

Musica Poetica Musical Rhetorical Figures In German Baroque Music

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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 Bartel then turns to more detailed considerations of the musical-rhetorical figures that were developed in Baroque treatises and publications.

Musica Poetica: Musical Rhetorical Figures in German ...

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The Figures of Rhetoric and of Musica Poetica

Musica Poetica: Musical-Rhetorical Figures in German Baroque Music. 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.

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By Dietrich Bartel Musica Poetica: Musical Rhetorical ...

Musica Poetica: Musical-Rhetorical Figures in German Baroque Music. Dietrich Bartel. U of Nebraska Press, 1997 - Music - 471 pages. 2 Reviews. Musica Poetica provides an unprecedented examination...

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Musica Poetica: Musical-Rhetorical Figures In German Baroque Music by Dietrich Bartel (University of Nebraska Press, 1997) A staple of Baroque music research, Bartel's book provides valuable information on the grammar of German Baroque music. After a general overview of the concepts, he offers a detailed and cross-referenced index of the musical vocabulary used by composers to add layers of specific meaning to vocal and instrumental expressions, which would have been recognized and ...

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Musica Poetica - Book Page : Nebraska Press

Joachim Burmeister's systematic exposition of the musical-rhetorical style, culminating in his Musica poetica (1606), established the first vocabulary of musical figures, parallels of their rhetorical counterparts, and essential building-blocks of the practice of musica poetica for the

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succeeding two centuries.

Musica Poetica

A knowledge of both Classical rhetoric and musica poetica can greatly enhance the listener's understanding and appreciation of works composed in the sixteenth and seventeenth centuries, especially by such figures as Heinrich Schütz and Giacomo Carissimi. However, it is also important not to seek examples of musical figures on every page; while rhetoric and musical theory were strongly associated, the nature of this association was complex and variable.

Musica poetica - Wikipedia

Musica Poetica: Musical-Rhetorical Figures in German Baroque Music: Bartel, Dietrich: Amazon.sg: Books

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9780803212763: Musica Poetica: Musical-Rhetorical Figures ...

Musica Poetica: Musical-Rhetorical Figures in German Baroque Music. By Dietrich Bartel. Lincoln: University of Nebraska Press, 1997. [xv, 471 pp. ISBN 0-8032-1276-3. \$50.] Reviewed by George J. Buelow* 1. Introduction and Genesis of the Book. 2. Part One. 3. Parts Two and Three. 4. Conclusion. Reference. 1. Introduction and Genesis of the Book

Journal of Seventeenth-Century Music

His aim while publishing his books was to prove that music was an art full of dignity, like eloquence. In *Musica autoschédiastikè* and *Musica Poetica* Burmeister provided a list of musical soloecisms, musical ornaments or figures, parts of the musical poem and musical styles. He inquired about rhetorical convenience and pronunciation of music.

Joachim Burmeister - Wikipedia

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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. Dietrich Bartel then turns to more detailed considerations of the musical-rhetorical figures that were developed in Baroque treatises and publications. After brief biographical sketches of the major theorists, Bartel examines those theorists' interpretation and classification of the figures. The book concludes with a detailed presentation of the musical-rhetorical figures, in which each theorist's definitions are presented in the original language and in parallel English translations. Bartel's clear, detailed analysis of German Baroque musical-rhetorical figures, combined with his careful translations of interpretations of those figures from a wide range of sources, make this book an indispensable introduction and resource for all students of Baroque music.

As the importance of instrumental music grew in the seventeenth century, theorists and composers developed rhetorical devices to establish a link to words. Joachim Burmeister, Christoph Bernhard, and Johann Mattheson all codified musical-rhetorical figures into a practice known as Musica Poetica. Also in the seventeenth century, theorists, such as Athanasius Kircher, developed theories on musical figures and emotional expression which became what we now commonly refer to as the Doctrine of Affections. Major composers of the day were highly influenced by Musica Poetica and the Doctrine of Affections. This document will examine these issues in the Passacaglias of Dieterich Buxtehude and J.S. Bach. An understanding of the figures of Musica Poetica and affections will help illustrate similarities and differences between these pieces within their musical styles. The overall goal of this undertaking is to provide greater resources for performers to interpret these composers' organ compositions.

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Word and music studies is a relatively young discipline that has nonetheless generated a substantial amount of work. Recent studies in the field have embraced music in literature (word music, formal parallels to music in literature, verbal music), music and literature (vocal music) and literature in music (programme music). Other positions have been defined in which song exists as an analysable category distinct from words and music and requiring its own grammar. Much of the literature has tended to focus on readings of the literary text, pushing theoretical and analytical concerns in music to one side, a trend that is as apparent among musicologists as among literary historians. The essays presented here from the third Liverpool Music Symposium seek accordingly to redress this situation. Contributors tackle the study of words and music from a number of standpoints, examining artists as diverse as Eminem, Patti Smith and Arnold Schoenberg.

The Crucifixion in Music studies the musical representation of words and the concepts and contexts to which words refer, examining the way the treatment of a literary text, namely the Crucifixus, coalesces into a recognizable musical tradition that individual composers follow, develop, modify, or ignore.

This volume, edited from the proceedings of a unique conference held at Sam Houston State University, offers the reader an independent Texas-style celebration of Medieval and Renaissance culture and thought. In the opening article, Richard North reveals some ways in which medieval literature pioneered the modern novel. The following essays, drawing from philosophy, literature, music, art, architecture, history, and linguistics, include studies of the portrayal of women in medieval literature and art; discussions surrounding the hero of Paradise Lost; explorations into the thought of Thomas Aquinas; explications of linguistic puzzles in Beowulf; analyses of Shakespeare's plays; considerations of renaissance architecture and instrumental music; and an investigation into the influence of rhetoric on musical composition.

This book offers compelling new perspectives on the revolutionary potential of improvisation pedagogy. Bringing together contributions from leading musicians, scholars, and teachers from around the world, the volume articulates how improvisation can breathe new life into old curricula; how it can help teachers and students to communicate more effectively; how it can break down damaging ideological boundaries between classrooms and communities; and how it can help students become more thoughtful, engaged, and activist global citizens. In the last two decades, a growing number of music educators, music education researchers, musicologists, cultural theorists, creative practitioners, and ethnomusicologists have suggested that a greater emphasis on improvisation in music performance, history, and theory classes offers enormous potential for pedagogical enrichment. This book will help educators realize that potential by exploring improvisation along a variety of trajectories. Essays offer readers both theoretical explorations of improvisation and music education from a wide array of vantage points, and practical explanations of how the theory can be implemented in real situations in communities and classrooms. It will therefore be of interest to teachers and students in numerous modes of pedagogy and fields of study, as well as students and faculty in the academic fields of music education, jazz studies, ethnomusicology, musicology, cultural studies, and popular culture studies.

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Joachim Burmeister's early seventeenth-century treatise on the making of music is generally acknowledged to be central to the understanding of Baroque musical practice: it was the first systematically to explore the connection between rhetoric and music that became a cornerstone of Baroque musical thought. But until now neither a reliable modern edition nor a full translation of this seminal work has existed. This much-needed edition by Benito V. Rivera contains a critical transcription of the Latin text and an annotated translation on facing pages. In a lengthy introduction to the book, Rivera reviews Burmeister's two earlier treatises on musical composition, analyzes *Musical Poetics* as a whole, and places it within its historical context. An appendix to the edition reproduces the passages of music cited by Burmeister, greatly facilitating the interpretation of Burmeister's explanations of the rhetorical figures. The book will be of interest to music historians and theorists as well as to scholars of rhetoric.

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