



Joachim Burmeister

Musical Poetics

Translated, with Introduction and Notes, by Benito V. Rivera

Musical Poetics

Albert A Gayle



Musical Poetics:

Musical Poetics Joachim Burmeister, 1993 Joachim Burmeister's early seventeenth century treatise on the making of music is generally acknowledged to be central to the understanding of Baroque musical practice it was the first systematically to explore the connection between rhetoric and music that became a cornerstone of Baroque musical thought But until now neither a reliable modern edition nor a full translation of this seminal work has existed This much needed edition by Benito V Rivera contains a critical transcription of the Latin text and an annotated translation on facing pages In a lengthy introduction to the book Rivera reviews Burmeister's two earlier treatises on musical composition analyzes Musical Poetics as a whole and places it within its historical context An appendix to the edition reproduces the passages of music cited by Burmeister greatly facilitating the interpretation of Burmeister's explanations of the rhetorical figures The book will be of interest to music historians and theorists as well as to scholars of rhetoric *Musical Poetics*, 1993 **Rap Music**

and the Poetics of Identity Adam Krims, 2000-04-24 This is the first book to discuss in detail how rap music is put together musically and how it contributes to the formation of cultural identities for both artists and audiences It also argues that current skeptical attitudes toward music analysis in popular music studies are misplaced and need to be reconsidered if cultural studies are to treat seriously the social force of rap music popular musics and music in general Drawing extensively on recent scholarship in popular music studies cultural theory communications critical theory and musicology Krims redefines music theory as meaning simply theory about music in which musical poetics the study of how musical sound is deployed may play a crucial role when its claims are contextualized and demystified Theorizing local and global geographies of rap Krims discusses at length the music of Ice Cube the Goodie MoB KRS One Dutch group the Spookrijders and Canadian Cree rapper Bannock **The Poetic Music of Wallace Stevens** Bart Eeckhout, Lisa Goldfarb, 2022-07-12 Wallace Stevens's

musicality is so profound that scholars have only begun to grasp his ties to the art of music or the music of his own poetry In this study two long time specialists present a polyphonic composition in which they pursue various interlocking perspectives Their case studies demonstrate how music as a temporal art form may affect a poetic of ephemerality sensuous experience and affective intensification Such a poetic they argue invites flexible interpretations that respond to poetry as an art of textual performance How did Stevens enact the relation between music and memory How can we hear his verse as a form of melody making What was specific to his ways of recording birdsong Have we been missing the latent music of Richard Strauss Gustav Mahler and Claude Debussy in particular poems What were the musical poetics he shared with Igor Stravinsky And how is our experience of the late poetry transformed when we listen to a musical setting by Ned Rorem The Poetic Music of Wallace Stevens will appeal to experts in the poet's work students of Modernism in the arts and a wider audience fascinated by the dynamics of exchange between music and poetry **The Philosophy of Rhythm** Peter

Cheyne, Andy Hamilton, Max Paddison, 2019-10-30 Rhythm is the fundamental pulse that animates poetry music and dance

across all cultures And yet the recent explosion of scholarly interest across disciplines in the aural dimensions of aesthetic experience particularly in sociology cultural and media theory and literary studies has yet to explore this fundamental category This book furthers the discussion of rhythm beyond the discrete conceptual domains and technical vocabularies of musicology and prosody With original essays by philosophers psychologists musicians literary theorists and ethnomusicologists *The Philosophy of Rhythm* opens up wider and plural perspectives examining formal affinities between the historically interconnected fields of music dance and poetry while addressing key concepts such as embodiment movement pulse and performance Volume editors Peter Cheyne Andy Hamilton and Max Paddison bring together a range of key questions What is the distinction between rhythm and pulse What is the relationship between everyday embodied experience and the specific experience of music dance and poetry Can aesthetics offer an understanding of rhythm that helps inform our responses to visual and other arts as well as music dance and poetry And what is the relation between psychological conceptions of entrainment and the humane concept of rhythm and meter Overall *The Philosophy of Rhythm* appeals across disciplinary boundaries providing a unique overview of a neglected aspect of aesthetic experience

Textological Aspects of Musicology in Russia and the Former Soviet Union Tatyana Naumenko, 2018-03-29 In this monograph Tatyana Naumenko Doctor of Arts and a professor at Moscow's Gnessin Russian Academy of Music looks at modern Russian musicology through the prism of texts representing it She mentions subjects addressed in musicological studies names genres of music that scholars prefer to explore and describes modern methods of research and criteria of assessment largely with the aim of overcoming Soviet era dogmatism Special consideration is given to the writing of academic degree dissertations on music in the former Soviet Union and post Soviet Russia The Annex lists dissertations approved between 1970 and 2013

Poetics of Music in the Form of Six Lessons Igor Stravinsky, 1970-02-26 One of the greatest of contemporary composers has here set down in delightfully personal fashion his general ideas about music and some accounts of his own experience as a composer Every concert goer and lover of music will take keen pleasure in his notes about the essential features of music the process of musical composition inspiration musical types and musical execution Throughout the volume are to be found trenchant comments on such subjects as Wagnerism the operas of Verdi musical taste musical snobbery the influence of political ideas on Russian music under the Soviets musical improvisation as opposed to musical construction the nature of melody and the function of the critic of music Musical people of every sort will welcome this first presentation in English of an unusually interesting book

The Tuning of the Word David Michael Hertz, 1987 David Michael Hertz explicates the relationship between the music and poetry of the Symbolist movement tracing it from its inception in Baudelaire's verse and Wagner's music to its final transformation into Modernism in the works of Schoenberg Hertz begins by examining the concept of the period the well rounded phrase of verse or music which was attacked first in Wagner's use of the leitmotif and unusual intervals such as the tritone Such musical elements created a feeling of emotion directly expressed unhindered by

convention This approach was further developed by Mallarmé who stripped his verse of its conventional framework in an attempt to create images of pure emotion Mallarmé in turn influenced Debussy Hertz shows that in setting Mallarmé's verse Debussy moved further away from the standard harmonic structures of the nineteenth century particularly in his use of tonal ambiguity Hertz explores the aesthetic of the Symbolist movement as embodied in the unique forms that characterized the era the tone poem and the lyric play He demonstrates the particular importance of Maeterlinck's *Pell et Mélisande* which was scored by Debussy A revolutionary work difficult to characterize it speaks gracefully of the transformation of Romanticism into Modernism Citing examples of art literature and music Hertz finds ultimately that the Symbolist aesthetic came to encompass the entire artistic world Only a scholar thoroughly at home in both the literary and musical realms and possessing a sovereign command of the cultural climate and currents of the period would be able to deliver exactly what his subtitle promises a musical literary poetics of the Symbolist movement

Aristotle on Dramatic Musical Composition

Gregory L. Scott, 2016-07-13 Scott revolutionizes the standard interpretation of Aristotle's *Poetics* which has been considered to be about literary theory since Avicenna wrote the first commentary in the 11th century This is in spite of not one poem existing in the treatise The treatise's title and theme stemming from *poiesis* poetry have been interpreted as if they came from the sophist Gorgias c 483 c 380 BCE who first gave the word that meaning in 415 BCE Rather Scott demonstrates that by hypothesizing instead that *poiesis* means what Plato c 428 347 BCE says it means via Diotima in the *Symposium* music in the Greek sense and verse we achieve a much clearer understanding of the *Poetics* and resolve a number of perennial dilemmas For one we understand why Aristotle c 384 322 BCE does not care about the poetic forms per se in his treatise and only primarily treats tragedy and comedy which were fully performed dramatic arts with music dance and spectacle in his day with the final art covered in the treatise epic being considered quasi dramatic Scott's article *The Poetics of Performance The Necessity of Performance Spectacle Music and Dance in Aristotelian Tragedy Performance and Authenticity in the Arts* Cambridge University Press 1999 has been revised and included and additional arguments given to show that because music is included in the definition of tragedy it cannot be merely optional as traditionally conceived Moreover additional evidence is provided to reveal that *HARMONIA KAI RHUTHMOS* always translated to this day as harmony or melody and rhythm in the context of the orchestral arts for Plato and Aristotle must really mean music and dance All of this has important ramifications for dance history and for the type of literary criticism that has railed against Aristotle for placing plot above character as if he were giving literary principles In addition in 2003 Scott published the brief reasons in *Purging the Poetics* Oxford Studies in Ancient Philosophy why Aristotle could not have written the catharsis clause in the definition of tragedy The article reprinted as Chapter 5 has generated debate on both sides of the Atlantic with a number of specialists now supporting Scott with regards to catharsis itself Here Scott provides the additional reasons to advance his view that pity and fear are also inauthentic in the catharsis clause even if they are authentic in the middle chapters As a result Scott is able to prove that

tragedy for Aristotle is simply serious drama showing primarily good individuals which can end in misfortune or in fortune all of which enables Scott to resolve more conclusively the perennial debate of how Oedipus can be the best tragedy when Aristotle explicitly in Chapter 14 ranks it below the tragedies that end happily e g Cresphontes Scott s basic arguments in this respect are given in his Aristotle s Favorite Tragedy Oedipus or Cresphontes Amazon 2016 On an equally fortunate note Scott explains at the end what the real goal s of tragedy are for Aristotle and how he truly responds to Plato s censorship of tragedy and comedy in the ideal republic Moreover Scott shows that catharsis for Aristotle based on passages in the Politics and Rhetoric probably was explained in the lost section on comedy and how that art is more important for Aristotle than generally conceived Scott concludes with some thoughts on the relevance of Aristotle s work for Broadway musicals our closest genre to ancient drama and to the other arts like literature or film All of this absolves Aristotle of a number of historical criticisms and allows a fresh appraisal of the treatise that in spite of the two fundamental misconceptions has been the most important work of literary dramatic and artistic theory in Western culture

Music and Poetry in

Seventeenth-century Rome: Text Robert Rau Holzer,1990 The Musical Quarterly Oscar George Sonneck,1915

Music William Smythe Babcock Mathews,1894 **Music** ,1894 **The Poetics of American Song Lyrics** Charlotte Pence,2012 Poets teachers and musicologists fusing studies of form scansion and musical creation to redefine the place of the American bard **International Journal of Slavic Linguistics and Poetics** ,1986 Poetics of Music in the Form of Six Lessons Igor Stravinsky,1956 **Popular Music and the Poetics of Self in Fiction** ,2021-11-29 Popular Music and the Poetics of Self in Fiction explores the various links between the self and popular music in contemporary fiction In the novels discussed in this volume musical references go far beyond creating a tapestry of sound they make literary characters come alive by giving an account of the physiological and psychological effects of their musical experiences and of their ways of life in different sub cultural and social groups With plots revolving around songs and albums musicians and bands and fans and scenes the thematic focus on the self encompasses the relation of musical taste and identity construction popular music s function as a medium of individual and collective memory and its uses in everyday life across decades spaces and genres

The Connection Between Music and Poetry in Early Greek Literature Henry Rushton Fairclough,1902 *The Poetics of Aristotle* Lane Cooper,1923 Myth, Mimesis and Magic in the Music of the T'boli, Philippines Manolete Mora,2005 Why is musical mimesis so much a part of the cultural world of indigenous Filipinos What does it tell us about their musical sensibilities and their social world This book addresses these issues through a study of the relations between musical poetics myth and magic in the musical and spiritual lives of T boli men and women from the highlands of southwestern Mindanao Manolete Mora s study shows that musical mimesis is an intrinsic part of the cultural process of interpreting articulating making and remaking the world More significantly it suggests that musical mimesis is intimately linked to a moral universe that is grounded in reciprocity Musical mimesis is a way of establishing contact fusion and identity

with the other and this is possible because of the existence of concepts of knowledge and being that are fundamentally different from our own This book embraces wide ranging ethnographic materials and issues that will be of interest to the musicologist anthropologist and student of Southeast Asian folklore and cross cultural aesthetics

Ignite the flame of optimism with Crafted by is motivational masterpiece, **Musical Poetics** . In a downloadable PDF format (*), this ebook is a beacon of encouragement. Download now and let the words propel you towards a brighter, more motivated tomorrow.

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