
Contents

PREFACE	xi
CHAPTER 1. AN INTRODUCTION TO CLASSICAL RHETORIC	1
1.1. A few basic definitions	2
1.2. The structure of rhetoric	4
1.2.1. Rhetoric and communication	5
1.2.2. The structure of classical rhetoric	6
1.2.3. The invention step	7
1.2.4. The arrangement	9
1.2.5. The style or elocution step	12
1.2.6. The delivery or action	14
1.2.7. The facets of rhetoric	15
1.3. Some figures of speech	17
1.3.1. Introduction	17
1.3.2. The major figures of speech of interest in music rhetoric	18

1.4. Argumentation and explanation	21
1.5. Conclusion: a few historical milestones of traditional rhetoric	25
1.6. A few historical references for classical rhetoric.	28

**CHAPTER 2. LANGUAGE, MUSIC AND THE
RHETORIC DISCOURSE 31**

2.1. Music and language	31
2.1.1. On the relations between language and music	32
2.1.2. Going into the details of music parameters, music for rhetoric	36
2.1.3. Music and rhetoric	42
2.2. A few historical milestones of music rhetoric emergence and evolution	43
2.2.1. The Middle Ages and the Renaissance	44
2.2.2. The transition between the Renaissance and the Baroque period	48
2.2.3. The Baroque period	51
2.2.4. The Classical period	54
2.2.5. The Romantic period	56
2.3. Main contemporary trends in music rhetoric.	58

CHAPTER 3. THE SYMBOLISM OF MUSICAL ELEMENTS	61
3.1. Symbolic and perceptual properties of modes and tonalities	62
3.2. Perceptual and symbolic properties of intervals	65
3.3. Musical figures and their role in rhetoric.	67
3.4. Figures of rhythm and their roles in rhetoric	74
3.5. Motive alternations.	79
3.6. Figures of counterpoint	80
3.7. The symbolism of numbers and proportions.	83
3.8. The rhetoric contents of classical forms	87
3.8.1. The perception of large forms	87
3.8.2. The simple bi- and tripartite forms	88
3.8.3. The sonata forms	95
3.9. Conclusion	98
CHAPTER 4. FEATURE STRUCTURES FOR REPRESENTING MUSICAL CONSTRUCTIONS	101
4.1. Feature structures in language	102
4.2. Representation of a melody by a feature structure.	104
4.3. From musical motives to polyphony	109
4.4. Dealing with harmony.	110

4.5. A few generic operations of feature structures	112
4.5.1. Transformations by augmentation or diminution	112
4.5.2. Mirror forms	114
4.5.3. Reverse forms	116
4.5.4. A few other transformations	117
4.5.5. Expressive power of this formalism	117
4.6. Elements of annotation of musical structures in XML	118
4.6.1. Basic feature structures	118
4.6.2. Advanced XML annotations for two-dimension structures	120
4.6.3. Figures of sound in XML.	121
4.7. Perspectives	125
CHAPTER 5. A RHETORIC ANALYSIS OF MUSICAL WORKS	127
5.1. Discourse theories in linguistics	128
5.1.1. The rhetorical structure theory	129
5.1.2. The pragma-dialectic movement	131
5.2. The rhetoric of the <i>stylus phantasticus</i>	132
5.3. The rhetoric and argumentation dimensions of J.S. Bach's C. minor Passacaglia	140
5.3.1. The global structure and the symbolic of numbers	140

5.3.2. The structure of the argumentation in the Passacaglia	142
5.4. The dialectics of the personality split	147
5.5. Beethoven's <i>Muss es sein?</i> question and debate	149
5.5.1. The personal context	149
5.5.2. The questions and their formulations.	150
5.5.3. The response formulations	155
5.6. A high-level notation for the structure of musical works	161
5.7. Conclusion	166
BIBLIOGRAPHY.	167
INDEX	177