

Musical Rhetoric in Three Praeludia of Dietrich Buxtehude

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The Development of *Musica Poetica*

Since the rediscovery of Quintilian's texts in the early Renaissance, many humanist writers have suggested a link between oratory and musical composition. With his treatise *Musica poetica*, Joachim Burmeister coined the term *musica poetica* for study of rhetorical relationships in music. This discipline, *musica poetica*, rationally explained the creative process of a composer, the structure of compositions, and the mechanism through which music moved the listener. Thereby a composer's craft could prompt a predictable emotional response from the listener—a principal goal of early Baroque composers. Although writers throughout Europe attested to the affective nature of music, German theorists cultivated *musica poetica*.

Influenced by Lutheran theology, humanists in Germany borrowed rhetorical techniques from the classical authors including Cicero and his successor Quintilian in order to deliver the Holy Word more effectively. (See Diagram 1, left-hand column.) Philipp Melanchthon emphasized this area of the *trivium* in the *Lateinschulen* curriculum and applied the traditional pedagogical method: (1) *praeceptum* or the study of rules which required exact definitions and well-articulated concepts, (2) *exemplus* or the study of examples which encouraged analysis of well-constructed works, and (3) *imitatio* or the imitation of examples which emphasized craft, not genius and inspiration typically associated with the Enlightenment or Romantic periods. In this way, the rhetorical concepts became not only a way of thinking about pre-existing works but also became prescriptive.

Martin Luther emphasized the power of music to secure faith: "after theology I accord to music the highest place and the greatest honor."¹ (See Diagram 1, middle column.) As the handmaiden to the Word, music can be understood as a "sermon in sound." Influenced by Boethius's cosmological conception of music, many seventeenth- and eighteenth-century writers justified music's holy power by explaining how ratios representing God's perfection resonated in the listener's soul.

The ancient Doctrine of Ethos convinced Luther of the didactic power of music. (See Diagram 1, right column.) With the rise of the Doctrine of Affections during the seventeenth century as codified by Descartes, writers in Germany could then explain the mechanism through which music affected listeners' passions. (See center of Diagram 1.) Kircher, Bernhard, and Mattheson suggested that music no longer simply reflected the meaning of texts but actually moved listeners to predicable emotional states called affections. Cantors, such as Buxtehude and Bach, drew upon elements of *musica poetica* which served as a code for various affections in their compositions. With the rise of the Enlightenment, however, philosophers encouraged "natural" expression in music, which reflected a composer's personal sentiment and inspiration. With this emerging viewpoint, both the Doctrine of Affections and the cosmological conception of music became less tenable, and musical rhetoric declined with them. By the end of the eighteenth century, *musica poetica* had become a historical curiosity cataloged in Forkel's *Allgemeine Geschichte der Musik* (1788).

¹Luther, "Concerning Music," cited in Carl F. Schalk, *Luther on Music: Paradigms of Praise* (St. Louis: Concordia, 1988), 55.

An Overview of *Musica Poetica*

Consider the rhetorical model of the composer's creative process presented in Table 1. Following Cicero's ideas that directly applied to music, Bernhard prescribes three compositional stages while Mattheson retains five stages somewhat analogous to rhetoric. In his first stage, *inventio*, the composer determines what his/her piece will be about, the *loci topici*. Mattheson suggests fundamental musical elements such as meter, key, and theme. This stage could also involve the working out of invertible counterpoint and other devices. In the second stage, *dispositio*, the composer places this pre-compositional material in a logical succession and in appropriate keys. Later, in the *elaboratio* stage, episodes connect the contrapuntal complexes or theme entrances determined in the *dispositio*. The composer also adds musical-rhetorical figures intended to persuade or move the listener to particular affections. In the *decoratio*, the composer ornaments themes and may incorporate further figures. Embellishments reinforce the work's style and can further alter the affect. The fifth stage, *executio*, involves performance of the work, frequently with additional improvised ornaments.

Table 1: Application of Rhetorical Stages to Music²

Cicero		Bernhard		Mattheson
1. Inventio	[determination of topic]	1. Inventio		1. Inventio [meter, key, theme]
2. Dispositio	[arrangement]			2. Dispositio [ordering of sections]
3. Elocutio	[style; ideas into sentences]	2. Elaboratio		3. Elaboratio [addition of figures]
4. Memoria	[memorization]			4. Decoratio [ornamentation]
5. Pronuntiatio	[delivery]	3. Executio		5. Executio [performance]

The disposition of any artwork in the rhetorical model can be described in two ways: (1) the Aristotelian model, beginning-middle-end, or (2) the more complicated Cicerone model. (See Table 2.) Burmeister subscribes to the first and Mattheson to the later. Consider the purpose of each section in the Cicerone model. The *exordium* of a speech arouses the listener's attention. (Buxtehude prelude invariably start with an opening toccata for this purpose.) The *narratio* establishes the composition's subject matter, but in musical discourse, Mattheson states that one may omit the *narratio*. The *propositio* presents the actual content of a speech or musical composition, i.e., the theme. In the body of the speech, the orator can alternate between arguments supporting his proposition, the *confirmatio*, and those refuting possible objections to the orator's proposition, the *confutatio*. In music, *confutatio* sections frequently contain contrasting themes and characters, heightened by increased dissonance. At the end, compositions conclude with the *peroratio*. This section often recalls the opening material with a ritornello or closes with pedal points and melodic repetition.

²Chart based on Laurence Dreyfus, *Bach and the Patterns of Invention* (Cambridge, Mass.: Harvard University Press, 1996), 5. Often when modern writers refer to rhetoric, they truly are referring to disposition of a composition, but Dreyfus focuses on the invention stage in Bach's compositional process. Analysis in Dreyfus' view begins with the discovery of a generating musical idea (usually a contrapuntal texture) which is transformed in the mind of the composer prior to composition.

Table 2: Disposition according to Four Authors

<u>Aristotle</u>	<u>Burmeister</u>	<u>Cicero</u>	<u>Mattheson</u>
1. Arche [beginning]	1. Exordium [introduction]	1. Exordium [introduction]	1. Exordium
2. Meson [middle]	2. Ipsum corpus carminis [body]	2. Narratio [factual account]	2. Narratio
		3. Divisio [list of points]	3. Propositio
		4. Confirmatio[supporting argument]	4. Confirmatio
		5. Confutatio [rebuttals]	5. Confutatio
3. Teleute [end]	3. Finis [end]	6. Conclusio [conclusion]	6. Peroratio

Many scholars question whether a singular Doctrine of Affections exists. Nonetheless, Table 3 presents an overview of the various viewpoints as codified by Descartes. According to this doctrine, people can have four different temperaments or a combination thereof: Sanguine, Choleric, Melancholic, and Phlegmatic. Specific body parts and humors participate in producing a variety of distinct emotional states, called affections. These fundamental affections can blend in various ways to create other affections. This rational system explains why and how listeners of different temperaments react to music. A year following Descartes' treatise, Kircher published an influential compendium of knowledge that connected various affections to specific musical elements. (See Table 4. *Amour* is especially provoking.)

Table 3: Doctrine of Affections³

Temperament:	Sanguine	Choleric	Melancholic	Phlegmatic
Humor, Organ:	Blood, Heart	Yellow Bile, Liver	Black Bile, Spleen	Phlegm, Brain
Elements, Planet:	Air, Mercury	Fire, Mars	Earth Saturn	Water, Neptune
Attributes:	Hot & Wet	Hot & Dry	Cold & Dry	Cold & Wet
Season: Time of Day: Age:	Spring Morning Youth	Summer Noon Young Adult	Fall Evening Older Adult	Winter Night Aged
Affections:	Love, Joy	Anger, Fury	Sorrow, Pain	Peacefulness, Moderate, Joy, Sorrow

³Chart from Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln, Nebraska: University of Nebraska Press, 1997), 37.

Table 4: Kircher's Relationships between Affections and Musical Elements⁴

Amour (love)	combination of longing & joy—unstable; calm tempo; rhythm sometimes fast and slow; contrasting intervals reflecting longing & joy
Luctus seu Planctus (mourning or lamentation)	slow pulse; semitones and irregular intervals; suspensions and dissonant harmonies
Laetitia et Exultatio (joy and exultation)	fast tempo, esp. triple time and faster dances; leaping consonances; few dissonances and syncopations; higher tessitura
Furor et Indignatio (rage and indignation)	fast tempo; dissonances
Commiseratio et Lacryma (pity and weeping)	slow tempo; small intervals, esp. m2
Timor et Afflictio (fear and pain)	moderate tempo; harsh harmonies
Praesumption et Audacia (presumption and audacity)	virtuosic display
Admiratio (admiration or astonishment)	dependent on relationship of music and text

Composers could choose a variety of musical figures to summon listeners' affections. In classical oratory according to Quintilian, figures are simply deviations from normal speech intended to make one's oration more effective. By the seventeenth century, composers not only employed figures to express the text but also to move listeners to particular passions according to the Doctrine of Affections. To avoid problems of marking every musical event as a figure and trivializing the procedure, let us employ a working definition for our purpose: a figure is any departure from established musical syntax that arouses the affections.⁵ Not every dissonance is really a figure, but only those that express a particular emotion or inflect the music in a noticeable way. Now we can briefly examine three influential theorists of the *musica poetica* tradition and identify a few of their figures in three Buxtehude preludia, BuxWV 142, 146, and 149.

Joachim Burmeister

And if we examine music more closely, we will surely find very little difference between its nature and that of oratory. For just as the art of oratory derives its power not from a simple collection of simple words, or from a proper yet rather plain construction of periods, or from their meticulous yet bare and uniform connection, but rather from those elements where there is an underlying grace and elegance due to arrangement and to weighty words of wit, and where

⁴Chart from Bartel, *Musica Poetica*, 37.

⁵Definition of this term to avoid trivializing its usefulness requires inclusion of perception or intentionality. Since the latter is more difficult to know, I chose the former because twentieth-century theories of markedness can deal with such questions.

periods are rounded with emphatic words—so, this art of music . . .⁶

Joachim Burmeister (1564-1529) served as cantor to St. Marien in Rostock and taught at the Gymnasium there. He developed a relatively systematic approach to identifying figures which aided his teaching of composition and reflected the Lutheran tradition of *praeceptum, exemplum, et imitatio*. He cites numerous late sixteenth-century vocal works and demonstrates how specific musical figures in the Lassus motet *In me transierunt* contribute to an effect much like that of successful oration. Elias Walther's dissertation of 1664 leans heavily on Burmeister's treatise and even analyzes the same Lassus motet, thereby revealing Burmeister's continuing influence in Lutheran Germany. By this point, Walther does not even define musical figures suggesting that their use had become commonplace.

For the most part, Burmeister's treatise *Musica poetica* (1606) transmits Zarlino's theories, and thus, Burmeister's ideas are strongly linked to late sixteenth-century styles. Burmeister's explicit development of a rhetorical theory, however, distinguishes him from his sixteenth-century predecessors. Burmeister's figures focus on imitation and repetition. (See Diagram 2.) Burmeister derived most figurative names from rhetorical sources. Thus, many terms maintain a strong association with the original rhetorical meanings, though some are uniquely musical. To reflect the traditional rhetorical division of figures into those applied to words and those applied to sentences, Burmeister placed musical figures in three categories: (1) *Figurae harmoniae*, figures involving more than one voice; (2) *Figurae melodiae*, figures involving one voice, and (3) *Figurae tam harmoniae quam melodiae*. (See Diagram 2.) Let us consider a couple examples:

Noëma—This figure strikes the listener when the texture changes to a homophonic passage. Most later writers imply that these passages are composed of consonant sonorities. Burmeister describes its effect: "When introduced at the right time, it sweetly affects and wondrously soothes the ears, or indeed the heart."⁷ For the performer, this suggests not only a sensitive touch but also a sweet registration and calm tempo. In the *Praeludium in f#*, mm. 14-27, Buxtehude places such a passage between the foreboding exordium and the brooding fugue. In this case, suspensions and chromaticism further modify the figure's effect within this dark piece.

Pathopoeia—Throughout the final fugue of the *Praeludium in g*, chromatic pitches contribute a heightened emotional affect; the *pathopoeia* is "suited to arousing the affections."⁸ Consider m. 126, where Buxtehude temporarily introduces Bb minor with half-steps outside the reigning mode.

Aposiopsis—Returning to the *Praeludium in f#*, mm. 20-27, we find that the musical texture breaks off with a notated silence. This figure, the *aposiopsis*, foreshadows motives that seem to lead only to silence throughout the prelude. Burmeister suggests the topic of pieces employing this figure: "The *aposiopsis* is frequently encountered in compositions whose texts

⁶Joachim Burmeister, from Burmeister's introduction to *Musica autoschediastike* (1601) from *Musical Poetics*, translated and introduction by Benito V. Rivera (New Haven: Yale University Press, 1993), p. 233.

⁷Joachim Burmeister, *Musica poetica*, translated by Benita V. Rivera (New Haven: Yale University Press, 1993), 165.

⁸Burmeister, *Musica poetica*, 175.

deal with death or eternity.”⁹ Burmeister borrowed this term from rhetoric: “What is aposiopesis? It is when, because of an affection, some part of a sentence is cut off.”¹⁰ Performers should consider exaggerating the stop for this effect.

Christoph Bernhard

Stylus Luxurians is the type consisting in part of rather quick notes and strange leaps—so that it is well suited for stirring the affects—and of more kinds of dissonance treatment . . . than the foregoing. Its melodies agree with the text as much as possible, unlike those of the preceding type . . . It [*Stylus Theatralis*] was devised to represent speech in music . . . And since language is the absolute master of music in this genre . . . one should represent speech in the most natural way possible.¹¹

Christoph Bernhard (1627-1692) was cantor for Johanneum in Hamburg from 1664-74 and co-director of the famous Collegium Musicum there with Matthias Weckmann. Later, Bernhard returned to Dresden where he had studied and worked with Schütz for many years. In the *Tractatus* (c. 1660), Bernhard describes three main seventeenth-century compositional styles: *Stylus Gravis*, *Stylus Luxurians Communis*, and *Stylus Theatralis*. Bernhard not only distinguishes these styles by their venue, but more importantly, by their use of specific figures. These figures primarily depend upon dissonance treatment and modern styles which employ more sophisticated, implicit voice leading. While Bernhard emphasizes smaller details of dissonance treatment, the earlier Burmeister basically describes texture and a larger scope. Bernhard does emphasize proper reflection of the text in music, but he does not associate specific figures with affects nor does he explicitly show how to do this. Rather, Bernhard instructs his students to study works of respected composers in each of the styles. One may assume that composers use particular figures for different affects depending on context. In any case, Bernhard’s brevity and prose suggest that the application of these figures is relatively obvious to the reader.

Please consider the following figures from Diagram 3 in Buxtehude’s preludia:

Passus duriusculus—This Latin term literarily means a “harsh passage” or “difficult passage.” The subject of the second fugue in the *Praeludium in e*, mm. 47-49, contains a descending chromatic passage. The difficulty of this short span in the subject is heightened by on-beat chromaticism, and suggests a “difficult” touch and a slower tempo.

Saltus duriusculus—In this same passage, we also find a “harsh leap” or “difficult leap” called the *saltus duriusculus* between C and G-sharp and between G and D-sharp. A more striking example can be found in the first fugue of the *Praeludium in f#* entitled “Grave,” mm. 29-31. (See the leap down from D to E-sharp.) Here we find a striking example of compound melody which Bernhard calls *Heterolepsis*, an element of the theatrical style. Buxtehude’s fugues normally do not venture into this highly dissonant style, and these figures contribute to a morose affect.

⁹Bartel, *Musica Poetica*, 203.

¹⁰The rhetorician Lossius as quoted in a footnote to Burmeister’s *Musica Poetica*.

¹¹Bernhard, *Tractatus*, 35 and 110-11. Bernhard applies these *luxurians* figures to *stylus gravis* dissonance figures. Bernhard was also the first theorist to apply figures to purely instrumental music. Buxtehude normally employs *stylus luxurians* in his works.

Inchoatio imperfecta—Although Bernhard defines this term in strictly musical language, the figure carries not only structural value but also affective meaning to a German Baroque listener. (Remember that dissonances utilize ratios far from perfection, and thus, elicit darker affects in the listener.) The opening of the *Praeludium in g* begins with an *inchoatio imperfecta*: the first note, F#5, forms a dissonance with the implied g minor chord of the first measure. The opening toccata also surprises the listener when he/she discovers that it is not a toccata, but instead a ground bass variation where variations precede the bass ostinato. Strangely, the ground bass continues alone at the end of the section in abbreviated form.

Abruptio—Bernhard discusses how this figure ruptures a melodic line by the unexpected insertion of a rest. Once again, returning to the homophonic *noëma* of the *Praeludium in f#*, mm. 14-23, the passage resumes after the *aposiopesis* (the breaking off), but quickly disperses into a brief *stylus fantasticus* section where the melodic lines are interrupted with rests (mm. 27-28), reflecting the distress that Buxtehude mollifies with the *Noëma*.

In his discussion of melodic composition within *Der vollkommene Capellmeister* (1739), Johann Mattheson (1681-1764) divides figures into embellishments added by the performer, *Figurae cantionis*, and rhetorical figures incorporated by the composer, *Figurae cantus*. Mattheson deemphasizes the mathematical derivations and instead encourages a natural expression concentrated on melody, not counterpoint. The rise of the *Empfindsamerstil* led to the decline of the *musica poetica* tradition because expressivity of the performer and ornamentation surpassed the concern for a rationally trained composer to evoke categorized affections.

In summary, these writers seem to address different aspects of *musica poetica*. Burmeister initiated serious inquiry of the rhetorical model in musical analysis and composition. He described a method of formally dividing compositions by use of figures. Most of his figures deal with musical textures. Bernhard provided a vocabulary of figures based on dissonance treatment. He also demonstrated how these small-scope figures define various seventeenth-century styles. Mattheson was concerned with the structural relationships between composition and oratory, i.e., how composers distribute musical ideas to impart the best rhetorical effect.

Dietrich Buxtehude and *Musica Poetica*

Now we ask: was Dietrich Buxtehude (1637-1707) aware of these theories? As I have shown, musical figures and basic knowledge of rhetoric were taken for granted. Furthermore, many cantors taught rhetoric and Latin while fulfilling their musical duties. Buxtehude served as organist at Marienkirche in Lübeck. Because only sixty kilometers separate Hamburg and Lübeck, Buxtehude traveled to Hamburg where Bernhard worked. Kerala Snyder has even demonstrated that Buxtehude modeled a piece after an obscure work by Bernhard. Furthermore, Snyder states “Buxtehude would certainly have been familiar with the system that Christoph Bernhard expounded in his treatise *‘Tractatus compositionis augmentatus.’*”¹² Other treatises were also readily available. For instance, George Buelow states that Kircher’s *“Musurgia universalis*, one of the really influential works of music theory, was drawn upon by almost every later German music theorist until well into the 18th century. Its popularity was greatly aided by a German

¹²Kerala J. Snyder, *Dieterich Buxtehude, Organist in Lübeck* (New York: Schirmer Books, 1987), 109 and 212.

translation of a major part of it in 1662.”¹³ Early in Buxtehude’s career, this compendium certainly would have been available in Hamburg and probably in Lübeck as well.

So far, we have studied a few figures that contribute to the affect of three Buxtehude preludia in minor keys. But how closely do his preludes follow the organizational precepts of oratory? Let us briefly examine the typical disposition of Buxtehude’s preludia.

After an opening flourish comparable to an *exordium* in a speech, Buxtehude’s preludes generally alternate between free sections and imitative sections, analogous to *confutatio* and *confirmatio* sections. A variable number of *confutatio/confirmatio* sections would probably lead Burmeister to simply lump these together into the “body.” The final free section, or *peroratio*, provides a successful conclusion through repetition (to recapitulate an argument) and the strictly musical devices of pedal points and tonal closure.

Snyder compares the opposition of free sections and fugues to that of prelude and aria. This apt analogy captures fugal entries as an amplification technique of *confirmatio* sections that conveys a single affection in agreement with the pieces’ mode and overall affect.¹⁴ Free sections often use *stylus theatralis* while fugues tend to employ less dissonant styles. Although Buxtehude’s works follow a definition of *stylus phantasticus* somewhere between that of Mattheson and his predecessor Kircher, Mattheson’s directions guide performers particularly well on the performance of the free sections: these pieces follow “all kinds of otherwise unusual progressions, hidden ornaments, ingenious turns and embellishments . . . without actual observation of the measure and the key, regardless of what is placed on the page . . . now swift, now hesitating, now in one voice, now in many voices, . . . but not without the intent to please, to overtake and to astonish.”¹⁵ In other words, these free sections display an improvisatory and unpredictable character, often with the purpose to astonish the listener. Certainly opening sections fulfill Mattheson’s description while interior free sections tend toward more melancholy moods, especially in the three minor key pieces this article examines.

The Disposition of the Praeludia in g, e, und f#

The fully worked-out fugues and other hallmarks of Buxtehude’s mature style lead Snyder to date the *Praeludium in g* before 1675. (See Table 5.) Lawrence Archbold uses these same characteristics to support a later dating.¹⁶ Despite differences among scholars here, all agree this

¹³*The New Grove Dictionary of Music and Musicians*, 1980 ed. S.v. “Kircher, Athanasius” by George J. Buelow. Buelow also describes Kircher’s theologically oriented approach to theory and rhetoric.

¹⁴When describing fugue, Mattheson cites figures of repetition whose effect amplifies the argument of a musical orator. We can conclude that fugues serve as *confirmatio* sections. “The character of a Buxtehude fugue usually reflects the mode of the piece: the joyous, playful Spielfuge mostly in the major mode, the *fuga pathetica*, which Brossard defined as ‘appropriate for expressing a passion, especially sorrow,’ always in the minor” (Snyder, *Buxtehude*, 256). Bartel suggests an alternative viewpoint that *confutatio* sections can function as the contrasting section of an aria by using musical-rhetorical figure of *antithesis* against the overriding affect.

¹⁵Snyder, *Buxtehude*, 250.

¹⁶Snyder, *Buxtehude*, 357-359. Lawrence Archbold, *Style and Structure in the Praeludia of Dietrich Buxtehude* (Ann Arbor, Mich.: UMI Research Press, 1985), 296.

praeludium displays Buxtehude's best work.¹⁷ The canonic voices in the manuals opening the *exordium* make the delayed ground bass entrance surprising. Transformations of this theme pervade the entire work, perhaps a legacy of the composer's *inventio* stage. This flashy start precedes a *ricercar* fugue that takes its theme from the previous ostinato to create a sort of textural modulation into the first *confirmatio*. As usual in Buxtehude's praeludia, the first fugue disintegrates after significant development. The following free section contains the only example of strict continuo style in Buxtehude's organ works. This *confutatio* leads back to the tonic while subtly reintroducing the main theme, like an orator who skillfully employs opposing points-of-view to his advantage during a rebuttal. Marked *Largo* and with dotted rhythms, the last fugue then boldly announces yet another version of the piece's theme with a variety of *stylus theatricus* figures to emphasize its dark character. Even Archbold cannot resist calling the last fugue "the most stately, even elegaic of Buxtehude's fugues." The *peroratio* concludes with figurative repetition via a free *ciacona* and appropriate pedal points.

Like many other scholars, Philipp Spitta described the *Praeludium in e* as "one of his [Buxtehude's] greatest organ compositions. . . ."¹⁸ (See Table 6.) This work was probably composed in 1684 because of tuning considerations. According to Snyder, the heavy emphasis on counterpoint links it with early works of the 1670s when Buxtehude assimilated the writings of Bernhard, Theile, and Reinken. The *Praeludium in e* opens with a free, figural *exordium*, but three fugues dominate the work. The well-developed first fugue displays a *canzona*-like subject with three distinct motives, and it concludes with a brief *noëma* derived from the subject's eighth notes. The second fugue is "the most contrapuntally elegant, and at the same time one of the most expressive fugues in all the praeludia. Brossard . . . would undoubtedly have called it a *fuga pathetica* [with its leaps, chromaticism, meter, and strict contrapuntal procedures]."¹⁹ The following free section is imaginative and quite rhapsodic with highly ornamented passage-work often juxtaposed against slow, unadorned notes. Characteristic of Kircher's affection *amour*, the harmonies here seem to wander (between the dominant and subdominant areas). The contrapuntally "lax" but vigorous fugue that constitutes the fifth section is a *gigue* that quickly dissolves into a *concertato* texture and ends with a short flourish. The capricious character of the Lombard rhythms at the very end may harken back to the *canzona*-like first fugue.

Probably written in the 1690s, the *Praeludium in f#* emphasizes free sections. (See Table 7.) After a brief flourish, the *exordium* presents an unadorned *passus duriusculus* in quarter notes accompanied by right hand arpeggios. This figure and the dissonant key of f# minor in unequal temperaments present a particularly gloomy and somewhat inward character.²⁰ The following *noëma* provides brief but limited relief because of dissonances and an *aposiopesis*. The first fugue, marked *Grave*, continues the dissonant discourse with its figures and dotted

¹⁷"The *Praeludium in g*, BuxWV 149, can be in many ways considered the most accomplished of the praeludia This apparently widely circulated work exhibits a quintessential balance between free and fugal textures" (Archbold, *Style and Structure*, 295).

¹⁸Spitta as cited in Archbold, *Style and Structure*, 285.

¹⁹Snyder, *Buxtehude*, 239. The subject of this fugue leaps a perfect fifth and descends chromatically. Buxtehude cleverly chooses an ascending stepwise countersubject, the diatonic retrograde of the subject itself.

²⁰This argument may be compromised by Harald Vogel's hypothesis that Buxtehude composed some praeludia in keys other than those that survive in manuscripts.

rhythms. When the fugal texture dissolves, a second fugue marked *vivace* interjects into the final cadence with a variant of the subject from the first fugue. Although of a livelier nature, the *saltus duriusculus* in the second fugue subject still reminds the listener of the principal affect. This faster fugue quickly dissolves into motivic interplay, temporarily escaping to the parallel major. The following free section is the most adventuresome harmonically of Buxtehude's preludia: it explores g-sharp minor — an especially remote and dissonant key; the melodic material seems to trail off, rhapsodically speeding up and then slowing unpredictably; and melodies suggest thoughts that lead nowhere. But Buxtehude fuses this final *confutatio* to the succeeding *peroratio* with a pedal note. The *peroratio* repeats an extremely loose ostinato, presenting motives from previous sections, in a virtuosic display of *stylus phantasticus*.

Summary

We must conclude that Buxtehude must have been familiar with Bernhard's ideas. He may have also known Burmeister's groundbreaking treatise *Musica poetica*. Especially in Buxtehude's preludia, the rhetorical figures of Burmeister suggest various touches and large-scale effects while the small rhetorical figures identified by Bernhard accumulate, fashioning affects with various types of dissonances. Buxtehude cast the three preludia above into minor keys to project darker affects than his rhetorical figures suggest. The contrast of thematic material and figures seems to divide internal sections into alternations similar to supporting arguments and rebuttals found in rhetoric. Outer sections introduce and conclude pieces magnificently. The strong correlation between so-called Toccata Form and rhetorical organization may even explain why this form flourished in the Lutheran stronghold of northern Germany during the seventeenth century.

Diagram 1: Development of *Musica Poetica*

Antiquity and Early Christianity:

Cicero (b. 106 BC), Quintilian (c. 35 AD)
1. Rhetoric

Boethius (480-524 AD)
1. Pythagorean approach to music
2. Cosmological conception of music
musica mundana
musica humana
musica instrumentalis

Aristotle (384-322 BC), Plato (427-347 BC)
1. Doctrine of Ethos

Sixteenth-Century Lutheran Theology:

1. Emphasis on the Word
Rhetoric in Lateinschulen (Melanchthon)
2. pedagogical method:
praeceptum, exemplus, et imitatio

3. Music as instrument of God
(Luther)

4. Music's didactic and persuasive power
(Luther)

Seventeenth-Century:

Musical Rhetoric
1. Burmeister *Musica Poetica* (1606)
2. Kircher *Musurgia Universalis* (1650)
3. Bernhard *Tractatus* (c. 1660)

Doctrine of Affections
Descartes *Les Passions de l'âme* (1649)
1. Four temperaments
2. Affections as rationalized emotional states
3. Music expresses affections to enhance text

Early Eighteenth-Century:

Musical Rhetoric
1. Mattheson *Der vollkommene Capellmeister* (1739)

Eighteenth-Century Enlightenment:

Musical Rhetoric Declines
1. Scheibe *Der critische Musicus* (1745)
2. Forkel *Allgemeine Geschichte der Musik* (1788)

Doctrine of Affections Declines

Diagram 2: Burmeister's Figures in *Musica Poetica* (1606)

A. *Figurae Harmoniae*:

1. *Fuga Realis*—point of imitation
2. *Metalepsis*—point of imitation with two subjects (“double fugue”)
3. *Hypallage*—point of imitation using inverted subject
4. *Apocope*—fugal entry cut off early or premature end of an imitative section
5. *Noëma*—homophonic texture.
6. *Analepsis*—repetition of a homophonic texture at the same pitch
7. *Mimesis*—imitation of a homophonic texture at a different pitch
8. *Anadiplosis*—mimesis done twice
9. *Symblema*—off-beat dissonance. Burmeister's examples only involve passing tones. *Symblema maius* involves discords against a pedal point while *symblema minus* occurs within a tactus and is not considered a true figure.
10. *Syncope* or *Syneresis*—syncopation
11. *Pleonasmus*—excessive dissonance through simultaneous use of *Symblema* and *Syncope* at a cadence, usually occurs with pedal point to extend cadence over a couple tactus
12. *Auxesis*—musical repetition of a consonant texture that rises by step with each textual repetition
13. *Pathopoeia*—semitones outside of mode
14. *Hypotyposis*—vivid text painting²¹
15. *Aposiopesis*—stop in musical flow created by silence, often following a fermata.
16. *Anaploke*—imitation of homophonic passage in polychoral works, usually around a cadence.

B. *Figurae Melodiae*:

1. *Preamble*—one voice does not participate in a point of imitation, i.e., a filler or supportive voice
2. *Palillogia*—melodic repetition for emphasis
3. *Climax*—melodic sequence
4. *Parrhesia*—single, brief dissonance in a voice that does not affect the predominant consonances between voice parts
5. *Hyperbole*—melody exceeds the modal boundary
6. *Hypobole*—melody descends below the modal boundary

C. *Figurae tam Harmoniae quam Melodiae*:

1. *Congeries* or *Synathroismos*—any combination of perfect and imperfect consonances moving in similar motion. By this, Burmeister means an alternation of 6/3 and 5/3 chords, to give a suspended voice 5-6 motion.
2. *Fauxbourdon*—parallel motion of 6/3 chords in three voices.
3. *Anaphora*—repetition of pitches in at least one voice, often a ground bass.
4. *Fuga Imaginaria*—canon. Two types exist: *homophonous* (at the unison) and *pamphonos* (at a different interval of imitation).

²¹“The sense of the text is so depicted that those matters contained in the text that are inanimate or lifeless seem to be brought to life” (Burmeister, *Musica poetica*, 175).

Diagram 3: Bernhard's Figures in *Tractatus* (c. 1660)

A. Stylus Gravis, Stylus Antiquus, Stylus A Cappella, or Stylus Ecclesiasticus:

1. *Transitus*—dissonant passing tone and neighbor tone
2. *Quasi-transitus*—accented passing tone
3. *Syncopatio* or *ligatura*—syncopation
4. *Quasi-syncopatio*—ornamented syncopation

B. Stylus Luxurians Communis:

1. *Superjectio*—escape tone upward
2. *Anticipatio*—anticipation, usually resolves downward
3. *Subsumtio*—escape tone downward added to an ascending stepwise passage
4. *Variatio*, *passaggio*, or *coloratura*—faster, ornamental notes embellish a melodic passage
5. *Multiplicatio*—repeated notes on a dissonance
6. *Prolongatio*—dissonance longer than its preceding consonance
7. *Syncopatio catachrestica*—syncopation is not resolved or not resolved directly: (a) bass moves as suspension resolves creating another dissonance, (b) dissonant preparation note due to a moving bass, or (c) suspension simply does not resolve by step.
8. *Passus duriusculus*—(a) chromatic step progressions, (b) step progressions outlining o3, or (c) step progression involving +2 interval.
9. *Saltus duriusculus*—uncommon leaps such as the m6 and the °7 downwards
10. *Mutatio toni*—using more than one mode in a composition²²
11. *Inchoatio imperfecta*—beginning a piece without the required perfect consonance
12. *Longinqua distantia*—more than a tenth between adjacent voices. (Continuo fills in inner voices.)
13. *Consonantiae impropriae*—various harmonic usages of P4, +4/°5, °7, and +2 that are not prepared and/or that occur on strong beats.
14. *Quaesitio notae*—an appoggiatura
15. *Cadentiae duriusculae*—“rather strange dissonances” before cadences. Bernhard's examples include (a) various figures, including a hemiola, (b) the cadential 6/4 with a lombard rhythm, and (c) the ii⁷ chord with unprepared seventh on the downbeat.

C. Stylus Theatralis, Stylus Comicus, Stylus Recitativus or Stylus Oratorius:

1. *Extensio*—prolongation of a dissonance
2. *Ellipsis*—suppression of the normally required consonance
3. *Mora*—retardation [upward resolving suspended note]
4. *Abruptio*—melodic line ruptured, i.e., a rest inserted where one expects a consonance
5. *Transitus inversus*—accented passing tone [dissonance on the strong beat]
6. *Heterolepsis*—compound melody [when leaping melody temporarily takes voice leading of an interior line]
7. *Tertia deficiens*—augmented second harmonically between outer voices
8. *Sexta superflua*—diminished seventh harmonically between outer voices

²²Although Bernhard refers to single voices and passages changing modes over the course of an entire piece, I use the term rather loosely to include the modern terms of modulation and extended mode mixture (almost like a long-term *pathopoeia*). See Bernhard, *Tractatus*, “Of the Alteration of Modes,” 146-151.

Table 5: Praeludium in g, BuxWV 149

Section	Exordium	Confirmatio		Confut.	Confirmatio				Peroratio		
Measure	1	21	50	55	78	102	119	136	136	151	156
Texture	Free Ciacona	Fugue 1* Ricercar	Free	Free* Continuo	Fugue 2* Largo				Free* (Ciacona)		
Meter	4/4	4/2		2/2	3/2				4/4		
Harmony	i	i	V - x - V	i	i	i	III	i	i	iv	I

* = themes and fugal subjects derived from opening ground bass. Parenthesis on "Ciacona" indicates that Buxtehude treats the ciacona theme freely.

Table 6: Praeludium in e, BuxWV 142

Section	Exordium	Confirmatio		Confirmatio			Confutatio	Confirm.	Peroratio		
Measure	1	17	45	47	66	99	101	114	129	152	153
Texture	Free	Fugue 1	Free	Fugue 2*	new cntsbj	Free	Free	Fugue 3*	Free		
Meter	4/4	4/4		3/2		4/4	4/4	12/8	12/8	6/8	4/4
Harmony	i I	i	I	i	V	i III i V	iv V	i	i III i	I	

* = fugue subject derived from previous fugal subject.

Table 7: Praeludium in f#, BuxWV 146

Section	Exordium		Confirmatio		Confirmatio		Confut.	Peroratio			
Measure	1	14	29	48	50	57	79	91	110	121	
Texture	Free arpeggios	Noëma	Fugue 1 Grave	Free	Fugato 2* Vivace	Free (Ciacona)	Free Rhapsodic	Free* (Ciacona)			
Meter	4/4		4/4		4/4		4/4	4/4			
Harmony	i	i - V i - i	i	i	i	i III i	i	i x ii V	iv	I	

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Example 1: *Noëma* in BuxWV 146, mm. 14-19

The musical score is written for two staves, treble and bass clef, in 3/4 time. The key signature consists of two sharps (F# and C#). The right hand (treble clef) begins with a whole rest in the first measure, followed by chords in the second and third measures. The left hand (bass clef) begins with a whole rest in the first measure, followed by a sequence of eighth notes in the second and third measures. The piece concludes with a final chord and the word "etc." in the fifth measure.

Example 2: *Pathopoeia* in BuxWV 149, mm. 124-127

The musical score is presented in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/2. The key signature has one flat (B-flat). The score consists of four measures. The first measure contains a melodic line in the treble clef starting with a half note G4, followed by eighth notes A4 and B4, and a dotted half note C5. The bass line consists of a dotted half note G3. The second measure continues the treble line with a dotted half note C5, followed by eighth notes B4 and A4, and a dotted half note G4. The bass line consists of a dotted half note F3. The third measure features a melodic line in the treble clef starting with a dotted half note G4, followed by eighth notes A4 and B4, and a dotted half note C5. The bass line consists of a dotted half note E3. The fourth measure continues the treble line with a dotted half note C5, followed by eighth notes B4 and A4, and a dotted half note G4. The bass line consists of a dotted half note D3. An asterisk is placed above the fourth measure. The piece concludes with a dotted half note G4 in the treble and a dotted half note G3 in the bass, followed by the text "etc.".

Example 3: *Aposiopesis* and *Abruptio* in BuxWV 146, mm. 19-29

The image displays a musical score for Example 3, measures 19-29 of BuxWV 146. The score is written for a grand piano in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is characterized by dense, block-like textures in the left hand and more melodic lines in the right hand. Asterisks (*) are placed above certain notes in measures 20, 21, 22, and 23, highlighting specific musical features. The notation includes various note values, rests, and dynamic markings.

Example 4: *Passus duriusculus* in BuxWV 142, mm. 47-49

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of four measures. The right hand (treble clef) begins with a whole rest in the first measure, followed by a half note G4 in the second measure, and then a series of eighth notes: A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, 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Example 5: *Saltus duriusculus* in BuxWV 146, mm. 29-31

Fugue subject

Grave

*

Reduction

(heterolepsis)

-

Example 6: *Inchoatio imperfecta* in BuxWV 149, mm. 1-2

Opening Figuration

Reduction

etc.

5
3

Example 7: Thematic Transformation in BuxWV 149, mm. 17-24

The musical score is presented in two systems. The first system, measures 17-24, is in common time (C). The right hand (RH) features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand (LH) has a simpler accompaniment. A 'Ped' (pedal) marking is present under the first measure of the left hand. The second system, measures 25-28, shows a change to 4/2 time. The RH has a more melodic line, and the LH has a simple accompaniment. The score ends with 'etc.' in the right hand.