



MUSICA POETICA

MUSICAL-RHETORICAL FIGURES
IN GERMAN BAROQUE MUSIC

Dietrich Bartel

Musica Poetica Musical Rhetorical Figures In German Baroque Music

Camilla Rothe



Musica Poetica Musical Rhetorical Figures In German Baroque Music:

Musica Poetica: Musical-Rhetorical Figures in German Baroque Music Dietrich Bartel, 1997-07-01 *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

Musica Poetica Dietrich Bartel, 1997 *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 Dietrich Bartel is an associate professor in the Department of Music at Canadian Mennonite Bible College affiliated with University of Manitoba

G. F. Handel Mary Ann Parker, 2013-10-15 Baroque composer George Frideric Handel easily ranks among the world's greatest composers The first edition of this research guide on Handel appeared in 1988 since that time a great deal of scholarly work has been published on Handel and related areas including the discovery of a hitherto unknown work New general resources such as the New Grove Dictionary of Opera 1992 electronic resources such as the RISM libretto catalogue online and the study of Handel's continuing popularity as evidenced by the new Handel House Museum in London and Handel practice around the world e.g. Messiah and millennium celebrations in Tonga singalong Messiahs etc are incorporated into this revised edition of the Handel guide

The Oxford Handbook of Western Music and Philosophy Tomás McAuley, Nanette Nielsen, Jerrold

Levinson, Ariana Phillips-Hutton, 2021 The Oxford Handbook of Western Music and Philosophy celebrates the ways in which musicians have historically called upon philosophy as a source of inspiration and encouragement and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it **Musical Listening**

in the German Enlightenment Matthew Riley, 2017-07-05 The silent attentiveness expected of concert audiences is one of the most distinctive characteristics of modern Western musical culture This is the first book to examine the concept of attention in the history of musical thought and its foundations in the writings of German musical commentators of the late eighteenth century Those critics explained numerous technical features of the music of their time as devices for arousing sustaining or otherwise influencing the attention of a listener citing in illustration works by Gluck C P E Bach Georg Benda and others Two types of attention were identified the uninterrupted experience of a single emotional state conveyed by a piece of music as a whole and the fleeting sense of wonder or astonishment induced by a local event in a piece The relative validity of these two modes was a topic of heated debate in the German Enlightenment encompassing issues of musical communication compositional integrity and listener competence Matthew Riley examines the significant writers on the topic Descartes Leibniz Wolff Baumgarten Rousseau Meier Sulzer and Forkel and provides analytical case studies to illustrate how these perceived modes of attention shaped interpretations of music of the period Early Modern Emotions Susan

Broomhall, 2016-12-08 Early Modern Emotions is a student friendly introduction to the concepts approaches and sources used to study emotions in early modern Europe and to the perspectives that analysis of the history of emotions can offer early modern studies more broadly The volume is divided into four sections that guide students through the key processes and practices employed in current research on the history of emotions The first explains how key terms and concepts in the study of emotions relate to early modern Europe while the second focuses on the unique ways in which emotions were conceptualized at the time The third section introduces a range of sources and methodologies that are used to analyse early modern emotions The final section includes a wide ranging selection of thematic topics covering war religion family politics art music literature and the non human world to show how analysis of emotions may offer new perspectives on the early modern period more broadly Each section offers bite sized accessible commentaries providing students new to the history of emotions with the tools to begin their own investigations Each entry is supported by annotated further reading recommendations pointing students to the latest research in that area and at the end of the book is a general bibliography which provides a comprehensive list of current scholarship This book is the perfect starting point for any student wishing to study emotions in early modern Europe *Playing the Harpsichord Expressively* Mark Kroll, 2004-10-08 This book gives a practical method for playing the harpsichord in a way that was lost when the instrument was marginalized by the piano in the 19th century Since a thorough knowledge of historical performance practice is such an important aspect of playing this repertoire excerpts from relevant primary sources are given at the end of many of the lessons **The Rhetoric and**

Symbolism of Forms in Romantic Music Patrick Saint-Dizier, 2020-03-17 This book explores the contribution of the symbolic aspects of musical forms and structures to rhetoric and argumentation during the Romantic period While there are several studies on this topic dedicated to the Baroque era there are much fewer contributions on the Romantic period This book shows that the aesthetics of Romantic music are very strong persuasive and expressive and are paramount for communicating in our everyday life Investigating the impact of musical structures on our cognitive and psychological attitudes is the central issue of this book Within a cognitive science perspective it introduces the different elements of meaning conveyed by music through an analysis of several major works of composers of the Romantic era As such the book is an accessible introduction to anyone with a basic background in music and will be of interest to teachers and researchers in music psychology cognition linguistics and computer science

Mapping Musical Signification Joan Grimalt, 2021-01-23 This book is a unique attempt to systematize the latest research on all that music connotes Musicological reflections on musically expressive content have been pursued for some decades now in spite of the formalist prejudices that can still hinder musicians and music lovers The author organizes this body of research so that both professionals and everyday listeners can benefit from it in plain English but without giving up the level of depth required by the subject matter Two criteria have guided his choice among the many ways to speak about musical meaning its relevance to performance and its suitability to the teaching context The legacy of the so called art music without an interpretive approach that links ancient traditions to our present runs the risk of missing the link to the new generations of musicians and listeners Complementing the theoretical systematic content each chapter includes a wealth of examples including the so called popular music

Musical Rhetoric Patrick Saint-Dizier, 2014-10-06 Discourse analysis and rhetoric are very much developed in communication linguistics cognitive science and artificial intelligence Besides theoretical investigations discourse analysis is central in a number of application areas such as dialogue and negotiation the semantic web question answering or authoring systems Music is also a natural language more abstract and mathematical which follows very strict construction principles However there is very limited and no recent literature on Music Discourse analysis using computational principles This book aims at developing a central issue in musical discourse modeling rhetoric and argumentation It also contributes to the development of high level multimedia annotation schemes for non verbal communication

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

Andreas Werckmeister's Musicalische Paradoxal-Discourse , 2017-11-22

Andreas Werckmeister 1645 1706 a late seventeenth century German Lutheran organist composer and music theorist is the last great advocate and defender of the Great Tradition in music with its assumptions that music is a divine gift to humanity spiritually charged yet rationally accessible the key being a complex of mathematical proportions which govern and are at the root of the entire universe and all which that embraces Thus understood music is the audible manifestation of the order of the universe allowing glimpses sound bites of the very Creator of a well tempered universe and of our relationship to each other our environment and the divine powers which placed us here This is the subject matter of the conversation which Werckmeister wishes to have with us his readers particularly in his last treatise the *Musicalische Paradoxal Discourse* But he does not make it easy for today's readers He assumes certain proficiencies from his readers including detailed biblical knowledge a fluency in Latin and a familiarity with treatises and publications concerning music theology and a number of related disciplines He writes in a rather archaic German riddled with obscure references which require a thorough explanation With its extensive commentary and translation of the treatise this book seeks to bridge Werckmeister's world with that of the twenty first century Werckmeister wrote for novice and professional musicians alike an author who wanted to consider with his readers the basic and existential questions and issues regarding the wondrous art of music questions as relevant then as they are now

Frederick the Great and his Musicians: The Viola da Gamba Music of the Berlin School

Michael O'Loghlin, 2017-07-05 After decades of stagnation during the reign of his father the Barracks King the performing arts began to flourish in Berlin under Frederick the Great Even before his coronation in 1740 the crown prince commenced recruitment of a group of musician composers who were to form the basis of a brilliant court ensemble Several composers including C P E Bach and the Graun brothers wrote music for the viola da gamba an instrument which was already becoming obsolete elsewhere They were encouraged in this endeavour by the presence in the orchestra from 1741 of Ludwig Christian Hesse one of the last gamba virtuosos who was described in 1766 as unquestionably the finest gambist in Europe This study shows how the unique situation in Berlin produced the last major corpus of music written for the viola da gamba and how the more virtuosic works were probably the result of close collaboration between Hesse and the Berlin School composers The reader is also introduced to the more approachable pieces which were written and arranged for amateur viol players including the king's nephew and ultimate successor Frederick William II O'Loghlin argues that the aesthetic circumstances which prevailed in Berlin brought forth a specific style that is reflected not only in the music for viola da gamba Characteristics of this Berlin style are identified with reference to a broad selection of original written sources many of which are hardly accessible to English speaking readers There is also a discussion of the rather contradictory reception history of the Berlin School and some of its composers The book concludes with a complete thematic catalogue of the Berlin gamba music with a listing of original manuscript sources and modern publications The book will appeal to professional and amateur viola da gamba players as well as to scholars of eighteenth century German music

Bach's St. John Passion for the

Twenty-First Century Michael Fuchs, Bradley Jenson, 2023-09-22 Since its composition and first performance in 1724 Bach's St John Passion has captured the spiritual and musical attention of musicians audiences and congregations This book examines this monumental work from a twenty first century perspective providing a new and comprehensive examination of the music and libretto Michael Fuchs and Bradley Jenson explore the historical context of the work as well as its performance history and practice They address important questions regarding the Gospel of John Martin Luther's theology and anti Judaism and antisemitism in the libretto Combining expert theological and musical analysis as well as a new English translation this book is a useful resource for students musicians and scholars while being accessible to general audiences with a strong interest in the music of J S Bach highlighting the composer's compositional creativity **Music and the Modern Condition: Investigating the Boundaries** Ljubica Ilic, 2016-04-29 Two crucial moments in the formation and disintegration of musical modernity and the musical canon occurred at the turn of the seventeenth and the first half of the twentieth century Dr Ljubica Ilic provides a fresh and close look at these moments exploring the ways musical compositions shift to and away from ideological structures identified with modernity The focus is on European art music whose grand narrative defined by tonality and teleological development begins in the seventeenth century and ends with twentieth century modernisms This particular musical language game coincides with historical changes in the phenomenological understanding of space and selfhood A key concept of the book concerns musical compositions that remain without proper conclusions if the wholesome musical work is a manifestation of wholesome subjectivity the pieces Ilic explores deny it reflecting conflict of the individual with previous beliefs with contexts and even within the self as the basic modern condition The musical work is in this case still bounded and well defined but fractured by the incapability or refusal to satisfactorily conclude the implicit cut forced upon it changes the expected musical flow or speaking in spatial terms it influences the musical form By using the metaphor of space Ilic explores how the existence of a separate self as a primary feature of Western modernity becomes negotiated through awareness of the subject's own independence and individuality innerness as something entirely separate from its surroundings and the collective space of social interaction Seeing musical storytelling as a metaphoric representation of selfhood and modernity as a historical continuum Ilic examines the boundaries and relationships between the musical work the subject and modern European history **Singing in Signs** Gregory J. Decker, Matthew R. Shaftel, 2020-01-23 Singing in Signs New Semiotic Explorations of Opera offers a bold and refreshing assessment of the state of opera study that engages composer constructed and work specific music semiotic systems broader socio cultural music codes and narrative strategies with implications for performance and staging practices today **The Cambridge History of Seventeenth-Century Music** Tim Carter, John Butt, 2005-12-22 The Cambridge History of Seventeenth Century Music seeks to provide the most up to date knowledge on seventeenth century music together with a vital questioning of the way in which such a history can be told or put together for our present purposes Written by a distinguished team of experts in the

field the chapters not only address traditional areas of knowledge such as opera and church music but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and how its products are viewed from various cultural points of view While this history does not depart entirely from the traditional study of musical works and their composers there is a strong emphasis on the institutions cultures and politics of the age together with an interrogation of the ways in which music related to contemporary arts sciences and beliefs

Reverberating Song in Shakespeare and Milton Erin Minear, 2016-04-08 In this study Erin Minear explores the fascination of Shakespeare and Milton with the ability of music heard imagined or remembered to infiltrate language Such infected language reproduces not so much the formal or sonic properties of music as its effects Shakespeare's and Milton's understanding of these effects was determined she argues by history and culture as well as individual sensibility They portray music as uncanny and divine expressive and opaque promoting associative rather than logical thought processes and unearthing unexpected memories The title reflects the multiple and overlapping meanings of reverberation in the study the lingering and infectious nature of musical sound the questionable status of audible earthly music as an echo of celestial harmonies and one writer's allusions to another Minear argues that many of the qualities that seem to us characteristically Shakespearean stem from Shakespeare's engagement with how music works and that Milton was deeply influenced by this aspect of Shakespearean poetics Analyzing Milton's account of Shakespeare's warbled notes she demonstrates that he saw Shakespeare as a peculiarly musical poet deeply and obscurely moving his audience with language that has ceased to mean but nonetheless lingers hauntingly in the mind Obsessed with the relationship between words and music for reasons of his own including his father's profession as a composer Milton would adopt adapt and finally reject Shakespeare's form of musical poetics in his own quest to join the angel choir Offering a new way of looking at the work of two major authors this study engages and challenges scholars of Shakespeare Milton and early modern culture

J. S. Bach's 'Leipzig' Chorale Preludes Anne Leahy, 2011-10-10 In 2007 the great Bach scholar Anne Leahy died at the age of 46 She was a leading light in Bach studies and lecturer at the Dublin Institute of Technology DIT Conservatory of Music and Drama Posthumously edited by renowned Bach scholar Robin A Leaver Leahy's dissertation research forms the basis for this original study of the preludes to Bach's Leipzig chorales Originally composed in Weimar and later revised in Leipzig Bach's compositions have been a source of some puzzlement As Leahy notes the original intentions of Bach and the possible purpose of this collection might be regarded as speculative Working from available sources however she argues that through the careful examination of the links among the music hymn texts and theological sources some answers may be had From Bach's personal and deep interest in Lutheran theology to his enormous musical passion Leahy considers closely a series of critical questions does the original manuscript for the chorales simply reflect a random gathering of compositions or is there a common theme in setting How critical is the order of the chorales and what is the theological significance of that order Were the chorales a unified collection and if so which parts

were to be included and which not Indeed were the chorales themselves part of a possibly larger corpus As Leahy makes evident there are no simple answers which is why she considers critical the relationship the texts of the hymns to the chorales and to one another outlining a theological pattern that is vital to fully grasping the guiding philosophy of these compositions J S Bach s Leipzig Chorale Preludes Music Text Theology is ideally suited for Bach scholars and those with a general interest in the intricate connections between text and music in the composition of religious music **Metaphor and Musical Thought** Michael Spitzer, 2015-12-21 The scholarship of Michael Spitzer s new book is impressive and thorough The writing is impeccable and the coverage extensive The book treats the history of the use of metaphor in the field of classical music It also covers a substantial part of the philosophical literature The book treats the topic of metaphor in a new and extremely convincing manner Lydia Goehr Columbia University The experience of music is an abstract and elusive one enough so that we re often forced to describe it using analogies to other forms and sensations we say that music moves or rises like a physical form that it contains the imagery of paintings or the grammar of language In these and countless other ways our discussions of music take the form of metaphor attempting to describe music s abstractions by referencing more concrete and familiar experiences Michael Spitzer s Metaphor and Musical Thought uses this process to create a unique and insightful history of our relationship with music the first ever book length study of musical metaphor in any language Treating issues of language aesthetics semiotics and cognition Spitzer offers an evaluation a comprehensive history and an original theory of the ways our cultural values have informed the metaphors we use to address music And as he brings these discussions to bear on specific works of music and follows them through current debates on how music s meaning might be considered what emerges is a clear and engaging guide to both the philosophy of musical thought and the history of musical analysis from the seventeenth century to the present day Spitzer writes engagingly for students of philosophy and aesthetics as well as for music theorists and historians

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