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КУЛЬТУРОЛОГИЯ И ФИЛОЛОГИЯ

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THE MUSICAL RHETORICAL LANGUAGE IN BOOK I OF *CARL PHILIPP EMANUEL BACH'S SONATA FOR FLUTE AND HARPSICHORD IN E MINOR*

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Summary. The author examines the influence of rhetoric on the music composed in the Baroque ages.

The elaborated performance extraction and explanation of the Baroque rhetoric figures became a canon for the Baroque composers until the end of 18th century. Tracing the rhetorical expression of C. Ph. E. Bach's music presumes working out a comprehensive study on his works. This report focuses on the Sonata for flute and harpsichord in E minor as a specific example for carrying out the investigation. Conclusions are drawn for the new harmonic style wherein the figures are interpreted both as linear and vertical structure components.

Key words: music; Baroque; musical figures; rhetoric; rhetoric in music.

The music of 17th and 18th century, known as Baroque music, is distinguished with an important feature characteristic for the Baroque in all fields of art, i.e. the aptitude to ornamentation. In music it is accomplished through the usage of musical rhetorical figures. The ornamentation achieved with musical rhetorical figures is not the end in itself; it provokes one's fancy and imagination, creates the dramatic effect and tension pertained to the Baroque music. "And if we examine a musical composition more closely we will find for certain very few differences between its essence and the nature of rhetoric. The orator's strength comes out not only from a simple set of ordinary words or suitably planned construction of intervals, but also from elements which convey implicit grace and elegance, setting the words in order and weighing them by meanings, and from intervals which are completed with powerful and expressive words – all that weaved by the art of music..." [4].

"A musical performance can be compared with the performance of an orator. Actually, an orator and a musician have identical objectives regarding preparation and performance of their products – to act in a master way so as to touch the listeners' hearts, evoke or suppress their passions and cause various emotions. Hence, it is useful for both of them to know each other's work" [7].

In classical orations, consistent with Quintilian's mastery, the figures are skillful deviations from the ordinary speaking, intended to make it more effective. "There is not a more effective way for evoking emotions than the properly usage of figures" [3].

"Like an orator, who not only decorates his speech with magnificent, exquisite, distinct words and wonderful figures, but does it masterly and causes affects by raising and lowering his voice at times, or by speaking quietly and calmly and shouting at others, the musician's role is to sing but sing artistically and gracefully. In result, the listeners' hearts are woken up, the affects – accomplished, and the song's goal and destination are reached. In other words, it is not enough for a singer to be gifted – he must be educated and equipped with a good understanding and a perfect knowledge of music" [6].

Along with the raised interest to the rhetoric techniques during the Baroque ages the enthusiasm for applying their musical analogues – the musical figures was highly inspired. Yet in the 17th-c, composers used musical figures not only to emphasize the text but to affect the listeners and make them experience peculiar passions. In the treatises for applying the rhetoric techniques in music the theoreticians of 17th-c stepped on the composition text. The musical theoreticians created practical tutorials for the methods of using the text in order to achieve the desired lucidity and figurativeness of the musical performance by means of appropriate figures. Exemplary tutorials are the treatises of Joachim Burmeister (1606), Christoph Bernhard (1660), Athanasius Kircher (1650), Tomas Janovka (1701), Johann Mattheson (1730), etc. "But like the rhetoric (poetics as well) that needs the oral speech morphology and syntax, so the musical poetics cannot go without the advance learning of the musical sentence morphology and syntax [1].

The musical theoreticians of 17th-c developed their concepts on musical rhetorical figures often independently from each other. Soon the number of figures considerably grew (over 100) and became even overlapped because different authors called equal or similar figures with different names. One of the first authors who built a harmonious theory on musical figures was Joachim Burmeister. In his treatise "Musical Poetics" of 1606, in Chapter 12 "Musical Ornaments or Figures" [4], he gave the definitions of about 26 musical rhetorical figures, which are basically observed in this study.

The availability of musical movements, motifs and associations analogous to rhetorical figures presumes that such a resemblance shall be naturally detected in the instrumental music. In this context, the analysis of a word in an oration on the basis of the rhetoric science is comparable with the analysis of a motif in a musical composition. Many treatises for the woodwind instruments of the 18th-c like those of Hotteterre, Quantz, Tromlitz prove that the rhetoric principles have existed for more than 200 years, and naturally, the rules or conceptions of the two arts entangled.

Proceeding from the text, the theoreticians of 17th-c analyze in their studies on rhetoric techniques in music which words should be segmented and in what a way. For that purpose it is helpful to trace the ascending or descending movement of the melodious line, to note the accent or the pause. The musical theoreticians give practical guides how to approach the text in order to achieve the desired lucidity and expressiveness of the main idea and its musical interpretation.

Looking for the place of C. P. E. Bach in the rhetorical tradition of the Baroque music, first of all, it is important to determine how he exactly applied the resources of rhetoric in his musical compositions, that is to say, "what a contemporary interpreter of his music should know in order to adequately respond to the components of style and form?" [5]

Analyzing the instrumental music in general, and specifically in the analysis herein, it may be concluded that there are basic rules which were well known yet in 18th-c. Namely, the roots of the instrumental music should be sought in the vocal music, because the affects incorporated in the instrumental music are "imitation" of the vocal affections. That statement was supported by one of J. S. Bach's students – Johann Scheibe in 1745. Born in 1714, Carl Philipp Emanuel Bach was obviously well acquainted with those principles, as he used rhetorical figures with full awareness. He studied rhetoric for certain as it is known from his bibliography that he graduated jurisprudence before devoting to music.

In order to preserve the spirit of the Baroque epoch and express its characteristic mode of thinking, it is relevant to investigate the music composed at that time with the help of the techniques and terminology applied by the theoreticians of 17th and 18th–c. It is appropriate to step on Burmeister’s treatise “Musical poetics” [4], wherein he describes the following method for analysis:

“Musical analysis is to investigate a stage play with regard to a definite modus (mode) and a definite polyphonic type. The play must be segmented to its affects or periods so that the mastery, which shapes each period, can be examined and followed for imitation. There are five fields for analysis:

1. Examination of tonality;
2. Examination of melodious style;
3. Examination of polyphony type;
4. Analysis of characteristic peculiarities;
5. Segmenting the musical piece into affects or periods” [4, p. 201].

The method suggested by Burmeister for analyzing a musical composition seems simplified regarding the definitions of the structural parts. Nevertheless, it is of utmost importance since it involves the statement that a figure or a group of figures actually forms the affects which is of service to the analyzer or musical critic when segmenting the composition.

The way in which the C. P. E. Bach’s sonata for flute and harpsichord will be examined to some extent is based on Burmeister’s methods, assuming the 5-stage musical rhetoric structure applied later by Mattheson:

1. Inventio, 2. Dispositio, 3. Elaboratio, 4. Decoratio, 5. Executio.

The character of the entire 1st part of the sonata for flute and harpsichord in E minor is based on **syncopatio** and **ligatura** figures. The expressiveness of these two figures and the affect they cause start from the very beginning of the **narratio**. The **syncopatio**, described as a figure of Burmeister and Bernhard, appears yet in the 1st tactus of the sonata. The descending movement, which can be attached to the **catabasis** figure, acting synchronously with the **syncopatio** is set against the affective events in the bass where the **anabasis** and **accentus** act simultaneously. At the same time, in the conditions of **syncopatio** the strongly affective figure **prolongatio** – a passing dissonance occurs that is longer than the preceding consonance.

Example 1

Adagio **catabasis**
syncopatio

accentus
anabasis

T.	1-6	7-12	13-21
dispositio	narratio	propositio	confirmatio
<i>Rhetoric figures</i>	<i>syncopatio</i> <i>ligatura</i> <i>catabasis</i> <i>anabasis</i> ac- <i>centus</i> <i>prolongation</i> <i>anticipatio</i>	<i>Exclamatio</i> <i>Tirata</i> <i>anticipatio</i>	<i>saltus duriusculus</i> <i>anticipation</i> <i>Tirata</i> <i>N chord</i>

A consequent expansion is added to the concentrated beginning, based mainly on **anticipatio** (r. 3-4) that is concomitant to long melodious movements. The anticipated tone joins the preceding one and these continually outstripping sound events create the suggestion of a strong embarrassment. The rhetoric figures and the E minor tonality as a whole bring about an atmosphere of sadness.

Within the range of **propositio** the composer combines horizontally the active triple usage of **exclamatio** (clear ascending leaps of sexta – rhetorical figure unambiguously linked with the expressiveness of a strong emotion), **tirata** – gradual ascending movement that reciprocating attacks the climax tones, and **anticipatio** - characteristic introducing figure. Thus the **propositio** forms the musical affect of a strong dramatic emotion.

Example 2

The image displays two systems of musical notation. The first system, labeled 'exclamatio', shows a melodic line with a large interval leap and a fermata, and a bass line with a similar leap. The second system, labeled 'anticipatio' and 'tirata', shows a melodic line with a gradual ascending movement and a fermata, and a bass line with a similar movement. The score includes treble and bass staves with various musical notations such as notes, rests, and ornaments.

Four factors help **confirmatio** to be developed as a part that sums up and amplifies the musical affect of the preceding two parts: the exclusively tight usage of the rhetorical figure **saltus duriusculus**, the integration of **anticipatio** in the widely expanded large-range-movements with leaps to clear climaxes, the double usage of **tirata**, and the intervention of **N chord**, that overlaps the ethos of the Phrygian mode.

saltus duriusculus

tirata

anticipatio

The comparison of the first parts of C. P. E. Bach's flute sonatas (in e moll, D dur and G dur) reveals definite tendencies which can be generalized so as to elucidate, on the one hand, the specific stylistic trends in Bach's musical works, and, on the other hand, to point out the relation between the rhetorical figures and the musical affects of which they are carriers and messengers.

Prior to the next step of investigation, two different approaches to the **affective dramaturgy** shall be regarded:

- Staying at one and same affect in all stages of the musical piece by skillfully molding all its shades of emotions. For this type of dramaturgy during the perceptual time (the time for reflections on the music perceived) the entire part is summed up to one generalized affect, i.e. "Joy" (in G dur sonata) and "Grief" (in e moll sonata).

- Transition of one affect into another (contrasting affect) using a contrast change of musical rhetorical figures. For this type of dramaturgy the musical piece can be conditionally associated with a drama as it involves movement, eventfulness, conflicts. In the a.m. case the composer works out his composition by a reciprocating expansion of changes with no return to the initial motif. The form is mostly "alive" and affective, and it does not subordinate the musical affects to artificial structures. So the affective dramaturgy appears to be specifically open to the act of perception that is activated to the utmost and provoked to fancy.

The relation 'musical affect – rhetorical figures' provides the possibility to figure out a new level of comparison:

Table 2

Musical affect	Rhetorical figures
restrained joy	<i>Ethoponia, (mimesis), paronomasia, exclamatio salti composti, acciaccatura</i>
gentle excitement	<i>celeritas or symblema diabasis</i>
solemn elevation	<i>Accentus, subsumptio post positiva</i>
adventurous anxiety	<i>Ethoponia, Anaphora, Epiphora, Paronomasia</i>
joy	<i>Auxesis, salto semplice, epanodos (reditus) emphasis</i>
restrained exuberance (elegance, nobleness)	<i>suspiratio /stenasmus/, anabasis and catabasis</i>
anxiety	<i>Prosopopeia, ethoponia, mimesis, tirata</i>
tense expectation	<i>saltus duriusculus, anaphora repetitio, climax subsumptio</i>
breathlessness, growing tension, suspense	<i>Syncopatio, repetitio, acciaccatura, g moll phr modus</i>
sorrow, emotional stress	<i>syncopatio ligatura, catabasis, anabasis accentus prolongation, anticipatio</i>
strong dramatic emotion	<i>Exclamatio, Tirata, anticipatio</i>
grief, tragedy	<i>saltus duriusculus, anticipation, Tirata N chord</i>

Table 2 is optimum informative and helps to draw lots of conclusions. The attention shall be focused on conclusions which guarantee the highest level of statistical and substantial reliability.

– Some figures declare a categorical relation with a specific affect. For instance **saltus duriusculus** is associated with negative emotions or a state of tension of non-positive type.

– Other figures may be also linked to typical affects but they are associated with the intensity of passions rather than their positive or negative nature, e.g., **exclamatio** and **tirata**. Connected with ascending movement they definitely convey the charges of prompt and strong affection. However, the shades of emotions brought with a specific musical content depend on a set of factors, such as: context, tonality, tempo, position in the form, harmonious functional situation, dynamics, register, etc.

– The remaining figures can be classified as ‘contextual’. Differing from the foregoing figures they do not guarantee a specific affect quality and intensity but readily get its content under the influence of factors as listed above. In the theoretical treatises these figures are not associated with any affects’ information but are technologically described in full. They are to the utmost “in the hands of the interpreter” who ought to take out the message of the context as well as the content of the eventual figures described above in order to bring forth the idea of the leading musical affect.

A more daring conclusion can be drawn with respect to the subsequent periods of the European musical history. The figures of the above two types are defined as specific musical semantic units, which do not carry the objective frames of rhetorical figures but continue to activate and bring similar affective content. Whereas the remaining figures are converted either into universal principles of a musical structure same as a perfectly worked out language with relevant grammar rules, or they are transformed into various types of passage, which after being masterly played in the musical space, are triggered to express a spontaneous affection.

The issue regarding the **organization of a cyclic composition** is of special interest. Generally, C. P. E. Bach follows similar dramatic logics that on the level of a cycle specifically reproduce the second type of dramaturgy (with a change of the musical affects), i.e. one movement that is intensified and on a tempo level follows the algorithm slowly – faster – the fastest. If in an absolute measure this principle is seemingly

broken then the idea of “the fastest” is compensated by the dancing rhythm as a genre prototype of the finale. There is also the impression that he had a strong attraction for working out finales in a variation form and this can be explained rhetorically again, as far as the variation form can be presented by narratio and propasotio, i.e. with the availability and persistence of one idea, accordingly, with the presence of one affect.

It is well known that the cantatas and the passions composed by Bach, the father, are strongly subordinated to the text. Besides, his motif thinking is also studied, i.e. the presence of motifs – emblems which characterize and carry the mood, the affect. Such kind of conclusions is difficult to make for C. P. E. Bach’s sonatas due to several reasons. One of them is that despite the independent existence which the figures have in the instrumental music, they are not directly connected with/do not describe a text. Another obvious reason is that in the instrumental (flute) sonatas the performance of one affection state is not long, and as many times said, it is a stylistic feature for C. P. E. Bach’s works. Therefore, with the appearance of these figures in a new light (flashes) it is difficult to sum up the motifs as symbols and carriers of a specific message. In other words, expressing an equivalent or similar affect, Carl Philipp does not use one and the same movement, rhythmic groups or even figures. The affective conditions are short, quickly changing, and they are sooner moods rather than permanent states. The grounds for that are found, on one side, in the short form (i.e. the sonata, represented by the Sonata for flute and harpsichord in e moll), and on the other side, in the stylistic peculiarities of C. P. E. Bach’s music, where classic traits are distinguished.

And as C. P. E. Bach says, “From the plenty of affects which music can evoke, it can be seen what talents a perfect musician should have and what amount of wits he must apply to use them in order to evaluate both his listeners and the truth contents that he must present during his performance considering their different views on life” [1].

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