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2) - *Music Stuff With Spock*
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Die 'Musica', seit der
Spätantike innerhalb der
Septem artes liberales eines
der grundlegenden
Bildungsfächer, erfuhr im
14./15. Jahrhundert
bedeutsame Wandlungen, blieb
aber verankert im Kreise
jener Artes, die ihrerseits
– Neues aufnehmend –

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weiterwirkten. Als besonders erhellend für diese bislang unterschiedlich bewertete Entwicklung erweisen sich die musikalischen Lehrschriften des Johannes Cochlaeus aus seiner Zeit als Artes-Lehrer (bis 1515, ehe er als Theologe ab 1522 seine einflussreichen antireformatorischen Schriften verfasste). Denn seinem weit verbreiteten 'Tetrachordum musicae' (Nürnberg 1511) ging die noch wenig bekannte, nahezu unerforschte Musica (Köln 1507) voraus, die mit Vorfassungen und begleitenden Kurztexten, aber auch mit zahllosen handschriftlichen Glossen in

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mehreren Druckexemplaren (u. a. des Heinrich Glarean) ein höchst aufschlussreiches Quellen-Korpus darstellt. Diese Texte werden hier zum ersten Mal ediert (meist auch synoptisch verdeutscht) und eingehend erörtert. Die detailreiche Schrift präzisiert die Stellung des Cochlaeus zwischen zwei herausragenden Musiktheoretikern – seinem wichtigsten Gewährsmann Franchino Gaffurio (1451–1522) und seinem bedeutendsten Schüler Heinrich Glarean (1488–1563) –, bietet eine Fülle von Ansätzen für die Weiterforschung, bestärkt aber auch den Eindruck, dass

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in den Texten des Cochlaeus die »Musiklehre im Studium der Artes« so anschaulich wird wie in kaum einer anderen noch greifbaren Quellengruppe. 'Musica', one of the fundamental disciplines within the seven 'artes liberales', underwent significant changes in the 15th-16th centuries, but remained rooted in the circle of those 'artes' which in their turn – adopting new ideas – continued to influence it. Particularly enlightening in the context of this development, which has been variously interpreted, are the musical treatises of Johannes Cochlaeus, written

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during his time as a teacher of the arts (until 1515, before he started to write his influential tracts against the Reformation as a theologian in 1522). His widely-known 'Tetrachordum musice' (Nuremberg, 1511) was preceded by the less well-known and scarcely studied Musica (Cologne, 1507) which, with its surviving drafts and accompanying short texts, and also the many manuscript glosses in several printed editions (e.g. the one owned by Heinrich Glarean), represents highly informative collection of sources. These texts are presented here for the first

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time in edited form (and also synoptically translated into German) and thoroughly discussed. This detailed work clarifies the position of Cochlaeus between two outstanding music theorists – his most important informant, Franchino Gaffurio (1451-1522) and his most important pupil, Heinrich Glarean (1488-1563) – and offers a wealth of stimuli for further research, but also strengthens the impression that in Cochlaeus' texts, the "theory of music in the study of the arts" is more clearly stated than in any other available source.

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Aktueller Hit 3. Without you
4. Without you - Playback
Dreiklänge - Musiklehre 5.
Wirkung Dur- und Moll-
Dreiklänge 6. Dur oder Moll?
7. Dur, Moll, vermindert
oder übermäßig? Streng
geheim - Klassenhit 8.
Streng geheim 9. Streng
geheim - Playback Ticking

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down - Poptanz 15. ICE it
down Composers Comics 2 -
Mozart - Haydn - Beethoven
16. STreichquartett op. 55,
Nr. 2, 4. SATz (J. HAYdn)
17. VIolinsonate Nr. 32, 1.
SATz (W. A. M0zart) 18.
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Van Beethoven) Cielito lindo

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- Klasse(n) Tango - Spielstuck 24. KLASse(n) Tango SPECIAL: Crossover - Musikalische Stilmixes von Neoklassizismus bis "Rap-Metal" 25. KOnzert fur Klavier und Blasinstrumente (I. STRawinski) 26. ALles kann passieren (Stilbruch) 27. BRenna tuats guat (H. V. GOisern) 28. DAffy's Dance (The Headhunters) Crossover im Pop - Kreuzung, Mischung, Exotismus 29. I Got a woman

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(Ray Charles) 30. I Got a woman (Elvis Presley) 31. WAlk this way (Run DMC & Aerosmith) 32. BRing the noise (Public Enemy & Anthrax) 33. NOrwegian wood (The Beatles) 34. DEsert rose (Sting & Cheb Mami) Rhapsody in blue - Ein Jazz-Klassik-Crossover Rhapsody in blue (G. GERshwin): 35. BEginn 36. "Liebesmelodie" 37. "Synkopen-Melodie" 38. "Stride piano" Coverversionen - Im Fokus: Rivers of Babylon 39. RIvers of Babylon (Original Melodians) 40. RIvers of Babylon (Disco-Cover Boney M.) 41. RIvers of Babylon - Playback (Disco) 42. RIvers of Babylon - Playback

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