

Musik Ohne Grenzen Mit Einem Vorwort Von Daniel B

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Mog in the Garden BRILL

Seit dem Beginn des 20. Jahrhunderts ist die gesellschaftliche Position der neuen Musik am Rand des allgemeinen Musikbetriebs eines ihrer bestimmenden Merkmale, ein wesentlicher Identifikationspunkt ihrer Vertreter und gleichzeitig häufiger Angriffspunkt der diversen politischen, ideologischen und fachlichen Gegner. Besonders deutlich tritt diese Entwicklung im Kölner Musikleben nach 1945 hervor: Einerseits existierten dort vielfältige künstlerische Netzwerke und elitäre Zirkel von Musikern, Komponisten und Funktionären. Andererseits wirkten dabei soziale, kulturelle und politische Dimensionen. Öffentliche Institutionen wie der Westdeutsche Rundfunk und die Musikhochschule waren wesentliche Förderer der neuen Musik in den vergangenen Jahrzehnten. Sie bildeten den Rahmen, in dem Komponisten wie Karlheinz Stockhausen, Bernd Alois Zimmermann, Mauricio Kagel, John Cage und György Ligeti ihrerseits Musikgeschichte schreiben konnten. Indem die Kernfrage nach der sozialen Isolation der neuen Musik am Beispiel des Kölner Musiklebens erörtert wird, präsentiert der Band zugleich unveröffentlichtes und unbekanntes Quellen- und Archivmaterial. "bringt das deutsche Nachkriegsmusikleben auf den Punkt [] Hier traut sich ein Autor, das aus der Musikgeschichte heraus gewonnene Wissen tagesaktuell interessant werden zu lassen. Das gelingt sonst selten - um nicht zu sagen: nie." fermate "absolut lesenswert" International Review of the Aesthetics and Sociology of Music .

Das Publikum macht die Musik Walter de Gruyter GmbH & Co KG

Essays dealing with the controversial concept of the "work", and how far social and cultural practices are integral to it. *Music and Technology in the Twentieth Century* Routledge

Music has been used as a cure for disease since as far back as King David's lyre, but the notion that it might be a serious cause of mental and physical illness was rare until the late eighteenth century. At that time, physicians started to argue that excessive music, or the wrong kind of music, could over-stimulate a vulnerable nervous system, leading to illness, immorality and even death. Since then there have been successive waves of moral panics about supposed epidemics of musical nervousness, caused by everything from Wagner to jazz and rock 'n' roll. It was this medical and critical debate that provided the psychiatric rhetoric of "degenerate music" that was the rationale for the persecution of musicians in Nazi Germany and the Soviet Union. By the 1950s, the focus of medical anxiety about music shifted to the idea that "musical brainwashing" and "subliminal messages" could strain the nerves and lead to mind control, mental illness and suicide. More recently, the prevalence of sonic weapons and the use of music in torture in the so-called War on Terror have both made the subject of music that is bad for the health worryingly topical. This book outlines and explains the development of this idea of pathological music from the Enlightenment until the present day, providing an original contribution to the history of medicine, music and the body. *Alles über Windows 10* Böhlau Verlag Köln Weimar

Ethnomusicology: A Research and Information Guide is an annotated bibliography of books, recordings, videos, and websites in the field of ethnomusicology. The book is divided into two parts; Part One is organised by resource type in categories of greatest concern to students and scholars. This includes handbooks and guides; encyclopedias and dictionaries; indexes and bibliographies; journals; media sources; and archives. It also offers annotated entries on the basic literature of ethnomusicological history and research. Part Two provides a list of current publications in the field that are widely used by ethnomusicologists. Multiply

indexed, this book serves as an excellent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared in the field over the past decades.

Musiksoziologie in der Bundesrepublik Deutschland Cambridge University Press Mog's peaceful day is shattered when a baby comes to visit. All Mog wants to do is sleep but there's no chance of that with a little baby around! Read by Andrew Sachs and brought to life through his characters' voices and humour! Ages 4+.

Musik ohne Grenzen Springer-Verlag Mit diesem Buch wird die Nutzung von Windows 10 für jedermann leicht verständlich gemacht. Das gilt sowohl für Windows-Kenner, die von Windows 7 oder 8.1 auf Windows 10 umsteigen, als auch für Einsteiger, die sich mit den Grundlagen des Betriebssystems vertraut machen möchten. Das Buch ist in zwei Teile gegliedert: • In Teil I werden Windows 10 und die Neuerungen darin kurz vorgestellt. Zudem wird die Frage beantwortet, an was man beim Upgrade auf oder der Neu-Installation von Windows 10 alles denken muss. • Teil II beleuchtet die Funktionen von Windows 10 im Detail. Desktop und Startmenü werden genauso behandelt wie die neue Welt der Apps.

Bad Vibrations MITP-Verlags GmbH & Co. KG

Das neue Windows 10 setzt Maßstäbe: Zum ersten Mal gibt es ein Betriebssystem, das auf allen Geräten gleich aussieht und gleich bedient wird. Dieses Buch zeigt, was Windows 10 alles kann und wie der Umstieg gelingt.

Die soziale Isolation der neuen Musik Diplomica Verlag

One of the most remarkable tales of recent resurrections in the field of early keyboard music concerns the music of Heinrich Scheidemann (c. 1595-1663). Long considered a minor master overshadowed by such figures as his teacher Jan Pieterszoon Sweelinck or his fellow student Samuel Scheidt, a number of major source discoveries made in the second half of the twentieth century - the most important one being the discovery of the Zellerfeld tablatures - have gradually raised his stature towards what it should

now be, namely that of the paramount figure in North German organ music of the first half of the seventeenth century, equalled only by Buxtehude in the second half. Pieter Dirksen, one of the leading scholars on early German keyboard music, shows how Scheidemann was a central personality in the rich musical life of Hamburg and stood on friendly terms with colleagues such as Jacob and Johannes Praetorius, Ulrich Cernitz, Thomas Selle, Johann Schop and Johann Rist. The sources for Scheidemann are for the most part contemporary and stem from all periods of his career, and beyond that until one or two decades after his death. His keyboard music was never published in his lifetime but circulated widely within professional circles. Dirksen considers the transmission of Scheidemann's music as a whole in Part One, where each source is analyzed individually, and the repertoire itself is examined in Part Two. A number of specialized studies, including a detailed investigation into the background of one of the sources as well as addressing questions of organology (an account of the famous Catharinen organ as it was during Scheidemann's era) and performance practice (a study of the fingering indications and observations on registration practice) form Part Three. A wealth of appendices also detail a relative chronology of the music; a geographic overview of the transmission and two hitherto unpublished, fragmentarily transmitted Scheidemann pieces. The book will therefore a

Leidenschaft? Neue Musik Theologischer Verlag Zürich

With a wealth of information about an array of performance genres related to the fighting art of pencak silat, this volume articulates for the very first time fascinating dimensions of the beauty, philosophy and diversity of Southeast Asian cultural life.

Die Akustik der Seele Berghahn Books

Die Musiksoziologie hat in der Bundesrepublik eine marginale Stellung inne. Im Vergleich zu anderen Teilgebieten der Soziologie ist sie quantitativ schwach entwickelt und inhaltlich stark fragmentiert. In dieser Arbeit werden soziologische Beiträge zur Musik über fünf Jahrzehnte erstmals umfassend dokumentiert und analysiert. Für die Bereiche der Klassikerrezeption, der inhaltlichen Thematisierung von Musik, ihrer Produktion und Rezeption sowie des gesellschaftlichen Kontextes werden bestehende Forschungsschwerpunkte, beispielsweise Massenmedien, die Entwicklung des bürgerlichen Musiklebens oder Hörpräferenzen, dargestellt. Wie die

Analyse zeigt, bleiben zahlreiche Forschungsdesiderate offen, etwa hinsichtlich Populärmusik, vergleichenden Untersuchungen und der Rezeption soziologischer Klassiker. Die Arbeit macht eine Fülle von Material zugänglich und ordnet es kritisch ein. Damit bietet sie einen gründlichen Überblick über die Musiksoziologie und vielfältige Ansatzpunkte für künftige Forschung. *Die "polnische Schule" in der Neuen Musik* Duncker & Humblot

Ausgehend von dem Begriff der »polnischen Schule«, der Ende der 1950er Jahre für die Komponistengeneration um Krzysztof Penderecki geprägt wurde, bietet diese Untersuchung nicht nur den ersten umfassenden Überblick über die polnische Neue Musik in der zweiten Hälfte des 20. Jahrhunderts, sondern leistet darüber hinaus einen wichtigen Beitrag zur Auseinandersetzung mit den deutsch-polnischen Musikbeziehungen in der Zeit des Kalten Krieges. Ihre Basis bilden dabei einerseits Analysen des polnischen und deutschen Musikschritftums und andererseits Werkanalysen, deren Befunde in den jeweiligen politischen und historischen Kontext eingeordnet werden.

"Ashidi," die Phänomenologie der Selbsterfindung transcript Verlag

During the 17th and 18th century musicians' mobilities and migrations are essential for the European music history and the cultural exchange of music. Adopting viewpoints that reflect different methodological approaches and diversified research cultures, the book presents studies on central scopes, strategies and artistic outcomes of mobile and migratory musicians as well as on the transfer of music. By looking at elite and non-elite musicians and their everyday mobilities to major and minor centers of music production and practice, new biographical patterns and new stylistic paradigms in the European East, West and South emerge.

Mendelssohn Studies Boydell & Brewer

The life and works of Felix Mendelssohn-Bartholdy are enjoying a considerable resurgence of interest. This volume presents the most recent trends in Mendelssohn research, covering three broad categories - reception history, historical and critical essays, and case studies of particular compositions. Much of the book depends on a wealth of primary nineteenth-century documents, including little-known autograph manuscripts, letters, and sketches of the composer. Four studies consider various facets of Mendelssohn reception in the nineteenth and twentieth centuries. Friedhelm Krummacher considers the abiding

popularity of Mendelssohn's music in England, while Peter Ward Jones reviews Mendelssohn's business dealings with English publishers; Donald Mintz examines the composer's posthumous reputation from the perspective of the revolutionary agenda of mid-nineteenth-century Germany; and Lawrence Kramer considers dynamic multiple layers of meaning in the *Calm Sea and Prosperous Voyage Overture* and *The First Walpurgisnacht*. Four essays, by Judith Silber-Ballan, J. Rigbie Turner, Wm. A. Little, and David Brodbeck, treat Mendelssohn's relationships with A. B. Marx, E. Devrient, Franz Liszt, and Friedrich Wilhelm IV. Finally, two studies by R. Larry Todd and Christa Jost focus on two major piano works, the *Preludes and Fugues op. 35* and the *Variations serieuses op. 54*.

Brass Bands of the British Isles 1800-2018 - a historical directory Routledge

Sven Oliver Müller und Jürgen Osterhammel haben bereits in dem Heft »Musikalische Kommunikation« (Geschichte und Gesellschaft 2012/1) die Grundlage gelegt: »Warum sollten sich Historikerinnen und Historiker mit Musik beschäftigen?« Weil, so ihre Antwort, »Musik das globalisierte Kulturgut par excellence« ist. Sven Oliver Müller hat diesen Auftrag nun engagiert und höchst kompetent realisiert. Mit einem kompakten, unerhört spannend geschriebenen und anschaulichen Buch, das demonstriert, dass die Geschichtswissenschaft in der Musikkultur viel zu entdecken hat. Es erzählt davon, an den Beispielen der Opern- und Konzertsäle in Berlin, London und Wien im 19. Jahrhundert, wie soziale Beziehungen und Netzwerke, wie die gesellschaftliche Realität der Metropolen überhaupt durch Teilnahme an musikalischen Aufführungen geprägt, ja, sogar erst geschaffen wurde *Musicians' Mobilities and Music Migrations in Early Modern Europe* Gavin Holman The Moravians, or Bohemian Brethren, early Protestants who settled in Pennsylvania and North Carolina in the eighteenth century, brought a musical repertoire that included hymns, sacred vocal works accompanied by chamber orchestra, and instrumental music by the best-known European composers of the day. Moravian composers -- mostly pastors and teachers trained in the styles and genres of the Haydn-Mozart era -- crafted thousands of compositions for worship, and copied and collected thousands of instrumental works for recreation and instruction. The book's chapters examine sacred and secular works, both for instruments -- including piano solo -- and

for voices. The Music of the Moravian Church demonstrates the varied roles that music played in one of America's most distinctive ethno-cultural populations, and presents many distinctive pieces that performers and audiences continue to find rewarding. Contributors: Alice M. Caldwell, C. Daniel Crews, Lou Carol Fix, Pauline M. Fox, Albert H. Frank, Nola Reed Knouse, Laurence Libin, Paul M. Peucker, and Jewel A. Smith. Nola Reed Knouse, director of the Moravian Music Foundation since 1994, is active as a flautist, composer, and arranger. She is the editor of *The Collected Wind Music of David Moritz Michael*.

The Role of Music in European Integration
Routledge

In this volume, renowned authors from 25 nations seek to examine the European dimensions of military history in order to expand the narrow viewpoint of national history. This innovative work examines for the first time the upheavals of war and peace, changes in civilian-military relations, endogenous and exogenous portrayals of the military, and the relationships of armed forces within military alliances since the 19th century.

Recomposing German Music BRILL

The volume focuses on music during the process of European integration since the Second World War. Often music in Europe is defined by its relation to the concept of Occidentalism (*Musik im Abendland*; western music). The emphasis here turns rather to recent manifestations of its evolution in ensembles, events, musical

organisations and ideas; questions of unity and diversity from Bergen to Tel Aviv, from Lisbon to Baku; and deals with the tension between local, regional and national music within the larger confluence of European music. The status of classical and avante-garde music, and to a degree rock and pop, during Europe's development the past sixty years are also reviewed within the context of eurocentrism – the domination of European music within world music, a term propagated by anthropologists and ethnomusicologists several decades ago and based on multiculturalism.

Conversely, the search for a musical European identity and the ways in which this search has in turn been influenced by multiculturalism is an ongoing, dynamic process.

Mog's Bad Thing JHU Press

Braun (Universität der Bundeswehr) presents 13 contributions by scholars in two fields of history--musicology and technology. Topics include the role of Yamaha in Japan's musical development, the social construction of the synthesizer, the player piano as a precursor of computer music, the musical role of airplanes and locomotives, the origins of the 45-RPM record, violin vibrato and the phonograph, Jimi Hendrix, the aesthetic challenge of sound sampling, and others. Originally published in 2000 as *I Sing the Body Electric: Music and Technology in the 20th Century*. Annotation copyrighted by Book News, Inc., Portland, OR.

Pop-Musik sammeln Springer-Verlag
Of the many brass bands that have flourished in Britain and Ireland over the last 200 years very few have documented records covering their history. This directory is an attempt to collect together information about such bands and make it available to all. Over 19,600 bands are recorded here, with some 10,600 additional cross references for alternative or previous names. This volume supersedes the earlier "British Brass Bands – a Historical Directory" (2016) and includes some 1,400 bands from the island of Ireland. A separate work is in preparation covering brass bands beyond the British Isles. A separate appendix lists the brass bands in each county
Mog and the Baby LIT Verlag Münster
Made in Germany: Studies in Popular Music serves as a comprehensive introduction to the history, sociology, and musicology of contemporary German popular music. Each essay, written by a leading scholar of German music, covers the major figures, styles, and social contexts of pop music in Germany and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance. The book first presents a general description of the history and background of popular music in Germany, followed by essays organized into thematic sections: Historical Spotlights; Globally German; Also "Made in Germany"; Explicitly German; and Reluctantly German.