The OPEN SPACE magazine

issue 2 spring 2000

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The OPEN SPACE magazine

Benjamin Boretz and Mary Lee Roberts  Editors
Tildy Bayar  Reviews Editor

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From the Editors

This is Issue 2 of Open Space Magazine, appearing a little more than one year following Issue 1. It is, as readers may notice, somewhat bulkier than Issue 1 — but even so, we were unable to accommodate within a single volume all the texts which we intended to offer at this time. Our solution is to put out a supplement — Issue 3 — as soon as possible following No. 2 — by mid-Fall 2000, we expect. To those contributors whose work is thereby somewhat delayed, and to readers expecting to see it, we apologize; but we hope the quality of the composite will compensate for the delay.

Some of the contents anticipated for Issue 3:

Robert Morris  On the presence of Milton Babbitt
Ann Warde  Contemporary Indonesian Composition
Kyle Gann  Interview with Ben Johnston
George Quasha  Axial Stones
Howard S. Becker  The Power of Inertia
Ben Johnston  [a new text]
Bob Gilmore  On Ben Johnston
Franz Kamin  A Score
George Quasha and Charles Stein on Gary Hill
Linda Kermohan  A Little Song of Dissent
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Mary Roberts  Kyle Gann's Twentieth-Century American Music
Tildy Bayar, Elaine Barkin, Benjamin Boretz  CD Reviews
Luke Howard  Writing About Music
Alison Knowles  A Score
Benjamin Boretz  An Introduction to John Rahn's Music Inside Out
Phillip Ratliff  An Interview with Lukas Foss

--Benjamin Boretz and Mary Lee Roberts
OPEN SPACE also invites interested colleagues to work collaboratively to create and sustain an ongoing web-based publication/forum associated with the OPEN SPACE magazine. The online site is a context for publication of creative work, whether art or discourse or both, which may not fit into the conventional print format, by virtue of medium, subject, or form. We would like to provide opportunities to experiment in forms which are made available uniquely in this kind of space: person-to-person work exchanges, webcasting, text, audio, video, and graphics file exchanges; exhibitions, experimental community-building projects, etc.. For this enterprise we are seeking committed collaborators and contributors, especially people who want to help maintain such an online structure, and contribute to its formation and development. Currently the site implements audio, video, graphics and text files on this site. Online publication started March 1, 1999; New contents will be posted on a continuing basis. If you send us your email address we will inform you regularly of current postings. The web address is:
http://www.the-open-space.org.

The OPEN SPACE WEB MAGAZINE is edited by Tildy Bayar, Benjamin Doretz, and Mary Lee Roberts. Inquiries and other communications should be emailed to:

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George Campbell and the Rhetoric of Art: Persuasion through Music

Jon Radwan

Abstract

Contemporary rhetorical theory has broadened its range of applicability. Traditionally concerned with oratory and prose, rhetorical perspectives are now applied to a wide range of cultural artifacts to investigate how they work to manage social meaning. This essay uses vocabulary from George Campbell's *Philosophy of Rhetoric* (1776) to investigate how absolute music can persuade. Musical expression is shown to enlighten the understanding, please the imagination, move the passions, and influence the will in ways that are related to yet distinct from oratory and prose.

Historically speaking, questions about the relationship between rhetoric and aesthetics arise when the possibility for truly instrumental public sphere discourse has been limited or eliminated. The Roman Second Sophistic (50 – 400 A.D.) is often cited as a paradigm case. With the shift from a democratic republic to a dictatorial empire, the Senate lost policy-making power to the emperor and a proud tradition of civic oratory lost its purpose. Despite this loss, the Romans continued to educate their upper-class youth for positions that no longer existed. With nothing at stake, oratory and the schools themselves focused upon “decadent” aesthetic concerns and valorized the office of Style to the conspicuous neglect of more substantial processes like Invention.

Limiting questions about the aesthetics of rhetoric to particular historical epochs can encourage scholars to believe that totalitarian power relations indicate the only appropriate time to inquire about art and influence. Studies of wartime propaganda film and protest movement symbolism are important, but we should also pay attention to the nonlinguistic, yet influential, dimensions of everyday persuasion. With this essay I argue that, contrary to common understanding (Hart, Hikins), the aesthetic question is profitably posed to rhetoric at all times. I consider the overlap between aesthetics and rhetoric to be so extensive that a failure to account for art and feeling while theorizing persuasion can result in serious weaknesses for rhetorical theory and criticism. To help advance an argument for art’s rhetoricity, I will apply George Campbell’s definition of rhetoric to absolute music. After a brief introduction to Rhetoric, Campbell’s definition, and Music, this paper shows how music performs each of his functions of eloquence: enlightening the Understanding, pleasing the Imagination, moving the Passions, and influencing the Will.

Music presents an ideal case study in the rhetoric of art because it is the mode of expression that exists at the furthest remove from the practical materiality of everyday life. As Edman states, "the world of musical form is thoroughly abstract; it exists nowhere save in itself" (113). If I can establish the rhetoricity of such an immaterial art-form as music, then the case should be demonstrable to a much greater degree with regard to those arts that have a clear relationship with practical public affairs (architecture, due to its utilitarian applications, may be the most connected).

Rhetoric

Defining rhetoric is a 2500 year old tradition that has seen a significant resurgence in recent years. In today's disciplinary climate, rhetorical theorists must negotiate a position with regard to a general extension of the term far beyond its classical origin in oratory and public persuasion. Among the expansionists, Brummett (1991, 1994) considers rhetoric a dimension
George Campbell and the Rhetoric of Art

that can be observed in all cultural products; it is "that part of an act object that influences how social meanings are created, maintained, or opposed" (1991 38).

The radical expansions are not universally accepted. For instance, Rod Hart opens Modern Rhetorical Criticism with a reprint of Cynthia Macdonald's poem "The Hay Lady" and follows it with these words, "This is not a book about poems. It is a book about rhetoric. . . . Macdonald gives us precisely what a good poet should give us -- old thoughts thought anew, old feelings felt anew -- but she does not give us rhetoric" (4-5). Hart's position firmly opposes the expansionist school of thought. For him, there are several classes of cultural products that are of no interest to the rhetorician.

George Campbell

George Campbell was one of the premier rhetoricians of the eighteenth century. As a minister and educator, his work combined years of practice in pulpit oratory with the best of ancient and modern philosophy. In 1776, his Philosophy of Rhetoric was published, and today it is recognized as one of "the greatest books on communication theory written in the modern era" (Golden et al 109). In this work, Campbell develops an account of rhetoric that is firmly based in classical scholarship and foregrounds the instrumental agent seeking to persuade a specific audience. To introduce his project, Campbell writes

In speaking there is always some end proposed, or some effect which the speaker intends to produce on the hearer. The word eloquence in its greatest latitude denotes, 'That art or talent by which the discourse is adapted to its end.'

All the ends of speaking are reducible to four; every speech being intended to enlighten the understanding, to please the imagination, to move the passions, or to influence the will. (145)

A clear-cut definition like Campbell's has many advantages. Primary among them is the ability to determine, with very little ambiguity, what is rhetorical and what is not. First, there must be an end, or author intention; if something is done without intent, then it is not rhetorical. Thus accidents, fortuitous circumstances, and nature are all excluded. Next, the intention must be directed toward an audience composed of hearers subject to verbal influence. Third, Campbell tells us that rhetoric is a means to the fore-mentioned intention and not an end in itself. Here we can exclude all that is done for its own sake. Means to complex ends do not come ready-made, and the eloquent speaker is one that effectively adapts appeals so that the desired audience reaction is realized. Finally, there are four goals appropriate to rhetoric, each aimed at a human faculty. Good rhetors are trying to enlighten, please, move, and influence. Accordingly, anyone seeking to do anything else (build, gab, grab, etc.) is not engaged in a rhetorical practice.

Music

I have selected Music as the particular example of aesthetic experience for this essay. Although most of us clearly recognize "good" music when we hear it, few have spent time developing specific justifications for our judgments. For instance, a few years ago an acquaintance and I were discussing Rap music. He maintained adamantly that it was certainly not music and probably not art. This is not an uncommon assessment, but there are just as many (if not more) who consider Rap to be a vital form of urban artistic expression.

Why the disagreement? I see the root of the problem as a difference in orientation to the ancient product-process dichotomy. Those that consider music as substance will look for particular attributes that an artifact must possess in order to be called music. Candidates might include harmonic progression, melodic development, and traditional instrumental timbres. While
most Rap certainly does not possess these attributes (at least not to the same degree as the western art music tradition), I would suggest that the process orientation can explain why so many people do consider it music. When art is approached as a dynamic social exchange, questions shift from what attributes the work of art has, to what work the art does. What functions does it perform for the people involved? What do they get out of it? Ethnomusicologist A.P. Merriam (1964) suggests that music serves ten functions in most cultures:

1. Emotional Expression
2. Aesthetic Enjoyment
3. Entertainment
4. Communication
5. Symbolic Representation
6. Physical Response
7. Enforcing Conformity to Social Norms
8. Validation of Social Institutions and Religious Rituals
9. Contributions to the Continuity and Stability of Culture
10. Contributions to the Integration of Society

(cited in Radocy and Boyle 11)

These functions apply to most art-forms, and the point is that "pure" aesthetic concerns are only one of the many uses of music. This is precisely where the overlap between art and rhetoric resides. Art is not something that is divorced from the culture that produces it; music is the vital expression of a culture, and it works to perform the essential human function, enabling community.

Before applying Campbell’s philosophy of rhetoric to the social functions of music, it is important to officially define music. In Psychological Foundations of Musical Behavior, Radocy and Boyle address the problematic relation between music and society in clear terms.

The ultimate answer to the question under consideration must be in terms of the function of sounds within a given cultural context. If sounds are (a) created or combined by a human being, (b) recognized as music by some group of people, and (c) serve some function which music has come to serve for [hu]mankind, then those sounds are music.(19)

Rhetorical Music

Although I want to show how music is rhetorical, I do not want to imply that all music possesses equal rhetorical force. I would much rather think in terms of “degrees of rhetoric,” where the critic considers events in terms of a continuum ranging from barely to highly concerned with enlightening, pleasing, moving, and influencing an audience. (See Figure 1) Perhaps several continua would be a better approach, one for each verb outlined by Campbell.

Figure 1 — Degrees of Rhetoric

To what extent is the rhetor concerned with enlightening, pleasing, moving, and influencing?

very much

not so much
Even though I will address each verb in turn, it is important to note that The Philosophy of Rhetoric places the four primary terms and their attendant faculties in a distinct hierarchical relation. While each discourse should have only one end, the other faculties are always present and can provide secondary support. "Knowledge, the object of the intellect, furnisheth materials for the fancy; the fancy culls, compounds, and, by her mimic art, disposes these materials so as to affect the passions; the passions are natural spurs to volition or action, and so need only be right directed" (146).

Faculty psychology, developed out of ideas from Locke and Hume, typically looks this way -- our mental abilities are placed into a hierarchy. For our purposes, it may be most telling merely to consider how much contemporary rhetorical theory implicitly accepts similar divisions of human cognition. The basic Speech course, across the entire country, largely trains students for two types of address -- informative and persuasive. Can one really persuade without informing? Can I truly inform you without convincing you that my information is valid and reliable? The ancients did not have such a division, for it is only with the rise of Enlightenment science and Cartesian metaphysics that we get the idea that we can clearly distinguish between the intellect and the passions. This is what allows scientific discourse its clinical gaze. In translating On Rhetoric, Kennedy calls our attention to the (not necessarily hierarchic or distinct) relationship between pathos and logos. "Aristotle's inclusion of emotion as a mode of persuasion, despite his objections to the handbooks, is a recognition that among human beings judgment is not entirely a rational act. There are morally valid emotions in every situation, and it is part of the orator's duty to clarify these in the minds of the audience" (39). Again, while I treat each end (enlightening, pleasing, moving, influencing) separately, recall that they are always functioning together.

to Enlighten the Understanding

The Understanding would appear to be the most difficult characteristic to demonstrate for music, because as adults we rarely encounter music intended to instruct. Music as used in nursery rhymes and pre-school education indicates that small children do not need syllogistic form to be persuaded. Indeed, children are well known for not needing any logical proof on which to base beliefs -- but this cannot mean that they do not learn or have no intellect, because even pre-verbal children begin to understand and communicate. For many of us, music was the very instrument through which we became verbal, or at least literate, through the familiar tones of "The Alphabet Song" or, more recently, Hooked on Phonics.

Even ignoring the child in all of us, music can still serve to enlighten the understanding. Campbell divides instruction into two types; Explaining in order to "dispel ignorance" and Proving to "vanquish error." The distinction is based on audience knowledge. With audiences who simply do not know or are confused, the speaker aims at their Information, and through giving her discourse the quality of Perspicuity the audience is made to Know. Similarly, with those who disbelieve or doubt, we aim at their Conviction, endowing our presentation with the quality of Argument through which they are made to Believe (146). While I prefer "came to" Know or Believe over the causality of Campbell's "made to," one can begin to think of musical examples that aim to explain or prove. (See Figure 2)
Advertising jingles immediately present themselves as candidates for consideration. "Nestlé makes the very best" is a direct truth claim, purportedly informing us about the quality of their product. Can you recall the tune? (See Figure 3) I can, and what this indicates to me is that, whether or not this claim has ever been proven to me, there is a strong sense in which I "know" that Nestlé makes the very best, because the sentence is available for instant recall. Much of this phenomenon may be due to simple repetition, but more depends upon the fact that this "truth" is also a motive, an easily learned and recallable tune that outlines the most fundamental harmonic structure within western music, the major triad, with a regular rhythmic pulse and strong closure.

**Figure 3 – Nestlé Jingle**

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Nest - lé makes the ve - ry best.
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Even though I know that Nestlé makes the very best, do I believe it? Has my conviction been gained through quality argument? Probably not, and it is at this point (if not before) that we must distinguish between verbal appeal, the traditional domain of rhetoric, and absolute musical appeal, the zone of intersection between rhetoric and aesthetics. Accordingly, we should develop an account of how instrumental music can prove, or seem to prove, a point.

Initially we can discount particulars from music's ability to generate belief. Because most musical symbols lack the signatory aspects of linguistic symbols, specific referentiality is usually not a possibility. Argument in the dialectical sense is probably out as well. Even though the question and answer of antecedent and consequent phrasing may approach discursivity, there is a univocality to musical performance, a group unity that denies potential opposition and only acknowledges those in tune and on beat. But this monologue is quite similar to rhetorical argument. Here the aim is a sort of demonstration based on popular belief, a showing that begins
with what an audience already believes and, through artful combination and juxtaposition, develops their attitudes into some new and further belief (Aristotle, 36-45, 1.2).

Instrumental music, insofar as it serves to demonstrate generalities, is more philosophical than rhetorical because it cannot recommend specific (particular) courses of action. We must rely on the linguistic for narrow commands like "Vote for Ross." What generalities can music show? There are probably several, but the one that has been consistently noted throughout the history of philosophy is the ability of music to teach about and demonstrate the relative desirability of various character types. This notion can be gleaned from Aristotle's Poetics, where he numbers instrumental music among the imitative arts. Although his paradigm is tragedy, all imitation of action (the human mode of learning) provides a sort of case study where we can observe different moral types (ways of acting) trans-acting with one another and thus come to understand how and why we may want to incorporate similar manners into our own lives. (1954, 223-233, 1.1-6).

A stronger case can be made with testimony from Aristotle's Problems. He writes "Why do rhythms and tunes, which after all are only voice, resemble characters, whereas savours do not, nor yet colours and odours? Is it because they are movements, as actions also are? Now activity possesses and instills character, but savours and colours have no similar effect" (1434 XIX.29). Because of music's temporal nature, it must move, and this movement can be described in terms of quality. Humans also live in time, and the qualities we hear in music can suggest ways in which we may want to consider moving, or, in a larger sense, being. Plato clearly recognized this, and it is his understanding of the demonstrative properties of music that are at the root of his attack on art in the Republic. He justifies censorship not to suppress lies, but to protect the citizenry from mythico-historical truths that will lead to anti-social behavior.

If our future Guardians are to think it a disgrace to quarrel lightly with one another, we shall not let them embroider robes with the Battle of the Giants or tell them of all the other feuds of gods and heroes with their kith and kin. If by any means we can make them believe that no one has ever had a quarrel with a fellow citizen and it is a sin to have one, that is the sort of thing our old men and women should tell children from the first. (1978, 70, II. 377)

The forbidden truths are expressed in words, but music as a mimetic art shares this ability to lead people to undesirable actions and characters. The Mixed Lydian, Hyperlydian, Ionian, and Lydian modes are not banned because they are untruthful, but because they will familiarize the Guardians with qualities such as sorrow, softness, indolence, and effeminacy. Likewise, rhythms that express meanness, insolence, fury, and other unworthiness are not to be allowed (86-88, III. 398-400). Plato sees a direct causality between representation and behavior that is a bit strong (c.f. Ion), but he does supply authoritative testimony for the argument that music, even without words, can demonstrate action and thereby enlighten us on possible ways of being human.

Those who would deny music access to the understanding proceed with a conception of belief that requires formal argumentation to generate conviction -- all other appeal is considered secondary and relegated to the sensory and pathetic (read aesthetic). While this myopia is understandable given the rhetorical tradition, we must recall that the mind is a holistic entity that is not persuaded by words alone, for "music, like all of the arts, is a thing of the intellect, not of the nerve endings" (Kivy 161). Knowledge is not coterminous with the discursively sayable. Plato's combination of ethics and aesthetics works to establish a rhetorical function for the arts. Human existence, as a temporal phenomenon, "goes" in much the same sense that music does and so constantly requires that we ask and answer HOW questions if we are to give our lives that structure which is called character. Plato was certain about music's role in enlightening the understanding. "By this means [music education] they become more civilized, more balanced, and better adjusted in themselves and so more capable in whatever they say or do, for rhythm
and harmonious adjustment are essential to the whole of human life" (Protagoras, 1961, 322, 326 b, my emphasis).

**to Please the Imagination**

For Campbell, the Imagination is addressed by "exhibiting to it a lively and beautiful representation of a suitable object" (146). This necessarily involves the orator in painterly imitation, with relative quality dependent upon both Dignity (of subject and manner) and Resemblance. Such a description clearly places Imagination within the realm of the aesthetic, and Campbell even goes so far as to declare poetry a mode of oratory. However, not all poetry belongs to this faculty; the dramatist (tragedian) appeals to the Passions and thus must be distinguished from the acts of narration and description that concern both orators and epic poets. At its greatest, an address to the Imagination goes far beyond mere liveliness and beauty to attain "the summit and perfection of the sublime, or those great and noble images, which, when in suitable colouring presented to the mind, do, as it were, distend the imagination with some vast conception, and quite ravish the soul" (146-147).

The end here is pleasure, and few will deny that music has the capacity to charm the fancy. If we accept that the materials furnished by musical understanding involve qualities of action (character), then it is the musical orator's task to engage our creative faculty with a complete and brilliant image of how that sort of person participates in and contribute to social exchanges. How do they trans-act? The pleasure we gain through the imagination is not one based on gratification, because that would involve the passions and desire. Rather, it is closer to an Aristotelian delight in learning that includes but goes beyond bland knowledge to satisfy our internal taste for "the wonderful, the fair, the good; for elegance, for novelty, or for grandeur" (147).

I will describe the four basic materials musicians use in "painting" possible activities and their moral implications: Rhythm, Melody, Harmony, and Tone Color. These are built up in various relations through/over/in time to generate a significant Form. While the Imagination engages ideas colored with the basic materials, it is the Passions that respond to Form.

Rhythm is one of the most powerful of music's attributes because it explicitly states how one can (or should) move. To be more exact, Rhythm has two primary factors, meter and rhythm. Meter indicates a basic pulse, and rhythm consists in events relative to that pulse.

Think of all the character types that can be expressed with Rhythm alone. You know that the iconoclast hates the downbeat, and will never be heard anywhere near it. Conversely, the patriot and the believer march in step, almost to the degree that they are sadly predictable. If you would inquire after the "national tendencies" characteristic of various cultures (Wölflin), a wonderful place to start would be to learn the basic metrical pulses of a people. Dance may be a formalized crystallization of tradition, but one significant way that the Other manifests foreignness is his simple rhythm of life. Tempo is the obvious variable, but how many smaller units in each cycle? How many events before we return to the One? Many Western music lovers are surprised to learn that there are traditional metrical systems whose complexity makes our simple twos and threes begin to appear incapable of sophisticated expression. With music in India, its "talas, its rhythmic sequences -- incomprehensible for Western listeners -- can be as long as 108 beats, yet the Indian ear is constantly aware of where the same falls (jazz musicians would call it the "one") as easily as if it were simple 4/4 or 6/8 time" (Berendt 202).

The next material, Melodies, are strands of pitches strung in time. Of course there is a necessary relation with rhythm, but a pitch series adds an additional dimension. "[I]f the idea of rhythm is connected in our imagination with physical motion, the idea of melody is associated with mental emotion" (Copland 40). Emotion may denote the Passions, but the "mental" qualification
pushes toward "habits of thought," the basic organizational strategies that embody a historico-cultural perspective (Panofsky). Here the key term is flow. In what manner are they proceeding? Is the line full of leaps or is it smooth and regular? Is it balanced? Is there closure? Range is another important variable; high, low, or in between? Are there changes in dynamics? Each in their own time? Do we slide from note to note, or are there distinct boundaries? Last, an essential element is always silence, rest. Although it is interwoven with his argument against technology, Tanizaki's account of Japanese music helps point out the connection between one's basic world-view and that which pleases the imagination. "Japanese music is above all a music of reticence, of atmosphere. When recorded or amplified by a loud-speaker, the greater part of its charm is lost. In conversation too, we prefer the soft voice, the understatement. Most important of all are the pauses" (9).

Harmony is the most highly developed material of western art music. While other genres operate within the general tonal idiom provided by the orchestral tradition, most use only specific selections from the harmonic palette and thus establish for themselves a characteristic quality. Why are the blues blue? There are many reasons, but harmonically speaking there are some ready indicators. The tradition is based on the 5-pitch blues scale (in the key of C, it reads C E flat F G B flat), a set of tones that resembles the minor mode (the sad one) in flatting the third and seventh, but is at the same time more simple, direct, and basic due to the fact that it must express using five tones rather than the usual seven pitch scale. Further, when the other seven pitches available to the western ear are introduced, they are that much more expressive in virtue of being deviations from the norm.

Thus, harmony imparts quality to an image by defining the conditions for simultaneous tones, thereby setting basic expectations about consonance and dissonance. What are the acceptable proportions? The move from harmony to metaphysics is a long one by today's standards, but the Middle Ages placed the governing quality of harmonic proportion as a divine order based upon the perfect consonances.

The principles of good musical modulation that Augustine established in De Musica are mathematical principles and therefore apply . . . to the visual arts as they do to music. On the monochord, the musical intervals are marked off by divisions on a string; the arithmetical ratios of the perfect consonances thus appear as the proportion between different parts of a line. And since Augustine deduces the musical value of the perfect consonances from the metaphysical dignity of the ratios on which they are based, it was natural for him to conclude that the beauty of certain visual proportions derives from their being based on the simple ratios of the first tetractys. (von Simson 22)

Through contemplation of music, or art, or architecture, the medieval pilgrim could come to know the perfection that is God. Anagoge as the mode of imaginative interpretation has a strong affinity with Campbell's assertion that the beautiful and the sublime belong to the imagination, for what could be greater or more pleasing than experiencing perfect and divine order?

Tone Color, or timbre, is the final basic material of musical representation. Where harmony was a quality of relation, timbre is a more individual quality experienced due to the overtone signature of a particular type of instrument. That is, musical tones are complex entities made up of several vibration patterns. The dominant one is called the fundamental and it is responsible for the pitch of the note. Above the fundamental are other sound-waves that are generated along with it, and they are called partials. Different methods of instrument construction cause different partials to be either pronounced or suppressed, and this is what makes brasses sound different than strings. Sounded together, they produce a new and different color not strictly reducible to the sum of its parts.
The "color" tie-in immediately suggests a connection with Campbell's painting metaphor. However, the rhetorical significance of timbre includes but extends beyond the possibilities of visual chroma. Hospital walls may be painted green to soothe patients (the Passions), but when we are addressing the Imagination our concern is with "bestow[ing] brilliancy on our ideas" (210). What sounds make a thought shine? Traditionally, brass is associated with brilliancy, and cultural training should play a large part in all theories of both rhetoric and music, but there is also an ontological side to timbre.

If we could somehow freeze time, would there be sound? It is easy to say no, probably because this (non)event is a commonplace of science fiction film, and it is always deathly quiet when they do it. I propose that, rather than a cessation of sound, stopping time could result in a continuous unchanging tone, the infinite continuation of every sound present at the moment of freezing. If such a case might occur, tone color would be the only characteristic of music that would remain. To halt time is to disallow the possibility for change, and it is this tension between timeless essence and timely becoming that characterizes so much of Western metaphysics. Music without time resembles painting without color, and though this may sound odd to Westerners, this is the exact condition that Chinese and Japanese painting aspire to and conceptualize in the notion of li.

The li of a thing is, in short, the deepest metaphysical ground of the thing, which makes the thing what it really is -- the 'is-ness' or 'such-ness' of the thing as the Buddhists would call it. . . . the li exists in the interior of every individual man, but the same li exists also in each one of all physical objects under Heaven so that in the most profound dimension of existence man and Nature are one single reality, although in the physical dimension each thing is an independent entity separated from all the rest. Because of this structure of reality, man is able -- at least theoretically -- to return to the original unity of the internal li and the external li. (Izutsu 247-248)

By eschewing color for black and white ink painting, the Zen Buddhist aesthetic attempts to depict the eternal unity. It is just this unity that timbre suggests to me. It is the only characteristic of music that is empirically "there," and, as such, becomes a link to the fundamental identity of man and man as well as man and nature that the linguistic order, with its "invention of the negative," denies. The sheer sonority of sound appeals to the imagination through proposing that, at base, we are all of the same substance, or more precisely, vibrating at the same frequency. Identification is a familiar rhetorical concept, but it is always based on the ability of language to join in opposition to the Other. Tone color suggests identification without division.

For my part, I would like to emphasize that the sound of a word, even when associated with the idea the word designates (the sound of the word night, for example, associated with our idea of "the night"), is, nevertheless, also a fragment of sensory reality, untouched by the meaning that makes use of it, or any other for that matter, and thus inseparable from the great body of the world as it is perceived, in its still undivided unity, beyond words. There -- and this is the important as well as the too often neglected fact -- the sound that assists in the capture of a sign that has meaning at the heart of language is also what signals that raw, undivided, unvanquished reality lying beyond language.
(Bonnefoy xiv)

Bonnefoy uses the sonorous order to "shatter" the linguistic in his poetry, but the possibility is present for an entire range of support between sound and thought, from a breaking to a reinforcement. The beautiful and the sublime endow our ideas with brilliancy and depth, and often they depend on the vast unity that is pre-verbal for their appeal to the Imagination.

In their combination, these four elements form the basic material that the imagination works with (culls, compounds, disposes) in order to arouse the emotions. Of course, there are at
least two imaginations at work here, the creator's and the engager's. Together they determine the Form that a work will take.

to Move the Passions

Form involves putting all of the materials together. The Imagination does this, and the result of its work is, if all has gone well, affect. For Campbell, the orator's job with regard to this faculty is to select "only some vivid strokes, some expressive features, not decorated as for show [as may occur with the imagination](all ostentation being both despicable and hurtful here), but such as appear the natural exposition of those bright and deep impressions, made by the subject upon the speaker's mind; for here the end is not pleasure, but emotion" (149, my emphasis). Natural exposition is essential for form to function because, as natural creatures, we interpret in terms of the basic movements of nature. As Burke puts it,

There are formal patterns which distinguish our experience. They apply in art, since they apply outside of art. The accelerated motion of a falling body, the cycle of a storm, the gradations of a sunrise, the stages of a cholera epidemic, the ripening of crops -- in all such instances we find the material of progressive form. (1968 141)

Progression is not the only formal modality, but it is essential to account for how the passions are "awakened" before we look into the different types of patterning. In Philosophy in a New Key, Susanne Langer proposes that symbolizing is the basic human need -- we do not merely choose to use symbols, for we have no choice in the matter. Humans must symbolize, and this need gives rise to the three foci of her book; reason, rite, and art. Basically, we will transform experience into symbols, and, since experience tends to terminate in action, the typically human form of action is sheer expression of ideas (43). For Langer, the practical (rhetorical) is only one explanation of human behavior. She would have us see action as not just a strategy but also a language, for "every move is at the same time a gesture" (51).

Langer's contribution is the observation that all linguistic symbols have discursive and presentational form. That is, they denote and express simultaneously. With absolute music, denotation is lost and we encounter the realm of knowledge that comprises the ineffable -- "music articulates forms which language cannot set forth" (233). To call this area knowledge is not paradoxical, it is merely a recognition that we know anger, sorrow, etc. even if their description defies a precise denotative account. Thus, the relation between musical form and the passions is readily apparent.

The upshot of all these speculations and researches is, that there are certain aspects of the so-called "inner life" -- physical or mental -- which have formal properties similar to those of music -- patterns of motion and rest, of tension and release, of agreement and disagreement, preparation, fulfillment, excitement, sudden change, etc. . . . Not communication but insight is the gift of music; in very naive phrase, a knowledge of 'how feelings go.' (228-244)

We must return to Burke for a theory of the different ways that form "agitates the soul." In Counter-Statement, he is concerned with "literature as art, that is, literature designed for the express purpose of arousing the emotions" (123). At base, affective experience can be reduced to two principles -- stimulation and sedation. We either get worked up or calmed down. If we accept Campbell's definition of eloquence as the art of adapting discourse to its end, then we can begin to see the essential role of the passions in generating energy. Burke is quite explicit about making "three terms synonymous: form, psychology, and eloquence. And eloquence, thereby
becomes the essence of art, while pity, tragedy, sweetness, humor, in short all the emotions which we experience in life proper, as non-artists, are simply the material on which eloquence may feed” (40).

Briefly, the artist becomes conscious of a “pattern of experience” characterized by a particular confluence of emotion. In a creatively transformative act, she condenses this pattern into a Symbol and develops it into a work that exhibits form. Thus, there is appeal based both upon the particular Symbol (emotional material) and the pattern in which it is played out (Form). Symbols appeal to the degree that artist and auditor concur regarding what patterns of experience are relevant in a given situation (153). Significantly, the Symbol by itself cannot go anywhere, but it needs to because of its nature as a crystallization of emotional energy. Thus, "Form, having to do with the creation and gratification of needs, is 'correct' in so far as it gratifies the needs which it creates. The appeal of form in this sense is obvious: form is the appeal" (138).

To finish with the Passions, Campbell identifies three types of emotion based on the level of energy involved in each. Hope, patriotism, ambition, emulation, and anger are stimulative and are thus highly conducive to disposing an audience toward action. Sorrow, fear, shame, and humility are most appropriate to disillusion, and emotions like joy, love, esteem, and compassion are considered intermediate because they can work as both stimulants and sedatives (148-149). It is the task of the Will to decide what to do with this energy.

to Influence the Will

Discourse aimed at persuading to action or conduct is the most complex because it presupposes all of the previous faculties, most especially judgment and passion. Since we have already explored the rhetorical abilities of music in each of the previous sections, all that remains is to discuss their interaction.

To paraphrase Frank Zappa, "Some music makes people tap their feet, and other music makes people want to dance. And then there is music that makes you throw a brick through a window. That is the type of music that I am after." The emotional energy here is clear, people that throw bricks are highly stimulated and usually angry. Assume that Zappa’s ideal song makes no recourse to linguistic argument, and we are left with the impression that it demonstrated a general mode of being and acting, a character sketch of the type of person that throws rocks at windows. A gifted composer, Zappa condensed the emotional matrix or experiential pattern characteristic of such a moral type into a musical Symbol, probably a phrase or theme, and worked at developing it into a formal whole with appropriate degrees of desire and satisfaction. With music designed to inspire action, there must be more emphasis on desire side than on satisfaction. If the listener were able to resolve all tension within the song, then there would be little need for the release effected through throwing the brick. Thus, catharsis is not a part of music that would be instrumental.

To cause someone to take action without physically forcing or verbally persuading sounds magical, and this is the label that Collingwood gives to art that performs social functions. Once we move beyond the mystification surrounding magic and realize that, probably, "spells" have nothing to do with actually procuring the desire of the mage but rather focus on building up social conditions favorable to the realization of said goal, then we have the basis for a sociological explanation of music’s influence on the will.

Magic is a representation where the emotion evoked is an emotion valued on account of its function in practical life, evoked in order that it may discharge that function, and fed by the generative or focusing magical activity into the practical life that needs it. Magical activity is a kind of dynamo supplying the mechanism of practical life with the emotional
current that drives it. Hence, magic is a necessity for every sort and condition of man, and is actually found in every healthy society. (Collingwood 68-69)

Magical art is simply art that serves to create or concentrate the emotional energy needed to keep a community running. Examples readily spring to mind, and Collingwood cites folk-art, religion, sport, ceremonies, and dance as some of the most obvious cases of socially instrumental art.

Returning to Zappa, what community was he concerned with? It is really difficult to say; he had a very long career that saw numerous permutations in his audience base over the years. Roughly, we might say that people listening to Zappa's music and attending performances included musicians, non-conformists, electric jazz fans, guitar enthusiasts, the merely curious, and random others. My point is that as an avant-garde musician, Zappa had no clearly identifiable community to channel energy for and was thus doomed never to realize his brick-launching goal (as far as I know). But we can certainly recall a variety of musics designed for particular communities that do have a clear relationship between emotional energy and audience action. Religious music may be the paradigm case, with music an essential part of ceremony across culture and well known to contribute to divine revelation. Motley Crue, and '80s metal in general, is a notorious pop culture example. Did they consciously set out to create music that would inspire exhibitionism and flashing? Perhaps, but it is more plausible that they are (were) involved with focusing youthful sexual energy and "whipping it up to fever pitch," a practice that can result in a variety of acts, including but not limited to flashing.

Thus, audience analysis is an essential part of music's rhetorical instrumentality. The artist usually works with material already present and develops and directs it rather than creating something out of nothing. In addition, it is essential to account for context. Just as it is typically mistaken to attribute collective action solely to an oration, so is it an overstatement to say that a particular aesthetic event caused a specific behavior. For example, the "wild youth" of the '50s that responded so strongly to "Rock Around the Clock" played over the opening credits of Katzman's film had a lot more behind their legendary "riots" than one song. Combine the sexual energy noted above with a repressive social order, a darkened room, absence of authority figures, and a host of other variables and we can begin to understand their apparently anti-social behavior.

To conclude the Will, it is clear that music, at least music without words, does not assist an audience in choosing between clearly specifiable policy options (Hart 4). What it does do is present us with stylized representations of human action and its qualities. Without denotation, music can never say what, but it will always provide a compelling demonstration of how.

Conclusion

This essay has presented an argument in favor of exploring the intersection of rhetoric and aesthetics. With my account of the rhetoricity of music, I have indicated that non-linguistic appeal can operate on several levels but is especially powerful regarding emotion and character. If logical appeal works with music, ephemeral and evanescent, how much more influence resides in the more permanent and tangible domains that rhetoric and the plastic arts share?

The four distinct rhetorical characteristics of Campbell's definition that we began with -- author intent, responsive audience, craft, and faculty oriented goals -- are definitely not all that there is to art. Many, like Collingwood, explicitly argue against allowing these characteristics within "art proper," but we know that all art is not pure disinterested play. Often, even art proper can be harnessed to promote such "lowly" practices as propagandizing (Perlis) or merchandising (Berger) in order to augment the mass of aesthetic products explicitly designed for these purposes.
Similarly, the non-linguistic appeal outlined here is obviously not the only factor one should consider when exploring rhetoric. However, to the extent that one agrees that the sensory is necessarily involved in all social experience, failure to account for the aesthetic represents a serious weakness. To return to our opening story, oratory during Rome's second sophistic probably was decadent due to a totalitarian regime. Perhaps they did focus upon Style because that was all they had left. But this should demonstrate the sheer fundamentality of the aesthetic in rhetorical discourse -- even mighty Caesar cannot take it away. As long as we remain natural creatures, animals however rational, the basic sensation of experience and its interpretation will form the ground of rhetoric, not the ornament.

WORKS CITED