

Rhythm/Notes

Name	whole	dotted-half	half	quarter	eighth	sixteenth	triplet
# of beats	4	3	2	1	1/2	1/4	1
Rest							
Note							

dot adds 1/2 value



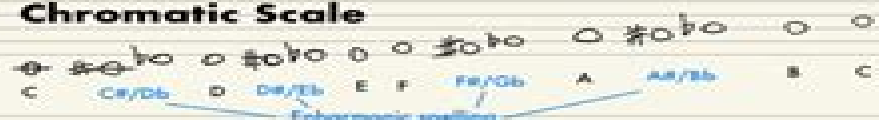
Lines - Every Good Boy Does Fine

Spaces - FACE

Accidentals

sharp	flat	natural
up 1/2 step	down 1/2 step	cancel sharp/flat

Chromatic Scale



Intervals

minor 2nd	Major 2nd	minor 3rd	Major 3rd	Perfect 4th	tritone	Perfect 5th	minor 6th/ augmented 5th	Major 6th	minor 7th	Major 7th
Octave	minor 9th	Major 9th	*sharp 9	Eleven	sharp 11	flat 13	13			

Modes

major scale formula	ionian	dorian	phrygian	lydian	mixolydian	aeolian	locrian
	W	W	H	W	W	W	H

Order of Sharps	Order of Flats

Triads

major	minor	diminished	augmented

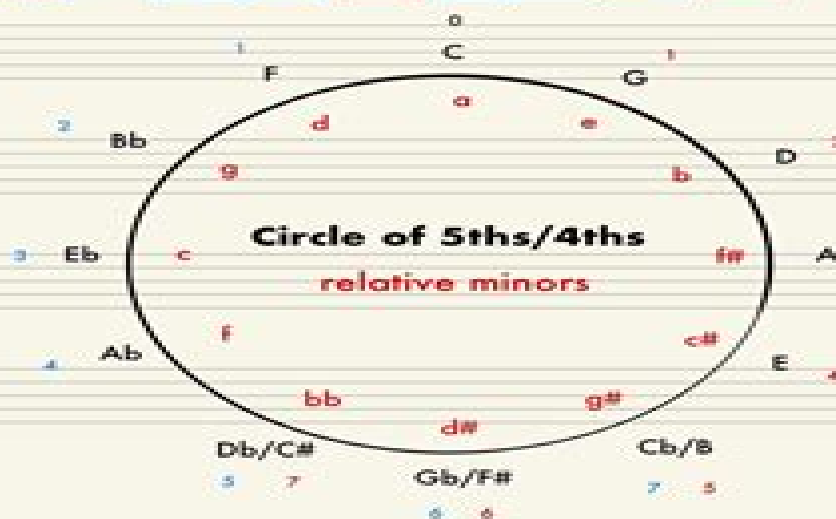
Inversion

first	second

Diatonic 7th Chords

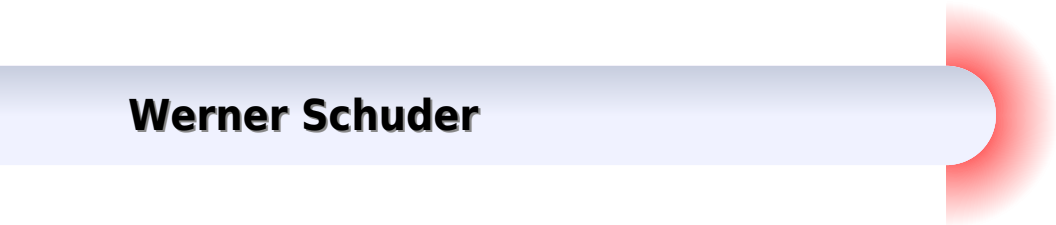
Cmaj7	D-7	E-7	Fmaj7	G7	A-7	B-7b9
I7	ii7	iii7	IV7	V7	vi7	vii7b9

Circle of 5ths/4ths relative minors



Music Theory S

Werner Schuder



Music Theory S:

Grundlagen der kognitiven Musiktheorie Reinhard Blutner, 2025-08-12 Das Buch unternimmt den Versuch eine Darstellung der modernen Musiktheorie zu geben die wesentlich von Einsichten der Kognitionswissenschaften bestimmt ist Das Buch wendet sich somit an Leser innen die eine Verbindung suchen zwischen kognitiver Psychologie Linguistik Neurowissenschaft auf der einen Seite und der Musikwissenschaft auf der anderen Das vorliegende Werk basiert auf naturwissenschaftlichen Sockeln Die Darstellung geht dabei in vielerlei Hinsicht über das hinaus was in traditionellen Musiktheorien vermittelt wird Es wird nämlich versucht die mutmaßlichen Gesetze der Musik zu finden und zu begründen soweit dies nach dem gegenwärtigen Stand der Wissenschaft möglich ist **musik | kultur | theorie** Christian Glanz, Anita Mayer-Hirzberger, Nikolaus Urbanek, 2019-06-07 Der vorliegende Band mit Aufsätzen und Essays zu musiktheoretischen und kulturellen Themen ist Marie Agnes Dittrich gewidmet und spiegelt die Breite ihrer wissenschaftlichen Interessen und Kontakte wider Als Universitätslehrerin 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

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 Cambridge History of Western Music Theory Thomas Christensen, 2006-04-20 The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language A collaborative project by leading music theorists and historians the volume traces the rich panorama of music theoretical thought from the Ancient Greeks to the present day Recognizing the variety and complexity of music theory as an historical subject the volume has been organized within a flexible framework Some chapters are defined chronologically within a restricted historical domain whilst others are defined conceptually and span longer historical periods Together the thirty one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory Richly enhanced with illustrations graphics examples and cross citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature this book will be an invaluable resource for students and scholars alike

Die Theorie des Rhythmus Julian Caskel, 2020-07-30 Rhythmustheorien des 20 Jahrhunderts beschreiben progressive ästhetische Erfahrungsräume doch ihre Wurzeln verweisen oft auf relativ enge und reaktionäre philosophische

Ausgangsbedingungen Julian Caskel unterzieht die Grundkategorien dieser Theorien daher in Medien und kulturwissenschaftlicher Ausweitung einer Prüfung angeleitet von der Gegenüberstellung des Analogen und des Digitalen. Damit stellt er eine allgemeine Theorie des Rhythmus auf die von der Musik des 20. Jahrhunderts ihren Ausgang nimmt. Weitgehend ohne musikwissenschaftliche Fachterminologie auskommend ist so eine interdisziplinäre Anschlussfähigkeit der einzelnen Theoriebausteine gewährleistet. Historische Musikwissenschaft Michele Calella, Nikolaus Urbanek, 2017-01-13. Grundsätzliches und Interdisziplinäres. Welches sind die Fragen und Methoden der Historischen Musikwissenschaft? Und im Rahmen aktueller Debatten in Kunst, Literatur und Kulturwissenschaft. Kann sie damit Anschluss an diese Disziplinen finden? Die Autoren des Bandes erörtern musikalische und musikwissenschaftliche Phänomene aus Geschichte und Gegenwart und erproben Zugänge aus historischer, soziologischer, ästhetischer, medientheoretischer, philologischer oder kulturwissenschaftlicher Sicht. Musikalische Mündigkeit Klara Hayward, 2022. Was heißt es musikalisch mündig zu sein? Was heißt es sich musikalisch seines Verstandes zu bedienen? Welchen Kompetenzstand braucht es für musikalische Mündigkeit? Wie kann man musikalisch selbstbestimmt handeln, ohne seine Mitmusizierenden zu ignorieren? Diese Fragen sind vor dem Hintergrund eines genauen Mündigkeitsverständnisses formuliert, das bildungsphilosophisch geprägt ist. Um dem subjektiven Erleben von Musik Raum zu geben, um ein gemeinsames Musizieren nicht per se als unmündig zu entwerten und um musikalische Mündigkeit von Beginn an zugänglich zu machen, hat Klara Hayward eine Konzeption musikalischer Mündigkeit aus psychologischer Perspektive entwickelt. Das Ergebnis ist ein Brückenschlag: Musikalische Mündigkeit zu erleben heißt Musik selbstbestimmt und persönlich bedeutungsvoll zu gestalten, auch gemeinsam mit anderen.

Kompositionstechnik in den Studies für Klavier von Charles Ives Stephan Schönlau, 2012-11. Diese Studie möchte dem Leser Einblick gewähren in einige der für Charles Ives Klaviermusik typischen Kompositionstechniken. Der Fokus liegt dabei auf den Studies Nr. 5, 9, 15 sowie 20, 23, die alle vollständig erhalten und in verschiedenen Ausgaben bereits jetzt oder in naher Zukunft erhältlich sind. Die Studies können dabei als kompositorische Studien Ives' gesehen werden, die den größten Teil seiner aktiven Schaffenszeit begleiteten. Doch werden gelegentlich auch andere Werke Ives' zum Vergleich herangezogen, sofern sie mit einer oder mehrerer der Studies Material etwa der Satz IVa der 1. Klaviersonate oder wesentliche Merkmale teilen. Etwa die Three Improvisations sowie die Varied Air and Variations. Einer Darstellung der Quellenlage sowie einer Problematisierung der unterschiedlichen editorischen Praktiken Cowells, Kirkpatrick's und anderer Herausgeber folgt eine detaillierte Analyse der Study Nr. 23, die viele der auch in anderen Werken vorkommenden Techniken enthält. Im Anschluss werden einige der bedeutendsten oder originellsten Kompositionstechniken der Klaviermusik von Ives an Hand Beispielen aus den übrigen Studies gezeigt, darunter Zwölftonreihen und andere aggregate structures, kontrapunktische Techniken wie Mehrfacher Kontrapunkt, Kanon und Simultan Spiegelung, Ostinato Technik einschließlich Isorhythmie, neuartige Akkordstrukturen aus Intervallschichtungen, Verbindungen tonaler Akkorde sowie komplexeste Akkorde einschließlich der

Gleichzeitigkeit aller zwölf Töne des chromatischen Totals Bei der Analyse werden u.a. Elemente der pitch class set theory verwendet deren Anwendbarkeit auf die Musik des frühen 20. Jahrhunderts und insbesondere der Charles Ives zuvor in einem eigenen Kapitel thematisiert und problematisiert wird ohne dass jedoch die Kenntnis dieser in Deutschland wenig bekannten Analyse-Technik beim Leser vorausgesetzt wird

Von der Autonomie des Klangs zur Heteronomie der Musik Nikolaus Urbanek, Melanie Wald-Fuhrmann, 2018-11-13 Musik ist von Platon bis Adorno immer auch ein Gegenstand philosophischen Nachdenkens gewesen In den letzten rund zehn Jahren haben sich philosophische Stellungnahmen zur Musik auffällig gehäuft In diesem Band sind Überlegungen versammelt mit denen Musikwissenschaftlerinnen und Musikwissenschaftler auf die Beiträge der Philosophen reagieren sie weiterdenken perspektivieren infragestellen Sie tun dies aus ihren ganz unterschiedlichen Fachbereichen heraus als Musik-Historikerinnen, Theoretiker, Ethnologinnen, Soziologen oder Popmusik-Forscher und bringen dabei zentrale Aspekte der philosophischen Debatte in einen Bezug zu konkreten musikalischen Phänomenen Im Mittelpunkt steht dabei die Frage nach der ästhetischen Autonomie der Musik

Mathematical Music Theory: Algebraic, Geometric, Combinatorial, Topological And Applied Approaches To Understanding Musical Phenomena Mariana Montiel, Robert W. Peck, 2018-11-08 Questions about variation, similarity, enumeration and classification of musical structures have long intrigued both musicians and mathematicians Mathematical models can be found from theoretical analysis to actual composition or sound production Increasingly in the last few decades musical scholarship has incorporated modern mathematical content One example is the application of methods from Algebraic Combinatorics or Topology and Graph Theory to the classification of different musical objects However these applications of mathematics in the understanding of music have also led to interesting open problems in mathematics itself The reach and depth of the contributions on mathematical music theory presented in this volume is significant Each contribution is in a section within these subjects: i) Algebraic and Combinatorial Approaches ii) Geometric, Topological and Graph Theoretical Approaches and iii) Distance and Similarity Measures in Music

The Oxford Handbook of Neo-Riemannian Music Theories Edward Gollin, Alexander Rehding, 2011-12-22 In recent years neo-Riemannian theory has established itself as the leading approach of our time and has proven particularly adept at explaining features of chromatic music The Oxford Handbook of Neo-Riemannian Music Theories assembles an international group of leading music theory scholars in an exploration of the music-analytical, theoretical and historical aspects of this new field

Methoden der Erforschung populärer Musik Jan Hemming, 2015-10-28 Mit der Schwerpunktsetzung auf Methoden ermöglicht dieses Buch einen Einstieg in das Gebiet der wissenschaftlichen Beschäftigung mit populärer Musik Geschrieben aus der Perspektive eines Musikwissenschaftlers richtet es sich gleichermaßen an Studierende wie an Wissenschaftler aus dem disziplinären und interdisziplinären Kontext Es werden sowohl elementare Grundlagen vermittelt als auch umfassende theoretische Reflexionen angeboten um eigene Forschungen anzuregen und zu unterstützen Hierzu werden in den jeweiligen Kapiteln Überblicksdarstellungen gegeben und durch eigene

Anwendungsbeispiele veranschaulicht *Schönberg verstehen* Gerold Gruber, 2023-08-14 Die ausdrucksstarke Musik von Arnold Schönberg hat viele Generationen fasziniert und gleichfalls viele Fragen aufgeworfen Gerold Gruber zeigt anhand der Drei Klavierstücke op 11 auf wie sich der Zugang zum Werk Schönbergs gewandelt hat und wie heute seine Musik verstanden werden kann Die Person und das Werk Arnold Schönbergs ist aus dem internationalen Konzertleben nicht wegzudenken Sein Einfluss auf die Musikgeschichte ist unverkennbar und unleugbar Wie kann man sich dieser Musik nähern Wie kann man das Werk Schönbergs verstehen Gerold Gruber erklärt das Verständnis der Musik und für die Musik Schönbergs am Beispiel der Drei Klavierstücke op 11 Aufgrund der Tatsache dass Schönbergs Denken derart vernetzt ist indem seine Kreativität in musikalischen textlichen und gestalterischen Werken gleichermaßen aktiv ist werden in Exkursen auch andere Kompositionen als vergleichbare Musikstücke miteinbezogen Darüber hinaus zeigt der Autor auch den Wandel des Zugangs zum Faszinosum der musikalischen Welt Schönbergs auf weiters gibt er einen Einblick in die verschiedenen Analysemethoden und des daraus resultierenden Verständnisses *Klangdramaturgie* Tobias Janz, 2006 *Guillaume Du Fay* Peter Gülke, 2016-12-17 Die Klangwelt des 15 Jahrhunderts in unseren Ohren wirkt sie fremd Dabei wurden gerade in dieser Epoche wichtige Weichen für die Entwicklung der europäischen Musik gestellt Auf der Grundlage der reichhaltigen Quellen zeichnet Gülke Leben und Werk des großen französischen Kirchenmusikers Guillaume Du Fay ca 1400 bis 1474 nach Indem der Autor eine Brücke zwischen der Biografie des Künstlers und den kulturellen Phänomenen jener Zeit schlägt gelingt es das musikalische Spektrum der Epoche lebendig werden zu lassen Musikgeschichte ohne Markennamen Frédéric Döhl, 2019-06-04 Klavier plus Streichquartett Im vierstelligen Bereich sind Werke bekannt In mittlerer dreistelliger Zahl als Tonaufnahme zugänglich ber 200 Jahre kontinuierliche Produktion Bis heute Und doch fehlt das Genre weitgehend in den Leitmedien Klassischer Musik In den meinungsführenden Feuilletons und Musikgeschichtswerken Und in den Programmen der prestigeträchtigen Rundfunksender und Labels Konzertsäle Festivals und Ensembles Bis auf die Handvoll Werke berühmter Komponisten von Schumann über Brahms bis Schostakowitsch Frédéric Döhl präsentiert ein Nachdenken über Musikgeschichtsschreibung in Zeiten der Digital Humanities und über die Rolle des eigenen ästhetischen Erlebens dabei Schließen - Enden - Aufhören Sascha Wegner, Florian Kraemer, 2020-03-10 Als Zeitkunst stellt sich für die Musik immer wieder die Frage wie ihr Ende zu gestalten wo nicht zu bewältigen ist Der Band widmet sich musikalischer Schlussgestaltung als einem grundlegenden Problem kompositorischer Formgebung Vielfältige Ansätze für diese kompositorische Auseinandersetzung die im Laufe der europäischen Musikgeschichte entwickelt und reflektiert worden sind bewegen sich im Spannungsfeld zwischen Auflösung und Abreißen Erfüllung und Verweigerung triumphaler Apotheose und ersterbendem Verklingen Die Probleme um die es beim musikalischen Schließen geht sind wiederum nicht allein formaler oder struktureller Provenienz sondern auch ästhetischer Natur und werden oft erst in kulturgeschichtlichen Zusammenhängen sichtbar Von ihnen her kann der Schluss seine jeweilige besondere Bedeutung erhalten Diese Probleme betreffen die Frage welche expliziten oder impliziten Vorstellungen

von Zeitlichkeit und Un Endlichkeit Spannung und Aufl sung oder Bew ltigung und Resignation sich in einem bestimmten historischen Kontext in die Schlussgestaltung einschreiben Die einzelnen Beitr ge des Bandes entwerfen systematische historische und musiktheoretische Perspektiven auf das Problem des Schlie ens Das untersuchte Feld erstreckt sich vom Mittelalter bis ins 20 Jahrhundert und enth lt neben Beispielen die in der Tradition europ ischer Kunstmusik dem Werkbegriff zuzuordnen sind auch berlegungen zur Schlussgestaltung im Musiktheater und in der Jazz Improvisation Der Band enth lt Beitr ge von Julian Caskel Felix Diergarten Daniel Martin Feige Anselm Gerhard Hektor Haark tter Henry Hope Stefan Keym Florian Kraemer Ursula Kramer Joachim Kremer Markus Neuwirth Nina Noeske Bernd Sponheuer Wolfram Steinbeck Arne Stollberg Matthias Tischer und Sascha Wegner

Thematisches Verzeichnis der Werke von Johann Joseph Fux.

Thomas Hochradner, 2016-08-16 Schablonen wie sterreichischer Palestrina trockener Kontrapunktiker und Lehrmeister im strengen Satz haben das Profil des kaiserlichen Hofkapellmeisters Johann Joseph Fux 1660 1741 f r die Nachwelt gepr gt Die Langlebigkeit seiner musiktheoretischen Schrift Gradus ad Parnassum in Teilen auch des musikp dagogisch motivierten Singfundament unterst tzen ja trugen dieses Bild Demgegen ber weist aber sein musikalisches Schaffen eine ungeahnte Reichhaltigkeit auf es umfasst keineswegs nur polyphon gesetzte auch nicht durchwegs kirchenmusikalische Werke sondern zeigt mit Instrumentalkompositionen und dramatischen Werken dass Fux Kompositionen f r alle sp tbarocken Stilwelten der Musik f r Kirche Kammer und Theater im s ddeutsch sterreichischen Raum beigesteuert hat Erstmals seit Ludwig Ritter von Kchel der 1872 ein Thematisches Verzeichniss der Compositionen von Johann Josef Fux publiziert hat wird das uvre des kaiserlichen Hofka pellmeisters nun wieder in seiner Gesamtheit erschlossen F r das vorliegende Verzeichnis wurde dazu eine spezifische aber auch philologisch tragf hige L sung zum ad quaten Umgang mit Autorschaft Beschaffenheit der berlieferung und bez glich der Anordnungsprinzipien erarbeitet Im ersten Band des Fux Werke Verzeichnisses sind Gradus ad Parnassum und Singfundament die geistlichen und weltlichen dramatischen Werke sowie die Instrumentalwerke des Komponisten nachgewiesen

MUSIK-KONZEPTE Sonderband - György Kurtág Ulrich Tadday, 2020-12-21 Gy rgy Kurt g 1926 z hlt zweifelsohne zu den bedeutendsten lebenden Komponisten weltweit Man k nnte vielleicht sogar so weit gehen und sagen dass sich durch Kurt gs Kompositionen die Tendenzen unseres Zeitalters besichtigen lassen Angesichts des berw ltigenden uvres das Gy rgy Kurt g geschaffen hat erschiene es vermessen sein Lebenswerk in G nze und in nur einem Buch w rdigen zu wollen Gleichwohl stellen sich die Autoren des Sonderbandes dem Anspruch wesentliche Aspekte dieses umfangreichen Werks im Kontext der europ ischen Musik nach 1945 zu thematisieren Einen besonderen Schwerpunkt bilden dabei Betrachtungen zu Kurt gs Kafka Fragmenten 1985 87 und zu ihren Interpretationen

O - Z und Register Werner Schuder, 2020-05-05 Keine ausf hrliche Beschreibung f r O Z und Register verf gbar

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