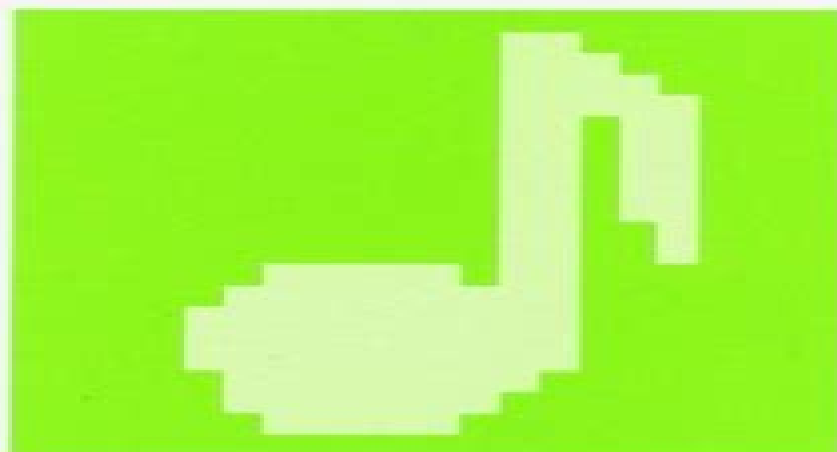


Neue Musiktechnologie

Herausgegeben von Bernd Enders
unter Mitarbeit von Stefan Hanheide



Neue Musiktechnologie I

**Irene Holzer, Katharina Hottmann, Kai
Stefan Lothwesen**



Neue Musiktechnologie I:

Music and Technology in the Twentieth Century Hans-Joachim Braun, 2002-09-16 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 **Neue Musiktechnologie** Bernd Enders, Stefan Hanheide, 1993 *Broadcasting Fidelity* Myles W. Jackson, 2024-09-17 A landmark history of early radio in Germany and the quest for broadcast fidelity When we turn on a radio or stream a playlist we can usually recognize the instrument we hear whether it s a cello a guitar or an operatic voice Such fidelity was not always true of radio Broadcasting Fidelity shows how the problem of broadcast fidelity pushed German scientists beyond the traditional bounds of their disciplines and led to the creation of one of the most important electronic instruments of the twentieth century In the early days of radio acoustical distortions made it hard for even the most discerning musical ears to differentiate instruments and voices The physicists and engineers of interwar Germany with the assistance of leading composers and musicians tackled this daunting technical challenge Research led to the invention in 1930 of the trautonium an early electronic instrument capable of imitating the timbres of numerous acoustical instruments and generating novel sounds for many musical genres Myles Jackson charts the broader political and artistic trajectories of this instrument tracing how it was embraced by the Nazis and subsequently used to subvert Nazi aesthetics after the war and describing how Alfred Hitchcock commissioned a later version of the trautonium to provide the sounds of birds squawking and flapping their wings in his 1963 thriller *The Birds* A splendid work of scholarship by an acclaimed historian of science Broadcasting Fidelity reveals how the interplay of science technology politics and culture gave rise to new aesthetic concepts innovative musical genres and the modern discipline of electroacoustics *An Open Design for Computer-Aided Algorithmic Music Composition* Christopher Ariza, 2005 This dissertation introduces a new design for a computer aided algorithmic music composition system Rather than exploring specific algorithms this study focuses on system and component design The design introduced here is demonstrated through its implementation in athenaCL a modular polyphonic poly paradigm algorithmic music composition system in a cross platform interactive command line environment The athenaCL system offers an open source object oriented composition tool written in Python The system can be scripted and embedded and includes integrated instrument libraries post tonal and microtonal pitch modeling tools multiple format graphical outputs and musical output in Csound MIDI audio file XML and text formats Software design analysis is framed within a broad historical and intertextual study of the themes approaches and systems of computer aided algorithmic composition CAAC A detailed history of the earliest experiments as well as

analysis of the foundational CAAC systems is provided Common problems and interpretations of CAAC are then presented in a historical and intertextual context drawn from the writings and systems of numerous composers and developers Toward the goal of developing techniques of comparative software analysis a survey of system design archetypes based on seven descriptors of CAAC systems is presented With this foundation athenaCL system components are analyzed in detail System components are divided into abstractions of musical materials abstractions of musical procedures and system architecture For each component object models Python examples and diagrams are provided Further each component is given context in terms of its compositional implications and relation to alternative and related models from the history of CAAC

Music and Fuzzy Logic Hanns-Werner Heister, 2021-02-21 This book unfolds the manifold complex and intertwined relations between Fuzzy Logic and music in a first comprehensive overview on this topic systematically as an outline as completely as possible in the aspects of Fuzzy Logic in this relation and especially in music as a process with three main phases five anthropological layers and thirteen forms of existence of the art work Classics Jazz Pop Folklore Being concerned with the ontological gnoseological psychological and music aesthetical status and the relative importance of different phenomena of relationship between music and Fuzzy Logic the explication follows the four main principles with five phenotypes of Fuzzy Logic with respect to music similarity sharpening 1 as filtering sharpening 2 as crystallization blurring and variation The book reports on years of author's research on topics that have been only little explored so far in the area of Music and Fuzzy Logic It merges concepts of music analysis with fuzzy logical modes of thinking in a unique way that is expected to attract both specialists of music and specialists of Fuzzy Logic and also non specialists in both fields The book introduces the concept of dialectic between sharpening and conscious blurring In turn some important aspects of this dialectic are discussed placing them in an historical dimension and ending in the postulation of a musical turn in the sciences with some important reflections concerning a Philosophy of Fuzzy Logic Moreover a production oriented thinking is borrowed from fuzzy logic to musicology in this book opening new perspectives in music and possibly also in other artistic fields

Lexikon Neue Musik Jörn Peter Hiekel, Christian Utz, 2016-09-06 Die Neue Musik seit 1945 Das Lexikon zeigt jenseits von sthetischen Wertungen den gro en Facettenreichtum der Neuen Musik In einem breit aufgefe cherten lexikalischen Teil werden die Ver stellungen der neueren und neuesten Musikgeschichte umfassend erl utert mit Sachartikeln u a zu Theorie Formen und Gattungen Instrumenten und Ensembles Regionen Medien Interpretation und Auff hrung Dar ber hinaus stellen namhafte Autoren in neun Essays die musikgeschichtlichen Zusammenh nge dar und reflektieren Grundfragen der Neuen Musik Der Horizont des Bandes reicht einerseits ber den europ ischen Kontext andererseits auch ber den der musikalischen Avantgarde deutlich hinaus

Virtual Music David Cope, 2004-01-30 Virtual Music is about artificial creativity Focusing on the author's Experiments in Musical Intelligence computer music composing program the author and a distinguished group of experts discuss many of the issues surrounding the program including artificial intelligence music cognition and aesthetics The book

is divided into four parts The first part provides a historical background to Experiments in Musical Intelligence including examples of historical antecedents followed by an overview of the program by Douglas Hofstadter The second part follows the composition of an Experiments in Musical Intelligence work from the creation of a database to the completion of a new work in the style of Mozart It includes in sophisticated lay terms relatively detailed explanations of how each step in the process contributes to the final composition The third part consists of perspectives and analyses by Jonathan Berger Daniel Dennett Bernard Greenberg Douglas R Hofstadter Steve Larson and Eleanor Selfridge Field The fourth part presents the author s responses to these commentaries as well as his thoughts on the implications of artificial creativity The book and corresponding Web site includes an appendix providing extended musical examples referred to and discussed in the book including composers such as Scarlatti Bach Mozart Beethoven Schubert Chopin Puccini Rachmaninoff Prokofiev Debussy Bartok and others It is also accompanied by a CD containing performances of the music in the text

Sound - Perception - Performance Rolf Bader, 2013-05-23 Musical Performance covers many aspects like Musical Acoustics Music Psychology or motor and prosodic actions It deals with basic concepts of the origin of music and its evolution ranges over neurocognitive foundations and covers computational technological or simulation solutions This volume gives an overview about current research in the foundation of musical performance studies on all these levels Recent concepts of synchronized systems evolutionary concepts basic understanding of performance as Gestalt patterns theories of goals as performance goals or historical aspects are covered The neurocognitive basis of motor action in terms of music musical syntax as well as therapeutic aspects are discussed State of the art applications in performance realizations like virtual room acoustics virtual musicians new concepts of real time physical modeling using complex performance data as input or sensor and gesture studies with soft and hardware solutions are presented So although the field is still much larger this volume presents current trends in terms of understanding implementing and perceiving performance

Beyond MIDI Eleanor Selfridge-Field, 1997 The establishment of the Musical Instrument Digital Interface MIDI in the late 1980s allowed hobbyists and musicians to experiment with sound control in ways that previously had been possible only in research studios MIDI is now the most prevalent representation of music but what it represents is based on hardware control protocols for sound synthesis Programs that support sound input for graphics output necessarily span a gamut of representational categories What is most likely to be lost is any sense of the musical work Thus for those involved in pedagogy analysis simulation notation and music theory the nature of the representation matters a great deal An understanding of the data requirements of different applications is fundamental to the creation of interchange codes The contributors to Beyond MIDI present a broad range of schemes illustrating a wide variety of approaches to music representation Generally each chapter describes the history and intended purposes of the code a description of the representation of the primary attributes of music pitch duration articulation ornamentation dynamics and timbre a description of the file organization some mention of existing data in the

format resources for further information and at least one encoded example The book also shows how intended applications influence the kinds of musical information that are encoded Contributors David Bainbridge Ulf Berggren Roger D Boyle Donald Byrd David Cooper Edmund Correia Jr David Cottle Tim Crawford J Stephen Dydo Brent A Field Roger Firman John Gibson Cindy Grande Lippold Haken Thomas Hall David Halperin Philip Hazel Walter B Hewlett John Howard David Huron Werner Icking David Jaffe Bettye Krolick Max V Mathews Toshiaki Matsushima Steven R Newcomb Kia Chuan Ng Kjell E Nordli Sile O Modhrain Perry Roland Helmut Schaffrath Bill Schottstaedt Eleanor Selfridge Field Peer Sitter Donald Sloan Leland Smith Andranick Tanguiane Lynn M Trowbridge Frans Wiering Tabula rasa - [Special Edition mit CD] Arvo Pärt, 2010 Special edition of the 1984 release to mark the composer's 75th birthday The original recording is accompanied by facsimiles of Pärt's handwritten manuscripts for Tabula rasa and Cantus in memory of Benjamin Britten as well as study scores **Film Music in the Sound Era** Jonathan Rhodes Lee, 2020-03-10 Film Music in the Sound Era A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film 1927-2017 Thematically organized sections cover historical studies studies of musicians and filmmakers genre studies theory and aesthetics and other key aspects of film music studies Broad coverage of works from around the globe paired with robust indexes and thorough cross referencing make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film This guide is published in two volumes Volume 1 Histories Theories and Genres covers overviews historical surveys theory and criticism studies of film genres and case studies of individual films Volume 2 People Cultures and Contexts covers individual people social and cultural studies studies of musical genre pedagogy and the industry A complete index is included in each volume 'I Sing the Body Electric' Hans-Joachim Braun, 2000 Paul Hindemith Stephen Luttmann, 2013-01-11 Paul Hindemith A Research and Information Guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a musician and teacher The second edition includes research published since the publication of the first edition and provides electronic resources **Neue Musiktechnologie II** Bernd Enders, 1996

Musik als kulturelles Phänomen Irene Holzer, Katharina Hottmann, Kai Stefan Lothwesen, 2022-09-01 Musik ist als kultureller Handlungsbereich und ästhetischer Erfahrungsraum geprägt von gesellschaftlichen politischen religiösen sozialen ökonomischen und technologischen Gegebenheiten Im Allgemeinen sind diese und andere Aspekte eher unsichtbar oder durchsichtig sodass die kulturelle Dimension der Musik häufig hinter der Annahme zurücktritt die Musik folge bestimmten natürlichen Gegebenheiten In diesem Sinne versucht dieser Band des Hamburger Jahrbuchs für Musikwissenschaft der auf einer gemeinsamen Ringvorlesung der Institute für Historische und Systematische Musikwissenschaft im Sommersemester 2019 an der Universität Hamburg fünf grundlegende Aspekte des kulturellen Phänomens Musik aufzudecken und verstehbar zu machen Es geht um die Sichtbarmachung historischer ästhetischer ethnologischer und soziologisch wie sozialpsychologischer

Aspekte von Musik als einem offenen Handlungsbereich in dem Kultur entsteht Musik gehört dazu Hans Jürgen Wulff, Michael Fischer, 2019 Dass sich die gesellschaftlichen Verhältnisse angesichts von Wiederaufbau und Wirtschaftswunder Vollbeschäftigung und Gastarbeiterzuzug aber auch im Hinblick auf die Aufarbeitung des Nationalsozialismus den Kalten Krieg und die Wiederbewaffnung in den beiden Dekaden nach dem Zweiten Weltkrieg radikal veränderten ist eine Binsenweisheit Allerdings ist die BRD Filmproduktion der Zeit vor dem Neuen deutschen Film eine noch kaum erforschte Epoche deutscher Filmgeschichte Insbesondere das Genre der seinerzeit sehr populären Schlagerfilme ist bisher wenig untersucht worden Dieser Band möchte das Repertoire von etwa 250 Filmen anhand ausgewählter Beispiele in seinen diskursiven und sozialhistorischen Zusammenhang einordnen Dabei wird der Schlagerfilm nicht nur als ein Genre der Kino bzw Musikunterhaltung betrachtet sondern zugleich als ein Spiegel der Zeitgeschichte **Handbuch**

Grundschulpädagogik und Grundschuldidaktik Wolfgang Einsiedler, Margarete Götz, Friederike Heinzl, 2011-02-16 In den vergangenen Jahrzehnten hat sich die Grundschulpädagogik und didaktik als eigenständige Universitätsdisziplin etabliert Sie bearbeitet in Forschung und Lehre die spezifischen Aufgabenstellungen und Problemlagen der Grundschule Dieses Handbuch spiegelt vor dem Hintergrund der Disziplinentwicklung die thematische Breite der Grundschulpädagogik und didaktik sowie ihren wissenschaftlichen Anspruch und stellt somit eine umfassende Systematisierung dar Die wichtigen Themen des Faches werden fundiert und differenziert auf Basis des aktuellen Wissenschafts und Forschungsstandes mit Bezug zur pädagogischen Praxis aufgefächert Das Handbuch ist in folgende Abschnitte gegliedert Wissenschaftliches Selbstverständnis der Grundschulpädagogik und didaktik Grundschule als Institution Grundschule als pädagogisches Handlungsfeld Grundschulkinder Pädagogische Grundfragen und Aufgaben Grundschule als didaktisch methodisches Handlungsfeld Fachliche und berufliche Ziele und Inhalte Fächer und Lernbereiche und Fächerbergreifende Aufgaben Die dritte Auflage wurde vollständig bearbeitet und um Beiträge zu aktuellen Themen ergänzt **Lexikon zeitgenössischer Musik aus**

Österreich Bernhard Günther, Andreas Vejvar, 1997 **Handbuch Musik und Medien** Holger Schramm, 2019-07-03 Die Geschichte der Musik ist ohne die Mediengeschichte der Musik nicht denkbar denn Konservierung und Reproduktion von Musik war stets auf Medien angewiesen Musik spielt heutzutage in allen Medien ob Tonträger Radio Film Fernsehen Zeitschriften oder Onlinemedien eine große Rolle Das Handbuch dokumentiert die Entwicklungsgeschichte der Musik in den verschiedenen Medien und nimmt neben der historischen auch technische ökonomische ästhetische kulturelle und gesellschaftliche Perspektiven ein Namhafte Autorinnen und Autoren aus der Medien Kommunikations Musik und Kulturwissenschaft gewährleisten den interdisziplinären Charakter und Anspruch des Handbuchs **Lexikon Schriften über Musik, Band 2: Musikästhetik in Europa und Nordamerika** Felix Wörner, Melanie Wald-Fuhrmann, 2022-12-12 Dieses Lexikon ist ein Novum der Musikliteratur Erstmals werden alle wichtigen Texte zur Musiktheorie und Musikästhetik in lexikalischer Form von internationalen Spezialistinnen und Spezialisten beschrieben und für die Wissenschaft und Praxis

leichter zugänglich gemacht In diesem zweiten Band wird ein umfangreiches Corpus von rund 450 primär europäischen und nordamerikanischen Texten von der Antike bis zur Gegenwart vorgestellt Neben im engeren Sinne ästhetischen und musikalischen Schriften wie etwa Immanuel Kants Kritik der Urteilskraft 1790 Eduard Hanslicks Vom Musikalisch Schönen 1854 und Zofia Lissas Ästhetik der Filmmusik 1964 finden viele andere Textformen Berücksichtigung Denn auch die Verfasser der Bibel und frühneuzeitlicher Erziehungsliteratur Komponisten wie Robert Schumann und John Cage Dichter wie Ovid und E T A Hoffmann oder Romanautorinnen und Romanautoren wie Dorothea Schlegel und Honoré de Balzac haben auf ihre Weise über Musik nachgedacht Wie schon in Band 1 Musiktheorie von der Antike bis zur Gegenwart sind die Artikel alphabetisch nach Autorinnen und Autoren geordnet und folgen jeweils demselben Aufbau Grundlegende Informationen zum Originaltext seinen Quellen Editionen und Übersetzungen Beschreibung des Inhalts Kommentar der den Text in seine jeweilige Zeit und die relevanten Diskurse einordnet sowie seine Bedeutung und Rezeption darlegt Hinweise zu wichtiger Forschungsliteratur Damit bietet der Band Studierenden Lehrenden und Forschenden der Musikwissenschaft sowie anderer geistes- und kulturwissenschaftlicher Fächer einen Überblick über das weite Feld der musikalischen Literatur von der Bibel und Aristoteles über Quantz Kant Schumann Wagner Thomas Mann Adorno bis zu Brendel Boulez und Eco

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