

# **Wiederholung In Der Musik**

**Christofer Jost, Gregor Herzfeld**

**Wiederholung als zentrales universelles Gestaltungsmittel der Musik** Ulli Götte, 2020-02-25 Im Zentrum des Buches steht die Betrachtung der Wiederholung in ihren vielfältigen, kulturübergreifenden Erscheinungsformen. Zahlreiche Analysen aus den Bereichen der abendländischen Kunstmusik, der europäischen Volksmusik, der afrikanischen, indonesischen und indischen Musik sowie der populären Musik untermauern die einzigartige Bedeutung der Wiederholung als musikalisches Gestaltungsmittel. Die europäische Theorie der musikalischen Form, mathematische Betrachtungen, Minimal Music (als Inbegriff repetitiver Musik) sowie ästhetische Überlegungen werden in einzelnen Kapiteln behandelt. Eine Systematisierung der Wiederholungsstrukturen steht am Ende des Buches. Entsprechend dieser Bedeutung wird die Schrift eingeleitet mit einer streifzugartigen Darstellung der Wiederholung als einer universellen, kunstparteienübergreifenden Strategie.

*Wiederholung und Variation im Werk Adalbert Stifters* Michael Wild, 2001

**Bewegung in der Musik** Teresa Leonhard, 2014-11-15 Musik und Bewegung weisen eine ausgeprägte anthropologische Dimension auf. Teresa Leonhardmair nimmt einen Perspektivenwechsel vor und situiert Bewegung in der Musik. Sie zeigt: Seit jeher spielt Bewegung in der Rede über Musik eine Rolle und ist Basis des Musik-Erlebens. In der Synopsis der Quellen werden erstmals Zusammenhänge sichtbar, die einen Beitrag für die Hermeneutik und Vermittlung von Musik leisten. Die breit angelegte Untersuchung etabliert den Zwischenraum von Wissenschaft und Kunst, innerhalb dessen sich Bewegung als Grundlage der Musik entfaltet. Der transdisziplinäre Ansatz generiert anhand musikalischer Parameter und Phänomene neue Sichtweisen und Impulse für musikaffine Fachbereiche.

**Tanz und Musik** Christelle Cazaux, Agnese Pavanello, Martina Papiro, 2023-11-13 Wie beeinflussen Tanzbewegungen die musikalische Spielweise? Und umgekehrt: Welche Wirkung hat die musikalische Interpretation auf die Ausführung einer Choreografie? Wie stehen tänzerische und melodische Phrasierung zueinander? Derlei Fragen zum Verhältnis von Tanz und Musik ergeben sich sowohl bei der praktischen Ausführung als auch bei der Erforschung historischer ‹Tanzmusik›. Entsprechend vielseitig sind die Zugänge, mit denen dieser interdisziplinäre Band ‹Tanzmusik› vom Mittelalter bis zur Romantik untersucht, kontextualisiert und im Sinne historischer Musikpraxis erschließt. Im Mittelpunkt steht die Wechselbeziehung zwischen Klang und Bewegung in verschiedenen historischen Repertoires, Gattungen und Formen.

## **Vollzugsvorschrift zum Statute der Grundverfassung des Conservatoriums für Musik und darstellende Kunst der Gesellschaft der Musikfreunde in Wien ,1878**

Neue Berliner Musikzeitung ,1857

Über Musik Philip Herschkowitz,2025-02-04 Der Komponist und Musiktheoretiker Philip Herschkowitz, 1906 im rumänischen Jassy (Iași) geboren, kam 1927 nach Wien und nahm dort bei Alban Berg, Anton Webern und Hermann Scherchen Unterricht. 1939 musste Herschkowitz über Bukarest in die Sowjetunion fliehen, wo er ab 1946 in Moskau lebte. Als Vertreter der in der UdSSR unerwünschten Zwölftonlehre führte er dort ein isoliertes und auswegloses Leben: An den Konservatorien durfte er nicht unterrichten, seine Werke wurden nicht aufgeführt. Sein Ruhm als Vertreter der Schönbergschen Methode und als Webern- und Berg-Schüler zog jedoch viele junge Komponist:innen und ausübende Künstler:innen an, denen er privat Unterricht erteilte. Philip Herschkowitz' musiktheoretischen Schriften sind von herausragender Bedeutung und vor allem für das Verständnis der Quellen und der Tradition der Schönbergschen Methode wesentlich. Sie sind in diesem Band erstmalig in deutscher Übersetzung veröffentlicht, zusammen mit einer Auswahl an biografischen Texten und Korrespondenz, sowie einer Übersicht über sein kompositorisches Werk.

*Musik und das Unheimliche* Christoph Hust,Ivana Rentsch,Arne Stollberg,2023-09-22 Manchem mag das scherhaft vorkommen, dem Rez[ensenten] erweckte es ein unheimliches Gefühl. Diese Bemerkung E. T. A. Hoffmanns über eine Passage aus dem 3. Satz der Fünften Sinfonie Ludwig van Beethovens steht paradigmatisch für die Frage, ob, und wenn ja, auf welche Weise es der Musik möglich ist, das Unheimliche in Klängen heraufzubeschwören – sei es unterstützend im Verbund mit Text, Bild oder Szene, sei es durch die Imaginationskraft der Töne allein. Virulent wurde diese Thematik spätestens mit dem Aufkommen der Schauerliteratur ab dem letzten Drittel des 18. Jahrhunderts, erst recht, weil die Musik selbst sich dort als Handlungsmotiv etablierte und in den Bühnenwerken, die an der entsprechenden Ästhetik des Schreckens teilhatten, als Stimmungsbehelf unverzichtbare Dienste leistete – eine Aufgabe, die sie bis zum Horrorfilm und dem Computerspiel unserer Tage erfüllt. Der Band geht mit historischen Fallstudien dem Phänomen unheimlicher Kompositionen nach und beleuchtet es in der Ausprägung verschiedener Gattungen, Epochen und Medien. Mit Beiträgen von Jean-François Candoni, Julian Caskel, Richard Erkens, Marco Frenschkowski, Carsten Göpfert, Frank Hentschel, Christoph Hust, Bernhard Jahn, Christian Kämpf, Tobias Robert Klein, Martin Küster, Janina Müller, Ivana Rentsch, Anna Ricke, Arne Stollberg, Stefan Willer und Friederike Wißmann.

Allgemeine musikalische Zeitung ,1803

**Leipziger allgemeine musikalische Zeitung** ,1870

Religiöses Erleben durch gottesdienstliche Musik Jochen Kaiser,2012-02-15 Is fellowship still possible? In this volume Jochen Kaiser analyses how we experience music during church services. In his view singing and making music may best be

seen as both the individual and collective expression of the faith of those assembled. Music during church services can be a convincing expression of the faith of the individual, both of heart and soul. All persons present become part of a temporary, spiritual collective. The resultant meaning of church music for the religious experience of the individual forms the empirical part of this work by Jochen Kaiser. He sent out an appeal to collect essays and musical examples taken from actual experiences, 64 of which he analysed using the so-called documentary method. The results show that singing and making music during church services can be interpreted as both an individual and collective expression of the faith of those present.

### **Gesammelte Aufsätze über Musik** Otto Jahn, 1866

*Neue Zeitschrift für Musik*, 1884

Bewegung und Musikverstehen Anna Unger-Rudroff, 2020-09-03 Kinder reagieren oft spontan mit Bewegungen auf Musik. Was können uns diese zur Musik gebildeten Bewegungsgestalten über die Tiefe ihres Zugangs zu musikalischen Sinnstrukturen verraten? Anna Unger-Rudroff untersucht in ihrer Studie die theoretischen Grundlagen dieses Zusammenhangs von körperlich-leiblicher Bewegung und Prozessen des Musikverständnisses. Ihre Auseinandersetzung mit der Phänomenologie, insbesondere der Leib- und Sprachtheorie Maurice Merleau-Pontys, führt sie bis hin zum konkreten musikpädagogischen Praxisbeispiel. Die musikalische Begriffsbildung erscheint dabei aus phänomenologischem Blickwinkel als eine Bewegung, die im vorsprachlichen Bereich des leiblichen Vollzugs ansetzt.

*Musik - Kultur - Gedächtnis* Christofer Jost, Gerd Sebald, 2020-04-30 Der Band untersucht das durch die Begriffe Musik, Kultur und Gedächtnis abgesteckte Feld in einer zweifachen Bewegung: Zum einen wird Musik als eine wichtige soziokulturelle Ausdrucksform quer durch alle Kulturen gefasst, ihre Bestimmung und Funktion ändern sich mit den jeweiligen soziokulturellen Kontexten und Praxen. Jedes Musikstück steht in spezifischen kulturell entwickelten Traditionen und Formen, die von ihm aktualisiert werden. Musik wirkt als »gemeinschaftsbildende Macht« (Adorno), als Ausdrucksmittel individueller oder kollektiver Identität. Zum anderen ist den vielfältigen Formen von Musik die mehrfache Verbindung von Musik und Zeit gemeinsam: Die jeweilige musikalische Darbietung oder Reproduktion ist ein zeitlicher Ablauf und als solcher gedächtnishaft organisiert. Die ästhetische Erfahrung von Musik ist konstitutiv auf Gedächtnisleistungen angewiesen und Musik selbst eine temporale Kunstform. Neben dieser elementaren Zeitlichkeit zeigen sich in der Musik aber viele weitere Aspekte subjektiver und sozialer Zeit: die Geschichtlichkeit der einzelnen Stücke bzw. Werke selbst, die soziokulturelle zeitliche Lagerung von Ordnungsprinzipien wie Gattungen, Kunstformen, Stilen etc., der Wandel von basalen Formen des Musikkommunikations (etwa unter dem Einfluss von Medientechnologien). Der Band enthält auch die deutsche Erstveröffentlichung eines Artikels von Maurice Halbwachs zu diesem Themenfeld.

**Mach Musik!** Ulrike Theilen, 2025-05-12 Die Welt der Musik ist jedem zugänglich. Ausgehend von den Fähigkeiten, über die Kinder und Jugendliche mit schweren Behinderungen verfügen, stellt die Autorin zahlreiche praxiserprobte Übungen vor.

Darüber hinaus bietet sie eine Einführung in die verschiedenen Aspekte musikalischer Kommunikation und die grundlegenden Erfahrungen, die beim gemeinsamen musikalischen Tun möglich sind. Dieses Buch gibt wertvolle Anregungen, wie man musikalische Angebote für Menschen mit schweren Behinderungen gestalten kann.

**Thomas Bernhard und die Musik** Liesbeth Bloemsaat-Voerknecht, 2006

*Psychologie der Musik* Richard Müller-Freienfels, 2013-03-14 Dieser Buchtitel ist Teil des Digitalisierungsprojekts Springer Book Archives mit Publikationen, die seit den Anfängen des Verlags von 1842 erschienen sind. Der Verlag stellt mit diesem Archiv Quellen für die historische wie auch die disziplingeschichtliche Forschung zur Verfügung, die jeweils im historischen Kontext betrachtet werden müssen. Dieser Titel erschien in der Zeit vor 1945 und wird daher in seiner zeittypischen politisch-ideologischen Ausrichtung vom Verlag nicht beworben.

**Wiederholung im Theater** Paul Martin Langner, Anna Majkiewicz, Agata Mirecka, 2021-02-15 In 16 Fallstudien stellen die Beiträgerinnen und Beiträger dieses Bandes Phänomene der Wiederholung in Texten und Aufführungsprinzipien des Gegenwartstheaters zusammen und arbeiten mögliche Bedeutungspotentiale heraus. Untersucht werden Autorinnen und Autoren des zeitgenössischen Theaters oder ihre Werke sowie ausgewählte Theaterprojekte. Zu den analysierten Autorinnen und Autoren gehören Elfriede Jelinek, Lothar Trolle, Christoph Schlingensief, Martin Crimp, Roland Schimmelpfennig, Robert Kuśmirowski sowie die Teilnehmer des Rimini-Protokolls. Damit legen die Beiträge eine Vielfalt von Strukturen frei, die als Wiederholungen bezeichnet werden. Insofern spiegelt das zeitgenössische Drama und mit ihm das Theater dieses grundlegende Strukturelement im künstlerischen Bereich in unterschiedlicher Weise wider. Die Ergebnisse dieses Bandes führen in die produktive Spannung der Realisation von Texten auf der Theaterbühne mit Blick auf das Drama ein. The contributors of this volume focus on the phenomena of repetition in scripts and plays in contemporary theatre and show possible meaning potentials. They present authors of Modern theatre or their works as well as selected theatre projects. The authors analysed are Elfriede Jelinek, Lothar Trolle, Christoph Schlingensief, Martin Crimp, Roland Schimmelpfennig, Robert Kuśmirowski as well as participants of the Rimini-Protocol. Therefore, the contributions present various structures, classified as repetitions. Here, contemporary drama and theatre reflect this fundamental structural element in arts in different ways. The conclusions of this volume introduce the readers to a productive tension of the realisation of scripts on stage with regard to drama.

Große Formen in der populären Musik Large-scale Forms in Popular Music Christofer Jost, Gregor Herzfeld, 2019 Der kurze, eingängige Song ist das Herzstück - der Diamant - populärer Musikkulturen. Daneben haben exzentrische Spielarten allerdings auch große Formen hervorgebracht, die - auf unterschiedlichen Ebenen - einen Willen zur Expansion bezeugen. Diese Sammelpublikation fragt nach den verschiedenen Erscheinungen von Großformen, analysiert die Phänomene und klärt dabei ihre soziokulturellen Kontexte, die ökonomischen, technologischen Entstehungshintergründe sowie die leitenden

Motivationen musikalischen Handelns im 'großen Stil' und seine möglichen ästhetischen Konsequenzen auf. Aufgeteilt in die vier Themenfelder 'Concepts - Cycles - Narrations', 'Cultural (Trans-) Formations', 'Personal Artistry' und 'Audio-Vision and Performance' werden Geschichte und Gestaltung von Konzeptalben, tanz- bzw. clubbasierte Musikumgebungen, individuelle kompositorische Verfahren sowie auf Bühne oder Bildschirm ausgerichtete Erweiterungen des Songformats untersucht.

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