

# 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 New Grove Dictionary of Music and Musicians: Egypt to Flor  
The Rhetoric of the Madrigal  
The New Grove Dictionary of Music and Musicians  
The New Grove Dictionary of Music and Musicians: Recitative to Russian Federation, I  
The Organ Yearbook  
Baroque Musical Rhetoric and Handel  
Journal of Music Theory Pedagogy  
J.S. Bach's The Art of Fugue  
Theoria  
Johann Nikolaus Forkel's Philosophy of Music in the Einleitung to Volume One of His Allgemeine Geschichte Der Musik (1788)  
The Marriage of Music and Rhetoric  
The Cantata in Nuremberg During the Seventeenth Century  
The Crucifixion in Music  
Music, Its Ideals and Methods  
Mendelssohn's Music to the Antigone of Sophocles  
Goldberg  
Journal of Music Theory  
The Weapons of Rhetoric  
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Hans  
Heinrich  
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*Colville Betts Harold E. Samuel Jasmin Melissa Cameron William Smythe Babcock Mathews Arthur M. Little Judy Tarling*

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

unique and diverse in its approach the crucifixion in music examines how text was set to music during the musicological period from 1680 to 1800 focusing on the crucifixus from the credo of the ordinary of the roman catholic mass combining analytical theory and method to address musical rhetoric semiotics and theory jasmin melissa cameron follows the crucifixion through many settings in baroque and classical music

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