

Obsah

Musicologica Brunensia. 2017, vol. 52, iss. 1, pp. [3]-

ISSN 1212-0391 (print); ISSN 2336-436X (online)

Stable URL (handle): <https://hdl.handle.net/11222.digilib/136922>

Access Date: 28. 11. 2024

Version: 20220831

Terms of use: Digital Library of the Faculty of Arts, Masaryk University provides access to digitized documents strictly for personal use, unless otherwise specified.

Obsah

Leigh Landy	
Finding a Way to Tie Technology, Aesthetics and Dramaturgy Together in Terms of Experimental Sound-based Music	5
Kees Tazelaar	
Roelof Vermeulen at Philips: A Search for Space in Music	17
John Richards	
Slippery Bows and Slow Circuits	29
Michal Rataj	
Everyone Can Be Composer Today – Full Stop or Question Mark?	43
Zuzana Cenkerová	
Melodic Segmentation: Structure, Cognition, Algorithms	53
Martin Flašar	
Technology or Theology? Music Beyond Technology	63
Vladimír Fulka	
Arnold Schönberg and Musica Artificiosa. A Rationality in the Musical composition	69
Branko Ladič	
Music by František Škvor for the Karol Plicka’s film <i>The Earth Sings</i> – the Beginning of Slovak National Music?	79
Gilad Rabinovitch	
C. P. E. Bach’s “Art” and “Craft”? Galant Schemata and the Rule of the Octave as Markers of Convention in Selected Keyboard Sonatas and in the <i>Versuch</i>	89
Michal Štěpán	
New Media and the Work of Slovak Composer Tadeáš Salva	101
Paul Watt	
Music Criticism in Nineteenth-Century England: How Did it Become a Profession?	117
Marcus Zagorski	
The Role of Technology in the Aesthetics of Postwar Serial Music	127
Louis Armand	
Concerto for the Universal Algorithm Paik Moorman Youngblood Flusser	139
Jozef Cseres	
Musica Practica According to Roland Barthes	149
Jana Horáková	
Listening to Art on a Seabed	155

