

Musikalische Logik

Prinzipien und Modelle musikalischen
Denkens in ihren geschichtlichen Kontexten

von
ADOLF NOWAK

OLMS

STUDIEN ZUR GESCHICHTE DER MUSIKTHEORIE

Musikalische Logik Prinzipien Musikalischen Geschichtlichen

Clytus Gottwald



Musikalische Logik Prinzipien Musikalischen Geschichtlichen:

Musikalische Logik - Prinzipien und Modelle musikalischen Denkens in ihren geschichtlichen Kontexten Adolf Nowak, 2015-06-01 Der vorliegende Band geht auf logikbezogene Spurensuche und vereinigt durchdachte hochintelligente und zahlreiche neue Einsichten versprechende Texte Wer sich ernsthaft mit Musik beschäftigt sollte sich diesen Band nicht entgehen lassen bs Musica sacra 4 2015 Texte zur Praxis Theorie und sthetik der Musik beanspruchen den Begriff musikalische Logik wobei die Vorstellungen ber Geltung Inhalt und Umfang dieses Begriffes weit divergieren Im vorliegenden Buch wird eine problemgeschichtliche Kl rung unternommen Musikalische Logik erweist sich als Inbegriff der Bedingungen unter welchen Musik als in sich selbst begr ndeter Prozess erscheinen kann Sie besteht in einem musikalischen Denken dessen Zusammenhang generiert wird durch Differenzierung von Klangrelationen und Zeitma en durch Bildung von Verkn pfungsweisen und Verlaufsformen durch den variativen Gebrauch der resultierenden Modelle sowie durch Aufhebung und Neubildung der Konstituenten als produktives Denken l sst sich das musikalische Denken die Wege nicht festlegen die sich f r seine Ausdrucks und Kommunikationsweise bew hrt haben Musikalische Logik kann sich in voraush rbarer Konsequenz zeigen aber auch und besonders in der Art wie sich ein nicht zu antizipierender Prozess als in sich begr ndet erweist Die Vielfalt der M glichkeiten spricht nicht gegen die Erwartung von Logik in der Musik sondern erf llt die Eigenart des Logischen im Bereich des Schaffens gegen ber dem Logischen im Bereich des Erkennens Die historische Darstellung f hrt von der Sp tantike bis in die Mitte des 20 Jahrhunderts Texts on the practice theory and aesthetics of music make use of the term musical logic although conceptions of the application content and scope of the term differ greatly This book attempts to solve this historical problem Musical logic proves to be the embodiment of the conditions under which music can appear as a process founded in itself It consists of musical thinking with ist context generated by the differentiation of relationships between sounds and of tempi by the creation of forms of connection and progression by the variational use of the resulting models and the suspension and re creation of the constituent parts as a form of productive thinking music cannot define proven means for ist own expression and communication Musical logic can manifest itself in consequences that can be aurally predicted but also and especially in the ways in which a process that cannot be anticipated proves to be founded in itself The range of possibilities does not contradict the expectation of logic in music but conforms to the peculiarity of logic in the sphere of creation as opposed to logic in the sphere of cognition The historical presentation ranges from late antiquity to the mid 20th century **musik | kultur | theorie** Christian Glanz, Anita Mayer-Hirzberger, Nikolaus Urbanek, 2019-06-07 Der vorliegende Band mit Aufs tzen und Essays zu musiktheoretischen und kulturellen Themen ist Marie Agnes Dittrich gewidmet und spiegelt die Breite ihrer wissenschaftlichen Interessen und Kontakte wider Als Universit tslehrerin in Hamburg und Wien hat Marie Agnes Dittrich Dirigent_innen Komponist_innen Musiktheoretiker_innen und Tonmeister_innen aus der ganzen Welt musiktheoretische Einsichten vermittelt mit kritischen musikanalytischen Fragen

provoziert und Offenheit für unterschiedliche methodische Zugänge eingefordert. Wie nur wenige Musikwissenschaftler_innen zeichnet sich ihre Lehrtätigkeit durch großes persönliches Engagement aus, das weit über den musikanalytisch-musiktheoretischen Bereich bis ins Gesellschaftspolitische reicht. Ein besonderes Anliegen ist ihr die Erkenntnisse ihrer Wissenschaft mit der Öffentlichkeit zu teilen. »... **to rescue the science of music from the mysterious darkness in which it was wrapped.** « - **August Friedrich Christoph Kollmann und seine Schriften** Timo Evers, 2018-07-02. August Friedrich Christoph Kollmann 1756-1829 und seine Schriften waren bei den Zeitgenossen umstritten. Kein geringerer als Charles Burney apostrophierte Kollmanns Kompositionslehre als eine Arbeit von außerordentlicher Qualität, wogegen sie Matthew Peter King als verwirrendes Spinnennetz-System bezeichnete. Der sich über rund 30 Jahre bis zu Kollmanns Tod erstreckende Streit hatte mehrere Ursachen. Die wohl entscheidende ist sicher die Wahl des Begriffs einer Wissenschaft der Musik. Auf Basis einer empirischen Methode sowie eines von Kirnberger geprägten erweiterten Harmoniesystems sollten Kollmanns Schriften der Musik und ihrem sich zum Expertenvermittler aufgewerteten Autor nichts weniger als den höchsten Rang innerhalb einer im Entstehen begriffenen Wissenschaft von der Musik sichern. Diesem Spannungsfeld nähert sich die Studie auf Basis bisher unbekannter bzw. hier erstmals edierter Quellen. In vier aufeinander bezogenen Teilen werden zunächst zeitgenössische bzw. aktuelle Konzepte zur Musik als Wissenschaft sowie zu Kulturtransfer und musikalischer Wissensvermittlung diskutiert. Untersuchungen zu Kollmanns Biographie, Theorie und Expertise runden die Studie ab. **Das Musikalische im Film** Iakovos Steinhauer, 2018-07-02. Unter welchen Voraussetzungen kann von einer audiovisuellen Verbindung im Film gesprochen werden? Die Ton- und Musik nicht als akzidentelle, sondern als immanente Elemente des Films behandelt. Um diese Frage zu klären, befasst sich die vorliegende Studie mit einem wenig beachteten Aspekt in der Theorie der Filmmusik, indem sie das Thema der filmischen Bild-Ton-Beziehung aus philosophischer Perspektive untersucht. Durch die Auseinandersetzung mit wichtigen theoretischen Quellen zur Ästhetik der Filmmusik und anhand ausgewählter Filmbeispiele wird ein hauptsächlich von der Phänomenologie und der Filmphilosophie Gilles Deleuzes ausgehendes theoretisches Konzept entworfen, das die Prinzipien des Einsatzes von Ton und Musik im Film auf ihre ästhetischen Grundstrukturen zurückführt.

Musik und Mathematik Heinz Götze, Rudolf Wille, 2012-12-06. Am 24. April 1984 fand unter Vorsitz von Herbert von Karajan das 15. Salzburger Musikgespräch Osterversammlung im Landesstudio des Österreichischen Rundfunks statt. Die Salzburger Musikgespräche, die von der Herbert von Karajan Stiftung jeweils im Anschluss an die Osterfestspiele veranstaltet werden, stehen unter dem umfassenden Thema Mensch und Musik, das jährlich in unterschiedlicher Ausprägung von namhaften Fachvertretern diskutiert wird. So wurden in den vergangenen Jahren Themen wie Musik und Philosophie, Musik und Naturwissenschaft, Musik und Nervensystem sowie Musikerleben und Zeitgestalt behandelt. Da die Musikgespräche auch für außergewöhnliche Zusammenhänge offen sind, erweist die Wahl des Themas Musik und Mathematik für 1984. Obwohl dieses Thema seit der Antike immer wieder die Menschen fasziniert hat, muß die Frage, was Musik und Mathematik

heute einander bedeuten als weitgehend unbeantwortet gelten So konnte das Musikgespräch nur ein Versuch sein sich auf das Gemeinsame zu verständigen und zu weiteren Auseinandersetzungen mit dem Thema anzuregen In dem Musikgespräch hat das Thema Musik und Mathematik eine vielseitige Behandlung schon dadurch erfahren daß die aktiven Teilnehmer ein breites Fachspektrum repräsentieren von der Musikwissenschaft bis zur Musikinterpretation und Komposition von der Mathematik bis zur Informatik

Hanslick im Kontext / Hanslick in Context Alexander Wilfing, Christoph Landerer, Meike Wilfing-Albrecht, 2020-11-24 Hanslick im Kontext Hanslick in Context umfasst Beiträge von internationalen ExpertInnen die sich mit Eduard Hanslick und seinen Schriften unter vielfältigen Gesichtspunkten auseinandersetzen In den Essays wird der Kontext zwischen Hanslicks zentraler Abhandlung Vom Musikalisch Schönen und möglichen Vorläufern Leibniz Michaelis Nelly etc sowie umliegenden Diskursen untersucht Close Readings des Traktats machen wesentliche Begriffe Arabesque Form Schönheit und Konzepte Aufführung Performanz Funktionalität zum Thema Zudem erforschen und analysieren die Beitragenden Hanslicks Verhältnis zur Musikpsychologie und Kunstgeschichte sein Verständnis des Religionsbegriffes sowie seine Vorlesungen Mit Beiträgen von Mark Evan Bonds Thomas Grey Nicole Grimes Andrea Korenjak Christoph Landerer Manos Perrakis Anthony Pryor Lee Rothfarb Andrea Singer Mark Taubert Drösch Werner Telesko Alexander Wilfing und Nick Zangwill

Silence, Sounds, Music Florian Freitag, Laura Katharina Mücke, Peter Niedermüller, 2025-02-20 This book examines the intersections of silence with immersive arts and experiences Silence and immersion may seem antithetical while immersion is supposedly induced by acoustic and other stimuli silence is commonly understood as the absence or opposite of sound Since the eighteenth century however silence has been established as a multifarious and polyvalent cultural concept Immersion in turn though often used as a simple all inclusive term has old and complex ontological and epistemological roots Organized into three parts this book brings critical historical and theoretical debates on silence into dialogue with different notions of immersion The 16 theoretical articles and case studies engage in discovering and questioning the continued prominence of both concepts in aesthetics culture and media Covering music film digital visual and performance art theater video games and theme parks the chapters discuss both highly canonical and rarely examined artifacts Written by scholars from Germany Austria France and Switzerland the interdisciplinary collection includes perspectives from musicology film studies cultural and media studies gender studies art history and philosophy Silence Sounds Music addresses both an academic and a wider audience It will be of interest to anyone interested in music sound immersive experiences the so called experience economy and contemporary art and culture

Die Kunst des Komponierens Claus-Steffen Mahnkopf, 2022-09-06 Wie entsteht Musik Weder bringen Komponisten zu Papier was ihnen hierher Mächte zufliegen lassen noch ben sie ein reines Handwerk aus dessen Regeln auch Algorithmen übernehmen könnten Sie antworten auf ein tiefes Grundbedürfnis der Menschen die Stille mit geordneten Klängen zu füllen Claus Steffen Mahnkopf erzählt anschaulich und ohne Notenbeispiele wie die Musik in die Welt kam und wie neue Musik entsteht Er räumt auf mit den

Klischees von Geniekult und schlichtem Handwerk und zeigt die Vielfalt der Herangehensweisen Selbst die Zeitgenossen Mozart und Beethoven hatten ein extrem unterschiedliches Kunst und Selbstverständnis Und auch Pop und Jazz entstehen ganz anders als klassische Werke Mahnkopf zeigt wie sich das Berufsbild des Komponisten entwickelte wie musikalischer Fortschritt entsteht und wie eine Musik der Zukunft aussehen könnte Ein Buch für alle Musikliebhaber die ihre Leidenschaft besser verstehen möchten *Musik - und die Geschichte der Philosophie und Naturwissenschaften im Mittelalter*

Hentschel, 2021-10-25 The medieval term musica was used in a broader sense than the modern term music As a subject of the Quadrivium musica was a mathematical subject in its own right which is foreign to modern musical thinking As part of philosophy musica figured within a manifold network of sciences e.g. Astronomy Natural Philosophy which since ca. 1200 were taught properly in the Faculty of Arts Containing articles by specialists in medieval music and philosophy this volume highlights aspects of the emergence and theory of knowledge and the appearance of more aesthetic conceptions of music

Neue Musik als spekulative Theologie Clytus Gottwald, 2016-12-17 Geistliche Musik des 20. Jahrhunderts An der Schnittstelle von Philosophie Religion und Komposition arbeiten die Autoren jene umfassende Reflexivität heraus durch die Neue Musik zur spekulativen Theologie wird Die brillante Argumentation reicht dabei von Strawinsky Penderecki und Bernd Alois Zimmermann bis zu Lachenmann Messiaen und Stockhausen

Reviewing **Musikalische Logik Prinzipien Musikalischen Geschichtlichen**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Musikalische Logik Prinzipien Musikalischen Geschichtlichen**," an enthralling opus penned by a highly acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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Table of Contents Musikalische Logik Prinzipien Musikalischen Geschichtlichen

1. Understanding the eBook Musikalische Logik Prinzipien Musikalischen Geschichtlichen
 - The Rise of Digital Reading Musikalische Logik Prinzipien Musikalischen Geschichtlichen
 - Advantages of eBooks Over Traditional Books
2. Identifying Musikalische Logik Prinzipien Musikalischen Geschichtlichen
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Musikalische Logik Prinzipien Musikalischen Geschichtlichen
 - User-Friendly Interface
4. Exploring eBook Recommendations from Musikalische Logik Prinzipien Musikalischen Geschichtlichen
 - Personalized Recommendations
 - Musikalische Logik Prinzipien Musikalischen Geschichtlichen User Reviews and Ratings

- Musikalische Logik Prinzipien Musikalischen Geschichtlichen and Bestseller Lists
- 5. Accessing Musikalische Logik Prinzipien Musikalischen Geschichtlichen Free and Paid eBooks
 - Musikalische Logik Prinzipien Musikalischen Geschichtlichen Public Domain eBooks
 - Musikalische Logik Prinzipien Musikalischen Geschichtlichen eBook Subscription Services
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- 6. Navigating Musikalische Logik Prinzipien Musikalischen Geschichtlichen eBook Formats
 - ePub, PDF, MOBI, and More
 - Musikalische Logik Prinzipien Musikalischen Geschichtlichen Compatibility with Devices
 - Musikalische Logik Prinzipien Musikalischen Geschichtlichen Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Musikalische Logik Prinzipien Musikalischen Geschichtlichen
 - Highlighting and Note-Taking Musikalische Logik Prinzipien Musikalischen Geschichtlichen
 - Interactive Elements Musikalische Logik Prinzipien Musikalischen Geschichtlichen
- 8. Staying Engaged with Musikalische Logik Prinzipien Musikalischen Geschichtlichen
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Musikalische Logik Prinzipien Musikalischen Geschichtlichen
- 9. Balancing eBooks and Physical Books Musikalische Logik Prinzipien Musikalischen Geschichtlichen
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Musikalische Logik Prinzipien Musikalischen Geschichtlichen
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Musikalische Logik Prinzipien Musikalischen Geschichtlichen
 - Setting Reading Goals Musikalische Logik Prinzipien Musikalischen Geschichtlichen
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Musikalische Logik Prinzipien Musikalischen Geschichtlichen
 - Fact-Checking eBook Content of Musikalische Logik Prinzipien Musikalischen Geschichtlichen
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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