Applying Rhetoric and Preluding to Recorder Education

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In the Baroque period, musicians shared with people in other disciplines an interest in the ancient Greek art of persuasion, or rhetoric: "every educated man was a skilled rhetorician."[1] Since rhetoric is not usually included in twentieth-century education, we approach Baroque music lacking certain tools that Baroque musicians would have taken for granted. This can lead to misunderstanding and frustration. So an investigation into classical rhetoric can be helpful for the modern performing musician. Rhetoric can also be a useful pedagogical tool in recorder education. The application of rhetorical principles to music encompasses a potentially vast amount of information, so this paper seeks to guide the recorder teacher. A general introduction to rhetoric and its origins leads to a brief discussion of affection and rhetoric. This background supports the presentation of one Baroque woodwind treatise as an effective means of teaching preluding and cadences from a rhetorical perspective, with some specific suggested teaching activities.

The living tradition of rhetoric in Western culture is a long one. Even today, an organization called Toast-masters International continues to develop the persuasive speaking skills of its members. Many artists have used rhetoric as a framework for their craft. The celebrated French theorist Marin Mersenne wrote in *Harmonie universelle* (1636-7) that musicians must compose as if they were orators.[2] Communication and the arts are the basis of civilization, as people employ abstract words (or music) rather than force to relate to each other. Rhetoric has also been a key element in the development of formal education. In 795, Charlemagne's edict "On Cultivating Letters" encouraged churches and monasteries to teach grammar and rhetoric; this action ultimately led on to cathedral schools and eventually universities.[3] The medieval *trivium* contained the three liberal arts of grammar, rhetoric, and dialectic, while the quadrivium was built of arithmetic, geometry, astronomy, and music. Ironically, music was considered a science and rhetoric an art - the opposite of today's perspective. The influence of rhetoric grew as Constantinople fell to the Turks in 1453, causing many eastern scholars to flee to Renaissance Italy, bringing with them their knowledge of Greek rhetoric.[4]

Understanding the Baroque rhetorical approach to music requires some familiarity with its historical sources.[5] One of the earliest Greek treatises, *On Rhetoric* (335 BC), was a compilation of Aristotle's lectures on the subject. He described three species of rhetoric: judicial, deliberative, and demonstrative. In the first two, the audience is making a specific decision about something: "judicial" refers to the past, like a modern lawyer addressing a jury, while "deliberative" refers to something in the future, like an agent selling an unbuilt house. The third species of rhetoric, demonstrative, includes poetry and prose. In this case an audience is judging the material presented as well as the effectiveness of the speaker. This species most closely applies to music. Aristotle goes on to list the means of persuasion at a speaker's disposal. The first is atechnic, or non-artistic, which is the possession of solid things such as evidence or witnesses. The second is artistic and has three categories. Ethos is the trustworthiness or character of the speaker. Logos is the argument. Pathos arouses the emotions of the listeners, corresponding closely with the Baroque concept of affection, or passion. Perhaps J.S. Bach can be considered a master at balancing logos and pathos in his compositions.

On Rhetoric also describes three stages in the preparation of a work of classical rhetoric: the invention of the idea (*inventio*), the arrangement of the argument's structure (*dispositio*), and the style of the language (*decoratio*). Two more stages were codified by the first century BC: memorization and delivery to an audience (see Chart A at the end of this article). Though Baroque music theorists were inconsistent in their application of Greek and Latin rhetoric labels to music, they followed the structural logic closely. For example, some labeled the third stage as *decoratio, elaboratio,* or *elocutio. Elocutio,* however, was used elsewhere to refer to stage five, which could also be called *pronuntiatio,* or else to either stage two or stage three. The terms may have been loosely applied, but the

underlying ideas of rhetorical organization were consistent.

After the *inventio*, the invention of the core idea of an oration (or musical composition), a rhetorician (composer) would establish the overall structure in the *dispositio* (see Chart B). A standard pattern was used, with some creative flexibility. This pattern usually included: *exordium* (introduction), *narratio* (statement), *propositio* (main points), *confirmatio* (proof), *confutatio* (counter-argument), and *conclusio* (conclusion). This system was advocated by the German late-Baroque composer and theorist Johann Mattheson and others, and it mimics classical rhetoric.[6]

As the first element the audience will experience, the *exordium* (introduction) is important in setting the tone and hinting at what will follow. René Bary wrote in *La rhétorique françoise* (1665): "Musicians use preludes to prepare the listener's ear, actors use prologues, and orators use exordiums."[7] Jacques Hotteterre's *L'art de preluder sur la flute traversiere, sur la flute-a-bec, sur le haubois, et autres instrumens de dessus* (1719), which will be examined more thoroughly later, is an entire treatise devoted to teaching woodwind players how to improvise just such an *exordium*. Le Facheur's *Traité de l'action de l'orateur ou de la prononciation et du geste* (1657), directed at the orator, remarked: "He should not gesture with the hands until he has uttered several sentences." The fact that this suggestion was followed by dancers as well demonstrates the applicability of rhetoric to many art forms. A first-hand account, "Description d'une sarabande dansée" in *Le dictionnaire royal augmenté* (1671) by Father François Pomoy, reports how a particular dancer did not move his arms before completing the introductory dancing steps.[8] This evidence shows that rhetoric was applied to dancing as another form of communication since "all the figures of speech naturally employed when excited create the same effect as the postures of the body."[9]

After the *exordium* the standard order of rhetorical segments may be altered for persuasive reasons. A *digresso* may temporarily lead the listener away from the main topic. *Confutatio* and *confirmatio* are often presented in reverse order, or they appear several times in alternation, in what is labeled an *argumentatio*. Study of rhetoric often emphasizes this dissection into discrete units, but in execution all parts must relate to the whole. Rhetorical analysis of the organ music of Dietrich Buxtehude has shown that related musical material appears in many or all sections of a composition, following Greek textual models.[10] Rhetorical analysis is not uniquely a modern approach to early music. It was employed by Joachim Burmeister in *Musica auto-schediastiké* (1601) to evaluate the music of Lassus, whom Burmeister praised as a musical orator.[11]

Once the structure of a composition has been established, the orator's *decoratio*, or style, uses technical means to support the argument. Burmeister's theory included the significant new idea of musical figures, which were analogous to the rhetorical figures found since antiquity in treatises on rhetoric.[12] Figures were discussed in many countries, including England. So far as is known, Henry Peacham the Elder's 1593 treatise *The Garden of Eloquence* "is the earliest English source which links specific rhetorical figures with musical procedures."[13] This line of thinking was continued by his son Henry in *The Compleat Gentleman* (1622):

Yes, in my opinion, no rhetoric more persuadeth or hath greatest power over the mind. Nay, hath not music her figures, the same with rhetoric? What is a revert, but her antistrophe? her reports but sweet anaphoras? her counterchange of points antimetaboles? her passionate airs but prosopopoeias? with infinite other of the same nature.

Peacham is disparaged by some as being a "primarily non-musical humanist writer."[14] However, he was probably exposed to Continental music during his travels there from 1613 to 1614, and he was a friend of John Dowland.[15] His manner of writing itself demonstrates a command of rhetoric by framing a series of rhetorical questions, and he employs *anaphora* - word repetition - at the beginnings of those phrases.[16] Peacham's correlation of specific rhetorical and musical figures was supported by the writing of Francis Bacon:

There be in music certain figures or tropes; almost agreeing with the figures of rhetoric, and with the affections of the mind, and other sources.... the falling from a discord to a concord, which maketh great sweetness in music, hath an agreement with the affections, which are reintegrated to the better after some dislikes; it agreeth also with the taste, which is soon glutted with that which is sweet alone. The sliding from the close or cadence [deceptive or evaded cadence], hath agreement with the figure in rhetoric which they call praeter expectatum; for there is a pleasure even in being deceived. The reports and fuges have an agreement with the figures in rhetoric of repetition and traduction.[17]

Burmeister was the first to attempt to clarify a list of musical-rhetorical figures. Many German

theorists after him continued the practice, but they used a wide variety of conflicting Greek and Latin names for the figures, as they had already done for more general rhetorical concepts.[18] These theorists were "not unified, and no doctrine of musical figures, no single systematic theory of musical figures, exists for Baroque or later music."[19] For, as late as 1802, the noted theorist Koch wrote in his entry under "Rhetorik" in Musikalisches Lexikon, "Although a great deal about rhetoric may be found scattered here and there in writings on music ... it has nevertheless not yet been the fortune of the human spirit to bring these writings together in a systematic order.

In a composition, after figures have been used to decode the construction, the orator or musician must perform the *elocutio* (delivery). Quintilian gave specific advice on the volume and pitch of the voice and on gestures of the body and even the eyes in Book 11 of *Education of the Orator*.[20] A Baroque equivalent to Quintilian's treatise is the Quantz flute method, a practical guide to *elocutio*.[21] It taught flutists how to effectively communicate musical "text" to the listening public. For example, Quantz emphasized development of the technique of articulation. He urged readers to take into consideration such factors as the effect of the acoustical properties of the performance space upon the tempo of the piece and the speed of ornaments. And he advised against excessive facial expressions during performance.

While few can dispute the existence of a relationship between Baroque music and rhetoric, the usefulness of rhetoric in understanding music has not yet been universally recognized, perhaps because of the lack of a clear, shared doctrine in the Baroque period. The following reaction is typical: "Musical rhetoric, moreover, may be of primarily biographical significance, telling us something about how a Baroque composer such as Bach thought about what he was doing."[22] Rhetorician and musician Jos van Immerseel would partly agree with this. He notes that Bach owned a book on rhetoric, the margins of which were filled with his own notes, and that the use of rhetorical principles would have made the act of composing much faster for the busy composer. But Van Immerseel also believes that the application of rhetoric in approaching music of the seventeenth and eighteenth centuries is useful for twentieth-century performers. For example, understanding the proper relationship between movements or sections can help in determining the most effective relative tempos.[23]

Lacking examples of Greek music, Baroque musicians read accounts of the effectiveness of Greek oration. They tried to adopt some practices in order to achieve similar results. For example, a group of French musicians attempted to use the ancient Greek theory of rhythmopoeia to relate lengths of syllables with length of notes, using metric feet such as trochaic, pyrrhic, and iambic. Unfortunately, "the discrepancy between the accentual languages of the seventeenth century and the quantitative language of the ancients"[24] was always problematic. Mersenne wrote in *Harmonie universelle* (1636-7): "It is difficult to find the reason for the different affects of metrical feet or different rhythms and to determine why each foot or verse is characteristic."[25] Yet is was commonly accepted that meter did have a rhetorical function.

Musical figures and rhythmopoeia are two specific applications of rhetoric to music; a more general view includes the importance of affections in both rhetoric and music. The ancient Greeks thought that music and the musical modes had an ethical force over the listener. Greek writing (but, unfortunately, not Greek music itself) survived through the Baroque period and influenced Western thought about static emotional states and concepts such as the Four Humors. One of the most influential writers of the seventeenth century, René Descartes, in *Les passions de l'âme* (1649), claimed to have "discovered a rational, scientific explanation for the physiological nature of the passions and the objective nature of emotion."[26] Both classical rhetorical treatises and Baroque music treatises say that one should use rhetorical devices to direct the affections of listeners - rationalized, idealized emotional states or responses. The so-called "Doctrine of the Affections" was never clarified and universally accepted, but many treatises (including those by Mersenne, Kircher, Werckmeister, Printz, Mattheson, Marpurg, Scheibe, and Quantz) attempted to describe the affections and how scales, rhythms, and musical forms impacted them.[27]

All of this can sound a bit controlling and restrictive, but musicians then, as now, were trying to successfully communicate with other human beings. Remember that Aristotle listed pathos as one of the rhetorician's means of reaching an audience. Johann Joseph Klein phrased it well in his 1783 treatise *Versuch eines Lehrbuchs der praktischen Musik* when he wrote that rhetoric, poetics, and music "work toward a common goal: to master our feelings, and to

give our passions a certain direction." Rhetoric was used as a tool to achieve the desired affective result. Authors as diverse as Zarlino (1558), Caccini (1602), Praetorius (1618), and Mattheson (1739) encouraged performers and composers to move the affections. Even in the early Classic period, Haydn told his biographer, Griesinger, "As the director of an orchestra, I could make experiments, observe what elicited or weakened an impression, and thus correct, add, delete, take risks."[28] The word "impression" is the translation given for *Eindruck*, which was defined by Koch in his *Musikalische Lexikon* (1802) as "one of the more common words used to designate the effect that a work of music has upon our spirits when we hear it performed."[29]

The potential pedagogical benefits of combining rhetoric and music in recorder education are great. Let us consider two approaches employing Hotteterre's *L'art de preluder* as the main resource. The first, a series of group lessons for intermediate-level recorder students, focuses on developing preluding skills as a means of creating an *exordium*, the first part of a rhetorical composition. This will present some elements of music theory in a way that performers will value, by immediately employing - and playing with - new knowledge along the way. The second approach introduces performers to identifying and understanding cadences as musical "sentences."

Teaching preluding will challenge the modern view that there is a substantial wall between composing or performing. Students will experience the process of composition from the beginning, also blurring the distinction between composing and improvising. In the Baroque era, these activities were more integrated. After all, wouldn't you feel strange giving someone else's speech? Why not a composition as well? Students may have serious doubts about their abilities in improvisation, composition, and music theory. It is important to demonstrate to students that they already possess a mature, developed sense of tonality and musical style in their ears.

Activity: Play fragments of pieces for students, stopping at random spots; ask them if the piece sounds complete or not. Then try this again, asking students to sing what they expect the following note to be. This is especially effective after stopping on a leading tone. After a while, they will observe a shared sense of style within themselves, perhaps for the first time. They

might also realize that theory rules are not random commandments delivered from a mysterious authority but observations of what tends to communicate music successfully.

Preluding is a valuable musical teaching tool. Hotteterre's book explains the goals of this activity and provides the technical means to achieve them. A prelude is "a flourish, or an irregular air" according to the first music dictionary to be published in English, James Grassineau's *A Musical Dictionary* of 1740.[30] It is also "what a master of fence does with his weapon, or a musician in singing, proludo (preludo)," according to Richard Huloet's dictionary, *Abcedarium anglico latinum*, of 1552. The functions of preluding include checking the tuning of instruments and the acoustics of the performance space, warming up the fingers of the performer, and getting the audience prepared to hear a piece in a given key. Preluding also provides the performer with an opportunity to display musical imagination. In the theater, a prelude or flourish was indicated only with verbal cues. The music was improvised, usually fairly short, often performed by several instruments: an ensemble prelude on a tonic chord. It would be made mostly of arpeggios and scales, emphasizing the chord tones (therefore lacking a "tune").

Activity: Have students play a theatrical, flourish type of prelude. The level of difficulty will depend on the playing level of the group of students. Concepts to be introduced at appropriate times include scale degrees, intervals of whole step and half step (which Hotteterre covers in Chapter 1), scales, keys, and arpeggiation (which would include the intervals of major and minor thirds as well as major and minor triads). Students will enjoy "safety in numbers" in this group activity. Solo preludes can better be introduced after they feel more comfortable improvising. Don't overwhelm students at first. Limiting their choices will actually make it easier for them. Later add more possibilities. Begin with simple *tonic triad* arpeggios. Writing some triads on a musical staff will help less advanced students. Eventually, saying the name of the triad should be enough. If a flourish prelude is performed in a slow and sustained manner, it is a good tuning exercise. When played fast, it challenges dexterity and familiarity with arpeggios. Next add the possibility of (major) scales. To avoid cacophony, remind students to spend most of their time on chord tones, adding scales to them at the suggestion of inspiration. Again,

writing scales for students might be helpful at the beginning. Eventually, they should memorize the most basic scales and arpeggios. Give imaginary stage directions, so students can learn to play flourishes in a variety of styles. The goal is to have fun and build confidence in improvisatory skills. One verbal cue would be: "Make way for the king!"

There are two kinds of preludes, according to Hotteterre. The first is a "prelude of caprice," more substantial than a flourish, but shorter and more improvisatory than a fully composed movement. The second kind is a composed, formal first movement of a sonata, suite, cantata, or opera. Many of these are simply solo parts from pre-existing sonatas, played without the bass. Measures should be felt, but not stressed. This is one of the major challenges of preludes: to sound improvisatory but not chaotic. Meter can help eliminate the chaos, and notating their preludes will help students be aware of meter. Hotteterre himself cautions against beating time while playing because of the danger of losing the improvisatory feeling. He claims that his book is aimed more at the first type of prelude, but the book gives examples of both.

This leads to the question of the relative merits of using a modern edition of *L'art de preluder*, such as the one by Michel Sanvoisin, or the facsimile edition.[31] Sanvoisin has added modern barlines and modernized the usage of accidentals. The text is in an old-looking font, but the French has also been modernized and a few words have been changed. All pieces use modern treble clef with G on the second line of the staff. The merits of the facsimile include having small vertical dashes at the bottom of the staff in place of barlines. This encourages the awareness of meter without overemphasizing the downbeats, which would lose the improvisatory, horizontal flow. Except for a few pieces using treble clef, most of the examples use French violin clef, with G on the bottom line. On alto recorder, the player simply imagines playing bass recorder in bass clef. In the chapter on transposition, Hotteterre shows how to perform in an unfamiliar clef (the French violin clef being considered most common at the time) as well as how to transpose an existing piece, retaining the visual note locations on the staff by merely changing the clef and key signature.

Chapter 2 introduces preluding by means of a structural skeleton, in this case the G Major arpeggio. Hotteterre's examples are in G Major, but a B-flat is lightly dotted before the clef sign,

showing that it takes very little to adapt preludes to parallel minor keys. This is a good sample prelude, but it goes below the range of the alto recorder. It is possible to modify the final portion of the piece, or to transpose the whole prelude to the key of C.

Activity: Have students learn Hotteterre's sample prelude. Then have them improvise individually on the same arpeggio. Focus on chord tones and connecting them somehow. Don't be too critical at this point on matters of style. Let the non-playing students note the similarities and differences between preludes. A more carefully prepared prelude on this or another arpeggio can be assigned for the following lesson. Again, setting rules can actually help students get started. For example, choose a meter, and put each chord tone at the beginning of a measure so students can fill in between. That still leaves a lot of room for variety and imagination.

At this point, some attention should be paid to teaching the French Baroque style of woodwind playing. There are many resources for this topic. *L'art de preluder* does include notation symbols for ornaments. While Hotteterre does not explain these symbols in this volume, he did so in *Principes de la flute traversiere, ou flute d'Allemagne, de la flute a bec, ou flute douce, et du haut-bois, divisez par traitez* (1707). Some of the more common ones are: I = *battement* (mordent), V = *port de voix* (appoggiatura from below, with a *battement* at the end if possible), ^ = *coulement* (appoggiatura from above, usually filling in the interval of a descending third), + = *tremblement* (trill beginning on the note above the one notated).

Activity: After introducing these ornaments, the teacher plays them on various pitches. Students identify them aurally and name them. This not only familiarizes the students with the names, but also teaches them to see Baroque ornaments as units which can be applied to individual notes in a composition. The teacher's playing should fill the students' ears with good models of performance. Later, students can play the ornaments for each other, continuing the identification game.

Hotteterre claims that his preludes are in "every" key. Actual they are not in all 24 major and minor keys, but they do cover all keys considered possible for the flutes of his day, including some very difficult keys. The preludes of Chapter 3 are for transverse flute.

A picture of a recorder beak indicates those playable on recorder. Chapter 5, which is entirely made of preludes for recorder, includes the challenging keys of F-sharp minor and E-flat minor.

Activity: Students can now improvise their own solos, choosing their own structural skeleton. They should begin to notate their own preludes, paying attention to meter while maintaining the desired improvisatory quality of preludes. The emphasis should be on ears rather than eyes. After students have their own, written preludes, ear-training skills can be practiced by notating the preludes of the other students. Hint: first notate only the rhythm, then notate the pitches.

Although preludes are improvisational, Hotteterre warns that they are not a free-for-all. There are guidelines, especially for implied harmony and modulation. In a major key, scale degree 7 may be lowered if the melody does not then go up to the tonic (scale degree 8, or 1) or does so only briefly. The variably raised and lowered scale degrees 6 and 7 in minor keys are quite important. When descending to scale degree 5 (which is followed by an ascent), scale degrees 6 and 7 may be raised. But if the descent continues below 5, both scale degrees 6 and 7 must be lowered. If ascending only to 7, keep 6 and 7 lowered. However, if the ascent continues to the tonic (1, or 8), both scale degrees 6 and 7 must be raised in order to prevent an unintended modulation. Hotteterre advises watching the implied harmony.

In the use of variable minor scale degrees 6 and 7 - as well as the use of *L'art de preluder*'s chapters 7, 9, and 10 on leading tones, identifying keys, and transposition - remember the differences between Baroque and modern notation practices. In Baroque notation, an accidental is generally valid only for one note, not the whole measure (unless the pitch is immediately repeated). In minor keys, Baroque key signatures use one fewer flat sign (or one more sharp sign), the differences being compensated for by the use of accidentals later in the piece. For example, in the key of C minor, the Baroque key signature gives two flats, so accidentals are needed to create A-flat (lowered scale degree 6) and B-natural (raised scale degree 7). In modern practice, the key of C minor requires three flats, so accidentals are necessary to create A-natural (raised 6) and B-natural (raised 7). Note that Hotteterre's advice in these chapters applies to Baroque practice, but Sanvoisin's modern edition gives the actually preludes with modern notation, including treble clef, modern key signatures, and accidentals that are valid through the end of a measure.

The earliest recorder treatise, Sylvestro Ganassi's *Opera intitulata Fontegara*, published in 1535, instructed musicians to play "as though you were giving expression to words." The subject of articulation for vocal music performed on instruments is vast, and outside the scope of this article. If we look at this quote not as relating to actual words or texted music but in a broader sense, it can be seen as a call to performers to demonstrate an understanding of the structure of a piece and the relationships of its many smaller parts. This is a macro-, rather than a micro-, view of the application of rhetoric to music.

There are both musical and extra-musical pedagogical benefits of a rhetorical approach to recorder pedagogy. Identifying "units of thought" in a musical composition can lead to decisions on the performance options needed to make them clear. Understanding the "grammar" of composition can help performers interpret music with more fluency, as understanding leads to enhanced enjoyment. Also, music taught as a foreign language can supplement the understanding of the workings of one's native language - its grammar, its sentences, its purpose. Perhaps students who lack good grammar education before recorder studies can be taught both in an integrated way. Sentence diagramming is an effective tool for learning grammatical structure. Musical sentences can also be diagrammed, and the two can reinforce one other. Every sentence requires an ending, with weaker endings for subsidiary clauses. Hotteterre's treatise can be used as one reference to teach various cadences as endings of differing strengths.

The question now arises, does sentence structure really apply to Baroque music? Musicians at the time certainly thought so. Mattheson, in *Der vollkommene Capell-meister* (1739), described musical composition in terms of grammar and punctuation (paragraphs, periods, colons, etc.).[32] Saint-Lambert referred to sentences (*périodes*) and phrases (*membres*) in his 1702 treatise *Principes du clavecin*. One very early example of this line of thought came from the celebrated theorist Gioseffo Zarlino's *Le institutioni harmonische* (1558), in which "cadence is of equal value in music as the period is in oratory.... the period in the text [of vocal music] and the cadence should coincide." Rhetoric was compared to music all over Europe. As late as 1774, the Spaniard Antonio

Eximeno wrote in his tract *Dell'origine e dello regole della musica,* "With cadences one creates musical sentences, as in a discourse with periods and commas. One ends a sentence with a perfect cadence as with a period. Therefore one may call the passage contained between two cadences a musical sentence." Clearly, it is appropriate to apply the concept of sentences to Baroque music. Even the word "composition" comes from the world of rhetoric.[33]

While Hotteterre's information on keys, modulation, leading tones, and cadences can be applied to his unaccompanied preludes, they can just as well be applied to works with bass lines, such as Handel's sonatas. The presence of a bass line, of course, make cadence identification even easier. This is evident in Chapter 8 of *L'art de preluder,* which delves into the question of cadences. The musical example he gives is a brief excerpt from Lully's opera *Thésée,* which includes several different cadence types. Hotteterre names these either *parfaite* (perfect) or *imparfaite* (imperfect). His text expounds on the specific reason or reasons why each cadence is so named.

The use of modern music theory terminology can supplement *L'art de preluder* in teaching and understanding cadences, as it provides more options than Hotteterre's mere two names. Students should be familiar with the concepts of scale degrees, triads, triads in inversion, keys, and - most importantly - the general sense in Western music of harmonic motion from dissonance to consonance, especially from dominant to tonic (V chord to I or i chord). (Capital letters here designate major chords, while lower case letters stand for minor chords.) Parallels can be drawn between types of cadences and types of sentences, or the punctuation marks those sentences require (! . ? : ; , -). Three factors help to determine the strength of a cadence: the cadence type, the rhythm, and the modulation.

First, here are cadence types, listed from the strongest (sense of finality) to weakest.

Parfaite
V-I (or I). Bass moves from scale degree 5 to 1, and top voice ends on scale degree 1
V-I (or I). Bass moves from scale degree 5 to 1, and top voice ends on scale degree 3 or 5

Imparfaite
V-I (or I). Bass moves from scale degree 7 to 1

Diminished
vii-I (closely related to the preceding cadence - lack of a full chord or basso continuo figures makes it unclear whether the example is an inverted V chord or a diminished vii chord).

Note: The V chord in all of the V-I (or i) cadences above may be replaced by a V7 chord (dominant 7th chord), which further strengthens the forward momentum into the resolution.

Deceptive, or Evaded
V-vi. mentioned above by Francis Bacon (not included in the Lully example or in Hotteterre's discussion of cadence types).

Half Cadence
(I)-V. an ending on the dominant, but lacking 5-1 motion in the bass, and without a leading tone (the last cadence in the Lully example mentioned above).

Phrygian
Melody and bass end on unison of a major chord, bass descending by a distinctive half step and top voice ascending by a whole step.

The second aspect to consider is cadence rhythm (in this case, the rhythm of the voices within a cadence rather than the frequency of cadences in a composition). Two cadences in an imaginary sonata movement, an Adagio for example, may be identical in type (*parfaite*) and key, yet feel more or less important due to different rhythms. If both top voice and bass end on notes of long duration in one cadence, it feels very complete and final. The "movement" literally feels as if it could end. If in the other cadence the bass ends on a long note while the melody continues in smaller note values (or vice versa), the cadence feels less final. In this case, the cadence functions more like a comma than a period: it signals the completion of one idea, and it serves to connect it to the following idea.

The final aspect of cadence strength is modulation. By the addition of accidentals to create leading tones, a composition may travel through several keys on its journey. *L'art de preluder* includes some preludes which modulate to all seven scale degrees. Since Hotteterre makes special mention of them, these preludes are probably not typical of early eighteenth-century French preludes. They are, however, intended to demonstrate Hotteterre's skill and to show readers what is at least possible in modulation. Depending on the listener's level of aural skill, cadences in the

"home key" of a composition may be acknowledged as stronger than those in other, more temporary, keys. At the beginning of the Classic period (which of course followed on from the Baroque period), use of modulation became one of the major structural elements of composition.

Hotteterre writes that a minor key commonly modulates to III, V, iv, and vii. A major key can easily modulate to V, vi, ii, and IV, but not to iii. Familiarity with this principle can help determine which cadences are unusual, thereby informing some performance decisions. Understanding the grammatical function of cadences can also help in making musical choices for such issues as breathing, ornamentation, phrasing, and possible ritardandos. For example, the Phrygian cadence often occurs at the end of a slow movement. If students decide to view this as a "question mark" ending, they might shorten (or lengthen, or suspend) the pause before diving into the subsequent fast movement.

In sum, music, as one of the arts of communication, strives to create a connection between people through abstract aural persuasion. Rhetoric can be employed as an effective tool in understanding and teaching Baroque music. Hotteterres *Lârt de preluder* can be used in a multi-disciplinary, humanist approach to recorder education, weaving together such diverse topics as music theory, rhetoric, improvisation, grammar, and the performance style of the French Baroque. Eighteenth-century composition/performance, as a pragmatic art, used technical "means" to achieve the "ends" of creating an emotional response in the listener. "Measured either by its duration or the number of its adherents ... the pragmatic view, broadly conceived, has been the principal aesthetic attitude of the Western world."[34]

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Chart A

English	Latin	Greek
Invention	Inventio	Heuresis
Arrangement	Dispositio Elaboratio	Taxis
Style	Decoratio Elocutio Elaboratio	Lexis
Memory	Memoria	
Delivery	Elocutio Pronuntiatio	

Chart B

English	Latin	Greek
Introduction Prelude	Exordium	Prooimion
Statement	Narratio	Diégésis
Main Points	Propositio Divisio Partitio	
Proof	Confirmatio Probatio	Pistis
Counter-argument	Confutatio Refutatio Reprehensio	
Conclusion	Peroratio Conclusio	Epilogus

Notes

Applying Rhetoric and Preluding to Recorder Education

1. George J. Buelow, "Rhetoric and Music," The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie (London: Macmillan, 1980), vol. 15, 793.

2. Buelow, "Rhetoric and Music," 794.

3. George A. Kennedy, A New History of Classical Rhetoric (Princeton, NJ: Princeton University Press, 1994), 282.

4. Kennedy, A New History, 272.

5. A selected list of Greek and Roman sources:
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Anon., Rhetoric for Herennius. The earliest source on delivery, memory, style. Formerly mistakenly attributed to Cicero.
Cicero, On Invention. The most common rhetoric textbook of the Middle Ages. Book 2 covers inventio.
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7. I, 229; cited in Patricia Ranum, "Audible Rhetoric and Mute Rhetoric: The 17th-Century French Sarabande," Early Music 14, no. 1 (February 1986): 28.

8. Ranum, "Audible Rhetoric," 34-35.

9. Bernard Lamy, L'art de parler (Paris, 1676).

10. Lena Jacobson, "Musical Rhetoric in Buxtehude's Free Organ Works," Organ Yearbook 13 (1982): 60-79.

11. Mishtooni Bose, "Humanism, English Music and the Rhetoric of Criticism," Music & Letters 77, no. 1 (February 1996): 1 - 21

12. Buelow, "Rhetoric and Music," 793.

13. Gregory G. Butler, "Music and Rhetoric in Early Seventeenth-Century English Sources," The Musical Quarterly 66, no. 1 (January 1980): 56.

14. Bose, "Humanism," 21.

15. Butler, "Music and Rhetoric," 57.

16. Bose, "Humanism," 19.

17. Francis Bacon, Sylva Sylvarum (London, 1627), 389.

18. George J. Buelow, "Figures, Doctrine of Musical," The New Grove, vol. 6, 545.

19. Ibid.

20. Kennedy, New History, 7.

21. Johann Joachim Quantz, Versuch einer Anweisung die Flöte traversiere zu spielen (Berlin, 1752); English translation by Edward R. Reilly as On Playing the Flute, 2nd ed. (New York: Schirmer Books, 1985).

22. David Schulenberg, "Musical Expression and Musical Rhetoric in the Keyboard Works of J.S. Bach," in Johann Sebastian: A Tercentenary Celebration, ed. Seymour L. Benstock (Westport, CT: Greenwood Press, 1992), 96.

23. Jos van Immerseel, series of lectures on rhetoric and music at the Indiana University School of Music, July 1997.

24. George Houle, Meter in Music: 1600-1800 (Bloomington: Indiana University Press, 1987), 64-65.

25. Cited in Houle, Meter in Music, 72.

26. Buelow, "Rhetoric and Music," 801.

27. George J. Buelow, "Affections, Doctrine of the," The New Grove, vol. 1, 135-36.

28. Quoted in Mark Evan Bonds, Wordless Rhetoric: Musical Form and the Metaphor of the Oration (Cambridge, MA: Harvard University Press, 1991), 56.

29. Bonds, Wordless Rhetoric, 57.

30. These quotations are taken from, and the remainder of this paragraph is based on, Betty Bang Mather and David Lasocki, The Art of Preluding, 1700-1830, for Flutists, Oboists, Clarinettists and Other Performers (New York: McGinnis & Marx, 1984), 6-18.

31. Jacques Hotteterre, L'art de preluder, ed. Michel Sanvoisin (Paris: Editions Aug. Zurfluh, 1966); facsimile, Genève: Minkoff Reprint, 1978.

32. See Bonds, Wordless Rhetoric, 84.

33. Bonds, Wordless Rhetoric, 80.

34. M.H. Abrams, The Mirror and the Lamp: Romantic Theory and the Critical Tradition (New York: Oxford University Press, 1953), 20-21.