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This kaleidoscopic collection reflects on the multifaceted world of classical music as it advances through the twenty-first century. With insights drawn from leading composers, performers, academics, journalists, and arts administrators, special focus is placed on classical music's defining traditions, challenges and contemporary scope. Innovative in structure and approach, the volume comprises two parts. The first provides detailed analyses of issues central to classical music in the present day, including diversity, governance, the identity and perception of classical music, and the challenges facing the achievement of financial stability in non-profit arts organizations. The second part offers case studies, from Miami to Seoul, of the innovative ways in which some arts organizations have responded to the challenges analyzed in the first part. Introductory material, as well as several of the essays, provide some preliminary thoughts about the impact of the crisis year 2020 on the world of classical music. *Classical Music: Contemporary Perspectives and Challenges* will be a valuable and engaging resource for all readers interested in the development of the arts and classical music, especially academics, arts administrators and organizers, and classical music practitioners and audiences. Contemporary popular music provides the soundtrack for a host of recent novels, but little critical attention has been paid to the intersection of these important art forms. *Write in Tune* addresses this gap by offering the first full-length study of the relationship between recent music and fiction. With essays from an array of international scholars, the collection focuses on how writers weave rock, punk, and jazz into their narratives, both to develop characters and themes and to investigate various fan and celebrity cultures surrounding contemporary music. *Write in Tune* covers

major writers from America and England, including Don DeLillo, Jonathan Franzen, Zadie Smith, and Jim Crace. But it also explores how popular music culture is reflected in postcolonial, Latino, and Australian fiction. Ultimately, the book brings critical awareness to the power of music in shaping contemporary culture, and offers new perspectives on central issues of gender, race, and national identity. *Focus: Music in Contemporary Japan* explores a diversity of musics performed in Japan today, ranging from folk song to classical music, the songs of geisha to the screaming of underground rock, with a specific look at the increasingly popular world of taiko (ensemble drumming). Discussion of contemporary musical practice is situated within broader frames of musical and sociopolitical history, processes of globalization and cosmopolitanism, and the continued search for Japanese identity through artistic expression. It explores how the Japanese have long negotiated cultural identity through musical practice in three parts: Part I, "Japanese Music and Culture," provides an overview of the key characteristics of Japanese culture that inform musical performance, such as the attitude towards the natural environment, changes in ruling powers, dominant religious forms, and historical processes of cultural exchange. Part II, "Sounding Japan," describes the elements that distinguish traditional Japanese music and then explores how music has changed in the modern era under the influence of Western music and ideology. Part III, "Focusing In: Identity, Meaning and Japanese Drumming in Kyoto," is based on fieldwork with musicians and explores the position of Japanese drumming within Kyoto. It focuses on four case studies that paint a vivid picture of each respective site, the music that is practiced, and the pedagogy and creative processes of each group. The downloadable resources include examples of Japanese music that illustrate specific elements and key genres introduced in the text. A companion website includes additional audio-visual sources discussed in detail in the text. Jennifer Milioto Matsue is an Associate Professor at Union College and specializes in modern Japanese music and culture. In this collection of essays and interviews, nine gifted composers openly discuss their work. First published in 2000. Routledge is an imprint of Taylor & Francis, an informa company. Tonality continued to be a viable compositional technique well after it was claimed to have been made obsolete by novel developments around the turn of the twentieth century. The attention of music theorists understandably shifted to explaining these new approaches, and the continuation of tonal practices was not studied in general, but only in relation to individual composers. This work picks up theories of tonality where they were abandoned and develops them in light of tonal practices of the last century, focusing on common principles underlying the music of composers of both art and popular music, including Brian Wilson, Dmitri Shostakovich, Frank Martin, Leonard Bernstein, Maurice Duruflé, Neil Diamond, Olivier Messiaen, Paul Hindemith, Sergei Prokofiev, and Xiaoyong Chen. The Third Edition has been thoroughly revised and updated to cover recent developments and current concerns in the field. The purpose of this book of essays is to provide a novel sort of introduction to music. Struck by the fact that most introductions to the art are oriented toward an historical approach or, on the other hand, cover the field of music systematically by giving attention to selected parameters such as melody, rhythm, and harmony, or to genres of music such as symphony, opera, and

song, the authors were impressed by the attractiveness of an approach that focuses on music in the contemporary world, and particularly on the way in which it interacts with those social, political, and cultural processes that distinguish the twentieth century. The authors have attempted to produce a group of original essays, each of which is devoted to an approach to the study of music and musical culture, and which has one repertory or culture as its main topic of discussion. The authors view the contemporary world as consisting of the industrialized nations of the West and the developing countries of the Third World; they include among contemporary musics all sorts of musical styles that have come into existence in the twentieth century, whether their background is part and parcel of the twentieth century or whether it is to be ultimately sought in the distant past. The authors feel also that the reader will be interested in musics of the educated and elite as well as those of the broad masses of urban and rural population. This collection addresses different issues involving performance and musical creation in contemporary piano music. Organised into three sections, it examines the aesthetic and technical aspects of musical creation in the 20th century, and evaluates the questions that these aspects pose regarding the interpretative and performative process. It also offers a reflection on artistic practices in the 21st century, and explores their contribution to redefining the contemporary performative field. 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 Célestin 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 highly significant interventions in the debates around music today, both through their compositions and through their writings on music. The contributions

from Pierre Boulez, Brian Ferneyhough, Helmut Lachenmann, Wolfgang Rihm, and Jonathan Harvey, and also the opening essay of the volume by the French spectralist composer and philosopher Hugues Dufourt, address issues of chance, control, freedom, intuition, ambiguity, technology, time, and meaning in contemporary music. A concluding essay by Alastair Williams on advanced contemporary music and the Austro-German tradition post-1968 provides a postlude to the book, while the whole collection is prefaced by an extended introductory chapter by Max Paddison which provides a context of ideas, and traces many of the issues discussed back to Adorno's seminal notion of *une musique informelle*. This anthology of essays, interviews, and autobiographical pieces provides an invaluable overview of the evolution of contemporary music—from chromaticism, serialism, and indeterminacy to jazz, vernacular, electronic, and non-Western influences. Featuring classic essays by Stravinsky, Stockhausen, and Reich, as well as writings by lesser-known but equally innovative composers such as Jack Beeson, Richard Maxfield, and T. J. Anderson, this collection covers a broad range of styles and approaches. Here you will find Busoni's influential "Sketch of a New Esthetic of Music"; Partch's exploration of a new notation system; Babbitt's defense of advanced composition in his controversial "Who Cares If You Listen?"; and Pauline Oliveros's meditations on sound. Now updated with fifteen new composers including Michael Tippett, György Ligeti, Gunther Schuller, Ben Johnston, Sofia Gubaidulina, and William Bolcom, this important book gathers together forty-nine pieces—many out of print and some newly written for this volume—which serve as a documentary history of twentieth-century music, in theory and practice. Impassioned, provocative, and eloquent, these writings are as exciting and diverse as the music they discuss. Improvisation is crucial to a wide range of artistic activities - most prominently, perhaps, in music, but extending to other fields of experience such as literature and pedagogy. Yet it gets short shrift in both appreciation and analysis of art within education. This is in no small part due to our tendency to view the world in fixed categories and structures that belie our ability to generate creative, groundbreaking responses within and between those structures. *The Lived Experience of Improvisation* draws on an analysis of interviews with highly regarded improvisers, including Roscoe Mitchell, Pauline Oliveros and George Lewis. Simon Rose also exploits his own experience as a musician and teacher, making a compelling case for bringing back improvisation from the margins. He argues that improvisation is a pervasive aspect of being human and that it should be at the heart of our teaching and understanding of the world. First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company. First Published in 1996. Routledge is an imprint of Taylor & Francis, an informa company. 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. The book offers a wide range of international perspectives from prominent musicologists, philosophers and composers. 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. Part III offers creative perspectives, with new essays and interviews from important contemporary composers. A concluding essay by Alastair Williams provides a postlude to the book, while the whole collection is prefaced by an extended introductory chapter by Max Paddison which provides a context of ideas, and traces many of the issues discussed back to Adorno's seminal notion of *une musique informelle*. *Thirty Contemporary Pieces For Solo Piano* presents music by 24 of the world's foremost composers, featuring 13 previously-unpublished scores. Suitable for intermediate-level pianists, these engaging, accessible pieces reflect the spectrum of styles present in the music of today. Songlist: - After The Storm [Kris Lennox] - Andras [Max Richter] - Boysen Golden Times 1 [Ben Lukas] - Cambridge, 1963 (from The Theory Of Everything) [Jóhann Jóhannsson] - Carriage Without A Driver (From Dracula) [Philip Glass] - Chat Noir [Hauschka] - Craco [Hauschka] - Darkest Hour [Dario Marianelli] - Divergence [Neil Cowley] - Dream In You [Niels Nørager] - Etude No. 12 [Philip Glass] - Eyes Closed And Traveling [Peter Broderick] - Farewell Theme (From Between Strangers) [Zbigniew Preisner] - Forgive Me (From Wolf Hall) [Debbie Wiseman] - Hope For The Hopeful [David Julyan] - Improvisation No. 2 [Sam Watts] - May: Cumulonimbus (From Once Around The Sun) [Joby Talbot] - Mirage No. 3 [Bowen Liu] - Move [Nico Muhly] - O'Halloran Opus 17 [Dustin O'Halloran] - Opus 9 [Dustin O'Halloran] - Outside, Alone [Peter Gregson] - Rembrandt Self Portrait (From The Price Of Everything) [Jeff Beal] - Stockholm [Melissa Parmenter] - Taboo (Main Theme) [Max Richter] - The Attachment [Michael Price] - The Earth Prelude [Ludovico Einaudi] - The Philosopher'S Hand [Terry Riley] - The Snow Prelude No. 2 [Ludovico Einaudi] - Zephyr [Neil Cowley]

Through comparative empirical research, this book explores various types of music tourism in different locations across Europe and in relation to several genres of music, in order to develop a theoretical account of the complex ways in which music, place and tourism are connected in practice. *Sampler* documents the best graphic design from the contemporary music scene, one of the principal arenas of experimental graphic design. Designers working in music packaging have a freedom rarely found elsewhere: they are the shock troops of modern graphic design. (Piano). This book is the product of Mark Harrison's experience teaching hundreds of students at the world-famous Grove School of Music in Los Angeles. Suitable for instrumentalists, vocalists, composers and songwriters, this Level 3 course covers the chord tones, extensions and scale sources for all major, minor, dominant and diminished chords, and then applies the contemporary shape concept to create voicings, polychords, and to harmonize melodies. Creative practice in music, particularly in traditional concert culture, is commonly understood in terms of a rather stark division of labour between composer and performer. But this overlooks the distributed and interactive nature of the creative processes on which so much contemporary music depends. The incorporation of two features—improvisation and collaboration—into much contemporary music suggests that the received view of the relationship between composition and performance requires reassessment. Improvisation and collaborative working practices blur the composition/performance divide and, in doing so, provide important

new perspectives on the forms of distributed creativity that play a central part in much contemporary music. *Distributed Creativity: Collaboration and Improvisation in Contemporary Music* explores the different ways in which collaboration and improvisation enable and constrain creative processes. Thirteen chapters and twelve shorter Interventions offer a range of perspectives on distributed creativity in music, on composer/performer collaborations and on contemporary improvisation practices. The chapters provide substantial discussions of a variety of conceptual frameworks and particular projects, while the Interventions present more informal contributions from a variety of practitioners (performers, composers, improvisers), giving insights into the pleasures and perils of working creatively in collaborative and improvised ways. *Environmental Sound Artists: In Their Own Words* is an incisive and imaginative look at the international environmental sound art movement, which emerged in the late 1960s. The term environmental sound art is generally applied to the work of sound artists who incorporate processes in which the artist actively engages with the environment. While the field of environmental sound art is diverse and includes a variety of approaches, the art form diverges from traditional contemporary music by the conscious and strategic integration of environmental impulses and natural processes. This book presents a current perspective on the environmental sound art movement through a collection of personal writings by important environmental sound artists. Dismayed by the limitations and gradual breakdown of contemporary compositional strategies, environmental sound artists have sought alternate venues, genres, technologies, and delivery methods for their creative expression. Environmental sound art is especially relevant because it addresses political, social, economic, scientific, and aesthetic issues. As a result, it has attracted the participation of artists internationally. Awareness and concern for the environment has connected and unified artists across the globe and has achieved a solidarity and clarity of purpose that is singularly unique and optimistic. The environmental sound art movement is borderless and thriving. In *The Blackwell Guide to Recorded Contemporary Music* d Brian Morton looks at nearly 150 important musical works written since 1939. In an accessible, non-technical style, he sets each in the context of its specific period and of its composer's career, discussing in each case the best and most authoritative recorded performances and offering hints for further listening and reading. Composers discussed will range from more familiar senior figures like Olivier Messiaen, John Cage and Karlheinz Stockhausen, to younger figures like George Benjamin, Somei Satoh and Tim Brady. In addition to European and North American artists, there will be essays on works by Asian, African, South American and Australasian composers. *(Piano Solo Songbook)*. This exceptional collection draws upon workds from 20 of the world's greatest piano composers. It is suitable for the intermediate level pianist and offers engaging and inspiring pieces to elevate and expand their repertoire. Selections include: *Ballade Pour Adeline* (Richard Clayderman) \* *Dawn* from *Pride & Prejudice* (Dario Marianelli) \* *Fly* (Ludovico Einaudi) \* *Game of Thrones Theme* (Ramin Djawadi) \* *Glasgow Theme* from *Love Actually* (Craig Armstrong) \* *In the Morning Light* (Yanni) \* *Opening* (Philip Glass) \* *Penn Ar Roc'h* (Yann Tiersen) \* *River Flows in You* (Yiruma) \* *The Shape of Water Theme* (Alexandre Desplat) \* and

more. " . . . Strickland's own deep involvement with the works of these composers [is] revealed by the questions and comments he poses in an appreciative, Paterian way. His profound pleasure in these works also leads him to scrutinize and challenge them intimately." -Publishers Weekly "This is an indispensable book about American music . . . " -Fanfare " . . . exhilarating . . . Any of the interviews in American Composers will stimulate your curiosity and appetite." -Hungry Mind Review " . . . not only engaging, but also a useful representation of the major compositional styles of the 1980s and their corresponding practitioners." -Notes Philip Glass, Keith Jarrett, Meredith Monk, and eight other active American composers reveal a broad spectrum of musical personalities in these candid, in-depth conversations. Witty and articulate, their remarks convey the great vitality, diversity, and distinctiveness of today's American music. (Berklee Guide). Learn the nuances of music notation, and create professional looking scores. This reference presents a comprehensive look at contemporary music notation. You will learn the meaning and stylistic practices for many types of notation that are currently in common use, from traditional staves to lead sheets to guitar tablature. It discusses hundreds of notation symbols, as well as general guidelines for writing music. Berklee College of Music brings together teachers and students from all over the world, and we use notation in a great variety of ways. This book presents our perspectives on notation: what we have found to be the most commonly used practices in today's music industry, and what seems to be serving our community best. It includes a foreword by Matthew Nicholl, who was a long-time chair of Berklee's Contemporary Writing and Production Department. Whether you find yourself in a Nashville recording studio, Hollywood sound stage, grand concert hall, worship choir loft, or elementary school auditorium, this book will help you to create readable, professional, publication-quality notation. Beyond understanding the standard rules and definitions, you will learn to make appropriate choices for your own work, and generally how to achieve clarity and consistency in your notation so that it best serves your music. Biographical and historical data and clear technical explanations are featured in a guide to the appreciation of twentieth-century music that includes a full discussion of trends since 1961, a dictionary of composers, and a concentrated review of musical concepts. Twenty-Four Contemporary Pieces For Solo Piano includes a diverse selection of works from 16 of the world's leading composers. The 24 pieces featured in this collection represent the best of contemporary classical Piano music being composed today. As well as being a compilation of fantastically enjoyable compositions, the book also features interesting notes by each composer to accompany their music. These Contemporary Pieces For Solo Piano are at once accessible and musically inspiring, featuring some of the most talented and respected composers and their most definitive contributions to Piano music. Song List: - Words Of Amber [Ólafur Arnalds] - Berlin Song [Ludovico Einaudi] - The Earth Prelude [Ludovico Einaudi] - Waterways [Ludovico Einaudi] - Ambre [Nils Frahm] - Over There, It's Raining [Nils Frahm] - Etude No.11 [Philip Glass] - Three Secrets From The Abyss - II. Unutterable Sadness [John Harle] - Can You Dance For Me [Hauschka] - Early In The Park [Hauschka] - Until It's Dawn [Hauschka] - Cadena Acuática [Angel Illarramendi] - A Model Of The Universe [Jóhann Jóhannsson] - An Uncertainty

[David Julyan] - The Inescapable Light #1 [Kris Lennox] - A Hudson Cycle [Nico Muhly] - Fine [Dustin O'Halloran] - Opus 26 [Dustin O'Halloran] - Lines Of Desire [Tarik O'Regan] - Horizon Variations [Max Richter] - Vladimir's Blues [Max Richter] - Cloud Watching [Joby Talbot] - Transit Of Venus [Joby Talbot] - Moving Ground [James Whitbourn] This book studies recent music in the western classical tradition, offering a critique of current analytical/theoretical approaches and proposing alternatives. The critique addresses the present fringe status of recent music sometimes described as crossover, postmodern, post-classical, post-minimalist, etc. and demonstrates that existing descriptive languages and analytical approaches do not provide adequate tools to address this music in positive and productive terms. Existing tools and concepts were developed primarily in the mid-20th century in tandem with the high modernist compositional aesthetic, and they have changed little since then. The aesthetics of music composition, on the other hand, have been in constant transformation. Lochhead proposes new ways to conceive musical works, their structurings of musical experience and time, and the procedures and goals of analytic close reading. These tools define investigative procedures that engage the multiple perspectives of composers, performers, and listeners, and that generate conceptual modes unique to each work. In action, they rebuild a conceptual, methodological, and experiential place for recent music. These new approaches are demonstrated in analyses of four pieces: Kaija Saariaho's *Lonh* (1996), Sofia Gubaidulina's *Second String Quartet* (1987), Stacy Garrop's *String Quartet no.2, Demons and Angels* (2004-05), and Anna Clyne's *"Choke"* (2004). This book defies the prediction of classical music's death, and will be of interest to scholars and musicians of classical music, and those interested in music theory, musicology, and aural culture. In *Composition and Cognition*, renowned composer and theorist Fred Lerdahl builds on his careerlong work of developing a comprehensive model of music cognition. Bringing together his dual expertise in composition and music theory, he reveals the way in which his research has served as a foundation for his compositional style and how his intuitions as a composer have guided his cognitively oriented theories. At times personal and reflective, this book offers an overall picture of the musical mind that has implications for central issues in contemporary composition, including the recurrent gap between method and result, and the tension between cognitive constraints and utopian aesthetic views of musical progress. Lerdahl's succinct volume provides invaluable insights for students and instructors, composers and music scholars, and anyone engaged with contemporary music. *Max Richter: Piano Works* presents, for the first time in print, 15 of Max Richter's piano pieces, suitable for the intermediate pianist. Each piece is accompanied by notes specially written by the composer. This ground-breaking collection represents a unique drawing together of Max Richter's varied output, embracing his work with the London Philharmonic (*Memoryhouse*), *The Blue Notebooks*, Royal Ballet-commissioned *Infra* and subsequent his acclaimed concept albums. Innovative and imaginative, yet at the same time accessible and easy to play, some of Max Richter's most famous Piano Works are at last available in what will surely become an instant classic collection. This volume includes: - *Andras* - *The Blue Notebooks* - *Circles from the rue Simon-Crubellier* - *Departure* - *The Family* - *Fragment* - *From the rue Villin* - *H in*



New England - Horizon Variations - INFRA 3 - Leo's Journal - The Tartu Piano - The Twins (Prague) - Vladimir's Blues - Written On The Sky This Piano songbook includes all the pieces from Volumes 1 & 2 of Dustin O'Halloran's Piano Solos, printed together for the first time in authentic arrangements. Look no further for Dustin O'Halloran sheet music so you can learn these beautifully simple and emotive solos for Piano. The music industries are fuelled by statistics: sales targets, breakeven points, success ratios, royalty splits, website hits, ticket revenues, listener figures, piracy abuses and big data. Statistics are of consequence. They influence the music that consumers get to hear, they determine the revenues of music makers, and they shape the policies of governments and legislators. Yet many of these statistics are generated by the music industries themselves, and their accuracy can be questioned. This original new book sets out to explore this shadowy terrain. While there are books that offer guidelines about how the music industries work, as well as critiques from academics about the policies of music companies, this is the first book that takes a sustained look at these subjects from a statistical angle. This is particularly significant as statistics have not just been used to explain the music industries, they are also essential to the ways that the industries work: they drive signing policy, contractual policy, copyright policy, economic policy and understandings of consumer behaviour. This edited collection provides the first in-depth examination of the use and abuse of statistics in the music industries. The international group of contributors are noted music business scholars and practitioners in the field. The book addresses five key areas in which numbers are employed: sales and awards; royalties and distribution; music piracy; music policy; and audiences and their uses of music. The authors address these subjects from a range of perspectives. Some of them test the veracity of this data and explore its tactical use by music businesses. Others are helping to generate these numbers: they are developing surveys and online projects and offer candid self-observations in this volume. There are also authors who have been subject to statistics; they deliver first-hand accounts of music industry reporting. The digital age is inherently numerical. Within the music industries this has prompted new ways of tracking the usage and recompense of music. In addition, it has generated new means of monitoring and engaging audience behaviour. It has also led to increased documentation of the trade. There is more reporting of the overall revenues of music industry sectors. There is also more engagement between industry and academia when it comes to conducting analyses and offering numerical recommendations to politicians. The aim of this collection is to expose the culture and politics of data. Music industry statistics are all-pervasive, yet because of this ubiquity they have been under-explored. This book provides new ways by which to learn music by numbers. A timely examination of how data and statistics are key to the music industries. Widely held industry assumptions are challenged with data from a variety of sources and in an engaging, lucid manner. Highly recommended for anyone with an interest in how the music business uses and manipulates the data that digital technologies have made available. Primary readership will be among popular music academics, undergraduate and postgraduate students working in the fields of popular music studies, music business, media studies, cultural studies, sociology and creative

industries. The book will also be of interest to people working within the music industries and to those whose work encounters industry statistics. The flourishing of religious or spiritually-inspired music in the late twentieth and early twenty-first centuries remains largely unexplored. The engagement and tensions between modernism and tradition, and institutionalized religion and spirituality are inherent issues for many composers who have sought to invoke spirituality and Otherness through contemporary music. *Contemporary Music and Spirituality* provides a detailed exploration of the recent and current state of contemporary spiritual music in its religious, musical, cultural and conceptual-philosophical aspects. At the heart of the book are issues that consider the role of secularization, the claims of modernity concerning the status of art, and subjective responses such as faith and experience. The contributors provide a new critical lens through which it is possible to see the music and thought of Cage, Ligeti, Messiaen, Stockhausen as spiritual music. The book surrounds these composers with studies of and by other composers directly associated with the idea of spiritual music (Harvey, Gubaidulina, MacMillan, Pärt, Pott, and Tavener), and others (Adams, Birtwistle, Ton de Leeuw, Ferneyhough, Ustvolskaya, and Vivier) who have created original engagements with the idea of spirituality. *Contemporary Music and Spirituality* is essential reading for humanities scholars and students working in the areas of musicology, music theory, theology, religious studies, philosophy of culture, and the history of twentieth-century culture. Contemporary music, like other arts, is dealing with the rise of »curators« laying claim to everything from festivals to playlists – but what are they and what do they do anyway? Drawing from backgrounds ranging from curatorial studies to festival studies and musicology, Brandon Farnsworth lays out a theory for understanding curatorial practices in contemporary music, and how they could be a solution to the field's diminishing social relevance. The volume focuses on two case studies, the Munich Biennale for New Music Theatre, and the Maerzmusik Festival at the Berliner Festspiele, putting them in a transdisciplinary history of curatorial practice, and showing what music curatorial practice can be.

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