

## Children Songs Chords For Pianosliforme

"A major contribution to the field..." . Gordon B. Davis, Honeywell Professor of Management Information Systems, Carlson School of Management, University of Minnesota, USA " "This book is required reading for anyone who wants to understand how and why computers influence organization structure. It established a conceptual foundation for the field, and examines the particular characteristics of the tools computer systems provide and what organizational impacts they can be expected to have. The conclusions are sometimes counter-intuitive, but always convincingly argued." Lee L. Gremillion, Partner, PricewaterhouseCoopers, USA "This is a superb source for people seeking to learn about organizational structure. Groth gives remarkable reasoning and interesting examples throughout the book. An exciting contribution" Kamar Singh, Project Manager, GE Aircraft Engines, Ohio, USA Lars Groth addresses a subject of key importance and takes a fresh and innovative look at the ways to build and develop organizations with the assistance of information technology. Five major examples are used to point out the road ahead for those aiming to improve existing organizations with the help of new technology, as well as explaining some significant properties inherent in organizations and information technology. For the first time, the interplay between organization structure and information technology is thoroughly analysed in the context of established organization theory. Through examination of existing models and taking into account the new possibilities offered by IT, this book will enable practising managers and consultants to look at their organizations and decide where the greatest, and least, opportunities lie. The book will also be highly relevant to MBA, MIS and Executive courses concerned with the relationship between organizations and IT.

(Book). In a career that spanned more than 50 years, Gerry Mulligan was revered and recognized as a groundbreaking composer, arranger, bandleader, and baritone saxophonist. His legacy comes to life in this biography, which chronicles his immense contributions to American music, far beyond the world of jazz. Mulligan's own observations are drawn from his oral autobiography, recorded in 1995. These are intermingled with comments and recollections from those who knew him, played with him, or were influenced by him, as well as from the author, who interviewed him in 1981. Jeru's Journey The Life & Music of Gerry Mulligan vividly recounts all the major milestones and complications in Mulligan's extraordinary life and career, ranging from his early days of arranging for big bands in the 1940s to his chance 1974 meeting with Countess Franca Rota, who would have a major impact on the last two decades of his life. In between were his battles with drugs; his significant contributions to the historic 1949 Birth of the Cool recording; the introduction of an enormously popular piano-less quartet in the early 1950s; the creation of his innovative concert jazz band in the early '60s; his collaboration personal and professional with actress Judy Holliday; his breakthrough into classical music; and his love of and respect for the American Songbook.

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Stravinsky in Context offers an alternative to chronological biography. Thirty-five short, specially commissioned essays explore the eventful life-tapestry from which Stravinsky's compositions emerged. The opening chapters draw on new research into the composer's childhood in St. Petersburg. Stravinsky's early, often traumatic upbringing is examined in depth, particularly in the context of his brother Roman's death, and religious sensibilities within the family. Further essays consider Stravinsky's years in exile at the centre of dynamic and ever-evolving cultural environments, the composer constantly refining his idiom and re-defining his aesthetics against a backdrop of world events and personal tragedy. The closing chapters review new material regarding Stravinsky's complicated relationship with the Soviet Union, whilst also anticipating his legacy from the varied perspectives of publishing, research and even - in the iconic example of The Rite of Spring - space exploration. The book includes previously unpublished images of the composer and his family.

Overzicht van vooral de 20e-eeuwse Nederlandse typografie.

From jazz trumpeters drawing on the noises of warfare in Beirut to female heavy metallers in Alexandria, the Arab culture offers a wealth of exciting, challenging, and diverse musics. The essays in this collection investigate the plethora of compositional and improvisational techniques, performance styles, political motivations, professional trainings, and inter-continental collaborations that claim the mantle of "innovation" within Arab and Arab diaspora music. While most books on Middle Eastern music-making focus on notions of tradition and regionally specific genres, The Arab Avant Garde presents a radically hybrid and globally dialectic set of practices. Engaging the "avant-garde"—a term with Eurocentric resonances—this anthology disturbs that presumed exclusivity, drawing on and challenging a growing body of literature about alternative modernities. Chapters delve into genres and modes as diverse as jazz, musical theatre, improvisation, hip hop, and heavy metal as performed in countries like Iraq, Egypt, Lebanon, Syria, Palestine, and the United States. Focusing on multiple ways in which the "Arab avant-garde" becomes manifest, this anthology brings together international writers with eclectic disciplinary trainings—practicing musicians, area studies specialists, ethnomusicologists, and scholars of popular culture and media. Contributors include Sami W. Asmar, Michael Khoury, Saed Muhssin, Marina Peterson, Kamran Rastegar, Caroline Rooney, and Shayna Silverstein, as well as the editors.

This introduction to the perception and cognition of music has been designed for both psychology and music students. The chapters are prefaced by editorial comments that give readers a background to the research discussed by the contributors.

This workbook will give you a solid foundation of theory and new insights into the subtleties of craftsmanship, whether you're a new or professional songwriter and whether your targeted market is country, gospel, top-40 or theatre.

"A TIME Magazine Top 10 Nonfiction Book of 2012 New Yorker Best Book of the Year i>Los Angeles Magazine's #1 Music Book of the Year /b>unique and revelatory book of music history that examines in great depth what is perhaps the best-known and most-popular symphony ever written and its four-note opening, which has fascinated musicians, historians, and philosophers for the last two hundred years. Music critic Matthew Guerrieri reaches back before Beethoven's time to examine what might have influenced him in writing his Fifth Symphony, and forward into our own time to describe the ways in which the Fifth has, in turn, asserted its influence. He uncovers possible sources for the famous opening notes in the rhythms of ancient Greek poetry and certain French Revolutionary songs and symphonies. Guerrieri confirms that, contrary to popular belief, Beethoven was not deaf when he wrote the Fifth. He traces the Fifth's influence in China, Russia, and the United States (Emerson and Thoreau were passionate fans) and shows how the masterpiece was used by both the Allies and the Nazis in World War II. Altogether, a fascinating piece of musical detective work a tr

This book is the first of two volumes providing comprehensive coverage of the fundamental knowledge and technology of composite materials. It covers a variety of design, fabrication and characterization methods as applied to composite materials, particularly focusing on the fiber-reinforcement mechanism and related examples. It is ideal for graduate students, researchers, and professionals in the fields of Materials Science and Engineering, and Mechanical Engineering.

This book constitutes the refereed proceedings of the First International Conference on Biologically Inspired Music, Sound, Art and Design, EvoMUSART 2012, held in Málaga, Spain, in April 2012, colocated with the Evo\* 2012 events EuroGP, EvoCOP, EvoBIO, and EvoApplications. Due to its significant growth in the last 10 years, this 10th EvoMUSART event has become an Evo\* conference in 2012. The 15 revised full papers and 5 poster papers presented were carefully reviewed and selected from 43 submissions. They cover a wide range of topics reflecting the current state of research in the field, including theory, generation, computer aided creativity, computational creativity, and automation.

An exploration of rhythm and the richness of musical time from the perspective of performers, composers, analysts, and listeners.

• Kirkus Best Books of 2015 selection for Biography • Published in celebration of Holiday's centenary, the first biography to focus on the singer's extraordinary musical talent When Billie Holiday stepped into Columbia's studios in November 1933, it marked the beginning of what is arguably the most remarkable and influential career in twentieth-century popular music. Her voice weathered countless shifts in public taste, and new reincarnations of her continue to arrive, most recently in the form of singers like Amy Winehouse and Adele. Most of the writing on Holiday has focused on the tragic details of her life—her prostitution at the age of fourteen, her heroin addiction and alcoholism, her series of abusive relationships—or tried to correct the many fabrications of her autobiography. But now, Billie Holiday stays close to the music, to her performance style, and to the self she created and put into print, on record and on stage. Drawing on a vast amount of new material that has surfaced in the last decade, critically acclaimed jazz writer John Szwed considers how her life inflected her art, her influences, her uncanny voice and rhythmic genius, a number of her signature songs, and her legacy.

The study of musical composition has been marked by a didactic, technique-based approach, focusing on the understanding of musical language and grammar -harmony, counterpoint, orchestration and arrangement - or on generic and stylistic categories. In the field of the psychology of music, the study of musical composition, even in the twenty-first century, remains a poor cousin to the literature which relates to musical perception, music performance, musical preferences, musical memory and so on. Our understanding of the compositional process has, in the main, been informed by anecdotal after-the-event accounts or post hoc analyses of composition. The Act of Musical Composition: Studies in the Creative Process presents the first coherent exploration around this unique aspect of human creative activity. The central threads, or key themes - compositional process, creative thinking and problem-solving - are integrated by the combination of theoretical understandings of creativity with innovative empirical work.

Shows examples of successful songs, describes the three basic songwriting forms, and discusses theme, repetition, wordplay, rhyme, rhythm, and common songwriting mistakes

In contrast to narrative, description is a much less researched phenomenon, and where it so far has found attention at all, scholars have almost always discussed it with fiction in mind. The all but exclusive concentration on literature has hitherto obscured the fact that description transcends literature and indeed the verbal media in general and is not only a transgeneric but also a transmedial phenomenon that can be found in many other media and arts. This book is a pioneering interdisciplinary study of description since it for the first time undertakes to close this research lacuna by highlighting description and its relevance with reference to a wide spectrum of arts and media. The volume opens with a detailed introductory essay, which aims at clarifying the descriptive as a basic semiotic form of organizing signs from a theoretical perspective but also provides a first overview of the uses of description as well as its problematics in fiction, painting and instrumental music. In the main part of the book, nine contributions by scholars from various disciplines explore description in individual media and different cultural epochs. The first section of the book is dedicated to literature and related (partly) verbal media and includes a typological and historical survey of description in fiction as well as discussions of its occurrence in poetry, nature writing, radioliterature and film. The second part deals with the (purely) visual media and ranges from a presentation of the descriptive techniques used in Durer's graphic reproductions to general reflections on `the descriptive? in the visual arts as well as in photography. A third section on description in music provides a perspective on yet another medium. The volume, which is the second one in the series `Studies in Intermediality?', is of relevance to students and scholars from various fields: intermedial studies, literary and film studies, history of art, and musicology. Contents Preface Introduction Werner WOLF: Description as a Transmedial Mode of Representation: General Features and Possibilities of Realization in Painting, Fiction and Music Description in Literature and Related (Partly) Verbal Media Ansgar NUNNING: Towards a Typology, Poetics and History of Description in Fiction Walter BERNHART: Functions of Description in Poetry Arno HELLER: Description in American Nature Writing Doris MADER: The Descriptive in Audio-/Radioliterature ? a `Blind Date? Klaus RIESER: For Your Eyes Only: Some Thoughts on the Descriptive in Film Description in Visual Media Johann Konrad EBERLEIN: Durer's Apocalypse as the Origin of the Western System of Graphic Reproduction: A Contribution to the History of Descriptive Techniques in the Visual Arts Gotz POCHAT: Spirituality sub metaphoris corporalium? Description in the Visual Arts Susanne KNALLER: Descriptive Images: Authenticity and Illusion in Early and Contemporary Photography Description in Music Michael WALTER: Musical Sunrises: A Case Study of the Descriptive Potential of Instrumental Music Notes on Contributors

This volume focusses on a rarely discussed method of meaning production, namely via the absence, rather than presence, of signifiers. It does so from an interdisciplinary, transmedial perspective, which covers systematic, media-comparative and historical aspects, and reveals various forms and functions of missing signifiers across arts and media. The meaningful silences, blanks, lacunae, pauses, etc., treated by the ten contributors are taken from language and literature, film, comics, opera and instrumental music, architecture, and the visual arts. Contributors are: Nassim Balestrini, Walter Bernhart, Olga Fischer, Saskia Jaszoltowski, Henry Keazor, Peter Revers, Klaus Rieser, Daniel Stein, Anselm Wagner, Werner Wolf

What is the difference between a performance of Beethoven's Fifth Symphony and the symphony itself? What does it mean for musicians to be faithful to the works they perform? To answer such questions, Lydia Goehr combines philosophical and historical methods of enquiry. Finding Anglo-American philosophy inadequate for the task, she shows that a historical perspective is indispensable to a full understanding of musical ontology. Goehr examines the concepts and assumptions behind the practice of classical music in the nineteenth century and demonstrates how different they were from those of previous centuries. She rejects the finding that the concept of a musical work emerged in the sixteenth century, placing its emergence instead around 1800. She describes how the concept of a work then came to define the norms, expectations, and behaviour that we now associate with classical music. Out of the historical thesis Goehr draws philosophical conclusions about the normative functions of concepts and ideals. She also addresses current debates among conductors, early music performers, and avant-gardists. - ; Introduction; I. The Analytic Approach: Status and identity: Analytical positions I; Analytical positions II; Critique and transition; II. The Historical Approach: Normativity and Practice: The central claim; Musical meaning I; Musical meaning II; Musical production I; Musical production II; Werktrue: Confirmation and challenge -

Music has been at the heart of Christian worship since the beginning, and this lavishly illustrated and wonderfully written volume fully surveys the many centuries of creative Christian musical experimentation. From its roots in Jewish and Hellenistic music, through the rich tapestry of medieval chant to the full flowering of Christian music in the centuries after the Reformation and the many musical expressions of a

now-global Christianity, Wilson-Dickson conveys 'a glimpse of the fecundity of imagination with which humanity has responded to the creator God.' Book jacket.

The author combs the Chicago blues scene for signs of authenticity, exploring the modes of promotion and advertising that sometimes distort the experience of the music. Reprint.

Interprets an eighteenth-century musical repertoire in sociable terms, both technically (specific musical patterns) and affectively (predominant emotional registers of the music).

William Schuman, Vincent Persichetti, and Peter Mennin were three of the most significant American composers of the 20th century, yet their music has largely disappeared from view since their respective deaths. Because they each spent the majority of their careers working at the Juilliard School and Lincoln Center, their music is often viewed as "interchangeable." In *The Music of William Schuman, Vincent Persichetti, and Peter Mennin: Voices of Stone and Steel*, Walter Simmons provides a thorough examination of the lives and work of these artists, clarifying their considerable individuality both as composers and as human beings. The book begins with a comprehensive introduction summarizing the conventional view of the history of American music, while noting the marginalization of traditionalist composers—those who preferred to work with the musical forms and developmental principles on which the body of Western classical music is based. In the chapters that follow, each composer is presented through a brief overview and a biographical essay, followed by a general description of his style. Extensively researched and including detailed discussions and insights, the sections include lists of the composer's "most representative, fully realized works" and then provide systematic overviews of most or all of their compositions, giving the reader a general understanding of the artist and his work. The overviews contain a description of each composition, information concerning first performance and first recording, excerpts from reviews as well as Simmons' own critical assessment of each, and a statement of its place within the composer's output as a whole. A selected bibliography and essential discography follows at the end of each chapter.

Did you know that Beethoven contemplated, however fleetingly, writing more than forty symphonies and that for the *Missa solemnis* he sought stimulus from a Latin-German dictionary? And what about the underappreciated sociable side of Beethoven's music to set alongside the familiar one of the heroic? *Beethoven Studies 4* is a collection of ten chapters that approach the composer and his music from an appealing range of critical standpoints, aesthetic, analytical, biographical, historical and performance. Alongside essays that offer new information on Beethoven's compositional practice and broaden understanding of the music's contemporary and posthumous appeal, there are essays on his interaction with specific environments, Bonn and post-Napoleonic Austria, and vocal and piano performance practice. The volume will appeal to cultural historians and practitioners as well as Beethoven enthusiasts.

Joni Mitchell is one of the foremost singer-songwriters of the late twentieth century. Yet despite her reputation, influence, and cultural importance, a detailed appraisal of her musical achievement is still lacking. Whitesell presents a through exploration of Mitchell's musical style, sound, and structure in order to evaluate her songs from a musicological perspective. His analyses are conceived within a holistic framework that takes account of poetic nuance, cultural reference, and stylistic evolution over a long, adventurous career. Mitchell's songs represent a complex, meticulously crafted body of work. *The Music of Joni Mitchell* offers a comprehensive survey of her output, with many discussions of individual songs, organized by topic rather than chronology. Individual chapters each explore a different aspect of her craft, such as poetic voice, harmony, melody, and large-scale form. A separate chapter is devoted to the central theme of personal freedom, as expressed through diverse symbolic registers of the journey quest, bohemianism, creative license, and spiritual liberation. Previous accounts of Mitchell's songwriting have tended to favor her poetic vision, expansive verse structures, and riveting vocal delivery. Whitesell fills out this account with special attention to musical technique, showing how such traits as complex or conflicting sonorities, dualities of harmonic mode, dialectical tensions of texture and register, intricately layered instrumental figuration, and a variable vocal persona are all essential to her distinctive identity as a songwriter. *The Music of Joni Mitchell* develops a set of conceptual tools geared specifically to Mitchell's songs, in order to demonstrate the extent of her technical innovation in the pop song genre, to give an account of the formal sophistication and rhetorical power characterizing her work as a whole, and to provide grounds for the recognition of her intellectual stature as a composer within her chosen field.

*Joni Mitchell Complete So Far* contains 167 songs spanning her entire career, transcribed accurately and including the authentic tunings Joni explored throughout her artistic development.

Titles: \* All I Want \* Amelia \* The Arrangement \* (You're So Square) Baby I Don't Care \* Bad Dreams \* Banquet \* Baran grill \* Be Cool \* The Beat of Black Wings \* Big Yellow Taxi \* Big Yellow Taxi (2007) \* A Bird That Whistles (Corrina, Corrina) \* Black Crow \* Blonde in the Bleachers \* Blue \* Blue Boy \* Blue Motel Room \* The Boho Dance \* Borderline \* Both Sides, Now \* Cactus Tree \* California \* Car on a Hill \* Carey \* A Case of You \* Chelsea Morning \* Cherokee Louise \* Chinese Cafe/Unchained Melody \* The Circle Game \* Cold Blue Steel and Sweet Fire \* Come In from the Cold \* Conversation \* Cool Water \* Court and Spark \* Coyote \* The Crazy Cries of Love \* Dancin' Clown \* The Dawntreader \* Dog Eat Dog \* Don Juan's Reckless Daughter \* Don't Interrupt the Sorrow \* Down to You \* Dreamland \* Edith and the Kingpin \* Electricity \* Ethiopia \* Face Lift \* Fiction \* The Fiddle and the Drum \* For Free \* For the Roses \* Free Man in Paris \* Furry Sings the Blues \* The Gallery \* God Must Be a Boogie Man \* Good Friends \* Hana \* Harlem in Havana \* Harry's House—Centerpiece \* Hejira \* Help Me \* The Hissing of Summer Lawns \* How Do You Stop \* I Don't Know Where I Stand \* I Had a King \* I Think I Understand \* If \* If I Had a Heart \* Impossible Dreamer \* In France They Kiss on Main Street \* Jericho \* Judgement of the Moon and Stars (Ludwig's Tune) \* The Jungle Line \* Just Like This Train \* Ladies' Man \* Ladies of the Canyon \* Lakota \* Last Chance Lost \* The Last Time I Saw Richard \* Lead Balloon \* Lesson in Survival \* Let the Wind Carry Me \* Little Green \* Love \* Love Puts on a New Face \* Lucky Girl \* The Magdalene Laundries \* Man from Mars \* Man to Man \* Marcie \* Michael from Mountains \* Moon at the Window \* Morning Morgantown \* My Best to You \* My Old Man \* My Secret Place \* Nathan la Franeer \* Night in the City \* Night of the Iguana \* Night Ride Home \* No Apologies \* Not to Blame \* Nothing Can Be Done \* Number One \* Off Night Backstreet \* One Week Last Summer \* The Only Joy in Town \* Otis and Marlena \* Overture—Cotton Avenue \* Paprika Plains \* Passion Play (When All the Slaves Are Free) \* People's Parties \* The Pirate of Penance \* The Priest \* Rainy Night House \* Raised on Robbery \* Ray's Dad's Cadillac \* The Reoccurring Dream \* Refuge of the Roads \* River \* Roses Blue \* Same Situation \* See You Sometime \* Sex Kills \* Shades of Scarlett Conquering \* Shadows and Light \* Shine \* Shiny Toys \* The Silky Veils of Ardor \* The Sire of Sorrow (Job's Sad Song) \* Sisotowbell Lane \* Slouching Towards Bethlehem \* Smokin' (Empty, Try Another) \* Snakes and Ladders \* Solid Love \* Song for Sharon \* Song to a Seagull \* Songs to Aging Children Come \* Stay in Touch \* A Strange Boy \* Strong and Wrong \* Sunny Sunday \* Sweet Bird \* Talk to Me \* Taming the Tiger \* Tax Free \* The Tea Leaf Prophecy (Lay Down Your Arms) \* That Song About the Midway \* This Flight Tonight \* This Place \* The Three Great Stimulants \* Tin Angel \*

Trouble Child \* Turbulent Indigo \* Twisted \* Two Grey Rooms \* Underneath the Streetlight \* Urge for Going \* Wild Things Run Fast \* Willy \* The Windfall (Everything for Nothing) \* The Wolf That Lives in Lindsey \* Woman of Heart and Mind \* Woodstock \* You Dream Flat Tires \* You Turn Me on I'm a Radio \* Yvette in English

This book investigates how the media have become self-referential or self-reflexive instead of mediating between the real or fictional worlds about which their messages pretend to be and between the audience that they wish to inform, counsel, or entertain. The concept of self-reference is viewed very broadly. Self-reflexivity, metatexts, metapictures, metamusic, metacommunication, as well as intertextual, and intermedial references are all conceived of as forms of self-reference, although to different degrees and levels. The contributions focus on the semiotic foundations of reference and self-reference, discuss the transdisciplinary context of self-reference in postmodern culture, and examine original studies from the worlds of print advertising, photography, film, television, computer games, media art, web art, and music. A wide range of different media products and topics are discussed including self-promotion on TV, the TV show Big Brother, the TV format "historytainment," media nostalgia, the documentation of documentation in documentary films, Marilyn Monroe in photographs, humor and paradox in animated films, metacommunication in computer games, metapictures, metafiction, metamusic, body art, and net art.

Biographical note: Grzegorz Dogil, IMS, University of Stuttgart, Germany; Susanne Maria Reiterer, Universität Tübingen, Germany.

A lush exploration of Joni Mitchell's career and art. When singer, musician, and broadcast journalist Malka Marom had the opportunity to interview Joni Mitchell in 1973, she was eager to reconnect with the performer she'd first met late one night in 1966 at a Yorkville coffeehouse. More conversations followed over the next four decades of friendship, and it was only after Joni and Malka completed their most recent recorded interview, in 2012, that Malka discovered the heart of their discussions: the creative process. In *Joni Mitchell: In Her Own Words*, Joni and Malka follow this thread through seven decades of life and art, discussing the influence of Joni's childhood, love and loss, playing dives and huge festivals, acclaim and criticism, poverty and affluence, glamorous triumphs and tragic mistakes . . . This riveting narrative, told in interviews, lyrics, paintings, and photographs, is shared in the hope of illuminating a timeless body of work and inspiring others.

"Having been born a freeman, and for more than thirty years enjoyed the blessings of liberty in a free State—and having at the end of that time been kidnapped and sold into Slavery, where I remained, until happily rescued in the month of January, 1853, after a bondage of twelve years—it has been suggested that an account of my life and fortunes would not be uninteresting to the public." -an excerpt

After an overview of Joni Mitchell's career, the author explores in-depth discussion of all of her songs and proceeds chronologically through her albums.

Music and Synesthesia Abstracts from a Conference in Vienna, Scheduled for July 3-5, 2020  
The Act of Musical Composition Studies in the Creative Process Routledge

From scouring flea markets and eBay to maxing out their credit cards, record collectors will do just about anything to score a long-sought-after album. In *Vinyl Freak*, music writer, curator, and collector John Corbett burrows deep inside the record fiend's mind, documenting and reflecting on his decades-long love affair with vinyl. Discussing more than 200 rare and out-of-print LPs, *Vinyl Freak* is composed in part of Corbett's long-running *DownBeat* magazine column of the same name, which was devoted to records that had not appeared on CD. In other essays where he combines memoir and criticism, Corbett considers the current vinyl boom, explains why vinyl is his preferred medium, profiles collector subcultures, and recounts his adventures assembling the Alton Abraham Sun Ra Archive, an event so all-consuming that he claims it cured his record-collecting addiction. Perfect for vinyl newbies and veteran crate diggers alike, *Vinyl Freak* plumbs the motivations that drive Corbett and collectors everywhere.

Strange as it may seem, Cervantes's novel *Don Quixote*, Marc Forster's film *Stranger than Fiction*, Shakespeare's play *A Midsummer Night's Dream*, Pere Borrell del Caso's painting "Escaping Criticism" reproduced on the cover of the present volume and Mozart's sextet "A Musical Joke" all share one common feature: they include a meta-dimension. Metaization – the movement from a first cognitive, referential or communicative level to a higher one on which first-level phenomena self-reflexively become objects of reflection, reference and communication in their own right – is in fact a common feature not only of human thought and language but also of the arts and media in general.

However, research into this issue has so far predominantly focussed on literature, where a highly differentiated, albeit strictly monomedial critical toolbox exists. Metareference across Media remedies this oneness and closes the gap between literature and other media by providing a transmedial framework for analysing metaphenomena. The essays transcend the current notion of metafiction, pinpoint examples of metareference in hitherto neglected areas, discuss the capacity for metaization of individual media or genres from a media-comparative perspective, and explore major (historical) forms and functions as well aspects of the development of metaization in cultural history. Stemming from diverse disciplinary and methodological backgrounds, the contributors propose new and refined concepts and models and cover a broad range of media including fiction, drama, poetry, comics, photography, film, computer games, classical as well as popular music, painting, and architecture. This collection of essays, which also contains a detailed theoretical introduction, will be relevant to students and scholars from a wide variety of fields: intermediality studies, semiotics, literary theory and criticism, musicology, art history, and film studies.

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