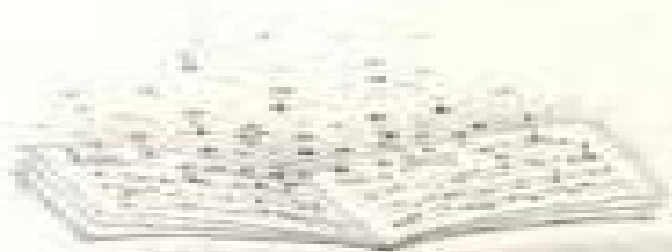


Nikolaus
Harnoncourt

Musik als Klangrede

Wege zu einem neuen
Musikverständnis



Musik Als Klangrede Wege Zu Einem Neuen Musikverständnis

Michael Harenberg, Daniel Weissberg



Musik Als Klangrede Wege Zu Einem Neuen Musikverständnis:

A Performer's Guide to Seventeenth-Century Music Stewart Carter, 2012-03-21 Revised and expanded A Performer's Guide to Seventeenth Century Music is a comprehensive reference guide for students and professional musicians The book contains useful material on vocal and choral music and style instrumentation performance practice ornamentation tuning temperament meter and tempo basso continuo dance theatrical production and much more The volume includes new chapters on the violin the violoncello and violone and the trombone as well as updated and expanded reference materials internet resources and other newly available material This highly accessible handbook will prove a welcome reference for any musician or singer interested in historically informed performance

The Persistence of Voice: Instrumental Music and Romantic Orality John Neubauer, 2017-07-03 This work completed by Neubauer on the very eve of his death in 2015 complements both his benchmark The Emancipation of Music from Language Yale UP 1986 and his History of the Literary Cultures of East Central Europe John Benjamins 2004 10 It thematizes Romantic interest in oral speech its poetical usage in music and musical discourse and its political usage in the national communitarian cult of the vernacular community Subtly and with great erudition Neubauer traces in different genres and fields the many transnational cross currents around Romantic cultural criticism and writings on music and language offering not only fresh analytical insights but also a rich account of the interaction between Romantic aesthetics and cultural nationalism

Music Theory in Ethnomusicology Stephen Blum, 2023-04-28 Music Theory in Ethnomusicology outlines a conception of music theory suited to cross cultural research on musical practices assessing the extent to which musical terminologies of diverse languages can be interpreted in relation to general concepts without imposing the assumptions and biases of one body of existing theory

The Oxford Handbook of Music Performance Gary McPherson, 2022 The two volume Oxford Handbook of Music Performance provides the most comprehensive and authoritative resource for musicians educators and scholars currently available It is aimed primarily for practicing musicians particularly those who are preparing for a professional career as performers and are interested in practical implications of psychological and scientific research for their own music performance development educators with a specific interest or expertise in music psychology who will wish to apply the concepts and techniques surveyed in their own teaching undergraduate and postgraduate students who understand the potential of music psychology for informing music education and researchers in the area of music performance who consider it important for the results of their research to be practically useful for musicians and music educators

Ancient Music in Antiquity and Beyond Egert Pöhlmann, 2020-08-10 Since the Renaissance scholars have attempted to reconstruct ancient Greek music mainly on the basis of literary testimonies Since the late 19th c evidence from inscriptions and papyri enriched the picture This book explores the factors that guided such reconstructions from Aristophanes comments on music to the influence of Roman music in late antiquity thereby offering a crucial contribution to our understanding of ancient music's legacy

Playing the

Harpsichord Expressively Mark Kroll, 2004-10-08 This book gives a practical method for playing the harpsichord in a way that was lost when the instrument was marginalized by the piano in the 19th century Since a thorough knowledge of historical performance practice is such an important aspect of playing this repertoire excerpts from relevant primary sources are given at the end of many of the lessons

Historical Dictionary of Choral Music Melvin P. Unger, 2023-08-14 A Library Journal Starred Review March 2024 praises the book as a remarkable resource that will please both musical professionals and amateurs along with teachers and their students and conductors and singers Throughout the ages people have wanted to sing in a communal context This desire apparently stems from a deeply rooted human instinct Consequently choral performance historically has often been related to human rituals and ceremonies especially rites of a religious nature Historical Dictionary of Choral Music Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 1 300 cross referenced entries on composers conductors choral ensembles choral genres and choral repertoire This book is an excellent resource for students researchers and anyone wanting to know more about choral music

Leidenschaft? Neue Musik Hermann Maletz, 2011 *Wege zum Musizieren* Ulrich Mahlert, 2022-03-23 Im Musizieren erweitern Menschen ihr Ausdrucksvermögen es bildet vielfältig und ermöglicht tiefe Glückserfahrungen Musizierenlernen geschieht auf individuellen Wegen und muss ebenso individuell gelehrt werden Dieses Buch bietet Instrumental und Gesangslehrern eine bergreifende Methodenlehre die ihnen ein breites Repertoire an methodischen Möglichkeiten an die Hand gibt ihre Beobachtungs- und Reflexionsfähigkeit schult und ihre Fantasie anregt So können Lehrende und Lernende ihre eigenen Wege zu einem erfüllenden und niveaureichen Musizieren finden

The Pathetick Musician Bruce Haynes, Geoffrey Burgess (Oboist), 2016 Baroque oboists Bruce Haynes and Geoffrey Burgess established reputations as authorities on the history of their instrument with their co-authored book The Oboe voted an outstanding achievement by the American Music Instrument Society Haynes' writings notably The End of Early Music are known for pioneering new approaches in historical performance practice and inspiring healthy debate among scholars and performers of early music Burgess an instructor at the Eastman School of Music recently published Well-Tempered Woodwinds Friedrich von Huene and the Making of Early Music in a New World which combines the biography of a leading manufacturer of historic instruments with a history of the emerging early music scene in America Bruce Haynes passed away in May 2011

Performing Baroque Music Mary Cyr, 2017-07-05 Listeners performers students and teachers will find here the analytical tools they need to understand and interpret musical evidence from the baroque era Scores for eleven works many reproduced in facsimile to illustrate the conventions of 17th and 18th century notation are included for close study Readers will find new material on continuo playing as well as extensive treatment of singing and French music The book is also a concise guide to reference materials in the field of baroque performance practice with extensive annotated bibliographies of modern and baroque sources that guide the reader toward further study First published by Ashgate at that time known as

Scolar Press in 1992 and having been out of print for some years this title is now available as a print on demand title

Mythen, Körper, Bilder Lucas Burkart, Joachim Kersten, Ulrich Raulff, Hartwig von Bernstorff, Achatz von Müller, 2015-06-29
ber Leben und Werk des Historikers und Medi visten Ernst Kantorowicz Ernst Kantorowicz wurde wie kaum ein anderer Historiker des 20 Jahrhunderts popul r rezipiert Der Titel seines Sp twerks *The King s Two Bodies* 1957 ist zum kulturwissenschaftlichen Gemeingut geworden Die ihm zuteil gewordene Anerkennung hat aber auch dazu gef hrt dass Ecken und Kanten in Werk und Person abgeschliffen wurden Die Autoren untersuchen Kantorowicz Leben und Werk seit der Weimarer Republik ber seine erzwungene Emigration in die USA 1938 bis zu seinem erfolgreichen Leben als Professor in Berkeley und Princeton und weisen ebenso auf Br che hin wie sie auch die Kontinuit ten dieser intellektuellen Biographie ausmachen In Kantorowicz artikuliert sich paradigmatisch die Herausforderung den Bruch den die deutsche Katastrophe darstellt in seiner Tragweite f r die Entwicklung der Geschichts und Geisteswissenschaften zu reflektieren Zugleich gilt es aber auch das damit verbundene Narrativ einer sich selbst l uternden Wissenschaft kritisch zu hinterfragen **Der Sonntagsgottesdienst** Peter Bubmann, Alexander Deeg, 2018-03-26
Entlang der Struktur des Evangelischen Gottesdienstes gehen die Beitr ge dieses Bandes einzelnen Sequenzen und Aspekten des Gottesdienstes auf ebenso pointierte wie informierte wie unterhaltsame Art nach So entsteht eine Folge von Essays die knappe liturgiehistorische Informationen mit liturgiesystematischen Reflexionen und liturgiepraktischen Folgerungen verkn pfen Dieses Buch ist zugleich eine Einf hrung in den evangelischen Gottesdienst und ein Ansto zur Diskussion ber ihn Bezugspunkt ist dabei Martin Nicols Buch *Weg im Geheimnis* in dem der Erlanger Praktische Theologe liturgisch ebenso Grundlegendes wie Anregendes und Provokatives vorgelegt hat Ihm ist dieser Band zum 65 Geburtstag gewidmet Mit Beitr gen von J Arnold H Assel K Bach Fischer P Bubmann P Cornehl A Deeg B Dier Chr Eyselein E Garhammer T Gojny H M Gutmann J Haberer E Hauschildt M Herbst S Heuser F H hne J Kaiser H Kattner H Kerner K Klek B Kranemann Chr Lehnert M Meyer Blanck M M Lichtenfeld D Meier I Mildenerberger K M ller K Oxen S Percze D Pl ss A Proksch K Raschzok W Ratzmann R Rieder K R hring H Schwier W Sparn und H G Ulrich *Musik in der antiken Philosophie* Stefan Lorenz Sorgner, Michael Schramm, 2010 *Klang (ohne) Körper* Michael Harenberg, Daniel Weissberg, 2015-07-15
Lange Zeit galt Jeder Klang ist Resultat und Ausdruck einer Bewegung meistens einer menschlichen zuweilen etwa bei Musikautomaten einer mechanischen Das nderte sich jedoch mit der Erfindung der elektronischen Klangerzeugung Die Beitr ge in diesem Band untersuchen die Folgen der Entkoppelung von Bewegung und Klang in der elektronischen Musik Zudem hinterfragen sie die vermeintlich selbstverst ndliche Beziehung zwischen K rperlichkeit und musikalischem Ausdruck auch in der vor elektronischen Zeit Dieser derart historisch wie medientheoretisch erweiterte Blick tr gt grundlegend zum gegenw rtigen Diskurs ber die Rolle des K rpers in den elektronischen K nsten bei *Musikdramaturgie im Film* Robert Rabenalt, 2020-09-24
Die auditive Gestaltung im Kino l dt zum aufmerksamen Zuh ren ein um eine Geschichte interessant und unterhaltsam zu erz hlen Musik im Film ist ein

dramaturgisches Mittel und beeinflusst dabei sowohl Form als auch Wirkung des Films Der schillernde Begriff Dramaturgie der sich stets zwischen Theorie und Praxis behaupten muss erfährt in diesem Buch eine für die Beschäftigung mit Filmmusik notwendige Konkretisierung Mit zahlreichen Beispielen und auf unterschiedlichen Wegen der Filmmusikanalyse die vom Allgemeinen zum filmmusikalischen Detail führen oder umgekehrt von einem Teilmoment ausgehen und auf dessen Bedeutung für das Ganze schließen lassen werden Grundformen und Ausnahmen des filmischen Erzählens thematisiert und die Rolle die der Filmmusik dabei zukommt illustriert Mit Blick auf das Verwenden und Komponieren von Musik sowie auf deren Wahrnehmung im Kontext einer Geschichte wird die oft benannte aber bisher weder ausführlich noch systematisch untersuchte Bedeutung der Dramaturgie von Grund auf betrachtet Das dramaturgisch Verbindende der verschiedenen eingenommenen Perspektiven die Querverbindungen zwischen Musiktheorie filmischer Montage Erzählformen und Filmrezeption führen schließlich zu einem neuen auf die dramaturgische Wirkungsweise von Musik spezialisierten Modell der auditiven Ebenen im Film In Verbindung mit einer Systematik von dramaturgisch wirksamen Musik Bild Kopplungen und dem Konzept vom Fabelzusammenhang der Filmmusik wird ein universelles und zeitgemäßes Analysemodell für Filmmusik offeriert das sich auch über die besprochenen Genres und Formen hinaus anwenden lässt Ein ausführliches Glossar schließt das Buch ab das damit für Medienschaffende und Forschende gleichermaßen von Interesse sein wird »... es ging immer um Musik« Nikolaus Harnoncourt, 2014-10-07 Musik schenkt Freude berzeugend und leidenschaftlich reflektiert Nikolaus Harnoncourt über sein Metier Seine Texte Reden und Gespräche entfalten das Lebensprogramm eines großen Künstlers der auf sein eigenes Wirken und weit in die Musikgeschichte zurückblickt Er befasst sich mit der Notwendigkeit der Kunst ebenso wie mit Haydn und einem Krokodil namens Mozart er macht sich Gedanken über romantische Einsichten und barocke Reminiszenzen Harnoncourt blickt in die Abgründe einer unmoralischen Welt und lässt an Geschichten aus dem Musikverein teilhaben Er erläutert warum ein Künstler nicht lügen kann warum die Zauberflöte ein ewiges Rätsel bleibt und warum große Kunst letztlich aus Zweifeln entsteht **Musik in den monotheistischen Religionen** Wolfgang W. Müller, Frankfurt am Main, 2024-03-11 Zur Reihe Für die Kultur und Sozialwissenschaften für die Rechtswissenschaften und die Theologie sind Fragen nach dem Zusammenhang von Text und Normativität gleichermaßen zentral Rechtstexte religiöse Dokumente epochale philosophische und literarische Werke beanspruchen normative Geltung oder erhalten im Laufe ihrer Wirkungs- und Rezeptionsgeschichte normative Bedeutung Was unterscheidet normative von nicht normativen Texten unter welchen kulturellen und gesellschaftlichen Bedingungen besitzt ein Text normative Geltung durch welche historischen Prozesse der Kanonisierung und Kodifizierung erlangt ein Text normative Bedeutung Und was heißt es umgekehrt für Normen und vorgegebene normative Berzeugungen dass sie in Texten formuliert kommuniziert und tradiert werden **Wort, das wir sind** Daniel Schmidt, 2024-12-14 Wie ist es möglich dass im Erklängen einer komplexen Folge von Lauten ein Sinn offenbar wird der mit der lautenden Gestalt selbst scheinbar wenig bis gar nichts zu tun hat Das Buch nähert sich der Frage nach der

Seinsweise des gesprochenen Wortes auf dem Wege zeitgenössischer Phänomenologie und Hermeneutik und erörtert sie vor dem Hintergrund etablierter Modelle der philosophischen Sprachauslegung. Es nimmt dabei die vielfältigen Ebenen des Bedeutens die an die Verfasstheit des Wortes als leibhaftig lautender Akt gebunden sind in den Blick. In Anknüpfung an die von Hans Georg Gadamer angeregte Deutung vom Kerngedanken der Inkarnation her entwickelt der Autor eine Philosophie der Sprache die ihren Ausgang nimmt im Verständnis des Logos wie es im Prolog des Johannes begründet und unter anderem von Augustinus Thomas von Aquin und Nicolaus Cusanus entfaltet wird. Im Lichte dieser Zugänge erscheint das Wort fernab jeder reduktionistischen Auslegung als bloßes Laut Zeichen in einem umfassenden Sinn als leibhaftiges Symbol des Menschen in seiner Befindlichkeit und seinem Verhalten in der Welt.

In Ketten tanzen Gabriele Leupold, Katharina Raabe, 2012-12-10

Es sich schwer machen und dann die Tuschung der Leichtigkeit darüber breiten das ist das Kunststück welches sie uns zeigen wollen. Was Nietzsche über die griechischen Künstler und Dichter sagt trifft auch auf die Arbeit von Schauspielern Musikern und Übersetzern zu. Sie alle wissen was es heißt wenn etwas nach langem Ben und Probieren endlich stimmt. Gemeinsam ist ihrer Arbeit die Interpretation eines Textes der sich in einem nachschöpferischen Prozeß in etwas anderes verwandelt in die Darstellung auf der Bühne in eine Studioeinspielung in ein Buch. Daß Sprechkunst und Klangkunst die stimmliche Darstellung von Texten und musikalische Aufführung sich als Übersetzungen einer Notation in einen zeitlichen Verlauf fassen lassen leuchtet unmittelbar ein. Die Resultate greifbar in Tondokumenten sind Gegenstand der Interpretationsgeschichte wie die Übersetzungen kanonischer Texte auch Übersetzer Musiker und Theaterleute Musik und Literaturwissenschaftler Philosophen und Theologen denken nach über die Unausschöpfbarkeit des Originals und den Weg zur eigenen Interpretation über den vielfältigen Zwang und die kreative Lücke über große Verantwortung und kleine Freiheiten.

Musik Als Klangrede Wege Zu Einem Neuen Musikverständnis Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Musik Als Klangrede Wege Zu Einem Neuen Musikverständnis**," compiled by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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