Rhetorical Analysis of the Sonatas for Organ in E Minor, BWV 528, and G Major, BWV 530, by Johann Sebastian Bach, a Lecture Recital, Together with Three Recitals of Selected Works of J. Alain, D. Buxtehude, C. Franck, and Others

Dissertation

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

Doctor of Musical Arts

By

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Denton, Texas

December, 1986

This dissertation is an analysis of two of the six sonatas for organ using rhetorical-musical prescriptions from seventeenth and eighteenth-century German theorists. It undertakes to examine the way in which lines are built by application of *figurae*, to observe the design of each of the six movements, and to draw conclusions concerning implications for performance based upon the use of *figurae* in specific contexts.

The period source on melodic design and the ordering of an entire movement based upon principles of rhetoric is Johann Mattheson's *Der vollkommene Capellmeister* (1739). Guidelines for categorization of figures derive from the twentieth-century writers Timothy Albrecht, George Buelow, Lena Jacobson, and Peter Williams.

Chapter I provides justification for the rhetorical approach through a brief description of the rise of the process as applied to composition during the Baroque period by relating Bach's own familiarity with the terminology and processes of rhetorical prescription, and by describing the implications for performance in observing the sonatas from the rhetorical viewpoint.
Chapter II deals with the process of composition by rhetorical prescription in (1) the invention of the subject and its figural decoration and (2) the elaboration of the subject through the six-part discourse of an entire movement. Specific figures of decoration are defined through examples of their use within the context of the sonatas.

Chapter III constitutes the analysis of the six sonata movements.

Chapter IV reinforces the justification of this type of analysis. The figures, as aids for inflection and punctuation, affect decisions concerning articulation of events and assist in effecting convincing performance.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIRST DISSERTATION RECITAL</td>
<td>v</td>
</tr>
<tr>
<td>SECOND DISSERTATION RECITAL</td>
<td>vi</td>
</tr>
<tr>
<td>THIRD DISSERTATION RECITAL</td>
<td>vii</td>
</tr>
<tr>
<td>FOURTH DISSERTATION RECITAL</td>
<td>viii</td>
</tr>
<tr>
<td>LIST OF EXAMPLES</td>
<td>ix</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>xiii</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>II. THE TERMINOLOGY OF RHETORIC</td>
<td>5</td>
</tr>
<tr>
<td>III. ANALYSIS OF THE SIX SONATA MOVEMENTS</td>
<td>20</td>
</tr>
<tr>
<td>IV. CONCLUSION</td>
<td>52</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>55</td>
</tr>
</tbody>
</table>
North Texas State University
School of Music

presents

Kay McAfee

Organ Recital

Monday, February 13, 1984  6:30 p.m.  Main Auditorium

PROGRAM

Francois Couperin  
(1668—1733)  

Offertoire sur les Grands Jeux

Johann Sebastian Bach  
(1685—1750)  

Partita diverse sopra  
"Sei gegrusset, Jesu gutig" BWV 768

Johann Gottfried Walther  
(1684—1748)  

Konzert a-moll nach  
Giuseppe Torelli

I. Vivace
II. Adagio
III. Allegro

Olivier Messiaen  
(b. 1908)  

Meditations sur le Mystere  
de la Sainte Trinite

V. Dieu est immense, Dieu  
est eternel, Dieu est immuable;  
le Souffle de l'Esprit; Dieu  
est amour

Cesar Franck  
(1822—1890)  

Fantaisie in A

Louis Vierne  
(1870—1937)  

Sixieme Symphonie  
V. Final

Presented in partial fulfillment of the requirements of the degree  
Doctor of Musical Arts
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Kay McAfee

Organ Recital

Monday, February 4, 1985  8:15 p.m.  Recital Hall 253

PROGRAM

Vincent Lubeck  (1656-1740)
  Prelude and Fugue in E major

Robert Schumann  (1810-1856)
  Studies for the Pedal Piano, Opus 56
    VI. Adagio
    V. Non troppo Vivace

Johann Sebastian Bach  (1685-1750)
  Toccata in C major (BWV 564)

  *********************************

Dietrich Buxtehude  (1637-1707)
  Praeludium in f-sharp minor (BuxWV 146)

Joseph Ahrens  (b.1904)
  Choralpartita über "Lobe den Herren"

Johann Sebastian Bach  (1685-1750)
  Prelude and Fugue in e minor (BWV 548)
    "The Wedge"

Presented in partial fulfillment of the requirements of the degree
Doctor of Musical Arts
North Texas State University
School of Music

Graduate Recital

KAY MCAFEE, Organist

Monday, July 29, 1985  6:30 p.m.  Main Auditorium

Trois Danses. . . . . . . . . . . . . . . Jehan Alain
   Joies (Joys)  (1911-1940)
   Deuils (Sorrows)
   Luttes (Struggles)

***************

Premier livre d'orgue . . . . . . . . Nicolas de Grigny
   Mass IV Gloria  (1672-1703)
      IV. Recit de Tierce en taille
      V. Basse de trompette ou de Cromorne
      VI. Dialogue

Pastorale . . . . . . . . . . . . . . Jean-Jules Aimable
   Roger-Ducasse  (1873-1954)

La Nativité du Seigneur . . . . . . . . Olivier Messiaen
   IX. Dieu parmi nous  (b. 1908)
      (God among us)

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
Rhetorical Analysis of the Sonatas for Organ in E Minor, BWV 528, and G Major, BWV 530, by Johann Sebastian Bach

Monday, July 28, 1986  4:00 p.m.  Organ Recital Hall 253

Sonata IV in E Minor, BWV 528. . . . .Johann Sebastian Bach (1685-1750)

I  Adagio : Vivace
II  Andante
III  Un poc' allegro

Sonata VI in G Major, BWV 530. . . . .Johann Sebastian Bach

I  Vivace
II  Lente
III  Allegro

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
# LIST OF EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Johann Mattheson, <em>Der vollkommene Capellmeister</em>, illustrations of <em>notatio</em></td>
<td>6</td>
</tr>
<tr>
<td>2. Sonata IV, BWV 528, first movement, measures 10-11</td>
<td>8</td>
</tr>
<tr>
<td>3. Sonata IV, BWV 528, third movement, measures 1-4</td>
<td>8</td>
</tr>
<tr>
<td>4. Sonata VI, BWV 530, first movement, measures 1-7</td>
<td>8</td>
</tr>
<tr>
<td>5. Sonata VI, BWV 530, third movement, measures 1-2</td>
<td>9</td>
</tr>
<tr>
<td>6. Sonata IV, BWV 528, second movement, measures 1-2</td>
<td>9</td>
</tr>
<tr>
<td>7. Sonata IV, BWV 528, second movement, measures 1-2</td>
<td>9</td>
</tr>
<tr>
<td>8. Sonata IV, BWV 528, third movement, measures 1-2</td>
<td>10</td>
</tr>
<tr>
<td>9. Sonata VI, BWV 530, second movement, measure 1</td>
<td>10</td>
</tr>
<tr>
<td>10. Sonata VI, BWV 530, second movement, measures 2-4</td>
<td>10</td>
</tr>
<tr>
<td>11. Sonata VI, BWV 530, second movement, measures 1-2</td>
<td>11</td>
</tr>
<tr>
<td>12. Sonata VI, BWV 530, second movement, measures 17-18</td>
<td>11</td>
</tr>
<tr>
<td>13. Sonata VI, BWV 530, third movement, measures 21-22</td>
<td>11</td>
</tr>
<tr>
<td>14. Sonata VI, BWV 530, first movement, measures 1-3</td>
<td>12</td>
</tr>
<tr>
<td>15. Sonata IV, BWV 528, third movement, measures 1-4</td>
<td>12</td>
</tr>
<tr>
<td>16. Sonata VI, BWV 530, second movement, measures 1-2</td>
<td>12</td>
</tr>
<tr>
<td>17. Sonata VI, BWV 530, third movement, measures 4-5</td>
<td>13</td>
</tr>
<tr>
<td>18. Sonata IV, BWV 528, first movement, measures 57-60</td>
<td>13</td>
</tr>
<tr>
<td>19. Sonata VI, BWV 530, second movement, measure 23</td>
<td>13</td>
</tr>
<tr>
<td>20. Sonata VI, BWV 530, second movement, measure 23</td>
<td>14</td>
</tr>
<tr>
<td>21. Sonata IV, BWV 528, first movement, measures 5-6</td>
<td>14</td>
</tr>
<tr>
<td>Example</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td></td>
</tr>
<tr>
<td>22. Sonata VI, BWV 530, first movement, measures 20-23.</td>
<td>Page 14</td>
</tr>
<tr>
<td>23. Sonata VI, BWV 530, third movement, measures 1-2</td>
<td>15</td>
</tr>
<tr>
<td>24. Sonata IV, BWV 528, third movement, measures 9-14</td>
<td>15</td>
</tr>
<tr>
<td>25. Sonata VI, BWV 530, first movement, measures 153-158.</td>
<td>15</td>
</tr>
<tr>
<td>26. Sonata VI, BWV 530, first movement, measures 1-3.</td>
<td>16</td>
</tr>
<tr>
<td>27. Sonata VI, BWV 530, first movement, measures 1-3.</td>
<td>16</td>
</tr>
<tr>
<td>28. Sonata IV, BWV 528, first movement, measures 5-6.</td>
<td>17</td>
</tr>
<tr>
<td>29. Sonata IV, BWV 528, first movement, measures 25-27.</td>
<td>17</td>
</tr>
<tr>
<td>30. Sonata VI, BWV 530, first movement, measures 1-3.</td>
<td>17</td>
</tr>
<tr>
<td>31. Sonata VI, BWV 530, first movement, measures 10-12.</td>
<td>17</td>
</tr>
<tr>
<td>32. Sonata VI, BWV 530, first movement, measures 28-52.</td>
<td>18</td>
</tr>
<tr>
<td>33. Sonata IV, BWV 528, first movement, measures 1-4.</td>
<td>20</td>
</tr>
<tr>
<td>34. Sonata IV, BWV 528, first movement, measures 5-8.</td>
<td>21</td>
</tr>
<tr>
<td>35. Sonata IV, BWV 528, first movement, outline of Propositio, measures 5-8</td>
<td>21</td>
</tr>
<tr>
<td>36. Sonata IV, BWV 528, first movement, measures 5-8.</td>
<td>22</td>
</tr>
<tr>
<td>37. Sonata IV, BWV 528, first movement, measures 9-13.</td>
<td>22</td>
</tr>
<tr>
<td>38. Sonata IV, BWV 528, first movement, measures 13-16.</td>
<td>22</td>
</tr>
<tr>
<td>39. Sonata IV, BWV 528, first movement, measures 25-26.</td>
<td>24</td>
</tr>
<tr>
<td>40. Sonata IV, BWV 528, first movement, measures 44-48.</td>
<td>24</td>
</tr>
<tr>
<td>41. Sonata IV, BWV 528, first movement, measures 49-59.</td>
<td>24</td>
</tr>
<tr>
<td>42. Sonata IV, BWV 528, first movement, measures 59-62.</td>
<td>25</td>
</tr>
<tr>
<td>43. Sonata IV, BWV 528, first movement, measures 63-65.</td>
<td>25</td>
</tr>
<tr>
<td>44. Cantata, BWV 76, &quot;Die Himmel erzählen die Ehre Gottes,&quot; Sinfonia Part II, measures 5-8.</td>
<td>26</td>
</tr>
<tr>
<td>Example</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>45. Sonata IV, BWV 528, first movement, measures 5-8.</td>
<td>26</td>
</tr>
<tr>
<td>46. Sonata IV, BWV 528, second movement, outline of Proposito, measure 1</td>
<td>26</td>
</tr>
<tr>
<td>47. Sonata IV, BWV 528, second movement, measures 1-2</td>
<td>26</td>
</tr>
<tr>
<td>48. Sonata IV, BWV 528, second movement, measures 1-4</td>
<td>29</td>
</tr>
<tr>
<td>49. Sonata IV, BWV 528, second movement, measures 11-14</td>
<td>29</td>
</tr>
<tr>
<td>50. Sonata IV, BWV 528, second movement, measures 14-16</td>
<td>30</td>
</tr>
<tr>
<td>51. Sonata IV, BWV 528, second movement, measures 17-18</td>
<td>30</td>
</tr>
<tr>
<td>52. Sonata IV, BWV 528, second movement, measures 22-23</td>
<td>30</td>
</tr>
<tr>
<td>53. Sonata IV, BWV 528, second movement, measures 38-40</td>
<td>30</td>
</tr>
<tr>
<td>54. Sonata IV, BWV 528, second movement, measures 40-42</td>
<td>31</td>
</tr>
<tr>
<td>55. Sonata IV, BWV 528, second movement, measures 42-45</td>
<td>31</td>
</tr>
<tr>
<td>56. Sonata IV, BWV 528, second movement, measures 1-3</td>
<td>32</td>
</tr>
<tr>
<td>57. Sonata IV, BWV 528, second movement, measures 11-13</td>
<td>32</td>
</tr>
<tr>
<td>58. Sonata IV, BWV 528, third movement, outline of Proposito, measures 1-7</td>
<td>33</td>
</tr>
<tr>
<td>59. Sonata IV, BWV 528, third movement, measures 1-8</td>
<td>34</td>
</tr>
<tr>
<td>60. Sonata IV, BWV 528, third movement, measures 8-12</td>
<td>34</td>
</tr>
<tr>
<td>61. Sonata IV, BWV 528, third movement, measures 1-7</td>
<td>36</td>
</tr>
<tr>
<td>62. Sonata VI, BWV 530, first movement, outline of Proposito, measures 1-7</td>
<td>37</td>
</tr>
<tr>
<td>63. Sonata VI, BWV 530, first movement, measures 1-7</td>
<td>37</td>
</tr>
<tr>
<td>64. Sonata VI, BWV 530, first movement, measures 8-12</td>
<td>38</td>
</tr>
<tr>
<td>65. Sonata VI, BWV 530, first movement, measures 20-27</td>
<td>38</td>
</tr>
<tr>
<td>66. Sonata VI, BWV 530, first movement, measures 37-42</td>
<td>40</td>
</tr>
</tbody>
</table>
Example

67. Sonata VI, BWV 530, first movement, measures 109-112... 40
68. Sonata VI, BWV 530, first movement, measures 125-129... 40
69. Sonata VI, BWV 530, first movement, measures 153-158... 40
70. Sonata VI, BWV 530, second movement, outline of Propositio, measures 1-4... 42
71. Sonata VI, BWV 530, second movement, outline of Propositio, measures 1-4... 42
72. Sonata VI, BWV 530, second movement, measures 1-4... 43
73. Sonata VI, BWV 530, second movement, measures 17-24... 43
74. Sonata VI, BWV 530, second movement, measures 1-4... 44
75. Sonata VI, BWV 530, second movement, measures 11-16... 44
76. Sonata VI, BWV 530, third movement, outline of Propositio, measures 1-2... 46
77. Sonata VI, BWV 530, third movement, measures 1-2... 46
78. Sonata VI, BWV 530, third movement, measures 1-3... 47
79. Sonata VI, BWV 530, third movement, measures 4-6... 47
80. Sonata VI, BWV 530, third movement, measures 8-12... 48
81. Sonata VI, BWV 530, third movement, outline of Propositio II, measures 19-22... 48
82. Sonata VI, BWV 530, third movement, measures 19-22... 48
83. Sonata VI, BWV 530, third movement, measures 14-18... 49
84. Sonata VI, BWV 530, third movement, measures 26-29... 49
85. Sonata VI, BWV 530, third movement, measures 31-34... 49
86. Sonata VI, BWV 530, third movement, measures 1-2... 51
87. Sonata VI, BWV 530, first movement, measures 1-4... 53
88. Sonata IV, i, BWV 528, first movement, measures 5-8
   and Sonata VI, iii, BWV 530, third movement,
   measures 19-21... 53
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Dispositio and Elaboratio of Sonata IV, BWV 528, first movement</td>
<td>23</td>
</tr>
<tr>
<td>2.</td>
<td>Dispositio and Elaboratio of Sonata IV, BWV 528, second movement</td>
<td>28</td>
</tr>
<tr>
<td>3.</td>
<td>Dispositio and Elaboratio of Sonata IV, BWV 528, third movement</td>
<td>35</td>
</tr>
<tr>
<td>4.</td>
<td>Dispositio and Elaboratio of Sonata VI, BWV 530, first movement</td>
<td>39</td>
</tr>
<tr>
<td>5.</td>
<td>Dispositio and Elaboratio of Sonata VI, BWV 530, second movement</td>
<td>45</td>
</tr>
<tr>
<td>6.</td>
<td>Dispositio and Elaboratio of Sonata VI, BWV 530, third movement</td>
<td>50</td>
</tr>
</tbody>
</table>
Chapter I

INTRODUCTION

Rhetorical analysis of Bach's sonatas for organ in E minor, BWV 528, and G major, BWV 530, is one of several approaches available to the organist who seeks to achieve a convincing performance. The complexity of these works impels the player to seek knowledge of the diverse attitudes by which scholars have viewed them. Among these are the association of the sonata movements with concerto, fugue, aria, and dance idioms, and harmonic and thematic analysis. All have a place in enlightening the performer confronted by a stylistic medium which endeavors to suggest something beyond itself. The organist acquainted with the transcriptions of concertos and cantata movements knows already that much of Bach's keyboard writing is in imitation of voices or other instruments.

Rhetorical analysis involves two aspects: (1) the examination of the way in which lines are built by application of an array of categorical motifs (figurae) and, (2) the development of a well-ordered movement based upon principles of statement, contrast, and affirmation. It is an approach to Bach's works which has gained in popularity in recent years. Jacobus Kloppers, in his dissertation on the interpretation and performance of Bach's organ works, devotes a chapter to the historic and analytic aspects of rhetoric.1

Peter Williams, in his three-volume study of the organ works of Bach, justifies the implications of rhetorical study for the performer. The progression from the observation of the details of motivic inventiveness to the determination of the precise relationship between a particular motive and the way it should be played is the touchstone for an analysis which seeks convincing performance as its end. This awareness of compositional detail in the widespread use of motives is yet another step for the performer to discover the endless possibilities of the dimensions of Bach's music.

Justification for the analysis of Bach's music by rhetorical study is as follows: Bach used one of the terms of rhetorical prescription — inventio — as the title for one of the collections of keyboard works. He implied another — elaboratio — on the title page of the same group as he instructed the player to observe the development of ideas:

Title of the Inventions (1723)

Upright Instruction wherein lovers of the clavier, and especially those desirous of learning, are shown a clear way not alone (1) to learn to play clearly in two voices, but also, after further progress, (2) to deal correctly with three obbligato parts; furthermore, at the same time not alone to have good inventiones [ideas], but to develop the same well, and above all to arrive at a singing style in playing and at the same time to acquire a strong foretaste of composition.

In this same regard, Bach practiced development of ideas in his own


playing. He was criticized for his oft too-detailed decoration of and elaboration upon chorale melodies.\textsuperscript{4}

The dual influences of the sixteenth-century humanist revival of Greek oratory and the seventeenth-century \textit{seconda prattica} in music brought the musical expression of text to its highest level. Classical oratory was organized in levels ranging from the broad outlines for beginning, middle, and end to the finest details of vocal inflection for persuasion. Rhetorical-musical prescriptions adopted comparable levels for an ordered whole (introduction, nature of delivery, statement of purpose, reinforcement, contrast, and closing). Details of inflection translate to melodic design (invention of outline, ordering of parts, and decoration). The systematic application of the principles of oratory was mostly a preoccupation of German theorists of the seventeenth and eighteenth centuries, such as Burmeister, Herbst, Kircher, Bernhard, and Walter.\textsuperscript{5} Well into the eighteenth century, expressions of music in terms comparable to impassioned rhetoric remained a high aim of Baroque music.

This analysis applies the method of the rhetorical viewpoint to two of the six sonatas of Bach. Attention centers on the design of

\textsuperscript{4} Excerpts from the \textit{Proceedings of the Arnstadt Consistory Actum}: February 21, 1706 - "Reprove him for having hitherto made many curious \textit{variationes} in the chorale, and mingled many strange tones in it, and for the fact that the Congregation has been confused by it." David and Mendel, \textit{The Bach Reader}, 52.

\textsuperscript{5} J. Burmeister: \textit{Musica poetica} (Rostock, 1606); J. A. Herbst: \textit{Musica moderna prattica} (Frankfurt am Main, 1653); A. Kircher: \textit{Musica universalis} (Nuremberg, 1643); C. Bernhard: \textit{Tractatus compositionis augmentatus} (MS); and J. G. Walther: \textit{Praecepta der musicalischen Composition} (MS, 1708) and \textit{Musicalisches Lexicon} (Leipzig, 1732).
primary melodies in each of the six movements. The procedure begins with the outline contour of each melody and ends with the figural detail decorating the outline. This close attention to detail generates an awareness of a variety of events within one melody (subject), and gives knowledge that similar figures appear in different contexts with differing implications for performance.

Awareness of figural detail assists the player in decisions affecting the articulation of events based upon the context in which they occur.
Chapter II

THE TERMINOLOGY OF RHETORIC

Defining the terminology of the rhetorical approach to analysis means uncovering the layers of the process of what theorists called *ars inveniendi* or *Erfindungskunst*. This process arose in connection with the setting of a text in order that the music might be mistress to the text. Johann Mattheson (*Der vollkommene Capellmeister*, 1739), agreeing that instrumental music could be served in this same manner, elaborated upon the ingredients necessary to complete the recipe for an effective instrumental composition. Contemporary with Mattheson's treatise is an article by Johann Abraham Birnbaum which confirms Bach's familiarity with the process of rhetorical discovery.\(^6\)

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6. Birnbaum counters claims made by Johann Adolph Scheibe in 1737 that Bach was taking "away the natural element in his pieces by giving them a turgid and confused style . . . ." The following quote from Birnbaum illustrates the allusion to the rhetorical approach: "Is it to be taken in that sense in which rhetoric in the style of writing is called turgid in which the most splendid ornaments are lavished on matters of slight import . . . in which useless splendor is invoked from outside the subject without having the essential beauty clearly in view; in which the desire for decoration leads one to hit upon inconsequential trifles . . . ? . . . I concede that such mistakes may be made . . . by those . . . who . . . do not understand the rules of composition . . . . For this composer (Bach) does not lavish his splendid ornaments on . . . insipid gallanteries . . . . One finds decorations which are always appropriate to the principal ideas he wished to develop. [and] If 'confused' means that which has no order . . . it is certain . . . that the voices in the works of this great master of music work wonderfully in and about one another, but without the slightest confusion."

"Impartial Comments on a Questionable Passage in the Sixth Number of 'Der Critische Musicus'" by Johann Abraham Birnbaum (1738). David and Mendel, *The Bach Reader*, 239.
Mattheson began with **inventio**, which generate ideas comparable to the formulations of the arguments and premises of speeches. He concentrated first on the disposition (**dispositio**), then the decoration (**decoratio**), of the **theme**, or subject of an instrumental work. He writes that the **dispositio**, or ordering of the subject, its basic character, outline, and number of parts, consists of four basic aspects which are called **notatio** (Example 1). Notatio was one of several categories of topics (**loci topicus**) of standard devices from which were drawn suitable ideas for invention. The aspects of **notatio** were four in number: repetitions of a motive whose pitches (1) have the same duration, (2) have different duration, (3) are inverted, and (4) are sequential.

Example 1. Johann Mattheson, *Der vollkommene Capellmeister*, illustrations of **notatio**.

(1) Notation of pitches of the same duration

\[
\begin{array}{cccccccc}
7 & 5 & 3 & 1 & 4 & 6 & 2 & 3 \\
5 & 3 & 1 & 4 & 6 & 2 & 3 & 5
\end{array}
\]

(2) Notation of pitches with different durations

\[
\begin{array}{cccccccc}
7 & 5 & 3 & 1 & 4 & 6 & 2 & 3 \\
5 & 3 & 1 & 4 & 6 & 2 & 3 & 5
\end{array}
\]

---

(3) Notation of pitches in inversion

(4) Notation of pitches in sequence

Determination of the skeletal contour of the subjects of each sonata movement constitutes the first step in analysis of Bach's design of primary subjects. After determining the outline of the subject, it was possible for the composer to add decorative figures (decoratio) to expand upon the character of the subject. Lists of figures, some retaining Greek and Latin names and some newly invented, were catalogued by German theorists as aids for decoration.

What follows is a list of commonly used figures and examples of their location in the sonata movements. Their nomenclature derives from Buelow,8 Albrecht,9 Jacobson,10 and Williams.11 The examples from the


sonatas will be cited by number-(E minor, IV), (G major, VI)-numeral (i.e., first movement, i)-and measures.

Figures of Melodic Repetition

(1) Suspensio: immediate repetition of the same note in one voice at the same pitch.

Example 2. IV, i (M. 10-11).

Example 3. IV, iii (M. 1-4).

(2) Synonymia: repetition of a melody in the same part on different notes.

Example 4. VI, i (M. 1-7).
(3) Climax: repetition of a melody in the same part a second higher.

Example 5. VI, iii (M. 1-2).

(4) Gradatio: a continuing climax in sequence either ascending or descending by step.

Example 6. IV, ii (M. 1-2).

(5) Clausula synonymia: a simultaneous repetition effecting a compound subject.

Example 7. IV, ii (M. 1-2).
The bass voice subject, outlining a descending tetrachord, is complemented by the upper voice subject composed of several adjacent melodic fourths.

Interval Figures

(6) **Exclamatio**: any leap up or down by intervals larger than a third as the initial interval of a melody.

Example 8. IV, iii (M. 1-2).

3. *Un poco allegro*

(7) **Parrhesia**: a stark dissonance, especially a tritone, between parts.

Example 10. VI, ii (M. 2-4).
(8) Quinta deficiens: linear interval of a diminished fifth.

Example 11. VI, ii (M. 1-2).

(9) Passus diriusculus: ascent or descent by a series of minor seconds.

Example 12. VI, ii (M. 17-18).

(10) Saltus diriusculus: a leap or series of leaps by perfect fifths or larger intervals.
(11) **Suspiratio**: a group of two or three adjacent pitches either preceded or followed by silence.

Example 14. VI, i (M. 1-3).

1. *Vivace*

Example 15. IV, iii (M. 1-4).

3. *Un poco allegro*

Example 16. VI, ii (M. 1-2).

2. *Lente*
(12) **Abruptio** or **Tmesis**: a general rest within a musical texture.

Example 17. VI, iii (M. 4).

---

(13) **Anabasis**: direction of ascent.

Example 18. IV, i (M. 57-60).

---

Hypotyposis Figures

A class of figures which are illustrative

(14) **Catabasis**: direction of descent.

Example 19. VI, ii (M. 23).
Example 20. VI, ii (M. 23).

(15) *Circulatio*: circular or crossing over motion.

Example 21. IV, i (M. 5-6).

(16) *Tirata*: an ascending or descending flourish.

Example 22. VI, i (M. 20).

(17) *Messanza*: a combination of conjunct motion with a single leap.
Example 23. VI, iii (M. 1-2).

3 Allegro

Sound Figures

(18) Antithesis: a musical contrast which can be characterized by contrasting thematic ideas in a contrapuntal texture.

Example 24. IV, iii (M. 9-14).

(19) Mutatio toni: a sudden shift of mode.

Example 25. VI, i (M. 153-158).
Figures of Rhythmic Design

(20) *Figura corta*: a combination of two short and one long note in either dactylic or anapestic form.

Example 26. VI, i (M. 1-3).

![Dactyl Example](image)

Example 27. VI, i (M. 20-23).

![Anapest Example](image)

Structural Figures

(21) *Apostrophe*: a "tearing off" of a piece of the general subject to make it a special subject.
Example 28. IV, i (M. 5-6).

Example 29. IV, i (M. 25-27), Apostrophe of M. 5.

Example 30. VI, i (M. 1-3).

Example 31. VI, i (M. 10-12), Apostrophe of M. 2.
(22) **Transitus:** a structural area which functions to momentarily dissipate or defuse a preceding area of textural complexity.

Example 32. VI, i (M. 28-52).

After the **dispositio** (ordering) and **decoratio** (figuring) of the subject, the next layer of rhetorical organization lies in the **dispositio** and **elaboratio** of the entire movement. **Dispositio** prescribes six parts in an oration. All or portions of these six parts are applicable to the sonata movements:

1. **Exordium:** the melodic beginning which shows purpose and intention and which arouses the listener. It corresponds to an introduction.

2. **Narratio:** a report in which the meaning and nature of the delivery is suggested. It is synonymous with fugal exposition sections.

---

(3) Propositio: contains the meaning and purpose of the musical speech. It constitutes the components of the subject—the number of figures, their type, and how they are ordered.

(4) Confirmatio: clever reinforcement of the Propositio by repetition. A structural area which is part of the working-through (elaboratio).

(5) Confutatio: contrasting statements to the Propositio which must be resolved. A structural area of complex elaboration.

(6) Peroratio: the end to the musical oration. It must be especially moving and provide the appropriate close to complement the Exordium or Propositio.

The Exordium, Narratio, and Propositio constitute the beginning of the musical speech. Not all movements have an introduction (Exordium). Most begin with the subject (Propositio). Narration (Narratio) is applied in this analysis as the exposition of fugal movements.

Confirmatio and Confutatio occur as the middle of the musical speech. Here the subject is developed (Elaboratio). Confirmation usually involves a repetition of the subject in its entirety. Contrast (Confutatio) involves fragmentation of the subject and introduction of new figures (Apostrophe), extensions (Trope), and compression (stretto). There is often more than one area of confirmation and contrast. Movements assume a large measure of character from the proportions of these sections.

The Peroratio constitutes the end of the musical speech in resolution and summary. Material from the beginning is exactly repeated (ritornello or da capo) or the cadential formula may be especially long if Confutatio is proportionately great.
Chapter III

ANALYSIS OF THE SIX SONATA MOVEMENTS

The rhetorical examination of each movement will proceed at four levels:

(1) **Inventio**: the disposition of the subject. Its outline, number of parts, and role of the bass where appropriate.

(2) **Decoratio**: the figures as they articulate the subject.

(3) **Dispositio, Elaboratio**: design of the entire movement.

(4) **Elocutio**: the delivery of the movement—Performance considerations.

Sonata IV in E Minor, BWV 528

**First Movement**

Marked **Adagio-Vivace**, this movement is a transcription of the Sinfonia to Part II of Cantata 76, "Die Himmel erzählen die Ehre Gottes," for oboe d'amore, viola da gamba, and basso continuo. It is the only sonata movement which has an introductory section. The Adagio constitutes an **Exordium**, a declamatory section of a threefold statement which builds in intensity towards the **Propositio** at the Vivace:

Example 33. IV, i (M. 1-4).
The Proposito covers measures five through eight.

Example 34, IV, i (M. 5-8).

The outline (Dispositio) of the subject in the middle voice and the accompanying lower voice reveals two phrases in each part. A general circulatio shape appears in both voices, the lower voice in inversion, in measures five and six. In measures seven and eight, catabasis occurs in contrast to circulatio:

Example 35. IV, i (M. 5-8), outline.

The decoratio of the subject involves three figures:

Circulatio
Saltus diriusculus
Catabasis

Circulatio, dominating phrase I, effectively contrasts the two figures of phrase II, creating a Proposito with change of design:
Example 36. IV, i (M. 5-8).

The third voice entry in measure nine carries an exact repetition of the Propositio. The Antithesis displays two figures, both of which perpetuate the motion of the Propositio:

Example 37. IV, i (M. 9-13).

The effect of the Propositio is one of general unrest, for the following reasons: (1) syncopated rhythm at the opening of measure 5, (2) circulatio figures delay a sense of direction, (3) parallel motion of phrase II, (4) longer note values on weak beats, and (5) upper voice beginning in low range and ending lower.

Example 38. IV, i (M. 13-16).
Figure 1. **Dispositio** and **Elaboratio** of Sonata IV, First Movement.

<table>
<thead>
<tr>
<th>MEASURE</th>
<th>DISPOSITIO</th>
<th>ELABORATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>Exordium</td>
<td></td>
</tr>
<tr>
<td>5-8</td>
<td>Propositio</td>
<td></td>
</tr>
<tr>
<td>9-12</td>
<td></td>
<td>Antithesis</td>
</tr>
</tbody>
</table>
| 13-15   |            | Cadence and Trope*  
          | (Example 38) |
| 16-18   | Confirmatio |            |
|         | Propositio twice, complete |    |
| 25-34   | Confutatio |            |
| 25      |            | Apostrophe I, II  
          | (Example 39) |
| 40-43   | Confirmatio |            |
|         | Propositio complete, highest pitch level |    |
| 44-63   | Confutatio | Gradatio  
          | (Example 40) |
| 44-48   |            | Trope, Abruptio  
          | (Example 41) |
| 49-59   |            | Cadence |
| 59-60   | Peroratio  | Apostrophe  
          | (Example 43) |
| 61-65   |            | Cadence |
| 61-62   |            |            |
| 63-65   |            |            |

*A trope is an extension and an elaboration of an event. Tropes often occur as cadential delays or extensions, as connecting segments between rhetorical sections, or as framework for continuing a single element through several measures.*
Example 39. IV, i (M. 25-26).

Example 40. IV, i (M. 44-48).

Example 41. IV, i (M. 49-59). The keynote E is the continuing element through this trope, functioning as a cadential extension.
Example 42. IV, i (M. 59-62).

Example 43. IV, i (M. 63-65).

The general unrest of the Propositio remains through to the Peroratio. The second Confutatio is greater in length than the first and makes use of a lengthy, ambiguous trope which ends abruptly, requiring the Peroratio for resolution.

Elocutio

Performance concerns will focus upon the Propositio. Example 44 shows the articulation for viola da gamba in the cantata score. Since the lower voice of the two upper parts remains throughout in its low range, imaginative and effective articulation is necessary for animating this Propositio and its subsequent Elaboratio.
Example 44. Cantata 76, Sinfonia Part II (M. 5-8).

Example 45. IV, i (M. 5-8).

The opening quarter note is stressed by extending its length, and by delaying the bass movement. The rest of measure five implies a decrescendo by means of the unaccented turn figure. In measure six, the arpeggio figure plus the turn figure (beats two and three) effect a crescendo into the high note of the Propositio. As the figures change in the second phrase, the bass line assumes authority, requiring detachment for each of its six pitches in measures seven and eight. This controls the variety of strong and weak saltus diriusculus figures in the upper voice.

Second Movement

The essence of this Andante movement is an ostinato of the tetrachord which alternately rises and falls in the bass line without deviation until the penultimate section, prior to the Peroratio. The
cclusula synonymia repetition of the Propositio is seen in its outline:

Example 46. IV, ii outline.

![Example 46](image)

The upper voice with its melodic fourths reinforces the bass ostinato. Together the voices proceed downward (catabasis). This ingredient has implications for subsequent elaboratio alternations of catabasis and anabasis.

Decoratio of the Propositio is the most sparse of any of the movements. The bass tetrachord has intervening neighbor tones which allow the upper voice fuller rein for a three-fold gradatio:

Example 47. IV, ii (M. 1-2).

![Example 47](image)

This Propositio is based upon notation of pitches of the same duration, discounting the cadential formula decoration. The entrance of the Antithesis propels the repetition of the Propositio. Of a wider
Figure 2. **Dispositio** and **Elaboratio** of Sonata IV, Second Movement.

<table>
<thead>
<tr>
<th>MEASURE</th>
<th>DISPOSITIO</th>
<th>ELABORATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Propositio</td>
<td></td>
</tr>
<tr>
<td>3-4</td>
<td></td>
<td>Antithesis</td>
</tr>
<tr>
<td>11-21</td>
<td>Confirmatio</td>
<td></td>
</tr>
<tr>
<td>11-14</td>
<td></td>
<td>Anabasis (Example 49)</td>
</tr>
<tr>
<td>14-16</td>
<td></td>
<td>Catabasis (Example 50)</td>
</tr>
<tr>
<td>17-18</td>
<td></td>
<td>Trope (Example 51)</td>
</tr>
<tr>
<td>19-21</td>
<td></td>
<td>Anabasis</td>
</tr>
<tr>
<td>22-23</td>
<td>Confutatio (Example 52)</td>
<td></td>
</tr>
<tr>
<td>24-27</td>
<td>Propositio with Antithesis</td>
<td></td>
</tr>
<tr>
<td>28-40</td>
<td>Confirmatio</td>
<td></td>
</tr>
<tr>
<td>28-31</td>
<td></td>
<td>Anabasis</td>
</tr>
<tr>
<td>31-33</td>
<td></td>
<td>Catabasis</td>
</tr>
<tr>
<td>34-35</td>
<td></td>
<td>Trope</td>
</tr>
<tr>
<td>35-38</td>
<td></td>
<td>Anabasis</td>
</tr>
<tr>
<td>38-40</td>
<td></td>
<td>Trope (Example 53)</td>
</tr>
<tr>
<td>40-42</td>
<td>Confutatio (Example 54)</td>
<td></td>
</tr>
<tr>
<td>42-45</td>
<td>Peroratio (Example 55)</td>
<td></td>
</tr>
</tbody>
</table>
range than the Propositio, it performs graceful arabesques over and under, decorating the Propositio repetition by filling the spaces of the unadorned subject.

Example 48. IV, ii (M. 1-4).

Example 49. IV, ii (M. 11-14).
Example 50. IV, ii (M. 14-16).

Example 51. IV, ii (M. 17-18).

Example 52. IV, ii (M. 22-23).

Example 53. IV, ii (M. 38-40).
The Dispositio reveals the idyllic nature of this movement. The Confirmatio sections far outdistance the Confutatio sections in length. Parallel motion, ascending and descending in all voices, dominating the figural content of the whole, contributes to the placid quality. The Antithesis, tropes, and the subtle variations of note values decorating the tetrachord in the upper voices provide the only contrast of the Dispositio.

Elocutio

All outlines of the tetrachord require emphasis. The bass for the first statement is rendered strong-weak by lengthening the primary notes of the tetrachord. A decrescendo is effected by the downward
gradatio of the upper voice to a light cadence. The Antithesis, as a foil for the Propositio, requires detachment and a light touch (Example 56):

Example 56. IV, ii (M. 1-3).

The Confirmatio sections are more intense though all voices are in parallel motion. The increasing number of notes decorating the tetra-chord effect an accelerando to strong, decisive cadences. The long held notes which are the goals of each statement are accented the more so because the two voices create vertical fourths. Greater intensity prevails in the bass voice because the tetrachord is divested of intervening neighbor tones:

Example 57. IV, ii (M. 11-13).
Third Movement

Marked *Un poco allegro*, this dance-related movement in 3/8 is of fugal design. It is one of only three of the eighteen sonata movements (II, iii - IV, iii - VI, iii) with complete presentation of the subject in the bass voice. This is an important feature because the bass role in the majority of the sonata movements is one of accompaniment to the *Proposito* and its *Antithesis* or is one of a continuo nature. The presence of the complete subject in this voice will alter the nature of the *Dispositio*.

The outline of the *Proposito* reveals three separate phrases composed of notes of the same duration. Circled pitches reveal *passus diriusculus* hidden in the interior.

Example 58. IV, iii (M. 1-7).

Figures of *decoratio* are as follows:

- *Exclamatio*
- *Suspensio*
- *Suspiratio*
- *Tirata*
- *Saltus diriusculus*
- *Quinta deficiens*
The segmented nature of the Propositio is countered by the appearance of an anticipation of the Antithesis in measure eight. Like the Propositio, the Antithesis is composed of notes of the same duration, but overtly so. It is a moto perpetuo figure which goes on to dominate the entire movement. All the intervening material of the Dispositio, the Apostrophes, is derived from it.

Because of the fugal nature of this movement, sectional definition according to the number of complete statements of the Propositio is termed Narratio.

The Dispositio reveals a design depending less on the variety of Confirmatio and Conflutatio than on the linear declamation of the Propositio and Antithesis. The character of the Propositio and its Antithesis, in turn, is among the most highly contrasted in all the
### Figure 3. Dispositio and Elaboratio of Sonata IV, Third Movement

<table>
<thead>
<tr>
<th>MEASURES</th>
<th>DISPOSITIO</th>
<th>ELABORATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PART I</td>
<td></td>
</tr>
<tr>
<td>1-35</td>
<td>Narratio</td>
<td></td>
</tr>
<tr>
<td>1-7</td>
<td>Propositio I</td>
<td></td>
</tr>
<tr>
<td>8-15</td>
<td>Propositio II + Antithesis</td>
<td></td>
</tr>
<tr>
<td>16-20</td>
<td>Apostrophe</td>
<td></td>
</tr>
<tr>
<td>21-27</td>
<td>Propositio III + Antithesis</td>
<td></td>
</tr>
<tr>
<td>28-35</td>
<td>Apostrophe</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PART II</td>
<td></td>
</tr>
<tr>
<td>36-59</td>
<td>Confirmatio Anaphora*</td>
<td></td>
</tr>
<tr>
<td>36-42</td>
<td>Propositio I + Antithesis</td>
<td></td>
</tr>
<tr>
<td>44-50</td>
<td>Propositio II + Antithesis</td>
<td></td>
</tr>
<tr>
<td>51-59</td>
<td>Apostrophe</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PART III</td>
<td></td>
</tr>
<tr>
<td>60-86</td>
<td>Narratio</td>
<td></td>
</tr>
<tr>
<td>60-66</td>
<td>Propositio I</td>
<td></td>
</tr>
<tr>
<td>68-74</td>
<td>Propositio II + Antithesis</td>
<td></td>
</tr>
<tr>
<td>75-79</td>
<td>Apostrophe</td>
<td></td>
</tr>
<tr>
<td>80-86</td>
<td>Propositio III + Antithesis</td>
<td></td>
</tr>
<tr>
<td>87-97</td>
<td>Peroratio</td>
<td>Apostrophe of M. 28-35 inverted</td>
</tr>
</tbody>
</table>

*Anaphora, a figure based on imitation, refers to a form of fugue in which a subject is repeated in some but not all parts.*
sonata movements. This contributes to the desired elaboratio of the Dispositio. The relation to the dance is also a factor as all elements serve the metric pulse throughout.

Elocutio

The dance character demands a strong first beat throughout. The figures and ornaments of the Propositio help to achieve the accent.

Example 61. IV, iii (M. 1-7).

The exclamatio is more pronounced than the suspensio of the first measure. The French tremblement appuyé in measures two and four aids the player in executing the "sigh" effect of the suspiratio figures. The brief escape to a high B at the end of the tirata of measure three and the application of a slight uneveness to the sixteenth notes of the melodic cadential formula both increase the drive toward the first beats of measures following those.

The initial pedal line accompanying the Propositio is supporting in nature and must be rendered with little authority while the focus lies upon the Propositio. The Antithesis figures must be grouped in threes with the first note receiving greatest weight. Care must be taken never to allow the Antithesis to become weighty. Every measure seeks renewal of rhythmic life.
Sonata VI in G Major, BWV 530

First Movement

Marked Vivace in 2/4 time, the first seven measures present the Propositio outlining two descending scales at different pitch levels (Synonymia):

Example 62. VI, i (M. 1-7) outline.

The figures of decoratio include:

Suspensio
Figura corta
Saltus diriusculus
Synonymia
Catabasis

Example 63. VI, i (M. 1-8).

The unison upper voices throughout the Propositio relate this movement to the concerto. The Suspensio figure is suited to the hammered bow strokes of stringed instruments. Figura corta and saltus diriusculus
are figures of rhythmic vitality and exuberance. The Synonymia figure, introduced by a tirata in measure four, effects an accelerando by the addition of sixteenth-note decoration and closes with great momentum.

Measures one through three of the Propositio exhibit a strong-weak-strong effect. The unison opening beat among all parts followed by suspensio gives strength to the first measure. Catabasis and figura corta dactyl of measure two is weaker. Strength returns in measure three with saltus diriusculus figures in all three parts and a bass note which lies above the pitch of the upper voices.

Example 64. VI, i (M. 8-12), Apostrophe - Figura corta anapest and suspensio.

Example 65. VI, i (M. 20-27), Confirmatio - "solo."
Figure 4. *Dispositio* and *Elaboratio* of Sonata VI, First Movement.

<table>
<thead>
<tr>
<th>MEASURES</th>
<th>DISPOSITIO</th>
<th>ELABORATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td>Propositio</td>
<td></td>
</tr>
<tr>
<td>9-19</td>
<td></td>
<td>Apostrophe (Example 64)</td>
</tr>
<tr>
<td>20-36</td>
<td>Confirmatio (Example 65)</td>
<td></td>
</tr>
<tr>
<td>37-53</td>
<td>Transitus (Example 66)</td>
<td></td>
</tr>
<tr>
<td>53-72</td>
<td>Confirmatio Propositio with additional decoration</td>
<td></td>
</tr>
<tr>
<td>72-85</td>
<td>Confutatio Propositio gradatio</td>
<td></td>
</tr>
<tr>
<td>85-100</td>
<td>Transitus</td>
<td></td>
</tr>
<tr>
<td>101-124</td>
<td>Confirmatio as M. 53-60</td>
<td></td>
</tr>
<tr>
<td>109-124</td>
<td>Apostrophe (Example 67)</td>
<td></td>
</tr>
<tr>
<td>125-137</td>
<td>Confutatio (Example 68)</td>
<td></td>
</tr>
<tr>
<td>137-153</td>
<td>Transitus</td>
<td></td>
</tr>
<tr>
<td>153-160</td>
<td>Confirmatio mutatio toni (Example 69)</td>
<td></td>
</tr>
<tr>
<td>161-180</td>
<td>Peroratio as M. 1-19</td>
<td></td>
</tr>
</tbody>
</table>
Example 66. VI, i (M. 37-42), Transitus.

Example 67. VI, i (M. 109-112), Apostrophe.

Example 68. VI, i (M. 125-129), Confutatio.

Example 69. VI, i (M. 153-160), Mutatio toni.
The lengthy Dispositio displays great variety of elaboration of the Propositio. The exact repetition of the first nineteen measures for the Peroratio resolves the complexity of the elaboratio and furthers the analogy with the concerto genre. The natural accelerando of the Propositio created by the additional notes in measures six and seven is effected over the whole movement. The bass voice increases in activity, and from measure one-hundred nine to the Peroratio, sixteenth notes permeate every measure incessantly. The mutatio toni over the long bass note (Example 69) provides a bridge between the accelerando and the Peroratio.

Elocutio

In general, the player must be cognizant of the strong first and weak second beats in each measure, except in the Transitus sections where the strong pulse moves to a distance of two measures. The strong first, weak second, and strong third measures of the Propositio require detachment in the first and third measures and a more fluid connection of the notes of the second measure.

The "solo" lines of the first Confirmatio must be prominent, effected by exaggerated detachment in the other two parts.

Second Movement

Marked Lente in 6/8 time, this movement in binary form with return of the opening material evokes some of the flavor of the aria siciliano. Its florid Propositio, however, is more decorative than is usually found in the vocal siciliano.
The outline of the Propositio reveals two elements.

(1) Containment within an octave descent.

Example 70. VI, ii (M. 1-4), outline.

(2) Passus diriusculus.

Example 71. VI, ii (M. 1-4), outline.

Quinta deficiens and its vertical counterpart, parrhesia, together create a figural element of the Propositio which becomes the raison d'être of the second part of the binary form, the Confutatio.
Example 72. VI, ii (M. 1-4), quinta deficiens and parrhesia.

Example 73. VI, ii (M. 17-24), quinta deficiens and parrhesia elaboratio.

A third pervasive figure of the *Propositio, suspiratio*, emerges later in an *Apostrophe gradatio* in the bass voice as formulator of the cadence. At measure thirteen the top voice echoes the *suspiratio* figure as the middle voice emerges with anticipation of the turn figures of the second part (Examples 74 and 75).
The conspicuous number of measures of Confutatio spanning even the division of the form requires the lengthy Peroratio for resolution. Florid Propositio design does not lend itself well normally to the elements of Confutatio encountered in previous movements - gradatio (sequence), Apostrophe (fragmentation), thickening by addition of notes (accelerando), or tropes (extensions). The Confutatio of this movement centers around the elaboratio of the tiniest figures - suspiratio, quinta deficiens, and parrhesia.

Elocutio

The player centers attention on emphasizing the suspiratio figures which will articulate the passus diriusculus of the Propositio. The
Figure 5. *Dispositio* and *Elaboratio* of Sonata VI, Second Movement.

<table>
<thead>
<tr>
<th>MEASURES</th>
<th>DISPOSITIO</th>
<th>ELABORATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>Propositio</td>
<td></td>
</tr>
<tr>
<td>5-8</td>
<td></td>
<td>Antithesis</td>
</tr>
<tr>
<td>8-10</td>
<td></td>
<td>Transitus</td>
</tr>
<tr>
<td>11-24</td>
<td>Confutatio</td>
<td></td>
</tr>
<tr>
<td>11-16</td>
<td></td>
<td>Apostrophe</td>
</tr>
</tbody>
</table>

*(Example 75)*

**BINARY DIVISION**

<table>
<thead>
<tr>
<th>MEASURES</th>
<th>DISPOSITIO</th>
<th>ELABORATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>17-24</td>
<td></td>
<td>Apostrophe</td>
</tr>
</tbody>
</table>

*(Example 73)*

<table>
<thead>
<tr>
<th>MEASURES</th>
<th>DISPOSITIO</th>
<th>ELABORATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>25-40</td>
<td>Peroratio</td>
<td></td>
</tr>
</tbody>
</table>

*(repeat M. 1-16)*
sonority *parrhesia* of measure three, requiring slightly greater emphasis by lengthening than the other decorations of the *passus diriusculus*, prepares for the imminent *Confutatio* section.

**Third Movement**

This fugal *Allegro* movement is distinct in that it has two *Propositos* both of which are elaborated upon but are never combined.

Example 76. VI, iii (M. 1-2), outline.

![Example 76](image)

The figures of *decoratio*:

- *Messanza*
- *Saltus diriusculus*
- *Climax*

Example 77. VI, iii (M. 1-2).

![Example 77](image)

Examination of the *Antithesis* (Example 78) reveals a dramatic change involving the bass voice. After supporting the *Proposito* with long notes it suddenly moves in half values. The *Antithesis*
assumes the initial role of the bass voice, with decoration. And because the third voice enters in the same range as the Antithesis, it is less prominent and effective:

Example 78. VI, iii (M. 1-3).

The confusion created by rapid role changes and the obscuring of the third voice Propositio is eclipsed only by the sudden appearance of a transitus. Its broken chord texture is characterized by suspiratio figures:

Example 79. VI, iii (M. 4-6).

When the bass voice states the Propositio, it does so unadorned and three times through (gradatio). This effects a dissipation of the confusion of the first seven measures:
Example 80. VI, iii (M. 8-12).

Propositio II

Example 81. VI, iii (M. 19-22), outline.

The figures of decoratio:

Saltus diriusculus
Circulatio
Passus diriusculus
Gradatio

Example 82. VI, iii (M. 19-22).
Notable features of Proposito II are the initial saltus diriusculus occurrence on a weak beat, the uneventful upper voice accompaniment, and the passus diriusculus imitated in stretto in the bass which intensifies the conclusion to Proposito II.

Example 83. VI, iii (M. 14-18), Confutatio - "hidden" entry and Apostrophe - Proposito I.

Example 84. VI, iii (M. 26-29), Apostrophe - Passus diriusculus - Proposito II.

Example 85. VI, iii (M. 31-34), Confutatio - "hidden" entry and stretto - Proposito I.
Figure 6. *Dispositio* and *Elaboratio* of Sonata VI, Third Movement.

<table>
<thead>
<tr>
<th>MEASURES</th>
<th>DISPOSITIO</th>
<th>ELABORATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Narratio I</td>
<td>Propositio I</td>
</tr>
<tr>
<td>2-3</td>
<td>Propositio I</td>
<td>Propositio I + Antithesis</td>
</tr>
<tr>
<td>4-7</td>
<td>Transitus</td>
<td></td>
</tr>
<tr>
<td>8-13</td>
<td>Propositio I</td>
<td>Propositio I gradatio</td>
</tr>
<tr>
<td>14-18</td>
<td>Confutatio</td>
<td>Apostrophe + Transitus</td>
</tr>
<tr>
<td></td>
<td>(Example 83)</td>
<td>(Example 84)</td>
</tr>
<tr>
<td>19-22</td>
<td>Propositio II</td>
<td>Apostrophe + Transitus</td>
</tr>
<tr>
<td>23-26</td>
<td>Propositio II</td>
<td>Propositio II</td>
</tr>
<tr>
<td>26-30</td>
<td>Apostrophe</td>
<td></td>
</tr>
<tr>
<td>31-34</td>
<td>Confutatio</td>
<td>Apostrophe + Transitus</td>
</tr>
<tr>
<td></td>
<td>(Example 85)</td>
<td>(Example 84)</td>
</tr>
<tr>
<td>35-41</td>
<td>Apostrophe + Transitus</td>
<td></td>
</tr>
<tr>
<td>42-52</td>
<td>Propositio II</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Narratio I (Peroratio)</td>
<td></td>
</tr>
<tr>
<td>52-55</td>
<td>Propositio I</td>
<td></td>
</tr>
<tr>
<td>55-57</td>
<td>Transitus</td>
<td>Propositio I + Antithesis</td>
</tr>
<tr>
<td>60-66</td>
<td>Transitus</td>
<td></td>
</tr>
<tr>
<td>67-77</td>
<td>Propositio I</td>
<td>Propositio I gradatio</td>
</tr>
<tr>
<td></td>
<td>(as M. 8-13)</td>
<td></td>
</tr>
</tbody>
</table>
The three large Dispositio sections - Narratio I, II, and III repeated - delineate the elaboration of the two Propositi. Each of the first two Narratio sections exhibits Confutatio while the last, the Peroratio has none, resolving the conflict and contrast.

Propositio II is absent in the bass voice excepting the passus diriusculus figure.

Elocutio

The opening long note of Propositio I invokes the mezza da voce technique of string playing which effects a slight crescendo through the long note and into the messanza figure. The delay of the leap in the bass voice helps create this effect on the organ. The ornament after beat two must be played lightly and carried over into the second measure. The climax, by definition higher in pitch, must be delayed slightly and its pitches lengthened to effect a stronger declamation:

Example 86, VI, iii (M. 1-2).
Chapter IV

CONCLUSION

Analysis always reveals facts of great interest which on the surface may not apply to performance at all but which may open the player to new approaches to manipulation of sound material. This rhetorical analysis deliberately avoided as much as possible any use of more familiar harmonic and other post-Bach terminology. The fascination with the terminology of rhetoric adds color and drama to the time-worn terms of harmonic analysis with which we in the twentieth century are familiar, but they become merely a different set of labels for very familiar processes of formal organization. However, with fresh terminology associated with nuances of speech delivery, a new way of looking at the music emerges. The figures themselves become tools for inflection by punctuation. They are aids for sweeping the histrionic scale, and they make possible the delineation of events across a spectrum of strength and weakness of accentuation.

The relationship between the figures and the context in which they appear is crucial. In the first movement of Sonata IV, four figures (*Suspensio*, *Figura corta*, *Catabasis*, *Saltus diriusculus*) appear within seven short beats:
The unison Suspensio figure in this context is highly assertive. Figura corta grows out of Suspensio into a less assertive catabasis. In this context Figura corta is robbed of its association with rhythmic drive. The leaps of Saltus diriusculus are not, however, robbed of their strength by their participation in downward catabasis. The strong pull to the note G an octave below the Suspensio gives the leaps their strength. The circulatio figure of the Proposito of the first movement of Sonata IV contrasts to the circulatio figure of Proposito II of the third movement of Sonata VI:
The figure of the former creates the unrest of delay of direction, so the player articulates the figure by varying degrees of weight and lightness of touch to effect the ethos of circulatio in that context. The circulatio figure of the latter example, by contrast, creates not unrest but a Rococo frivolity. Accompanying voices, rather than contending with the figure as is the case in the first example, parallel it in a galant texture which elicits from the performer a homogeneity of weight and a sameness of stress throughout all three voices.

The profusion of cadences of the "authentic" type in the second movement of Sonata IV on one level reveal an apparent continuity among the phrases culminating in these cadences. The figural detail, however, prescribes strength of cadence in those appearing in Confirmatio sections, because the cadences are preceded by figures effecting accelerando and crescendo. The cadences of the Propositio are, conversely, preceded by figures which effect decrescendo into more delicate phrase endings.

This analysis barely begins to probe the complexities of rhetorical-musical design either in the general sense of explanation of process or in the particular sense as applied to these six movements. The rhetoric of oratory is unfamiliar to most students in the twentieth century, and its application to musical design is a step further removed. But for the player of Bach’s music pursuing convincing performance, the task is one of an ongoing application of discoveries to a music of infinite possibility.
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