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Musimathics, Volume 1 Gareth Loy, 2011-08-19 A commonsense self contained introduction to the mathematics and physics of music essential reading for musicians music engineers and anyone interested in the intersection of art and science Mathematics can be as effortless as humming a tune if you know the tune writes Gareth Loy In Musimathics Loy teaches us the tune providing a friendly and spirited tour of the mathematics of music a commonsense self contained introduction for the nonspecialist reader It is designed for musicians who find their art increasingly mediated by technology and for anyone who is interested in the intersection of art and science In Volume 1 Loy presents the materials of music notes intervals and scales the physical properties of music frequency amplitude duration and timbre the perception of music and sound how we hear and music composition Calling himself a composer seduced into mathematics Loy provides answers to foundational questions about the mathematics of music accessibly yet rigorously The examples given are all practical problems in music and audio Additional material can be found at <http://www.musimathics.com>

After the Nazis Michael H. Kater, 2023-09-26 A wide ranging insightful history of culture in West Germany from literature film and music to theater and the visual arts After World War II a mood of despair and impotence pervaded the arts in West Germany The culture and institutions of the Third Reich were abruptly dismissed yet there was no immediate return to the Weimar period s progressive ideals In this moment of cultural stasis how could West Germany s artists free themselves from their experiences of Nazism Moving from 1945 to reunification Michael H Kater explores West German culture as it emerged from the darkness of the Third Reich Examining periods of denial and complacency as well as attempts to reckon with the past he shows how all postwar culture was touched by the vestiges of National Socialism From the literature of G nter Grass to the happenings of Joseph Beuys and Karlheinz Stockhausen s innovations in electronic music Kater shows how it was only through the reinvigoration of the cultural scene that West Germany could contend with its past and eventually allow democracy to reemerge

Metamorphosis in Music Benjamin R. Levy, 2017-09-13 From the mid 1950s through the 1960s Hungarian composer Gy rgy Ligeti went through a remarkable period of stylistic transition from the emulation of his fellow countryman B la Bart k to his own individual style at the forefront of the Western European avant garde Through careful study of the sketches and drafts as well as analysis of the finished scores Metamorphosis in Music takes a detailed look at this compositional evolution Author Benjamin R Levy includes sketch studies created through transcriptions and reproductions of archival material much of which has never before been published providing new detailed information about Ligeti s creative process and compositional methods The book examines all of Ligeti s compositions from 1956 to 1970 analyzing little known and unpublished works in addition to recognized masterpieces such as Atmosph res Aventures the Requiem and the Chamber Concerto Discoveries from Ligeti s sketches prose and finished scores lead to an enriched appreciation of these already multifaceted works Throughout the book Levy interweaves sketch study with comments from interviews counterbalancing

the composer's own carefully crafted public narrative about his work and revealing lingering attachments to older forms and insights into the creative process

Metamorphosis in Music is an essential treatment of a central figure of the musical midcentury who found his place in a generation straddling the divide between the modern and post modern eras **Music in Germany Since 1968** Alastair Williams, 2013-07-18 Alastair Williams argues that the social transformations of 1968 led to a new phase of art music in Germany **A History of Twentieth-Century Music in a Theoretic-Analytical Context** Elliott Antokoletz, 2014-03-14 A History of Twentieth Century Music in a Theoretic Analytical Context is an integrated account of the genres and concepts of twentieth century art music organized topically according to aesthetic stylistic technical and geographic categories and set within the larger political social economic and cultural framework While the organization is topical it is historical within that framework Musical issues interwoven with political cultural and social conditions have had a significant impact on the course of twentieth century musical tendencies and styles The goal of this book is to provide a theoretic analytical basis that will appeal to those instructors who want to incorporate into student learning an analysis of the musical works that have reflected cultural influences on the major musical phenomena of the twentieth century Focusing on the wide variety of theoretical issues spawned by twentieth century music A History of Twentieth Century Music in a Theoretic Analytical Context reflects the theoretical analytical essence of musical structure and design Stravinsky and the Russian Traditions, Volume Two Richard Taruskin, 2016-04-27 This book undoes 50 years of mythmaking about Stravinsky's life in music During his spectacular career Igor Stravinsky underplayed his Russian past in favor of a European cosmopolitanism Richard Taruskin has refused to take the composer at his word In this long awaited study he defines Stravinsky's relationship to the musical and artistic traditions of his native land and gives us a dramatically new picture of one of the major figures in the history of music Taruskin draws directly on newly accessible archives and on a wealth of Russian documents In Volume One he sets the historical scene the St Petersburg musical press the arts journals and the writings of anthropologists folklorists philosophers and poets Volume Two addresses the masterpieces of Stravinsky's early maturity *Petrushka* *The Rite of Spring* and *Les Noces* Taruskin investigates the composer's collaborations with Diaghilev to illuminate the relationship between folklore and modernity He elucidates the Silver Age ideal of neonationalism the professional appropriation of motifs and style characteristics from folk art and how Stravinsky realized this ideal in his music Taruskin demonstrates how Stravinsky achieved his modernist technique by combining what was most characteristically Russian in his musical training with stylistic elements abstracted from Russian folklore The stylistic synthesis thus achieved formed Stravinsky as a composer for life whatever the aesthetic allegiances he later professed Written with Taruskin's characteristic mixture of in depth research and stylistic verve this book will be mandatory reading for all those seriously interested in the life and work of Stravinsky *The Oxford Handbook of Critical Improvisation Studies* George Lewis, Benjamin Piekut, 2016 V 1 Cognitions v 2 Critical theories **The Time of Music** Jonathan D. Kramer, 1988

The Oxford Handbook of Critical Improvisation Studies, Volume 2 George E. Lewis, Benjamin Piekut, 2016-08-22

Improvisation informs a vast array of human activity from creative practices in art dance music and literature to everyday conversation and the relationships to natural and built environments that surround and sustain us The two volumes of The Oxford Handbook of Critical Improvisation Studies gather scholarship on improvisation from an immense range of perspectives with contributions from more than sixty scholars working in architecture anthropology art history computer science cognitive science cultural studies dance economics education ethnomusicology film gender studies history linguistics literary theory musicology neuroscience new media organizational science performance studies philosophy popular music studies psychology science and technology studies sociology and sound art among others *Reconceiving Structure in Contemporary Music* Judy Lochhead, 2015-06-19 This book studies recent music in the western classical tradition offering a critique of current analytical theoretical approaches and proposing alternatives The critique addresses the present fringe status of recent music sometimes described as crossover postmodern post classical post minimalist etc and demonstrates that existing descriptive languages and analytical approaches do not provide adequate tools to address this music in positive and productive terms Existing tools and concepts were developed primarily in the mid 20th century in tandem with the high modernist compositional aesthetic and they have changed little since then The aesthetics of music composition on the other hand have been in constant transformation Lochhead proposes new ways to conceive musical works their structurings of musical experience and time and the procedures and goals of analytic close reading These tools define investigative procedures that engage the multiple perspectives of composers performers and listeners and that generate conceptual modes unique to each work In action they rebuild a conceptual methodological and experiential place for recent music These new approaches are demonstrated in analyses of four pieces Kaija Saariaho's *Lonh* 1996 Sofia Gubaidulina's *Second String Quartet* 1987 Stacy Garrop's *String Quartet no 2 Demons and Angels* 2004 05 and Anna Clyne's *Choke* 2004 This book defies the prediction of classical music's death and will be of interest to scholars and musicians of classical music and those interested in music theory musicology and aural culture **Timbre** Isabella Van Elferen, 2020-11-12 Timbre is among the most important and the most elusive aspects of music Visceral and immediate in its sonic properties yet also considered sublime and ineffable timbre finds itself caught up in metaphors tone color wet acoustics or in Schoenberg's words the illusory stuff of our dreams This multi disciplinary approach to timbre assesses the acoustic corporeal performative and aesthetic dimensions of tone color in Western music practice and philosophy It develops a new theorization of timbre and its crucial role in the epistemology of musical materialism through a vital materialist aesthetics in which conventional binaries and dualisms are superseded by a vibrant continuum As the aesthetic and epistemological questions foregrounded by timbre are not restricted to isolated periods in music history or individual genres but have pervaded Western musical aesthetics since early Modernity the book discusses musical examples taken from both classical and popular music These range in

classical music from the Middle Ages through the Baroque the belcanto opera and electronic music to saturated music and in popular music from indie through soul and ballad to dark industrial **Many-Valued Aesthetics** Hauke Ohls,2024-08-02 Yes No Perhaps are the most written words in Mary Bauermeister's artworks Together they stand for the concept of many valued aesthetics in the German artist's oeuvre an aesthetic that Bauermeister developed using many valued logic Hauke Ohls brings the artist's central groups of works in context with each other as well as with the neo avant garde of the post war period in Europe and the USA He shows that the development of Bauermeister's art may appear disparate but her canvas and relief works drawings and writing pictures lens boxes and stone pictures are characterized by a reciprocal relationship of combinations and interconnections Through the ubiquitous use of meta references the entire oeuvre ultimately appears as an interconnected assemblage *Contemporary Music and Spirituality* Robert Sholl,Sander Van Maas,2016-08-12 The flourishing of religious or spiritually inspired music in the late twentieth and early twenty first centuries remains largely unexplored The engagement and tensions between modernism and tradition and institutionalized religion and spirituality are inherent issues for many composers who have sought to invoke spirituality and Otherness through contemporary music *Contemporary Music and Spirituality* provides a detailed exploration of the recent and current state of contemporary spiritual music in its religious musical cultural and conceptual philosophical aspects At the heart of the book are issues that consider the role of secularization the claims of modernity concerning the status of art and subjective responses such as faith and experience The contributors provide a new critical lens through which it is possible to see the music and thought of Cage Ligeti Messiaen Stockhausen as spiritual music The book surrounds these composers with studies of and by other composers directly associated with the idea of spiritual music Harvey Gubaidulina MacMillan P rt Pott and Tavener and others Adams Birtwistle Ton de Leeuw Ferneyhough Ustvolskaya and Vivier who have created original engagements with the idea of spirituality *Contemporary Music and Spirituality* is essential reading for humanities scholars and students working in the areas of musicology music theory theology religious studies philosophy of culture and the history of twentieth century culture

Ethnologia Europaea Vol. 33:2 Bjarne Stoklund,2003-10 The symposium Sleepers Moles and Martyrs Secret Identifications Societal Integration and the Differing Meanings of Freedom held in Reinhausen 2002 formed the basis of this issue of *Ethnologia Europaea* Occasioned by the social political and mass media discourses after the bombings of New York's World Trade Center on September 11 2001 an interdisciplinary group of scholars came together to explore the connotations and implications of the term sleeper The biographies of terrorist perpetrators are but one of many permutations of sleeper like phenomena in late modern politics Clandestine operatives of the state are sleepers and both willing and unwilling victims of terrorism are discursively transformed from sleepers into martyrs Starting with analyses of the discourses about sleepers in Part I their historical antecedents narrative emplotment and semantic differentiation Part II turns to the hidden or unspoken of aspects of the state the challenge of fundamentalist terrorism to the modern political project and the tensions

between neighbourly discourse public display and the state Part III juxtaposes changing depictions of Shiite martyrdom with the violence done to the term martyr within the Israeli Palestinian conflict In Part IV cultural secrets encoded in memorials and public silences in academic discourse are addressed The different cases assembled offer comparative materials and perspectives from the USA France the Netherlands Pakistan Spain Iran Israel Istria and Sweden *Musical scrapbook* Andrei Pogorilowski,2018-04-07 Andr Pogoriloffsky was born in Bucharest Romania in February 1968 Starting with 1982 he studied music independently helped by several private professors In 1989 A P started to hear in his head a strange yet beautiful music that he was unable to notate Short excerpts were presented on the piano to his musician friends who confirmed that the temporal fabric of that music could not be rendered satisfactorily with help from the traditional bar rhythmical semiography Between that point and 1994 A P tried to formulate a theory and a notation for that music the first result being his first published book *Energies of musical time essential studies of pulsatory functionalism* In the late 90s A P discovered cognitive musicology and started to merge his own discoveries with the bulk of scientific contributions from this interdisciplinary domain After abandoning several approaches the final result a book called *The music of the Temporalists* The author is currently living in his hometown Bucharest along with his wife Simona and his daughter Ina **New Music, New Allies** Amy C. Beal,2006-07-04 Publisher Description **Electronic Inspirations** Jennifer Iverson,2019 For a decimated post war West Germany the electronic music studio at the WDR radio in Cologne was a beacon of hope Jennifer Iverson s *Electronic Inspirations Technologies of the Cold War Musical Avant Garde* traces the reclamation and repurposing of wartime machines spaces and discourses into the new sounds of the mid century studio In the 1950s when technologies were plentiful and the need for reconstruction was great West Germany began to rebuild its cultural prestige via aesthetic and technical advances The studio s composers collaborating with scientists and technicians coaxed music from sine tone oscillators noise generators band pass filters and magnetic tape Together they applied core tenets from information theory and phonetics reclaiming military communication technologies as well as fascist propaganda broadcasting spaces The electronic studio nurtured a revolutionary synthesis of science technology politics and aesthetics Its esoteric sounds transformed mid century music and continue to reverberate today Electronic music echoing both cultural anxiety and promise is a quintessential Cold War innovation **Impossible Worlds, Impossible Things** Melissa Beattie,Ross P. Garner,Una McCormack,2010-02-19 The successful regeneration of Doctor Who in the twenty first century has sparked unprecedented popular success and renewed interest within the academy The ten essays assembled in this volume draw on a variety of critical approaches from cultural theory to audience studies to classical reception and musicology to form a wide ranging interdisciplinary discussion of Doctor Who classic and new and its spin off series *Torchwood* and *The Sarah Jane Adventures* With additional contributions from Andrew Pixley Robert Shearman Barnaby Edwards and Matt Hills the volume is intended to be accessible to everyone from interested academics in relevant fields to the general public *Contemporary*

Music Irène Deliège, 2016-05-13 This collection of essays and interviews addresses important theoretical philosophical and creative issues in Western art music at the end of the twentieth and the beginning of the twenty first centuries Edited by Max Paddison and Irène Deliège the book offers a wide range of international perspectives from prominent musicologists philosophers and composers including Cécile Delieu Pascal Decroupet Richard Toop Rudolf Frisius Alastair Williams Herman Sabbe François Nicolas Marc Jimenez Anne Boissière Max Paddison Hugues Dufourt Jonathan Harvey and new interviews with Pierre Boulez Brian Ferneyhough Helmut Lachenmann and Wolfgang Rihm Part I is mainly theoretical in emphasis Issues addressed include the historical rationalization of music and technology new approaches to the theorization of atonal harmony in the wake of Spectralism debates on the new complexity the heterogeneity pluralism and stylistic omnivorousness that characterizes music in our time and the characterization of twentieth century and contemporary music as a search for lost harmony The orientation of Part II is mainly philosophical examining concepts of totality and inclusivity in new music raising questions as to what might be expected from an autonomous contemporary musical logic and considering the problem of the survival of the avant garde in the context of postmodernist relativism As well as analytic philosophy and cognitive psychology critical theory features prominently with theories of social mediation in music new perspectives on the concept of musical material in Adorno's late aesthetic theory and a call for an aesthetics of risk in contemporary art as a means to reassert the essential role of criticism of judgment and of evaluation as necessary conditions to bring about a real public debate on the art of today Part III offers creative perspectives with new essays and interviews from important contemporary composers who have made

Expression in Pop-rock Music Walter Everett, 2000 First published in 2000

Karlheinz Stockhausen Vol 1 Book Review: Unveiling the Power of Words

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