Of Musical Moods and Noisy Backdrops. Approaches to a Heuristic of Resonant Experiences in the Context of Music History

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"Music plays upon a clavichord within us, which is our innermost nature."[1] This quotation from Johann Gottfried Herder's *Kalligone* is remarkable for several reasons: On the one hand, it picks up some of what is also a characteristic of resonant experiences in Hartmut Rosa's sense.[2] There is a kind of trigger, in this case 'music', that makes something in us 'sound'; and this 'sounding' depends not only on this trigger, but also on us and our 'inner instrument', which "reacts as a kind of 'resonating body' developing its own natural vibrations and frequencies."[3] On the other hand, the citation also refers to a historically remarkable period of time – namely the 18th century –, in which the examination of 'resonance' reached one of its high points.[4]

Beginning with Galileo Galilei, who explained the greater pleasure in hearing consonant intervals by the fact that the "cartilage of the eardrum" is then "not constantly tortured […] to correspond and follow the repeated inharmonious impulses"[5], one can trace a development here at least up to the 20th century. Important impulses came in particular from Joseph Guichard Duverney's resonance theory of hearing,[6] which was echoed e.g. by the doctor and philosopher Johann Gottlob Krüger, the aestheticians Johann Georg Sulzer and Herder or the composer and book author Carl Philipp

1 Herder (1800/1955), 40 (Transl. after Patteson [2008], 5).
2 Rosa (2019).
3 Rosa (2019), 86.
4 Herzfeld-Schild (2017); Stollberg (2021).
5 Galilei (1638/2015), 128, cited in Stollberg (2021), 20.
6 Duverney (1683); see Stollberg (2021), 21.

Emanuel Bach.[7] It was later transferred to Hermann von Helmholtz' prominent doctrine of the perception of sound (*Lehre von den Tonempfindungen*) and to psychological aesthetics by Theodor Lipps and only refuted by Georg von Békésy in 1928.[8]

A field of discourse had thus developed beyond aesthetics that also encompassed fields such as medicine and anthropology. Music became the paradigm for the emerging neuronal image of the body and a model of the relationship between body and soul linked to it. Conversely, this in turn had an impact on the contemporary history of composition.[9]

Despite this early and intensive engagement, resonance hardly plays a role in contemporary historical musicology. There are several resonance related examinations of the thinking and composing of certain periods, especially the 18th century, partly combined with an attempt to update the concept of resonance,[10] and a recent article which addresses the role music plays as a resonance sphere, following the conceptualisation of Rosa.[11] Furthermore, there are interdisciplinary studies which focus on resonance (in different conceptual forms), rhythm and synchronisation in everyday life, therapy and art or on historical variable aspects of resonance in Christian musicking,[12] as well as approaches from music education that connect to Rosa and focus on partial aspects of resonant musical experience.[13] However, a comprehensive examination of the concept within the context of music, or a broader reception, which could help to ensure that different aspects and facets of music related experiences of resonance are addressed, are lacking.

That this is not only due to the methodological vagueness of the concept with regard to its various terminological uses or its operationalisability, becomes clear when one considers the at least selective engagement of

7 Krüger (1748[2]); Sulzer (1751/52/73); Herder (1769), Bach (1753); see Stollberg (2021), 21 respectively 64, or Herzfeld-Schild (2017), 134.
8 Helmholtz (1863/1870); Lipps (1903); Békésy (1928); see Stollberg (2021), 21-22.
9 See Stollberg (2021), 10; Herzfeld-Schild (2017), 131-132.
10 Lichau/Taczyk/Wolf (2009); Herzfeld-Schild (2017), Stollberg (2021).
11 Pfleiderer/Rosa (2020).
12 Breyer et al. (2017); Porter (2020).
13 Richter (2019); Biegholdt/Krause-Benz/Oberschmidt (2023); White (2025).

musicology with concepts such as 'aesthetic experience' or 'immersion'.[14] Although both are considered similarly vague,[15] traditional, score oriented musicological approaches do not lead anywhere with these concepts and their empirical research has so far mainly relied on explorative approaches, their discussion seems to experience an upswing in recent times. One aim of those contributions is often to elaborate a heuristic of the respective concept so that it can serve as a methodological basis for empirically oriented music historical research.[16]

The present contribution[17] builds on this spadework. It explores to what extent music research interested in resonances can tie in with the existing heuristics, and what changes have to be made, if it is not to be about immersive or aesthetic experiences or about experiences of resonance as they were described in earlier centuries, but about resonant experiences in Rosa's sense. The following considerations argue on the one hand, that the differences in the concepts have important effects on their heuristic embedding and must therefore not be ignored. On the other hand, they claim that more similarities can be identified than one might think at first glance, which is why a corresponding research heuristic can also have similarities. The aim of this contribution is to provide an overview of how the examination of experiential concepts is taking shape in the context of music history, how further heuristic considerations can be made on this basis and where perhaps points of contact exist for research requests from other disciplines.

The original occasion for this article was a conference within the framework of the International Graduate School "Resonant Self-World Relations in Ancient and Modern Socio-Religious Practices",[18] which took place in

14 E.g. Wald-Fuhrmann et al. (2021); Fuhrmann/Holzmüller (2020).
15 Wald-Fuhrmann et al. (2021), 3; Holzmüller (2020), 5; La Motte-Haber (2020), 23.
16 Holzmüller (2020), 5; Wald-Fuhrmann et al. (2021), 9-10.
17 I would like to thank Dr. Anna Bredenbach for her valuable advice on a first version of this text.
18 Funded by the Deutsche Forschungsgemeinschaft (DFG, GRK 2283) and Austrian Science Fund (FWF) within the research project IGS "Resonant Self-World Relations in Ancient and Modern Socio-Religious Practices" – Grant DOI 10.55776/W1265.

Graz in October 2021.[19] Its aim was to identify methodological accesses that can be used to explore how textual, pictorial, or musical works of art and their recipients enter resonant relationships with each other in historically different contexts. The basis for this was Erika Fischer-Lichte's performative view of art and culture that focusses on performative acts and processes as fundamental constituents of reality.[20] Due to the explorative setting of this conference also the present contribution is far from a final answer and only captures intermediate considerations.

I am personally interested in this topic for several reasons. Partly with a view to the second phase of the graduate school, which places a focus on musical-acoustic aspects of resonant experiences. Partly, however, also with regard to the field of music education. Music education is currently dealing with the resonance concept according to Rosa quite vividly, both in first theoretical discussions and with regard to teacher training. The national congress on school music in Germany in 2022, for example, carried 'resonance' in its main title and referred to Rosa, which means that hundreds of music teachers have in some way dealt with what it means to teach resonance-oriented music lessons in schools.[21] Against this background the question of historically oriented heuristics of resonant experiences is also of interest with regard to its conditions and possibilities of their updating: How is music of different historical origins to be staged in order to make resonant music-related experiences as likely as possible in current music lessons?

In the following I will first give a brief overview of the musicological approaches, that exist in the narrower or broader context of historical experiences of resonance (1.), before I make some methodological considerations that become important in comparing the approaches and deriving heuristically relevant aspects (2.). Then I go into more detail about two of these aspects (3.): first, the identification of 'tune' or 'mood' ("Stimmung") as a sensitizing concept for cultural-historically specific music-related resonant experiences (3.1.), and second, the decision for a situational analysis approach (3.2.). Finally, I will draw a brief conclusion, combined with a

19 See preface of this volume, 5.
20 Fischer-Lichte (2004); (2013); cf. Gärtner, in this volume, esp. 12-24 or see below, 2.1.
21 See https://www.bk-mu.de.

discussion on further research suggestions and possible implications for other disciplines (4.).

1. Musicological Approaches to Experience-Related Concepts

If one begins the examination of experience-related and historically informed approaches to music with those where resonance in Rosa's use of the term is in focus, then first of all Mark Porter's dissertation on *Ecologies of Resonance in Christian Musicking* (2020) is to be mentioned. Based on his own experiences, he takes a look at various Christian worshipping environments and traditions in order to find out something about the sound experiences that are significant in them. Particularly interesting for the question at hand are his historically oriented comments on the importance of different soundscapes for respective music making. Therein he emphasizes the importance of 'noise' as a condition for resonant experiences when listening to the church music of Johann Sebastian Bach in his time. So instead of assuming that adequate listening to music always requires silence, as had been repeatedly demanded since the 18th century and finally established in the 1950s at the latest,[22] he assumes that in certain situations noisy backdrops are not a disturbance but a condition for specific qualities of experience.[23]

In addition, there are approaches that deal with the 18th century and its historical models of resonance in the musical environment of the so-called sensibility aesthetics.[24] Of interest here, for example, are the works of Marie-Luise Herzfeld-Schild (2017) and Arne Stollberg (2021), who update 'resonance' and 'tune'/'mood' ("Stimmung") as musical metaphors or figures of thought ("Denkfiguren").[25] In doing so, they advocate, for examp-

22 See Fischer-Lichte (2004), 214-215.
23 See below, 3.2.
24 Lichau/Tkaczyk/Wolf (2009); Stollberg (2021).
25 Cf. also the line of discourse since the 17th century described above, 125-126. On the relationship between the categorisation as 'metaphor' and/or 'figure of thought' and the implications for the corresponding concept of resonance, see Stollberg (2021), 15-16 and cf. fn. 32.

le, (re-)accentuating "the importance of music and listening for questions to anthropological, phenomenological, emotional, atmospheric, and empathetic-intersubjective phenomena"[26] and, conversely, to trace the effects of these anthropological-philosophical assumptions on the practice of composition.[27]

The extent to which these historical ideas of resonance correspond to Rosa's concept cannot be answered conclusively at this point.[28] In section 2, however, I will point out some similarities and differences which are crucial for the following heuristic considerations.

In the context of aesthetic experiences, it is a contribution from the Max Planck Institute for Empirical Aesthetics in Frankfurt that seems to be relevant for the topic at hand.[29] For the purpose of this study ten authors from four countries and six institutions have joined forces to develop a research program that makes it possible to empirically investigate aesthetic experiences on a broad data basis. Although the authors intended to investigate contemporary experiences of classical concerts and not historical ones, their considerations are of interest for the present endeavour, as they aim to develop a methodological framework against which musical experiences can be researched.

To this end, Wald-Fuhrmann and colleagues propose a "provisional comprehensive concept of an aesthetic experience of music that combines facets of existing philosophical, aesthetic, and psychological concepts".[30] Unlike Fischer-Lichte, who places the concept in the service of her performative aesthetics and therefore emphasises its liminality ('threshold experience') and transformative power,[31] they define aesthetic experience

26 Herzfeld-Schild (2017), 142 (Transl. V.W.).
27 Stollberg (2021), 10, or Herzfeld-Schild (2017), 134-135.
28 Rosa himself distances himself from the "overly simplistic and harmonistic […] 'utopia of resonance'" (2019), 366, of the sentimentalism (see ibid., 364-366). What is decisive here is the distinction between mere "sentimental affection" and the encounter with "*the inaccessible Other*" (Rosa [2019], 371, emphasis in the original); see also below, section 2. But cf. also Stollberg, who recognises strong similarities between the ideas of resonance from the 18th century and Rosa's conceptualisation ([2021], 26-29).
29 Wald-Fuhrmann et al. (2021).
30 Ibid., 3.
31 Fischer-Lichte (2004), 332.

primarily as "a person's phenomenal state", in which the "perceptual and formal properties and their possible meaning"[32] is in the foreground. Only after this is a transformational moment addressed in the mention of the "state(s) into which [the music] puts the listener – all of them mutually influencing each other".[33] In addition, a relational aspect becomes obvious here, which gets even clearer in connection with their approach to the concept of frame:[34] "aesthetic experience of music" is then understood "as the result of the encounter of a person with a sound sequence in a specific frame".[35] Even though it is not yet possible to determine exactly how this 'encounter' is to be understood, it suggests a comparison with Rosa's resonant relationships.[36]

Besides that, recent musicological works in the context of immersion experiences should be mentioned.[37] In contrast to technology-deterministic or apparatus-based approaches to immersion, they attribute the term not primarily to a certain, most often digital, media technology[38] or a more or less passive subject that is "transported to an elaborately simulated place".[39] Instead, they adopt a phenomenological concept of immersion, according to which immersion can occur in a wide variety of media and historical contexts and presupposes not only an adequate musical environment but also a subject that engages in the experience.[40] This results in links to resonance relationships characterised by affection and self-efficacy,[41] as well as to an aesthetics that identifies perception as a central element in performative processes.[42]

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32 Wald-Fuhrmann et al. (2021), 3.
33 Ibid.
34 See below, 3.2.
35 Wald-Fuhrmann et al. (2021), 2.
36 See below, 2.
37 Fuhrmann/Holzmüller (2020a).
38 E.g. Grau (2003), 14, cited in Holzmüller (2020), 6.
39 Murray (1997), 98, cited in Holzmüller (2020), 6.
40 Holzmüller (2020), 6; Fuhrmann/Holzmüller (2020b), 3; La Motte-Haber (2020), 22.
41 See Rosa, in this volume 32-35 or Gärtner, introduction to this volume, esp. 9-10.
42 See Fischer-Lichte (2013), 101-112, or (2004), 187-219. For her use of the immersion concept, see (2013), 118 or 127-128.

Particularly interesting for the issue at hand is an essay by Anne Holzmüller (2020), in which she sketches an immersion-related space heuristics, that shows strong similarities to Fischer-Lichte's concept of performative space.[43] In doing so, Holzmüller distinguishes between three spatial levels: the acoustic space, which includes the architectural and acoustic conditions of the performance space as well as specific audio technologies or the spatial sound that may be captured in compositions,[44] the musical perceptual space, in which, for example, a certain harmonic progression, the pitch or an ambitus is cognitively translated into spatial categories, and the metaphorical space as an experiential space that is transformed as a result of the immersive experience. The latter is the case, for example, when one experiences closeness to God by listening to liturgical music.[45] Also noteworthy is, that Holzmüller, at least in this contribution, exemplifies her immersion concept by means of the music of Carl Philipp Emanuel Bach, a composer who lived in the 18th century and is one of the most famous representatives of the sensibility aesthetics.[46] So, although immersion as a phenomenological concept itself is not assigned to a specific time, the author chooses exactly the time span in which not only the above-mentioned historical resonance theories were developed, but also contemporary notions of immersion.[47] This points to a certain relatedness of the concepts, but also to the assumption that the compositions of this period could represent an interesting starting point for research interested in experience-related phenomena.[48]

43 However, while Holzmüller, in line with the immersion image, only speaks of being surrounded, enveloped or drawn in by music, sounds, etc., Fischer-Lichte goes one step further by emphasising its penetration into the human body (see Fischer-Lichte [2004], 209-210); cf. also 3.1.

44 This includes, for example, a double chorale tuned to specific spatial conditions in certain churches, as is characteristic of C.P.E. Bach's *Heilig*, see Holzmüller (2020) 15.

45 Holzmüller (2020), 11-17; see also below, 3.1.

46 Cf. also fn. 9.

47 Cf. e.g. Holzmüller (2020), 16, or Fischer-Lichte (2013), 125-127.

48 Cf. Holzmüller (2020), 13-14, or Stollberg (2021), 120. This line of argumentation shows parallels to Fischer-Lichte's reasoning that the development of a performative aesthetic has become necessary due to a performative turn in the arts (Fischer-Lichte [2004], 29-30, or [2013], 9-14); but also compare her thesis "that culture can generally

2. Methodological Considerations

If these approaches are now put into perspective with the intention of deriving initial findings from them with regard to a historically oriented heuristic of musical experiences of resonance, it will be relevant to clarify how this derivation relationship is to be imagined. It will be necessary, for example, to clarify, to what extent aspects can be taken over directly from the existing approaches, or to what extent such derivations are more obvious in the form of analogies or even clear demarcations. Above all, a comparison of the concepts used in the approaches will be informative here. Important is, then, first of all the clarification of Rosa's resonance concept and Fischer-Lichte's performative aesthetics linked to it, which are both decisive for the reflections in this volume (2.1.), before we take a look at similarities and differences to concepts mentioned in the preceding section (2.2.). Although the following considerations will go beyond the brief annotations that I have already made in section 1., many of the aspects relevant to systematic comparative work can only be touched upon for the time being.

2.1. Rosa's Sociology of Resonance against the Background of Fischer-Lichte's Performative Aesthetics[49]

To define Rosa's understanding of resonant experiences, which represent a counter-concept to mute self-world relations,[50] the already mentioned characteristics of affection – 'being moved' by something – and the emotional response to it on the part of the subject must be considered here. This double movement goes hand in hand with the idea of response resonance, from which synchronous resonance can follow, but does not have to.[51] In a performative aesthetic this appears in the double figure "perception

be viewed and analysed from the perspective of the performative" ([2013], 134, Transl. V.W.).

49 See also Gärtner, introduction to this volume, esp. 20-24.

50 Rosa (2019), 29.

51 Rosa (2019), 279-283.

of performative processes" and "perception *as* a performative process"[52], in the complementarity of 'staging' and 'aesthetic experience'[53] or in the distinction between structural and functional performativity.[54] Another definition criterion is a certain transformative moment that fundamentally changes both the self and the world, however short-term or sustainable the transformation is to be thought of.[55] Finally, resonance is characterized by aspects of unavailability and uncontrollability, which is reflected in the characterisation of the performative as unpredictable and ambivalent:[56] although certain dispositions make a resonant relationship as well as a performative aesthetic process more likely than others, since an irreducible other is always constitutive for resonance/performativity as a relational process, the resonant experience or the performative act itself is not controllable or feasible.

2.2. A Comparison between the Concepts and its Implications for Further Heuristic Considerations

If we now look again at the further concepts mentioned above – the historical models of resonance, aesthetic experience and immersion – the first thing that stands out are similarities between them and the perspective, that results from linking Rosa's sociology of resonance back to Fischer-Lichte's performative aesthetics.

Firstly, the respective experience is also neither located only in the 'object' nor only in the 'receiver'. This applies both to the resonance concepts of the 17th and 18th century described above, which assume, for example, a more or less suitable relationship between 'external' and 'internal' vibration mechanisms,[57] as well as to the aesthetic experiences located at the

52 Fischer-Lichte (2013), 101, (emphasis and transl. V.W.).
53 Fischer-Lichte (2004), 315-350.
54 Fischer-Lichte (2013), 139.
55 Rosa (2019), 318, respectively Fischer-Lichte (2013), 113-129.
56 Rosa (2019), 317-318, respectively Fischer-Lichte (2013), 75-99.
57 Cf. Herder's interpretation of the clavichord respectively the resonance theory of hearing that goes back to Galileo, above, 125-126.

intersection between sound and person in Wald-Fuhrmann et al.[58] or the understanding of immersion described by Fuhrmann and Holzmüller.[59]

Secondly, in all cases one is dealing with potentially transformative acts. This becomes explicit in the context of aesthetic experience[60] and a phenomenological conceptualisation of immersion, which literally speaks of "threshold situations"[61], of turning something into a performative experience ("performativ erlebbar [...] machen")[62] or of a (metaphorical) "experiential space [...] that is transformed as a result of the immersive experience"[63]. But the moment of transformativity resonates implicitly also in the implications focussing on the affective effects of performances as is in the historical models of resonance.[64]

In contrast, the results are less clear-cut in connection with the characteristics of unavailability and uncontrollability. While the phenomenological concept of immersion refers to them indirectly in mentioning a "moment of 'otherness'" and a "quality of difference",[65] these aspects seem to be getting lost in the approach of Wald-Fuhrmann and colleagues. Since they focus on (quantitative) empirical research into the precise conditions of aesthetic experiences, the emphasis is more on a research setting that is at least potentially controllable than on the unavailability of the experiences in question.[66] The aspect of unavailability recedes into the background even

58 Wald-Fuhrmann et al. (2021), 3.
59 Fuhrmann/Holzmüller (2020b), 3; see also Holzmüller (2020), 9.
60 Wald-Fuhrmann et al. (2021), 3.
61 Holzmüller (2020), 11; transl. V.W.
62 Ibid., 14.
63 Ibid., 12. See also ibid., 9 or 13.
64 Cf. e.g. Herzfeld-Schild (2017), 134-136, or even more clearly Fischer-Lichte (2013), 122-129. However, the differences discussed next with regard to the aspect of unavailability suggest that we are dealing here with either stronger (in Rosa and the theories of aesthetic experience) or weaker (especially in the context of the aesthetics of sensibility respectively Fischer-Lichte's interpretation of it) concepts of transformation.
65 Holzmüller (2020), 9-10, referring to Griffith (2008).
66 Regardless of this, the concept of aesthetic experience itself is often used in connection with unavailability. In education, for example, this has led to ongoing discussions about whether aesthetic experiences, respectively aesthetic education ('Ästhetische Bildung'), has a legitimate place in school education (negating e.g. Mollenhauer (1988); affirmative e.g. Rolle (1999), in particular 13-36; Liebau/Zirfas (2009).

more clearly when one is dealing with either naturalistic understandings of resonance, in which, for example, certain sound combinations are automatically perceived as pleasant or painful,[67] or when ideas of "symbiotic connection"[68] or "fusion" in the sense of "complete identification"[69] are expressed, as it is both the case in the context of 18th century theorising. Instead of a potentially irritating "contact with the inaccessible other", it remains merely "an impulse to be emotionally affected or an echo effect produced by commodified stimulation".[70]

This difference in conceptualisation has an impact on our heuristic considerations. As these are based on Rosa's concept of resonance, it will be relevant to assume the entry "into a responsive relationship"[71] as a prerequisite for experiences of resonance.[72] Despite the partial recourse to older uses of the term resonance (and related terms such as 'tuning'/'mood'[73]), the analyses to be expected following the heuristic considerations in section 3 will sometimes result in mute self-world relations (or "ideological resonance" respectively "the *simulation of resonance*"[74]), even if in the 18th (and 19th) century resonant conditions had been diagnosed.

3. *Aspects Relevant for a Heuristic of Resonant Experiences in the Context of Music History*

If one orients the elaboration of a heuristic for music-historically contextualized resonant experiences to what is usual in empirical research, then there are primarily three aspects to be considered: first, the theoretical background relevant for the respective research (3.1), second, the underly-

67 Cf. above, 129-131.
68 Stollberg (2021), 111 (Transl. V.W.).
69 Ibid., 116 (Transl. V.W.); see also ibid., 113.
70 Rosa (2019), 371 (emphasis in the original), who draws parallels here between the search for resonance in late modernism and the 18th century; cf. also n. 32.
71 Rosa (2019), 371.
72 Stollberg (2021), 235-236, makes a similar suggestion when it comes to the future use of 18th century categories for music analysis.
73 Cf. below, 3.1.
74 Rosa (2019), 186 (emphasis in the original).

ing methodological approach (3.2), and third, the concrete research design including the used methods. The latter aspect is left out of the present paper. On the one hand, this is because the approaches listed above do not make their concrete design or methods explicit or do not have elaborated them yet,[75] so that it is hardly possible to derive general statements from it. On the other hand, I do not refer to these aspects because the methodological design of a particular study will depend even more than the other two aspects on the chosen e.g. musical subject area and the specific questions guiding the investigation.

3.1. "Stimmung" ('Tuning'/'Mood') as a Sensitizing Concept

Relevant for a resonance heuristic interested in music history will be, firstly, the identification and elaboration of suitable sensitizing concepts. While the attention so far has been on musicological concepts which could generally be linked to Rosa's sociology of resonance and Fischer-Lichte's performative aesthetics, the focus is now on concepts suitable more accurate for a historically specific musical practice.[76] The aim of such an endeavour within the framework of empirical research projects is to guide the data analysis and to sharpen the view on aspects relevant to the specific research question.[77]

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75 See Holzmüller (2020); Porter (2020); Wald-Fuhrmann et al. (2021).

76 This approach shows parallels e.g. to Fischer-Lichte's introduction of 'embodiment' as an aesthetic concept with regard to aesthetic changes towards the end of the 18th century. Cf. also above, 1., ## respectively fn. 53.

77 From the perspective of theory of science, it is decisive to resolve the impending tautological circular reasoning via, on the one hand, including data from the environment (here: empirically acquired knowledge about the music of the 18th century) and, on the other hand, a constant willingness to revise the theoretical assumptions (here: the assumptions of resonance and performativity theory as well as the subsequent elaborations on the 'tune'/'mood'-concept), which are then always provisional, cf. e.g. Luhmann 1990, 71-72 or 1984, 648-649. The term 'sensitizing concept' itself is taken from qualitative empirical (social) research, e.g. Blumer (1954); Charmaz (2014); also Zaidi (2022). The quantitative research team around Wald-Fuhrmann (see Wald-Fuhrmann et al. [2021], 2) speaks instead, of 'theoretical core concepts',

Following, for example, Herzfeld-Schild's (2017) recourse to historical resonance models, a cultural-historically specific variant of the 'tuning' or 'mood' concept – the German concept "Stimmung"[78] – could be an option for analysing musical practices of the 18th century.[79] In Rosa's terminology, the concept (used in the sense of 'mood') symbolises a kind of basic prerequisite for resonance:

> "If feelings can be ascribed primarily to subjects, and atmospheres to (social or physical) space, then moods can be understood as that which exists or stretches *between* the two. Moods are the most basic components of relatedness. Thy precede the division between subject and object or subject and world and therefore encompass both poles of a given relationship. One might even say that moods form the primary axis of resonance between subject and object, feelings and atmospheres."[80]

Analogous to Holzmüller's systematization of 'space',[81] for analysing music-related experiences and the 'Stimmungen' involved both concrete acoustic meanings and more metaphorical or performative levels of meaning have to be considered. These levels can be illustrated particularly clearly with reference to the clavichord, the 18th century keyboard instrument mentioned in the quote at the beginning. Apart from its position as a 'utility thing' ("Gebrauchsding"[82]), the clavichord at this time was charged with meaning in ways that suggest a connection to Fischer-Lichte's performative concept of thing.[83] As the "heart's sounding board"[84], the chlavichord thus can be seen as an 'actant' that decisively co-determines the relationship between human and thing.[85]

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among others. For the present considerations this distinction is negligible, since the discussion of concrete research designs will be dispensed with anyway.

78 Cf. David (2004), cited in Previšić (2016), 351.

79 Cf. also Rosa (2019), 383.

80 Ibid., emphasis in the original.

81 Holzmüller (2020), 11-13; cf. above, section 1.

82 Fischer-Lichte (2013), 165.

83 Ibid., 161-178. She draws on Bruno Latour, whose actor-network theory (Latour 2005) also plays a central role in the situational analysis-approach by Adele E. Clarke, Carrie Friese and Rachel S. Washburn discussed in section 3.2.

84 Schubart (1786), s.p., cited in Stollberg (2021), 112.

85 Cf. Fischer-Lichte (2013), 166 respectively the remarks on Latour's Actor-Network-Theory below, 3.2.

Based on this, "Stimmung" in the sense of 'tuning', i.e. as an acoustic phenomenon, must first be considered. This is especially true, because not only one, but several tunings were common in the period mentioned. While today's pianos are generally tuned in such a way that the same distance exists between the semitones, historically there were various variations. One consequence of these tuning-variations was, among other things, a much more drastic effect of dissonances and consonances. These effects, of course affected the aesthetic quality of the music and thus the "Stimmung" or 'mood' conveyed by music in performative terms.[86] In addition, the clavichord is particularly linked to the expressive and sensibility aesthetics of the period, as it is in a special way suited to express the "Stimmung" of the composition or the player. Unlike other instruments of this time span, for example, the organ, or the cembalo, dynamic variations are possible by a harder or softer touch. And unlike even the current piano, the sound of the clavichord is not only modifiable at the moment of the stroke, but also afterwards the strings are movable. Thus, similar to the violin or in singing, vibrato effects are possible, which can be used for further expression variations.[87]

All in all, following Herzfeld-Schild, four dimensions can be identified in which the clavichord is embedded in aspects of "Stimmung" and correspondingly in possible music-related experiences of resonance: in addition to the acoustic dimension of 'tuning' (1), there is the "Stimmung" of the player when he reads the score[88] and receives the sounds and thus becomes a sensitive resonating body himself (2). Besides that, the "Stimmung" that the player wants to convey by playing in this or that way and accompanying this playing with appropriate gestures has to be taken into account. Since the "Empfindsamkeitsästhetik" is particularly characterized by rapid changes of mood, the player's intentions related thereto are a very central aspect of both the composing and the performance practice of this time span (3).[89]

86 See. e.g. Herzfeld-Schild (2017), 130-132.

87 Ibid., 134-135 or Stollberg (2021), 116-117.

88 Cf. also n. 105.

89 Stollberg reads Bach's instructions for the gestural accompaniment of the play (Bach 1753, 122-123, cited in Stollberg, 2021, 120) as "forced inclusion of the body in the musical communication process" which give important indications for the analysis

And then, of course, the "Stimmungen" of the listeners are important, when they themselves become resonating bodies for the sounding music (4).[90]

These dimensions are related, on the one hand, to certain aesthetic strategies and thus to structural performativity in the sense of Fischer-Lichte. On the other hand, they are linked to certain dispositions of the recipients (be it the players or the listeners, depending on the perspective) or the cultural context and thus to functional performativity in the sense of Fischer-Lichte or to dispositional resonance in Rosa's use of language.[91] However, if one sticks to the definition that "Stimmungen" "precede the division between subject and object or subject and world",[92] then it is neither possible nor sensible to distinguish clearly between the two in every case.[93]

The decision is clearer if – in addition to this dimensioning of the performance situation[94] – reference is made to the "Stimmungen" suggested by aesthetic strategies within the score and therefore to aspects of structural performativity.[95] Then certain compositional strategies of the aesthetics of sensibility come more to the fore. As a performative element, for example, a title such as *C. P. E. Bachs Empfindungen* (C. P. E. Bach's sensations) which the composer gave to an arrangement of one of his 'Free Fantasies for Piano' (Wq. 67, s. fig. 1) indicates whose emotional world is to be perceived

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of the "(performative) interpretation of music" (Stollberg 2021, 120, Transl. V.W.) and symbolise once again the "resonating contagion" typical of the time through the coincidence of "body, soul and music" (ibid., 121, Transl. V.W.).

90 Ibid., 135.

91 Fischer-Lichte (2013), 139. Rosa (2019), 190.

92 Rosa (2019), 383; cf. the more comprehensive citation at the beginning of this section.

93 This does not change the fact that "*relatedness*" and not "*unity*" is the prerequisite for resonant experiences (ibid., emphasis in the original). Cf. the comments on the aspect of unavailability in section 2. and its implications for the present heuristical considerations (see above, respectively below).

94 For the distinction between performance and performativity, see Fischer-Lichte (2013), 53-54.

95 The focus then shifts to the pianist's practice of working on the piece, which could perhaps best be compared with the practice of the solitary reader, as Fischer-Lichte describes it in contrast to performed literature (Fischer-Lichte [2013], 135-145); cf. also Gärtner, introduction to this volume, 20-24.

here.[96] In a similar way playing instructions such as the 'Very sad and very slow' ("Sehr traurig u. ganz langsam") (s. fig. 1, bar 1) could be categorised, as well as rapidly changing dynamic indications (s. fig. 1, line 2) that imply rapidly changing affects, the partial omission on bar lines (s. ibid.) to indicate immediacy or to suggest that the player is improvising off the cuff (and thereby directly expressing his own affects)[97] or a "seemingly" disorganised and irregular harmony which appears "labyrinthine"[98], but is "founded on the logic of the 'science of the basso continuo' in a way that should give the 'connoisseur' not only 'sensual' but also 'intellectual pleasure'."[99]

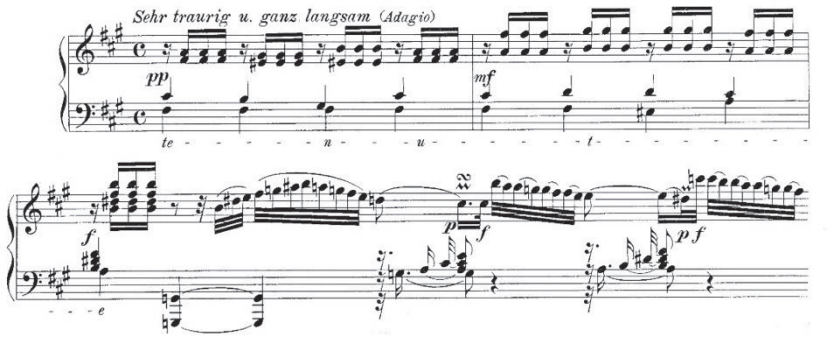

Fig. 1: Beginning of C. P. E. Bachs Empfindungen. Freye Fantasie *Wq. 67. Kreutz (1986), n.p.*

Once a differentiated approach to the aspect of "Stimmung" has been gained in this way, the next step would be to consider how other performative categories relate to it. One could, for example, take up Holzmüller's immersion-related dimensioning of spatiality, which she has further elaborated on

96 See Stollberg (2021), 126, fn. 72.
97 See Stollberg (2021), 122 or Keil (2018), 170.
98 Stollberg (2021), 122-123, transl. V.W.
99 Ibid., 122 in reference to Cramer (1783), 1250, transl. V.W. On the contrast of improvisatory character and regular rational harmony in C.P.E. Bach's 'Free Fantasies' see also Bernardy (2020).

the basis of the distinction between 'theatrical' and 'absorptive' spatiality.[100] Using the double-choir *Heilig*-Cantata by C.P.E. Bach (Wq.217), she shows how a contrast between 'near' this-worldliness (*Choir of Peoples*) and 'distant' other-worldliness (*Choir of Angels*) is created which corresponds to either a more 'overwhelming' or a more 'drawing in' experience of immersion. Compositionally this is achieved by considering the specific ambient sound of the church[101] and choosing appropriate dynamic (louder vs. softer), instrumentation (protruding trumpets and timpani vs. strings playing only *colla parte*), and harmony (regarding parallelism and connections between the choirs as well as more static respectively more modulatory internal structures). As an effect of this arrangement, Holzmüller identifies – as a musical immersion offer – the transport to the kingdom of God, which she links with an empathic and elevating or subliming listening experience.[102] At the latest in this connection to the 'sublime', she establishes a link not only to a vertical axis of resonance,[103] but also between spatiality and the emotional world of the listening subjects. If one now understands "moods […] as that which exists or stretches *between*"[104] feeling subjects and atmospheric spaces, then she also addresses – indirectly and without thematising this level separately – also "Stimmungen" as an aesthetic-performative category.

All in all, 'tune'/'mood'-related criteria for analysis have been obtained that could be used as a starting point for analyses of resonant experiences related to the age of sensibility. However, if we return from here to Rosa's (and also Fischer-Lichte's) conceptualisation, we should bear in mind the question of the extent to which, in the context of a particular composition

100 Holzmüller (2020), 8-9. In doing so, she refers to a conceptualisation by Michael Fried (1980) as interpreted by Hochscherf et al. (2011). The term 'theatrical' has a different connotation here than in Fischer-Lichte, who uses 'theatrical' as an opposite term to 'performative' (Fischer-Lichte [2013], 27-29).

101 The Cantata was composed for the Michaelis-Church in Hamburg.

102 See Holzmüller (2020), 14-17. Addressed is the holy-sublime, whereby 'elevating' ('erhebend') and 'sublime' ('erhaben') have a similar etymological origin and word formation in German. In Rosa's terms this refers to a vertical axis of resonance (in this volume, 41-42).

103 See Rosa, in this volume, 41-42.

104 Rosa (2019), 383 (emphasis in the original).

or performance context, we are actually dealing with resonance offers, corresponding dispositions and appropriate experiences, or rather with enhancement effects and the associated mere simulation of resonance.[105]

3.2. Situational Analysis as a Methodological Approach

If we now take a look at the general methodological approach that is suitable for resonance-related research projects, it is clear that the choice of this overall approach has to be linked to the respective research interest and the overall theoretical background. In our case the search "for traces and effects of [...] experiences of resonance and [...] elements of those artefacts and practices which were designed or intended [...] to elicit such effects"[106] in a certain time span as well as the performative aesthetic foundations indicate that a form of analysis will be required that takes into account not only one musical aspect, but a whole bundle of aspects related to the musical experience situation. While traditional music analysis is often mainly focussed on harmonic or contrapuntal connections,[107] a resonance analysis requires to consider – at least potentially – the whole experience situation.[108]

This becomes obvious, for example, with regard to Porter's analyses of the performance practice of Johann Sebastian Bach's church music.[109] Of particular importance for Porter is the distinction between 'hi-fi' and 'lo-fi'-listening.[110] While today in the classical field we are still in the concert hall

105 Cf. above, 2.2.
106 See Rosa, in this volume, 32.
107 Many of the most influential approaches to music theory, such as functional theory (Riemann [1893]) or Schenker's reduction analysis (Schenker [1935]), are based primarily on the analysis of harmonic and/or melodic-contrapuntal aspects.
108 This does not imply, of course, that resonance analyses must always take into account 'all' aspects of a situation – an impossible undertaking anyway – or that such an analysis cannot focus on selected aspects. What is meant is merely that the respective focus would have to be identified as such and methodologically justified as belonging to a whole situation.
109 Porter (2020), 49-69; Cf. section 1.
110 Ibid., 49-50.

tradition of the 19th and 20th century and listen to music in contemplative silence, in the church music practice of Bach's time social interactions and the associated 'noise' are discussed to be an essential prerequisite for resonant experiences in music reception. According to Porter's analyses, lo-fi listening and a noisy backdrop thus become part of the conditions of a reception appropriate to Bach's music as well as appropriate to a resonance-oriented reception.[111]

However, a situational approach can also be helpful in a setting that is not genuinely performance-based. With regard to music, this is the case, for example, in the dialogue between a musician (e.g. the composer themselves, an instrumentalist, a singer or a conductor) and a score. Here, too, it would be worth considering which situational elements (e.g. the respective edition of a piece of music, the instrument that may be available including its condition,[112] or discourses regarding the appropriate interpretation or performance) are relevant for the experiences of resonance that may take place.

In one way or another such an approach can be found in most of the contributions on which I base the argument here. While Porter refers to the ecological approach to distributed creativity by Eric Clarke, Mark Doffman and Liza Lim, and Wald-Fuhrmann and colleagues to Erving Goffman's Frame Analysis,[113] Holzmüller generally identifies "an analysis of musical situations […] which argues neither purely formalistically nor in terms of cultural history, but is dedicated to the complex interplay of many factors"[114] as a desideratum of historical music research.

111 Cf. also Fischer-Lichte's comments on the development of a 'noise-free' listening space up to the middle of the 20th century, including her interpretation of Cage's *4`33``* as a play with this idea and the noise that nevertheless exists (Fischer-Lichte [2004], 214-216).

112 Considering that music can be imagined – e.g. on the basis of a musical text or a memory – an instrument or the actual sound perception is not absolutely necessary in order to have resonant experiences with music.

113 Clarke/Doffman/Lim (2013) in Porter (2020), 4-5, respectively Goffman (1974) in Wald-Fuhrmann et al. (2021), 2.

114 Holzmüller (2020), 18.

For the present considerations the Situational Analysis of Adele Clarke et al.[115] would also be an option, as it makes aspects of both Rosa's resonance theory and Fischer-Lichte's aesthetics fruitful for empirical analysis. On the one hand, one can think of the inclusion of discourses in the empirical analysis, which ensures, among others, a historical embedding of a current situation[116] as well as the consideration of experience-related statements in historically oriented research contexts, where other methods for collecting verbal data (e.g. via interviews or videography) are not possible.[117] On the other hand, this includes the consideration of 'things' as situational elements, which goes back, among others, to Latour's actor-network theory.[118] Such a perspective, in which things are seen as actants that interact with human actors in network-like connections, is currently being increasingly received both in Musicology and in Music Education[119] and links to Fischer-Lichte's considerations on "power of things"[120] as well as to Rosa's formulation of a material axis of resonance.[121]

4. Final Thoughts

The preceding article focussed on aspects that are important for a heuristic of resonant experiences in a music-historical context. Based on an inventory of musicological approaches to experiential and historically orientated questions (1.), the theoretical background of the present remarks – Rosa's resonance theory and Fischer-Lichte's performative aesthetics – was explained and compared with the experience-related concepts discussed under section 1. (historical resonance models, aesthetic experience and immersion) (2.). Subsequently, "Stimmung" was elaborated as a potentially fruitful sensitising concept for the analysis of resonant experiences in the context of

115 Clarke/Friese/Washburn (2018[2]).
116 Ibid., 50-51.
117 Cf. e.g. Holzmüller (2020), 11; Rosa, in this volume, esp. 32; Gärtner, introduction to this volume, esp. 10-11.
118 See Latour (2005); respectively Clarke/Friese/Washburn (2018[2]), 95-91.
119 Cf. e.g. Ahlers et al. (2022); Godau et al. (2019); Hennion/Levaux (2021).
120 Fischer-Lichte (2013), 161-178 respectively cf. n. 95.
121 Rosa, in this volume, 40-41.

the 18th century (3.1.) and an argument was made for a situational analytical approach as a suitable methodological basis (3.2.).

Overall, these first observations have shown that the question of resonant experiences in music-historical contexts does not necessarily require completely new contents or methods, but can tie in with existing approaches and procedures, which are to be specified for the question under discussion or the respective historical context and with regard to the theoretical background in the form of Rosa's sociology of resonance linked to performative aesthetic considerations.

This results in different implications for possible follow-up research:

First, of course, the further elaboration of the considerations I have made in the previous sections. In addition to a theoretical conceptualisation following to the concept of "Stimmung" and the choice of a suitable situational approach, it will have to be clarified, for example, how concrete methodical procedures and research designs can be developed. Depending on the subject matter and the historical time, various analysis methods and data types can be considered, as well as a combination of these. For example, musical text or audio/video analysis (on the basis of scores, tape recordings, or concert recordings), artefact analysis (in the study of musical instruments, players, or performance spaces), and/or document analysis (photographs, letters, newspaper articles, etc.) as well as several forms of interviews come into question here.

Secondly, transferring the considerations made here to other historical contexts is obvious. Taking Fischer-Lichte's observation of a performative turn in the arts of the 1960s as a starting point, for example, this suggests that many musical developments in the 20th century are open to perspectives similar to those presented in this article. This points to the observation that authors who deal with the concepts mentioned above also frequently refer to artists of this time span. Mirjam Schaub, for instance, who updates historical resonance theories, is referring to sound installations by Janet Cardiff (* 1957) and George Bures Miller (* 1960), and authors who explore immersion, deal with orchestral works from György Ligeti (1923-2006) or John Luther Adams (* 1953).[122] Such a historical transfer goes hand in

122 Schaub (2009); Bernet (2020); Lendle (2020).

hand with the further embedding of the present considerations in existing research contexts. For example, there are numerous overlaps between the above explanations and musicological studies on performance contexts, on the history of the concert or on the history of music listening,[123] which make it clear that the research landscape, that at first glance appears to be sparse, offers numerous points of departure for resonance research in music-historical contexts.

And *thirdly*, the present contribution wants to suggest the connection of this music-related research to different disciplinary contexts. This includes musicology and music education, but also disciplines such as anthropology, art history or archaeology, as soon as they deal with resonant experiences in certain historical contexts. Such connections are, on the one hand, conceivable via overlaps in the phenomena investigated. This applies, for example, to forms of expression that involve the human voice. Similar to "Stimmung", 'Voice' as a concept also offers the possibility to differentiate more acoustic and more metaphorical levels of meaning, which can be relevant for the research of resonant experiences. In addition to the melodic-rhythmic shaping of the individual voice, for example, the narrative-textual level including the resonance offers associated with it, should be mentioned here. Furthermore, the socio-philosophical view linked to the vocal design plays a central role. In addition to Fischer-Lichte's comments on the development of the voice since the 18th century,[124] the transition from the Renaissance to Humanism including the change of perspective towards a stronger emphasis on the human being could be mentioned here. This becomes clear, when one considers, for instance, the development from the so-called *prima pratica* to the so-called *seconda pratica* at the end of the 16th or beginning of the 17th century.[125] While the former is characterized by complex polyphony, in which harmony and rhythm have priority over text comprehensibility, the latter stands out by the fact that the emphasis is on the text and a corresponding melodic design. These

123 E.g. Rink (1995); Tröndle/Dorset (2021); Barlow/Rowland (2019); cf. also Wald-Fuhrmann et al. (2021), 4-9.

124 Fischer-Lichte (2004), 219-227.

125 Cf. Hafner, in this volume, 48.

developments are linked to changes in the understanding of church music and what was allowed for it as well as the development of monodic forms and opera as a musical genre, where the singer comes to the fore as a dramatic person.[126]

On the other hand, interdisciplinary connections are obvious where the same concepts play a role, as it is the case with "Stimmung", which has been incorporated, for example, from musical into literary reflection,[127] or if similar issues are negotiated. A situational analysis approach according to Adele Clarke et al., for instance, suggests questions about power phenomena or overarching socio-political contexts, which as such are important not only for music-related experiences and musicological approaches, but in a whole range of disciplines.

Although many of the mentioned aspects could only be hinted at here, at least a part of the spectrum of possible research projects and directions potentially relevant in the context of research that deals with experiences of resonance in (music-)historical contexts could be indicated and hopefully invites further connections.

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126 See Palisca (2016).
127 Previšić (2016).

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