

Musica Poetica Musical Rhetorical Figures In German Baroque Music

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

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.

Bing: 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

Joachim Burmeister - Wikipedia

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 - Book Page : Nebraska Press

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a musical expression of opposing affections, harmonies, or thematic material. antitheton, contrapositum: Forkel, Janovka, Kircher, Mattheson, Scheibe, Spiess, Vogt, J.G. Walther : 74: antitheton : LM: RD: a musical expression of opposing affections, harmonies, or thematic material. BartelMP. antithesis, contrapositum

Journal of Seventeenth-Century Music

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.

Musica poetica - Wikipedia

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: 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

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...

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

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.

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The Figures of Rhetoric and of Musica Poetica

Language: English. Brand new 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.

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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.

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