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JOHANN MATTHESON ON AFFECT AND RHETORIC
IN MUSIC (II)

by

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Concerning the Disposition, Elaboration, and
Decoration of Melodies
(Selections from Part II, Chapter XIV)

1. It is often thought that a little inventive ability suffices for composition. This, however, is not true. Invention itself is not enough even though it may solve half the problem, for [it is true that] there must be invention to begin with. A good beginning is half the job. There is a proverb that says, "All's well that ends well!" To fulfill it, disposition, elaboration, and decoration — in terms of rhetoric, dispositio, elaboratio, et decoratio — are necessary.⁷¹ While these terms have been mentioned above, a fuller explanation follows here.

2. There are many who begin something with such generosity that they cannot keep it up. Horace complained about this already in his day when he said, "It was begun as a wine-jug and ended as a water-pot!"* There are many examples of composers who have a wealth of invention, but whose fire always goes out very quickly. They neglect to dispose their material carefully by never giving it a thought and thus they never work out anything and cannot keep anything up to the end. Marcello knows better than this, as we shall soon see.⁷²

3. Other composers pick up whatever inventions they come across; usually only the smallest part of them is their own. However, they are clever and dispose, elaborate and decorate their plagiarisms so well that it is a pleasure to watch them at work. If I had to make a choice between good invention and clever elaboration, etc., I might choose the former. I should prefer, however, to have both at the same time. This combination of qualities, alas, is as rare as a person of both beauty and virtue.

4. First, let us consider disposition which consists of the nice ordering of all the parts and circumstances of a melody or an entire work. It is somewhat similar to a building plan, which is drawn, designed, and sketched to show where a hall, a room, a chamber, etc.,

71. The meaning of these terms will become clear in the course of this chapter.

* Amphora coepit instituti; currente rota cur urceus exit?
Horace, Ars poetica, v. 21.

72. Mattheson chooses an (unidentified) aria by Benedetto Marcello to illustrate the points he wants to make in this chapter.

shall be placed. Musical disposition differs from rhetoric only in its medium,⁷³ for it must observe the same six parts as does a speaker: introduction, narration, proposition, confirmation, argument, and close; [i. e.] exordium, narratio, propositio, confirmatio, confutatio, et peroratio.

5. The earliest composers gave just as little thought to the above order as did the untutored naturally gifted speaker before rhetoric became a formal science and an art. In fact, despite its correctness, the result of anxiously following and measuring one's work by this school-book method would often be very pedantic. It can, nevertheless, not be denied that in the careful examination of good speeches as well as good melodies one can meet these parts — or, at least, most of them — following each other in good sequence; despite the fact that most of the authors would as soon have given thought to their death as to such guides. This is especially true of musicians.

6. Even in common conversation nature teaches us to use certain tropes⁷⁴, certain suggested meanings of words, certain arguments or reasons, and to keep them in some order even though the speaker may never have heard of rhetorical rules or figures. This very natural mental instinct, which causes us to present everything in good order and form, has given certain clever heads the basis for their rules. Up to now the outlook in this respect has been dark in the field of music. We hope that it will gradually grow lighter and we shall try to make a contribution toward this goal.

7. Exordium is the introduction and beginning of a melody in which its purpose and intention are shown in order to prepare the listener and to arouse his attention. In a movement without instruments, for voice and bass only, the introduction is very often contained in the prelude of the thorough-bass. When there is more than this accompaniment, [the introduction] is found in the ritornello. We call ritornello the part first played by the instruments, since it later serves as a return [Wiederkehr] and may close as well as open the movement.

8. Narratio is, as it were, a report, a tale in which the meaning and nature of the delivery is suggested. It is found at the entrance of the vocal part or the outstanding concertato-part [vornehmste Concert-Stimme] and is related to the preceding exordium by means of a clever connection.

9. The propositio, the proposition itself, briefly contains the meaning and purpose of the musical speech. It is of two kinds, simple or compound. Here we must mention colored or ornamented [verbrämte] propositions, which belong to music exclusively and are unknown in rhetoric. Such propositions have their place immediately

73. Vorwurf, Gegenstände oder Objecto.

74. Mattheson uses the word tropos. The English cognate is "trope" which as a rhetorical term means "a figure of speech; the use of a word or expression in a figurative sense." Webster's New Collegiate Dictionary, 1950, p. 912.

following the first paragraph [Absatz] of the melody, where the bass, as it were, takes the lead, and presents the subject [of the musical speech]⁷⁵ briefly and simply. Thereupon the vocal part begins its propositio variata, unites with the bass, and thus creates a compound proposition. Later we shall look at an aria with this in mind, and thus see whether it fits this outline. That will make everything we have said here much clearer to both eye and ear, although it may now be new and strange.

10. Confutatio is the resolution of objections.⁷⁶ In music it may be expressed by means of ties [Bindungen] or by the citation and refutation of apparently foreign passages. Such contrasts, carefully used, are a special source of aural pleasure. Everything that goes against the proposition is resolved and settled. This part of disposition, although it is one of the most beautiful, is not found in music very often.

11. Confirmatio is the clever reinforcement of the proposition and is brought about in melodies by means of surprising repetitions (by which we do not mean the ordinary reprises)⁷⁷. What we have in mind are agreeable passages repeated several times with all sorts of nice variations. This will be shown later in the example.

12. Peroratio, finally, is the end or conclusion of our musical oration and must, above all else, be especially moving. The conclusion is found not only in the melody itself, but most often in the postlude [Nachspiel], whether for bass or for many voices, and whether this ritornello has been heard before or not. It is customary that the aria concludes with the same material with which it began. This, consequently, serves as peroratio as well as exordium.

13. Here, too, a clever composer can often agreeably surprise his listeners by making unexpected changes in the close of melodies as well as in the postludes. They will make a very pleasant impression and thus give rise to the special emotions that correspond to them. That is the real purpose of the peroration. The kind of close that breaks off suddenly, ex abrupto, also serves as a useful means of arousing emotions.

14. As proof of the above statements let us examine an aria by Marcello. It will be a model according to which one can examine all other melodies with regard to their disposition, for although not all compositions share the same sequence of [rhetorical] parts, almost all of these sections will be found in any good melody.

75. "Subject" here must be taken as a rhetorical term. The German word is Sache which can be understood only as the "subject" of a speech or an essay and has no musical connotation.

76. In rhetoric confutatio means that the speaker presents arguments against his own proposition and then proceeds to resolve them.

77. Reprise means a repetition of entire sections; repetition indicated by a sign. (Walther, op. cit., p. 521.)

15. The following bass-subject is the exordium of the aria:



The same is taken up without ado by the voice and, since it already reveals the entire purpose of the melody, it is used almost identically in the following manner; however, it is now at a higher pitch:



This is actually the narration, which is continued up to a cadence, with the completion of the meaning of the words.

16. After a modulation to the third⁷⁹ the bass begins an answer, the real proposition, as it were, which appears thus as propositio simplex:



Even though the subject is still the same, it has gained new strength from having been transposed. Since it is first stated by the bass alone, it is a simple proposition.

* It seems that the composer has used the transposed Dorian mode. Since, however, we cannot give the entire aria here, the following staves do not bear a key-signature and the major sixth or f-sharp is added only as an accidental. One can see that even the old modes can still be used in the galant style.

78. The vocal part is originally in the c-soprano clef. Mattheson's vocal notation, i. e., as far as the note-flags are concerned, has been retained.

79. Nachdem nun der Absatz in der Tertz erfolgt ist . . . Mattheson's omission of the actual part here referred to makes a translation of this passage somewhat difficult. Whether or not there is a modulation in the technical sense is not apparent from his text. The translator has used the word "modulation" to indicate that the music has somehow moved to C. The problem is not acute here, since between minor and its relative major there is no problem of modulation.

17. Next, however, the voice enters with a noticeable alteration and thus creates a propositio variata:



Next, the melody is continued in the same manner for several measures until the meaning of the words demands a halt again.

18. Now the bass takes up the subject once more, in a way that resembles the beginning. Before it has come to the end, however, it is met by the voice-part, which gives the melody an entirely new appearance. In company with the bass it thus forms a compound proposition, propositio composita, as follows:



19. Again, after some measures, the confirmation or reinforcement of what has already been heard in various forms takes place, but with noticeable and beautiful alteration.



This is as far as the first half of the musical speech goes; it is then, usually, closed in the same way in which it began and thus a peroration or conclusion is made.

80. The translator has made some unindicated corrections. The upper voice of the original is short an eighth rest in the first measure. There is no sharp before the g in the upper voice of the original. In the case of the missing sharp the error obviously occurred in printing; the lines on which the notes stood were printed with the notes, and there is a distinct gap in the staff before the g in question.

20. In the second part, after the composer has presented his new narration and has, as it were, made an apostrophe,* he tears off, so to speak, a little piece of his heretofore general subject and makes a special subject out of it. Thus, by means of ties and contrasts (read: dissonant objections), he keeps up the confutation until he resolves it neatly and brings it to a rest on the fourth, according to the Hypodorian mode. I shall quote and annotate the entire passage:

a) here ends the peroration; b) this is a transitus or transition by means of which the preceding is joined to the following; c) at this point begins the apostrophe or aversio; d) is the answer or REPERCUSSIO to the sixth of the tonic [Hauptton];⁸¹ e) here the contrasts and their resolution

* An apostrophe means that the speaker unexpectedly turns to other listeners.

81. Apparently Mattheson is thinking of the momentary arrival in f in measure 4, although it is most likely one of his innumerable mistakes, since at d) the key is definitely g minor, i. e., the seventh of the tonic. In §21 (line 2) he correctly says that the new answer is on the fourth; there is, however, a grammatical difference between the two cases. In §20 Mattheson uses the dative, thus implying that "the sixth" is indirect object; hence the translation "the answer to the sixth," while the passage in §21 is translated as "the answer on the fourth." The use of the dative, implying "going toward" leads the translator to

meet, confutatio, rethoribus dissolutio, nobis resolutio.

21. After this the bass takes up the complete subject by means of a new answer on the fourth, makes something entirely new out of it [dreht es ganz fremd herum] and is followed by the voice, again with a change.⁸² It looks like amplification and argument (amplificationi & argumentatione), by means of which the melody moves toward the fifth.

22. Here follows a fresh answer or repercussio on the fifth of the key. In rhetoric, under the heading of figuris dictionis, this is called refractio seu reverberatio.⁸³ This, however, is handled in such a way that this time the voice-part does not follow but moves against the bass. Finally, the above-mentioned [excerpted?] clausula enters a new confutatio and thus the second sentence or period closes and the

suppose that Mattheson may have mistakenly taken the f in measure 4 as the key toward which the subject is moving, whereas it actually is the beginning of a new sequence.

82. Literally, the word Verbesserung used here by Mattheson means "improvement!"

83. The translator believes that, in view of the context, the rendering of the Latin phrase as "refraction or reflection," will speak for itself without further explanation.

repetition is begun.

This may justifiably be called a good plan. It is not only well laid out, but well worked out. Aside from the six prescribed parts of disposition, there is also a demonstration of certain elements belonging to the category of *figurae dictionis et sententiae*.⁸⁶ We have pointed them out in passing, even though they are part of decoration. Whoever is so in-

84. Another obvious defect of printing. The first a of the tie is missing in the original. There is a distinct gap in the staff and the tie is in its usual place, i. e., under the staff.

85. Apparently again a defect of printing. In the original instead of one sixteenth note followed by two thirty-second notes, there are two sixteenth and one thirty-second notes.

86. Concerning the distinction between the *figurae sententiae* and the *figurae dictionis*, H. J. Unger (*Die Beziehungen zwischen Musik und Rhetorik im 16. bis 18. Jahrhundert*, 1941, p. 7f.) gives the following brief explanation: "Word figures [*dictionis*] ... [are] those which arise from changing the position, repeating and comparing [in the grammatical sense] words and expressions, while the second group [*sententiae*] consists of figures [involving] whole sayings (Gottsched). The latter group includes the question (*Interrogatio*), distribution [see below], and *aposiopesis* which means a sudden breaking off of the speech." Unger cites an example of *distributio* from the works of Shakespeare. It will, no doubt, be helpful to repeat this example here: "A knave, a rascal, an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound, filthy, worsted-stocking knave; a whorson, glass-gazing, super-serviceable, finical rogue; one trunk-inheriting slave; one who wouldst be a bawd, in way of good service ... " etc., etc. (*King Lear*, Act II, Scene II.)

"As a musical term *distributio* was first used by Scheibe, who understands it to be, exactly as in rhetoric, a breaking down of something into its parts. It has its greatest application in the fugue." *Ibid.*, p. 74.

clined will pursue this study further. He will be astonished to find that these things are contained in all good melodies, just as if they [the rhetorical parts] had been made for the purpose.

24. Such disposition is very important, and the relationship between all the parts of a piece depends on it. Nevertheless, many excellent persons and very inventive composers usually overlook it. If they sometimes succeed, nonetheless it is by accident, since they ignore the basic rules and, regardless of their natural gifts and instincts, have never formulated any rules concerning disposition.

25. The art of the orators consists of the following: they begin with their strongest arguments, present the weaker ones in the middle, and close with stronger ones again. This could well be something of which the musician, too, may make use, particularly in the general disposition of his work. It may seem as if this prescription lent approval to those [composers] who do nothing but give their arias a good da capo in which, while the beginning and end are equally strong, the middle often looks quite pathetic. The reason why this kind of disposition is not good lies in the fact that it ignores the whole while putting all the effort into certain parts. One must understand that a work must not merely have this appearance in general, but be particularly disposed in such a way that each part in itself observes the three degrees of strong, stronger, and strongest argument.⁸⁷

27. In writing large oratorios I usually begin at the end and work this out while the spirit is still fresh enough for me to create something effective. Nevertheless, all the while I consider the rest of the work. Everyone must follow his own inclination. If I mention my way [of composing], I do it neither out of conceit, nor in order to make it a rule, but only to point out that I have always succeeded with this method. The listeners have always been so moved at the end, where it matters most, that they remembered a great deal of it.

40. If we are finally forced to say something about decoration, it will be chiefly to remind the reader that this depends more on the judgment of the singer and player than on the composer. There must, however, be some decoration of melody, and the figures and ornaments of speech will serve well here if they are properly applied.

41. One must under no circumstances use decorations excessively. The figures* which are called [figurae] dictionis have a great

87. Paragraph 26 and fifteen paragraphs beginning with number 28, all of a very general nature, have been omitted.

* Word figures that ornament expression and are pleasing to the ear consist of repetition, in which all the repeated parts sound either almost alike or entirely different. There are twelve of them, and they can be easily applied to single notes. Phrase-figures, in which an entire phrase expresses a certain affect, occur both within and outside of debate. [Unterredung can mean either debate or conversation; the use of this term is not very clear.] There are seventeen of these, almost all of them usable in music. They may be found in any book on rhetoric.

similarity to the alteration [Wandelungen] of notes, alterations of length, or of rising and falling, etc. The figurae sententiae, however, are concerned with entire phrases [Sätze], with their changes, alterations, imitations, answers, etc. The so-called ornaments [Manieren] very often spoil many beautiful melodies, and I cannot forgive the French for the overelaboration and overdecoration of their doubles, much as I like their instrumental style.⁸⁸ They go so far that the beauty of their original melody is often lost. In these phrase-figures all word-figures are lost. Since the latter are best in music where notes take the place of words, they should come first, regardless of all alterations and variations of phrases, i. e., of entire passages or musical periods.

42. Printz* tells the following relevant story about the famous Josquin: "When Josquin** was still at Cambrai, a performer added an indecent ornament [Coloratur] in one of his works. He [Josquin] became so annoyed that he said to the performer, 'You ass, why do you add an ornament? If I had wanted that ornament I should have written it. If you wish to improve well-composed music, write your own but leave mine alone!'"

43. Nevertheless, we do not hold ornaments in contempt. Well-placed ornaments are to be esteemed, whether a composer who is himself a clever singer or instrumentalist has written them in or whether they be added by the performer. We do disapprove of their abuse, however, and of the singers and players who, lacking in taste and sense, use them excessively, without moderation, and in the wrong places. The same goes for the excessive fancies of some fantastic composers. They take their mad ideas for pearls and gems while they are usually merely cut and painted glass. The use of forced and oft-repeated eccentricities, of ill-sounding intervals, as well as other unseemly liberties, frequently produces real Hottentot music.⁸⁹

45. The limitations of space and of our purpose do not permit further elucidation. Were it not for this, it would be easy to discuss and demonstrate how the twelve word-figures and seventeen phrase-figures might lend themselves to the decoration of melody. What is

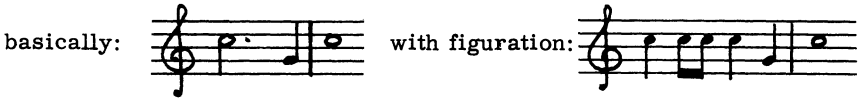
88. The reader should not be misled by the use of the term "ornaments" here and assume that Mattheson is speaking of "word-figures," since ornaments are used only on individual notes. Mattheson is speaking of phrase-figures in relationship to the double, since in doubles the entire dance (Mattheson would say "melody") is changed, usually by ornamenting the melody; they are really variations.

* W.C. Printz, Historische Beschreibung der edlen Sing- und Klingkunst, [Dresden, 1690,] Ch. X, §33.

** It is strange that the greatest composers of France were called there from abroad. Josquin and Lasso were Netherlanders, Lully was Italian, etc., etc.

89. One paragraph omitted.

more usual, for example, than musical epizeuxis or subjunctio,⁹⁰ which means the strong repetition of the same note in the same part of the melody:



46. What is more commonly used in musical composition than anaphora⁹¹ which means that a passage already used recurs at the beginning of several successive phrases and thus establishes a relatio, a relationship.



Epanalepsis, epistrophe, anadiplosis, paronomasia, polyptoton, antanaclasis, ploce,⁹³ etc., may be used so naturally in music that it al-

90. "Epizeuxis [subjunctio appears to be a synonym, since it means "to yoke to," "to subjoin"] is a word-figure in which the same word is repeated at the beginning of a sentence, the second time with greater emphasis. Example: 'It cannot be; it cannot be that, etc!'" Johann Christoph Gottsched, Handlexicon oder kurzgefasstes Wörterbuch der schönen Wissenschaften und freyen Künste, Leipzig, 1760, p. 626.

91. "Anaphora, a musico-rhetorical figure meaning about the same as repetitio. It comes about 1) when a periodus or single word is repeated several times in the course of a composition for the sake of emphasis; 2) when the bass is repeated several times, as in chaconnes!" Walther, op. cit., p. 34.

"Anaphora, repetition is what both arts [music and rhetoric] understand by this term. Anaphora is the repetition of the beginning word in several successive sentences, or immediately following each other (Gottsched). . . . Burmeister knows it as a sort of fugue in which a melodic section is repeated throughout in some, although not all voices. Thuringus restricts anaphora to the bass. Unger, op. cit., pp. 68-69.

92. Mattheson offers no explanation for this symbol which is not the customary sign for trill (t or tr) used elsewhere in this book.

93. Epanalepsis, the return of the beginning of a movement at the end of same. Ibid., p. 76.

Epistrophe. According to Scheibe "... [epistrophe] is the repetition of the closing melody of the first movement at the end of other movements!" Cited in *ibid.*, p. 76.

Anadiplosis, the repetition of the last word of a phrase as the first word of the next phrase. Walther, op. cit., p. 34; cf. Unger, op.

most seems as if the Greek orators had taken them from there; they are all repetitiones vocum, repetitions of words used in different ways.

47. Concerning the phrase-figures which deal with entire passages [moduli], who does not know the use of exclamations, already discussed above* in three different applications, as a section of musical speech? Where is parrhesia⁹⁴ stronger than in music? The paradoxa, in which surprising things are said, can almost be grasped physically. Epanorthosis⁹⁵ or withdrawal is found in almost all opposite motion [Gegenbewegung]. Paraleipsis, aposiopesis, apostrophe,⁹⁶ etc., are, in certain respects, all at home in music.

48. Many readers will say to themselves, "We have used these figures and things for so long now without knowing anything about them that we can well continue in this way and ignore rhetoric." These persons seem even more ridiculous to me than the bourgeois gentilhomme

cit., p. 68.

Paronomasia. "... In rhetoric it means the repetition of a word or phrase with an addition which gives it special emphasis. ... In music the additions may be single notes or pertain to louder or softer volume [stärker oder verminderter Vortrag]." Unger, op. cit., p. 86.

Polyptoton. "According to Vogt the repetition of a section of melody on different pitches ('Cum colon in diversa clavi repetitur!)" Ibid., p. 87.

Antanaclassis, "is one of those word-figures ... consisting only of plays on words but containing no fire of affect. A word having the same syllables with two different meanings!" Gottsched, op. cit., p. 99. (The translator was not able to discover the musical application of this device.)

Ploce. This term seems to have the same meaning as antanaclassis. Cf. *ibid.*, p. 1313.

* Pt. II, Ch. IX. [The translator has made this the following section, see page 206.]

94. Parrhesia. "When mi contra fa is used in a composition in such a way that it does not sound bad!" Walther, op. cit., p. 463.

"According to Burmeister the occurrence of unusual and daring dissonances resulting from the logical linear consistency of the voices!" Unger, op. cit., p. 87.

95. Epanorthosis or correctio. "A phrase-figure in which one speaks as if one were correcting something one apparently had said too hastily!" Gottsched, op. cit., p. 615.

96. The translator did not find paraleipsis in any of the sources he consulted. The meaning of the term is given in Liddell and Scott's Greek English Dictionary as "a passing over; 2) a rhetorical figure in which a fact is designedly passed over in such a way that attention may be especially called to it."

Aposiopesis. "In music a general pause, a silence in all the voices." Walther, op. cit., p. 42; cf. Unger, op. cit., p. 70.

Apostrophe. See Mattheson's footnote to §20 above. Gottsched (op. cit., p. 118) says, "apostrophe or direct address is a phrase-figure in which one addresses absent or dead persons or inanimate objects. Example: 'Hear me, oh heavens!'"

of Molière, who did not know that he was using a pronoun when he said, "I, thou, or he," or that he was using the imperative when he said to his servant, "Come here!"

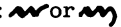
49. To be truthful, I do not wish to go into more detail here, partly because the reader can gather the truth of my remarks from the above. Besides, while I do not care to be considered a novice, I do not want to carry this business too far all at once.

50. Years ago our learned musicians wrote entire books to teach vocal ornaments. (They called them figurae cantûs; I call them figurae cantionis.) These, however, have nothing to do with the above-mentioned figures and must not be confused with them. Examples of these [figurae] may be found in, among other sources, the work of the former Capellmeister of Nuremberg, Andreas Herbst,⁹⁷ as well as in Printz.⁹⁸

51. These things change almost annually and the old ornaments are no longer valid. They may change their appearance or give way entirely to newer fashions. Thus, such instructions must be regarded with pity, and a similar study written today would possibly be equally dated a few years hence. There are some ornaments, however, which have greater permanence, as, for example, the accent, the Schleuffer [sic] and the Vorschlag.⁹⁹ Kuhnau has taught [us] something about them, at least as far as keyboard-playing is concerned, in the preface to his suites. This will not be read without profit. While such ornaments belong to the art of performing, the composer must leave op-

97. J. A. Herbst, Musica moderna prattica overo maniera del buon canto, 1641.

98. Op. cit.

99. The translator has left these terms in their original languages, since the terminology of baroque ornamentation is still somewhat problematical. "Accent" and "Vorschlag" are both generally translated as "appoggiatura" and appear to mean the same ornament. "Schleifer" are the ornaments which, according to Kuhnau, are indicated by the following signs: . The word is usually translated as "slide." There is extensive literature concerning this question and the interested reader can investigate the problem at will. We shall mention here only Mattheson's source, Kuhnau's preface to his Neue Clavier Uebung erster Theil . . . , Leipzig, 1689. A facsimile of this preface with extensive commentary may be found in Denkmäler deutscher Tonkunst, Erste Folge, Vol. IV, Leipzig, 1901. (Kuhnau's preface is on pp. 3 and 4 while the commentary may be found in the editor's introduction.) An amusing sidelight that may be of some significance is that Mattheson refers the reader to an actually very incomplete commentary on ornamentation. Kuhnau gives the performer only a bare minimum of information. The performers of the Baroque, of course, had no difficulty with ornaments, since they appear to have been accustomed to supplying their own. Kuhnau supports this custom. In his later publications of keyboard music he has virtually no ornaments and refers the performer to the above-cited preface and to ornaments as they are indicated in the work of 1689. In that work, he says, the performer will find the ornaments he (Kuhnau) likes.

portunities for them.

52. One more thing to remember. The fugue must rightly be included among the figures of amplification, of which there are about thirty. These figures are more suitably useful for expansion, amplification, decoration, ornamentation, and show, than for the thorough persuasion of the spirit. In the fugues, as in a hothouse, we find mimesis, expolitio, distributio,¹⁰⁰ and other blossoms that rarely develop into fruit. More about this elsewhere.

Concerning Musical Punctuation
(Selections from Part II, Chapter IX)

1. The theory of musical incisions,¹⁰¹ also called distinctiones, interpunctiones, posituras, etc., is the most essential part of composition. In Greek it is called diastolica.* This theory has, however, been so underrated that until now no one has formulated the slightest rule for it; in fact, no information [Unterricht] about it has been available and the name is not found in the latest musical dictionaries.

2. Some years ago a great German poet thought he had made a strange discovery, namely, that music behaved like rhetoric in this respect. How marvellous! The music-masters, especially those who instruct others in the art, ought to be ashamed of their own backwardness. Although one or the other of them has naturally stumbled on some healthy thoughts, the good gentlemen have remained on the edge without penetrating to the core of the problem. Consequently they have neither publicly nor privately been able to put the matter into its proper form.¹⁰²

5. Each statement [Antrag], be it spoken or written consists of sentences or periods. These, in turn, consist of smaller sections that together make up a period. Sentences made in such a way grow into paragraphs and several paragraphs make a chapter. This, in brief, is the stepwise design or climax of all that is spoken, written, sung, or played.

100. Concerning distributio see footnote 86.

Mimesis. "In rhetoric mimesis means the mocking imitation of something previously said. Vogt explains its musical application as follows: 'Ethonopesis vel mimesis. Cum aliquis alterius vocem imitatur, ut mulieris!' The translator interprets this as "... If some voice imitates another in the manner of a woman (i.e., on a higher pitch)." Unger, op. cit., p. 83.

"Expolitio consists of remaining in the same place and looking at something said now from this, now from that angle (expol. est ... cum in eodem loco manemus, et aliud atque aliud dicere videmur.)" Johann Chr. Ernesti, Lexicon technologiae latinorum rhetoricae ..., Leipzig, 1797, p. 156.

101. The words "Incision," "Einschnitt," or "Abschnitt" will in general be translated simply as "punctuation" hereafter.

* An etymological footnote by Mattheson has been omitted.

102. Two paragraphs omitted.

6. In melody, tone-speech, as it were, we need at most one paragraph at a time. Usually this takes up the duration of an aria. The paragraph¹⁰³ is made up, as we said, of several short sentences or periods, of which at least two are needed. There are occasional exceptions to this doctrine, according to the demands of clarity.

7. Those great poets (if they don't mind [my saying so]) who in writing a cantata [-text] take the following lines for a paragraph, i. e., an aria, offend against the essential and natural character of a musical sentence, since these lines actually constitute no more than a single sentence. Because of its length it is called a peribole or periodicum.

Being, that fills not only time
But all of eternity;
Nay, out of whose perfection
Even the sea of eternity,
Springs like a little brook;
Yet all of whose greatness is but goodness:
My soul adores thee.¹⁰⁴

8. There are seven lines or sections here which, however, make but one four-member sentence or period. Because of its length and distinction it looks like a rich garment. Yet, without belittling the great inner beauty of the thoughts, it is not at all musical. It is not a paragraph that would inevitably have to be an aria, for the particular reason that in an aria the melody must have a place to rest a little at some point before the end. While it would be suitable for setting as an arioso or [some] other extraordinary accompanied movement, it cannot be an aria.

9. A period or sentence, to describe it in its turn, is a concise statement containing a complete meaning. Whatever group of words does less than fulfill this demand is not a period or sentence. A structure containing more is a paragraph, which could — and by rights, should — consist of several sentences.

10. We have thus determined that a single period cannot make a musical paragraph because it lacks the parts required by an aria. Outside of music, as is well known, such sentences may be differentiated and separated (as incomplete paragraphs) from their context. However, everyone should have a good reason for doing this — especially if he be a teacher. The rule can be even better illustrated by the opposite.

11. Let us select a passage consisting of just as many lines and just as many sections as the above. This one, however, has three periods. Let us imagine the singer sitting on the bank of a river and

103. Mattheson uses various German synonyms for "paragraph." In English, however, they are all best rendered by the one term.

104. All the translations of poetry in this chapter are of necessity quite literal and no attempt at poetic rendering will be made. The original punctuation will be maintained regardless of its correctness in English.

uttering the following:

Clear mirror of my sorrows,
Accept my tears.
Let the whispering crystals
Gently, gently fall!
That to your silver-waves
May be joined the dew of my tears,
to become pearls.

12. Although these fluid words cannot be compared with the excellence of the uplifting thoughts of the previous example (we are not dealing with this aspect here), they are, nevertheless, very pleasant and singable. Aside from this, they have the melodic character of a complete paragraph, which is what we want to show here. We have no intention of slighting the praiseworthy efforts of anybody.

13. If many such arias and recitatives follow each other the work becomes a cantata or a scene [Auftritt], which may be considered a musical chapter. Collecting a number of such chapters, as in an oratorio, passion or theatrical work, makes a book.

14. The recognition of a sentence obliges me to make no formal close until it is over.¹⁰⁵ The recognition of a paragraph, however, forbids me to make a complete close anywhere but at the end of the paragraph. In both cases we have formal endings; the first, however, is not complete.

15. When there are several periods I can make several different formal closes or stops by the use of different keys¹⁰⁶ (except for the last one). The paragraph, however, must be the only place to have a complete final close; i. e., when the final period is also the last one. If the last period is repeated, it has the same freedom as its predecessors. There is nothing, by the way, to keep me from making a cadence on the tonic elsewhere than at the end. This is frequently very good at the beginning.¹⁰⁷

23. One rarely finds inexperienced or untutored composers who jump over a comma in speech, although even the brighter ones may do this — after due consideration — in composing. The former make a pause or stop all too often where [in the text] no comma can be either heard or seen. Examples of this are so frequent that I worry lest the

105. For the sake of clarity the sentence has been simplified. Mattheson's use of periodus and Satz as synonyms within a sentence such as this is slightly confusing.

106. "... verschiedenen anverwandten Klängen oder Tönen ..." Literally this would mean "differently used sounds or tones"; however, the context makes it clear that Mattheson must be speaking of "tonalities!"

107. A long discursive section explaining the grammatical function of various marks of punctuation, including many learned citations, has been omitted.

citation of a single one might be considered an exception. When great Capellmeister, however, proceed thus in print:

Happy the one, who by his weight of sin (a rest)
 Is not frightened any more:
 Whose naked faults by our (a rest)
 Protector's purple cloak are covered, etc.,

it must serve us as a mirror and thus prevent us from henceforth making such gross schoolboy errors. 108

27. It is best to select models of such content that only perfect commas will be found in them; commas, moreover, that demand a real grammatical pause. We shall set them first unaccompanied, to nothing but a melody. In this way the fewest rests will be required, since everything can be done by means of certain melodic turns. This is much better than adding little gasps [Seuffzer] at each joint.

28. In the following example five complete joints¹⁰⁹ may be met with. In none of them, however, is a rest to be found. There is, nevertheless, ample opportunity for breathing, and at the end of the sentence there is a formal close in a related key.

Sedato *bis*

Ge - trost, mein Hertze, nun kanst du Gnad um-
 fas - sen, dein Jesus will die
 Sün - der nicht ver - las - sen, und
 sollt es auch am Kreut - ze seyn, und
 sollt es auch am Kreut - ze seyn. 110

108. Three paragraphs containing additional examples (in Italian, incidentally) have been omitted.

109. Mattheson uses the word Gelenck, a "joint," an "articulation" in the physical sense.

110. Be comforted, my heart, now mercy is within your reach, your Jesus will not desert the sinners, even on the cross.

29. This will be followed by another example, one with three sections which, by way of contrast, are marked off by rests. The comma after the word getrost in the previous example is pendulus or incomplete; the comma after the word Schauet in the following example may be considered pendulus as well as perfectus. The latter [term] seems here to be more applicable than the former.

Grave

Schaue-et, mein Je-sus ist Rosen zu glei-chen

wel-che den Purpur mit Dor-nen um-hüllen. ¹¹¹

Schaue-et mein Je-sus ist Ro-sen zu glei-chen

wel-che den Pur-pur mit Dor-nen um-hüllen. ¹¹²

30. A certain learned theoreticus prefers the commas in the bass or in the accompanying lowest voice rather than in the main melody. He wishes them to be expressed by means of cadences and makes this obligatory.

31. Although, if necessary and for the sake of variety, commas can be suitably suggested by means of such bass-clausulae which rise and fall in an imperfect manner (per clausulas imperfecte ascendentes et descendentes)¹¹³, this is inadvisable in proportion to the greater degree to which the melody would become meaner and poorer because of the many cadences in the bass; for the melody must follow the bass.

32. There are a thousand more reasons why the bass should proceed in accord with the higher voice, the servant after the master, the maid after the mistress. For that reason I advised in paragraph 27 that one leave the bass out altogether in exercises of this kind, especially since I know that everybody always wishes to give the bass

111. The last two syllables of umhüllen require two notes. Mattheson deals with this problem by a correction in his "emendanda"-list in which he gives the elided form umhülln for both measure 9 and the last measure.

112. Behold, my Jesus is like roses, whose purple is surrounded by thorns.

113. See footnote 114.

something to do and thus frequently neglects the more essential part. What, after all, does the bass have to do with melody? It belongs to harmony. One must not confuse these things.

33. This is how the commas of the above theoreticus look in a manuscript:¹¹⁴



34. There is, however, small comfort in this, for not every suggested joint in writing, not to mention singing, demands a special stop. It is therefore easy to see that one must bear in mind that not only are there written commas that are not actually pronounced, but also many that can and must be ignored in melody.¹¹⁵ That is the reason for this distinction, which should be well noted in Critica musica,¹¹⁶ inter comma perfectum ac pendulum, i. e., between a perfect and an imperfect joint of speech.

35. Since we have already given two examples of the perfect comma, with as well as without rests, it appears to be appropriate now to give a small example of the imperfect comma as well. Let me say in advance that the dubious or hanging comma is sometimes subjected to only a very brief stop; most often, however, it is subjected to no stop at all.

36. The first, that is the short stop, occurs after a sad exclamation (exclamatio) or after such a command (imperativus) as truly demands a pause or thought. For example:

O! that Zion's help would come to Israel.

Or:

Stop! Do not slay him. He is the king, etc.

37. With inserted vocativi as well as with the imperativi, i. e., where there is any exclamation or a command expressing the heat of violent emotion, as for example in the twice exclaimed adverbia, * ach,

114. The first is probably a so-called deceptive cadence (I to VI), the second, a cadence ending on the first inversion of the tonic triad (V to I₆).

115. A free translation for the sake of clarity.

116. J. Mattheson. A periodical collected in two volumes, 1722-25.

* It may easily be seen — and should be excused — that I make an effort to explain grammatical as well as other terms by means of equivalent German ones. Unfortunately I have to consider those among my readers who, while they are musically learned, would have difficulty

ach, nein, nein, ja, ja, etc., all punctuation is skipped because of the urgency of the expression. This is even truer in singing than in speech. We need not give a musical example, the words themselves suffice.

Extinguish, Cupid, your flattering light! (punctum)
Phlegeton, give me glittering sulphur! (punctum)
Lend me, O stars, the face of Medusa, (comma perf.)
That I may punish the shameful offense! (punctum)
Let me, O heavens, bask in the joy, (comma perf.)
Of revenge!

38. Besides the four periods or sentences and the two perfect joints, we have here seven suspended commas, namely the four inserted vocativi, "Cupid," "O stars," "O heavens," and "Phlegeton," all of whom are called upon. Besides these there are three emotional words of command or imperativi: "extinguish," "give me," and "let me." None of these seven, however are regarded as [separable] sections of melody. We may judge similar things according to this example.

39. While the comma represents that part of speech called a joint or articulus in the human body, the colon represents a membrum, an entire member, as the Greek name implies. The semicolon (;) is only half a member. Let us discuss the latter first. The semicolon represents a section half-way between colon and comma. Such sections are used for disjunctivi, oppositi, and relativi, i. e., in such places as represent a separation, an opposite, or something referring to something else, especially when such circumstances are contained within a few words.

40. The semicolon has another characteristic peculiar to itself: it is often used before the grammatical meaning has been completed. The colon, on the other hand, is never used in such a case; it requires complete grammatical sense while the rhetorical meaning, however, is still unresolved.

41. Disjunctiva express separation and disparity but not opposition. Thus they may be expressed in melody by such tonal relationships as are somewhat removed from one another. Example: "You I honored more; him I loved more!" Or: "I must surrender my body to you; do not demand my heart as well!" In the first sentence love and honor are separated from one another; however, they are not opposites. Heart and body are separated, as it were, in the second sentence; they are not, however, hostile to each other.

42. In such cases the melody must make a noticeable distinction; one member of the musical rhetoric must be parted or separated from the other in some way. However, one must not introduce something [musical] that is opposed, whether by means of tonality or interval.¹¹⁷

in saying what exclamatio, vocativi, adverbia, etc. mean. It annoys me to have reason to add this note.

117. A concluding part of the sentence has been omitted, since its significance, which does not appear to be important, is somewhat obscure.

This means that I must not make the intervals contradictory, [i. e.,] use a major third where a minor one had been, etc. Nor may I place rising passages where there had previously been descending ones, and vice versa. But I may in good fashion change the key and go to another closely related one. For example from A[minor] to C[major] in a recitative. ¹¹⁸

DICH hab ich mehr ge-ehrt; IHN a-ber mehr geliebt.¹¹⁹

From D[minor] to F[major] in an arietta.

Ich muss den LEIB dir ü-ber-las-sen;
doch for-dre NICHT das Hertz von mir.¹²⁰

43. The most important element in such cases depends on stress or emphasis. In the first example the main stresses are on the pronouns "you" and "him"; another, if lesser, stress falls on the verbs "honored" and "loved!" In the second example the greatest stress is demanded by the word "not" and a weaker one by the noun "heart." A formal close, as in the above examples, is not always necessary

44. When there is actual opposition, the situation is quite different. Opposition of the words demands similar opposition in the music. Such conflicting delivery is best suited to recitatives and arias. It must not be forced, however. An example in melismatic style:

One promises with mouth and hand,
One will not say a word;
But, as soon as a back is turned,
The promise is already broken.¹²¹

118. This paragraph becomes clearer when the musical example in paragraph 45 is examined. In that example Mattheson, in order to express opposites, divides the setting into two parts corresponding to the two parts of the sentence. The first part ascends, the second descends. The translator assumes that the comment about changing major to minor thirds refers to a case in which the music is repeated. In that case, since the parts of the sentence are not "opposites" any change should not be too radical.

119. You I honored more; him I loved more.

120. I must surrender my body to you; do not demand my heart as well.

121. The translation of this poem serves also as the translation of the text in the following musical example.

These are clearly opposites: to keep one's word or to break it. These conflicting acts may be expressed by such opposite motion of tones and intervals as will make an image for the ear.

45. I say that one may do this — not that this is a requisite so indispensable that without it the melody ceases to be a melody. Clarity is clarity, however. Also, such remarks [as the above] are helpful to invention, for opposites can be melodically expressed in several ways: by means of passages that reverse their path, by intervals that run counter to each other, by sudden changes of key and meter, etc. To avoid becoming too lengthy, we shall give an example of the first kind of contrast [only].

Da sagt man zu mit Mund und Hand, kein Wort soll sein ge-
spro-chen; doch wenn der Rüc-ken nur gewandt, ist
schon das Wort ge-brochen.

46. Relativi (to which, among others, all brief successive descriptive phrases belong), have their own characteristics. Rather than contrasting and warring things, there should be equality and similarity of notes and intervals. One should not, however, overdo this similarity, for there must, of necessity, be difference and variety. Example:

Countless is the army of the stars;
Countless the sand at the sea;
Yet they are less than the number of my sorrows. 122

There you have in the first two lines a pair of sentences, of comparisons, that are related to one another. They should be expressed by means of similar passages [Modulos]. The third line, on the other hand contains a contrast and therefore demands contrasting treatment of tonality [Klängen und Ton-Arten], as follows:

122. The text of the following musical example.

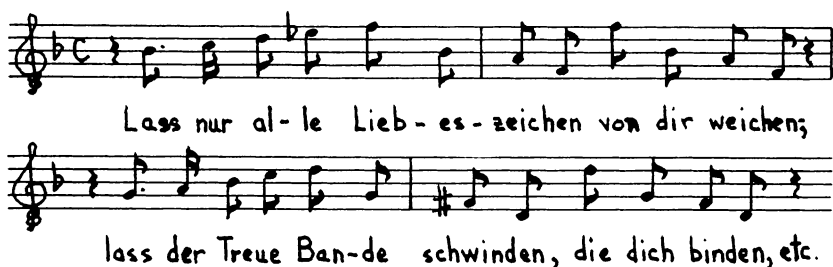


Un-zehl-bar ist der Sternen Heer; un-
 zehl-bar ist der Sand am Meer; doch wei - - - chen
 sich der Menge mei - ner Schmerzaen.

47. If semicolon sections that are related (relativa) to each other also happen to have similar rhyme and structure, or if this happens in one sentence or another, for example:

Let all signs of love
 desert you;
 Let loose the bonds of faithfulness
 that tie you.¹²³

elegant and easy transpositions [Versetzen] and good repetitions become possible in view of the relativa.



Lass nur al-le Lieb-es-zeichen von dir weichen;
 lass der Treue Ban-de schwinden, die dich binden, etc.

48. The so-called small descriptive passages will seldom be found in arias, since they would make for too great length. They are often found in recitatives, however, and if they are treated intelligently, they can be quite effective. We shall give here the expression of someone in despair. The example contains many small or half-members:

123. The text of the following musical example.

My pains cannot be expressed; my troubles are countless;
 The air sighs for having nourished me;
 The earth for having borne me;
 Is worth only burning;
 The stars become comets,
 To slay me, monster of nature;
 The earth refuses my body its grave,
 Heaven refuses my soul a dwelling:
 What shall I do,
 Desperate, damned murderer?
 Rather than suffer so,
 I shall hang myself!¹²⁴

49. This selected and in its way very beautiful description might be set to music as follows: (see pages 217 and 218).

50. Space does not permit an examination of the similarities between all of the above four or five half-members. If you examine the entire paragraph, you will find that a certain falling of the melody [Fall der Stimme] always points up the semicolon. The bass, too, contributes its share in marking the sections, especially in marking a new sentence — not by contrast, however, but by similarity. The five joints or commas are treated quite differently: the lowest voice does not even approach a complete clausula. On the other hand, at the colon or complete joint a formal close combined with rests aids further thought, and what follows is in a different key. The question is contrasted, and at the exclamation point there is a final cadence.

51. Sometimes one finds an antithesis, a contrast, between the first and second parts of an aria. In that case the semicolon at the end of the first part becomes of necessity a period, since, when it is repeated from the beginning, it must be the final close and thus demands a complete cadence in the tonic key [Final-Note]. Let the following words serve as example:

Shall I love another?
 My ambition says "yes";
 But I shudder to see,
 How it would grieve her,
 Who favored me. (da capo)

52. Aside from this single case, which I should rather avoid by means of working the da capo out twice,¹²⁷ the semicolon must never have a formal, certainly not a complete cadence. One must not pay too much attention to the poets, who often can show little reason for their punctuation. It is a somewhat controversial subject. Some prefer not to use the semicolon at all and restrict themselves to commas

124. The text of the following musical example.

127. "... mittels einer zweifachen Ausarbeitung des da Capo!"
 There appears to be no doubt that Mattheson means a written out (and, therefore, changed) da capo.

Un-säg-lich ist mein Schmerz; un-zähl-bar meine

56 6 4#

Pla-gen; Die Luft be-seufftet, dass sie mich hat er-

6 6 4#

neht; die Welt die- weil sie mich ge-tra-gen,

4#

ist bloss da-rum Ver-bren-nens werth; Die Sternen werden zu Co-

125 6

125. In the original the sixteenth rest is followed by an eighth note thus giving the measure a sixteenth too many. It seems obvious to the translator that the mistake is not corrected by eliminating the rest (which falls on a semicolon) but by shortening the note following the rest.

me-ten, mich Scheu-sal der Na-tur zu töd-ten;

Dem Körper spricht die Erd ein Grab, der Himmel meiner

Seel den Wohn-plate ab: 126 Was fang ich dan, ver-

zweif-fel-ter, ver-damm-ter Mörder an? eh ich mich soll so

un-er-träg-lich kränc-ken, will ich mich hencken!

126. The original has a semicolon here. That this is an error may be deduced from the text as printed in ¶48 and the explanation in ¶50.

and periods. 128

54. We now come to the colon (:) proper. This has somewhat more importance than the previously discussed sections, since it encloses a greater part of speech and has complete grammatical meaning. However it remains clear that something must follow to complete the rhetorical meaning. For the latter reason the colon may not have a complete final cadence, but rather one that calls for further motion, a resting place that demands resumption, a clausula desiderans.¹²⁹

57. We have room here to consider only the most urgent problems of melodic writing. It should be noted that a stop should be made before causes;¹³⁰ but that there should be no cadence. When a story is to follow, the melody must be left doubtful, as it were. This is usually done by means of a fifth degree of the scale [in the bass] with 7-6 figuration, sometimes by other means. Lipsius is right when he says, "colon suspendit"; the colon does want to suspend.

58. "Examples" may be treated in the same manner. A deduction is different and does not need a resting point that demands resumption. Similes can stand a preceding cadence; headings, however, [have a preceding cadence] under no circumstances. The latter must be explained by means of a monotone, i.e., by the use of the same successive note almost as in the tied [gebundenen] church style.¹³¹ Finally when the words of another or thoughtful saying are to be quoted,¹³² the melody must not only be interrupted but must change key as well.

59. Since the manifold use of every punctuation mark is quite clear, the intelligent reader can see for himself whether it makes sense to adopt one rule for all colons and semicolons (particularly as the colon itself is used in six or seven different ways), as a famous and learned royal Capellmeister would have it. He takes care of them all without further distinction by means of the following bass-figure.¹³³



61. We shall now examine the interrogation in musical speech.

128. Paragraph omitted.

129. Two paragraphs, mostly concerned with the grammatical aspects of the colon, have been omitted. The last sentence of paragraph 54 has been somewhat freely translated.

130. Colons are used before causes.

131. In Pt. I, Ch. X Mattheson describes the gebundene Kirchen-Styl by which he simply means either Gregorian chant or Gregorian notation involving ligatures, i.e., "notes tied together!" It is plain from this that "the monotone, the use of the same successive note" is the Gregorian recitation tone or tenor.

132. In German direct quotation is preceded by a colon.

133. Paragraph omitted.

It is indicated by the sign (?). There are either real or implied [verblümt] questions. Many composers rigidly maintain that the question mark must always be expressed by a rising of the voice. One must not, however, take for granted that this device is always right.

62. In common speech and pronunciation the voice always does rise more or less when there is a question. In melody, however, there are many conditions that not only tolerate an exception but actually demand one. In poetry, moreover, there are many figurative questions that actually do not leave any doubt. Doubt is the true mark of a real question. A composer must, therefore, make a clear distinction and arrange his notes accordingly. If, for example, this is the question:

Can I administer medicine,
When I myself must die?

the meaning is that nobody can help another who needs to be helped himself. This is basically a statement that is beyond all doubt. When, therefore, questions are phrased this way, one must not adhere too closely to the usual form. A clever composer is, nevertheless, free to make his melodic resolution by emphatic displacement, in the manner of a question.

63. It has been shown in paragraphs 49 and 50 above how a real and definite question can be expressed without a rise of the voice. This method leaves the question wide open, nonetheless. To it [the method shown there] should be added that imperfect consonances are most suited to the purpose [of expressing a question]. To end the question on a sixth, whether rising or falling, is good, particularly in recitatives.

64. Gasparini¹³⁴ set the question, "Why do you not believe?" in an aria as shown in example 1 below. He did it with a descending figure ending on a sixth. In another place he used the everyday formula (example 2) and ended on a fifth. This too is good and we shall not criticize it. However, it should be handled as in example 3 by means of a sixth¹³⁵ which is not so common.

134. Francesco Gasparini, 1668-1727.

135. The translator assumes that "sixth" refers to the use of the inverted C-major triad at the end, since Mattheson has apparently rewritten example 2 as example 3.

No. 1

Cur non credis? etc.

No. 2

quid do-le-tis?

No. 3

quid do-le-tis? etc.

(6)

65. If one were to suppose that, as among questions there are two kinds, so among exclamations there are three, closer examination would prove him right. Thus the composer is obliged to make a distinction, although there is only one kind of sign (!). The first kind [of exclamation] includes astonishment, joyous exclamation, or an encouraging command. For example:

1. Monarch!
Mighty one! You are the unconquerable hero!
2. Hurrah! Hurrah! Long live, long flourish
Hammonia!
3. Roar, thundering guns!
Crash with fiery lightning!

Joy is the master and the reigning passion here. For this reason vivid and fast passages as well as large intervals must be used.

66. The second kind of exclamation embraces all wishing and heartfelt yearning; all pleading, invocation, and complaint, as well as fear, horror, terror, etc. The last-named demand melodic violence, which is best expressed by fast and nimble sounds. Yearning and the other emotions are always children of sadness. For example:

Heaven! If you still have mercy for my
suffering, then, o! now is the time to help me.

According to the particular circumstances, one must use now large but not commonplace intervals, now intervals that are small and extraordinary. Tenderness is the predominant affect.

67. The third kind of exclamation comes close to real cries, as when extraordinary consternation and astonishment arise from grue-

some incidents, cries reaching the highest peak of despair. Let us suppose Cain represented thus:

Open up, jaws of smoking hell!
Pull me down into your heat!
To you I deliver my despairing soul! etc.

68. Of course, I would gladly add my humble voice to demands for banishing such gruesome, horrible representations from music. If, however, they do occur, one must know how to deal with them. This depends, in the main, on a knowledge of the various affects. Here we have unmitigated despair, and thus we may bring together conflicting intervals whose characters are at war with one another, such as major and minor thirds. We can set such wicked blasphemous exclamations to a mad turmoil of fiddle scraping and blowing. The pyrrhic foot¹³⁶ is well suited to this sort of thing.

69. Let me, parenthetically, as it were, insert a few words about the parenthesis here. This kind of section is an inserted phrase which, separated by these marks (), to some extent interrupts the flow of continuous rhetorical thought. It is not a very musical thing and, as far as I am concerned, could well be excused from service in musical science. Since, however, it does occasionally occur in an aria and, more frequently and suitably, in recitatives, the composer who wishes to deal successfully with such enclosed phrases must more or less interrupt the main purpose of the melody in accordance with the greater or smaller interruption of the main purpose of the words.

70. As an example of those insertions that depart quite far from the path of direct meaning, let the following be observed. We have not set either of the examples to music.

How easy it is for him who deals thus with worms
That he use even our dust (for, as is known,
Nothing becomes nothing) to further his glory.

Should this be sung, the melody would have to descend from the middle range of the soprano to the middle range of the alto, or, at least, a fourth or fifth, as if it were now for another voice.¹³⁷

136. "The pyrrhichius consists of two [short] sounds of equal duration. It is named, some say, after the Epirotic king Pyrrhus who is said to have been a lover or inventor of it and to have introduced certain war-like dances in this rhythm. . . . It might be that such heated fighter-leaps are named after their speed rather than after a person, since both words have the same origin, namely, meaning fire and heat!" Pt. II, Ch. VI, §11. Example, loc. cit., §6:



137. Two paragraphs containing other examples omitted.

73. If these insertions are fairly closely related to the context or if they contain brief exclamations, one must follow natural speech. Rests and stopping places are not suitable, since they do far more disservice to the verse-structure than they aid the understanding.

74. I believe that those who freely and honestly wish to be truthful, including the greatest poets of our time, will have to admit that for the most part these insertions and parentheses are rather forced. Often they are included only for the sake of a rhyme. No one who has the least bit of musical insight, however, will deny that insertions are of little or no benefit to melody and should be used sparingly.

75. To give a Davidian example of how a parenthesis is best dealt with in music, we recommend taking Psalm 124 and setting the words, "If the Lord were not with us," for the whole chorus, while the words "(say, Israel)" are sung by a solo voice followed by the tutti again singing, "if the Lord, etc!" In that way this and similar insertions will be very effective.

76. Since the period (.) closes everything, we shall close this chapter with its examination. Although it is the most important punctuation mark of musical speech, it is the least problematic. One needs to do nothing but make a formal cadence in the place where the period is found, a complete clausula and, finally, a complete close in the tonic key.

Concerning Emphasis in Melody (Selections from Part II, Chapter VIII)

1. Emphasis* deals with stress of thought, sounds or words; it explains them and makes them clear. Its use demands profound thought. The following four observations lie within the scope of "emphasis!"

2. First we must consider emphasis proper, i. e., the sound and stress of the words themselves. This was already touched upon in the above chapter on melody,¹³⁸ but we must now elaborate it further and apply it to music.

3. Aside from this, the long or short pronunciation of syllables must be considered here. This is called "accent!"

4. Third, we must examine passaggi and graceful melodic runs.¹³⁹

* Mattheson's footnote has been omitted.

138. Pt. II, Ch. V. §95ff.

139. "Passaggio (Ital.), passage (Fr.), consists of several running figures joined together. This does not include tirate and circoli or those circoli, tiratae [sic] bombilantes, and other simple running figures . . . which follow each other without a break. (See Printz's Compendium signatoriae et modulatoriae vocalis, p. 53, and Brossard.) According to the latter they are a melodic row [Reihe-Gesang] consisting of many small notes such as eighths, sixteenths, etc., strung to-

5. Fourth, we must observe not only the repetition of words but of melodies, progressions, and voice-leading, in so far as certain stresses are required in these factors and the preceding ones. All this belongs under the heading "emphasis!"

6. Before we examine each of these things in detail, we must briefly show how emphasis is distinguished from accent.

7. Accent, which here means the special sounds of a syllable, had a different meaning, as we have seen above, in melodic decoration [Modulatorie], where it refers to an ornament, or manière. In the art of poetry it is called accentus metricus, Reim-Fall; in music it is called accentus melicus, Singe-Fall.

8. The distinction, accordingly, lies in the following characteristics: first of all, emphasis always falls on an entire word, not according to its sound but according to its meaning. Accent, on the other hand, has to do only with syllables, with their length, brevity, and rising and falling pronunciation.

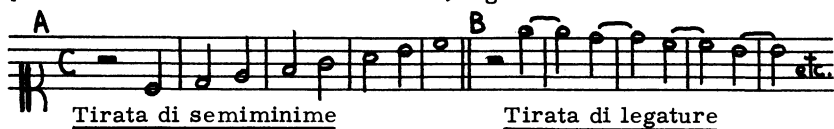
9. Besides this, every word of more than one syllable has at least one accent; not every word, however, receives emphasis. And vice versa, words of one syllable often lack any real accent, while they may be easily emphasized.

10. Third, accent is concerned only with pronunciation. Emphasis virtually points to the affect and illuminates the sense and meaning of the delivery. That is where the difference lies.

11. As an illustration of the above four properties of emphasis — in sound and song — we shall first present a very short melody. The

gether for at least one or two measures and no more than three (p. 89). ... A passage should be no longer than a phrase singable in one breath, like a morceau, a bite!" Walther, op. cit., p. 465.

Tirata is defined by the same author as a series of many notes of equal value. Illustration in Table XX, figure 9:



"... especially when they consist of eighth and sixteenth notes preceded almost always by a rest and followed ordinarily, by longer notes." (Ibid., p. 609.)

"Circolo, a circle, ... 2) when two circoli mezzì are written in such a way that if they were placed above one another they would make a complete circle!" (Ibid., p. 166.) Example, *ibid.*, Table VIII, figure 9:



Il ciel tu fè SI bel-la, leg
 gia-dra pas-to-rel-la, per-chè tu sia PIE-
 TO-SA, NON cru-do al tuo pas-tor.

Il ciel tu fè SI bel-la, SI
 bel-la, leg-gia - - dra pas - - to -
 rel - la, per - chè tu sia PIE-TO-SA, NON
 cru - da, NON cru-do al tuo pas - tor.

main rule that can be given is that such emphasis almost always involves a noticeable rise of the vocal part, if not necessarily a great one. (Even a half-step may often suffice.) The stressed note need not be the accented one.

12. Let us take the following words as an example:

Il ciel ti fè SI bella,
Leggiadra pastorella,
Perchè tu sia PIETOSA; NON cruda
al tuo pastor.*

13. We find three points of emphasis here, on the words si, pietosa, and non.** Musically they might be expressed in the following manner: (see page 225).

14. The felicity of a well-placed accent can be no better illustrated than by a comparison with a poorly placed one. From such observation of opposites much advantage is to be gained both in learning and in teaching.¹⁴⁰

16. The word-accent must always be placed on an accented note of the melody [melodischen Klang]. It does not matter whether in this case, the note is especially raised, as for emphasis, as long as it is not lowered too much in repetition [Wiederspiel].¹⁴¹

17. The general rule to be observed when dealing with accent is this: the note that falls on the accent [of the text] must be appropriately long or newly struck [anschlagend].¹⁴² It should be observed that emphasis does not depend on this exclusively. It may occur on short or passing notes [durchgehende Noten] if it is provided with some other distinguishing factor.

18. To clarify the above it is necessary to say that neither an accent alone nor the written time value [äusserliche Geltung] can make a note long or anschlagend in the present meaning. The inner content

* Transl.: Heaven made you so beautiful, pretty shepherdess, that you should show pity to your shepherd, not cruelty.

** Si is an incensens which raises beauty higher; pietosa the word on which the whole piece depends and cruda would contradict this, were it not for non. These are the reasons why stress falls on these particular words, where some persons would least expect it.

140. A paragraph discussing accentuation in speech has been omitted.

141. The translator cannot clarify this somewhat obscure passage except for the assumption that Mattheson is referring to a repetition of the text with a different musical accompaniment.

142. "Anschlagen is the opposite of remaining on the same note and of passing notes. It means, especially in keyboard playing, to strike the previous note again, or to strike a new one." [Literally translated it would read "to strike the previous fingering again..."] Walther, op. cit. p. 38.

and melodic [singende] accent alone can do this.

19. Of what this content and melodic accent consists has been sufficiently explained in Critica musica on pages 40, 41, 42, and 43.¹⁴³ We ask the reader to refer to it so that we need not become too lengthy here. The whole problem may be likened to a coin whose inner and outer values are often quite different.

20. Let us give some examples of poorly placed accents and ask ourselves on which syllables of the word zweifelhaft [doubtful] the accent lies and whether the following figure places it correctly.

nieh-mahls zweifel-hafft zu seyn, niehmahls

zweifel-hafft zu seyn. ¹⁴⁴

21. Both times the syllable hafft stands out, doubly so since it not only ascends but also has intrinsic value.¹⁴⁵ This can be justified only for the first syllable.¹⁴⁶ Without doubt, the passage ought to read as follows:

nieh-mahls zweifel-hafft zu seyn, niehmahls

zweifel-hafft zu seyn.

143. "An accent is the inner content and emphasis of a note which takes place in such a way that at certain times a note stands out from the others even though its appearance does not differ from theirs." Crit. mus., Vol. I, p. 43.

"Accentus and anschlagende notes are synonyms." Ibid., p. 44.

144. "Never to doubt!" All the translations of the texts of musical examples in this chapter will be quite literal in order not to obscure Mattheson's arguments.

145. "Intrinsic value" is the literal translation. The term presumably refers to the fact that the syllable falls on an accented part of the measure.

146. The word zweifelhaft (the modern spelling) is accented on the first syllable. As far as meaning goes, too, emphasizing the last syllable would be analogous to an emphasis on the last syllable of the English word "doubtful!"

22. Thus we have seen a small example taken from a real aria. This terrible state of affairs, however, is found more often in recitatives and we shall therefore give some examples in order, so to speak, to contrast black and white.

Ex. 1

Sie mach-ten vier Theil, einem
ieg-li-chen Kriegs-knecht ein Theil.¹⁴⁷

23. Anyone can see that the numbers vier [four] and eins [one] are the important words. The accent as well as the emphasis [of the text] lies on them and not the word Theil [part]. Since this time neither rising nor intrinsic value were made use of, and the notes were both times short and of no particular value, we should change the passage in the following manner:

Sie mach-ten vier Theil, einem
ieg-li-chen Kriegs-knecht ein Theil.

24. Here is a similar pair:

Ex. 2

Und von Stund an
nahm sie der Jün-ger zu sich.¹⁴⁸

The spoken accent clearly falls on zu [unto]. The composer, however, has treated the word briefly and as if it were unimportant. It would be better and more emphatic as follows.

147. They divided [them] into four parts; one part for each soldier.

148. And from that hour the disciple took her unto himself.

Und von Stund an
nahm sie der Jün-ger zu sich.

25.

Ex. 3

Dass sie ab-ge-nom-men würden. 149

The accent of the word abgenommen [taken off, taken down] is undoubtedly on the first syllable, not the middle one as in the above example:

Dass sie ab-ge-nom-men würden.

26.

Ex. 4

Die - weil das Grab na-he war. 150

Neither on the syllable weil nor on the article das may there be an accent but only on Grab [grave] and possibly on nahe [near].

Die - weil das Grab na-he war.

* I am not unaware of the fact that the ordinary manner of writing this would make both of the last two notes c; however, this time I have written them as they are sung. [If the last two written notes were both c, baroque performance practice would have made the first one an apoggiatura (port de voix, accent, or Vorschlag), i. e., it would have been sung as an f. Examples of this practice may be found in Leopold Mozart's Versuch einer gründlichen Violinschule, 1756, Ch. IX; C.P.E. Bach's Versuch über die wahre Art das Klavier zu spielen, 1759, Ch. II; and, particularly, in Pt. II, Ch. III, §§24-26 of Mattheson's Capellmeister. The latter mentions that this particular ornament is "used daily in recitatives!"]

149. That they would be taken off [or down].

150. While [because?] the grave was near.

27. In example one, both emphasis and accent are on the same words, vier and eins. Treating them otherwise, therefore, creates a double error. In example two, the compound verb zusichnehmen [to take unto oneself] is separated in the third person. In such words, whether they have three or four syllables, the accent falls on the one that comes first in the infinitive regardless of where the syllable is placed when the word is separated.

28. The same holds true for the word abgenommen in example three. In number four, there can be no accent on the last syllable of dieweil; this is even truer for the article das. When das becomes a demonstrative pronoun it is often accented, not, however, when it is used as an article. The accent is on Grab or possibly nahe.

29. In words of two syllables it should be noted that when the syllables are of equal length, the first, not the second should have the accent. This would be incorrect, therefore:

This is correct:

The reason for this is that the first of two syllables must always have preference as prima inter pares.

30. While most German words of two syllables usually have their accent on the first, the second being short or being made short, there is one exception in musical composition. Almost all the final notes of a melody must be anschlagend or have the accent, although the final syllable on which the note falls may be short.

31. I say "almost all," i. e., almost every last note of a melody, since I mean all real and formal cadences. Frequently an exception is made if one wishes to stop abruptly. In former days nobody observed this fine point [Artigkeit] of composition and ended thus:

nowadays, however,

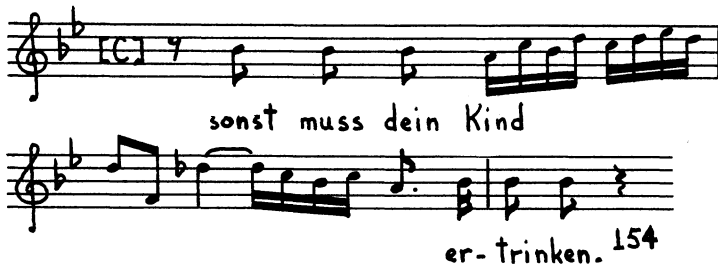
151. Alsbald is accented on the second syllable in modern German pronunciation. The word means "forthwith!"

152. Else my child must drown.

32. These things depend on circumstances. Wherever the text has an accent there must unfailingly be a melodic accent as well. When the syllables have no accent, however, it is, nevertheless, possible to have a melodic accent. This is one of the musical prerogatives.

33. We come now to passaggi. Right here let us take the words of Pilate from the Passion: "Weisst Du nicht, dass ich Macht habe? etc."¹⁵³ Would it make an emphatic or pointed melody to place a melisma of twenty-eight sixteenths on the word habe [have]? I doubt that anyone would think so, not even the composer. The latter would be like David who did not believe that Nathan's story of the sheep concerned him.

34. A melisma on habe, however, would be preferable to one on the word Kind [child] in the first stanza of an ode, in which [type] nobody binds our hands, as here:



35. How large a field we should find before us were we to examine and index such things! It is to be hoped that intelligent composers will proceed more thoughtfully and will not write music that takes its toll by suppressing emphasis.¹⁵⁵ If for one reason or another they want or must use such decorative passages with unfruitful words, let them at least not select such clumsy ones.¹⁵⁶

44. Just as clever and moderate repetition adds much force to the melody, analysis or fragmentation[Auflösung] does too. The first

153. The Gospel according to St. John (here literally translated from the German): Know you not that I have the power, etc.

154. Else thy child must drown. (In the previous examples with this text it was "my child.")

155. ... statt des Nachdrucks die Music nicht zur Unterdrückung bringen. Somewhat obscure and therefore freely translated. We add the literal translation here, "... instead of emphasis makes the music a [means] of suppressing." A possibility that in this context does not appear a likely one would mean exactly the opposite, "... instead of emphasis suppress the music!"

156. Five paragraphs dealing with repetition are summarized here rather than being given in full. Repetition of words should be used only for the sake of emphasis. Mattheson dislikes repeating "innocent words" and thus "submitting them to torture!" Words of importance, however "may well be repeated three or four times in order to lend them stronger emphasis!"

Spondaic foot

Iambic foot



Trochaic foot



For valley-peasants



Lullaby



Dactylic foot

or



Anapaestic foot



Molossus



Trybrachys



mention of this may be found in Critica musica, vol. III, pp. 18 & 24.

45. Take for example the following words:

Let flow into my heart
O God, despite all pain of sin,
But one drop of Christ's blood.

The words may be declaimed and broken up in five different ways after they have occurred once in their proper order: 1) Let flow, o God etc.; 2) But one drop into this heart; 3) Let flow Christ's blood into my heart; 4) Despite all pain of sin into my heart; 5) O God, but one drop.

46. This figure is most effective where the meaning of the words is somewhat far-fetched or dislocated [verworffen] or if, as in the above example, there are three or four phrases that must be heard in their entirety before the whole can be grasped. In such cases analysis not only furthers understanding and is almost necessary, but lends extraordinary beauty and unexpectedly moving emphasis.¹⁵⁷

Since Mattheson, in his chapter on the various rhythms (Pt. II, Ch. VI, Concerning the Length and Brevity of Sound or the Organization of Sound-Feet), offers few comments on their affects, the translator feels that it would serve no useful purpose to incorporate the entire chapter in the translation. The following, therefore, represents the literal translation of only those sentences that are relevant to the subject of the affects. The musical examples illustrating the rhythms discussed here will be found on page 232.

The spondaic foot is suitable for the expression of piety and respect. At the same time it is simple.

The iambic foot is moderately gay. It is neither of a flighty nor of a running quality.

The trochaic foot is not expressive of sharp [spitzig] or brittle [spröde] qualities ... In Sweden the peasants in the valleys like to dance to it. It is best suited to Spanish canarie-gigues and to lullabies. It has a quality that is somewhat satirical, but intrinsically it is rather innocent; certainly, it is neither serious nor sharp.

The dactylic foot is very common. It is suitable to jocose as well as serious melodies.

The anapestic foot is more effective than the dactylic one in jocose and strange [fremden] melodies. It is also used in serious pieces, customarily, however, it is there mixed with other rhythms.

157. The omitted last two paragraphs of this chapter give similar examples of fragmentation of shorter phrases.

The molossus has a quality of heaviness and laboriousness. Its majestic steps are also suitable to a march or to pageants [Aufzüge], especially when kettledrums [Pauken] are used. The molossus is less suited to lively pieces or dances; it is good for serious, sad, and melancholy compositions.

The trybrachys is used mostly in gigues. Sometimes, however, it is used in serious pieces, i. e., in those running figures that are called "triplets."¹⁵⁸

* * * * *

In his earlier book, Das neu-eröffnete Orchestre, Mattheson devotes an entire chapter (Part III, Chapter II) to the affects expressed by the various keys. Since he omits this aspect of the doctrine of the affects in Der vollkommene Capellmeister, a summary of his previous discussion is appended here. It should be pointed out that, dogmatic as he appears to be, Mattheson is aware of the fact that there is not and never will be any unanimity of opinion on this subject and advises his readers that he does not wish to usurp their right to form theories of their own. He is giving his own opinions "only in order to help the reader to get a clearer view of the subject!"

Before going into the discussion of the keys, he summarizes earlier opinions on the modes very briefly. He is apparently unaware, however, that the Greek modes differed from the later church modes. In describing the affects of the keys, he cites other writers such as Athanasius Kircher,¹⁵⁹ Glareanus, and Johann Michael Corvinus.¹⁶⁰ The following summary will be restricted to the opinions of Mattheson without consideration of what other writers may have had to say on the subject.

Two general opinions about the nature of the keys are rejected by Mattheson, one in its entirety, the other as "oversimplified." To believe that major keys are gay and minor keys sad is not entirely wrong, says Mattheson; it is just not as simple as that. But it is stupid to believe that keys that have a signature with flats are "soft and tender," while the keys with sharps are "hard, fresh, and gay." He further warns the reader that he is going to base the descriptions that are about to follow on Cammer-Ton, not Chor-Ton.¹⁶¹ The order in which Mattheson lists the keys has been retained in our summary.

D minor, the tono primo (Dorian) is believed by Mattheson to be somewhat devout and calm, at the same time grand, agreeable, and expressive of contentment. He therefore recommends it for the further-

158. For an explanation of the pyrrhichius see footnote 136.

159. Author of Musurgia universalis (1650).

160. Author of Heptachordum danicum (1646).

161. For the most recent discussion of Cammer-Ton and Chor-Ton see Arthur Mendel, "On the Pitches in Use in Bach's Time," The Musical Quarterly, XLI, pp. 332 and 466.

ing of devotion in the church and for achieving peace of mind in com-muni vita. He does not wish to imply, however, that this key cannot also delight; nevertheless, "skipping music" must not be written in it, whereas "flowing" music will be very successful.

G minor (transposed Dorian) is "almost the most beautiful key." Mattheson finds in it not only the rather serious character of D minor combined with spirited loveliness, but also uncommon grace and complaisance [Gefälligkeit]. "It is suitable for tender as well as refreshing things, for yearning as well as happy ones. In short, it lends itself well and flexibly to moderate plaintiveness and tempered gaiety."

A minor (Aeolian) is found by Mattheson to be somewhat plaintive, dignified [ehrbar] and relaxed. "It is sleep-inducing but not disagreeably so. It is highly suitable for keyboard and other instrumental compositions!"

E minor (Phrygian), says Mattheson, can hardly be considered gay. "Whatever one may do with it, it will remain pensive, profound, sad, and expressive of grief; in such a way, however, that some chance of consolation remains!"

To C major (Ionian) Mattheson ascribes a rather rude and impertinent character, but says that it is suited to the expression of joy. "A clever composer who chooses the accompanying instruments well can even use it for tender and charming compositions!"

F major (transposed Ionian) "is capable of expressing the most beautiful sentiments, whether these be generosity, steadfastness, love, or whatever else may be high on the list of virtues. It is natural and unforced when used to express such affects." He compares it to a handsome person who looks good whatever he may do and who has, "as the French say, bonne grace."

D major is found to be somewhat sharp and stubborn, very suitable to noisy, gay, war-like, and cheering [auffmunternden] things. "No one will deny, however, that if a flute is used instead of a clarinet¹⁶² and a violin is the predominant instrument instead of the kettle-drum, it can very well be used for delicate things!"

G major (Hypoionian) Mattheson calls insinuating and persuasive. It is, besides, somewhat brilliant and suited to the expression of serious as well as gay affects.

C minor "possesses both exceeding loveliness and, at the same time, sadness. Since the first quality is too prevalent and one easily gets tired of too much sweetness, it will be best to enliven this key by a somewhat spirited and regular mouvement. This will keep its mild-

162. There is some question here whether Mattheson is indeed speaking of the clarinet, since generally trumpets were used with kettledrums in martial music. The term clarino meaning "high trumpet" is, of course, well known.

ness from becoming soporific. If, of course, it is intended to induce sleep, this consideration does not apply."

F minor was felt by Mattheson to be mild and relaxed, yet at the same time profound and heavy with despair and fatal anxiety. It is very moving, says Mattheson, in its beautiful expression of black, helpless melancholy which occasionally causes the listener to shudder.

B-flat major (transposed Lydian) "is very diverting and showy, however, somewhat modest. It thus can pass as both magnificent and delicate [mignon]." Mattheson agrees with Kircher, who says that it elevates the soul to more arduous things (ad ardua animam elevans).

Mattheson considers E-flat major to express the opposite of lasciviousness, it being rather pathetic, always serious, and plaintive.

A major "is very touching, although it is somewhat brilliant. It is best suited to the expression of plaintive and sad passions rather than to divertissements. It is especially good for compositions for the violin!"

E major is found to express desperate or fatal sadness. "Under certain circumstances it can be piercing, sorrowful, and penetrating." He compares it to the "fatal separation of body and soul."

B minor is, according to Mattheson, seldom used because it is bizarre, moody, and melancholy.

F-sharp minor, "although it leads to great sadness, is somewhat languid and amorous rather than lethal. It is also somewhat abandoned, singular,¹⁶³ and misanthropic.

In conclusion, the translator wishes to express his gratitude to Professor Gustave Reese of New York University for his patient and helpful interest as advisor on the original thesis from which this article has been extracted.

163. The original words "abandoniert" and "singulier" taken over from the French cannot be translated with any certainty. Abandoniert might mean either "deserted" or "wild," singulier might mean "alone" as well as "extraordinary!"