

Copyright © 2008 Stephanie D. Vial

*All rights reserved.* Except as permitted under current legislation, no part of this work may be photocopied, stored in a retrieval system, published, performed in public, adapted, broadcast, transmitted, recorded, or reproduced in any form or by any means, without the prior permission of the copyright owner.

First published 2008

University of Rochester Press  
668 Mt. Hope Avenue, Rochester, NY 14620, USA  
www.urpress.com  
and Boydell & Brewer Limited  
PO Box 9, Woodbridge, Suffolk IP12 3DF, UK  
www.boydellandbrewer.com

ISBN-13: 978-1-58046-034-7

ISBN-10: 1-58046-034-8

ISSN: 1071-9989

**Library of Congress Cataloging-in-Publication Data**

Vial, Stephanie.

The art of musical phrasing in the eighteenth century : punctuating the classical period / Stephanie D. Vial.

p. cm. – (Eastman studies in music, ISSN 1071-9989 ; v. 55)

Includes bibliographical references and index.

ISBN-13: 978-1-58046-034-7 (hardcover : alk. paper)

ISBN-10: 1-58046-034-8

1. Performance practice (Music)—History—18th century. 2. Music—Interpretation (Phrasing, dynamics, etc.) 3. Musical notation. I. Title.

ML457.V53 2008

781.4'309033-dc22

2008000925

A catalogue record for this title is available from the British Library.

This publication is printed on acid-free paper.

Printed in the United States of America.

# *Contents*

Preface	ix
Acknowledgments	xi
Notes to the Reader on Sources and Terminology	xv
Introduction: The Pledge of Allegiance	1
<b>Part 1: Establishing an Historical Perspective</b>	
1 Musical Punctuation, the Analogy	13
2 A Surprisingly Complex and Lively Picture of Pointing Theory	32
3 Musical “Resting Points of the Spirit”	60
<b>Part 2: The Art of Interpreting Rests</b>	
4 Written and Unwritten Rests	97
5 Punctuation vs. Articulation	121
6 Affective Punctuation	150
<b>Part 3: Case Studies in Musical Punctuation</b>	
7 Musical Prose—F. W. Marpurgh’s Essay on the Punctuation of Recitative	179
8 Musical Verse—Johann Mattheson’s “Curious Specimen” of a Punctuated Minuet	203

Afterword	231
Appendix A Translation of Marpurg's Lessons on Musical Punctuation, from His <i>Kritische Briefe über die Tonkunst</i> , vol. 2	233
Appendix B Chronological Chart of Punctuation References	260
Notes	279
Selected Bibliography	325
Index	343

## Chapter One

# *Musical Punctuation, the Analogy*

And whereas I *Treat*, and *Compare*, or *Similize Musick* to *Language*, I would not have *That* thought a *Fantasy*, or *Fiction*: For whosoever shall *Experience* It, as I have done, and consider It Rightly, must needs *Conclude* the *Same Thing*; there being no *Passion* in Man, but It will *Excite*, and *Stir up*, (*Effectually*) even as *Language*, or *Discourse It Self* can do. This, very many will acknowledge with me. . . .

But *Thus much I do affirm*, and shall be ready to *Prove*, by *Demonstration*, (to any Person Intelligible) That *Musick* is as a *Language*, and has Its Significations, as Words have, (if not more strongly) only most people do not understand that *Language* (perfectly).

—Thomas Mace, 1676

Intrinsic to the term *Musical Punctuation* is the analogy between music and language: like language, music expresses ideas through various grammatical and rhetorical units, such as phrases, periods, and paragraphs; these units, according to the extent to which they convey completeness or incompleteness, are more or less separated from each other through the pauses, rests, and inflections of punctuation. Such an analogy is not conceptually difficult. We are accustomed to the exchange of terminology between language and music: music theorists analyze the “sentence” and “paragraph” structure of a composition; performers determine how best to “phrase” a given passage. In fact, much of music’s basic terminology is, in its inception, verbal—meter, rhythm, cadence, period, theme, composition—all are either grammatical or rhetorical in their origin.<sup>1</sup>

For modern musicians, however, these terms have retained only the loosest ties to their original linguistic counterparts. For instance, could one imagine a modern violin instructor thus apostrophizing: “*Diastolica* (from *Διαστολή*) is one of the most necessary things in melodic composition . . . What can one think of a man who cannot even arrange six clear words of his mother tongue and set them down intelligibly on paper, but nevertheless considers himself a trained composer?”<sup>2</sup> Leopold Mozart, at any event, considered this speech on the theory of *diastolica*, which explains how speech is made intelligible by the modulating influence of punctuation,<sup>3</sup> to be a logical corollary from the subject of bow control in cantilena-styled compositions. For not only did many eighteenth-century musicians (such as Mozart and others cited in appendix B) perceive a fundamental

relationship between language and music, but they accorded music, purely instrumental music, recognition as a language in its own right.<sup>4</sup> As Rousseau states, “[Melody] does not only imitate, it speaks; and its language, inarticulate but alive, ardent, and passionate, has a hundred times more energy than speech itself.”<sup>5</sup>

Yet while the revival of a musical-rhetorical terminology can stimulate our discussions with an impressive and vivid vocabulary, to what extent does it actually inform our understanding and performance? In other words, can we apply our perception of the close relationship between eighteenth-century language and music, particularly in the case of instrumental music, in a concrete and specific manner? It will be my goal to demonstrate that through analogy to language (musical punctuation in particular) meaningful information regarding the nature of musical expression can indeed be extracted. But first let us play devil’s advocate with our subject, questioning its fundamental effectiveness and usefulness in order to establish, at the outset, some important premises by which we can proceed. In thus pointing initially to the analogy’s shortcomings, we will sooner be able to focus on its strengths, and to gain an understanding of what it was that made the analogy so compelling to eighteenth-century musicians.

One criticism leveled at contemporary writers on music of the “classic” period is that in the attempt to recognize the historically perceived affinities between language and music, they display “a persistent concern with a shadowy linguistic analogy at all levels, . . . whose meaning and significance are anything but clear.”<sup>6</sup> To a certain extent this “shadowiness,” referred to by Kofi Agawu in his 1991 study of musical semiotics, is inevitable. Part of the nature of analogy is that comparisons are made in order to explain or enhance unfamiliar ideas through more familiar terms.<sup>7</sup> I felt that the unfamiliar concept of musical punctuation might be more easily understood through reference to our common pool of knowledge regarding the Pledge of Allegiance. Similarly, for Leopold Mozart, an explanation of the way in which a violinist must use his bow in connecting the notes that belong together and separating those that do not, is clarified by the more familiar concept (for eighteenth-century musicians) of *diastolica*. Further, what underlies Mozart’s need for the analogy is the sense that music’s mode of expression is somehow deficient. The notes on the violin lack the precise semantic meaning that words can provide, just as Rousseau explains that melody, although it is “alive and passionate,” is nevertheless “inarticulate.”

The music/language punctuation analogy is a reciprocal one; the proponents of each adopt qualities from the other which can then be used to address deficiencies within their own systems. While music (textless music) lacks the specificity of meaning and grammatical content which language can convey, “everything language cannot express with the help of punctuation signs—height and depth of pitch, duration, tempo, dynamics, rhythm, articulation—music is able to bring to expression through its notational system and additional signs . . .”<sup>8</sup> Lynne Truss describes the highly musical quality of the comma, which functions not only to “illuminate the grammar of a sentence,” but “to point up—rather in the manner

of musical notation—such literary qualities as rhythm, direction, pitch, tone and flow.”<sup>9</sup> The Elocutionist Joshua Steele concocts an elaborate notational system in 1779, drawing upon the symbols of music, in order to convey exactly these features: “to explain more precisely the *melody and measure* of speech,” its “*accent, emphasis, quantity, pause, and force*.”<sup>10</sup> The Italian violinist and composer Giuseppe Cambini concocts dramatic texts in 1795 in order to inspire the appropriate gestures that a violinist must make with his bow arm in declaiming a four-bar and an eight-bar phrase from string quartets by Boccherini and Haydn.<sup>11</sup> Music theorists Mattheson, in 1739, and Koch, in 1793, import the short and long syllables of poetic feet to characterize the musical meter and rhythm of punctuation.<sup>12</sup> Bishop Robert Lowth [23], in his influential *English Grammar* of 1762, equates the length of pauses associated with periods, colons, semicolons, and commas as proportional to the musical semibreve, minim, crotchet, and quaver (whole note, half note, quarter note, and eighth note). And Kirnberger [29], espousing his harmonic theories in 1771, compares these same units to the musical paragraph of perfect cadences, half cadences, and interrupted cadences.

Yet as the scholar of rhetoric Brian Vickers asks in 1984: “How far can one aesthetic system, a linguistic one, be adapted to another, non-linguistic?”<sup>13</sup> The question is a valid one, and in the spirit of our reciprocal analogy we might also ask: How far can a non-linguistic analogy be adapted to a linguistic one? The English actor and Elocutionist John Walker, while recognizing the importance of using musical concepts to describe speech, nevertheless questions its practicality in his 1781 response to Steele’s *Essay*:

I never so much deplored my total want of knowledge in music, as I did in the perusal of this work; for though I could conceive the truth of this system in speculation, I had no means of understanding how it could be reduced to practice: I understood enough to find, that the author was a very ingenious and philosophical grammarian, but could go no farther; my ignorance of music made me incapable of entering into particulars and deriving that benefit which so ingenious a performance might have afforded me.<sup>14</sup>

Steele’s notational system, sampled in figure 1.1, consists of a complex mixture of both musical and linguistic symbols: durational symbols which resemble note-heads (some of them dotted); quarter-, half-, and whole-note rests borrowed directly from music; bar lines accompanied by symbols to help further convey a sense of meter ( $\Delta$  heavy,  $\cdot\cdot$  light,  $\cdot\cdot\cdot$  lightest); the acute ( / ) and grave ( \ ) symbols of language, and their combination in a variety of circumflexes ( ^ ); the suggestion of melodic contour through the vertical placement of the symbols relative to the text; and last but not least, a musical *fermata* at the sentence’s conclusion. As Steele maintains, “And whoever would pronounce our heroic lines of ten syllables with propriety, must allow at least six cadences, by the assistance of proper rests, to each line, and frequently eight.”<sup>15</sup>

Koch faces a similar dilemma concerning the student musician’s level of understanding in the areas of grammar and logic. In part II, section III of his

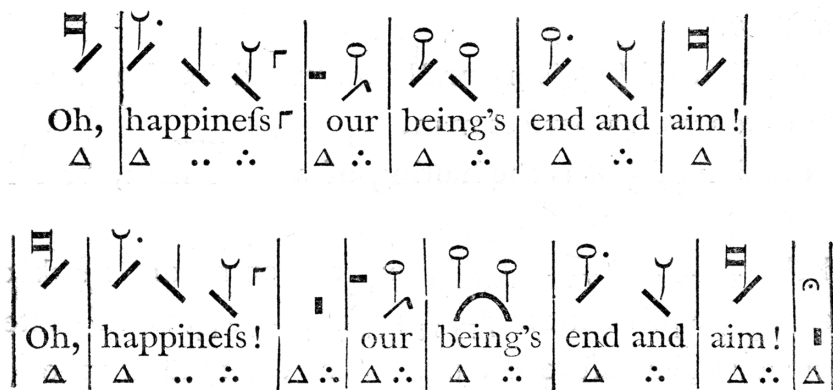


Figure 1.1. A heroic line of ten syllables. From Joshua Steele, *Prosodia rationalis, or An Essay towards Establishing the Melody and Measure of Speech*, p. 26.

*Versuch einer Anleitung zur Composition* (1787), he sets out to elucidate the very subject of this book: how the divisions of speech, delineated through the ending formulas of punctuation, can be applied to musical utterances. He begins by describing the more or less noticeable “resting points of the spirit” (*Ruhepunkte des Geistes*) in melody, in terms of what he calls “melodic punctuation” (*melodische Interpunction*). He embarks on a detailed analogy between music and language, centered on the parsing of a four-bar musical sentence which contains both a subject and a predicate (ex. 1.1).



Example 1.1. A complete basic phrase consisting of a subject and predicate. From Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition*, vol. 2, p. 352.

Koch then proceeds to illustrate how the same subject and predicate, through various manipulations (some of which are shown in ex. 1.2), can become more or less defined. For instance, through the changing of the predicate in examples 1.2a and b, the subject acquires another meaning, or another turn of thought. I would imagine that the dotted rhythm of example 1.2b lends a rather grand,

stately quality to the subject, while the repeated sixteenth-note gestures of example 1.2a might give the sentence a more excited and impetuous character, the sense of which is further enhanced by a quick descent to the tonic (rather than the third) at its conclusion. The predicate in example 1.2c also descends to the tonic through a two-bar extension and elaboration, which as Koch explains, gives a “more precise definition of the subject.” In example 1.2d, Koch’s seventh permutation of the sentence, both subject and predicate are in this way “more completely defined.”

The image displays four musical examples, labeled a) through d), each consisting of a single melodic line in 2/4 time with a key signature of one flat. Example a) features a subject with sixteenth-note runs and a predicate with a sharp descent. Example b) features a subject with sixteenth-note runs and a predicate with a sharp descent. Example c) features a subject with sixteenth-note runs and a predicate with a sharp descent and a triplet. Example d) features a subject with sixteenth-note runs and a predicate with a sharp descent and a triplet.

Example 1.2. Subject and predicate manipulated. From Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition*, vol. 2, pp. 353–55.

But at this point, Koch feels he must abandon his project:

In the first draft of this and the following sections, I was indeed willing to compare further the similarities which are manifested between the phrases of speech and the way in which they are connected with the melodic phrases and the way in which they are joined (not only with regard to the matter already pointed out, but generally). I believed I would be able to give more clarity and precision to the melodic structure of periods. I abandoned this plan, however, as the single aim of this treatise is to be useful to developing musicians who wish to learn composition. These seldom have either grammatical knowledge of speech or familiarity with that part of logic which explains

# Index

Page references in italics refer to illustrations

- accents (language): in classical rhetoric, 77; grammatical/rhetorical rules of, 110; in verse, 154
- accents, musical, 76; agogic, 228, 322n80; external, 110, 303n51; grammatical, 229; in minuets, 228; rhetorical, 229; types of, 72; written, 140
- acting manuals, eighteenth-century, 47
- adagio style: affect of, 156; *versus* allegro, 125; slurs in, 130
- aira* (money), 157, 311n21
- affect, musical: of arioso, 161; Baroque, 167; cheerful, 166; and composition type, 167; despair, 158–59; of fantasias, 169; gesture in, 231; implicit conventions in, 186–87; intense, 166; of Mattheson's minuet, 207; in Mozart, 175; in musical punctuation, 107, 148, 150–76; in prose and verse, 167; of recitative, 180, 197–98; serious, 166; in slurs, 140; of sonatas, 167–68; in Telemann, 197, 199
- Agawu, Kofi: on musical semiotics, 14, 26; on topics, 311n11
- Albrechtsberger, Johann Georg, 219
- Alexanian, Diran, 123
- Algarotti, Francesco, 117
- allegro style, *versus* adagio, 125
- allemandes, 204–5
- Allen, W. S., 296n71
- Allihn, Ingeborg, 297n85
- Anderson, Emily, 299n124
- Angiolini, Gasparo, 67
- antiquity: punctuation in, 34–36, 45, 285n17; reading in, 35, 36; word separation in, 35–36, 285n20
- Apfel, Ernst: on Mattheson's minuet, 206, 221–22, 228, 323n81
- apopsiopsis (rhetoric), 253, 324n10
- appoggiatura: overuse of, 187; in recitative, 186, 198; in vocal music, 185
- arias: and dance melodies, 157; etymology of, 157; parentheses in, 195; and recitative, 162
- arioso style, 180; affect of, 161; cadences in, 233; in fantasias, 169; masculine/feminine endings in, 234; obbligato, 161; pauses in, 253; rests in, 313n61
- arrangement (rhetoric), 33, 39, 40
- articulation (language): anatomical usage of, 122, 304n8; seventeenth-century, 305n11
- articulation, musical: in bowing, 122–23, 305nn13–15; connective, 144; definitions of, 121; and *détaché*, 123; etymology of, 122; expressive function of, 144, 148, 149; of figures, 135; five perfect, 106, 106; German, 306n20; Haydn's, 136, 136–41, 141, 308nn65–66, 309n77; of instrumental music, 123; legato as, 124; Leopold Mozart on, 125, 126; modern function of, 149; nineteenth-century, 306n19; of periods, 136, 136–39; of phrases, 121, 148, 308n62; *versus* punctuation, 121–49; rests in, 125; signs of, 123; *silence d'*, 132, 134; slurs and, 121–24, 128–41, 147; staccato as, 124; in stringed instruments, 121; symbols as, 123, 149; variants in, 149; vocal, 123
- articulus* (rhetoric), 305n11, 305n14
- artifice, musical, 61
- asterisks, in minuets, 227, 228, 320n26
- Auenbrugger, Marianna and Katherina, 88

- Austin, Gilbert: *Chironomia*, 47; on gesture, 48–49, 50; notation system of, 288n83; on periods, 73
- Bach, C. P. E.: character pieces of, 297n85; on customary notes, 126; on gesture, 68, 69; gestures of, 294n35; on recitative, 160; recitatives of, 168; on rests, 100, 167; on slur execution, 308n62; sonatas of, 81, 112; *Versuch*, 313n67  
 Keyboard Sonata, Wq 48/1: affect of, 168, 168; recitative of, 168  
 Keyboard Sonata, Wq 50/3: phrase divisions in, 113, 113, 151  
*Sanguineus and Melancholicus*: conversation in, 83, 298n99; extramusical associations of, 25  
*Sonates à l'usage des dames*, 87
- Bach, J. S.: expressiveness of, 117; fugues of, 171; minuets of, 144, 217, 218, 230  
 Brandenburg Concerto No. 5: *affetuoso* style of, 20, 29; Unger's punctuation of, 19, 19–20  
 First Cello Suite, minuet of, 219, 222  
 Suite for Unaccompanied Violoncello in G-major, minuet of, 217, 217, 218  
 Toccata and Fugue in D-minor, 24; nonvocal nature of, 24  
 Violin Sonata in C-major, 171; punctuation in, 29, 29
- Bacon, Francis, 41; on Senecan style, 43
- Badura-Skoda, Paul and Eva, 132
- Baillet, Pierre: on articulation, 123, 305n14; on dialogue, 81–82; on gesture, 68, 70; *Méthode de violoncelle*, 70, 294n36; on notation, 119; on rests, 100; on unwritten pauses, 7
- Baker, Nancy K., 301n4, 307n37, 323n5
- Baker, Nicolson, 58
- ballets, French-Lullian, 216
- Barnett, Dene, 288n83
- Baroque music: affect in, 167; dance structures of, 92
- Barth, George: *The Pianist as Orator*, 282n20
- bass: in cadences, 213; chords above, xvi; in declamation, 188; in recitative, 234, 236–38, 244, 245; walking, 168, 314n73
- Batteux, Charles, 48
- Beach, David, 283n41
- Bean, Judith Mattson, 54–55
- Beer, Johann, 302n41
- Beethoven, Ludwig van: expressiveness of, 117; notation of, 119  
 Piano Sonata, Op. 2, no. 1: extramusical associations of, 25  
 Piano Sonata in D-major, Op. 28: phrase divisions in, 148; slurs in, 147–48, 148  
 Piano Trio in E-flat major, virgula in, 303n61  
 Symphony No. 1: minuet of, 205, 219; rhythmic motion in, 109, 109  
 Symphony No. 2: piano trio arrangement of, 174, 174–75; rests in, 174, 175, 315n93  
 Symphony No. 3 iEroica: extramusical associations of, 25; punctuation of Scherzo, 101
- Beghin, Tom, 281n7
- Bellamy, Frances, 4, 279n12
- Berg, Darrell M., 297n85
- Berger, Karol, 295n53
- Berlin friendship circle, 297n85
- Bernstein, Leonard: *The Unanswered Question*, 26
- Bilson, Malcolm, 315n93; *Knowing the Score*, 300n1
- Bizzell, Patricia, 57; on rhetoric, 284n2
- Blainville, Charles Henri de, 10; *Histoire générale et philologique de la musique*, 79; on recitative, 162, 172
- Blair, Hugh, 35; on conversation, 52; *Lectures on Rhetoric and Belles Lettres*, 45; on Plato, 289n106
- Blavet, Michel, 114
- Boccherini, Luigi: musical dialogues of, 83  
 String Quartet, Op. 2, no. 1, 68, 68–69; bowing of, 138; dialogue in, 84, 84–85, 85; expressive markings of, 294n33
- Boileau, Nicolas, 290n121
- Bolton, Thomas: *Treatise on Singing*, 67, 68
- Bonds, Mark Evan: on dance forms, 319n20; on musical grammar, 294n41; on musical punctuation, 283n41; on musical rhetoric, 70; on periodicity, 72, 73, 92; on subject and predicate, 303n48
- Borge, Victor, 7
- Böttiger, Karl, 49, 50
- Bouhours, Dominique: *La manière de bien penser*, 41
- bowing: articulation in, 122–23, 125, 305nn13–15; Cambini on, 15, 117, 294n33; *detaché*, 305n14; gesture in,

- 231; Lullian, 216, 216–17, 222; *martelé*, 305n13; of minuets, 215, 215–17, 216; pauses in, 117; of slurs, 138, 139; staccato, 305n13; Tartini on, 125, 126. *See also* string playing
- bows, violin: changes in, 91; pre-Tourte, 309n71; Tourte, 217
- Brahms, Johannes: on rests in slurs, 133–34; on staccato, 307n56
- breaks, suspended, 105, 188, 192, 198, 200; in recitative, 233–34, 242, 242–45, 243, 247–48
- breathing, symbols for, 114–15. *See also* vocal music
- Brillon de Jouy, Anne Louise, 88
- Brown, John, 159
- Buffier, Claude, 58; *Grammaire française*, 280n24
- Burke, Edmund: on conversation, 54, 55
- Burney, Charles, 27; on gesture, 67; on linguistic analogies, 21; on musical dialogue, 83
- Burney, Fanny: *Evelina*, 53
- Butler, Charles, 90
- Butler, Gregory, 28, 314n79
- Butterworth, Trevor, 6, 7; on semicolon, 58
- cadences: antepenult of, 237; in arioso style, 233; bass in, 213; broken-off, 183–85, 184, 200; complete, 192; deceptive, 189; dissonances in, 185; elliptic, 189, 238–39, 239, 245; feminine, 196, 235, 235, 236, 236, 240, 258; formal, 183, 185; full, 189, 233, 235–38, 240, 245; half, ix, 15, 20, 112, 137, 138, 139, 143, 147, 189, 213, 215; harmony of, 237; hierarchical, 90; incomplete, 189; in language, 179; masculine, 196, 213, 235, 235–36, 240–41, 316n17; minuet, 211–12, 213, 215; passionate, 190, 190, 199; of periods, 184, 184; in recitative, 183–84, 188–90, 196, 235–39, 239, 245
- caesuras, 61, 104–5; iambic, 249; Mattheson's use of, 106; in phrases, 131; in recitative, 189, 215; in sonata form, 295n53. *See also* rests, musical
- Cambini, Giuseppe, 138; on bowing, 15, 117, 294n33; on Haydn's articulation, 141–44, 309n77; *Nouvelle méthode théorique et pratique pour le violon*, 68–69, 142; on performance, 31
- Carey, G. V.: *Mind the Stop*, 7
- Cavalieri, Emilio de', 303n60
- Charlton, David, 314n77; instrumental Recitative, i 201, 312n44; on recitative, 318n42, 318n47
- Chomsky, Noam, 26, 27
- Chopin, Frédéric: Ballade, Op. 23, 295n53
- Choron, Alexandre, 312n30
- Cicero, Marcus Tullius: *De oratore*, 38; on gesture, 190; rhetorical works of, 33; use of Greek rhetoric, 77, 296n65; use of punctuation, 35
- Civil Rights Movement, Pledge of Allegiance during, 2
- class, social mobility in, 44
- colons (language): in classical rhetoric, 122; duration of, 46; Quintilian on, 34, 37, 40; in scientific writing, 42
- colons, musical: in dance form, 73; in Mattheson's minuet, 208, 212, 320n34; before quotations, 246, 254–59, 255, 256, 257, 258, 259; in recitative, 185, 189, 193, 195, 196, 198, 245, 246, 254–59, 255, 256, 257, 258, 317n26
- commas (language), 106; Cicero's use of, 35; musical equivalent of, 102; musical quality of, 14–15; Quintilian on, 34–35, 37, 40
- commas, musical: continuity following, 301n29; Couperin's use of, 63, 63–64, 114, 115; in dance form, 73; half, 104, 187, 188, 198, 199, 200, 215, 245, 246; in minuets, 214–21, 320n25; in recitative, 185, 193, 198, 245, 246, 256, 256, 317n26; and rests, 106, 107; Stuttgart, 116; suspended, 256, 256; Unger's use of, 20
- communication: art of, 32–33, 59; Enlightenment, 70; gesture in, 70; of knowledge, 42; Locke on, 43; in performance, 231; plain style of, 41, 42; punctuation in, 176; sociopolitical factors in, 43–44; visual, 279n9
- communication, electronic: punctuation in, 6, 9, 58
- compositions: nineteenth-century, 92; for women, 87, 299n105, 299n109
- concertos, 83; Bach's, 19, 19–20, 29; etymology of, 298n95
- Condillac, Etienne Bonnot de, 26
- Cone, Edward, 302n46
- Conley, Thomas M., 41, 286n62, 296n65

- Conradi, Johann Georg, 216
- Constable, John: *Reflections upon the Accuracy of Style*, 43, 52
- conversation: art of, 51–56; Burke on, 54, 55; dashes in, 53, 289n113; in Diderot's *Encyclopédie*, 54; in eighteenth-century novels, 52; feminine influence on, 55–56; Fielding on, 51, 297n82; galant style of, 82, 88, 171; in Germany, 54; interruptions in, 54, 289n120; printed, 52–53, 289n105, 289n113, 289n116; public, 52, 54; theatrical, 289n110; women's, 54–56, 85, 86, 88, 290n126. *See also* dialogue
- conversation, musical, 171–73; fantasia nature of, 175–76; fugues as, 315n89; in Mozart, 172; in recitative, 171; in *Sanguineus and Melancholicus*, 298n99; topics of, 176; voices in, 296n78. *See also* dialogue, musical
- Cope, Kevin L.: *Compendious Conversations*, 51
- Corelli, Archangelo: sonatas of, 158
- correctness, eighteenth-century fetish for, 56–59
- Corri, Domenico: on notation, 186; on pauses, 100, 114; *A Select Collection of the Most Admired Songs*, 293n17; on vocal notation, 118–19
- Couperin, François: minuets of, 92; on pauses, 100; use of commas, 63, 63–64, 114, 115  
*Les jeunes seigneurs cy-devant les petits maîtres*, 63, 63–64, 292n14  
*Quatrième livre de pièces de clavecin*, ties in, 146, 146, 147  
*Troisième livre de pièces de clavecin*, 63, 114
- Cram, David, 37, 285n25
- Dalhaus, Carl, 227–28
- dance: gesture in, 66–67, 226; pantomime in, 67; poetic form of, 230; Quintilian on, 34
- dance music: arias and, 157; Baroque, 92; binary form of, 73; eighteenth-century theorists on, 204; geometric structure of, 156, 157, 204; German, 92; hemiolas in, 144; iambic rhythm of, 225, 227; phrase divisions in, 204; punctuation of, 226; rhythm in, 226; seventeenth-century, 220–21; types of, 204; verse meter in, 23–24. *See also* gavottes; minuets
- Darcy, Warren, 295n53
- dashes: in conversation, 53, 289n113; in electronic communication, 58; Richardson's use of, 289n113
- dashes, musical: in recitative, 195, 253, 253–54, 254; in vocal music, 81
- Daube, Johann Friedrich: *Anleitung zur Erfindung der Melodie und ihrer Fortsetzung*, 219
- declamation, musical, 179–80; bass in, 188
- delivery (rhetoric), 28, 34, 39, 44
- Descartes, René, 41
- détaché, articulation and, 123
- dialogue, inner, 297n82. *See also* conversation
- dialogue, musical, 78–89, 80, 153; in Boccherini, 84–85, 84, 85; conflict in, 83, 298n100; Diderot on, 297n78; Handel's, 84; in instrumental music, 82–83; periods in, 79; philosophy in, 82; punctuation of, 195–96; sentiment in, 171; in string quartets, 81–82
- diastolica, 14; Leopold Mozart on, 13, 14, 62; neglect of, 91
- Dickens, Charles: *Our Mutual Friend*, 122
- Diderot, Denis: on musical dialogue, 297n78; on punctuation, 45, 289n110
- discourse (language): affect in, 155; gender in, 155; periodic structure of, 73; prose, 154; socio-political influences on, 32; topics of, 150, 154, 155; verse, 154–55
- discourse, musical: topics of, 151, 311n11
- disjunctiva*, in recitative, 165, 165
- disposition (rhetoric), 287n67
- dissonances: emphasis of, 145; with quotations, 258
- Donawerth, Jane, 284n2; *The Art of Conversation*, 54
- Donington, Robert, 100; on articulation, 121; on phrasing, 304n68; on punctuation, 304n3
- Donizetti, Gaetano: *Anna Bolena*, 118
- Downes, Edward O. D., 318n44
- Downes, Stephen, 318n8
- Dupont, Pierre, 92; *Principes de violon*, 215, 215–16
- early music, performance practice of, 121
- Edgeworth, Maria: *Practical Education*, 52, 288n103; on women musicians, 86–87
- education, higher: for middle class, 44
- ellipses: in cadences, 189, 238–39, 239, 245; in recitative, 238, 253, 323n7

- Elocution: British, 35, 44–45, 46–50;  
gesture in, 47–48, 288n83; handbooks  
for, 47, 154; for the *honnête homme*,  
43–50, 191; influence on musical  
punctuation, 31; musical equivalent of,  
62; musical symbols in, 196; notation  
in, 288n83; pauses in, 45–46;  
pronunciation in, 287n67; punctuation  
in, 45, 46–47, 98; in recitative, 190–96;  
social aspects of, 50. *See also* delivery  
(rhetoric)
- Elssler, Johann, 8, 138
- embellishment, discretion in, 61
- emotions: eighteenth-century conception  
of, 313n69; portrayal of, 167
- emphasis (language): grammar of, 110;  
rhetoric of, 110; typographical methods  
of, xv
- emphasis, musical: of dissonances, 145; in  
Mattheson's minuet, 207, 229; meter  
and, 92, 227, 228, 229
- Encyclopédie* (Diderot and d'Alembert), on  
conversation, 54
- Enlightenment: communication during,  
70; culture of, 51, 232; musical life  
during, 60; rhetoric of, x
- entertainment, musical: in eighteenth-  
century, 78–79
- exclamations, in recitative, 194, 246,  
249–51, 250, 251
- expression, musical: hemiolas in, 147;  
imitation of speech, 234; implicit  
conventions of, 187; and musical  
structure, 311n11; role of meter in,  
314n83; role of notation in, 65; sense  
and, 61; signs for, 187–90. *See also*  
articulation, musical
- fantasias: affect of, 169; arioso in, 161,  
169; conversational, 175–76; free and  
structured, 169–70; in fugues, 170; har-  
monic qualities of, 158; melody of,  
112–13; and *memoria*, 314n79; organ,  
169–70
- Favier, Jean: notational system of, 225–26,  
227, 322n76
- feet, poetic: in Mattheson's minuet, 221;  
and meter, 229; and musical meter, 74,  
74; quantitative nature of, 75, 75; in  
recitative, 193; strong and weak  
syllables of, 110
- Fénelon, François de Salignac de La  
Mothe: on gesture, 287n81
- fermata, origin of, 115
- Fielding, Henry: *Essay on Conversation*, 51,  
297n82
- figures, 308n60; articulation of, 135
- Fischer, Jacob: *Erläuterungen zur  
Interpunktions-Ausgabe*, 101; minuet of,  
101; punctuated editions of, 116,  
301n12; punctuation system of, 304n66
- Fontenelle, Bernard, 26
- Forkel, Johann Nikolaus, 72; on affect,  
166; on dialogue, 82; on fugues, 171;  
on musical declamation, 292n10; on  
rhythm, 76–77, 78; on verse, 156
- Framery, N. É.: *Encyclopédie méthodique*, 90,  
101
- France: conversation in, 54; cultural  
dominance of, 286n66
- French language, rhythmic character of,  
165, 313n58
- Frisch, Johann Leonhard, 100
- fugues: Bach's, 24, 171; as conversation,  
315n89; etymology of, 314n85; fantasia  
style of, 170; mixed style of, 170;  
punctuation of, 29, 29–30, 30, 92;  
rhetorical figures in, 28–30
- Fuller, Margaret: *Woman in the Nineteenth  
Century*, 55
- Fux, Johann Joseph, 107; on commas,  
301n29; *Gradus ad Parnassum*, 184; on  
periods, 316n15, 317n26; on recitative,  
311n29
- Gallini, Giovanni-Andrea, 220
- Garcia, Manuel, 114, 118; on musical  
prose, 158
- gavottes, 310n4; affect of, 157, 313n65;  
instrumental, 153; Mozart's use of,  
151–53
- Geminiani, Francesco, 307n33
- genius, German concept of, 60, 291n2,  
292n3
- Georgia, Jennifer: *The Joys of Social  
Intercourse*, 56; on women's  
conversation, 88
- Gérard, Yves, 294n33
- Germany, conversation in, 54; language  
punctuation in, 27
- gestures: accompanying Pledge of  
Allegiance, 4, 5, 280n19; in bowing,  
231; C. P. E. Bach on, 68, 69; Cicero  
on, 190; in communication, 70; in  
dance, 66–67, 226; discriminating,  
49–50, 50; in Elocution, 47–48,

- gestures (continued)  
 288n83; keyboard, 68, 69; in musical affect, 231; in musical organization, 66–70; notational systems for, 48; periods of, 48, 67–68; Quintilian on, 34, 49, 155, 285n14; in recitative, 317n32; role in punctuation, 47, 49–50, 231; in singing, 67–68, 68; theatrical, 231, 287n81, 317n32; unwritten conventions of, 47; violinists', 68–70; women's, 70
- Goethe, Johann Wolfgang von: on string quartets, 82
- Goodman, Dena, 55
- Gordon, Karen Elizabeth: *The New Well-Tempered Sentence*, 7
- Gottsched, Johann Christoph: *Ausführliche Redekunst*, 33; on genius, 291n2
- grammar, art of, 37–38
- grammar (language): generative, 26; interdependence with rhetoric, 36–37, 40, 70–73; in musical structure, 27; musicians' knowledge of, 15; punctuation of, 5, 36–37, 71, 187, 291n142; Quintilian on, 36–37
- grammar, musical, 70, 294n41; accents in, 229; punctuation of, 72, 244–59; of recitative, 181–96
- Graun, Karl Henrich: *Aerius*, 254; cadences of, 316n17; punctuation rules of, 182; *Tod Jesu*, 186
- Greek language, metrical patterns of, 77, 296n71
- Grétry, André: linguistic analogy of, 9
- Grimaldi, Niccola, 67
- Gunn, John, 114, 203
- Gutknecht, Dieter, 185, 316n13
- Habeneck, François Antoine: on articulation, 121; on slurs, 115–16, 135; use of symbols, 114
- Hamburg Opera, 216
- Handel, G. F.: expressiveness of, 117; musical dialogues of, 84  
 Recorder Sonata in A-minor, 282n23; pauses in, 21, 23
- Hanning, Barbara, 82, 85
- harmonic progressions: hierarchy of, xvi; in minuet cadences, 213; pauses in, 107; in recitative, 236–41, 241, 249–50, 255, 316n13, 318n44, 324n8
- harmony: *versus* melody, 106–7, 157, 188, 302n32, 317n27; and prose, 157
- Harris, Roy, 279n9
- Harrison, Bernard, 132
- Harris-Warrick, Rebecca: on minuets, 219, 220–21, 225
- Hartley, David, 313n69
- Hasse, Johann Adolf: *Ezio*: appoggiatura in, 185; recitative in, 104, 105, 159–60, 163–64, 164, 192, 192–93; rests in, 164; suspended breaks in, 192, 192; punctuation rules of, 182
- Haydn, Joseph: articulation practices of, 136, 136–39, 140–41, 141, 308nn65–66; autograph manuscripts of, 8; compositions for women, 88; minuets of, 210–11, 212, 218–19, 221; musical dialogues of, 83; notation of, 119; phrasing devices of, 308n65  
*Farewell* Symphony, extramusical associations of, 25  
 String Quartet, Op. 77, no. 1: affect of, 166; Artaria edition of, 138, 139; articulation of, 136, 136–41, 141; autograph manuscript of, 136, 136, 138, 141; International edition, 141, 141, 309n74; Peters edition, 140, 141; rests in, 166
- Symphony no. 53 *Imperial*, 143, 309n75; arrangements of, 309n76; articulation of, 141–44; slurs in, 141, 143–44; as string quartet, 142; theatricality of, 142; Urtext edition of, 142
- Symphony no. 7 in C-major *Le Midi*, 170, 314n77; recitative in, 169, 172, 201
- Head, Matthew, 87
- Heinichen, Johann David: on cadence, 316n13; *Der Generalbass in der Komposition*, 183, 183
- hemioas: application of, 145–47, 310n84; in dance music, 144; as expressive device, 147; in minuets, 145, 221, 225; types of, 309n81
- Hensel, Fanny, 88
- Hepokoski, James, 295n53
- Herzberg, Bruce, 57; on rhetoric, 284n2
- Hiller, Johann Adam, 205–6
- Hofmann, Joseph, 135
- Hogwood, Christopher, 205, 221, 319n16
- homme, honnête*: elocution for, 43–50, 191; musical, 70
- Honan, Park, 57, 58, 285n25
- Hotteterre, Jacques, 123

- Humanists: on rhetoric, 38–39; use of punctuation, 39
- Hume, David, 313n69; on women's conversation, 55
- hypermeter, 302n46
- iamb, 74, 76; in caesuras, 249; in minuets, 223, 223–24, 225, 226, 227, 228
- incises, musical: incomplete, 111, 130; Mozart's use of, 128, 128, 130–31, 152; in recitative, 183, 236–37, 245, 254–55; and rests, 127–28
- instrumental music: articulation of, 123; dialogue in, 82–83; eighteenth-century attitudes toward, 25; expressive aspects of, 25; extramusical associations of, 25, 283n31; geometric progression of, 156; linguistic analogies for, 14, 26; melody in, 204; parentheses in, 317n37; prose and verse structures of, 157; recitative, 181, 196–202, 318n42; relationship to vocal music, 25; semantic capabilities of, 87; topics of, 176; variety in eighteenth century, 26
- Internet, punctuation use on, 6, 9, 58
- interpuncts, Latin, 35, 36
- invention (rhetoric), 33, 39, 40, 287n67
- Jacobi, Erwin R., 306n26
- Jenne, Natalie, 144, 147, 229
- Joachim, Joseph, 133–34, 139
- Jones, William: on musical dialogue, 83–86
- Kant, Immanuel: on genius, 291n2
- Keefe, Simon, 82, 83
- Keiser, Reinhard: *La forza della virtù* minuet, 226, 226
- Keller, Hermann, 301n12; on articulation, 124, 137; on fermata, 115; on rests, 100–101, 105, 106; on symbols, 117
- keyboard music: customary touch in, 126, 126; gestures in, 68, 69; phrase divisions in, 113, 113, 151; slurs in, 139
- Kirnberger, Johann Philipp, 297n84; on cadence, 90, 302n43; on fugues, 316n6; on harmonic progression, 107; on meter, 314n83; on minuets, 205–6. Works: *Der allezeit fertige Polonoisen- und Menuettencomponist*, 205; *Die Kunst des reinen Satzes in der Musik*, 28, 283n42
- Kitchiner, William M. D., 104
- Knigge, Adolf: *Über den Umgang mit Menschen*, 52; on women's conversation, 55–56
- knowledge: communication of, 42; production of, 33
- Koch, Heinrich Christoph: on caesura, 131; on commas, 307n33; on concertos, 83; on declamation, 180; on gavottes, 310n4; on genius, 60, 291n2, 292n3; on incises, 111; incomplete phrases of, 98, 300n2; linguistic analogies of, 15–18, 27–28, 283n39; on melody, 107; on meter, 24, 72, 74, 145, 225; on minuets, 206, 207, 210–14, 211, 218, 219, 229; on monologue, 81; on musical dialogue, 82; and notation improvement, 301n16; on parentheses, 317n37; on pauses, 60, 61, 65; on phrases, 21–22, 99, 131; phrasing symbols of, 114; on portrayal of emotion, 167; on punctuation, 93, 102, 203, 301n4; on recitative, 180; on rests, 98–100, 102, 107, 127; on rhythm, 74, 124; on semicolons, 213; on sonatas, 311n5; on subject and predicate, 17, 112, 303n48; use of signs, 114, 228; *Versuch einer Anleitung zur Composition*, 16–18, 17, 60, 91, 98, 206, 210–14, 301n4, 323n5
- Krohn, Caspar Daniel: *Kleine Sonaten*, 87
- Kuhnau, Johann: *Biblical Sonatas*, 25
- Kusser, Johann Sigismund, 216
- Lafage, Adrien, 312n30
- Lamy, Bernard: *Art de parler*, 43
- Landon, H. C. Robbins, 314n77
- language: deep structure of, 26; flexibility of, 155; musical concepts in, 15, 282n14; music notation and, 101; performed, 47; role in knowledge production, 33; Scholastics' concept of, 39; of science, 40–43; scientific study of, 73; sociopolitical factors in, 43–44; verse-like structures of, 23
- language-music analogies: Grétry's, 9; Koch's, 15–18, 27–28, 283n39; Leopold Mozart's, 13, 14; for melody, 14; for meter, 23; for punctuation, 9–10, 13–31, 32, 60, 89, 90, 92, 171, 180–81, 227; for rests, 60, 90; for rhythm, 23
- Latin language, metrical patterns of, 77
- Le Blanc, Hubert, 157–58
- Le Faucher, Michel: *The Art of Speaking in Public*, 47

- legato style: affect of, 156; as articulation, 124; slurs in, 134, 135–37
- Le Guin, Elisabeth, 70, 309n77
- Leibniz, Wilhelm, 26
- Lennard, John, 46; *But I Digress*, 7; on parentheses, 57; on punctuation, 279n7
- Lester, Joel, 283n39, 317n27; on harmonic theory, 302n32
- Lichtenthal, Pietro: on recitative, 179, 180
- Little, Meredith, 144, 147, 220; on minuet form, 319n13; on poetic feet, 229
- Locke, John, 26; *Essay Concerning Human Understanding*, 43
- logic: in musical structure, 27; musicians' knowledge of, 15; and rhetoric, 41
- Löhlein, Georg Simon: on adagio, 156; on arioso, 161; *Clavier-Schule*, 210; on fantasias, 169–70; on harmony, 158
- minuet, 101, 206, 207, 210, 210, 212, 213, 228; asterisks in, 320n26; cadence in, 215; ties in, 221
- Longinus, Cassius: on the sublime, 54, 290n121
- Louis, Marie Emmanuelle Bayon, 88
- Loulié, Etienne, 222
- Lowth, Robert, 56–57; on musical rests, 102
- Lully, Jean Baptiste: *Acis et Galetée*, 216; *Bellerophon*, 226; bowing of, 216, 216–17, 222; minuets of, 92, 216, 220, 226
- Lussy, Mathis: on accent, 322n80; adaptation of Mozart, 128, 307n44; on incises, 130; on Mattheson's minuet, 206, 221, 228, 320n34; punctuation of, 116; on rests, 108, 118, 132, 134; on slurs, 134; on staccato, 127
- Mace, Thomas, 13; on pauses, 107
- Malcolm, Alexander: on arithmetical formulas, 321n48; *A Treatise of Musick, Speculative, Practical, and Historical*, 320n30
- Mancini, Giambattista, 187; on gesture, 317n32; *Practical Reflections on the Figurative Art of Singing*, 191
- Manfredini, Vincenzo, 187, 312n38
- manuscripts, music: Haydn's, 8, 136, 136, 138, 141; variants in, 8
- Marmontel, Jean-François: on conversation, 52, 196
- Marpurg, Friedrich Wilhelm: on cadence, 187, 200, 320n34; on caesura, 189; on dance music, 205; on Elocution, 188; on exceptional signs, 190; on fugues, 170; German bias of, 182; on German language punctuation, 27; on harmony, 188; on incises, 323n5; on pauses, 117; on periods, 107; on phrase divisions, 104–5; on punctuation, xv–xvi, 25, 62, 159, 181–82, 187–90, 233–59, 282n29, 323n1; on quotations, 81; and Rameau, 313n53; on recitative, 161, 162–63, 181–96, 233–59; on rests, 106; on *Zoroastre*, 162–63, 163. Works: *Abhandlung von der Fuge*, 170; *Kritische Briefe über die Tonkunst*, 25, 105, 159, 163, 181, 233–59, 282n29, 315n6; *Principes du clavecin*, 213
- Marsh, Carol G., 225
- Martinn, Jacob-Joseph Balthasar, 305n13
- Masson, Charles, 157
- Mattheson, Johann: on accents, 72; on affect, 150, 158; on arias, 157; on arioso, 161; on articulation, 122, 305n9; on classical rhetoric, 294n43; on colons, 320n34; on commas, 107; on dactyls, 322n69; on dialogue, 83; on diastolica, 91; on emphases, 227, 228; on fugues, 29; on gavottes, 153, 313n65; on gesture, 67, 70, 294n36; on harmony, 317n27; on hemiolas, 310n89; influence of French opera on, 216; on keyboard music, 24; linguistic analogies of, 23, 283n39; on melody, 85–86, 204, 298n104; on meter, 160; on parentheses, 194–95; on prose and verse, 158, 160; punctuation theory of, 18, 29, 71, 188; on quotations, 81; on recitative, 164–65, 165; on *rhythmus*, 75; on semicolons, 320n34; on trochees, 219, 321n51; use of caesuras, 106; use of Quintilian, 71; use of Vossius, 296n73; on wind instruments, 311n23. Works: *Kern medolischer Wissenschaft*, 18, 207–9, 208, 228; *Das neu-eröffnete Orchestre*, 320n29; *Der vollkommene Capellmeister*, 61–62, 106, 165, 207–9, 209, 223, 227, 228, 323n82
- minuet, 18, 101, 208; affect of, 207; Apfel on, 206, 221–22, 228, 323n81; arithmetic uniformity of, 218, 321n49; asterisks in, 227, 228; cadence in, 213,

- 215; colons in, 208, 212, 320n34; combined sentences of, 208; commas in, 208, 320n25; dance steps of, 221, 222, 227; emphasis in, 207, 229; geometric proportion of, 208; good and bad beats in, 221–22, 222; hemiola in, 221, 225; iamb in, 223, 223, 225; interpretation of, 206, 207; Lussy on, 206, 221, 228, 320n34; narration in, 212; periods of, 212, 213, 219; poetic feet of, 221; quotation in, 213; repeats in, 227; rhythms of, 208; sound-feet of, 78, 223; tie in, 144, 144, 146, 221, 225; trochees in, 225, 227; two-bar dance unit in, 221
- Maunder, Richard, 293n17
- melodic rule (composition), 112
- melody: in dialogue form, 78–89, 80; divisions in, 107; of fantasias, 112–13; *versus* harmony, 106–7, 157, 188, 302n32, 317n27; instrumental, 204; linguistic analogy for, 14; Mattheson's rules for, 85–86, 298n104; metrical orientation of, 112, 204; musical poetry as, 157; periods in, 180; in recitative, 191, 193; segments of, 98–99
- memory (rhetoric), 34, 39, 40, 314n79
- meter (language): in dance music, 23–24; musical application of, 74–76; Pyrrhic, 194; poetic, 23–24, 27
- meter, musical: dactylic, 249, 322n69; and emphasis, 92, 227, 228, 229; in expression of emotions, 314n83; good and bad beats in, 72, 74, 110, 110, 111, 137, 221–30, 302n43; iambic, 74, 76, 223–24, 227, 228; linguistic analogy for, 23; in melody, 112, 204; of minuets, 221–30, 223, 224; in musical organization, 73–78; and phrasing, 92; poetic feet and, 74, 74, 229; in recitative, 165–66; trochaic, 74, 75, 223–24, 226, 227, 228, 322n69; of vocal music, 156
- Meude-Mopas, J. J. O. de, 306n19; on articulation, 122, 123
- Michel (violinist), 158, 311n25
- middle class, education for, 44
- Middle Ages, writing in, 36
- mimesis (rhetoric), 29
- minuets: accents in, 228; asterisks in, 228, 320n26; Bach's, 144, 217, 217, 218, 219, 222, 230; Beethoven's, 205, 219, 230; bowing of, 215, 215–17, 216; cadences of, 211–12, 213, 215; choreographies of, 219–20, 322n58; commas in, 208, 214–21, 320n25; as compositional models, 207–30; dead measures in, 108; feminine elements of, 88; galant attributes of, 205; Haydn's, 210–11, 212, 218–19, 221; hemiola in, 145; iambs in, 223–24, 223, 225, 226, 227, 228; length of, 211–12; Lullian, 92, 216, 220, 226; meter of, 221–30; Mozart's, 205, 229; origins of, 205–6, 319n12, 320n29; periods of, 211–14, 219, 227; phrase division of, 145; punctuation of, 29, 92, 211–21; Riepel's, 206, 207, 209, 209–10, 212; role in classical style, 205–6; semicolons in, 213; seventeenth-century, 220, 226; technique of, 205, 319n15; tempo indications of, 219, 321n51; trochees in, 223–24, 225, 226, 227; two-bar dance step in, 214–21, 227, 228, 232. *See also* Löhlein, Georg Simon: minuet; Mattheson, Johann: minuet
- Mizler, Lorenz, 100
- Momigny, Jérôme-Joseph de: on punctuation, 90; on quartets, 298n86; on rests, 101–2
- Monboddo, Lord James Burnet: *The Origin and Progress of Language*, 77–78
- Mondonville, J. J. C. de: sonatas of, 123
- monologue, musical, 81
- Moore, John, 306n19
- More, Hannah: on conversation, 54
- Morellet, André, 289n120
- Morrow, Mary Sue, 25, 82, 92
- movement, rhythmic: dead and living, 108; and punctuation units, 108–9
- Mozart, Leopold: on articulation, 125, 126; on diastolica, 13, 14, 62; on gesture, 69; linguistic analogy of, 13, 14; on meter, 145; notational practices of, 93; on rests, 102; on slur execution, 129, 307n44; on ties, 310n87; use of Tartini, 125, 306n28
- Mozart, W. A.: expressiveness of, 117; notation of, 119; on punctuation, 91, 299n124
- Clarinet Quintet, K.581, 173; affect of, 175; conversation in, 172; minuet of, 205
- Oboe Quartet in F-major, K.370: pauses in, 21, 22

Piano Sonata in F-major, K.332: incises in, 128, 128, 130, 130–31; Lussy's adaptations of, 128, 307n44; phrase units of, 131; rests in, 166; slurs in, 307n39

Piano Trio in C-major, K.548: rests in, 126–27, 127, 134

Piano Trio in G-major, 152; affect of, 151–54; bowing of, 152; dialogue in, 151, 153; gavotte theme of, 151–53, 171; incises in, 152; periods of, 153

Symphony in A-major, K.201: rests in, 102–3, 103, 127, 131, 175

Wind Serenade in B-flat major, K.361: slurs in, 139–40, 140, 147, 147

Muffat, Georg, 216, 217; on bowing, 222–23

Murphy, James, 285n29

music: in eighteenth-century society, 60, 78–79, 171; galant, 82, 205; high/low styles in, 166; as language, 13, 281n4; manuscripts, 8, 136, 136, 138; modern analysis of, 26; prose and verse in, 156; scientific study of, 73; sense units of, 3, 21; technical/mechanistic aspects of, 157–58, 231; verse-like qualities of, 158, 203

music, printed: Urtext editions of, 8, 119, 136, 142; variants in, 8

musical culture, continuity in, 92

music criticism, eighteenth-century, 60

musicians: amateur, 63, 292n11;

- communicative intent of, 231; linguistic knowledge of, 27, 59; use of Quintilian, 33

musicians, women, 86–89; compositions for, 87, 88, 299n105, 299n109; pianists, 299n113; professional, 88; singers, 88

music journals, eighteenth-century, 60

music manuals, eighteenth-century, 62–63

music theory: literary-critical discourse of, 26–27; nineteenth-century, 91;

- punctuation in, 32; rhetorical model of, 27, 281n7

Mylne, Vivienne, 52, 53

Nathan, Isaac, 117

Natural Philosophy, language of, 43

Neumann, Frederick, 185, 316n8

neumes, Carolingian, 115

Newdow, Michael, 2

Niccolini (singer), gestures of, 67

Nicolai, Francesco, 306n26

Niedt, Friedrich Erhardt: on dialogue, 83; *Musicalischer Handleitung*, 168; on punctuation, 295n45; on recitative, 315n4; on walking bass, 168, 314n73

notation, musical: changes in, 9, 300n1; development of, 98; enhancements for, 102, 301n16; expression in, 65; Favier's system of, 225–26, 227, 322n76; Feuillet, 225, 227, 322n76; imperfections in, 186, 231; implicit conventions of, 107, 119, 185, 231–32; Leopold Mozart's, 93; of rests, 114, 292n16; rising, 192, 192–93; Steele's, 15, 16; Rousseau's, 119, 304n75; Treitler's, 115; updating of, 108, 118; vocal, 118–19. *See also* symbols, musical novels, eighteenth-century: conversation in, 52; punctuation in, 53

Oleskiewicz, Mary, 282n23, 306n24

opera, French: influence on Mattheson, 216. *See also* recitative, French

orators, ancient, 33, 294n43; as good men, 33, 284n9; Greek conventions of, 77; Ramus on, 285n36. *See also* rhetoric, classical

Paisiello, Giovanni: "Ah che nel petto io sento," 65, 66

Palisca, Claude, 292n3, 313n69

pantomime: art of, 66; in dance, 67

parentheses (language): eighteenth-century, 57; nineteenth-century, 58

parentheses, musical: in arias, 195; in instrumental music, 317n37; in recitative, 194–95, 252, 252

Parkes, M. B.: on discourse, 150; on eighteenth-century punctuation, 37, 57; on medieval punctuation, 39; on modes of punctuation, 3, 4, 36; *Pause and Effect*, 7, 300n130; on punctuation, 90–91, 119–20, 230, 279n7, 279n9, 310n1; on Ramus, 40; on Renaissance punctuation, 42; on semantic intent, 154; on virgula, 115

Partridge, Eric: *You Have a Point There*, 7

pauses (language): correctness in, 56; in Elocution, 45–46; length of, 166; in Pledge of Allegiance, 1–3, 7, 8; Quintilian on, 37–38, 45; in rhetoric, 45, 77

pauses, musical, 21, 22, 23, 150; in arioso, 253; in bowing, 117; gesture in, 231;