

# Neue Musik Seit 1945

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*Webern Studies* Kathryn Bailey 1996-08-28 A collection of essays looking at Webern's music from several different perspectives.

**The Topos of Music II: Performance** Guerino Mazzola 2018-03-28 This is the second volume of the second edition of the now classic book "The Topos of Music". The author explains his theory of musical performance, developed in the language of differential geometry, introducing performance vector fields that generalize tempo and intonation. The author also shows how Rubato, a software platform for composition, analysis, and performance, allows an experimental evaluation of principles of expressive performance theories.

**Olivier Messiaen** Vincent Benitez 2007-11-13 Olivier Messiaen: A Research and Information Guide is a unique bibliographical resource that presents the reader with the most significant and helpful resources on Olivier Messiaen, one of the twentieth century's greatest composers, published between 1930 and 2007. An introductory chapter offers a short biography of Messiaen, a consideration of his musical style and works, and a discussion of Messiaen studies. Chapters 2 and 3 concentrate on the primary literature, organized around manuscript collections, articles and reviews, pedagogical works, lectures and librettos, prefaces, interviews, correspondence, and documentaries and filmed performances. Chapters 4 through 9 focus on the secondary literature, namely, biographical and stylistic studies, topical examinations, discussions of particular works, accounts of Messiaen in works devoted to other topics, reviews of books and significant performances of Messiaen's music, and examinations of source materials on the Internet. A list of works and a selected discography conclude the book.

**Paul Hindemith** Stephen Luttmann 2005 Paul Hindemith never accepted the complete engagement with social issues suggested in the writings of Brecht, but he developed many of his ideas regarding the place of an artist in the thirties and forties, his music eventually gaining official disapproval. His strong opinions about musical composition make him a particularly interesting subject and this research guide will provide a complete bibliography of works to guide the scholar and student.

After Mahler Stephen Downes 2013-09-19 Gustav Mahler is often thought of as one of the last of the Romantic composers and, as a result his influence on the development of twentieth-century music has been little explored. In this ground-breaking study, Stephen Downes shows that Mahler's music was in fact greatly admired by major composers Benjamin Britten, Kurt Weill and Hans Werner Henze. Despite their initial admiration being notably dissonant with the prevailing Zeitgeist - Britten in 1930s England, Weill in 1920s Germany and Henze in 1950s Germany and Italy - Downes argues that Mahler's music

struck a profound chord with them because of the powerful way in which it raised and intensified dystopian and utopian complexes and probed the possibility of fulfilment or redemption, an ambition manifest in ambiguous tonal, temporal and formal processes.

*The Topos of Music I: Theory* Guerino Mazzola 2018-03-28 This is the first volume of the second edition of the now classic book "The Topos of Music". The author explains the theory's conceptual framework of denotators and forms, the classification of local and global musical objects, the mathematical models of harmony and counterpoint, and topologies for rhythm and motives.

**The Frankfurt School** Rolf Wiggershaus 1994 The book is based on documentary and biographical materials that have only recently become available. As the narrative follows the Institute for Social Research from Frankfurt am Main to Geneva, New York, and Los Angeles, and then back to Frankfurt, Wiggershaus continually ties the evolution of the school to the changing intellectual and political contexts in which it operated.

*Abstraction in Reverse* Alexander Alberro 2017-05-25 Introduction: spectatorship after abstract art -- Concrete art, and invention -- Time-objects -- Subjective instability -- The instituting subject -- Conclusion

**Musical Composition in the Context of Globalization** Christian Utz 2021-03-31 Since the early transformation of European music practice and theory in the cultural centers of Asia, Latin America, and Africa around 1900, it has become necessary for music history to be conceived globally - a challenge that musicology has hardly faced yet. This book discusses the effects of cultural globalization on processes of composition and distribution of art music in the 20th and 21st century. Christian Utz provides the foundations of a global music historiography, building on new models such as transnationalism, entangled histories, and reflexive globalization. The relationship between music and broader changes in society forms the central focus and is treated as a pivotal music-historical dynamic.

*Lexikon Neue Musik* Jörn Peter Hiekel 2016-09-06 Die Neue Musik seit 1945. Das Lexikon zeigt, jenseits von ästhetischen Wertungen, den großen Facettenreichtum der Neuen Musik. In einem breit aufgefächerten lexikalischen Teil werden die Verästelungen der neueren und neuesten Musikgeschichte umfassend erläutert: mit Sachartikeln u.a. zu Theorie, Formen und Gattungen, Instrumenten und Ensembles, Regionen, Medien, Interpretation und Aufführung. Darüber hinaus stellen namhafte Autoren in neun Essays die musikgeschichtlichen Zusammenhänge dar und reflektieren Grundfragen der Neuen Musik. Der Horizont des Bandes reicht einerseits über den europäischen Kontext, andererseits auch über den der musikalischen Avantgarde deutlich hinaus.

*Multiple Masks* Maureen A. Carr 2002-01-01 In *Multiple Masks*, Maureen A. Carr studies Igor Stravinsky's creative process for *Oedipus Rex*, *Apollo*, *Persäphone*, and *Orpheus* through his musical sketches and other documents?scenarios, librettos, correspondence, reviews, and philosophical commentaries, as well as previously uncited sources for Stravinsky's book *Poetics of Music*. A clear explanation of Stravinsky's compositional techniques within a broad cultural context emerges for each of these four significant works. Carr concludes that Stravinsky used Greek myths as filters for certain poetic ideas and musical techniques that he developed in his earlier works. At the same time the mythological story lines provided him with the objective stance that he was seeking in these neoclassical works.

**Lexikon zeitgenössischer Musik aus Österreich** Bernhard Günther 1997

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The Oxford Handbook of Sound and Image in Western Art Yael Kaduri 2016-07-14 The Oxford Handbook of Sound and Image in Western Art examines, under one umbrella, different kinds of analogies, mutual influences, integrations and collaborations of audio and visual in different art forms. The book represents state-of-the-art case studies with key figures of modern thinking constituting a foundation for discussion. It thus emphasizes avant-garde and experimental tendencies, while analyzing them in historical, theoretical, and critical frameworks. The book is organized around three core thematic sections. The first, Sights and Sounds, concentrates on the interaction between the experience of seeing and the experience of hearing. Examples of painting, classic and digital animation, video art, choreography, and music performance are examined in this section. Sound, Space, and Matter explores experimental forms emanating from the expansion of the concepts of music and space to include environmental sounds, vibrating frequencies, silence, language, human habitats, the human body, and more. The reader will find here an analysis of different manifestations of this aesthetic shift in sound art, fine art, contemporary dance, multimedia theatre, and cinema. The last section, Performance, Performativity, and Text, shows how new light shed by modernism and the avant-garde on the performative aspect of music have led it - together with sound, voice, and text - to become active in new ways in postmodern and contemporary art creation. In addition to examples of real-time performing arts such as music theatre, experimental theatre, and dance, it includes case studies that demonstrate performativity in fine art, visual poetry, short film, and cinema. Sitting at the cutting edge of the field of music and visual arts, the book offers a unique, at times controversial view of this rapidly evolving area of study. Artists, curators, students and scholars will find here a panoramic view of cutting-edge discourse in the field, by an international roster of scholars and practitioners.

**Zeitgeist in Babel** Ingeborg Hoesterey 1991 Collection of essays which indicate the "complex constellation of greatly differing interpretive formations concerning the term postmodernism."

The Musicalization of Fiction Werner Wolf 1999 This volume is a pioneering study in the theory and history of the imitation of music in fiction and constitutes an important contribution to current intermediality research. Starting with a comparison of basic similarities and differences between literature and music, the study goes on to provide outlines of a general theory of intermediality and its fundamental forms, in which a more specialized theory of the musicalization of (narrative) literature based on contemporary narratology and a typology of the forms of musico-literary intermediality are embedded. It also addresses the question of how to recognize a musicalized fiction when reading one and why Sterne's *Tristram Shandy*, contrary to what has been previously said, is not to be regarded as a musicalized fiction. In its historical part, the study explores forms and functions of experiments with the musicalization of fiction in English literature. After a survey of the major preconditions for musicalization - the increasing appreciation of music in 18th and 19th-century aesthetics and its main causes - exemplary fictional texts from romanticism to postmodernism are analyzed. Authors interpreted are De Quincey, Joyce, Woolf, A. Huxley, Beckett, Burgess and Josipovici. Whilst the limitations of a transposition of music into fiction remain apparent, experiments in this field yield valuable insights into mainly a-mimetic and formalist aesthetic tendencies in the development of more recent fiction as a whole and also show to what extent traditional conceptions of music continue to influence the use of this medium in literature. The volume is of relevance for students and scholars of English, comparative and general literature as well as for readers who take an interest in intermediality or interart research.

**Recomposing German Music** Elizabeth Janik 2005 This book is a social history of musical life in Berlin; it investigates the tangled relationship between music and politics in 20th-century Germany, emphasizing the division of Berlin's musical community between east and west in the early Cold War

era.

*Music and Ideology* Mark Carroll 2017-07-05 This volume gathers together a cross-section of essays and book chapters dealing with the ways in which musicians and their music have been pressed into the service of political, nationalist and racial ideologies. Arranged chronologically according to their subject matter, the selections cover Western and non-Western musics, as well as art and popular musics, from the eighteenth century to the present day. The introduction features detailed commentaries on sources beyond those included in the volume, and as such provides an invaluable and comprehensive reading list for researchers and educators alike. The volume brings together for the first time seminal articles written by leading scholars, and presents them in such a way as to contribute significantly to our understanding of the use and abuse of music for ideological ends.

**Thibaut - Zycha** Walther Killy 2006-01-01

**Two Centuries of British Symphonism** Jürgen Schaarwächter 2015-02-27 Die britische Sinfonik ist erst in jüngster Zeit ins allgemeine Interesse gerückt. Ein Überblick über die sinfonische Entwicklung im Vereinigten Königreich seit den Anfängen im 18. Jahrhundert bis ins 20. Jahrhundert blieb aber bis heute ein Desideratum. Der hier vorgelegte Überblick zeigt, wie sich die Identität einer britischen Sinfonik über mehr als hundert Jahre entwickelte, geprägt durch Einflüsse vom europäischen Kontinent und von dem Bedürfnis, eigene Wege zu finden. Gegen Ende des 19. Jahrhunderts nahm das sinfonische Schaffen in Großbritannien stark zu, brachte jedoch erst mit Edward Elgar einen prominenten Vertreter von internationalem Rang hervor. Ein besonderer Schwerpunkt dieser Publikation liegt auf jenen Werken, die zu einem gewissen Grade von anderen überschattet wurden, unveröffentlicht oder unaufgeführt blieben. Das Ergebnis ist das Bild einer vielgestaltigen sinfonischen Landschaft Großbritanniens, das die ästhetischen Perspektiven der einzelnen Komponisten wie auch ihre soziokulturellen Kontexte erhellt. Ein umfangreiches Verzeichnis aller bekannten Werke und eine ausführliche Bibliographie laden zu weiterer Erkundung des Sujets ein. Only in relatively recent times has any real attention been given to British symphonies. So a comprehensive survey, showing what exists and how the situation in the United Kingdom developed, from the beginnings in the 18th century until well into the 20th century, is long overdue. The preliminary survey presented here shows how a British symphonic identity gradually took shape over more than a century, through influences from abroad and, at home, enterprising attempts to find new ways of expression. By the end of the 19th century, British symphonists had produced an impressive body of work, yet only with the appearance of Elgar's two symphonies in the following decade did this flourishing school find a champion of international renown. In this publication, light is shone on those works that have to some extent been overshadowed, as well as on those that have remained unpublished or unperformed. The result is a multi-faceted panorama of British symphonism, offering many insights into the composers' thinking and their socio-cultural contexts. A comprehensive catalogue of all known works and an extensive bibliography invite readers to delve further into the subject.

*Music after Hitler, 1945-1955* Toby Thacker 2017-07-05 The political control of music in the Third Reich has been analysed from several perspectives, and with ever increasing sophistication. However, music in Germany after 1945 has not received anything like the same treatment. Rather, there is an assumption that two separate musical cultures emerged in East and West alongside the division of Germany into two states with differing economic and political systems. There is a widely accepted view of music in West Germany as 'free', and in the East subject to party control. Toby Thacker challenges these assumptions, asking how and why music was controlled in Germany under Allied Occupation from 1945-1949, and in the early years of 'semi-sovereignty' between 1949 and 1955. The 're-education' of

Germany after the Hitler years was a unique historical experiment and the place of music within this is explored here for the first time. While emphasizing political, economic and broader social structures that influenced the production and reception of different musical forms, the book is informed by a sense of human agency, and explores the role of salient individuals in the reconstruction of music in post-war Germany. The focus is not restricted to any one kind of music, but concentrates on those aspects of music, professional and amateur, live and recorded, which appeared to be the mostly highly charged politically to contemporaries. Particular attention is given to 'denazification' and to the introduction of international music. Thacker traces the development of a divide between Communist and liberal-democratic understandings of the place of music in society. The contested celebrations of the Bach Year in 1950 are used to highlight the role of music in the broader cultural confrontation between East and West. Thacker examines the ways in which central governments in East and West Germany sought to control and influence music through mechanisms of censorship and positive support. The book will therefore be of interest not only

*New Music, New Allies* Amy C. Beal 2006-07-04 *New Music, New Allies* documents how American experimental music and its practitioners came to prominence in the West German cultural landscape between the end of the Second World War in 1945 and the reunification of East and West Germany in 1990. Beginning with the reeducation programs implemented by American military officers during the postwar occupation of West Germany and continuing through the cultural policies of the Cold War era, this broad history chronicles German views on American music, American composers' pursuit of professional opportunities abroad, and the unprecedented dissemination and support their music enjoyed through West German state-subsidized radio stations, new music festivals, and international exchange programs. Framing the biographies of prominent American composer-performers within the aesthetic and ideological contexts of the second half of the twentieth century, Amy C. Beal follows the international careers of John Cage, Henry Cowell, Earle Brown, Morton Feldman, David Tudor, Frederic Rzewski, Christian Wolff, Steve Reich, Pauline Oliveros, Conlon Nancarrow, and many others to Donaueschingen, Darmstadt, Cologne, Bremen, Berlin, and Munich.

**Saul Bellow at Seventy-five** Saul Bellow 1991

**Dangerous Tunes** Barbara Mittler 1997 Barbara Mittler's book is the first comprehensive monographic study of China's New Music written in a Western language. It deals with two key points of contention: the effects of politics on the development of Chinese New Music, and the importance of China's indigenous musical traditions for the development of her New Music. In many ways, it is a handbook to New Chinese Music as it provides biographical and musicological sketches of the greater number of China's composers. As a reference work it will thus be of interest to libraries as well as to musicologists and music impresarios. The book is unique as a comparative study of New Chinese Music under three different political systems. Its conclusions, the discovery of (and explanations for) inherent similarities in those three New Musics will be of interest to sinologists in the field of politics and cultural studies.

**Witold Lutosławski** Stanisław Będkowski 2001 Explores Witold Lutoslawski's work and includes a catalogue of works and performances, bibliography, discography, and brief biographical sketch.

**Power and the People** Eleonore C. M. Breuning 2005 This book covers various aspects of the social history of politics on both sides of the Iron Curtain in the period 1945 to 1956. The contributors come from a range of countries (Austria, Germany, Hungary, Slovakia and the United Kingdom) and comprise a mixture of established historians and younger scholars engaged in pioneering research. The chosen

time-frame saw most of the decisive developments which set the pattern for the remaining Cold War period and is therefore of key importance for any student of this topic.

*Music and German National Identity* Celia Applegate 2002-08 Concert halls all over the world feature mostly the works of German and Austrian composers as their standard repertoire: composers like the three "Bs" of classical music, Bach, Beethoven, and Brahms, all of whom are German. Over the past three centuries, many supporters of German music have even nurtured the notion that the German-speaking world possesses a peculiar strength in the cultivation of music. This book brings together seventeen contributors from the fields of musicology, ethnomusicology, history, and German literature to explore these questions: how music came to be associated with German identity, when and how Germans came to be regarded as the "people of music," and how music came to be designated "the most German of arts." Unlike previous volumes on this topic, many of which focused primarily on Wagner and Nazism, the essays here are wide-ranging and comprehensive, examining philosophy, literature, politics, and social currents as well as the creation and performance of folk music, art music, church music, jazz, rock, and pop. The result is a striking volume, adeptly addressing the complexity and variety of ways in which music insinuated itself into the German national imagination and how it has continued to play a central role in the shaping of a German identity. Contributors to this volume: Celia Applegate Doris L. Bergen Philip Bohlman Joy Haslam Calico Bruce Campbell John Daverio Thomas S. Grey Jost Hermand Michael H. Kater Gesa Kordes Edward Larkey Bruno Netti Uta G. Poiger Pamela Potter Albrecht Riethmüller Bernd Sponheuer Hans Rudolf Vaegt

*The Topos of Music* Guerino Mazzola 2012-12-06 With contributions by numerous experts

Hans Werner Henze: Tristan (1973) Stephen Downes 2017-07-05 Hans Werner Henze is a prolific and internationally famous composer of the post-Second World War period. He is amongst the most frequently performed and recorded composers of his generation, and has been the subject of numerous festivals in several continents. But he is also a composer of controversy. His music has stimulated a critical polemic of notable vigour. *Tristan (1973)*, Henze's large-scale work for piano, full orchestra and electronic tape explores Henze's creative stance with regard to Wagner. The work represents a powerful contribution to the 'tradition' of Tristan-alluding twentieth-century works, those by Berg and Messiaen being amongst the best known. *Tristan* has been heard as a piano concerto and as a symphonic poem, and is a fine example of how a single piece can interrogate the styles, expressions, genres and aesthetics of major, often conflictual, trends in European culture. In this book, Stephen Downes begins by placing Henze's *Tristan* in its wider context and in the context of Henze's compositional output and writings. He considers Henze's description of the genesis of the work by examining row tables and sketches, draft and annotated parts, and a full score with corrections and conductor's annotations. This analysis of form raises issues of genre, harmony and melody, temporality, unity and intertextuality, and places the work in the formal aesthetics characteristic of romanticism, modernism and 'postmodernism'. Key concepts in the critical legacy of *Tristan* are discussed and the book concludes by considering Henze's later works, placing the techniques and aesthetics of *Tristan* in the context of the composer's subsequent developments. The book is accompanied by a CD containing the 1975 DG recording of *Tristan* conducted by Henze.

"Music after Hitler, 1945-1955" Toby Thacker 2017-07-05 The political control of music in the Third Reich has been analysed from several perspectives, and with ever increasing sophistication. However, music in Germany after 1945 has not received anything like the same treatment. Rather, there is an assumption that two separate musical cultures emerged in East and West alongside the division of Germany into two states with differing economic and political systems. There is a widely accepted view

of music in West Germany as 'free', and in the East subject to party control. Toby Thacker challenges these assumptions, asking how and why music was controlled in Germany under Allied Occupation from 1945-1949, and in the early years of 'semi-sovereignty' between 1949 and 1955. The 're-education' of Germany after the Hitler years was a unique historical experiment and the place of music within this is explored here for the first time. While emphasizing political, economic and broader social structures that influenced the production and reception of different musical forms, the book is informed by a sense of human agency, and explores the role of salient individuals in the reconstruction of music in post-war Germany. The focus is not restricted to any one kind of music, but concentrates on those aspects of music, professional and amateur, live and recorded, which appeared to be the mostly highly charged politically to contemporaries. Particular attention is given to 'denazification' and to the introduction of international music. Thacker traces the development of a divide between Communist and liberal-democratic understandings of the place of music in society. The contested celebrations of the Bach Year in 1950 are used to highlight the role of music in the broader cultural confrontation between East and West. Thacker examines the ways in which central governments in East and West Germany sought to control and influence music through mechanisms of censorship and positive support. The book will therefore be of interest not only

**The Topos of Music III: Gestures** Guerino Mazzola 2018-03-28 This is the third volume of the second edition of the now classic book "The Topos of Music". The authors present gesture theory, including a gesture philosophy for music, the mathematics of gestures, concept architectures and software for musical gesture theory, the multiverse perspective which reveals the relationship between gesture theory and the string theory in theoretical physics, and applications of gesture theory to a number of musical themes, including counterpoint, modulation theory, free jazz, Hindustani music, and vocal gestures.

*Space and Spatialization in Contemporary Music: History and Analysis, Ideas and Implementations* Maria Anna Harley 2016-06-08 This dissertation presents the history of space in the musical thought of the 20th century (from Kurth to Clifton, from Varese to Xenakis) and outlines the development of spatialization in the theory and practice of contemporary music (after 1950). The text emphasizes perceptual and temporal aspects of musical spatiality, thus reflecting the close connection of space and time in human experience. A new definition of spatialization draws from Ingarden's notion of the musical work; a typology of spatial designs embraces music for different acoustic environments, movements of performers and audiences, various positions of musicians in space, etc. The study of spatialization includes a survey of the composers's writings (Ives, Boulez, Stockhausen, Cage, etc.) and an examination of their works. The final part presents three unique approaches to spatialization: Brant's simultaneity of sound layers, Xenakis's movement of sound, and Schafer's music of ritual and soundscape.

*La música contemporánea a partir de 1945* Ulrich Dibelius 2004-12-22 Completo y riguroso panorama de los principales movimientos y tendencias seguidos por la creación musical a partir del año 1945, con especial mención de sus más destacados protagonistas.

*Anton Webern* Darin Hoskisson 2017-03-27 Anton Webern: A Research and Information Guide offers carefully selected and annotated sources regarding Webern from 1975 to present day, including sources on Webern's life, his music, and the interpretation and reception of his music. Along with this comprehensive annotated listing of print and online sources, the book discusses the history of research on Webern and includes a brief chronology of his life. It is a major reference tool for those interested in Webern and his music and valuable for researchers of 20th century music and the Second Viennese

School.

*Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook* Larry Sitsky 2002-12-30 Presenting a view of the 20th-century music avant-garde without resorting to highly specialized jargon, this work offers an exhaustive history and analysis of contemporary music in a social, political, and artistic context. Distinguished contributors from around the world consider specific composers who represent the most progressive musical thinking of their time and place. Editor Larry Sitsky, an eminent Australian composer and teacher, has assembled an accessible, unique, and clearly written collection. Also exploring the links among this diverse group of composers, the guide offers a cross-index of names that will help the researcher formulate a cohesive view of the 20th-century avant-garde. A bibliography and list of selected works round out the volume, which succeeds in demystifying an area that, until now, has been the exclusive province only of the specialist.

**Music Divided** Danielle Fosler-Lussier 2007-05-24 *Music Divided* explores how political pressures affected musical life on both sides of the iron curtain during the early years of the cold war. In this groundbreaking study, Danielle Fosler-Lussier illuminates the pervasive political anxieties of the day through particular attention to artistic, music-theoretical, and propagandistic responses to the music of Hungary's most renowned twentieth-century composer, Béla Bartók. She shows how a tense period of political transition plagued Bartók's music and imperiled those who took a stand on its aesthetic value in the emerging socialist state. Her fascinating investigation of Bartók's reception outside of Hungary demonstrates that Western composers, too, formulated their ideas about musical style under the influence of ever-escalating cold war tensions. *Music Divided* surveys Bartók's role in provoking negative reactions to "accessible" music from Pierre Boulez, Hermann Scherchen, and Theodor Adorno. It considers Bartók's influence on the youthful compositions and thinking of Bruno Maderna and Karlheinz Stockhausen, and it outlines Bartók's legacy in the music of the Hungarian composers András Mihály, Ferenc Szabó, and Endre Szervánszky. These details reveal the impact of local and international politics on the selection of music for concert and radio programs, on composers' choices about musical style, on government radio propaganda about music, on the development of socialist realism, and on the use of modernism as an instrument of political action.

**Auditory Display** Sølvi Ystad 2010-05-09 This book constitutes the thoroughly refereed post-conference proceedings of the 6th International Symposium on Computer Music Modeling and Retrieval, CMMR 2009, held in Copenhagen, Denmark, in May 2009. The 25 revised full papers presented were specially reviewed and corrected for this proceedings volume. The conference's topics include auditory exploration of data via sonification and audification; real time monitoring of multivariate data; sound in immersive interfaces and teleoperation; perceptual issues in auditory display; sound in generalized computer interfaces; technologies supporting auditory display creation; data handling for auditory display systems; applications of auditory display.

*Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000* D. J. Hoek 2007-02-15 This new volume incorporates all entries from the previous editions by Arthur Wenk, expanding to cover writings drawn from periodicals, theses, dissertations, books, and *Festschriften* from 1940 to 2000. Over 9,000 references to analyses of works by over 1,000 composers of the nineteenth and twentieth centuries are included.

**Revisiting the Historiography of Postwar Avant-Garde Music** Anne-Sylvie Barthel-Calvet 2022-07-29 This collection of essays delves into the historiographical traditions that have dominated how the stories of European postwar avant-garde music are told, seeking to approach commonplaces of

that history writing from new perspectives. The contributors revisit subjects as varied as the impact of long-playing records on the emergence of open works, Messiaen's interest in non-European musical traditions, Xenakis's turn to information theory, Kagel's strategic invention of a new genre, Berio's dependence on funding from American foundations, and the ways in which figures like Boulez, Stockhausen, Pousseur, and Nono constructed their musical ancestries. Leading experts in their respective fields, the volume's authors have sought to rethink the historiography of European experimental music of the 1950s, 1960s, and 1970s in ways that resituate that small but influential milieu in broader historical and cultural contexts. In doing so, they suggest new directions and insights for students and specialists of twentieth-century music and music historiography.

*Makamsiz* Martin Greve 2018-01-12 The book describes the confusing, contradictory and individualized musicscape in Turkey around the turn of the twenty-first century, including its prehistory throughout the twentieth century and sometimes beyond. Its focus lies on the recent tendency towards a disintegration of musical traditions into internationalism and multiple musical hybrids which might be described as a process of individualization. The category of individual as used here includes individual musicians, individual music pieces, individual life experiences, identities and approaches to music, individual musical projects, individual CDs and concerts, even individual concepts of music theory, conferences or research projects. Several factors lead to this development: A growing rate and importance of migration and international mobility; the increase of cross-cultural encounters and experiences; the availability of almost all Ottoman-Turkish, Anatolian and global musical styles, instruments and other musical elements via media; the opening up of identity discourses. A final chapter is intended as a reflection on the question of how this unprecedented musical expansion could have happened within an authoritarian state and society such as the Republic of Turkey.

**Neue Musik in Düsseldorf seit 1945** Hans Hubert Schieffer 1998