Sorrow	Whereas if one knows that sadness is a contraction of these subtle parts of our body, then it is easy to see that the small and smallest intervals are the most suitable for this passion.[230]
Hope	Hope is an elevation of the soul or spirits; but despair is a depression of this: all of which are things which can very naturally be represented with sound, especially when the other circumstances (tempo in particular) contribute their part. And in this way one can form a sensitive concept of all the emotions and compose accordingly.[231]

[227] Walker, *Elements of Elocution*, Vol. II, 303.
[228] Bach, *Essay on the True Art of Playing Keyboard Instruments*, 152.
[229] Johann Mattheson. *Johann Mattheson's Der vollkommene Capellmeister: A Revised Translation with Critical Commentary, edited and translated by Ernest Charles Harriss*. Studies in Musicology, no. 21 (Ann Arbor: UMI Research Press. ISBN 978-0-8357-1134-0, 1981), Part 1, Chapter 3, Section 56.
[230] Ibid., Part 1, Chapter 3, Section 57.
[231] Ibid., Part 1, Chapter 3, Section 59.

Pride	Pride, haughtiness, arrogance, and the like, are also usually depicted or expressed with their special colors in notes and sounds, for which purpose the composer usually draws upon a bold, pompous style. He thus has the opportunity to use all sorts of majestic musical figures which require a special seriousness and grandiloquent motion; but he must never permit a musical line that is fleeting and falling, but always ascending.[232]
Anger	Anger, ardor, vengeance, rage, fury, and all other such violent affections, are actually far better at making available all sorts of musical inventions than the gentle and pleasant passions which are handled with much more refinement. Yet it is also not enough with the former if one only rumbles along strongly, makes a lot of noise and boldly rages: notes with many tails will simply not suffice, as many think; but each of these violent qualities requires its own particular characteristics, and, despite forceful expression, must still have a becoming singing quality: as our general principle, which we must not lose sight of, expressly demands.[233]
Fear	That which is to a certain degree placed in opposition to hope and consequently gives rise to a contrasting arrangement of sounds is called fear, dejection, failure, etc. Fright and horror also belong here, which, if one thinks of them rightly and has a good mental picture of their natural character, yield very suitable musical passages corresponding with the condition of the affections.[234]

Due to the vast range of possible passions, and the subjectivity associated with them, I have decided to not present musical examples for all of them. Instead, I will present my thoughts on which passions I believe are present in a specific piece of music in the case study in Part G of this thesis. I will use Walker's methods to try evoke them in my recorded performances; the success of this persuasion, given its subjectivity to a modern listener, is difficult to measure.

[232] Mattheson, *Johann Mattheson's Der vollkommene Capellmeister:...*, Part 1, Chapter 3, Section 72.
[233] Ibid., Part 1, Chapter 3, Section 75.
[234] Ibid., Part 1, Chapter 3, Section 78.

PART G: CASE STUDIES

INTRODUCTION

In this section, I will use all of the principles of rhetorical grammar and delivery discussed earlier to provide case studies of rhetorical performance practices inspired by John Walker's method. The first will be literary – an excerpted speech from William Shakespeare's *Richard III* – while the second will be musical – the first part of the Adagio in Haydn's Sonata Hob. XVI:52. I will show how Walker's approach can be applied to both oratory and music, and show the analogous characteristics in rhetorical performance are useful tools to create a riveting performance based in 18th century aesthetic principles and performance philosophy.

RHETORICAL APPROACH TO EDWARD IV'S SPEECH FROM WILLIAM SHAKESPEARE'S *RICHARD III*

In his *Melody of Speech Delineated* (1787), Walker provides many examples of speeches, which have been notated with inflections, rhythmic markings, tones of voice, and affects to illustrate to his students how one might apply all of his teachings and principles in a performance. In this section, I will show how my reading of Walker and his notations could be applied to perform one of the examples given: namely, Edward IV's speech from Act II, Scene I, of William Shakespeare's *Richard III*; a play in which Walker's famous theatre colleague David Garrick was renowned for playing Gloucester (Richard III).[235] A facsimile of the speech as it appears in Walker's book can be seen in Figure 39.

In this scene, King Edward IV, who is ill and near death, feels extreme guilt and laments the execution of his brother Clarence. He was manipulated into imprisoning his brother Clarence under suspicions of treason. Although King Edward later tries to rescind his actions, Clarence is still executed in the Tower of London. This was all part of a plot Gloucester initiated (brother of the king and Clarence) to remove opposition to his bid for the throne. The overwhelming guilt King Edward faces leads to his death not long after, and Gloucester becomes the Lord Protector and later the king as Richard III. The speech is highly dramatic, constantly switching affects from remorse, to sorrow, pity and compassion, to climactic reproach and terror, among others.

Walker's notation, which is discussed in detail on page 17 and 37, depicts the slides of inflection and circumflexes on accented syllables with accents (grave, accent, circumflexes, and a horizontal line for monotone). Vertical lines are used to divide accented portions of the text, as discussed in the earlier section on Force. In each section, affects and their associated tone are specified. Walker suggests looking through his reference in *Elements of Elocution* Vol. II for the characteristics of the passions, and their associated attitudes and gestures.

As part of my research work, I prepared a performance of this speech using my interpretation of Walker's directions alongside some preliminary guidance from Dr. Jed Wentz. I will explain the process by which I approached the speech. Using this same methodology, I will present a musical case study analogous to this approach. My performance of the scene is shown in video example #1, so please refer to it for a representation of the performance practices chosen here.

[235] It is depicted in a famous painting by William Hogarth: *David Garrick as Richard III*, c. 1745, which hangs at the Walker Art Gallery in Liverpool.

Figure 40. King Edward IV's speech; notated version from Walker's *Melody of Speaking.*[236]

(Remorſe ; low tone.)

K. Edw. Hāve | I ā tōngue | to dōom | my brōther's | dēath |

And ſhāll | thāt tongue | give pàrdon | to a ſlāve ? |

(Pity.)

My bróther | kill'd nò man, | hís fault | was thòught, |

And yèt | his púniſhment | was bítter | dèath. |

(Reſentment, mixed with remorſe.)

Whó ſu'd to me | for hìm ? | whò | in my wráth, |

Knèel'd | at my féet, | and bíd me | be advíſed ? |

Whò | ſpoke of bróthergood ? | whó | ſpoke of lòve ? |

(Sorrow, pity, and compaſſion.)

Whó told me | how the pòor | ſóul | did forſāke |

The mìghty | Wárwick, | and did fīght | for mè ? |

Whó told me | in the fīeld | of Téwkſbury, |

When 'Oxford | hàd me | dówn, | hè | réſcu'd me, |

And ſāid | dèar | bróther, | líve, | and be a kìng ? |

Whó told me, | when we bōth | lāy | in the fīeld, |

Frózen | almòſt | to déath, | how he did láp me |

'Even | in his gàrments, | and did gíve himſelf, |

All thìn | and nāked, | to the númb | cóld | nìght ? |

(Reſentment ; loud, forcible tone.)

All thís | from my remémbrance | brùtiſh | wráth |

Sìnfully | plúck'd, | and not a màn of you |

Had ſò much | gráce | to pút it | in my mìnd.

(Indignation, mixed with hatred ; low tone.)

Būt, | when your cārters, | or your wāiting vaſſals, |

Have dōne | a drūnken | ſlāughter, | and defāc'd |

The prēcious | īmage | of our dèar | Redéemer, |

(Over-acted earneſt entreaty ; high tone.)

You ſtrâight | are on your knêes | for pârdon, | pârdon |

And I', | unjúſtly too | muſt grànt it you : | —

(Reſentment ; forcible tone.)

Bùt | for my bróther, | not a màn would ſpeak,— |

(Remorſe ; lower tone.)

Nór I' | (ungrácious) | ſpeak unto myſelf

(Pity ; low tone.)

For him, | pòor | ſòul,—

(Reproach ; high tone.)

The próudeſt | of you àll |

Have been behòlden to him | in his lífe, | —

Yet nóne of you | would ónce | plead fòr his life.

(Dread and terror ; low tone.)

O' | Héav'n | I féar, | thy' | júſtice | will take hòld |

On mé, | and yóu, | and míne | and yòurs, for this, |

Alás ! | póor | Clàrence ! |

[236] Walker, *The Melody of Speaking Delineated*, 38-42.

Agreeable Speaking and Tones

Our considerations of the performance practices described by Walker begin with finding a good base tone of speaking that follows Walker's guidelines for agreeable speaking specified on page 13. This is generally a bold, round, mellow tone, which is not too fast, which projects well and has articulation for clarity. From here, the performer can identify his low, middle, and high tones. Generally, a middle tone is what one generally uses for regular conversation. It falls in the middle of an octave, with the lowest tones (*ut, re, mi*) constituting the low tone, and the highest (*la, si, ut*) the high tone. Some overlap between tones is possible.

A speaker can determine the pitch of their tones on a keyboard or pitch pipe, so that they can find their notes easily before they start speaking. Speaking in unnatural or overly high tones can lead to fatigue of the voice, so it is better to manage your tones carefully.

Structure, Grammar, and Inflections

The notated slides in Walker's example follow Walker's rules of emphasis for the various sentence types present and emphatic words, and give good insight on how to apply Walker's method. The punctuation given gives insight on the relative pause lengths between sentence members.

Although the notation gives a good deal of information on how the speech should be pronounced and acted, some elements of the notation are vague. The relative pitch of various slides within a certain tone is not specified precisely; for instance, should two successive falling slides fall from the same pitch, or should they be chained such that the pitch falls in steps each time? It becomes up to the liberty of a performer to make the slides stay within a certain tone, while still commanding the appropriate measure of emphasis. For example, in the sentence "Knèel'd at my féet, and bíd me be adísed?", I decided to chain the rising inflections so that the pitch increases step by step, because I wanted to create a rush of intensity towards the interrogation. In other cases, chaining falling slides to step into a lower tone complies with Walker's rules of rhetorical emphasis (page 20), as creating a cadence requires falling gracefully into a lower tone.

The interval of the slide itself is also not specified, but some of Walker's rules for making a cadence specify some guidelines for this (see page 20); namely, that larger intervals, especially in the downward inflection, create a sense of finality. For instance, in "Yet nóne of you would ónce plead fòr his life!", I decided to drop steeply on "for" to the low tone so as to mark the end of the sentence with finality. At the sentence which ends in "to the númb, cóld nìght.", as it ends an *epanaphora* united in sense, so it should not be in a low tone, but the final members can fall gradually in pitch to create a cadence.

Delivery – Discussion of *Elocutio* and *Actio*

Evoking the Passions

Many different passions are present in this example, some of which were not listed before in Table 4. The following table shows the characteristics of each, as described by Walker in *Elements of Elocution* Vol. II.

Table 5. Additional passion descriptions from Walker

Passion	Characteristics
Remorse	Remorse, or a painful remembrance of criminal actions or pursuits, casts down the countenance, and clouds it with anxiety, hangs down the head, shakes it with regret, just raises the eyes as if to look up, and suddenly casts them down again, with sighs; the right-hand sometimes beats the

	breast, and the whole body writhes as with self-aversion. The voice has a harshness as in hatred, and inclines to a low and reproachful tone.[237]
Pity	See page 63
Resentment	Hatred for being treated unfairly. See hatred on page 63
Sorrow	See page 63
Compassion	See love on page 63
Indignation	Anger for being treated unfairly. See anger on page 63
Reproach	Reproach is settled anger or hatred chastising the object of dislike, by casting in his teeth the severest censures upon his imperfections or misconduct: the brow is contracted, the lip turned up with scorn, the head shaken, the voice low, as if abhorring, and the whole body expressive of aversion.[238]

As Walker stated earlier, a speaker must try to feel genuine passions through imagination and physical attitudes and gestures. Objects, both physical and imagined, can be powerful tools to inspire a languid imagination. For instance, an actor can visualize their brother to better produce feelings of compassion in their mind while reading this speech. The objects which trigger the imagination should be related to the affects at hand – imagining your high school sweetheart will not produce the same species of love required here.

Outline

The speech begins with remorse in a low tone, as King Edward regrets that he did not prevent the execution of his brother. Remorse includes: hanging down the head, shaking it, casting the eyes up and down, and the right hand sometimes beating the chest. It is not possible to do all of these gestures at once, but deciding on moments that could gain greater emphasis with a specific gesture can help give your speech more variety. For instance, I have decided to start the speech with my head hanging down so that I can raise my eyes on "pardon" and immediately cast them downwards after "slave". The feeling of the body writhing with self-aversion gives the voice an unsettled tone; perfectly suitable for this affect. Punctuating the pauses with short sighs also heightens the affect.

Colouring certain words allows the voice to gain additional harshness. Pronouncing "pardon" percussively with a double 'p' and emphasizing the 's' in "slave" gives the words a harshness and spitefulness. There is also a hint of surprise in Edward, for he is bewildered that he could give pardon to a slave and not his own brother. The downward slides on "pardon" and "slave" successively conveys this sense of bewilderment.

In the next section, King Edward feels pity for his brother's plight. Because no tone of voice is specified for this in the text or in the reference of the passions, I decided to adopt a middle tone, as it is fairly comfortable in this context. The gentle rising and falling of the eyes and hands characteristic of pity is accompanied in the text by a gentle rising and falling of the inflections of voice. For this reason, and based on my intuition, I adopt a slower tempo in this section to make the contours of inflection and gesture more gentle and graceful.

[237] Walker, *Elements of Elocution*, Vol. II, 341.
[238] Walker, *Elements of Elocution*, Vol. II, 325.

The next section is a mix of resentment and remorse. Resentment, being hatred for unfair treatment, will give the voice more harshness while still maintaining the unsettled nature of self aversion characteristic in remorse. Again, according to the characteristics of hatred, the voice should again assume a low tone. Setting the teeth and raising the upper lip really helps create a harshness and unequal chiding tone of voice. The statements "Whó spoke of bròtherhood? Whó spoke of lòve?" are an example of an interrogation and *epanaphora* that drives down an adversary, similar to the example I gave from Walker on page 44. For this, each question should be pronounced higher and louder than the preceding.

The middle section in "sorrow, pity, and compassion" where King Edward recalls the goodness of his brother is a good example of *epanaphora*, for each sentence begins with "Who told me…". Each time the statement repeats, the speaker should increase in force and elevation (but of course, still staying in tones appropriate for the passion, in this case, probably a middle tone). Through this gradation, the final statement becomes the climax, and having the word "Frózen" suddenly break from the monotone creates a dramatic effect, which is very musical in nature and I always feel like I must sing it out. In this section, I decided to adopt a middle tone of voice so that I could create a moderate degree of sorrow, but with soft gentleness and sweetness for compassion. This seems to work well with the nostalgic nature of the text. On should assume a tenderness to the whole body and a languishing eye, and clasping both hands with intermingled fingers on the breast is an appropriate gesture to assume.

The next section returns to resentment, but with a loudness and forcefulness not seen before. King Edward's nostalgia abruptly halts, and he returns to face the nobles in the room who did nothing to stop Clarence's execution. Here I again assume a low tone, but add more aggressiveness to the harshness to make it even more forcible, uneven, and abrupt. Shakespeare gives an opportunity to colour extremely percussive words ("brutish wrath", "sinfully plucked") that can easily be spat out in contempt.

The next section begins the ascent up to a climax. Starting in a low tone in indignation mixed with hatred, and proceeds in a monotone that slowly rises in pitch until it is thrown violently upward in "dèar Redéemer", where it reaches a climax in the over-acted section in high tone. To create the sense of buildup, I used a crescendo and gradually increased the forcefulness of the accents, along with a slow, seamless rise of pitch in the monotone. I decided to adopt the full gestures for hatred in this section to make the hatred more vehement; namely, drawing back the body, throwing out spread hands to push away the object of contempt, and the head in the opposite direction of the hands with an averted eye, bared teeth, and raised upper lip. Once one reaches the high tone, one must be careful to not reach too high a pitch of voice, as he will lose the power and force behind it. The words "pardon" form an *epanaphora*, with the second pardon adopting the circumflex to mark it even more extreme and bewildered. In the overacted section, I decided to use more legato between words to create an air of over-dramatic heaviness, giving more continuous sound and likewise, more volume.

The next few lines transition slowly from the throes of vehement passion to a calmer low tone in pity, as King Edward again turns inwards in resentment. The transition is marked with several different changes of passion: resentment, then remorse, then pity. As my transition from a vehement passion to a calmer one, I find myself slowing the tempo, especially by the time I arrive at pity. Although this is not something discussed in Walker, I thought it created a nice effect. I also found it natural to slowly lower my hands as the energy drained.

Immediately afterwards, the relaxation of pity is immediately interrupted by reproach in the high tone, as King Edward berates his lords for not doing anything to save Clarence. For reproach, which is similar to hatred, furrowing the brow and adopting the characteristics of aversion work well. I also wished to supplement this discussion of physical gestures with some illustrations from the acting manual of Walker's contemporary, Henry Siddons. This helps to illustrate more clearly some of the descriptions Walker provides, and I used them to better understand the appearance of certain affects. Figure 40 shows an example of a gesture for a similar highly dramatic form of reproach from *Henry VIII*: the right hand is raised above the head dramatically and the eye casts hatred upon the object of reproach, while the frame shows the characteristics of aversion described earlier. Because of the climactic nature of this section, I thought about

adopting this gesture in my performance to heighten the affect. The right hand can be thrown climactically down with the downwards slide on “fòr”, marking the cadence. Because this downward slide comes before a period, to make a cadence, it must fall a larger interval than the preceding slides in the section. I thought to make it drop all the way to low tone, creating a suspension into the next section.

Reproach.

Figure 41. Queen Kathraine reproaching the king in *Henry VIII*. [239]

The final section begins in terror in a low tone, with an *apostrophe* to the heavens. One should imagine they are calling out distantly to the heavens, and can even try to track them with the eyes. This section should evoke fear of God’s wrath, so the voice must become weak, and trembling, and the sentences should be short and punctuated. Thus, hesitating appropriately at the commas is extremely important. I thought adding a nervous intake of breath at these places helped heighten the affect. Figure 41, also taken from Siddons, shows the open eyes, shielding hand positions, parallel elbows, contracted frame, drawn back foot, and wildness that Walker describes, and gives a convincing picture to inspire how to recreate this attitude in one’s own performance. In regards to tempo, I thought that the suddenness and wildness of terror would give rise to an unstable, quick tempo.

Horror *Terror.*

Figure 42. Horror and Terror depicted in Siddons. [240]

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[239] Henry Siddons. *Practical Illustrations of Rhetorical Gesture and Action adapted to the English Drama: from a work on the subject by Mr. Engel, member of the Royal Academy of Berlin* (London: printed for Sherwood, Neely, and Jones, 1822), 369.
[240] Ibid., 85-93.

The last exclamation "Alas!" should be highly dramatic and vehement. I have chosen to do it with a suddenness and violence suitable for terror. The end of the speech should have finality, and to create this heaviness, I thought to not deliver "póor Clàrence" so quickly, and I try to imagine them to be analogous to final closing chords in a long musical work.

RHETORICAL APPROACH TO THE ADAGIO OF HAYDN SONATA HOB. XVI:52

In this section, I will consider the first part (measures 1-19) of the Adagio from Haydn's Sonata Hob. XVI:52 as a case study for applying the rhetorical approach described in the earlier parts of this paper. Similar to the previous case study, I have subdivided the consideration of performance practices along the canons of rhetoric.

The most important goals in performance, as mentioned by rhetorical theorists and musical writers, include the clarity of sense and the conveyance of genuine affect. It is with these goals in mind that I apply the rhetorical approach as prescribed my Walker. The performance result can be found in video example #2.

Figure 43. Haydn Sonata Hob. XVI:52 Adagio, A Part[241]

Punctuation, Inflections, and Structure

The first step in my analysis involves determining the sentence structure of the piece. By determining where phrases occur, where punctuation should be placed and the direction of inflections, we can determine a current of discourse.

The first step I took was identifying punctuation in the section by recognizing the appropriate *clausulae* mentioned in the previous section on "*Clausulae* in Galant Music" (page 21), and added additional commas and sub-commas to separate statements and gestures for the sake of clarity. Next, we can look at the inflections of voice at the punctuation marks, and note if they are rising or falling slides. Figure 44 depicts the result of this process.

[241] Haydn. *Oeuvres completes de Joseph Haydn,* Vol. I, 14.

From here, it is possible to identify the various species of sentence present in the excerpt. From the definitions given on page 16. The first 8 bars form a direct period, and bars 10-19 also form a direct period, because in both cases, harmonic sense, or a strong full close in a key (analogous to the period) does not occur until the very end of the sentence. For this reason, each of the colons (bar 4, bar 13) indicate long pauses.

The series in bars 1-4 given the structure, would be commencing, but the inflections it adopts makes it function more like a concluding series. The series in 5-8 is more clearly a concluding series. The delivery of these series will be discussed in detail when the rhetorical figure of *aprithenesis* is considered below.

Figure 44. First section, showing punctuation and inflections at punctuation points shown in blue arrows.

When playing the punctuation, the relative pause length between certain sections, which is determined by the punctuation mark itself and associated rules of rhetorical emphasis, should be considered carefully to organize the ideas by importance. One must articulate the start of each member divided by punctuation (also notated by slurs) without indicating overly long pauses between commas and sub-commas, to avoid the overall flow from becoming disjointed and broken.

Tone

Figure 45. Haydn Sonata XVI:52 Adagio A section with tones marked: blue for low tone, green for middle tone, and yellow for high tone.

Figure 44 shows the general tone of each section. Although some overlap occurs and it is not extremely precise, I have identified low, middle, and high tone in each part by highlighting the treble in blue (low), green (middle) and yellow (high). Two of what Walker terms "suspensions" occur (described on page 17) where a transition between different tones is accompanied by a vocal slide in pitch. The determination of tones will have an impact in deciding which affects are appropriate.

Rhetorical Figures

Ecphonesis and Erotesis

Two examples of exclamation occur in this excerpt – namely in bar 11 and 16. Both are large chords marked by fortissimo's. I would call these exclamations analogous with an interjection in language, like Ah! Alas! or Oh! In the section below about the passions, I elaborate in detail which affects I have associated with these figures.

Aparithenesis and *Epanaphora*

Examples of *aprithenesis* (gradation, climax) in concluding series occur in measures 1-4, and measures 5-8. The first is depicted in Figure 45.

Inflections

Force, elevation, & pitch increase on successive members of the series.

Not a conclusion (half closing *cadenza composia*)

Figure 46. Haydn Sonata Hob. XVI:52 bars 1-4, showing a series.

Although this series is a commencing series, the inflections it adopts give it the appearance of a concluding series with a climax. Because it has a climax, I thought it might be sensible to treat it more like a concluding series than commencing, or perhaps it could be considered a “fake-out”. According to Walker, each member of the series should have a downward inflection, except for the second last, which should take the rising inflection if it is of sufficient length to admit a pause before the last member. Given that the second last member is longer than the preceding, it is possible to create a pause before the final one. The octave-jumping appoggiatura on C# in this member should be given sufficient length to create a pronounced rising inflection on this part.

This series has a built-in accelerando, as succeeding members become diminished in time. Each member rises in intensity, and thus increases in force and elevation (this is even marked by the crescendo notated). The concluding member should have the greatest force, although I would not choose to play it brutally loud; rather, strong, forceful, firm, and poised. This should all be done while respecting the relative strength of the beat hierarchy per bar (strong – weak – weak), so the 5th member should not be overly accented, despite a general increase of force overall.

The next series in measures 5-8(9) should be considered in the same fashion as the latter. This series, however, does fulfill the definition of concluding, and given that it starts as a repetition of the first series, to respect the idea of the figure of *epanaphora*, the delivery the second time should be measurably more vehement. Its breakdown is pictured in Figure 46.

Inflections

Force, elevation, & pitch increase on successive members of the series.

Conclusion (full closing *cadenza semplice* in a middle tone)

Figure 47. Haydn Sonata Hob. XVI:52 bars 5-9, showing a series.

Prolepsis

An example of *prolepsis* (anticipation) from this very sonata in measures 10-13 is given on page 50.

Identifying the Passions

I have taken the liberty of identifying certain passions within this movement based on my understanding of their characteristics as described in Walker. Whether or not other musicians will arrive at the same conclusions perhaps does not matter, for if I deliver with conviction, the performance will be convincing and the rhetorical goals are fulfilled. The passions can be enacted both in the sound of voice and in physical gestures.

I thought of a narrative for the passions present in this section. A lover, deeply in love, seeks to declare his love, but is consumed by fears and hesitation. He doubts himself, but warns himself of the disappointment he will face if he does not express his feelings. Eventually, he works up his courage, and makes a bold declaration of love, next posing a question and apprehensively awaits the answer of his love. The answer seems to be positive, as the section ends tenderly and conclusively in E major. I will describe the narrative of these passions in further detail below.

I would describe the section between measures 1-9 as mainly love and compassion. Love, in general, is characterized by a soft serenity and grace. The swell in elevation that occurs at both *crescendi* which start in bar 3 and bar 6 can be likened to the "triumphant swell of hope" accompanied with love. In general, a performer must find a "sweetness of voice" in tone, and a general tenderness in the body. For this reason, the rolled chords should swell gracefully and produce a warm, round, full, tone; rolling them too quickly will produce an abrupt, disjointed, nervous affect.

When declaring love, there is "trembling hesitation and confusion", which can be seen in measures 6-7, where the swell of hope takes a confused and nervous direction. To heighten this quality, some additional shakiness in rhythm and hesitation can be created with tempo rubato. The dotted rhythms that make up the members could be less even – some more over-dotted, and some less. In terms of physical gestures, one can lead with a languishing eye, as this will trigger the countenance into the "soft serenity" required.

I would start measure 10 with doubt. Walker writes about the characteristics: "the eye-brows are contracted, the head hanging on the breast, the eyes cast downwards, the mouth shut, the lips pursed together. Suddenly, the whole body alters its aspect as having discovered something; then falls into contemplation as before, the motions of the body are restless and unequal, sometimes moving quick, and sometimes flow; the pauses in speaking are long, the tone of the voice uneven, the sentences broken and unfinished".[242] Thus, the exclamation in bar 11 becomes some sort of discovery. Furrowing the brow is a key component of doubt, and the restlessness can be created again by hesitations via tempo rubato. I would try to make the exclamation in bar 11 (the discovery) a mix of surprise and astonishment, so it must come abruptly and unexpected, but should not be brutal. In terms of physical gestures, one can imagine the quick intake of breath associated with surprise, and the opening of the eyes wide with amazement (see Table 4).

Following the section is in doubt, the answer in measures 12-13 within the *prolepsis* is the aforementioned "return to contemplation". Following the exclamation, I would assume the affect of admonition, which is a warning or reprimand. I feel that the hinting towards minor harmony creates the sense of a veiled warning. According to Walker, admonition "assumes a grave air, bordering on severity; the head is sometimes shaken at the person we admonish, as if we felt for the miseries he was likely to bring upon himself; the right hand is directed to the person spoken to, and the fore-finger projected from the rest, seems to point out more particularly the danger we give warning of; the voice assumes a low tone, bordering on a monotone, with a mixture of severity and sympathy, of pity and reproach".[243] This low tone is

[242] Walker, *Elements of Elocution* Vol. II, 357.
[243] Ibid., 381.

reached in bar 13, and force (not loudness) can be given to the A# to give the dissonance an extreme severity. The hesitancy of the rhythms must also stop here, as I interpret severity to have an evenness and an air of heaviness.

From bar 14, the main theme returns, so we are back to love. However, bars 14-15 introduces a somewhat restless anticipation of the exclamation in bar 16 through the repeated notes. I would be careful to not become too elevated too soon, saving room for the triumph of the exclamation, which I feel is triumphant joy mixed with courage. It begins with a giant swell in bar 15. Walker writes: "confidence is hope, elated by security of success in obtaining its object; and courage is the contempt of any unavoidable danger in the execution of what is resolved upon; in both the head is erect, the breast projected, the countenance clear and open, the accents are strong, round, and not too rapid; the voice firm and even".[244] Thus, a performer must take care to not make the fortissimo chord barbarous; it should be strong, round in tone, and firm. The hesitancy of the dotted rhythms should disappear, and they should be proud and even. Immediately after this triumphant swell, however, is an unexpected resolution to F# minor. I feel like this dissonant change can be viewed as a sort of desperate mix of hope and doubt in anticipation of the lover's answer.

Measure 17 has a great example of interrogation, which is marked by the question mark and follows from the characteristic upwards inflection of voice. The dissonant harmony falls on the second beat and is sustained such that in the slow tempo of adagio, the sound will decay significantly into piano by the next measure. This should catch the listener's attention and sustain suspense. In my opinion, this interrogation is accompanied by the passion of doubt and uncertainty with a hint of fear, so it should be pronounced with a feeble, timid, flighty quality. In playing with the narrative, the lover has stated his feelings, and awaits the response of his beloved. Luckily, in measures 18-19, a tender response is given, returning to love.

[244] Walker, *Elements of Elocution*, Vol. II, 353.

PART H: CONCLUSIONS

SUMMARY

Throughout this thesis, I have presented a rhetorical approach to performing late 18th century solo keyboard repertoire by examining the rhetorical methods of elocutionist John Walker, with the aim of providing new tools for historically-informed performance. Detailed study of rhetorical grammar, style, and delivery were considered, and their musical analogues were presented and discussed. I presented two case studies – both linguistic and musical – to further illustrate the effectiveness of the rhetorical approach in both an historical acting and historical music performance context. I feel that I have grown considerably as a performer through this investigation, as a whole range of useful techniques and insights became apparent through both my practical acting study and historical source analysis. It is my sincere hope that the further study of rhetoric and its approach to music will create moving performances for modern audiences that are dressed in the intentions of 18th century aesthetic principles.

PERSONAL REFLECTION

I really feel that the research process for this project played a significant role in my development as a performing musician. Although I am still not completely confident as an actor, I feel that this project has opened the doors to a new expressive language not only for myself, but also accessible to other musicians. I feel that the elements of rhetorical grammar, rhetorical figures, and evocation of passions have helped me rethink and re-contextualize the way I should approach galant music, and this not only benefits my solo playing, but also my ability to lead ensembles in orchestra especially when tackling operatic music.

Especially after examining the videos I produced from my case studies, I realize there is a lot of room for improvement in the refinement of my acting skills. I did like in many cases the sound that my voice was able to produce, and I feel that I found many contrasts in my keyboard playing that were able to mimic many characteristics of affects. However, many of the gestures I made appeared less convincing in the video than I had imagined they would look, and I need to work on making them clearer. It was sometimes different to remember to pronounce the right slide, especially in the heat of the performance. As well, I found my gestures sometimes awkward in appearance and unconvincing, and the transitions between different affects sometimes lacked grace. It is also difficult to impassion oneself. All of these I imagine can be improved with practice and feedback from coaches. For these reasons, I think it would be important for myself to study historical gesture in more detail and continue developing my acting skills; not only for the performance of music, but also for spoken theatre as well.

In short, I do feel that this research project was an extremely important experience for me, and I look forward with continuing with research in related topics.

FUTURE RESEARCH

The field of rhetoric research is a very large one. In this project, I applied oratory at a very individual and personal level. However, I believe Walker's methods could be readily applied to ensemble and orchestra playing with some training, and I believe there would be great benefits one could gain from this, especially in galant operatic genres.

I think it also might be interesting to corroborate the methods of Walker's contemporaries (including his rival Thomas Sheridan, the detailed descriptions of gesture from Gilbert Austin, the theatre methods of Henry Siddons), and sources in other languages than English to create a more complete image of late 18th century rhetorical thinking. As well, studying Walker's writings on *inventio*, composition, their relation to the Classical Structure of an Oration, and musical compositional treatises of the time (such as that written by Johann Nikolaus Forkel) could give insight into the

architectural thinking that went into the compositional process in the period. I think it would be especially interesting even to create new compositions in a period style with an understanding of these principles in mind.

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