

Musica Poetica Musical Rhetorical Figures In German Baroque Music

Rhetorical Figures in Science Musica Poetica: Musical-Rhetorical Figures in German Baroque Music Rhetorical Figures in Action Advanced Course of Composition and Rhetoric Rhetorical Praxis Elements of Rhetoric Literary Rhetoric A Study of the Vocabulary and Rhetoric of the Letters of Saint Augustine Rhetorical Style Study of the Rhetorical Figures in the Odes of Horace Rhetoric and Higher English Rhetoric and Poetry in the Renaissance; Patristic Studies Patristic Studies The Seven liberal Arts Figuring Jesus Gaskell's Compendium of Forms Tarbell's Lessons in Language Elements of Composition and Rhetoric A Dictionary of the English Language Jeanne Fahnestock Dietrich Bartel Becky Marie Kemper George Payn Quackenbos Henry Noble Day NEWCOMER Heinrich F. Plett Sister Wilfrid Parsons Jeanne Fahnestock James Arthur Dunn Goodloe Harper Bell Donald Lemen Clark Catholic University of America Paul Abelson Keith A. Reich George Arthur Gaskell Horace Sumner Tarbell Virginia Waddy Samuel Johnson

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rhetorical figures in science breaks new ground in the rhetorical study of scientific argument as the first book to demonstrate how figures of speech other than metaphor have been used to accomplish key conceptual moves in scientific texts examples both verbal and visual range across disciplines and centuries to reaffirm the positive value of these once widely taught devices

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

the subject of this book is literary rhetoric which is treated both in a historical outline and a systematic concept implemented in analyses of literary texts of all ages and languages

a comprehensive guide to the language of argument rhetorical style offers a renewed appreciation of the persuasive power of the english language drawing on key texts from the rhetorical tradition as well as on newer approaches from linguistics and literary stylistics fahnestock demonstrates how word choice sentence

form and passage construction can combine to create effective spoken and written arguments with examples from political speeches non fiction works and newspaper reports rhetorical style surveys the arguer s options at the word sentence interactive and passage levels and illustrates the enduring usefulness of rhetorical stylistics in analyzing and constructing arguments

the purpose of this paper is a study of the more important figures of rhetoric as found in the four books of the odes of horace while editors of horace have in their editions here and there pointed out scattered instances of various figures so far as the writer is aware no extended study has been given to the subject nor has any publication of the examples as a whole been made

examining luke s gospel through audience oriented rhetorical criticism this book investigates the speech of jesus through his use of rhetorical figures jesus speech in luke s gospel reveals luke s message and his means of persuading his audience to accept it

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Figures In German Baroque**

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