

# Pythagoras In Der Musiktheorie Des Mittelalters - Sascha Becker

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Der Pythagoreismus spielt in der Musiktheorie des Mittelalters eine bedeutsame Rolle. In Pythagoras sah man den Begründer der 'musica scientia', der Musiktheorie als Teilgebiet des Quadriviums (neben Astronomie, Geometrie und Arithmetik) innerhalb der 'septem artes liberales'. Obwohl über die Person dieses legendären Denkers aus dem sechsten vorchristlichen Jahrhundert kaum Gesichertes bekannt ist und von dessen eigener Hand keine Schriften überliefert sind, faszinierten seine Lehren doch über Jahrhunderte hinweg immer neue Anhänger, die sich teils in sektenähnlichen Geheimbänden zusammenschlossen. Pythagoras wird, mehr als ein Jahrtausend nach seinem Tod, über die Rezeptions-Verstärker Platon und Boethius zu einer bis ins 16. Jahrhundert unangefochtenen Autorität in der mittelalterlichen Musiktheorie. Der pythagoreische Glaube an die Zahlenhaftigkeit der Wahrheit bestimmt im Mittelalter, beeinflusst durch das 'ordo'-Denken und den Vorrang der 'ratio' vor den Sinnen, auch die theoretische Beschäftigung mit der Musik. Die Zahlenproportionen konsonanter Klänge, die Herleitung der Skalen ebenso wie die Erfindung des Monochords wurden Pythagoras zugeordnet. Daraus sei zugleich ersichtlich, dass Pythagoras in dieser Arbeit nicht als authentische Person behandelt, sondern unter seinem Namen die auch im Mittelalter mit ihm assoziierten Lehren und musikologischen Inhalte erörtert werden, vor allem die pythagoreischen Intervallproportionen. Nach einer vorsichtigen Skizze des durch die Jahrtausende undeutlichen biografischen und philosophischen Profils des griechischen Musikdenkers gibt diese Arbeit einen Einblick in den Einfluss des Pythagoreismus auf die quadriviale 'musica scientia', wobei die Konsonanzproportionen ausführlich dargestellt werden, die als bis heute wesentliches Erbe des pythagoreischen Denkens gelten können. Kann man doch ohne weiteres auf ihre Entdeckung den Beginn einer systematischen, exakten und rationalen Musikwissenschaft datieren. Werner Heisenberg zählte sie gar 'zu den stärksten Impulsen menschlicher Wissenschaft'.  
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