

PETER GIGER

DIE KUNST DES RHYTHMUS

Professionelles Know How
in Theorie und Praxis



*Mit einem Beitrag
von Michael Küttner*

 SCHOTT

Kunst Des Rhythmus

Mark Steyvers



Kunst Des Rhythmus:

Master School of Modern Piano Playing & Virtuosity Alberto Jonás, 1927 **Die Theorie des Rhythmus** Julian Caskel, 2020-07-30 Rhythmustheorien des 20. Jahrhunderts beschreiben progressive sthetische 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. **Versuch Einer Philosophie Des Schönen in Der Musik** Gustav Schilling, 1838 **Metric Manipulations in Haydn and Mozart** Danuta Mirka, 2009-10-22 Combining historical music theory with the cognitive study of music, *Playing with Meter* traces metric manipulations and strategies in Haydn and Mozart's string chamber music from 1787 to 1791. Her analysis sheds new light on this repertoire and redefines the role of meter and rhythm in Classical music. *Master school* Alberto Jonás, The History of the Chorus in the German Drama Elsie Winifred Helmrich, 1912 **Columbia University Germanic Studies**, 1908 *The History of the Chorus in the German Drama* Elsie Winifred Helmrich, 1912 **Art History after Deleuze and Guattari** Sjoerd van Tuinen, Stephen Zepke, 2017-11-14 At the crossroads of philosophy, artistic practice and art history. Though Gilles Deleuze and Felix Guattari were not strictly art historians, they reinvigorated ontological and formal approaches to art and simultaneously borrowed art historical concepts for their own philosophical work. They were dedicated modernists inspired by the German school of expressionist art historians such as Riegl, Wölfflin and Worringer and the great modernist art critics such as Rosenberg, Steinberg, Greenberg and Fried. The work of Deleuze and Guattari on mannerism and Baroque art has led to new approaches to these artistic periods, and their radical transdisciplinarity has influenced contemporary art like no other philosophy before it. Their work therefore raises important methodological questions on the differences and relations among philosophy, artistic practice and art history. In *Art History after Deleuze and Guattari*, international scholars from all three fields explore what a Deleuzo-Guattarian art history could be today. Contributors: Rick Alliez, Kingston University; Université Paris VIII; Claudia Blumle, Humboldt Universität zu Berlin; Jean-Claude Bonnecole, des Hautes études en Sciences Sociales; Ann Cathrin Drews, Humboldt Universität zu Berlin; James Elkins, School of the Art Institute of Chicago; Sascha Freyberg, Max Planck Institute for the History of Science; Antoine l'Heureux, independent researcher; Vlad Ionescu, Hasselt University; Juan Fernando Mejía Mosquera, Pontificia Universidad Javeriana; Gustavo Chirolla Ospina, Pontificia Universidad Javeriana; Bertrand Provost, Université Bordeaux-Montaigne; Elisabeth von Samsonow, Akademie für bildende Künste Wien; Sjoerd van Tuinen, Erasmus University Rotterdam; Kamini Vellodi, Edinburgh College of Art; Stephen Zepke, independent researcher. **The Style of Palestrina and the Dissonance** Knud Jeppesen, 1926 Collection of

Essays on Musical Topics Ernest Thomas Ferand, 1926 **Dictionary of Philosophy and Psychology** James Mark Baldwin, 1903 *23 Manifeste zu Bildakt und Verkörperung* Marion Lauschke, Pablo Schneider, 2017-12-04 Das was gesehen geht oder gedacht wird begreift der Band 23 Manifeste zu Bildakt und Verkörperung nicht als ein passives sondern aktives Gegenüber. Dieses zeigt sich in Bildern, Objekten, neuen Materialien, Wörtern oder Schriftzeichen, welche die Beiträge des Bandes im Sinne einer Kulturtheorie des Entgegenkommenden deuten. Diese gründet auf einer analytischen Herangehensweise, die die Gegenstände der Betrachtung in ihrer Eigenständigkeit respektiert, um den Modus ihrer Aktivität angemessen beschreiben zu können. Die versammelten Untersuchungen aus den Bereichen Kunst und Bildwissenschaft, Philosophie, Sprachphilosophie sowie Musik und Filmwissenschaft nähern sich programmatisch zentralen Begriffen von Active Matter bis zu Verkörperung.

Bibliography of Philosophy, Psychology, and Cognate Subjects, 1905 Music as Thought Mark Evan Bonds, 2015-07-28 Before the nineteenth century instrumental music was considered inferior to vocal music. Kant described wordless music as more pleasure than culture, and Rousseau dismissed it for its inability to convey concepts. But by the early 1800s a dramatic shift was under way. Purely instrumental music was now being hailed as a means to knowledge and embraced precisely because of its independence from the limits of language. What had once been perceived as entertainment was heard increasingly as a vehicle of thought. Listening had become a way of knowing. Music as Thought traces the roots of this fundamental shift in attitudes toward listening in the late eighteenth and early nineteenth centuries. Focusing on responses to the symphony in the age of Beethoven, Mark Evan Bonds draws on contemporary accounts and a range of sources philosophical, literary, political, and musical to reveal how this music was experienced by those who heard it. First Music as Thought is a fascinating reinterpretation of the causes and effects of a revolution in listening.

B. Systematic philosophy. C. Logic. D. Aesthetics. E. Philosophy of religion. F. Ethics. G. Psychology, 1905 **Monatsschrift Für Das Deutsche Geistesleben**, 1906 *Ueber das nachahmende in der Kunst nach Aristoteles* Eduard Müller, 1834 Ueber das Nachahmende in der Kunst nach Aristoteles Müller, 1834

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