

Musica Poetica Musical Rhetorical Figures In German Baroque Music

Musica Poetica: Musical-Rhetorical Figures in German Baroque Music
Musical-rhetorical Figures in the Orgelbüchlein of J.S. Bach
The Rhetoric of the Madrigal
Baroque Musical Rhetoric and Handel
The New Grove Dictionary of Music and Musicians
Johann Nikolaus Forkel's Philosophy of Music in the Einleitung to Volume One of His Allgemeine Geschichte Der Musik (1788)
The New Grove Dictionary of Music and Musicians: Recitative to Russian Federation, I
Journal of Music Theory Pedagogy
The New Grove Dictionary of Music and Musicians: Egypt to Flor
Music, Its Ideals and Methods
J.S. Bach's The Art of Fugue
The Cantata in Nuremberg During the Seventeenth Century
Mendelssohn's Music to the Antigone of Sophocles
Word-tone Relations in Musical Thought
Musical-rhetorical Figures in the Cantata " Mein Herze Schwimmt Im Blut" BWV 199
Ba Johann Sebastian Bach
The Marriage of Music and Rhetoric
Emotional Response to Music
The American Organist
Textual Rhetoric and Harmonic Anomaly in Selected Lieder of Johannes Brahms
The Motet and Spanish Religiosity, Ca. 1550-1610
Dietrich Bartel
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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.

In this text the author develops a new interpretation of J.S. Bach's *The Art of Fugue* based on a profound knowledge of Baroque era thought and intense score study. Starting with the work's celebrated Bach theme, he attempts to show that the *Art of Fugue* contains an assertion of the composer's deeply held faith and that aspects of Bach's spiritual convictions permeate the entire musical fabric of the work. The author postulates that *The Art of Fugue* is actually a musical representation of Bach's beliefs about the God-Human relationship and argues that the Christian doctrine of salvation by grace is the core concept that provides the work with its expressive content in much the same way that the opening ground theme subject acts as a basic generating source for all subsequent musical materials. Although *The Art of Fugue* is regarded by the musical world as one of the most significant examples of Bach's contrapuntal craft, the author convincingly argues that this work has an important spiritual dimension that goes beyond considerations of the composer's craftsmanship. He devotes this book to a lively and controversial discussion of unprovable matters that is to those aspects of expressive content which he believes are concealed both within and beyond the musical materials.

Through an analysis of the work of one American musical icon, Pat Metheny, this text investigates human response to music, addressing our innermost feelings and biological reactions to what is heard.

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