

Att övertyga från orgelpallen

- En retorisk studie av BWV 565



Handledare: Hans Hellsten
Student: Gustaf Lennman
Vt 22



LUNDS
UNIVERSITET

MUSIK-
HÖGSKOLAN
I MALMÖ

*Att övertyga från
orgelpallen*



*Att övertyga från
orgelpallen*

**Nathan Söderblom svensk ärkebiskop
1914-1931 Nobels fredspris 1930.**



Att övertyga från orgelpallen

De 4 evangelisterna:

- Matteus**
- Markus**
- Lukas**
- Johannes**



Att övertyga från orgelpallen

De **5** evangelisterna:

- Matteus
- Markus
- Lukas
- Johannes
- Bach**



Vad är retorik?



LARS ANGERDAL
ORGANIST PRAXIS
REVIDERAD UTGÅVA
HANS HELLISTEN

Enzio Forsblom
MIMESIS
På spaning efter
affektuttryck i
Bachs orgelverk
Ex. 1.

Sibelius - Akademins publikationsserie

Hans Fagius
Johann Sebastian Bachs orgelverk
EN HANDBOK

SENSUS MUSIKBÖCKER NR 33
JOHANN SEBASTIAN BACH
49 ORGAN WORKS
Pedagogical edition with fingerings and
interpretation suggestions by **HANS FAGIUS**
TEXT VOLUME

Vad är retorik?

MBIA

LINCOLN

Klassisk retorik
för vår tid

JANNE LINDQVIST

Retorik idag

Introduktion till modern retorikteori

Jens Elmelund Kjeldsen

AD
HERENNIUM

Lennart Hellspång
Konsten att tala
Handbok i praktisk retorik

Lennart Hellspång
Konsten att tala
Övningsbok i praktisk retorik

Praktisk
argumentation
Grundbok i retorisk argumentation


almö



Syfte


-Med hjälp av sambandet mellan retorik och musik göra en retorisk analys av Bachs toccata och fuga i d-moll BWV 565, för att på så vis förhoppningsvis ge mig en bredare förståelse av verket.

-Ambitionen är att göra analysen och resultatet intersubjektivt godkänd, eller åtminstone förståelig.





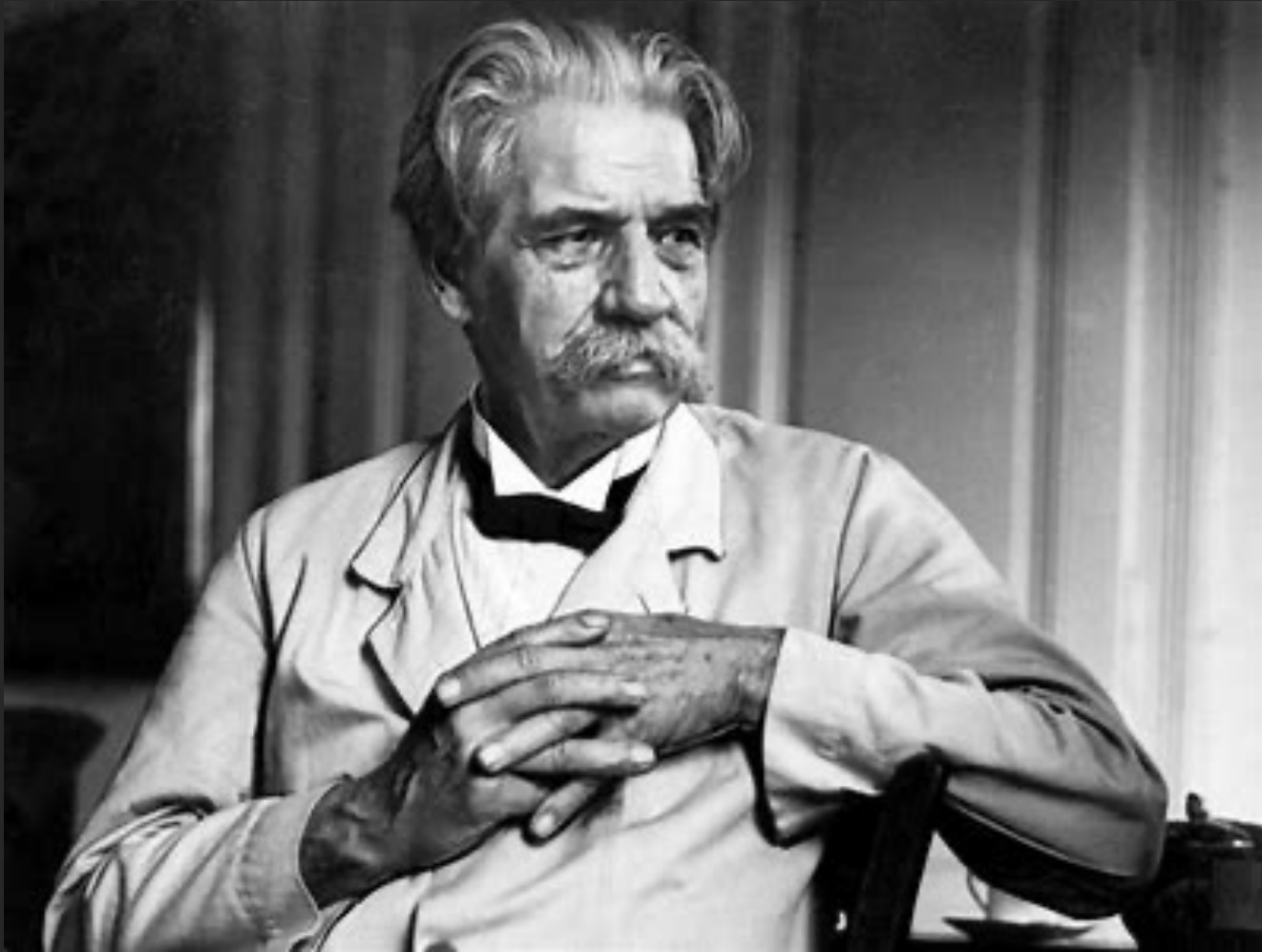
Syfte-Frågeställning

- Vad är retorik?
 - Hur kan den klassiska retoriken förstås i musikaliska termer?
 - Hur kan kopplingen mellan musik och retorik se ut?
- 



Tidigare forskning

- Johann Gottfried Walther (i Forsblom, 1985)
- Johann Mattheson (i Forsblom, 1985)
- Albert Schweitzer (i Angerdal, 2011)
- Enzio Forsblom Mimesis (1985)



Albert Schweitzer

- Orgelbuchlein
- Tonmåleri



Enzo Forsblom

Mimesis (1985)

*Vad är
retorik?*



*Aristoteles
definition:*

*“Retorik är en
förmåga att i varje
enskilt fall uppfatta
det som kan vara
övertygande eller
övertalande” (i
Lindqvist, 2016, s.
48)*



Retorik – Snabb historisk resumé

Antiken

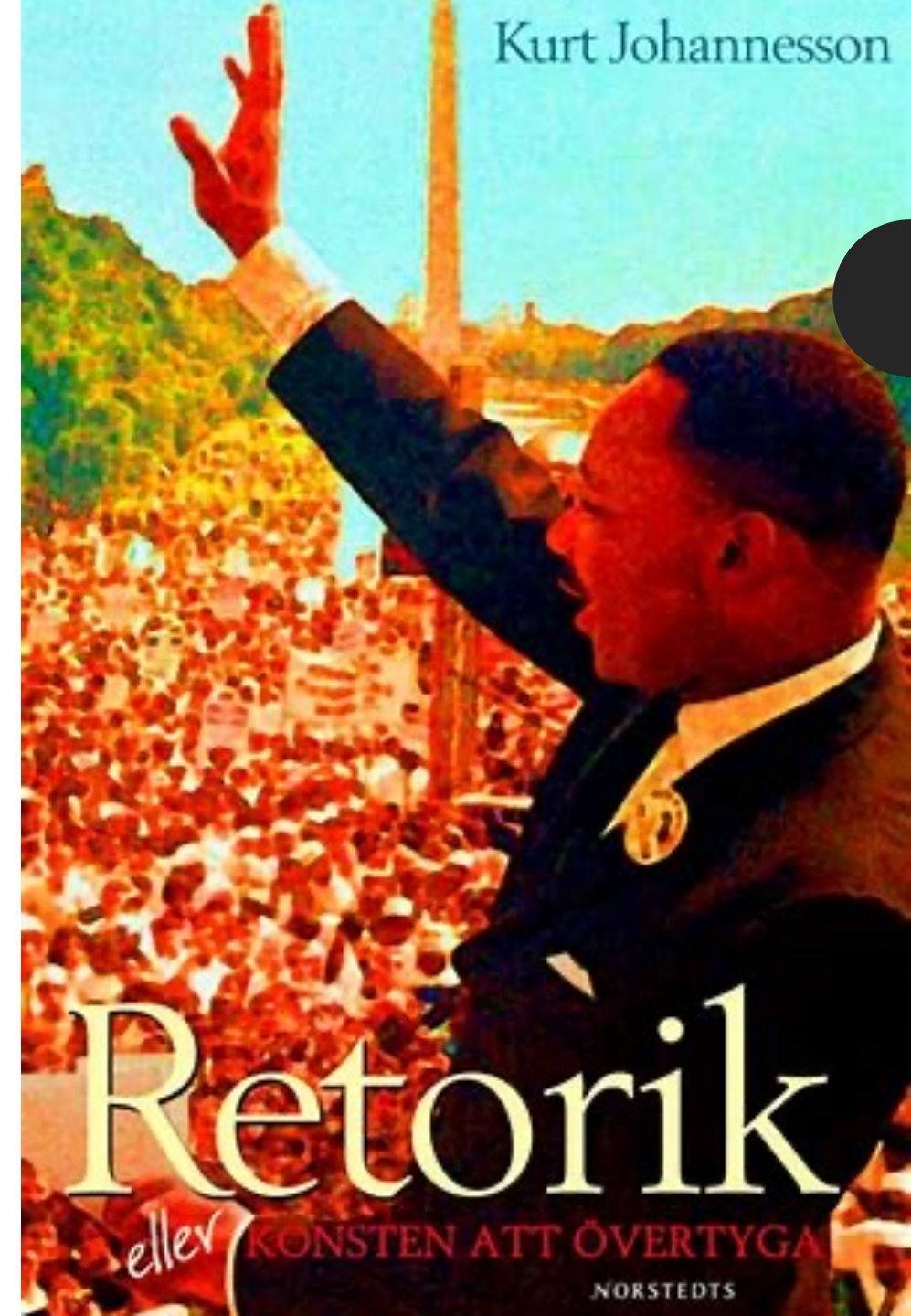
-Kodifierad praxis

Grundämne - Trivial

Romantiken

WW2

Lunds universitet





Parteslăran

- Inventio
- Dispositio
- Elocutio
- Actio
- Memoria

Taluppbyggnad

- Exordium
- Narratio
- Argumentatio
- Recapitulatio
- Peroratio



Stilfigurerer

*Metafor, rim, alliteration, hyperbol,
litotes, anafor, abruptio, dubitatio
ironi, m.m*





Perspektiv och tillvägagångssätt

Neoristotelisk

Hermeneutisk

Taluppbyggnad

Stilfigurer



*Perspektiv och
tillvägagångssätt*

Putin is Kreml



Perspektiv och tillvägagångssätt

Putin is Kreml

Metafor, Litotes,
Hyperbol, Ironi,
Exclamatio, Allegori,
Paradox,
Metonymi, Synekdoke
m.m.



*Subjektivt och
arbiträrt!*

*Problem eller
styrka?*



Enzo Forsblom

Mimesis (1985)

1. Tendenser

- **Anabasis**
- **Katabasis**
- **Kyklosis**



Enzo Forsblom

Mimesis (1985)

2. Diminuering

- **Mordent**
- **Bomba**
- **Drillar m.m.**



Enzio Forsblom

Mimesis (1985)

3. Upprepningar

- **Fuga**
- **Nivåupprepning**
- **Imitation m.m**



Enzio Forsblom

Mimesis (1985)

4. Dissonanser

- **Tvärstånd**
- **Intervaller**
- **Affekter**



Enzio Forsblom

Mimesis (1985)

5. Kontraster

- **Ellipsis**
- **Mörker/ljus**



Enzio Forsblom

Mimesis (1985)

6. Tystnad

- **Abruptio**

- **Aposiopesis ! ? (Kadens)**



Enzio Forsblom

Mimesis (1985)

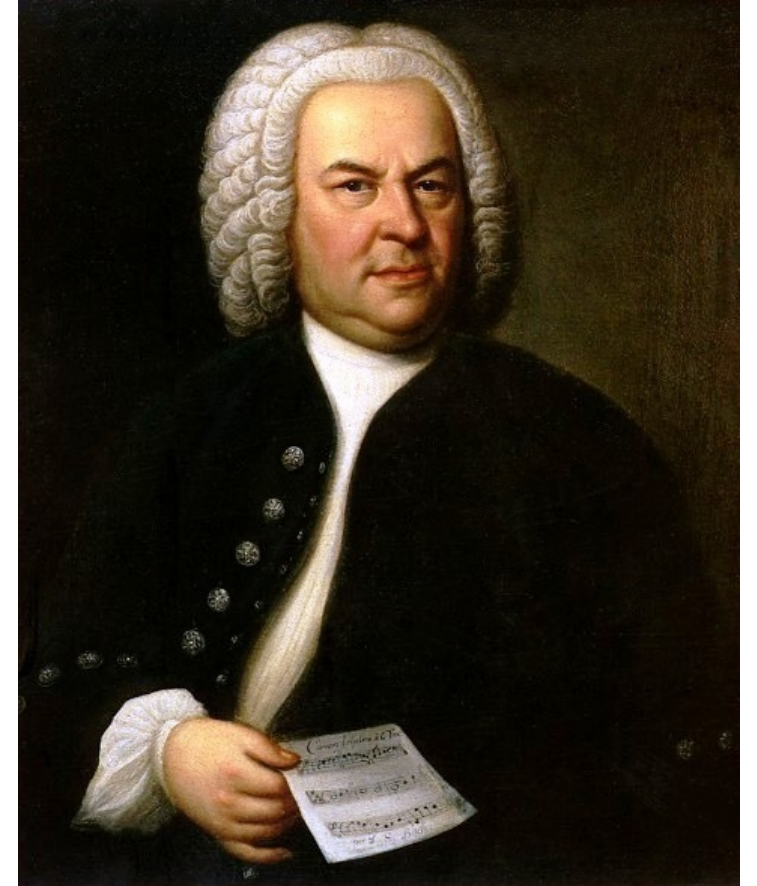
**7- Varia (Kontrast,
variation)**

- Exclamatio

- Dubitatio

Analys och Resultat

I följande bilder applicerar jag de retoriska vektygen som tidigare presenterats direkt i notbilden på BWV 565



49. Toccata in D minor

BWV 565

- Vår första i en strålande Orgelst Analysis

Morden
Exclamatio

Exordium

Exordium

stegring var 3!

nivå upprepning

Katubasis

Kontraster (Lento)

Exclamatio (Allegro) f

Drill (90) Bomba - Dunitul

Pissonanser

Handwritten musical score for BWV 565, 49. Toccata in D minor. The score is divided into three systems, each with three staves (treble, bass, and a lower bass staff).

- System 1 (Measures 1-4):** Marked **Adagio**. Includes handwritten annotations "Morden", "Exclamatio", "Exordium", and "Exordium". Contains various fingerings (1-4) and accents.
- System 2 (Measures 5-8):** Continues the **Adagio** section. Includes the annotation "stegring var 3!".
- System 3 (Measures 9-12):** Marked **Prestissimo**. Includes the annotation "nivå upprepning".
- System 4 (Measures 13-16):** Continues the **Prestissimo** section. Includes the annotation "Katubasis".
- System 5 (Measures 17-20):** Marked **Kontraster (Lento)**. Includes the annotation "Pissonanser".
- System 6 (Measures 21-24):** Marked **Exclamatio (Allegro) f**. Includes the annotation "Drill (90) Bomba - Dunitul".

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. There are several handwritten annotations in Swedish, such as "Morden", "Exclamatio", "Exordium", "stegring var 3!", "nivå upprepning", "Katubasis", "Kontraster (Lento)", "Pissonanser", and "Drill (90) Bomba - Dunitul".

Abruptio Ellipsis

Musical notation system 13-16. Includes treble, middle, and bass staves with various fingerings and articulations.

Musical notation system 17-19. Includes treble, middle, and bass staves. Handwritten notes include "Imitation" and "Dissonant Imitation".

Musical notation system 20-22. Includes treble, middle, and bass staves. Handwritten notes include "Mordent" and "Prestissimo".

Musical notation system 23-26. Includes treble, middle, and bass staves with detailed fingerings.

* Treble and bass can be played as in the previous bar.

26

(2) 1 2
 (3)
 3 2 3 5 3
 2 (3)
 3-4 Diminuendo
 Kontrast (maestoso)
 91) Exclamatio

30

Fugue = Argumentatio

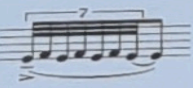
92

35

Cm F Bb E° dm F

40

(1)

d)  (from the main note)

112

Musical score for measures 112-116. The system consists of three staves: Treble, Middle, and Bass. Measure 112 starts with a treble clef and a key signature of one flat. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include '(m) f' in measure 112, 'P' in measure 114, and 'f' in measure 115. There are also slurs and accents throughout the passage.

117

Musical score for measures 117-121. The system consists of three staves: Treble, Middle, and Bass. Measure 117 continues the complex rhythmic patterns. Fingerings are clearly marked. A dynamic marking of 'f' appears in measure 119. The music concludes with a double bar line at the end of measure 121.

122

Musical score for measures 122-126. The system consists of three staves: Treble, Middle, and Bass. Measure 122 begins with a treble clef and a key signature of one flat. The music continues with intricate rhythmic figures. Fingerings are indicated by numbers 1-5. The system ends with a double bar line at the end of measure 126.

Aposiopesis!

Recitativo / conclusio

Handwritten musical score for measures 134-139. The piece is in 3/4 time. The notation is written in treble and bass clefs. Measure numbers 134, 135, 136, 137, 138, and 139 are indicated. The music features a series of eighth-note runs in the right hand and corresponding bass notes in the left hand. Fingering numbers (1-5) are present throughout. A large handwritten 'f' (forte) is written above the staff in measure 138.

130 Adagissimo

Handwritten musical score for measures 130-135. The piece is in 3/4 time. Measures 130 and 131 are marked **Adagissimo**. Measures 132 and 133 are marked **Presto**. The notation is written in treble and bass clefs. Measure numbers 130, 131, 132, 133, 134, and 135 are indicated. The music features a series of eighth-note runs in the right hand and corresponding bass notes in the left hand. Fingering numbers (1-5) are present throughout.

135

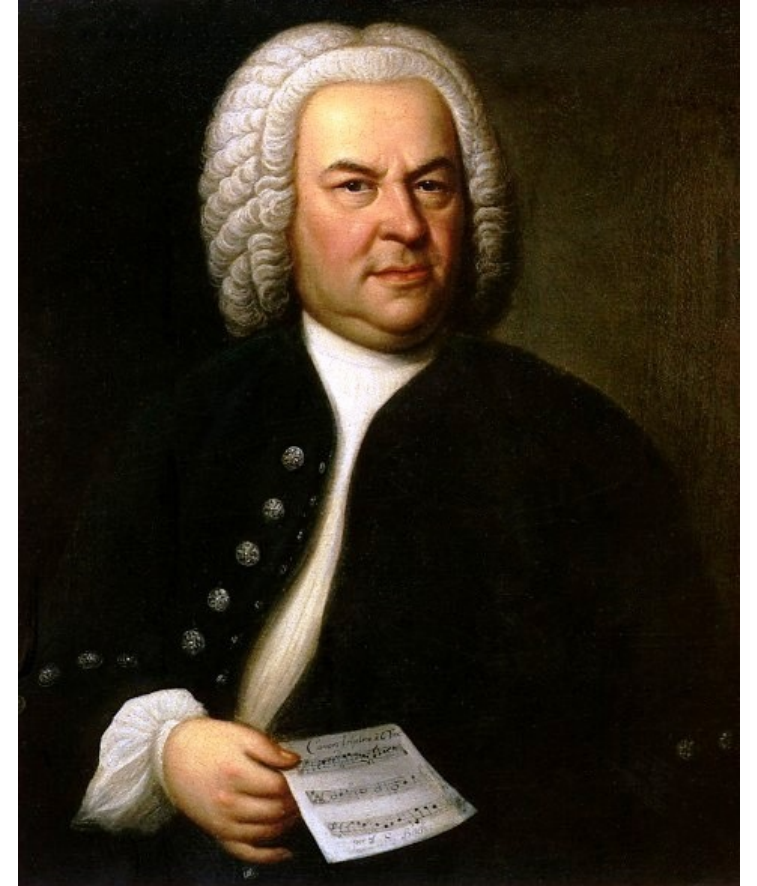
Handwritten musical score for measures 135-141. The piece is in 3/4 time. Measures 135 and 136 are marked **Adagio**. Measures 137 and 138 are marked **Vivace**. The notation is written in treble and bass clefs. Measure numbers 135, 136, 137, 138, 139, 140, and 141 are indicated. The music features a series of eighth-note runs in the right hand and corresponding bass notes in the left hand. Fingering numbers (1-5) are present throughout.

138

Handwritten musical score for measures 138-144. The piece is in 3/4 time. Measures 138 and 139 are marked **Molto adagio**. The notation is written in treble and bass clefs. Measure numbers 138, 139, 140, 141, 142, 143, and 144 are indicated. The music features a series of eighth-note runs in the right hand and corresponding bass notes in the left hand. Fingering numbers (1-5) are present throughout. A large handwritten 'f' (forte) is written above the staff in measure 141. The word **Peroratio** is written in the right margin above the staff.

Resultatsammanfattning

I BWV 565 kan man, som bilderna visar, applicera retoriska och musikaliska stilfigurer samt att man med en förståelse av klassisk taluppbyggnad kan det ges en bredare kunskap om verket.



Diskussion



Conclusio/sammanfattning



-
- Kommunikation
 - Dramaturgi/Narrativ
 - Metaforiska uttryck



Referenser

- Angerdal, L. (2011). *Organistpraxis* (Rev. utg. Hans Hellsten, Hans Fagius). Verbum.
- Bach, J. S. (2015). *49 organ works*. [Musiktryck]. Gehrmans.
- Fagius, H. (2018). *Johann Sebastian Bachs orgelverk : en handbok* (2:a bearbetade upplagan). Bo Ejeby förlag.
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