

## Musica Poetica Musical Rhetorical Figures In German Baroque Music

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### Musica Poetica Musical Rhetorical Figures

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 ...

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...

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Musica Poetica. 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. For those figures that are both literary and musical, clicking the figure name link takes you to Silva rhetoricae for literary information.

### The Figures of Rhetoric and of Musica Poetica

[(Musica Poetica: Musical Rhetorical Figures in German Baroque Music)] [Author: Dietrich Bartel] published on (April, 2002) Hardcover - April 30, 2002 4.8 out of 5 stars 7 ratings See all formats and editions Hide other formats and editions

### [(Musica Poetica: Musical Rhetorical Figures in German ...

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.

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About the Book. 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 - Book Page : Nebraska Press

While the focus of the musical-rhetorical figures was initially on the text, the expression of the affections through the figures gradually gained prominence, eventually replacing the text's dominating role. In the introduction to the musical-rhetorical figures in his Musica Poetica,

### BARTEL, Dietrich. Musica Poetica Musical Rhetorical ...

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 succeeding two centuries.

### Musica Poetica

The influence of the principles of rhetoric profoundly affected the basic elements of music. (See also Analysis §II.) Interrelationships between music and the spoken arts - artes dicendi (grammar, rhetoric, dialectic) - are at once obvious and unclear. Until fairly late in the history of Western civilization, music was predominantly vocal ...

### Rhetoric and music | Grove Music

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

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.

### Musica poetica - Wikipedia

His aim while publishing his books was to prove that music was an art full of dignity, like eloquence. In Musica autschédiastikè and Musica Poetica Burmeister provided a list of musical solecisms, 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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Johann Herman Schein and Musica Poetica: A Study of the Application of Musical-Rhetorical Figures in the Spiritual Madrigals of the Israelites (1623) by Gregory Scott Johnston B. Mus., University of Calgary, 1979 a thesis submitted in partial fulfillment of the requirement for the degree of Master of Arts in

### JOHANN HERMAN 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.

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