

## Musical Poetics

Musical poetics is defined as the use of materials subject to harmonic treatment, for the purpose of elaborating upon a given theme. It is that part of music which teaches how to put together a musical piece by combining melodic lines into a harmony adorned with various affections of periods, in order to incline men's minds and hearts to various emotions.

A musical ornament of figure is a passage, in harmony as well as in melody, which is contained within a definite period that begins from a cadence and ends in a cadence; it departs from the simple method of composition, and with elegance assumes and adopts a more ornate character.

There are two types of ornaments; one dealing with harmony and the other dealing with melody.

In an ornament dealing with harmony a harmonic period consisting of any number of voices adopts a new character that is incompatible with a simple arrangement consisting purely of consonances.

There are 16 species of harmonic ornaments

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|-----------------------|------------------------|
| 1. <i>fuga realis</i> | 9. <i>symblema</i>     |
| 2. <i>metalepsis</i>  | 10. <i>syncopa</i>     |
| 3. <i>hypallage</i>   | 11. <i>pleonasmus</i>  |
| 4. <i>apocope</i>     | 12. <i>auxesis</i>     |
| 5. <i>noëma</i>       | 13. <i>pathopoeia</i>  |
| 6. <i>analepsis</i>   | 14. <i>hypotyposis</i> |
| 7. <i>mimesis</i>     | 15. <i>aposiopesis</i> |
| 8. <i>anadiplosis</i> | 16. <i>anaploke</i>    |

An ornament of melody pertains to only one individual voice. There are 6 species of melodic ornaments

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|----------------------|---------------------|
| 1. <i>parembole</i>  | 4. <i>parrhesia</i> |
| 2. <i>palillogia</i> | 5. <i>hyperbole</i> |
| 3. <i>climax</i>     | 6. <i>hypoble</i>   |

*Ornaments of Harmony (p. 159)*

*Fuga Realis – real fugue* – is that disposition of harmony wherein all the voices imitate, by using identical or similar intervals, a certain subject drawn from one voice in the combination. (imitative counterpoint) but imitating voices should only enter when the cadences and concordances allow.

*Metalepsis – double fugue* – is that manner of fugue where two melodies are interchanged here and there in the polyphony and treated fugally.

*Hypallage – contrary motion* – occurs when a fugue with a melodically inverted arrangement of intervals is introduced.

*Apocope* – a cutting off – is a fugue that is not completed in all the voices. Instead, its subject, interrupted in mid-fugue, is cut off in one voice for some reason.

*Noëma* - perception – is a harmonic affection or period that consists of voices combined in equal note values (homophonic). When introduced at the right time, it sweetly affects and wondrously soothes the ears, or indeed the heart.

*Analepsis* – taking back – is the continuous iteration of a harmonic passage that consists of bare concords in a combination of several voices. Hence it is the repetition and duplication of a *noëma*, and it is an ornament akin to *noëma*. In grammar it is when a word appears both at the beginning and the end of a phrase.

*Mimesis* – imitation – occurs when in a combination of many voices some that are closest to one another introduce a *noëma* while other are silent, and then those that were silent and close to one another imitate it in a lower or higher range.

*Anadiplosis* – a doubling back – is an ornament of harmony that consists in a double *mimesis*, and it is an ornament related to *mimesis*. For it duplicates what was presented only once through *mimesis*. In grammar it is the duplication of a word at the end of one phrase and the beginning of the next

*Symblema* – a joining – is a mixture of concords and dissonances which takes place in the following manner. At the beginning or first half of a tactus, all concords occur as absolute concords in all the voices of the harmony. However, at the end or second half of the tactus, not all but only some of the voices relate as absolute concords. Of the voices that are concordant among themselves, some move together at the same rate, while others remain stationary for several tactus (beat, whole note.)

*Syncope* – a cutting up – is the opposite of *symblema*. A *syncope* makes a dissonance at the beginning of a half or full tactus. But that dissonance is only a relative dissonance and partially continues the pitch of the preceding tactus. By means of syncopation it is connected with the preceding part into one totality. The diverse parts are compacted into a while, although in terms of their uniform durations and the concordant combinations inside those durations they ought to be considered separate. Taking the middle of a phrase and moving it around

*Pleonasmus* – excess – is the abundant effusion of harmony during the formation of a cadence, specifically in its middle part. It is brought about by combining *symblema* and *syncope* within two, three, or more tactus. It is an over abundance of harmony to emphasize a cadence.

*Auxesis* – growth – occurs when the harmony, made up entirely of concordant combinations, grows and rises on a text that is repeated once, twice, thrice, or more. When we use a word that seems to exceed the magnitude of the thing...error to crime.

*Pathopoeia* – excitement of the passions – is a figure suited for arousing the affections, which occurs when semitones that belong neither to the mode nor to the genus of the piece are employed and introduced in order to apply the resources of one class to another. The same holds when the semitones proper to the mode of the piece are used more often than is customary.

*Hypotyposis* – sketch – is that ornament whereby the sense of the text is so depicted that those matters contained in the text that are inanimate or lifeless seem to be brought to life. Word Painting.

*Aposiopesis* – a becoming silent – is that which imposes a general silence upon all the voices at a specific given sign. Grand pause.

*Anaploke* – knotting up – which occurs particularly in harmonies for eight voices or two choirs, is the replication of one choir's harmony in the other, near the cadence or within the cadence itself. The repetition consists of a twofold or threefold statement. (when a word is repeated to give it special meaning)

#### Melodic Ornaments

*Parembolia* – insertion – occurs when at the beginning of the piece two or more voices carry on the subject of the fugue, and another voice is mingled that proceeds alongside them without contributing anything pertinent to the nature or process of fugue. It merely fills vacant spaces in the consonances while those other voices carry on the fugue. In grammar, it is when something is inserted into a sentence for explanation, it is parenthesis)

*Palilogia* – a saying again – is the iteration of the same melodic phrase or passage at the same pitch level. Sometimes the iteration involves all the pitches (of a phrase) but other times only the initial pitches, in the same voice, with or without intervening rests. Occurs only in one voice. Grammar, when the same thing is continuously repeated in the same breath and not in different phrases.

*Climax* – a ladder – is that which repeats similar pitch patterns on gradations of pitch levels.

*Parrhesia* – free-spokenness, frankness – is mingling of a single dissonance among consonances, the dissonance being equal to one half of the whole tactus, to which the other voices respond on the whole tactus. Put on a freer personality to remind or rebuke another person.

*Hyperbole* – a throwing beyond – is pushing a melody up beyond its upper boundary of the mode.

*Hypobole* – a throwing or putting under – is pressing a melody down beyond the bottom limit of its mode.