Abstract

**DISSERTATION:** A Musical Rhetorical Analysis and Performance Perspective of Franz Berwald’s *Sinfonie Singulièrê*

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This dissertation presents a practical method of score study and analysis for conductors and performers of instrumental music, utilizing rhetorical analysis for performance interpretation. As historical background, this study examines the relationship of Classical rhetoric and musical rhetoric from the time of the Renaissance through the early Classical period of music. The origins and nature of musical rhetoric in the German school of thought known as *musica poetica* receive particular focus along with the development of musical rhetorical figures with a focus on Johann Scheibe and Johann Forkel. A rationale for utilizing rhetorical analysis in the study of music beyond the Baroque period for performance preparation is developed, along with a method of analysis that is of practical value to the contemporary conductor or performer. An application of the methodology developed is given in the form of an in-depth analysis of musical rhetorical figures in Franz Berwald’s *Sinfonie Singulièrê*. A discussion follows summarizing the results of the analysis along with some reflections on the value and future development of musical rhetorical analysis, and the need for an understanding of the semiosis of musical rhetorical analysis that is independent of the concepts and methods of oratorical rhetoric.

**KEYWORDS:** musical rhetoric, performance interpretation, musical analysis, Franz Berwald, score study, Scheibe, Forkel, musica poetica