

Musik Als Klangrede Wege Zu Einem Neuen Musikvers

Die Wahrheit der Füße , Peyker.2006 Der eigene Körper ist das uns Nächste, das die Folgen einer Übermächtigung und Ausbeutung der Mit- und Umwelt zu spüren bekommt, er ist gleichzeitig aber auch der Ort und der Anlass, um im Um-Gang mit der äußeren Natur seine innere Natur zu erfahren. In der Verbindung dieser Wahrheit (der Füße) mit den Wahrheiten der Wissenschaften, der Mythen (Religionen) und der Kunst besteht eine Chance, die *conditio humana* mit der *conditio natura* zu harmonisieren, denn es müsste in der Natur der Sache liegen, dass der Sache der Natur Vorrang eingeräumt wird. Die vorliegenden aufeinander aufbauenden Bände können besonders für ökologiebewusste Pädagogen, Politiker, Ökonomen und Künstler, Wissenschaftler, Entwicklungshelfer, Raumplaner, generell für Lebensgestalter sowohl als ein umfangreiches Lehrbeispiel für vernetztes Denken gelesen werden, das gemeinsame Hintergründe und Ursachen der Mensch- und Naturnutzung aufzeigt, als auch Anreize, Beispiele und praktische Hinweise geben zur Gegen-Dressur von Gewohnheiten des Wahrnehmens, Denkens und Handelns, die zur Lösung globaler Probleme inzwischen obsolet geworden sind.

La Clemenza Di Tito; Or, The Clemency of Titus Wolfgang Amadeus Mozart.1813

Musikhandel .1999

Die Plastizität der Gefühle Bernd Bösel.2023-01-02 Das Gefühlsleben wird zunehmend durch

digitale Technologien ausgelesen, reguliert und produziert. Diese gleichermaßen von Hoffnungen und Ängsten begleitete Entwicklung ist die vorerst letzte Station einer seit der Antike intensiv diskutierten Verschränkung von Affekt und (Kultur-)Technik. Bernd Bösel eröffnet einen genealogischen Blick auf die epochenmachenden Nejustierungen dieser Technisierung. Denn erst im Nachvollzug der verschiedenen Logiken des Verfügens über Affekte wird es möglich, die Verflechtung der Technisierungsformen zu verstehen, auf denen die Psychomacht der Gegenwart basiert. <https://creativecommons.org/licenses/by-nd/4.0/>

Zeitschrift für Kinder- und Jugendliteratur .1991

Musiktheorie Helga De la Motte-Haber, Oliver Schwab-Felisch.2005

Was Musik andächtig macht Arend Hoyer.2018-02-01 Wie hat's Johann Sebastian Bach mit der Religion? Und lässt sich dies an seiner Musik nachweisen? Arend Hoyer ermöglicht mit seiner Studie einen ungewohnten Blick in Bachs Musikerwerkstatt. Er untersucht drei Leipziger Kirchenkantaten in deren Kontext und arbeitet heraus, wie Bach durch seine Musik mit seiner Hörerschaft kommuniziert und welche theologische Haltung er durchschimmern lässt. Der Autor bringt BWV 17, 25 und 78 mit neuen Quellen und Methoden in Beziehung und profiliert sie als Andachtsinszenierungen. Es gilt, Gottes Zu- und Anspruch an die Glaubenden optimal erfahrbar und für die Erbauung relevant zu machen. Dabei zeigt sich eine Verhältnisbestimmung zwischen Kunst, Spiritualität und Gottesdienst, die sich gewinnbringend auch auf heutige Inszenierungen übertragen lässt. Eine kirchenmusikalische Bachstudie zum Reformationsjubiläum.

1000 und 1 Buch .1991

Bibliographie des Musikschritftums .1998 Beigabe zum Archiv für Musikforschung und zur Deutschen Musikkultur, 1936.

Musik als Klangrede Nikolaus Harnoncourt.2002

Jahresverzeichnis der Musikalien und Musikschriften .1984

Musical Memories Camille Saint-Saëns.1919

Werk und Wirkung Wolfgang Suppan.2000

The Chromatic Fourth During Four Centuries of Music Peter Williams.1997 The Chromatic Fourth is a musical pattern of six notes moving by step up or down the scale. In this essentially practical study Peter Williams draws on his extensive knowledge of the music of four centuries to investigate and analyze over 200 examples taken from composers ranging from Bach to Bart k, and from Schubert to Shostakovich.

Wissenschaft als Kultur Friedrich Stadler.1997 Kultur umfaßt neben den schönen Künsten auch Denken, Forschen und Lehren – Kernelemente einer jeden Wissenschaft. Wenn Österreich gerne in Verbindung mit Kunst, oft nur auf Musik, Belletristik und bildende Künste reduziert, dargestellt wird, soll – vollständigkeitshalber – auch auf seine bedeutenden wissenschaftlichen Leistungen als wesentlichen Bestandteil der kulturellen Identität hingewiesen werden. Tatsächlich gibt es eine Fülle geistiger Innovationen in und aus Österreich, die heutzutage selbstverständlich als internationales Kulturgut angesehen werden, wobei jedoch nur wenigen die Ursprünge bewußt sind. Dies hat wohl auch damit zu tun, daß die Emigration und das Exil der österreichischen WissenschaftlerInnen erfolgreich verdrängt, und erst spät das Ausmaß dieser Zäsur erkannt worden ist. Wurzeln und Zusammenhänge dieser Wissenschaftskultur ins Bewußtsein zu bringen, ist einerseits eine wichtige Voraussetzung für Österreichs Rolle im neuen Europa, andererseits auch ein wesentliches Element für Österreichs gegenwärtiges Selbstverständnis. Diesen Bewußtwerdungsprozeß zu fördern, ist die Zielsetzung nicht nur dieses Bandes, sondern auch der

gesamten Reihe Veröffentlichungen des Instituts Wiener Kreis.

Handbuch der systematischen Musikwissenschaft Helga De la Motte-Haber.2004

Taking Popular Music Seriously Simon Frith.2017-07-05 As a sociologist Simon Frith takes the starting point that music is the result of the play of social forces, whether as an idea, an experience or an activity. The essays in this important collection address these forces, recognising that music is an effect of a continuous process of negotiation, dispute and agreement between the individual actors who make up a music world. The emphasis is always on discourse, on the way in which people talk and write about music, and the part this plays in the social construction of musical meaning and value. The collection includes nineteen essays, some of which have had a major impact on the field, along with an autobiographical introduction.

Schweizer Lexikon 91: Gen-Kla .1992

Musik und Transzendenz Otto Zsok.1998

Modernität und Tradition Gottfried Boehm,Karlheinz Stierle,Gundolf Winter.1985

Musical Gestures Rolf Inge Godøy,Marc Leman.2010-02-12 We experience and understand the world, including music, through body movement-when we hear something, we are able to make sense of it by relating it to our body movements, or form an image in our minds of body movements. Musical Gestures is a collection of essays that explore the relationship between sound and movement. It takes an interdisciplinary approach to the fundamental issues of this subject, drawing on ideas, theories and methods from disciplines such as musicology, music perception, human movement science, cognitive psychology, and computer science.

Musikphilologie Georg Feder.1987

Die Literarisierung von Musik und bildender Kunst um 1800 Corina Caduff.2003 Ausgehend

von den literarischen und theoretischen Differenzen im Umgang mit Musik und Malerei in der Gegenwartsliteratur (1980-2000) fokussiert die Studie die Literarisierung von Musik und bildender Kunst um 1800. Im Zentrum des Interesses steht die Konstituierung und Ausprägung von literarischen Imaginationen, die an Musik und bildender Kunst gewonnen sind. Die Prozesse dieser Literarisierung werden untersucht anhand verschiedener, am Übergang von Theorie und Literatur situierter Diskursfelder (dem Übergang von der Musik- und Kunstkritik zur Literatur, der Geschichte der Ästhetik, theoretischen Debatten) sowie anhand der literarischen Konzeptualisierung von Künstlerpersonal und Kunstwerken. Zur Debatte steht also die Frage, wie sich das Sprechen über die Künste in Modi der Poetik und Fiktion transformiert. Gezeigt wird dabei auch, daß die Transformation von Bild- und Musik-Diskursen in Literarizität unabdingbar an eine Transformation von literarischen Textstrukturen gebunden ist.

Musik als Klangrede Nikolaus Harnoncourt.1985

The Battle of Chronos and Orpheus Jean-Jacques Nattiez.2004 In this collection of previously unpublished essays Jean-Jacques Nattiez applies his theoretical foundations of musical semiotics to theorists such as Lévi-Strauss, Hanslick, and Brailoiu; novelists such as Proust; and poets such as Baudelaire. The author treats problems which musicologists and music lovers alike need to address: the artistic product in music of oral tradition, the nature of musical facts, and questions of fidelity and authenticity in performance practice. Nattiez tackles these perennial issues with an originality born out of his focus on the status of time in the works considered. This approach allows him to take sides, sometimes in a provocative manner, in the ongoing debates which pit adherents of modernity against apologists of postmodernism.

Abschied von der DDR Valeska Steinig.2007 Die Wiedervereinigung 1990 brachte eine auffällig

expansive Produktion autobiografisch verfasster Texte hervor, die entweder eigene Lebensbeschreibungen waren oder fiktive Texte, die sich der autobiografischen Erzählweise bedienten. Sie wurden vor allem von ehemaligen DDR-Schriftstellern, aber keineswegs nur von ihnen verfasst. Die Arbeit analysiert die Methoden dieser Ich-Darstellungen umfassend und detailliert. Es wird deutlich, dass es vor allem die seit 1990 einsetzende Welle politischer Delegitimation ist, auf die Autoren ganz unterschiedlicher Provenienz mit vergleichbaren Mustern der Legitimation antworten. Die Selbstbehauptung ihrer Identität als Schriftsteller schließt in aller Regel den endgültigen Abschied von der politischen Alternative des Sozialismus ein. Die Untersuchung bietet nicht nur einen Überblick über ein großes Textkorpus, sondern liefert auf breiter Materialgrundlage auch einen akzentuierten Beitrag zur Theorie autobiografischen Schreibens.

Musik als Klangrede Nikolaus Harnoncourt.2004

Beethoven Richard Wagner.1880

Die Oper des 17. und frühen 18. Jahrhunderts auf der modernen Opernbühne Ulrich Peters.1988

Musikzentren, Konzertschaffen im 18. Jahrhundert Eitelfriedrich Thom,Frieder Zschoch.1984

Muzykolog wobec dzieła muzycznego Małgorzata Woźna-Stankiewicz,Zofia Dobrzańska-Fabiańska.1999

Das Plateau .1990

The Oxford Handbook of Music Listening in the 19th and 20th Centuries Christian Thorau,Hansjakob Ziemer.2018-12-03 An idealized image of European concert-goers has long prevailed in historical overviews of the nineteenth and twentieth centuries. This act of listening was

considered to be an invisible and amorphous phenomenon, a naturally given mode of perception. This narrative influenced the conditions of listening from the selection of repertoire to the construction of concert halls and programmes. However, as listening moved from the concert hall to the opera house, street music, and jazz venues, new and visceral listening traditions evolved. In turn, the art of listening was shaped by phenomena of the modern era including media innovation and commercialization. This Handbook asks whether, how, and why practices of music listening changed as the audience moved from pleasure gardens and concert venues in the eighteenth century to living rooms in the twentieth century, and mobile devices in the twenty-first. Through these questions, chapters enable a differently conceived history of listening and offer an agenda for future research.

The Aesthetics of Mimesis Stephen Halliwell. 2009-01-10 Mimesis is one of the oldest, most fundamental concepts in Western aesthetics. This book offers a new, searching treatment of its long history at the center of theories of representational art: above all, in the highly influential writings of Plato and Aristotle, but also in later Greco-Roman philosophy and criticism, and subsequently in many areas of aesthetic controversy from the Renaissance to the twentieth century. Combining classical scholarship, philosophical analysis, and the history of ideas--and ranging across discussion of poetry, painting, and music--Stephen Halliwell shows with a wealth of detail how mimesis, at all stages of its evolution, has been a more complex, variable concept than its conventional translation of imitation can now convey. Far from providing a static model of artistic representation, mimesis has generated many different models of art, encompassing a spectrum of positions from realism to idealism. Under the influence of Platonist and Aristotelian paradigms, mimesis has been a crux of debate between proponents of what Halliwell calls world-reflecting and world-simulating theories of representation in both the visual and musico-poetic arts. This debate is about not only the fraught

relationship between art and reality but also the psychology and ethics of how we experience and are affected by mimetic art. Moving expertly between ancient and modern traditions, Halliwell contends that the history of mimesis hinges on problems that continue to be of urgent concern for contemporary aesthetics.

A History of Art in 21 Cats Nia Gould.2019-08-13 Become litter-ate in the basics of important art movements through a host of beautifully illustrated cats, each one inspired by a specific period in art history: Surrealism, Cubism, Abstract Expressionism, Ancient Egyptian (of course), and many more. From Claude Meow-net to Jackson Paw-llock, these creative cats will introduce you to key themes and artists you won't soon fur-get. Purr-haps even inspiring you to make your own version!

Theologische Klangrede Rüdiger Bartelmus.1998

Herbert Von Karajan Richard Osborne.2014-02-17 Herbert von Karajan was one of the twentieth century's most prodigiously gifted performing artists. Richard Osborne knew him and had many conversations with him. These, however, were only the starting point for a biography which draws on interviews with those who worked with Karajan during his sixty year career, and on a vast array of primary archive material which has never been previously examined. This biography explores Karajan's life and music-making against the background of European music and politics in the years 1908 - 1989. The Austrian theatre producer Otto Schenk once said of Karajan: 'He is not only a musician. He is a whole period. When I was a boy he was already a period in our history'. This epic biography explores that period, and the enigma of the man who made it.

Heinrich Schütz Bernd Oberhoff.2006 Während die bewusste Persönlichkeit des ersten großen deutschen Komponisten Heinrich Schütz weitgehend im Dunkeln verblieben ist, zeigt sich in seiner Musik auf einer unbewussten Ebene eine sehr anrührende, ja schwärmerische Emotionalität in

ausdrucksvoller Klarheit. Ausgehend von einer Analyse der unbewussten Sinnstrukturen in der Musik der Renaissance und des Barock (Madrigal, doppelchörige Motette, Monodie) unternimmt Bernd Oberhoff in diesem Buch einen psychoanalytischen Abstieg auf die sinnlich-emotionale Tiefenebene der Schützschen Musik und arbeitet bislang kaum beachtete Facetten heraus, die geeignet sind, die Musik von Heinrich Schütz auf eine überraschend neue Art zu hören.

Max Webers "Musiksoziologie" Christoph Braun.1992

Katalog Musikantiquariat Walter Ricke.

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