

Wordless Rhetoric

Musical Form and the Metaphor of the Oration

Mark Evan Bonds

STUDIES IN THE HISTORY OF MUSIC



Harvard University Press

Wordless Rhetoric Studies In The History Of Music

Rebecca Herissone



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Handbook of Classical Rhetoric in the Hellenistic Period (330 B.C.- A.D. 400) , 2024-01-22 This detailed reference work provides a comprehensive and wide ranging introduction to classical rhetoric as it was practised in the hellenistic period 330 B C A D 400 In three sections it provides a thorough description and analysis of the standard categories of thought terminology and theoretical and historical developments of classical rhetoric as well as providing useful bibliographies The three sections of essays define the major categories of rhetoric analyze rhetorical practice according to genre of writing and treat individual writers in the rhetorical tradition 27 international scholars from a wide range of backgrounds have contributed to this high quality publication which provides an state of the art overview of the current research and will from the basis of future explorations Students of the rhetoric of the New Testament the hellenistic period the classical period and the patristic era will all find this volume useful and insightful as will those with general interests in these subjects This publication has also been published in paperback please click here for details [Handbook of Classical Rhetoric in the Hellenistic Period, 330 B.C. - A.D. 400](#) Stanley E. Porter, 2022-06-13 This detailed reference work provides a comprehensive and wide ranging introduction to classical rhetoric as it was practised in the hellenistic period 330 B C A D 400 In three sections it provides a thorough description and analysis of the standard categories of thought terminology and theoretical and historical developments of classical rhetoric as well as providing useful bibliographies The three sections of essays define the major categories of rhetoric analyze rhetorical practice according to genre of writing and treat individual writers in the rhetorical tradition 27 international scholars from a wide range of backgrounds have contributed to this high quality publication which provides an state of the art overview of the current research and will from the basis of future explorations Students of the rhetoric of the New Testament the hellenistic period the classical period and the patristic era will all find this volume useful and insightful as will those with general interests in these subjects This publication has also been published in hardback no longer available

Conceptualizing Music Lawrence M. Zbikowski, 2002-11-14 This book shows how recent work in cognitive science especially that developed by cognitive linguists and cognitive psychologists can be used to explain how we understand music The book focuses on three cognitive processes categorization cross domain mapping and the use of conceptual models and explores the part these play in theories of musical organization The first part of the book provides a detailed overview of the relevant work in cognitive science framed around specific musical examples The second part brings this perspective to bear on a number of issues with which music scholarship has often been occupied including the emergence of musical syntax and its relationship to musical semiosis the problem of musical ontology the relationship between words and music in songs and conceptions of musical form and musical hierarchy The book will be of interest to music theorists musicologists and ethnomusicologists as well as those with a professional or avocational interest in the

application of work in cognitive science to humanistic principles *German Music Criticism in the Late Eighteenth Century* Mary Sue Morrow,1997-09-18 Music aesthetics in late eighteenth century Germany has always been problematic because there was no aesthetic theory to evaluate the enormous amount of high quality instrumental music produced by composers like Haydn and Mozart This book derives a practical aesthetic for German instrumental music during the late eighteenth century from a previously neglected source reviews of printed instrumental works At a time when the theory of mimesis dominated aesthetic thought leaving sonatas and symphonies at the very bottom of the aesthetic hierarchy a group of reviewers were quietly setting about the task of evaluating instrumental music on its own terms The reviews document an intersection with trends in literature and philosophy and reveal interest in criteria like genius the expressive power of music and the necessity of unity several decades earlier than has previously been supposed **The Stylus Phantasticus and Free Keyboard Music of the North German Baroque** Paul Collins,2017-07-05 The concept of stylus phantasticus or fantastic style as it was expressed in free keyboard music of the north German Baroque forms the focus of this book Exploring both the theoretical background to the style and its application by composers and performers Paul Collins surveys the development of Athanasius Kircher's original concept and its influence on music theorists such as Brossard Janovka Mattheson and Walther Turning specifically to fantasist composers of keyboard works the book examines the keyboard toccatas of Merulo Frescobaldi Rossi and Froberger and their influence on north German organists Tunder Weckmann Reincken Buxtehude Bruhns Lubeck Bohm and Leyding The free keyboard music of this distinguished group highlights the intriguing relationship at this time between composition and performance the concept of fantasy and the understanding of originality and individuality in seventeenth century culture Musical Creativity in Restoration England Rebecca Herissone,2013-10-10 Musical Creativity in Restoration England is the first comprehensive investigation of approaches to creating music in late seventeenth century England Understanding creativity during this period is particularly challenging because many of our basic assumptions about composition such as concepts of originality inspiration and genius were not yet fully developed In adopting a new methodology that takes into account the historical contexts in which sources were produced Rebecca Herissone challenges current assumptions about compositional processes and offers new interpretations of the relationships between notation performance improvisation and musical memory She uncovers a creative culture that was predominantly communal and reveals several distinct approaches to composition determined not by individuals but by the practical function of the music Herissone's new and original interpretations pose a fundamental challenge to our preconceptions about what it meant to be a composer in the seventeenth century and raise broader questions about the interpretation of early modern notation Music as a Science of Mankind in Eighteenth-Century Britain Maria Semi,translated by Timothy Keates,2016-04-29 Music as a Science of Mankind offers a philosophical and historical perspective on the intellectual representation of music in British eighteenth century culture From the field of natural

philosophy involving the science of sounds and acoustics to the realm of imagination involving resounding music and art the branches of modern culture that were involved in the intellectual tradition of the science of music proved to be variously appealing to men of letters Among these a particularly rich field of investigation was the British philosophy of the mind and of human understanding developed between the seventeenth and eighteenth centuries which looked at music and found in its realm a way of understanding human experience Focussing on the world of sensation trying to describe how the human mind could develop ideas and emotions by its means philosophers and physicians often took their cases from art's products be it music sounds painting colours or poetry words as signs of sound conveying a meaning thus looking at art from a particular point of view that of the perceiving mind The relationship between music and the philosophies of mind is presented here as a significant part of the construction of a Science of Man a huge and impressive project involving both the study of man's nature to which in David Hume's words all sciences have a relation and the creation of an ideal of what Man should be Maria Semi sheds light on how these reflections moved towards a Science of Music a complex and articulated vision of the discipline that was later to be known as musicology or Musikwissenschaft

The Cambridge History of Western Music Theory Thomas Christensen, 2006-04-20 The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language A collaborative project by leading music theorists and historians the volume traces the rich panorama of music theoretical thought from the Ancient Greeks to the present day Recognizing the variety and complexity of music theory as an historical subject the volume has been organized within a flexible framework Some chapters are defined chronologically within a restricted historical domain whilst others are defined conceptually and span longer historical periods Together the thirty one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory Richly enhanced with illustrations graphics examples and cross citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature this book will be an invaluable resource for students and scholars alike

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

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