



Musica Poetica: Musical-Rhetorical Figures in German Baroque Music

By 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.

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Review

"[*Musica Poetica*] represents a very useful tool, and, indeed, a very useful book."—Vassilis Vavoulis, *Eighteenth Century Current Bibliography*
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About the Author

Dietrich Bartel is an associate professor in the Department of Music at Canadian Mennonite Bible College (affiliated with University of Manitoba).

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