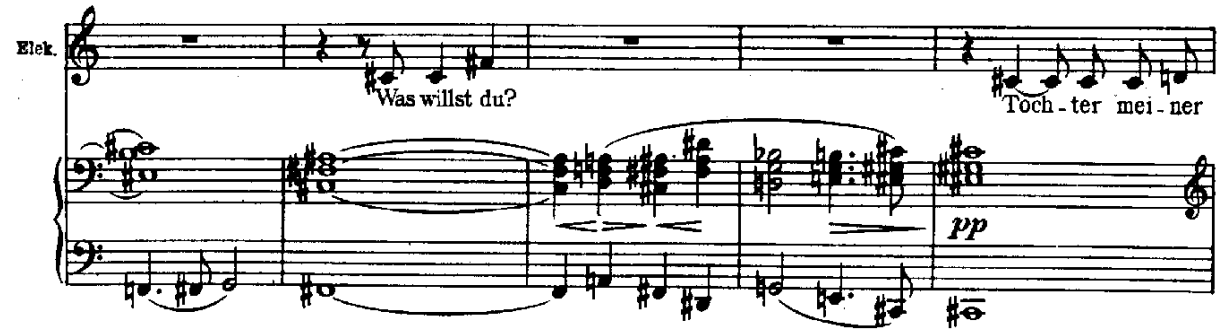
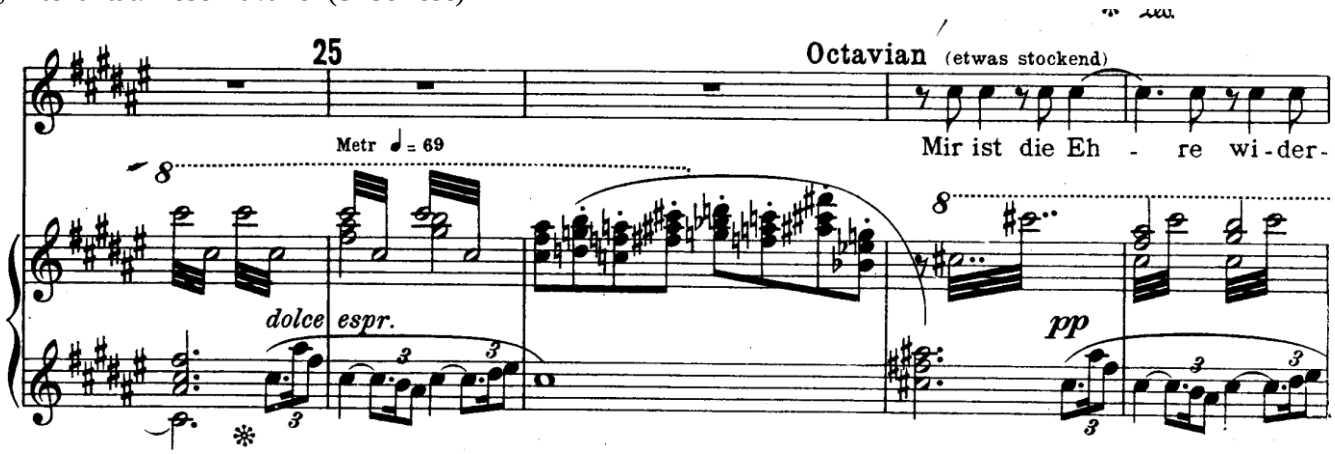
Strauss und die Moderne

1. Orchestertechnik (s. Beiblatt)
2. Klytämnestra-Motiv (Elektra)

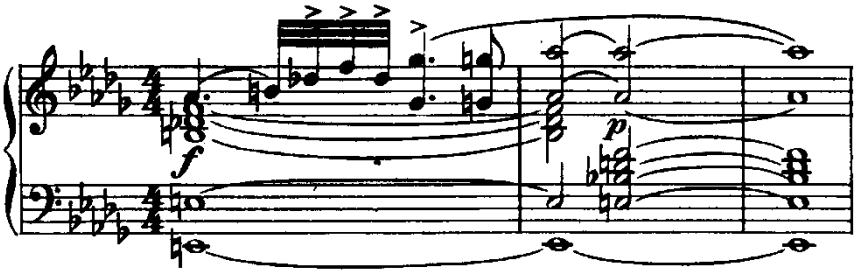


3, Bitonalität: Rosenkavalier (Silberrose)

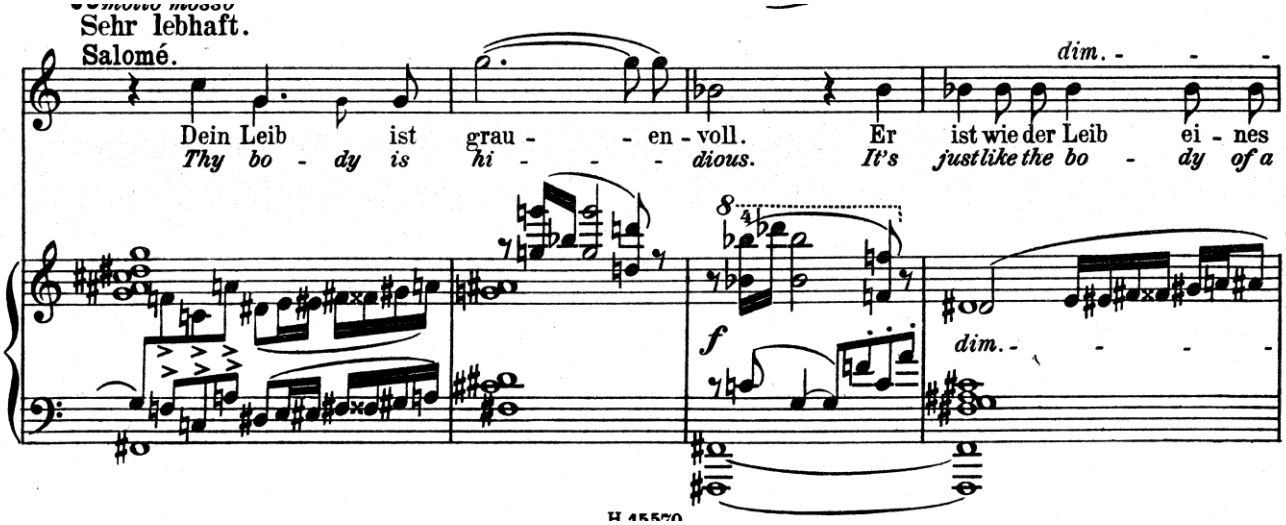


4. Bitonalität: Doppelterzklang

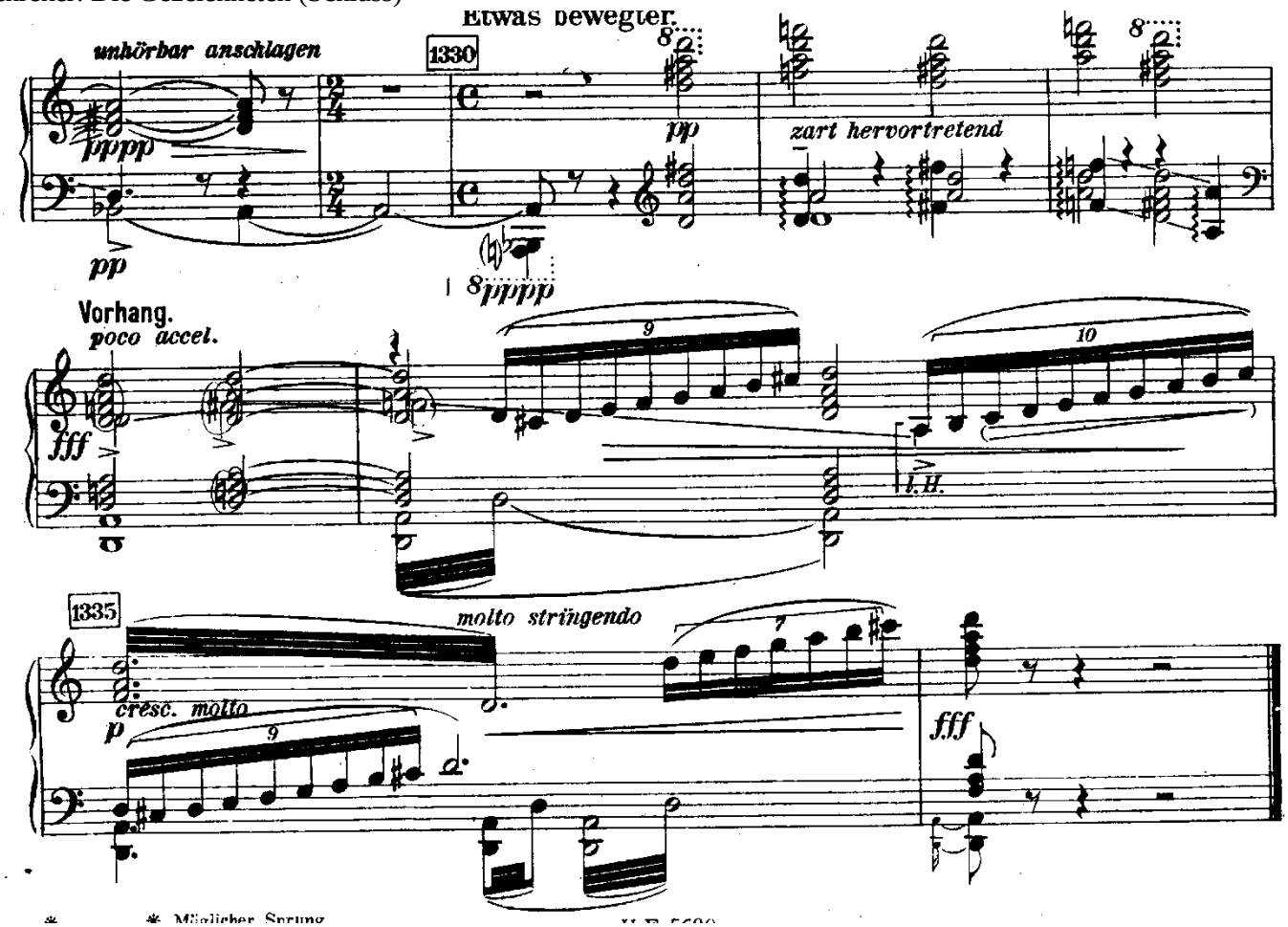
a. Elektra-Akkord



b. Salome: Jochanaan - Abscheu

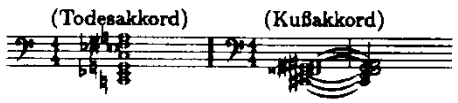
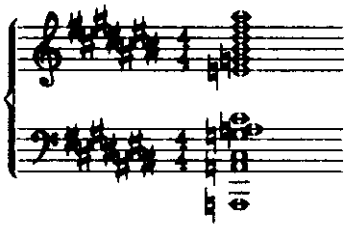


c. Schreker: Die Gezeichneten (Schluss)

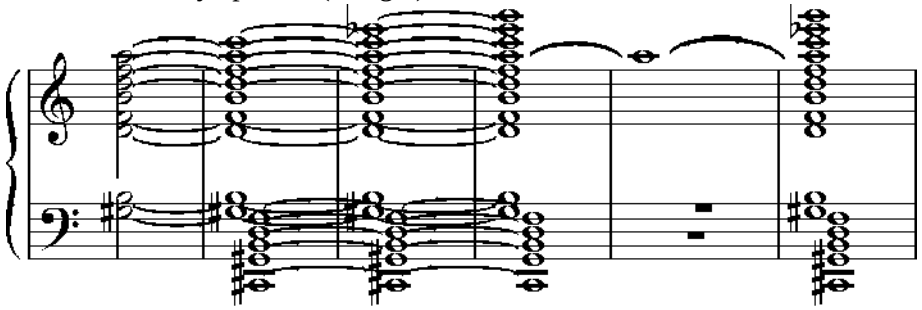


5. Expressionismus – ›Cluster‹

a. Strauss Salome

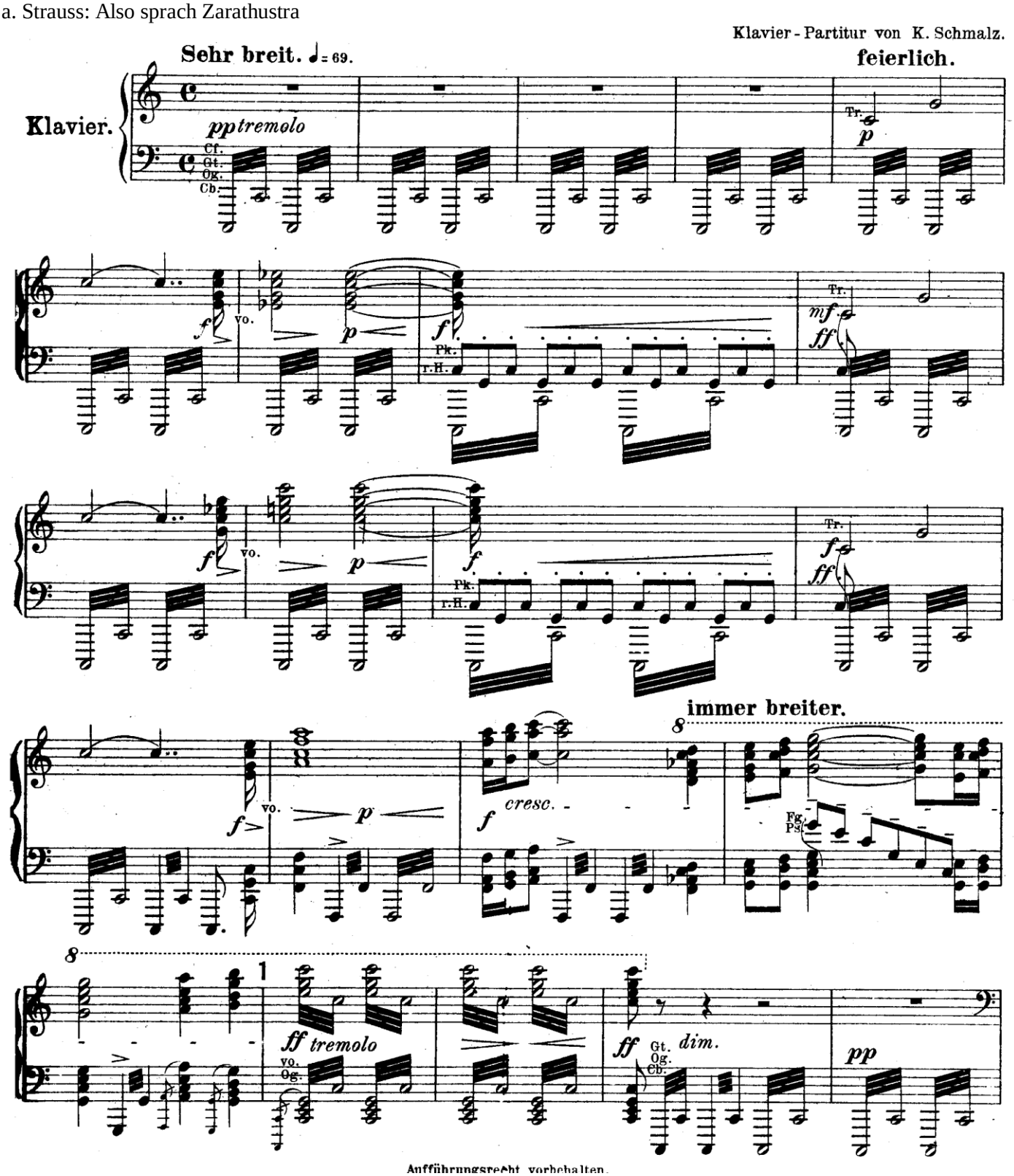
Todeskuss-Akkord	Dionysischer Akkord
	

b. Mahler: 10. Symphonie (Adagio), Kulmination

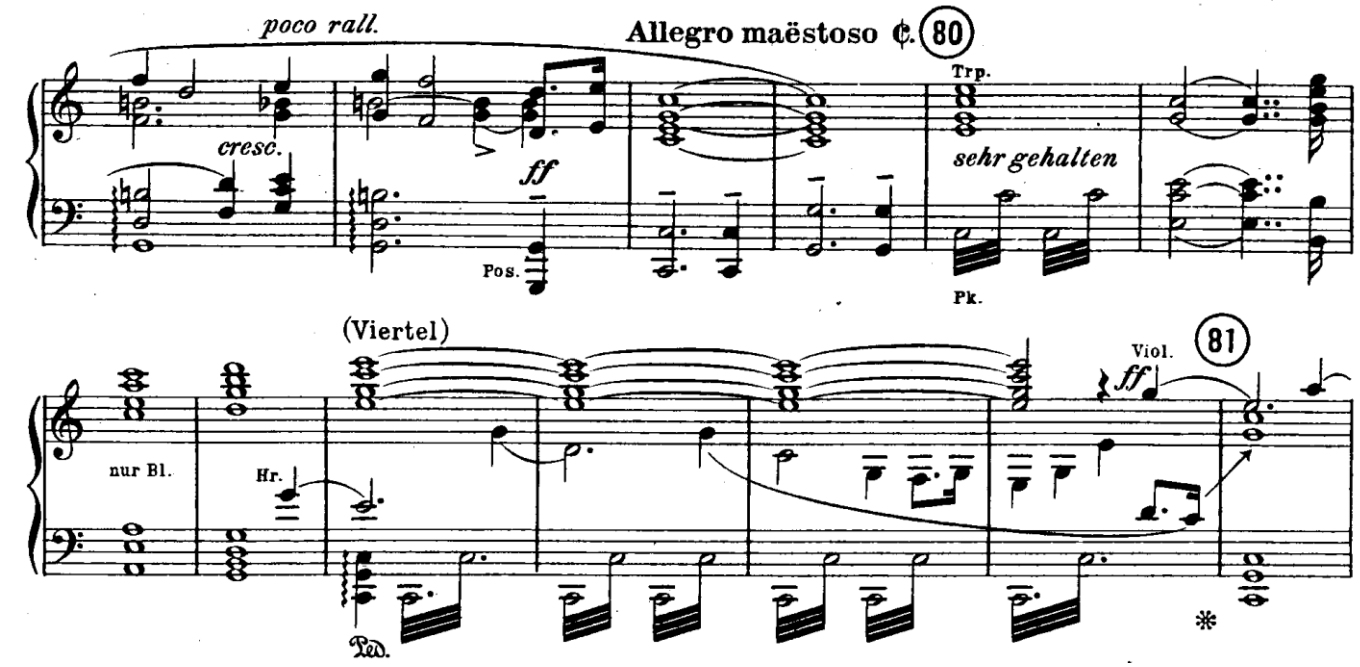
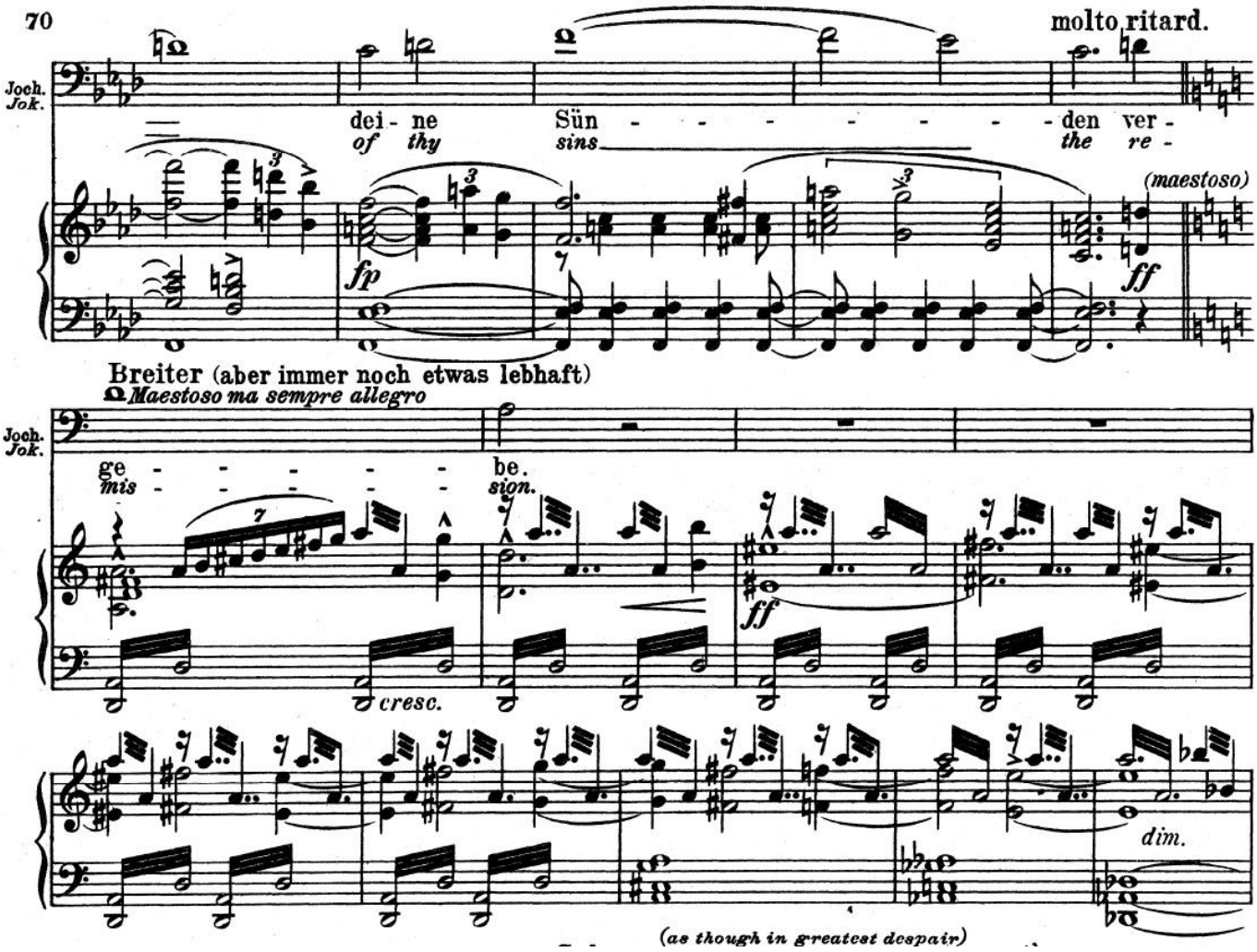


6. ›Übermenschen‹-Musik

a. Strauss: Also sprach Zarathustra



b. Strauss: Alpensymphonie (Gipfel)



c. Strauss: Salome – Jochanaan (als Übermensch)