

1. Record Nr.	UNISA996328040603316
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Titolo	Instruments for New Music : Sound, Technology, and Modernism // Thomas Patteson
Pubbl/distr/stampa	Berkeley, CA : , : University of California Press, , [2015] ©2015
ISBN	0-520-96312-1
Descrizione fisica	1 online resource (250 p.)
Disciplina	784.1909/04
Soggetti	Civil engineering Communication Electronic musical instruments - History Engineering Mass media Music and technology - History Music - Philosophy and aesthetics Musical instruments MUSIC / History & Criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Frontmatter -- Contents -- Illustrations -- Acknowledgments -- 1. Listening to Instruments -- 2. "The Joy of Precision": Mechanical Instruments and the Aesthetics of Automation -- 3. "The Alchemy of Tone": Jörg Mager and Electric Music -- 4. "Sonic Handwriting": Media Instruments and Musical Inscription -- 5. "A New, Perfect Musical Instrument": The Trautonium and Electric Music in the 1930s -- 6. The Expanding Instrumentarium -- Notes -- Bibliography -- Index
Sommario/riassunto	A free ebook version of this title is available through Luminos, University of California Press's new open access publishing program for monographs. Visit <a href="http://www.luminosoa.org">www.luminosoa.org</a> to learn more. Player pianos, radio-electric circuits, gramophone records, and optical sound film--these were the cutting-edge acoustic technologies of the early twentieth century, and for many musicians and artists of the time,

these devices were also the implements of a musical revolution. Instruments for New Music traces a diffuse network of cultural agents who shared the belief that a truly modern music could be attained only through a radical challenge to the technological foundations of the art. Centered in Germany during the 1920s and 1930s, the movement to create new instruments encompassed a broad spectrum of experiments, from the exploration of microtonal tunings and exotic tone colors to the ability to compose directly for automatic musical machines. This movement comprised composers, inventors, and visual artists, including Paul Hindemith, Ernst Toch, Jörg Mager, Friedrich Trautwein, László Moholy-Nagy, Walter Ruttmann, and Oskar Fischinger. Patteson's fascinating study combines an artifact-oriented history of new music in the early twentieth century with an astute revisiting of still-relevant debates about the relationship between technology and the arts.

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