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- Stylistic and Symbolic Hypostases of Mannerism in Music.* Bucharest: Editura Muzicală, 1997
- Studies in Musical Rhetoric and Stylistics.* Bucharest: Publishing House of the Music University of Bucharest, 1999
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COMMON SUBJECTS IN MUSICAL RHETORIC AND STYLISTICS. ASPECTS AND PROPOSALS

Some explanatory notes

For several years now, I have been concerned with the notion of musical style. In the beginning it was as a concept of art history that had migrated into musicology, by treating - globally, historically - epochs like the Renaissance, Baroque, Classic, Romantic or Modern music, or dealing with the personal style of a composer. My thesis on mannerism in music may be an example of this. This sort of approach is well known in Romanian musicology and it reflects older trends in the thinking about style.

What about musical stylistics ? There is a field yet unexploited by our musicologists and that needs a necessary reference to the theory of literature. Being interested in a definition of musical stylistics, I discovered very soon that I must deal, in fact, with musical rhetorics, and that the field of my research would actually become very large.

The present paper, however, remains basically an introduction to the problems of musical rhetorics and stylistics. Further details will emerge by restraining my area of research to the rhetorics of modern and contemporary music. But the following pages will draw only a general frame of the discipline (that seems to be an up-to-date subject in many musicological writings by European or American scholars) and propose a few hypotheses.

Usefull clarifications and many ideas came from discussions I have had with Prof. Dinu Ciocan (Academy of Music, Bucharest), Prof. Dr. Hermann Danuser (Humboldt-Universität, Berlin) and Dr. Reinhart Meyer-Kalkus (Wissenschaftskolleg zu Berlin), to whom I express my gratitude for helping me entering into new territories, both in "Musikwissenschaft" and "Literaturwissenschaft". But my work on this

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Modern musicology has been - often successfully - trying to transpose concepts from other domains in its vision of the sonorous phenomenon, given the fact that the latter is modelled by various disciplines. Most frequently, literature and linguistics seem to provide paradigms to follow - from structuralism to the semiotic approach -, but mathematics and computer science have been full of resources for musical research. Interdisciplinarity proves to be indispensable, the more so as we are talking about a domain, by definition pluralist, *musical stylistics*. It is supposed to take into account the type of approach that characterises literary stylistics: an older and better founded discipline, which is able to provide at least ideas of a methodological nature.

From rhetoric to musical stylistics. The rhetorical device as a binder.

First of all, *relating rhetoric with stylistics* - a commonplace in linguistics - might offer enough fields to explore in musical composition, especially in the analysis of rhetorical devices, even though musical rhetoric, flourishing in the Middle Ages, the Renaissance and the Baroque, has practically faded away as a science generating real treatises of writing. But isn't the situation the same in other humanistic disciplines as well? From ancient rhetoric, a technique with a pragmatic character (of orally persuading the audience), the following centuries will gradually lose this pragmatism, maintaining only the notions of structuring a “beautiful discourse”. Thus, out of the components *inventio*, *dispositio*, *elocutio*, *pronuntiatio*, *memoria*, all is left in the end is *elocutio* - as an art of style, and the last “Rhetorics” of the 18th-19th centuries represent almost a mere enumeration of devices. And it is not a matter of chance that, as rhetoric disappears from the educational system (also because of the romantic spirit, manifestly opposed to rules and classifications), a new science comes up, somehow “replacing it”: literary stylistics consecrated at the turn of this century (although the notion of style is much older) as a direct inheritor of rhetoric.¹

Similarly, and to a certain extent, in music, the climactic period of rhetorical theorising and applications in composition - the Baroque - seems

to be followed by a total disappearance of the interest in the latter. It was only for 20th century exegeses to rediscover the Bachian creation from the perspective of rhetoric and the theory of affections.² At the same time, though it is also at the beginning of the century that we register the first musicological-stylistic approaches (Guido Adler, Knut Jeppesen, Ernst Bücken, Paul Mies a.s.o.), they do not claim derivation from the science of musical rhetoric - the situation in this case being different from that of the literary science. However, in order to point out what brings them together (in a less obvious way), we shall have to describe, as briefly as possible, the profile of the two disciplines in their historical evolution.

Musicians (in the Renaissance and the Baroque) will take over musical-rhetorical devices from ancient oratory (Aristotle, Cicero, Quintilian), and the rediscovery of the work *Institutio oratoria* by Quintilian (in 1416) will lead to 16th century musical rhetoric, but the very stylistic delimitation between the two types of ancient oratoric discourse - *Atticist* (dense, concentrated, brief, harmonious, conservative) and *Asianic* (equivocal, prolix, purposefully faking the angle of perspective, disharmonical, modern, loaded with tension). This will subsequently be applied (by art history and, to a lesser extent, by musicology) in defining stylistic typologies (namely *classical/non-classical* or *Apollonian/Dyonisian*).

Later on, liturgical chant - of the Gregorian and Byzantine types -, as well as early polyphony will contain frequent and various reflexes of rhetoric. But the direct, indisputable impact of rhetoric with music will be produced starting with the end of the 15th century. It is then that a new attitude appear, the creator with respect to music linked to a text (be it sacred or profane), transforming musical composition into a science based on the word-sound relationship. If in the Middle Ages there are theorists that (stylistically) classify music into *theoretica*, *practica*, then *poetica*³, into *sacra* and *secularis* or *ecclesiastica* / *vulgaris*, and monodic creation into *cantus planus*, *musica mensurabilis* a.s.o, starting with the beginning of the 16th century we can talk about a conceptualisation of the term *style*, most often equivalent with the **manner** of composition in a certain genre (such as *stile grave* / *stile madrigale*⁴). At the same time, humanist influences bring music (at the time, exclusively accompanied by text) close to the art of rhetoric by *imitazione delle parole*, which is absolutely natural in a creation, be it religious or secular, which is strictly to follow the significance of the word sung. Thus, *stile espressivo* will stand for the climactic point of the expressive emphasis of the text, of the sonorous reproduction of the affection in a type of creation reserved for the initiated

- as revealed by its very title, *musica riservata*. (Out of all these stylistic "classifications" there also results the specified relationship between the two disciplines.)

The stylistic break around the year 1600 - acknowledged and defined as such in all histories of the musical style seen as an age⁵ -, obvious in the fundamental syntactic change (from modal to tonal, from polyphony to homophony and polyphony, from vocal to instrumental and vocal etc.), resulting in the appearance of new genres (opera is the most outstanding example), will generate a theoretical perspective oriented towards the "old" and the "new". Of course, the important syntactic modifications are due to the new pragmatic attitude towards culture (a certain growing secularisation of music), to a new musical semantics, given the fact that stylistic mutations are first of all related to the history of ideas. Consequently, writings will abound in oppositions of the kind *stile antico* /*stile moderno*, *prima prattica*/*seconda prattica*⁶, where the second category emphasises the *affection*. (Giulio Caccini, in *Le nuove musiche*, 1601, describes modern style by "cantare con affetto", which will lead directly to the theory of affections in the Baroque.)

On the other hand, other classifications are based on style as a musical genre or compartment: *musica teatrale*, *musica da camera*, *musica da ballo*; *stylus ecclesiasticus* (masses, motets a.s.o.), *cubicularis* (the madrigal a cappella), *scenicus* (opera). Important authors of treatises develop an elevated theory of style in the 17th century, from Christoph Bernhard (who, in *Tractatus compositionis augmentatus*, ca. 1660, makes a distinction between *stilus gravis* or *antiquus*, illustrated by Palestrina, and *stilus luxurians* or *modernus*, that is free phrase, in instrumental music included, with rhetoric and the theory of affections as an expression of human passions) with Athanasius Kircher (who, in *Musurgia universalis*, 1650, differentiates between *musica ecclesiastica* and *vulgaris*, between *stylus impressus* and *expressus*, that is, art influenced by the human psyche and the art of composition with affections, between *stylus ecclesiasticus*, *drammaticus*, *madrigalescus*, *melismaticus*)⁷. Athanasius Kircher also includes in *Musurgia universalis* a section entitled *Musurgia rhetorica*, in order to complete the music-rhetoric analogy by the vitality of rhetorical concepts: the baroque composer is bound to invent the idea as a suitable basis for a composition, equivalent to a construction, a development according to the rhetorical discourse.

Actually, the musical treatises of the Baroque consider composition as an art of a primarily rhetorical nature, offering real summaries of musical

figures analogous to the ones in ancient oratory (but I will come back to the rhetorical figure in more details). For instance, Joachim Burmeister is the first to come up with a systematic grounding for “*musica poetica*” (in three treatises - 1599, 1601, 1606, out of which the last one is even entitled *Musica poetica*). Johannes Lippius (*Synopsis musices*, 1612) considers rhetoric as a structural basis of a composition and Johannes Nucius (*Musices Practicae*, 1613) analyses various Renaissance masters (from Dunstable to Lassus) as exponents of a new rhetorical-expressive musical tradition⁸. What may come out of this enumeration is the growing interest for the music / rhetoric analogy (especially in the German exegesis) which will come to a climax in the 17th-18th centuries, finding a way into the multiple levels of musical thinking - style, form, expression, interpretive practice.

Here is an example of the migration of concepts from one domain into another, in the making of a composition plan on rhetorical grounds: Johann Mattheson (*Der vollkommene Capellmeister*, 1739) proposes the generating of a work according to the stages *inventio* (the invention of the idea), *dispositio* (the arrangement of the idea into the parts of the musical discourse), *decoratio* or *elaboratio* or *elocutio* (the elaboration of the idea), *pronuntiatio* (the performance of discourse production). Here, the most important stage, *dispositio*, contains in its turn *exordium* (introduction), *narratio* (telling the facts), *divisio* or *propositio* (foreseeing the main points, to the composer's advantage), *confirmatio* (the affirmative proof), *confutatio* (opposing counter-arguments), *peroratio* or *conclusio* (conclusion), all these being nothing else but routine techniques of the composition process⁹. Thus, a theory of composition is established, a syntax, a grammar of the text, not only of the sentence (accomplished definitely through figures), which follows components of classical rhetoric. *Pronuntiatio* and *memoria* are connected to another creative process, that of musical interpretation, without which, of course, composition cannot really have a life of its own.

Many other examples of important theorisings, however, may illustrate the baroque ideal of fusion between music and rhetorical principles (from Mersenne to Heinichen...), as a distinctive feature of the age-specific rationalism, but also of the stylistic unity based on those emotional abstractions called *affections*. The purpose of rhetoric being, since ancient times, that of rendering human passions, it will be made in adequation to the representations of affections, which will appear as a necessity to baroque composers, especially to those in the German space. (Getting once again on the territory of interdisciplinarity, we are bound to mention the origin of the concept of affections in philosophy - Descartes, Francis

Bacon, Leibnitz -, wherefrom musicians took over the rational rendering of passions, the objectivisation of emotions). The same above-cited exegetes - Mattheson, Kircher a.s.o. - will celebrate the expression of affections in creation, not only in the one with a text, but also in the instrumental one, in order to transmit emotional states to the audience, according to the musical message. Therefore, the composer plans the affective content of the work - he directs the semantics of the work, in modern terms -, all the sonorous parameters (tonalities, harmonies, rhythms, forms, timbres) being interpreted effectively. Even if he thus lays the emphasis on feeling, his approach will however be much different from that of the romantic creator, based on emotional spontaneity, on a different kind of ideology, which rejects rationalism (without, however, being able to entirely avoid it). One must insist upon the fact that resorting to rhetorical figures (components of a real musical vocabulary) to embody musical affection is not enough to ensure the value of a musical piece, which may remain a mere summing up of figures, without getting a place among masterpieces. Anyway, for the 20th century researcher, rather used to a syntactic representation of Renaissance and baroque music, the restoration of the interest for an exact interpretation of the latter, in the authentic terms that were being circulated at the time, means the obligation to reformulate the perspective.

This is why all this (brief) outline of certain characteristic notions had as sole purpose to open a - still opaque - horizon to Romanian musicology (with the outstanding exception of Sigismund Toduță, in *Formele muzicale ale Barocului în operele lui J.S. Bach*). At this time, modern musical writings abound in references to rhetoric within the analysis of certain creations, genres or composers in the above-mentioned epochs. But, unlike in literature, the researchers do not manifestly declare their rhetorical approaches as related to stylistics, although there is no doubt with respect to that. On the other hand, studies and volumes written on musical style and stylistics only briefly refer to rhetoric and only when, for instance, the author deals with the style of the age - the Baroque, most often -, where rhetorical concepts cannot be avoided¹⁰.

I would, however, go on, wondering why one couldn't write a history of styles through the filter of types of musical rhetoric, which might clarify many uncertainties, especially within the modern landscape. For instance, a severe reformulation of musical rhetoric of a traditional type can be found with Anton Webern, that exponent of the second Vienna school. He condenses the timing of sonorous events to several minutes for a work

(which, to many, occasioned a comparison with Japanese *haiku* art), this being loaded with information anyway. How are the stages of the musical “discourse” metamorphosed here¹¹, what types of rhetorical devices could we discover in a music that is rather ascetic, purified of any persuasive “ornament”, practically of *elocutio* itself? The old baroque wish to communicate emotional states as diverse as possible seems (but only in a superficial look) to be missing here altogether. This is where one might find a profound change in the perception of new music: not so much in the atonal language, the serial one etc., but rather in another rhetorical manner, prolonged and radicalized after World War II by integral serialists (such as Stockhausen or Boulez) and which has come to a deadlock that has not yet found its solution. The *new* type of affections or emotions might be defined by an appeal to ideology, will, personality, temperament...

Beyond the apparent “exploding into the individual”¹² of contemporary music, what brings together creations that are special from the perspective of the sonorous system may be the type of rhetoric - or... anti-rhetoric - used (as in John Cage’s extreme case). A good composer knows how to combine and graduate his arguments from an initial idea towards a climax, he infers for how long or in what place to use **figures** of repetition (to put it differently - *anaphora*, *repetitio*, *gradatio*, *polyptoton*, *synonymia*), of contrast (*antitheton*, *mutatio toni*), of silence (*suspiratio*, *abruptio*, *aposiopesis*) a.s.o. Irrespective of the sonorous system used or of various techniques - serialism, aleatorism, modalism, textures, stochastic or spectral elements etc. - and however far all these may be from the musical tradition, the configuration of the musical discourse should however respect the somewhat “organic” laws of rhetoric, with a view to intelligibility and establishing a relation with the audience, who will undoubtedly feel that type of construction, even if one of the strictly musical techniques enumerated is foreign to them. As what is rhetoric if not, ultimately, “a relationship of communication by means of which an individual, through his discourse, tries to obtain from an interlocutor his adherence to certain acts”¹³. The discourse must point out and persuade by means of *inventio* (the search for arguments), *dispositio* (the syntax of arguments), *elocutio* (the presentation of arguments) - here is a necessity formulated by Aristotle and constantly valuable for the viability of a work of art.

Ultimately, **rhetorical devices** are based on old and generally valid conventions, whose description seems easy: usually, light, the seraphic, joy or some kind of elevating state of mind will be suggested by means of the acute register and, on the contrary, the gloomy and the teluric by

means of the low register. Negating or neglecting such conventions may constitute an aesthetic in itself (Cage again), but, as demonstrated by the musical present, reconciliation with the past, if not achieved at the level of language or forms, could rather be correlated to rhetoric.

In fact, what brings together stylistics and rhetoric, irrespective of the age or of the composer analysed, that is, *rhetorical devices*, must first of all be defined as those means of adorning, of elaborating a discourse on the basis of a purposeful affective representation, of adding musical dramatic tension to words and poetic concepts. As basic units, building stones, elements of vocabulary (situated at the level of the musical phrase), rhetorical devices - melodic, rhythmic, dynamic, timbral microstructures - render unity and homogeneity to the musical discourse. Inherent parts of *decoratio*, rhetorical devices were theorised and considered essential in musical composition, at some point. Of course, baroque theorists borrowed Latin and Greek rhetorical terminology for musical devices, inventing however many other names, out of specific sonorous needs. But there is no well-defined system of devices, though 20th century exegesis has been trying to organize, to classify them on the basis of 17th-18th century treatises (Burmeister, Lippius, Nucius, Thuringus, Herbst, Kircher, Bernhard, Ahle, Janovka, Walther, Vogt, Scheibe, Spiess, Forkel)¹⁴. The most illustrative, concise and eloquent is the suggestion of the Grove Encyclopaedia to systematically group seven categories of devices that are most frequently used in creation (wherfrom I have already quoted repetition, contrast or silence devices): *of melodic repetition, based on fugue imitation, formed by dissonance, intervallic, hypotyposis, sonorous, as well as break-formed structures.*¹⁵

Resorting to linguistics once again, to bring the parallel I have previously suggested to a conclusion, we shall see that the most widely spread definition of rhetorical device is the concept of *deviation*, of modification of a primary expression which is considered as "normal" (the norm being, for instance, everyday language)¹⁶. This does not imply that we can find in music (an exclusively artistic language) the possibility to trace any distinction of the kind that exists between everyday language/literary language, the norm will have to be sought elsewhere, but the devices will stay as much connected to an affective or a decorative purpose. Actually, discussions around the idea of deviation have generated quite a lot of controversies in literary theory: not all devices are deviations (according to an imaginary rule of a language that should have no devices in order to meet the requirements of the idea of "norm") and the other way round;

devices are not a privilege of literary language etc., that is, the entire scaffolding of deviation from the rule fails at the level of explanation, but may offer suggestions in a concrete description.¹⁷

Musical style as deviation

The same problems will be raised in the vision of **style as deviation**, one of the possible interpretations of particular features in an artistic discourse, together with style as choice or as elaboration (categories I shall come back to). Starting from Aristotle (*The Poetics*), poetic discourse is defined as deviation, opposed to practical, everyday discourse: these are the origins of the concept of deviation, seen by Aristotle in two situations, either exteriorised in concrete elements for the unwontedness of the discourse (devices), or becoming one with the unwonted discourse itself.¹⁸

Difficulties that may sometimes be insuperable are raised by the need to specify, to establish a norm according to which one may detect deviation. To resort to a concrete example, the Bachian style would distinguish itself as “deviation” from an average baroque style, possibly illustrated by the works of someone who is a lesser composer, but a great theorician – Mattheson. His fugues are impeccable from a technical point of view, however they lack the semantic load, the refinement and the complexity of Bach’s fugues; only by comparison will one be able to analyse the means to measure all these Bachian attributes in the score. Or, getting to further details, the Mozartian style, as compared to that of one of Bach’s sons, Johann Christian (whose influence on Mozart is a commonplace in music history), will reveal an increase of poeticity at least at the level of the construction of musical phrases. With Johann Christian Bach, quadrature has a consistence that is almost untouched by asymmetries, while the analysis of the musical text in an instrumental work by Mozart will lead to the discovery of *patterns* of the type 3 + 5 bars or 4 + 6 or 6 + 3 etc.

Specifying the four types of literature, and thus a construction that may reverberate in musical stylistics, Heinrich Plett¹⁹ analyses deviation depending on them. Let us briefly remember - with the inevitable risk of a schematisation - the typological acceptions. *Mimetic literature* lays the emphasis on *mimesis*, on imitating reality, but not as a mere copy, but as a representation of a reality that “may exist”, being adequately reflected in literary genres such as the epic or the tragedy, with the specific man-universe relationship. *Expressive literature* means emphasising emotionality,

spontaneity, originality, the notion of "genius", it means exteriorising the poetic ego by a suggestive character, any imitation (both of nature and of classical models) being "of evil repute" in genres such as lyrical poetry, autobiography, diary, subjective essay, epistle, memoirs, literature with philosophical reflections. *Receptive literature* is translated through the effect, the impression produced by the work of art on the reader/audience, the reception being psychoagogical, sociological, intraliterary, the latter aiming at the effect of texts on texts and containing references to the sources, parallels between themes, motives and forms. Finally, *rhetorical literature*, "that literature that distinguishes itself by a special linguistic form", contains the system of rhetorical devices as deviations that "describe in a differentiated way the various degrees of linguistic artificiality and of aesthetic and emotional effects produced by them".²⁰

If we trace possible correspondences between *mimetic literature* and aspects of *musical Classicism*, between *expressive literature* and *Romanticism* (especially the programmatic one) -, then it is easy to bring together *rhetorical literature* and *music based on rhetorical devices and on the theory of affections in the Renaissance and the Baroque*. Finally, *receptive literature*, offering a scale of values depending on reception, may also be transposed on musical grounds - as various aesthetics of reception, hermeneutics or musical pragmatics have already proved. Of course, it is not for these types to be found in an absolutely pure form in creation (the author admits their importance only as instruments of systematisation), but a multitude of valid interferences - such as "a mimetic text with a rhetorical linguistic form and an affective effect".

Plett himself signals the connection with historical styles: the neoclassicists stress the mimetic, but never give up a rhetorical linguistic form; the romantic passage from *mimesis* to expressivity does not mean giving up linguistic art and its effects; rhetoric and reception have always been in tight connection. And as regards deviation, this comes, with the mimetic notion of literature, from the opposition between fiction and reality; with the expressive notion, from the opposition between reference to the ego and reference to the object; with the receptive one, from the opposition between the emotional effect and the rational one; with the rhetorical one, from the opposition between the language of art and everyday language²¹. Only the two median situations can be translated into musical composition, offering models to follow.

But what reveals many resources for musicology is the specification of the four criteria of poeticity (two qualitative and two quantitative ones) -

of course insufficient in themselves to ensure the aesthetic value of a literary, respectively musical text. *Deviation as non-grammaticality*, that is, deviation from the rule by not observing the grammatical norm of standard language at several levels, a text being however supposed to combine grammatical phenomena with anti-grammatical ones, may be illustrated by the example above: Mozart - J. Chr. Bach, at the level where musical microstructures are intertwined. *Deviation as equivalence*, a deviation that strengthens the rule (equivalent structures overlapping the rules of everyday language grammaticality) may be rendered by means of synonyms as repetition, correspondence, concordance, identity, similarity, analogy etc. If here Plett exemplifies by the device of *paronomasia*, the latter has a musical equivalent, according to Scheibe²², by repetition of a musical idea on the same sounds, but with new additions or modifications, with a view to emphasising it. *Deviation as occurrence*, a statistically rare appearance of linguistic phenomena, determines the following alternative: all that is rare, exceptional, appears as poetic - such as atypical dissonances and "*diabolus in musica*" in the Renaissance, the plagius in the tonal system, the major chord in atonalism (see the C major chord in *Wozzeck* by Alban Berg, in *Polymorphia* by Penderecki or in *Winter Music* by John Cage) -, all that is frequent, normal, is non-poetic. Finally, *deviation as recurrence*, the statistically frequent return of linguistic phenomena, with an excess of linguistic elements that is not to be found in everyday language, may be found in the abundance of rhetorical devices in a baroque musical text - which however does not ensure its value.

Therefore, structural asymmetry, the multitude of rhetorical devices or the rareness of a phenomenon are not enough to ensure the poeticity of a music, but the four principles enumerated may be a good starting point in a stylistic analysis. But they must be completed by a "*literary-aesthetic pragmatics (performance), that should confirm the validity of one or the other of the aesthetic norms by certain textual updating in a certain place and at a certain moment and in a certain society.*"²³ When applied, for instance, at the level of styles in an era, they may become the vehicle of describing, hypothetically, a *mannerist* period (with a predominance of non-grammaticality, of occurrence) or a *classical* one (where equivalence and recurrence have the status of norms), with an emphasis, respectively, on singularity, non-predictability, newness or frequency and predictability.²⁴

A last specification with respect to *deviation* will be useful to musical research, for which, as I have already stated, norm cannot be represented

in everyday language: *"linguistic-aesthetic deviation is not only different from the synchronic everyday norm, but also from a poetic norm of the forerunners, which it, as a deviation from the deviation, has replaced in the process of <literary evolution>."*²⁵ This is why we are - for instance - analysing musical forms or harmony in Romanticism by signalling permanent "deviations" from the classical norm: widening, structural "liberties", as well as the "enrichment" or "chromatisation" of harmony implies an underlying classical model which the romantics take over, modifying it.

Musical style as choice

The acception of style as deviation does not exclude the one of **style as choice**, which other literary theorists operate with, thus explaining the option of the author within the elements provided by a given system.²⁶ In this case, there is a musicological approach in the American space - belonging to Leonard B. Meyer - which grounds the idea of choice in musical stylistics: *"Style is a replication of patterning, whether in human behaviour or in the artifacts produced by human behaviour, that results from a series of choices made within some set of constraints."*²⁷ The author is referring to lexical, grammatical, syntactic choices in a given language, justified by the premise that the entire human behaviour appears as a result of a choice. Differentiation comes up in the context of stable styles (such as Classicism) or of prospectation, leaving room for few, respectively many possibilities of choice, equivalent to alternative modes of saying the same thing. Meyer does not exclude, however, the possibility of classifying a style function of *deviations*, seen as differences of manner with respect to constant, recurrent features, which actually constitute the major preoccupation of musicology. This is what a difference of style perspective in literary criticism and in musicology would consist in: either does it refer to particular features of a poem, novel etc., or to common features, reproduced by a musical work, an artist's work, a movement or a period. This is maybe why people of letters correlate style with deviation from norms and conventions, while musicologists insist on common conventions and norms.

A few specifications made by Meyer - of the "psychological approach" type of his book²⁸ - configure the theory of choice. It may for instance be analysed by the relationship between composition sketches and the

complete work (starting from Beethoven, a famous source for such comparisons, this has been common practice) to explain the purposes, the intentions in the composition choice. Of course, aesthetic elegance or expressive richness, the wish of a specific master or audience, orders, interpretation or acoustic conditions, a cultural ideology the author belongs to may become - separately or in a combined way - the determining parameters of artistic choice. What is still important is the way in which imitation turns into influence. According to the specificities of their personalities, some composers tend to choose more novel relations than others - Handel seems more of an "adventurer" than Bach (a debatable assertion!) -, which does not necessarily presuppose the value of the respective works. Ultimately, particular choices depend to a greater extent on cultural-musical constraints than on personal inclinations. Innovations compatible with the inclinations and constraints of the human processes of knowledge tend to be understood as stable, coherent, memorable.

A key formulation, signalled by L.B. Meyer - *"a pattern, concept, attitude, and so on, is not chosen because it is influential; rather it is influential because it is chosen"*²⁹ - remains emblematic for a certain mentality of research. Music history tends to lay the stress on the action of the past on a passive present - of the kind: Enescu was influenced by Fauré or by Brahms (etc.)... -, omitting the fact that it is for several contemporary composers to be exposed to the same virtual influences, though not all of them take them over, or, if they do, it is not in the same way. Influence implies interpreting the source: Beethoven's fugues are certainly tributary to Bach or Handel, but how big is the distance from the baroque composers to the classical one! A specific situation thus brings face to face the classical fugue and the baroque fugue. In the former, articulations are disjunct (closing cadence, then the new beginning of the polyphonic discourse) as compared to the second, where they overlap (the reason probably being in the need for a greater tonal-cadential clarity with the classics - see Haydn's fugue in the *String Quartet Op. 20 No. 5* or the fugue-sonata at the end of Mozart's *Jupiter Symphony*).

Stylistic change consequently seems to take place not by a gradual transformation of certain complex entities, but by permuting and recombining certain more or less discrete features or ensembles of features which, chosen by the composer, may come from separate sources. It is not so much the past that models the present, but the present, selecting from the abundance of its possibilities, models the type of past that we are building, history thus being the result of a selective present.³⁰

In order to establish a repertoire of alternatives out of which the composition choice will be operated, it is necessary to specify the *constraints*, which in the case of the nature of musical style are psychological and cultural constraints. Conceptualised by musicians in treatises of composition, harmony, counterpoint, forms, constraints are analysed by Meyer by means of a hierarchy of laws, rules and strategies. Namely, *laws* are transcultural, universal constraints, such as regularity, repetition, similarity of stimuli and events, generating connections. *Rules*, as the highest level of stylistic constraints, differentiate large periods (such as the Middle Ages, the Renaissance, the Baroque, Classicism and Romanticism, the 20th century). The discussion is placed within the dimensions of harmony or counterpoint rules (and, as such, of the history of the respective treatises) or of dependence rules, which are contextual and syntactic. Ultimately, the modification of rules in music history leads to delimiting the epochs in a more or less precise way: the modal, then the tonal one (starting from ca. 1600) and looking for solutions to avoid the tonal (after 1900). And strategies aim at the individual by composition choices within the possibilities established by the rules of a style, thus resulting an infinity of possible strategies. Changes of rules make new strategies possible, the strategic game is that which can be defined as an "exception from the rule", stylistic theory thus witnessing a combination of deviation and choice.

In its turn, the composer's individual choice is also placed at three levels, according to the above-cited American author. *Dialect* would be equivalent with a sub-style, such as Northern / Southern Renaissance music, Venetian/Roman opera, early/high classical style, impressionism/ expressionism. (Which means, we must add, that 20th century music engulfs sub-styles within a style that has not yet found its name.) *Idiom* would represent the level of individual selection: Bach and Handel use the same dialect, in different idioms. Idiom - somehow synonymous with manner - is divided into other sublevels, such as a composer's creation stages. Predictably, what is left is the *intra-opus style* as a level of the work itself, the distinction between intra-opus style and intra-opus structure³¹ generates the differentiation between style criticism and style analysis (the former being a more refined stage of the latter, according to Meyer). Stylistic analysis does not deal with what recurs with a certain constancy, and individual works serve as a basis for generalisation on the nature of the rules and strategies which guide the option of a composer or of a group of composers. The style of a work is not only a matter of

intra-opus constraints, but also of constraints predominating at the level of idiom and of dialect.

All these classifications, besides pointing out the importance of choice in the building of a style, have gradually led us to the type of approach, ultimately to the methodology of **stylistic analysis**. There are many modern analytical models focusing on the notion of style, without specifying a certain position with respect to the understanding of *style as deviation or as choice, nor as elaboration*³², therefore limiting themselves to the musical arena, without trying to establish any parallels (that may be productive sometimes) with the literary theory of style. But certain analytical grids remain of importance in musicology by getting away from structuralist approaches and opening towards comparison in order to establish the style of a work, of a composer, of an epoch, of a certain region, a.s.o. - as we shall see while looking at certain taxonomies proposed.

Analytical models in musical stylistics

A review of the "stylistic consciousness" in 20th century musicology is, consequently, not without use. Musical stylistics seems to mainly attract the interest in the context of a *fin de siècle* "syndrome", paradoxically as it may seem in a moment when musical composition - as well as the other arts - lacks definitions, global stylistic orientations. The fashion of postmodernism (which anyway did not offer a terminological solution to musical creation) fades away in the conclusion that there are, of course, infiltrations of a postmodern aesthetic in the late 20th century art of sounds, without its being subsumable to an integrating concept. Manifest stylistic pluralism, the creative individualisation started by Romanticism and sometimes led to its extremes in our century could be characterised by one single unifying feature: the experimentation and systematisation of a getting away from the tonal system or its reinterpretation in a "modern" perspective.

This is why the types of analysis performed on classical texts can, in most cases, no longer match the new situations - may they be impressionistic, expressionistic, serial, aleatory, spectral a.s.o. On the other hand, new analytical grids are being suggested even for the tonal music of past centuries, corresponding to the renewing vision of the present. And, as any valid musical analysis ends up being a stylistic approach -

even if only owing to its stages of description (putting forth a list of features, their frequency) and classification, comparison, study of features replicated in works or a repertoire of works, elaboration of hypotheses and their interpretations -, modern systems of musical analysis may be almost entirely circumscribed to stylistic research.

Theorising may take the aspect of a *rhetorical analysis*, especially with Renaissance, baroque music (manifestly operating, as we have already seen, with musical-rhetorical figures, with *devices*), but extended to other types of music, including modern and contemporary creation, by analogy with literary research. Western musicology has already demonstrated this in various texts, such as *Missa Solemnis* by Beethoven, for instance³³; it is true that, in this particular case, the rhetorical tradition may easier be discovered in a vocal-symphonic work, with religious lyrics, thus directly originating from the Renaissance and Baroque musical past. Generally, vocal music allows rhetorical interpretations, be it in Lieder by Schubert, Schumann, Wolf, Webern, von Einem³⁴ or in the opera, where rhetorical analysis becomes indispensable, irrespective of historical context.³⁵ Another field of stylistic analysis would aim at *computer-assisted generation of music types in a given style*, forcing a dissection - as minute, rigorous and exhaustive as possible of that style (most often, a composer's style).³⁶

For such approaches, the methodological apparatus remains the first condition to meet, that is, the choice of a method of analysis is fundamental, and this is why I shall enumerate several modern analytical models, some of them manifestly stating their stylistic finality. Distinct modalities of approach to the musical text have challenged modern analysts to try to create systems based either on the "fundamental structure" (Heinrich Schenker), on the "thematic process" (Rudolph Réti) or "functional analysis" (Hans Keller), on stylistic features and parameters (Jan La Rue), on semiotics (Nicolas Ruwet and Jean-Jacques Nattiez), information theory (Norbert Böcker-Heil) or the theory of sets (Allen Forte) a.s.o.³⁷, all these adding to (and completing, opposing) older, well-known approaches, signed by Hugo Riemann (phraseological analysis), Guido Adler and Knut Jeppesen (analysis based on stylistic concepts) or Ernst Kurth and Alfred Lorenz (the "gestaltists") etc.

In each case, modern analysis is trying to overcome traditional guidemarks that created artificial situations of form, frozen patterns, necessary to study music, but separating it from one of its primordial elements - temporal movement. The models enumerated more or less avoid this shortcoming (it is not easy to resist the temptation of a "Procrustean

bed" as an analytical grid), all having, however, *comparison* as a common, indispensable method. Another obstacle in accepting traditional analyses remains their limitation to tonal, functional scores, that is, the impossibility to use them in exploring a modern or contemporary text.³⁸

Among the exegeses interested in stylistics, Guido Adler's modifies the angle of historical writing on music, introducing the notion of *STYLE* (*Der Stil in der Musik*, 1911), as an ensemble of those features that bring together the works of a certain historical period. Jeppesen's works on counterpoint (especially *Palestrina's Style and Dissonance*, 1925) have consecrated among the most outstanding examples of concrete, detailed analysis.

On the one hand, Guido Adler defines concepts such as *stylistic direction*, *stylistic modification*, *stylistic transfer*, *stylistic hybridisation*, *stylistic mixture* and, on the other hand, he exposes two analytical methods (and the criteria implied): the *inductive* one (consisting of examining several works in order to identify what they share and in what sense they differ) and the *deductive* one (comparing one given work with the "surrounding" ones, both contemporary and preceding creations, measuring it by a set of conditions and establishing its position in a given context). In fact, Adler remains one of the first musicologists who consider that the comparative method is the essential one for the stylistic kind of approach. Adler's opinion - expressed in the statement "*the building of style is made of minor, as well as major devices*"³⁹ - is essential in pointing out the importance of a creative personality such as Mozart's, for instance, as compared to a middle style of his age represented by Bach's sons, and not only. Adler's disciples, who carried on his stylistic preoccupations - Ernst Bücken and Paul Mies - will intensively work on Beethoven's scores, an adequate object to focus on when investigating personal style, and similar methods will be applied in their research by other of Adler's followers, up to our days - Helm, Becking, Bessler.

The "empirical-descriptive" method, comparable to Adler's, is also used by Knud Jeppesen in tracing the (intervallic, rhythmical etc.) coordinates of Palestrina's melodic style, on the basis of comprehensive analyses of the Renaissance composer's vocal creation, the scientific aspect coming from the exhaustive, detailed analysis that objectively puts forth laws of writing. Jeppesen stresses the statistic aspect and thus opens the way to modern computer-assisted analyses, based on statistic techniques.⁴⁰ But these are only possible in the case of a restricted observation corpus, even reduced to one single dimension: for instance, in the study of the

romantic lied, five musical versions on the same poetic text have been compared, but only the vocal line could be computer-generated.⁴¹ The easiest to formalise is serial music - to which one may adequately and successfully apply the theory of sets -, which is explainable also by the abstract aspect of its generating process. Although with promising results, computer-assisted analysis of modal-tonal music maintains a certain difficulty of language conceptualisation, necessary to computer manipulation.

While just overviewing historiographic generalisations signed by Richard Crocker - *A History of Musical Style*, 1966 - and Günter Hausswald - *Musikalische Stilkunde*, 1973 - to point out the late 20th century preoccupation for style as period, La Rue's methodological suggestion in *Guidelines for Style Analysis*⁴² deserves, in its turn, special attention. The novelty of stylistic analysis in Romanian musicology will determine two obstacles - not easy to handle at all - in the understanding of this work, namely: adapting Anglo-Saxon terminology to Romanian musicological language and accepting the fact that, generally, American musical theory (where the author belongs) contains certain principles different from the European one. I refer, first of all, to the five elements suggested to be analytically cut up by Jan La Rue - on the side of stylistic observation - and to the temptation (that is not to follow) of assimilating them to sound parameters in European theory: *Sound, Harmony, Melody, Rhythm and Growth*.⁴³ These will be pursued according to a well-established routine, specifying three standard dimensions of analysis (which may vary according to the genre and the length of the work analysed, the levels modifying in an instrumental miniature as compared to an opera work, for instance): *small* (the level of the motif, phrase, maybe period), *middle* (maybe period, paragraph, section, part) and *big* (movement, work, group of works).

A certain three-fold rule generally governs La Rue's approach, with the intention to avoid polarities of the type acute / low, faint / loud, simple / complex, rarefied / dense, stable / active, disorder / order etc., by admitting a "medium" solution between the two extremes: for instance, simple/composed / complex. And the stylistic artistic phenomenon analysed goes through *three* main stages: *background, observation, evaluation*, detailed through various phases and conditions, from establishing the historical references of the period the work analysed belongs to, to the following step - significant observation (not dispersion into details, but selection of important data) -, each musical text generating a particular analysis law, even if there is a generalising grid providing the "guidelines". The first

axiom of the analyst in the three stages (which may appear as self-explaining, but not at all negligible if we take into account the simplifying temptation to go all along the analytical path, step by step) will always be the *integrating vision of the work as a whole*, and only afterwards the extraction of significant details.

Jan La Rue's principles best apply to music of the traditional functional kind (modal, tonal music), though they may be adapted to 20th century-specific languages. The author's musical-analytical exemplifications are however mainly limited to the period 1600-1900, with a predilection for the Baroque (for whose creation there is a special competence), though the *SHMRG* formula also contains - even though only theoretically - references to the *Sonority* of concrete music or to atonal, dodecaphonic, serial *Harmony*. (Here is, once again, the first-ranking difficulty of an analytical method, that of offering a comprehensive generality.) From the stylistic point of view, however, La Rue's volume has the merit of offering various sets of questions (according to the three dimensions) which the analyst - after having gone through the given work by a method always "adjusted" to the respective conditions - must be capable to answer, in order to define as exactly as possible the stylistic orientation of a composition.

Although the spectrum of American musicology is rich in stylistic definitions, I shall only refer to two works that seem essential to me, one of them being contemporary with La Rue (therefore belonging to the '70s), the other being more recent, maybe the latest significant approach in the field of musical style, namely Charles Rosen - *The Classical Style*⁴⁴ and the already cited work of Leonard B. Meyer - *Style and Music. Theory, History, Ideology*. Rosen offers extremely valuable analyses from the creation of the three Viennese classics, purposefully limiting the spectrum of his preoccupations to the style of a certain group of creators, defined by the most individual accomplishments. The analyst's role is, therefore, to select the most advanced works, the elements that denote the most elaborated musical thinking of Haydn, Mozart or Beethoven, but also a comparison between them and the average of the composers of the age (for instance, by pointing out the most frequent melodic outlines and then detecting distinctive features).

In his turn, Meyer synthesises decades of research in a book of authentic theorising of musical style (which is unique from this point of view), where, inevitably, an enumeration of principles of stylistic analysis also finds its place (only a chapter of the complex texture of the volume). Establishing

a hierarchy of levels of analysis imposes natural similitudes with literary theory, where the notion of extremely wide extension - style - may apply to a group of languages, to one language, to an age, to literary genres or subjects, to certain literary schools or milieus, to a writer or to a moment in his creation, to a work or a part of a work (chapter, fragment, paragraph, phrase).⁴⁵ At the same time, a similar ordering is plastically represented by the upside-down pyramid of the semiotician and musicologist Jean-Jacques Nattiez⁴⁶, where the semantic strata of the concept of musical style start at the upper part, with the universal dimension of music, crossing the system of reference, the style of a genre or of an epoch, a composer's style, the style of a period in a composer's life, in order to arrive at the top of the pyramid - the work. With Meyer, stylistic analysis treats as a set the works in a certain repertoire, suggesting the following taxonomy⁴⁷: **a.** a composer's works (in periods or as a whole); **b.** the works of a group of composers (maybe from a certain period and belonging to the same culture, such as the Viennese school, impressionism etc.); **c.** works written in the same geographical area (the Russian style, North-Indian music as compared to the South-Indian one); **d.** works of a specific genre (opera, lied, chamber etc.); **e.** works written for a specific socially-defined cultural segment (folk music); **f.** works written for a utilitarian purpose (liturgic, military music); **g.** works written in an important period, in an extended cultural area (the Renaissance, the Baroque etc. in Western European music)⁴⁸; **h.** the music of an entire civilisation (Amerindian music, Renaissance European music etc.), and other divisions and subdivisions are possible.

The classification of certain features is achieved according to affinities among elements, aspects that are extracted out of time and treated as isolated entities: for instance, according to the melodic contour, rhythmical and metrical groupings, according to formal typologies, expression (a.s.o.). There result structures of classes, where the (non-hierarchical) relationships are synchronic, not diachronic (but the importance of history must not be neglected). But classification - as a descriptive discipline - is only the primary stage of stylistic analysis, which continues by formulating and testing hypotheses. A concrete example of an analysis scheme, in Meyer's book, refers to the features of Wagner's maturity style.

Here were several suggestions of analytical systems focusing on stylistic parameters; we may, however, come back to the idea that, ultimately, any analysis that does not stop at the level of classifications and deals with comparison in the first place is equivalent with a stylistic research, that is, with the definition of specific characteristics of a composer or a

group of composers, reflected in the way of turning to good account language, of choosing specific instruments within the latter. The description of a style, of the specificity of the creative gesture ultimately means relating the object of study to a normative system, it means pointing out the norm and the exceptions from the norm. Consequently, the two postulates of linguistics - **style as deviation** and **style as choice** - may be combined, may interfere in defining the musical style, towards a discipline that goes beyond the historiographic frame of traditional writing on style, in order to become a modern, interdisciplinary one.

A few particular aspects

For a natural completion of the theoretical principles exposed, a few examples of **practical applications** will be chosen, first of all from relatively recent theoretical writings that rediscover musical rhetoric. I have already stated that (in general) these studies do not manifestly claim to be of a stylistic nature, but their definition as such cannot be doubted. A notable exception, a book fundamental for understanding the German musical Baroque - *Der Musikbegriff im deutschen Barock* by Rolf Damman⁴⁹ - clearly and profoundly emphasises the inclusion of rhetoric musical thinking in the respective about style, as well as the relationship of continuity with ancient rhetoric-style. An exquisite example of analysis of an epoch's style, by its interdisciplinary - philosophical, aesthetic, theological parameters -, but also specifically musical ones, the work contains, within its six chapters, one that is entitled *Das musikalisch-rhetorische Prinzip* and another one, *Der Affektbegriff*.

The very term of style, which starts being more and more frequently circulated in scientific-musical writings around the year 1600, comes from rhetoric, and in the Baroque a vast theoretical system of musical style is built, which could not be conceived of without resorting to rhetoric. G.B. Doni, for instance, was defining (in 1640) solo vocal singing in three stylistic categories, on the basis of its evoking the affections: *stile Narrativo* (natural declamation), *stile spcialo Recitativo* (a type of discourse that specifies the affections) and *stile Espresso* (climactically dramatic representation).⁵⁰ Damman also establishes a necessary distinction (coming from the same theories of the age) between simple composition and adorned one, namely between composition with and without musical-rhetorical devices, wherefrom one can derive the composition possibilities to create a "pure"

music, with a specifically sonorous semantics, or one that resorts to the vocabulary of devices adding a type of semantics which is connected to a certain literary text. Finally, the most convincing approach is the one that concretises theoretical ideas by score analysis. The author cited deals with prosody with Schütz and Bach (that is, in two distinct periods of the Baroque), demonstrating the complexity and the efficiency of rhetorical analysis especially in vocal-symphonic creation on religious texts.

At the same level of an *epoch's style* one may place rhetorical detailing of a musical mannerism, in Claude V. Palisca's study⁵¹, but this time by means of particularising a certain composer - Orlando di Lasso - from the perspective of the writings at the time. Consequently, Lasso's elegant style, which is unpredictable and "resourceful" rather than transparent, clear, uniform, presupposes constructivist procedures, allusions, word and sound combinations, artifices of musical notation etc., as well as a phrase of vocal composition that represents an affection which is distinct by a certain text-inspired manner. The favourite rhetorical figures become various modalities to correlate the parts of a polyphonic composition - such as *fugue, mimesis, anadiplosis, hypallage, anaphora* -, or means of achieving continuity - *climax, auxesis*. Given the remarkable frequency of melodic repetition devices, the author of the study cited, Claude Palisca, puts down the conclusion of a music like "*a natural sanctuary for the rhetorical figures that involve repetition*".⁵²

If we accept the fact that in late Renaissance music there is no well-formed manneristic style with a group of creators - as it happens in fine arts -, but that mannerism appears, in the hypostasis of "curiosities" or of novelty, infiltrated in the creation of certain composers, then we shall move the level of stylistic analysis to the *author*. The consecrated example of manneristic music is Gesualdo da Venosa, and it is not the figures in his madrigals as such that we call manneristic, but his way of making use of them: when he reveals shocking sonorities, expressive tension, aesthetic violence, then it corresponds to the manneristic aesthetic ideal - as it was first and foremost described by the fine arts of the age. Moreover, the novelty of expressing the poetic oxymoron in music pleads for a manneristic coordinate, given the fact that oxymoron is among the favourite figures of manneristic literature. "*It is the first time a composer tries, by breaks in the unifying structures of a work - here a madrigal or a polyphonic motet - to express oxymoron of the type <suave dolore> or <dolorosa gioia> in the texts it uses, which belong to certain mannerist poets of his time.*" (Aurel Stroe)⁵³

Finally, the characteristic tendency - not to destroy traditions, but to modify them up to the extremes (as Carl Dahlhaus points out⁵⁴) - may also be noticed in the rhythmical transformations of dissonant figures, inexhaustible with Gesualdo, the "conzettista": *Multiplicatio* (the split of a dissonance by repeating the respective sound), *Extensio* (prolonging a dissonance, contrary to the rule requiring that this should not last more than the preparing note and the solving one), *Ellipsis* (an interruption in the connection between the preparing consonance and dissonance or between dissonance and the solving consonance, by a break).⁵⁵ Thus, from a "secondary phenomenon", dissonance becomes a "primary" one; but it does not appear unjustifiably, by contradicting the valid norms, but by *deforming* them (as it can be deduced from the examples above). Technical means cannot be then analysed "in themselves", but viewed from a semantic perspective, as it is only like this that the "agglomeration" of dissonances and exceptions, as well as the expressive tension generated by them, will find an explanation.

Other important contributions in the field of musical rhetoric may configurate *the style of a certain genre*, such as 17th century harpsichord music or baroque fugue⁵⁶, in situations that include welcome interferences with an interpretive stylistics. As, finally, emphasising the sonorous language of that epoch as a direct translator of human affections and passions by means of rhetorical devices nowadays reveals its importance, especially in the field of musical interpretation. No instrument-player or singer that approaches this type of repertoire can avoid understanding the structuring of the rhetorical discourse and the role of the art of persuasion (*elocutio*), nor the emphasis on particularities such as the expressive importance of ornament (with its function, not at all negligible, of "entertaining") or of madrigalisms ("word-painting"). It is true that an extreme of attention given to the "bien-dire" can be reached to the detriment of the content, both by the composer and by the performer, and an agglomeration of rhetorical devices in a musical text is not enough to ensure its artistic value. But a mentality that has for a long time been reducing Renaissance and baroque scores (and not only) to strictly syntactic analyses⁵⁷ should be surpassed, so as to integrate the real practice of the age - that of rhetorical devices -, which brings together purely musical semantics, as well as the one deriving from the word-music relationship.

This is why an evaluation of the fugue genre (in its historical evolution from mere imitation to the complex Bachian form), from the perspective of 16th-18th century writings, is the more so interesting. Erudite Greek or

Latin terminology will maybe make a musicological approach more difficult, but will render the reality and the initial intentionality of the score in a more faithful and more refined manner. For instance, Gregory G. Butler, in a vast study dedicated to the rhetoric of the fugue genre and form, demonstrates how the use of terms such as “episode” or “interlude” for certain fugue structures distorts the authentic nature of musical description, much more plastically suggested by *confutatio*. Present-day theory emphasises counterpoint compatibilities among voices, but leaves the fugue devoid of life, of poetry, neglecting the vitality it used to have at the time when it represented the supreme formal musical frame. While, in fact, fugue proves to have been, at the time, one of the most analysed musical-rhetorical structures, from the frequent application: fugue = canon = *mimesis*, mere analogies between fugue and *mimesis* or fugue and repetition (*anaphora*, *repetitio*), to the scope of a demonstration that minutely compares the sonorous building with a vast, complicated one of the classical rhetorical discourse.

Namely, the parallellism of the *chria* scheme, equivalent, with the German rhetorician Christoph Weissenborn, with *dispositio*⁵⁸, with fugue development defined by Johann Christoph Schmidt (in 1718), reveals an art of composition impossible to conceive without being initiated in rhetoric. Here is the example of relating fugue-specific composition techniques with sections and subsections of *dispositio* and of *chria*, as offered by G. Butler’s study:

DISPOSITIO (classical rhetoric)	CHRIA (Weissenborn)	FUGUE (Schmidt)
<i>exordium</i> <i>narratio</i> <i>propositio</i>	<i>protasis</i> <i>aetiologia (probatio)</i> ...	<i>propositio (dux)</i> <i>aetiologia (comes)</i>
<i>divisio</i> <i>confutatio</i>	<i>amplificatio - a contrario</i> <i>- a comparato</i> <i>- ab exemplo</i> <i>- a testimonio</i>	<i>oppositum (inversion)</i> <i>similia (alteration in duration of notes of subject)</i> <i>exempla (transposition, augmentation, diminution)</i> ...
<i>confirmatio</i> <i>conclusio</i>	... <i>conclusio</i>	<i>confirmatio (stretto)</i> <i>conclusio (closer stretto over pedal)</i>

Theoretical references to fugue rhetoric are numerous in Gregory G. Butler's remarkable systematisation. I would like to point out only two principles that might be derived from here, one serving as a basis for generally analysing fugue as an extended rhetorical discourse, amplifying a given subject, like a conversation, an argument, a dispute, a debate or even a fight, and the other one placing fugue musical structures in parallel with various rhetorical devices. The multitude of interpretive possibilities in this second situation reveals a fascinating semantic universe for the musician of the present. Who is nowadays thinking of naming a double fugue *metalepsis*, a counterfugue, *hypallage*, an incomplete subject entrance - *apocopa* or an incomplete subject exposition - *anaphora*? In what counterpoint treatises does one meet inversion defined as *commutatio*, renversement as *antimetabole*, slightly altered repetition as *traduction* or *adnominatio* or *polyptoton*, accumulation as *congeries*, augmentation as *incrementum*, subject / countersubject or dissonance / consonance opposition as *antitheton* a.s.o.?

It is true, present-day practical, didactic spirit cannot be criticised for limiting itself to the syntactic arena, which is easier to explain and to apply, especially in an age when the study of classical rhetoric has disappeared. But just as in literary theory, its place has been taken by stylistics. The discipline of style in musicology can no longer avoid such a problem either, the approach at any level being necessarily interdisciplinary.

From the age and the genre, rhetorical analysis naturally arrives at the composer and the creation, that is, at other two stylistic levels. Their permanent interference does not need emphasising when, for instance, the analytical conclusions derived from a work demonstrate their efficacy for an author's entire creation (or the other way round, situations that are however not obligatory). Here are two cases from different ages and geographical areas: Machaut and Purcell⁵⁹, two creators who are just as much interested in the deep fusion of sound and music, either in the ballads of the French *Ars Nova* or in English baroque stage productions. Marie-Danielle Audbourg-Popin's musicological perspective on a ballad by Machaut has the merit not only to particularise the respective musical language, but also to treat musical rhetoric in a comprehensive sense. Any musical message, just like any literary one, necessarily has a rhythm, a gradation, it interferes with another one or it is opposed to another one. Consequently, any score with a text may be regarded from the perspective of the ancient procedures of reciting, declaiming: voicing, maintaining

the sound, gliding or protracting sounds, maintaining or adorning a reciting string etc., artifices well-known in composition as early as the Meistersingers' age, belonging both to talking and to singing.⁶⁰ Actually, the strategy of analysis suggested by the author for a 14th century vocal piece may be extended to any other type of music: if the identifying cadential and precadential elements may be achieved only in music of a functional type, the stresses pointed out by heights, durations, intervals, ascending or descending movements make up a rhetorical ensemble which is possible to evaluate in any style - for example, spontaneous effects of contrast, owed to the opposition between ascending or descending lines, generated by an intervallic style in a predominantly gradual melody (or the other way round), by the disproportion of consecutive durations a.s.o.

At the same time, poetic contrast may stand for one of the rhetorical analysis criteria in Purcell's "semi-opera", *King Arthur*, the idea of contraries being musically embodied in "good / evil" or "the chthonic / the celestial".⁶¹ Besides the musical figures with which Purcell adorns a text by Dryden - well-known as one of the great rhetorical poets of the time -, rhetorical gestures such as intervallic leaps for the word "far" and gradual amble for "near" or the affective properties of tonalities correlated with the Aristotelian rhetorical concept (such as the ethos of D-Minor and F-Major) are integrated to a rich range of composition means, meant to persuade the audience.

After all these examples, which suggest the generalising capacity of a rhetorical analysis, all that is left to us is to concretely show its qualities, for example following the figure of *exclamatio* in different styles. Defined within the Baroque by Johann Gottfried Walther⁶², *exclamatio* is reproduced in musical terms by a small sixth ascending leap, signifying a certain pathetic expression (with Bach, in invoking divinity), a dramatic climactic point, an emphasis of the pathos, an amplifying means often correlated to another rhetorical device, *interrogatio*. The acception widens in current practice, any intervallic leap bigger than a third is interpretable as *exclamatio* (according to text and character), and if it becomes dissonant (decreased seventh), it usually bears the name of *saltus duriusculus*. Baroque music abounds in such leaps, but also subsequent creations - even if purely instrumental ones - do not completely lose its significance. This is why a paradigmatic class can be formed of famous motives containing *exclamatio*, from the air *Erbarne Dich* in *Matthäus Passion* by Bach to the first theme of the first part of *Symphony No 40*, in G-Minor by Mozart, at the beginning of the Prelude in *Tristan and Isolde* by Wagner,

up to Maria's air ("Soldaten, Soldaten...") in the third scene of Act I of *Wozzeck* by Alban Berg.

Other figures maintaining their structural and semantic importance along time are those formed by breaks, silence having its own expressive role in an art of sounds. Two main types of such figures come to the fore - one of them containing a general pause or a silence that surprisingly comes up within a musical development, the other one interrupting the melody by breaks meant to illustrate the text.⁶³ In the first category we may include *abruptio*, *aposiopesis*, *homoioteleuton*, *tmesis*, and in the second - *suspiratio*. (Plasticising the sigh by breaks which fragment a melody is common practice in the Renaissance and the Baroque, in many musical works - such as the madrigal *Itene, o miei sospiri* by Gesualdo or the 6th scene in Act III of the opera *L'incoronazione di Poppea* by Monteverdi.)

And, to follow along music history, *break* or *silence* in the musical discourse remain sources of expressivity, in various situations. The functions of a break coming up in the discourse abruptly (in traditional, as well as new creation) may aim at heightening the curve of semantic tension, like (emphatically) withholding breath before a climactic point; either, in the case of a gradual fading away, to draw attention to the disappearing sound (*The Separation Symphony* by Haydn, the last part), or to produce humorous effects (like Haydn in the *String Quartet Op 33 No 2*, at the end, when breaks are interspersed between thematic fragments), or simply to mark segments of form, like in Bruckner's *Symphonies*.⁶⁴

Musical language (with the theory of musical phrases and their classification into main, secondary, subordinate) includes syntactic punctuation signs: the discourse starts, has respiration moments, it is led further on, it contains interrogation signs, semicolon, period. (All these are integrated in an age-specific musical rhetoric, but with certain generally valid laws.) Johann Nikolaus Forkel already (in 1788, *Allgemeine Geschichte der Musik*) was mentioning *musical punctuation marks* (comma, semicolon, period, interrogation mark, parenthesis etc.). Concretely, one may talk about "silence in music" also when fermatas, caesuras, interrogations interrupt the musical movement stream; performers, for instance, know what a crown that "sounds" means, as well as a "telling break", unlike breaks proper or free bars in which a partner is to be waited for.

20th century music marks - just as it happens in almost all of its components - a change of composition paradigm in evaluating silence or quietness as a musical parameter (paradoxically as it may sound) and not as a secondary phenomenon, like breaks in the classical tradition.⁶⁵ Moments of silence in new music multiply the functionality of the procedure: breaks may count not as interruptions, cut, caesura in the sonorous development, but as “*elements with equal rights in a sound-silence continuum*”⁶⁶. This is how, after democratising the 12 semitones, after introducing noise in modern music, a third great renewal is represented by the position of equality of the break (the “non-sound”) with the sound, emphasising the ephemerality of music as a temporal phenomenon (sonority appears from and disappears into silence).

This is not the right place to go into further details, and important contemporary theorising (Martin Zenck and Ulrich Dibelius) have already approached the theme of silence in present-day composition, the extreme example being, of course, John Cage. Cage’s famous “silence work” in which no sound is produced for, 4’33” is a work declared to consist of three parts, the pianist or the ensemble chosen “performs” on stage, without actually playing anything. A paradoxical formulation of “music of silence” may here mean the foregrounding of the inner image by a practical initiation into listening to silence.⁶⁷ Many others of Cage’s creations or Cage-inspired contemporary works may be cited as examples.

What we must emphasise in the given context is that silence, as a parameter of musical thinking, has not been an occasion for meditation in itself, going through the musical tradition (up to the end of the 19th century) only peripherally, in particular ways, the essential preoccupation focusing on acoustic achievement. The change of the sound / silence paradigm can be noticed with late Mahlerian creation, Webern’s and Berg’s orchestra works, then Cage, Zimmermann, Nono. From now on, music is no longer projected from and towards sound, but from the absence of sound, from silence, from the various “timbres of silence”.⁶⁸

With a view to establishing a necessary typology, M. Zenck puts forth four dimensions of the concept analysed:

1. *Silence in western European music up to the end of the 19th century*, with three variants - *pianissimo / morendo* (after big outbreaks or preparing the grounds for them, when complex chordic masses get thinner etc.), *the remoteness effect* and *break, free bar -*, is argued for with traditional examples (with Schumann - the *echo effect* in *Davidsbündlertänze*, piece No 17, “Come da lontano”; with Mahler - the well-known “remoteness

effects" with brass instruments, grounding an orchestral principle of music spatialisation). The ordering of break types in western tradition is achieved with the same consistence in Zenck's study, which reminds of the baroque rhetorical figure for "death" (*aposiopesis*), with Schütz and Bach (to be later found with Beethoven in *Egmont*⁶⁹); breaks as empty bars, as an expression of the trivial (Zenck exemplifies by analysing the 13th of the *Diabelli Variations*, showing how Beethoven uses breaks to change the trivial character of Diabelli's waltz); "General Pause", as a tough cut in the musical movement, as a form of a powerful contrast, as a connection of dispartes etc. (examples are given by *Scherzi* by Beethoven and Schubert). The 20th century change of paradigm will not mean a spectacular leap, but the three already existing dimensions of silence - the fading of music into silence, music disappearing in the distance, suppression of music in general breaks or free bars -, will combine sound and nothingness within music.

2. *The philosophy of evanescence* means, to Zenck, going through certain essential guidemarks in Kant's and Hegel's thinking, showing that the philosophy of musical time felt "irritated" by the opposite of sound, that is, by silence. The particularisation of the concept of "Verlöschen", in function of each of the two philosophers and in relation to other romantic thinkers (E.T.A. Hoffmann, Hölderlin) is invested with significance, especially from the perspective of new music. The reflection on silence in music, on the birth and disappearance of music will lead to the predilection of authors such as Webern and Berg to compose by (consciously) conceiving of music out of silence and then coming back to the same stage, a tendency fully asserted with Cage and Nono as well.

3. *The "Dal niente" places and finales in Alban Berg's music* will point out three moments of assimilating tradition in Bergian music (with a certain affinity for the idea of "infinite", expressed in musical terms): **a.** the romantic rhetorical device "quasi da lontano" (achieved by spatial disposition of the orchestra from a distance, by thinning out sonority, by nuancing, by weakening dynamics etc.), in *Reigen* from *The Three Orchestra Pieces Op 6*; **b.** a radical change in the typology of the finale in Mahler's last works (*Symphony No 9*, *The Song of the Earth*) as compared to 19th century symphonic music, where finales were conceived of apothetically, as glorious climaxes (Beethoven, Bruckner a.s.o.) - a change with a direct impact on the second Vienna school: it is enough to mention the pendulum movement in the finale of the *Lyrical Suite* (and Berg's indications of "völlige Verlöschen" - complete fading), in the *Orchestra Pieces Op 6* or

in *Wozzeck*; c. taking over certain effects of “nature music” from Mahler’s symphonies (quint sonorities, birds’ chirping etc.): in *Wozzeck*, scene 2 of Act I, the static vacillation of three chords plasticise the silence of the field, but it is not a quiet happy one (like sometimes with Mahler) but a threatening, expressionistic one. (In this latter case - although Zenck does not specify it - the type of “silence” is dramaturgical, achieved by sonorous means that are meant to suggest silence in the middle of nature, practically only the silence of human characters, veiled in noises specific to the natural environment.)

4. *Evanescence in Nono’s music* means first of all approaching the creation of the ‘70s-’80s, while emphasising the fact that now music does not start with a tone or a sound, but before and after any music there is silence; hence, the transformation of the poetics of beginnings and endings of musical works (as compared to tradition). Thus, some of Helmut Lachenmann’s works either explicitly assert a “destruction of sonorous musical time” ⁷⁰, like the clarinet piece *Dal niente*, or they point out those processes of sonorous appearance and fading, before and after the music - in *Ausklang*, concerto for piano and orchestra.

Together with many works entitled “Silence”, “Silenzio”, belonging to contemporary composers, Nono writes the String Quartet *Fragments, Stille - an Diotima*, without intending (as the title might suggest) to obtain silence between one musical fragment and another, on crowns and endless breaks, but *incorporating* the parameter of silence in a continuity where it becomes a norm, and it is for the sonorous figures (“delicate eruptions”) to represent the exception. Silence thus gives birth to continuity, it is projected into the foreground of composition preoccupations (hence the often-cited change of sound / silence paradigm).

All this theory of silence in new music, continuing a systematisation of rhetorical devices coming from breaks in the Renaissance and the Baroque, illustrates only one compartment of musical stylistics that operates with rhetorical notions. Applications may be extended to following all types of figures in the 17th-18th centuries, their becoming in music history - in text-bound or merely instrumental creation -, in order to bring to the fore their efficiency and vitality exclusively in present-day music. Paradigmatic catalogues can thus be made up, out of musical pieces built on *ascensio* / *descensio*, *anabasis* / *catabasis* a.s.o. But the purpose of these lines has been only to arouse the interest for such approaches, and only big volumes could adequately complete the subject of the relation between musical rhetoric and stylistics.

The viability of the rhetorical concept in present-day musical thinking

One may raise the question: what is the good of stressing rhetorical problematics, of arousing the interest in it, in an age when any “scholastically”-connoted approach seems elitist? Well, my intention is not to insist on the classical meaning of rhetoric, but on the widening, the opening of musical-stylistic research by engulfing the general, fundamental principles of rhetoric. From the role of a mediator between music and speech, from the importance of an adequate decoding of the meanings of a text-bound music, the applicability of rhetorical theories may be extended - in contemporary composition - towards achieving *communication*. Especially in the present, it is very suitable to talk about the old rhetorical desiderata - *persuadere, docere, delectare, movere* - and this is irrespective of the sonorous language adopted by a contemporary creator, which can no longer be that of the Renaissance, baroque, classical or romantic creator. But if the technical aspect of writing (as complicated as it may be) preoccupies the composer in his intimate creation workshop, he should be as much interested in the way of determining a convincing sonorous configuration. The only “process” that cannot be learnt and is connected to an authentic composer’s nature is *inventio* (*Erfindung* in the Baroque, *Inspiration* in Romanticism). The others (*dispositio, elocutio, memoria, pronuntiatio*) are more or less generated by acquired skills, and they should be followed in the temporal development of a musical discourse, at the level of its syntax, as they will be perceived as such by a listener predominantly educated in a traditional culture.

In contemporary art history writings, one may often meet a similarity between 20th century and baroque (or mannerist) creation, owing to the luxuriousness of ornament, the predilection for disharmony, asymmetry, irregularity, the oneiric and the fantastic, in general. Without directly aiming at this type of stylistic affinities, I shall only point out that, if, in the Baroque, rhetoric offered theoretical grounds for musical composition, emphasising the relationship of a reciprocal interaction between “*Ratio*” and “*Affekt*”, some dialects (Impressionism, Neoclassicism, partially Expressionism) or idioms (Berg, Berio, Lutoslawski, Ligeti a.s.o.) of the style of our century still observe it. (I do not intend, of course, to attribute any baroque feature to these dialects or idioms, but only to appreciate the necessary equilibrium of reason and affection in a music, irrespective of the language it is written in.) The problem that remains is however to define the *new* types of rhetoric derived from the poetic ideas and the

avant-garde techniques used, for instance, in integral serialism, in stocastic, aleatory music, in the "New complexity" a.s.o., all these dialects being more or less permeable to the audience. Thus, maybe the multitude of 20th century musical dialects could be summed up in a few rhetorical types, and musicological classification could be simplified - which remains a field open to research.

Alongside the indispensable musicological instruments of rhetorical discourse and of rhetorical-musical devices, which any musicologist should possess when approaching Renaissance and baroque music, here are some possible applications of rhetoric in modern and contemporary music, in stylistically defining some decades that have not yet been reunited under some global stylistic name. Musical interpretation represents, in its turn, a privileged field of rhetorical explanations, especially from the perspective of *memoria*, *pronuntiatio* or *actio* concepts. Also, one must recreate a Renaissance or baroque score with fidelity in understanding the specific musical devices.

Even the theories of style as *deviation* or as *choice* are being permanently reformulated. For instance, the difficulty of establishing a norm with respect to which one may measure *deviation* becomes almost insuperable given the fact that exception often quickly turns into a rule, and the other way round. The 20th century musical landscape would rather permit - but only at the level of dialect, idiom, intraopus structure - a stylistic clarification on the basis of the concept of *choice*. The extremely wide stylistic spectrum, at the disposal of composition options, may turn either into a handicap, leading to the birth of a style first of all by negating another one (as it happened with atonalism or dodecaphonism), or into a blessing for a creator that knows how to extract any sources that are convenient to him from (European and extra-European) musical tradition. In a period that is marked by a postmodern lack of prejudices, and then in another, contemporary one, of a need for integrating syntheses, the starting point for authentic innovation will probably be found in poetic ideas (*inventio*) that originally and coherently combine the multiple suggestions of tradition.

NOTES

1. See Oswald Ducrot, Tzvetan Todorov, *Dictionnaire encyclopédique des sciences du langage*, Seuil, Paris, 1972: *Rhétorique et stylistique*.
2. By way of illustration, the bibliography offered by Sigismund Toduță and Hans-Peter Türk in *The Musical Forms of the Baroque in J.S. Bach's Works*, The Musical Publishing House, Bucharest, 1973, vol. II, pp. 67-92, contains an important Bachian exegesis (especially up to the middle of this century) which permanently emphasises the implications of rhetoric in Bach's creation or of that of his contemporaries. Thus, among the musicologists cited there are Arnold Schering, Philipp Spitta, Hans Keller, Wilhelm Gurlitt, Arnold Schmitz, Gotthold Frotscher, H.H. Eggebrecht, Heinrich Besseler, Walter Serauky, Hans Heinrich Unger, Rolf Damman a.s.o.
3. In 1537, Listenius adds to the duality formulated by Boethius - *musica theoretica / practica* a new division - *musica poetica*. S. George J. Buelow, *Rhetoric and Music*, in *The New GROVE Dictionary of Music and Musicians*, ed. Stanley Sadie, Macmillan Publ. Ltd., London 1981.
4. Here are just a few examples from the brief review of "the stylistic historical conscience", that is, of the writings about style - even before this concept was defined as such -, from Günter Hausswald's book, *Musikalische Stilkunde*, Heinrichshofen's Verlag, Wilhelmshaven, 1973 / 1984, pp. 37-87.
5. For instance, *A History of Musical Style* by Richard L. Crocker, McGraw-Hill Book Company, 1966.
6. The composer Claudio Monteverdi is the author of this distinction, defined precisely on the basis of the musical representation of the text, *seconda prattica* standing for the expressive style of the work; another classification made by him: *stile concitato, molle, temperato* is based on three fundamental human affections, ranging from passion to silence, according to the registers of human voice.
7. See Hausswald, op. cit.
8. See George J. Buelow, op. cit.
9. Idem.
10. See Manfred Bukofzer, *Music in the Baroque Era, from Monteverdi to Bach*, New York, 1947 and Rolf Damman, *Der Musikbegriff im deutschen Barock*, Köln, 1967.
11. The very concept of "discourse", very frequent in musicological terminology, denotes its being taken over from rhetoric.
12. The phrase belongs to composer Ștefan Niculescu, in *Un nou "spirit al timpului" în muzică*, in "Muzica" Review No. 9/1986, Bucharest.
13. Iulian Munteanu, *Stil și mentalități*, Edit. Pontica, Constanța 1991.
14. See George J. Buelow, op. cit.
15. Idem.

16. See Ducrot, Todorov, op. cit., as well as Heinrich Plett, *Text Knowledge and Text Analysis*, Univers Publishing House, Bucharest, 1983, Romanian version by Speranța Stănescu, for the following definition of rhetorical devices: "system of modification categories, that is, deviations, which describe in a differentiated way various degrees of linguistic artificiality and aesthetic and emotional effects triggered by the latter". (p. 26)
17. Ducrot / Todorov, op. cit.
18. I. Munteanu, op. cit.
19. Op. cit.
20. Plett, op. cit., pp. 25-26.
21. Plett, op. cit., p. 134.
22. Quoted in GROVE, p. 796, in the category of melodic repetition devices.
23. Plett, op. cit., p. 145.
24. Idem.
25. Idem, p. 149.
26. See *Terminologie poetică și retorică (Poetical and Rhetorical Terminology)*, "Al. I. Cuza" University Publishing House, Iași, 1994, p. 190.
27. Leonard B. Meyer, *Style in Music; Theory, History and Ideology*, Philadelphia, Univ. of Pennsylvania Press, 1990, p. 3.
28. Defined as such by Nicholas Cook, in *A Guide to Musical Analysis*, Oxford Univ. Press, 1987, but referring to another of Meyer's works, *Emotion and Meaning in Music*, Univ. of Chicago Press, 1956.
29. *Style in Music*, op. cit., p. 143.
30. Idem, p. 148.
31. A distinction also operated by Eugene Narmour in *Beyond Schenkerism*, University of Chicago Press, 1977.
32. See Roman Jakobson's theory in *Poetic and Rhetorical Terminology*, op. cit., "Stil" ("Style").
33. See Warren Kirkendale, *Beethovens Missa Solemnis und die rhetorische Tradition* (1971), in *Ludwig van Beethoven*, edited by Ludwig Finscher, vol. CDXXVIII in "Wege der Forschung", Wissenschaftliche Buchgesellschaft Darmstadt, 1983.
34. See Lothar Hoffmann-Erbrecht, *Vom Weiterleben der Figurenlehre im Liedschaffen Schuberts und Schumanns*, in "Augsburger Jahrbuch für Musikwissenschaft" 1989, ed. by Franz Krautwurst; Robert Schollum, *Wolf-Webern-von Einem. Anmerkungen zu Deklamatorik, musikalischer Gestik, Szenik*, in "Wort-Ton-Verhältnis. Beiträge zur Geschichte im europäischen Raum", ed. by E. Haselauer, Graz 1981.
35. See Hartmut Krones, *1805-1823 : Vier Opern - Ein Vokabular. Musiksprachliche Bedeutungskonstanten in "Fidelio", "Il Barbiere di Siviglia", "Der Freischütz" und "Fierrabras"*, in "Österreichische Musikzeitschrift" 44 / 1989.

36. See V. Lefkoff: *Computers and the Study of Musical Style*, in "West Virginia University Conference on computer applications in music", Morgantown 1966; N. Böcker-Heil: *Musikalische Stilanalyse und Computer: einige grundsätzliche Erwägungen* and L. Treitler: *Methods, Style, Analysis* in "International Musical Society, Report of the 10th Congress", XI, Copenhagen 1972, I; J.L. Broeckx & W. Landrieu: *Comparative Computer Study of Style, Based on Five Lied Melodies*, in "Interface I", 1972.
37. See *The New Grove Dictionary of Music*, ed. cit., the article *Analysis*, signed by Ian Bent; as well, Ian Bent & William Drabkin, *Analisi musicale*, Edizioni di Torino, 1990.
38. An exception is the reinterpretation of the Schenkerian approach which, though it appeared in the first decades of the 19th century - see *Harmonielehre*, 1906 and *Der freie Satz*, 1935 -, demonstrated its modernity by the fact that its parameters were taken over by the present-day American school, in analyses such as those of Allen Forte, for instance.
39. Quoted by Bent, op. cit.
40. See Bent, *Grove*, op. cit. and Jean-Pierre Bartoli, *Le notion de style et l'analyse musicale: bilan at essai d'interprétation*, in "Analyse musicale", 1989.
41. An example given by Jean-Pierre Bartoli, op. cit. In Romanian musicology, a singular case of computer-assisted stylistic analysis has lately been represented by Professor Dinu Ciocan, the Academy of Music in Bucharest, see also his study in The "Muzica" Review No 3/1995: *Quelques aspects de la modélisation sémiotique et computationnelle du langage musical*.
42. Ed. W.W. Norton & Co, New York, 1970.
43. *Sound, Harmony, Melody, Rhythm, Growth* - marked as SHMRG.
44. Faber, New York, 1971.
45. See *Poetic and Rhetorical Terminology*, op. cit., "Style".
46. See *Musicologie générale et sémiologie*, Paris, 1987, p. 172.
47. Op. cit., p. 38.
48. In this category one may include important volumes of musicology, such as Manfred Bukofzer - *Music in the Baroque Era*, 1947, or *Epochen der Musikgeschichte in Einzeldarstellungen*, a collective volume, Bärenreiter ed. MGG, Kassel 1974 a.s.o.
49. Op. cit.
50. See Damman, op. cit., p. 149.
51. "*Ut Oratoria Musica*": *The Rhetorical Basis of Musical Mannerism*, in "The Meaning of Mannerism", ed. Fr. W. Robinson & St. G. Nicholas, Univ. Press of New England, Hanover, New Hampshire, 1972.
52. Palisca, op. cit., p. 56.
53. *Bifurcations chez Gesualdo*, in "Quadrivium musique / sciences", ed. ipmc, Paris, 1992, p. 67. Aurel Stroes refers to a work in the sixth book of madrigals by Gesualdo.

54. Carl Dahlhaus, *Gesualdos manieristische Dissonanztechnik*, in "Festschrift W. Boetticher", B 1974.
55. Acc. to Christoph Bernhard, *Tractatus compositionis augmentatis*, quoted by Dahlhaus, pp. 38-39. A larger analysis of the Gesualdo "subject", in a stylistic-rhetorical acception, I have done in my doctoral thesis - *Stylistic and Symbolical Hypostases of Mannerism in Music*, The Music Academy, Bucharest, 1995.
56. See Emilia Fandini, *Ornement et structure musicale: essai d'analyse rhétorique de la musique pour clavecin du XVIIe siècle*, in "Analyse musicale" No 17, Oct. 1989 and Gregory G. Butler, *Fugue and Rhetoric*, in "Journal of Music Theory", 21.1, Yale University, Spring 1977.
57. This was happening at least in the musical training in Romania before 1989, when the relationship between music and the sacred text was omitted, therefore all the poetical-rhetorical implications disappeared, in favour of a syntactic, truncated analysis, not only of a Mass or a Passion, but also of instrumental repertoire, where figures "migrate" from the vocal one.
58. See Gregory G. Butler, op. cit., p. 70 and foll.
59. I shall refer to the studies: *Riches d'amour et mendians d'amie*". *La rhétorique de Machaut* by Marie Danielle Audbourg-Popin, in "Revue de musicologie", Tome 72, Paris 1986 and "Hither. This way": *A Rhetorical Musical Analysis of a Scene from Purcell's King Arthur* by Rodney Farnsworth, in "The Musical Quarterly" 74/1, 1990.
60. See M.D. Audbourg-Popin, op. cit., p. 103.
61. See R. Farnsworth, op. cit., p. 88.
62. See George J. Buelow, op. cit., p. 798 and Rolf Damman, op. cit., p. 138.
63. Idem, p. 800.
64. See Ulrich Dibelius, *Kraft aus der Stille. Erfahrungen mit Klang und Stille in der Neueren Musik*, in "MusikTexte", *Zeitschrift für neue Musik*, 55/August 1994, Cologne.
65. Acc. to M. Zenck, *Dal niente - Vom Verlöschen der Musik. Zum Paradigmenwechsel vom Klang und Stille in der Musik des neunzehnten und zwanzigsten Jahrhunderts*. In "MusikTexte, Zeitschrift für neue Musik", 55/August 1994, Köln.
66. U. Dibelius, op. cit., p. 10.
67. Idem.
68. M. Zenck, p. 16.
69. Only that Beethoven was no longer situated within the theory of musical figures, which had faded away before the climax of musical Classicism. The break, however, remains a means of expression with a similar meaning.
70. Idem, p. 20.

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