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Musica Poetica: Musical-Rhetorical Figures in German Baroque Music by Bartel, Dietrich and a great selection of similar Used, New and Collectible Books available now at AbeBooks.com.

Musica Poetica Musical Rhetorical Figures in German

Full Synopsis : "Musica Poetica provides an unprecedented examination of the development of Baroque musical thought. The initial chapters, which serve as an introduction to the concept and teachings of musical-rhetorical figures, explore Martin Luther's theology of music, the development of the Baroque concept of musica poetica, the idea of the affections in German Baroque music, and that music's use of the principles and devices of rhetoric.

Musica Poetica Musical Rhetorical Figures In German

Joachim Burmeister coined the term musica poetica for study of rhetorical relationships in music. This discipline, musica poetica, rationally explained the creative process of a composer, the structure of compositions, and the mechanism through which music moved the listener.

Musical Rhetoric in Three Praeludia of Dietrich Buxtehude

The initial chapters, which serve as an introduction to the concept and teachings of musical-rhetorical figures, explore Martin Luther's theology of music, the development of the Baroque concept of musica poetica, the idea of the affections in German Baroque music, and that music's use of the principles and devices of rhetoric.

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rhetorical-musical appreciations of Musica poetica 2 and 3) artistic theories in fields other than music which also used rhetorical categories. In all these cases,

The Theory of Baroque Musical Rhetoric as an aesthetic trace

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Bartel, Musica Poetica: Musical-Rhetorical Figures in German Baroque Music, 167-448. (Additional descriptions of the categories are included by the author of this essay.) 47

Yamamura_Kaoru_2013%20final.pdf;sequence=1 | Rhetoric | Piano

Musica Poetica: Musical-Rhetorical Figures in the German Baroque, Lincoln and London: University of Nebraska Press, 1997. xv, 471 pp. ISBN 0-8032-1276-3 (hardcover). When scholarship in the field of English literature began to take an interest in

Dietrich Bartel. Musica Poetica: Musical-Rhetorical

Musica Poetica: Musical-Rhetorical Figures in German Baroque Music.3 Bartel provides a detailed examination of musical-rhetorical figures (Figurenlehre) such as melodic repetition, harmonic repetition, fugal figures, representation and depiction, dissonance and

Figures of Musica Poetica in the Passacaglias of D

Musical rhetoric is not and should not be constrictive, neither should it be a compendium of technical or compositional regulations, but should facilitate a philosophy which allows performers to bring a rhetorical dimension to their music. 1 Aristotle, *The Art of Rhetoric*, Harper Press, 2012, 8. 2 Silbiger, Alexander.

Musical Rhetoric and Performance Practice in

Each entry contains the figure name, whether it is musical, literary, or both, its classification (see below), and a short definition. If the figure is highlighted as a link, you can click on it to get more information.

Musica Poetica

The consequent effect of the "Figurenlehre" on music composition (*musica poetica*) during the remainder of the Baroque period was such that this prototypical list of musical-rhetorical figures underwent constant revision and expansion during the next one hundred and fifty years.

Johann Hermann Schein and Musica poetica : a study of the

The initial chapters, which serve as an introduction to the concept and teachings of musical-rhetorical figures, explore Martin Luther's theology of music, the development of the Baroque concept of *musica poetica*, the idea of the affections in German Baroque music, and that music's use of the principles and devices of rhetoric. Dietrich ...

Musica Poetica: Musical-Rhetorical Figures in German

Musica poetica provided both a philosophical framework and a practical musical syntax that allowed for rhetorical expression through musical means. From a theoretical perspective, the musician was now capable of moving, delighting, or instructing their audience in precisely the same fashion as the orator.

Musical Poetics | Q&I Forum

Musica poetica was a term commonly applied to the art of composing music in sixteenth- and seventeenth-century German schools and universities. Its first known use was in the *Rudimenta Musicae Planae* (Wittenberg: 1533) of Nicolaus Listenius.

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