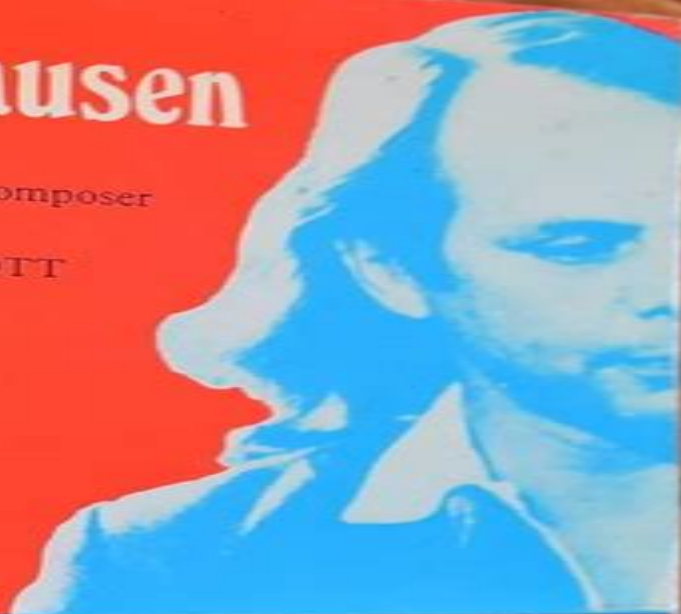
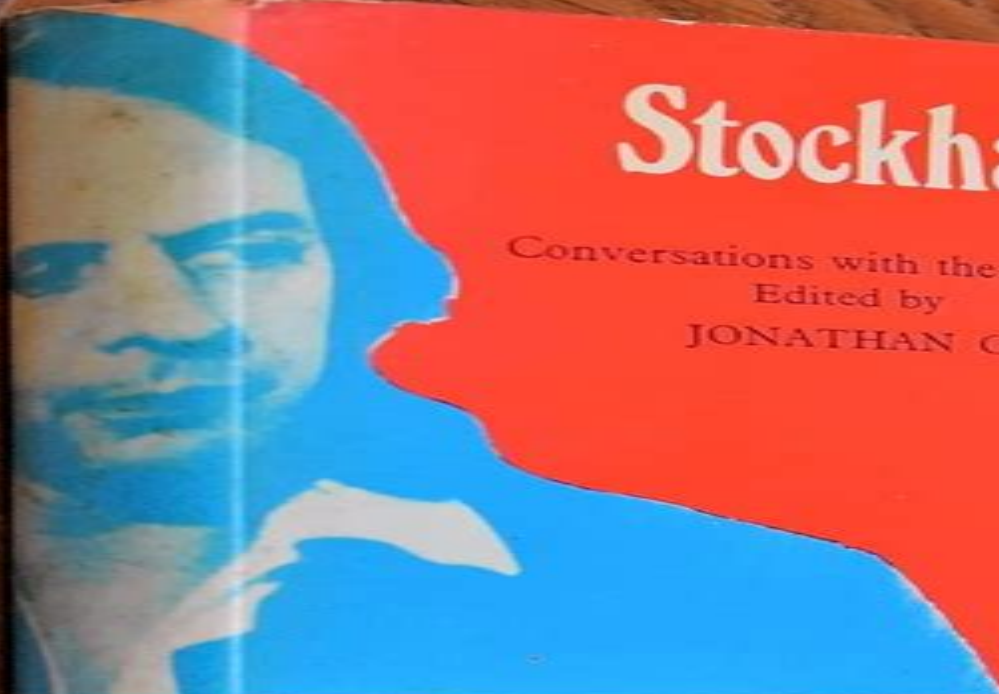


Stockhausen

Conversations with the composer
Edited by
JONATHAN COTT



Stockhausen



Jonathan
Books

Stockhausen Conversations With The Composer

**Karlheinz Stockhausen, Mya
Tannenbaum**



Stockhausen Conversations With The Composer:

Stockhausen; Conversations with the Composer Jonathan Cott, Karlheinz Stockhausen, 1973 **Stockhausen** Jonathan Cott, Karlheinz Stockhausen, 1974 **Composers On Music** Josiah Fisk, Jeff Nichols, 1997-01-30 This volume is a greatly expanded version of the classic 1956 anthology by Sam Morgenstern The editor has added 30 composers to the roster mostly in the pre Baroque and contemporary eras and has taken advantage of recent scholarship to prune and update the entries The result is a glimpse into the writings of 103 major composers from Marchetto of Padua 14th century on the definition of musician to the contemporary British composer Oliver Knussen on much the same topic and Bach's famous memorandum to the Town Council of Leipzig as well as new discoveries such as the elegant cryptic prose of Toru Takemitsu

Conversations with Stockhausen Karlheinz Stockhausen, Mya Tannenbaum, 1987 This intriguing series of interviews reveals both the professional and the personal dimensions of this controversial influential composer Messiaen's Musical Techniques: The Composer's View and Beyond Gareth Healey, 2016-04-22 Despite Messiaen's position as one of the greatest technical innovators of the twentieth century his musical language has not been comprehensively defined and investigated The composer's 1944 theoretical study *The Technique of My Musical Language* expounds only its initial stages and while his posthumously published *Traité de rythme, de couleur, et d'ornithologie* contains detailed explanations of selected techniques in most cases the reader is left to define these more precisely by observing them in the context of Messiaen's analyses of his own works Technical processes are nevertheless in many cases the primary components of a work or movement For instance personages dominate *Joie du sang des toiles* from the *Turangala symphonie* and in certain cases such as *Le change* from the *Vingt regards sur l'Enfant Jésus* the process asymmetric augmentation is the only structuring element present Given this reliance on idiosyncratic techniques clear comprehension of the music is impossible without a detailed knowledge of Messiaen's methods Gareth Healey charts their development and interconnections considers their relationship with formal structures and applies them in refined and extended form to works for which Messiaen himself left no published analysis

Creative Music Composition Margaret Lucy Wilkins, 2013-01-11 *Creative Music Composition* is designed to be an introductory textbook for music students Creative composition composing in your own style rather than in the style of a composer of the past is embraced by music educators not only for composition students but for beginning performers and music educators and is often offered to all music students and non music majors who wish to enhance their musical creativity With 25 years of experience teaching fledgling composers the author tackles the key ingredients that make for successful composition including stimulus to the musical imagination discussion of a variety of current musical languages analysis of many examples from contemporary scores technical exercises suggestions as to how to start a composition structures and examinations of works from particular genres Wilkins covers several musical languages from folk and popular to serialism analyses various rhythmic forms suggests approaches for composing for a variety of instruments from traditional to

electronic ones as well as for the human voice addresses the nuts and bolts of score preparation and offers career advice For all composition students and for music students in general Creative Music Composition offers a clear and concise introduction that will enable them to reach their personal goals **Musical Composition in the Context of Globalization**

Christian Utz,2021-03-15 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 **New**

Musical Figurations Ronald M. Radano,2009-05-20 New Musical Figurations exemplifies a dramatically new way of configuring jazz music and history By relating biography to the cultural and musical contours of contemporary American life Ronald M Radano observes jazz practice as part of the complex interweaving of postmodern culture a culture that has eroded conventional categories defining jazz and the jazz musician Radano accomplishes all this by analyzing the creative life of Anthony Braxton one of the most emblematic figures of this cultural crisis Born in 1945 Braxton is not only a virtuoso jazz saxophonist but an innovative theoretician and composer of experimental art music His refusal to conform to the conventions of official musical culture has helped unhinge the very ideologies on which definitions of jazz black music popular music and art music are founded New Musical Figurations gives the richest view available of this many sided artist Radano examines Braxton s early years on the South Side of Chicago whose vibrant black musical legacy inspired him to explore new avenues of expression Here is the first detailed history of Braxton s central role in the Association for the Advancement of Creative Musicians the principal musician run institution of free jazz in the United States After leaving Chicago Braxton was active in Paris and New York collaborating with Philip Glass Steve Reich Frederic Rzewski and other composers affiliated with the experimental music movement From 1974 to 1981 he gained renown as a popular jazz performer and recording artist Since then he has taught at Mills College and Wesleyan University given lectures on his theoretical musical system and written works for chamber groups as well as large opera scale pieces The neglect of radical challenging figures like Braxton in standard histories of jazz Radano argues mutes the innovative voice of the African American musical tradition Refreshingly free of technical jargon New Musical Figurations is more than just another variation on the same jazz theme Rather it is an exploratory work as rich in theoretical vision as it is in historical detail *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

Avant-Garde on Record Jonathan Goldman,2023-11 An innovative contribution to music history cultural studies and sound studies Avant garde on Record revisits post war composers and their technologically oriented brand of musical modernism It describes how a broad range of figures including Pierre Boulez Karlheinz Stockhausen Henri Pousseur Toshir Mayuzumi Claire Schapira Anthony Braxton and Gunther Schuller engaged with avant garde aesthetics while responding to a rapidly changing technologically fuelled spatialized audio culture Jonathan Goldman focuses on how contemporary listeners understood these composers works in the golden age of LPs and explores how this reception was mediated through consumer oriented sound technology that formed a prism through which listeners processed the music of their time His account reveals unexpected aspects of twentieth century audio culture from sonic ping pong to son et lumi re shows from Venetian choral music by Stravinsky to the soundscape of Niagara Falls from a Buddhist Cantata to an LP box set cast as a parlour game

Buildings for Music Michael Forsyth,1985 The book focuses on how musical taste and style affected architecture and acoustics influenced musical composition

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 C lestin Deliège 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

Other Planets Robin Maconie, 2005-02-21 Here is a catalogue raisonnee of Stockhausen's complete output involving no technical analyses but rather an examination of the music's aesthetic practical and intellectual assumptions The book contains plentiful citations from the history of radio film and sound recording and from contemporary science and technology Laid out in strict chronological order it contains unusually ample commentary on the composer's sources of inspiration including discussions of the composers Hermann Schroeder Olivier Messiaen Pierre Schaeffer Herbert Eimert John Cage the information scientist Werner Meyer-Eppeler and structural anthropologist Claude Lévi-Strauss Each of Stockhausen's compositions is treated on its own terms and also as a piece in a larger puzzle embracing surrealist art and literature as well as music Every piece of music is fully documented within the text with full information of the publisher catalogue number instrumentation duration and composer authorized compact disc

The Act of Musical Composition Dave Collins, 2016-04-01 The study of musical composition has been marked by a didactic technique based approach focusing on the understanding of musical language and grammar harmony counterpoint orchestration and arrangement or on generic and stylistic categories In the field of the psychology of music the study of musical composition even in the twenty-first century remains a poor cousin to the literature which relates to musical perception music performance musical preferences musical memory and so on Our understanding of the compositional process has in the main been informed by anecdotal after the event accounts or post hoc analyses of composition The Act of Musical Composition Studies in the Creative Process presents the first coherent exploration around this unique aspect of human creative activity The central threads or key themes compositional process creative thinking and problem solving are integrated by the combination of theoretical understandings of creativity with innovative empirical work

The Oxford History of Western Music Richard Taruskin, Christopher Howard Gibbs, 2019 Takes students beyond the who what and when exploring the how and why behind the story of Western Music Now in its second edition this text immerses students in the engaging story of the Western musical tradition By emphasizing the connections among works both within cultural eras and across time and place the text goes beyond a basic retelling of the music's history to build students' ability to listen critically to key works The Oxford History of Western Music College Edition is a complete program for building students' understanding and appreciation of the classical canon

Aesthetics of Total Serialism Markus Bandur, 2001 Total serialism as a concept has progressed beyond the twelve-tone technique of composers Schoenberg and Webern and since the 1950s it has been constantly developed Today it refers to far more than just a technical process for composing rather it offers one possibility of creatively integrating knowledge on man and nature into works of art On all levels of artificial man-made creations from musical compositions to

architectonic designs it allows properties and dimensions to be systematically organised with criteria such as mass and proportions playing decisive roles Markus Bandur born in 1960 studied science of music philosophy and history and now teaches at the universities of Freiburg i Br Berne and Kassel

Lives of the Great Composers 3e Harold C Schonberg,1997-04 Schonberg brings the reader closer to an identification with the composers he discusses and thus closer to an understanding of their music The book consequently places more emphasis on biographical details and less upon technical analysis of the music

World Musics in Context Peter Fletcher,2004 This volume contains a wide ranging survey of musics of the world in historical and social contexts from ancient times to the present day It begins by describing aspects of musical style and function in relation to the early developments of civilizations as background to a study of later transformations It then describes in some detail musical traditions of Africa and Asia in relation to history geography and to other aspects of culture A compendium of information currently available as well as a dialectical examination of musical causation and function this book aims to lead students teachers and those who practice Western music towards a deeper understanding of the various musical traditions that contribute to the modern multicultural environment Publisher s description

Modern Music and After Paul Griffiths,2011-02-16 Over the course of three decades Modern Music and After has earned its place as the standard work on the processes of musical renewal that began in 1945 It is essential reading for the enquiring listener and is used widely in university and conservatory courses

Musical Time Barbara R. Barry,1990 In order for musical structure to be understood and appreciated as coherent design the raw material must be shaped and clarified by the listener s perceptual processes of selection and organization Going beyond the boundaries of traditional analytic observation Barbara Barry explores the concept of experiential time in a specifically musical and philosophic context delving into the aspects of perceptual process the interrelationship between subjective and objective perception of musical compositions and performance A wealth of published experimental findings and writings on music theory and the philosophy of time are cited accompanied by numerous musical examples here brought together in a supporting interpretation and theoretical exemplification

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