

üben & musizieren
texte zur instrumentalpädagogik

PETER RÖBKE UND NATALIA ARDILA-MANTILLA (HG.)

Vom wilden Lernen

MUSIZIEREN LERNEN –
AUCH AUSSERHALB VON
SCHULE UND UNTERRICHT

Vom Wilden Lernen Musizieren Unterricht Ebook

Raffaela Di Napoli



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Musikalische Sozialisation und Lernwelten Gabriele Enser, Bernhard Gritsch, Fritz Höfer, 2019 Heute scheint unsere musikalische Sozialisation mit all ihren medialen und virtuellen Optionen unvorhersehbar verwirrend und in besonderem Maße pluralistisch geprägt Bedingungen und Formen des Zusammenspiels von Gesellschaft und Individuum im Kontext von Musik und Pädagogik sind wieder neu in den Blick zu nehmen Anzahl und Synergien verschiedenster Sozialisationsinstanzen erweitern sich und werfen neue Fragen für die musikpädagogische Forschung auf Musikalisches Handeln bzw vielschichtige musikalische Praxen erfassen beschreiben und analysieren zu können verlangt nach mannigfaltigen Forschungszugängen die mit der Vorlage dieses Buchs angestoßen werden sollen Die in der vorliegenden Publikation abgedruckten Beiträge bilden den Ertrag einer von der MF Musikpädagogische Forschung sterreich im Januar 2018 organisierten Tagung die an der Universität für Musik und darstellende Kunst Wien stattfand Handbuch Musikpädagogik Michael Dartsch, Jens Knigge, Anne Niessen, Friedrich Platz, Christine Stöger, 2018-09-10 Ein unverzichtbares Nachschlagewerk für die Musikpädagogik Das Handbuch der Musikpädagogik zeichnet ein Bild der Themen und Herangehensweisen der Forschungsdisziplin Musikpädagogik und führt in ihre Grundlagen und Diskurse ein Dabei werden erstmals alle relevanten Teilbereiche des Faches berücksichtigt Behandelt werden Themenfelder von den Begründungen und Kontexten der Musikpädagogik über die Akteure und ihre Handlungsfelder Perspektiven auf das Lernen bis hin zu Orten musikpädagogischen Handelns und der Forschungsdisziplin selbst Dieses Handbuch dient als Überblickswerk und stellt für Lehrende Studierende Forschende und Akteure der Kulturpolitik ein seit langem erwartetes umfassendes deutschsprachiges Nachschlagewerk dar 21st Century Music Education: Informal Learning and Non-Formal Teaching Ruth Wright, 2016

Gemeinsam allein: Klassenmusizieren mit Populärer Musik Marc Godau, 2017 Was geschieht wenn Gruppen in Abwesenheit der Lehrperson lernen In den vergangenen Jahren wurden in der Musikpädagogik verstärkt Implikationen des außerschulischen Musikhaltens etwa in Rock Pop Bands für die Musikpädagogik diskutiert IM Stil systemisch konstruktivistischer Grounded Theory beobachtet die Studie Musikunterricht in dem Schüler_innen selbstgewählte Songs in selbstgewählten Gruppen und auf selbstgewählten Instrumenten ohne Vorstrukturierung durch eine Lehrkraft lernen Aufgegriffen wird damit ein zentrales Desiderat der Forschung zum Klassenmusizieren mit Populärer Musik It's How You Flip It Linus Eusterbrock, Chris Kattenbeck, Oliver Kautny, 2024-07-08 The cultural practices of hip hop have been among people's favorite forms of popular culture for decades Due to this popularity rap breaking graffiti beatboxing and other practices have entered the field of education At the intersection of hip hop and music education scholars artists and educators cooperate in this volume to investigate topics such as representations of gangsta rap in school textbooks the possibilities and limits of working with hip hop in an intersectional critical music pedagogy context and the reflection of hip hop artists on their work in music education institutions In addition the contributors provide ideas for how research and

theory can be transferred and applied to music educational practice Konzeptionelle Spannungsfelder des Klassenmusizierens mit Blasinstrumenten Carmen Heß, 2017 Klassenmusizieren in instrumentalen Profilklassen ist in den letzten Jahren zu einem verbreiteten Modell allgemeinbildenden Musikunterrichts avanciert. Selten wird jedoch expliziert, welche Ziele damit verfolgt wie sie begründet werden und welche inhaltliche und methodische Ausrichtung sich an sie bindet. Die praktische Etablierung stützt sich also auf ein vages konzeptionelles Fundament. An dieser Diskrepanz setzt die vorliegende Studie an. Ausgehend von fünf unterschiedlichen Ansätzen für den Bläserklassenunterricht systematisiert die Verfasserin Ausrichtungen und Argumentationslinien. Sie setzt sie zum breiten Spektrum relevanter musikpädagogischer Diskurse in Beziehung und führt sie analytisch auf ihre konzeptionellen Prämissen zurück. Dazu differenziert sie, aus welchen Vorstellungen von zentralen aber strittigen Kategorien wie Musiklernen, Bildung oder guter Musikunterricht den verschiedenen Ausrichtungen zugrunde liegen. Auf diese Weise werden Zielbegründungsstrukturen transparent gemacht und ein komplexer vieldimensionaler Möglichkeitsraum im Nachdenken über Klassenmusizieren mit Blasinstrumenten eröffnet.

Musikgeragogik - quo vadis? Kai Koch, Kerstin Schatz, 2025 Musikgeragogik etablierte sich in den vergangenen Jahrzehnten als eine wissenschaftlich fundierte Disziplin im Dienst der Praxis. Sie präsentiert sich vielschichtig in unterschiedlichsten Kontexten. Allerdings bleibt sie an vielen Stellen erklärungsbefähigt. Gleichzeitig bietet Musikgeragogik Raum für innovative Projekte und neue Perspektiven. Diese Festschrift würdigt zwei herausragende Persönlichkeiten, die als Praktiker, Hochschullehrer und Wissenschaftler die Entwicklung der Musikgeragogik maßgeblich prägten: Hans Hermann Wickel und Theo Hartogh. Die Beiträge dieser Festschrift spiegeln die Vielfalt musikgeragogischer Perspektiven wider und beleuchten sowohl theoretische als auch praktische Ansätze. Sie thematisieren die Verbindung der Musikgeragogik zu angrenzenden Disziplinen wie Musiktherapie, Instrumentalpädagogik und Sozialer Arbeit, ebenso wie musikwissenschaftliche Fragestellungen. Darüber hinaus wird die Bedeutung der Vernetzung und Zusammenarbeit mit Fachbereichen an Hochschulen und Universitäten hervorgehoben. Auch der Transfer musikgeragogischer Inhalte in die Praxis wird anschaulich dargestellt. Abgerundet wird die Festschrift durch einen Blick auf zentrale Netzwerke der Musikgeragogik wie die Bundesinitiative Musik und Demenz oder die Aktivitäten an der Hochschule Luzern. Eine Rückschau auf 15 Jahre Vereinsarbeit der DGfMG verdeutlicht den gemeinsamen Weg und die erreichten Meilensteine. Am Schluss der Festschrift kommen Kolleginnen, Wegbegleiterinnen und der Musikgeragogik Wohlgesonnene zu Wort. Um Theo Hartogh und Hans Hermann Wickel ihre Worte zu vermitteln: *Vom wilden Lernen* Natalia Ardila-Mantilla, Peter Rübke, 2015-07-30. Wildes Lernen ist dieses nur im autodidaktischen Lernen der Popmusiker oder im urwäldchen Lernen in der musikalischen Praxisgemeinschaft der Volksmusiker zu finden. Die Beiträge dieses Buches machen deutlich, dass sich jedes nachhaltige Lernen und somit auch jenes im Kontext von Schule und Universität durch Unberechenbarkeit, Eigensinnigkeit und Selbstbestimmung auszeichnet. Uns so kreisen die hier versammelten Aufsätze um die verschlungenen Wege des Lernens und versuchen dessen Grundzüge

wilde Natur zu exemplifizieren und zu begreifen Das Ergebnis dieser Bemühungen könnte sein Selbstbescheidung der Lehrenden und Respekt vor dem Lernen ihrer Schüler sowie ein neues Verständnis von Didaktik jenseits der reinen Lehrkunst

Die Waldgräfin Dagmar Trodler, 2023-09-01 Man schreibt das Jahr des Herrn 1066 Eigenwillig hoch gewachsen und von unbändigem Freiheitsdrang hadert Alienor die Tochter des verwitweten Freigrafen zu Sassenberg in der Eifel mit ihrem eintönigen Schicksal als Burgherrin Ausgerechnet der weihnachtliche Almosengang in den Kerker verändert ihr Leben Sie findet heraus dass der angeblich stumme rätselhafte Gefangene Normannisch spricht die Sprache ihrer Mutter Alienor erhebt den Barbaren von ihrem Vater als Reitknecht zum Geschenk Doch erst als der Fremde beinahe in ritterlichen Intrigen zum Opfer fällt und sein Leben in ihren Händen liegt weiß Alienor was sie will Und ergreift ihre Chance zur Unabhängigkeit

Decoding **Vom Wilden Lernen Musizieren Unterricht Ebook**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Vom Wilden Lernen Musizieren Unterricht Ebook**," a mesmerizing literary creation penned by a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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