



Blixa Bargeld and Einstürzende Neubauten: German Experimental Music: 'Evading do-re-mi'

Jennifer Shryane

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At the end of his life, Pierre Schaeffer commented that his musical and sound experiments had attempted to go beyond 'do-re-mi'. This had a direct bearing on Einstürzende Neubauten's musical philosophy and work, with the musicians always striving to extend the boundaries of music in sound, instrumentation and purpose. The group are one of the few examples of 'rock-based' artists who have been able to sustain a breadth and depth of work in a variety of media over a number of years while remaining experimental and open to development. Jennifer Shryane provides a much-needed analysis of the group's important place in popular/experimental music history. She illustrates their innovations with found- and self-constructed instrumentation, their Artaudian performance strategies and textual concerns, as well as their methods of independence. Einstürzende Neubauten have also made a consistent and unique contribution to the development of the independent German Language Contemporary Music scene, which although often acknowledged as influential, is still rarely examined.

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