

## **Space, Mysticism, Romantic Music, Sequencing, and the Widening of Form in German „Krautrock“ during the 70's.**

The German Beat Bands of the sixties tended to imitate the British beat music scene, in their looks as well as in their music. Sometimes they used the German language, which is the funny version, but often they tried to sing in English, which resulted in bad pronunciation and the missing „th“ became a characteristic aspect of many bands. At the end of the sixties however, many bands were looking for new inspirations; they were tired of copying the British beat scene.

Interestingly, the new kind of German popular music had its origin in California. Here the hippies of the mid and late sixties and bands like “Grateful Dead” created the so-called “Psychedelic Music”, a mixture of revolt, drugs, dreams, and long improvisations.

It needed some time until the psychedelic movement reached Germany and a kind of German psychedelic music began to develop. This music was soon called “Krautrock”.

As the “All Music Guide” states, “...Krautrock refers to German bands from the 70s that expanded the sonic possibilities of art and progressive rock. Instead of following in the direction of their British and American counterparts, the German bands became more mechanical and electronic. Often they created a pulsating, droning sound that owed more to the avant-garde than to rock & roll.”<sup>1</sup> This refers to the music of Tangerine Dream and many others, but not to some other important styles of Krautrock.

The term Krautrock itself was – so it is said – created by a British Magazine,<sup>2</sup> possibly influenced by songs from Amon Düül II like “Mr. Kraut’s jinx” or the simple title “Krautrock” from the band “Faust”. Some German musicians regarded it as negative, others said it is just an expression for a kind of music where an equivalent English term does not exist, and therefore it is something special.<sup>3</sup>

Thus, Krautrock is the music, which has not much or nothing to do with usual rock & roll. For instance, the successful German band “The Scorpions” played a kind of international hard rock in the seventies, so the term cannot be applied for their music. Therefore, the term does not cover the total range of German popular music from the seventies, it indeed indicates a very special style, often meditative, spherical, or somehow crazy.<sup>4</sup>

Among Krautrock, a great number of different sub genres existed. The article concentrates on five of these sub genres, as the bands that represent them, are, or were, among the most popular bands of Krautrock. These sub genres of Krautrock are: Cosmic Space Music, Experimental Mystic, Romantic, Mystic Fantasy and Popular Sequencing Music. As the first two are closely connected with the mentioned term “psychedelic” and the description of the “All Music

Guide”, the other three follow different musical tendencies. These sub genres are represented best by the bands Tangerine Dream, Faust, Novalis, Eloy and Kraftwerk.

The band “Tangerine Dream” formed in 1967. Starting as a Rock `n Roll cover band, they soon wanted to change their repertoire to something different. Edgar Froese, the mastermind and synthesizer player, had studied some time sculpture with Salvador Dali and felt influenced by his surrealistic techniques and ideas and thought of conveying these ideas to his music.<sup>5</sup> They discovered the synthesizers and made them the most important instrument. Also they used a flute and organ and thus created spacey, cosmic soundscapes that gave this part of German psychedelic music its special name. Terms like “Space Music”, “Cosmic Music” or simply “Electronic”, characterize that style that is deeply connected with the works of “Tangerine Dream”.

The cosmic atmosphere came out clearly with their second album from 1971, entitled “Alpha Centauri”.



Image 1: Tangerine Dream,  
Cover “Alpha Centauri”

As the title Alpha Centauri suggests, our neighbouring solar system, about four light years away, gave the name and is responsible for the cosmic aspect. The album contains only three tracks, the title song “Alpha Centauri” lasts a bit more than 22 minutes. It consists of a streaming and flowing of noises and sounds, forming an atmosphere of outer space.

A pipe organ can be heard almost throughout the song, fading in and out, using heavily reverberated minor clusters and sound FX. A drone tone on G that fades in and out as well, accompanies half the song. Noises are

wind-like on different ranges, with glissandos and changing volumes. A choir-like effect becomes more natural in the end, sounding like voices with intense reverberation. A flute improvises for about fifteen minutes of the song, fading in and out as well. Mostly without any accompaniment and just wind noises in the background, the flute is free to improvise on any scale; often it uses segments of the A minor, F major and E minor 7 scales (see example 1). The flute seems to like the sounds of wind FX or glissandos, as it can often be heard in this connexion. Until the end, the organ comes in again heavily with a loud pedal bass tone, supporting the ostinato G major – A minor motif, using the third (B) occasionally in bass instead of the tonic G. These chords are followed for one time only by an D major – E minor part to turn back to the final G major – A minor repetition (see table 1 for song structure).

Interestingly, the song contains also lyrics, but not sung, but spoken with distortion and delay effect. The German text is about the spirit of love that fills the universe. This love is so strong that hate has no place:

Der Geist der Liebe erfüllt den Kosmos, und der das All zusammenhält, kennt jeden Laut. Der Geist steht auf, seine Feinde zerstieben, und die ihn hassen, flieh'n vor seinem Angesicht. Sende aus deinen Geist, und Leben entsteht und also erneuerst du das Antlitz der Erde. Komm Geist, erfülle die Herzen deiner Menschen und entzünde ihnen das Feuer deiner ewigen Liebe.



Example 1: Alpha Centauri, flute from the “flute & wind”-section (12:00-12:25)

Surely, a song structure like this has no place for intros, verses, choruses and bridges or even solos. The whole title can be regarded as a solo with changing backgrounds, a flowing stream of sounds.

Tangerine Dream went through several phases, the most important change was to include sequencer patterns, as can be heard on their album “Phaedra” from 1974, where the fifteen minute title song makes heavy use of sequencing and a lot of moog and mellotron effects. As a rule, the arpeggiated sequencing trance drifts in and out of the mix. The melodic lines of the moog are all rather simple and are certainly intended to induce a trance-like effect as well. The sequencing is programmed in minimalistic steps to create a flowing motion, where changes are minor, and nearly imperceptible. The wind-like effects are here as well as a characteristic of the bands’ soundscapes.

The band has written several works for film music and is active still today. Now as before, the synthesizer is the most important instrument.<sup>6</sup>

<b>Alpha Centauri / Tangerine Dream (1971)</b>				
cymbals organ cresc.	drone tone (G)	flute + reverb	wind fx	windy fx different range
(pipe organ throughout, fading in & out)				
0:00	2:27	3:00	3:50	5:40
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glissando fx different ranges	high organ sounds	glissando fx and flute	wind noises high pitched,	flute & wind ac. zither: d,g
7:25	8:25	9:25	10:00	10:55
-----				
flute & wind	flute & wind	flute	intensifying fx volume	flute climax (high pitched)
12:00	13:16	15:40	16:33	16:40
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lyrics (spoken) until 19:15	organ & choir organ: (G - Am) with loud bass tone	organ & choir organ: (D - Em) and back to (G - Am)	fade till 22:04	end
18:06	19:00	20:00	21:20	22:04

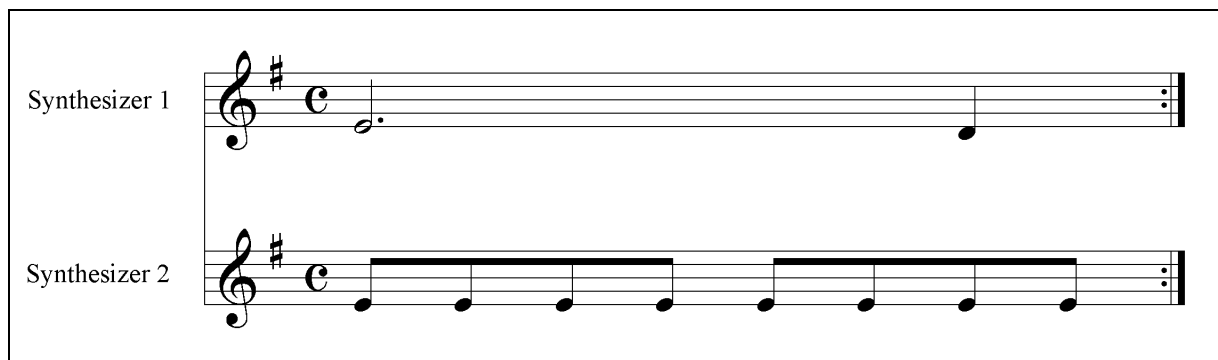
Table 1: Alpha Centauri Song Structure (The time line indicates significant changes in sound and arrangement)

The band “Faust” formed in 1971. With very little success in Germany, they were even more successful in Britain.<sup>7</sup> They did not start as a Rock band, but felt a strong inclination to experimental electronics from their beginning. After disbanding in the mid 70ies, the band reunited in the late 80ies.

In 1973, they released the album “Faust IV”, which included the song “Krautrock”, which is a fine example of the mentioned meditative and crazy atmosphere of that genre. As David Ilic states in the liner-notes of the re-issue CD, Faust does not produce song forms, time and space develop as streams of consciousness.<sup>8</sup> As “Alpha Centauri”, the title “Krautrock” relies mostly on noise and sound fx. The cover of “Faust IV”, however, does not resemble its

bizarre musical contents at all: Here only empty music manuscript paper is shown. The song can be divided into two parts, A - without drums, and B - with complete drum set. Most of the entire song is built around a simple pattern with nothing but the tones d and e, performed by two synthesizer sounds, where a version with heavy fuzz distortion plays only e (Synthesizer 2), and the reverberated counterpart (Synthesizer 1) plays e with d on the fourth beat, (see example 2).

The two parts of the song become even more different because the ostinating pattern of synthesizer 1 is fading within the A-part so that it is lost when the drums start. In addition, with the entry of the drums the sound of synthesizer 2 changes from the fuzzy version to an undistorted, more bass-like sound.



Example 2: Krautrock, synthesizer patterns

To create a wide stereo effect, synthesizer 1 is on the left channel and synthesizer 2 on the right channel only. This patterns goes on for at least the whole of part A, the volume of the first synthesizer is constantly fading through part A and is no longer audible in part B. The pattern of synthesizer 2 goes on for the complete song, but it changes from the fuzz version in part A to a bass sound in part B. In addition, the pattern varies rhythmically in the second part. An electric guitar adds a few single notes and single note lines, often with heavy use of a wah-wah. The material is mostly in the scale of E pentatonic minor. A second guitar is used for sound fx only with heavy wah and distortion application; no significant melody or harmony is audible here. These sounds form a part of the machinery-like sounds that are created by synthesizers as well. A tambourine adds percussive elements by starting to rattle only occasionally first, then moving on towards a rattling through on eighth notes with stress on beats 2 and 4 and thus integrating an rock n' roll aspect here.

The entry of the drum set marks the beginning of the second part of the title. The drums act rock-like similar to the tambourine by emphasizing beats 2 and 4 on the snare drum and so part B has at least rhythmically something in common with conventional rock music. A short fade out, fade in and out again leads to the final ending (see table 2 for song structure).

## Krautrock / Faust (1973)

### Part A

gliss	synthesizer pattern	short guitar notes	tambourine occasionally	stereo wah-guitar	tambourine on 2 + 4
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(heavy steamy, machinery-like sound fx throughout, fading in and out)

0:00	0:02	0:38	0:50	1:30	2:00
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### Part B

tambourine rattling through on eighth notes, stressing the “four and”-beats	guitar single notes heavy wah-fuzz fx in background	tambourine stresses “one and”-beats	drumset rock groove on 2 + 4 fuzz-synth replaced by bass-like sound	high wah- guitar notes
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4:00	5:00	6:00	7:00	8:05
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drums fade, steamy glissando fx dominant	drums louder	cymbals instead of hi-hat	back to hi hat	master fade out	short fade in of all sounds loud drums	quick fade out + end
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9:20	10:00	10:40	10:53	11:12	11:32	11:45
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Table 2: “Krautrock” Song Structure (The time line indicates significant changes in sound and arrangement)

Apart from the electronic emphasis, several other styles are in close connexion with Krautrock. The romantic style forms an important part of Krautrock; the most successful band is “Novalis”, named after the German poet from the 18th century. The band did not only take his name: Several lyrics are taken directly from the poet, only slightly modified. To underline the romantic impression, Novalis chose Art Nouveau covers, as for the album, “Sommerabend”.

The title tune “Sommerabend” - with lyrics by the band - is a piece with more than 18 minutes which is divided into five parts that blend into one another (see table 3 for song structure). All musical patterns are rather simple, using mostly slow melody lines with soft sounding synthesizer chords for backing. As the band uses a regular instrumentation, the synthesizers are accompanied by drums, electric and acoustic guitars and bass guitar. Novalis started as a folk oriented band, so the use of the acoustic guitar feels somewhat intimate for them.

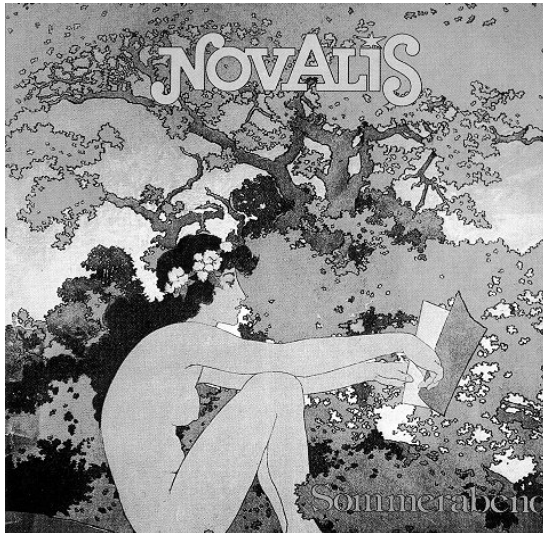


Image 2: Novalis, Cover  
"Sommerabend"

A typical "Krautrock"- characteristic for bands that do not belong to the more electronic sub genre is the intense use of the soft sounding synthesizer backing chords, usually a string-like registration is applied for this accompaniment.

The lyrics point out the intention behind it: A thoughtful feeling of a summer evening should be created, where someone is sitting at the beach, dreaming with the waves, becoming depressed and happy again by the idea, that he and all others could be happy when he learns or knows how to give love to others. This idea brings him to a

new day with new hope.

The first part called "Wetterleuchten" (Summer lightning), acts as an introduction to set the mood in not much more than synthesizer background, a few notes of the electric bass guitar, and slow, simple drums with snare on beats 2 and 4, bass drum mostly on beat 1 and eighth notes on hi-hat. As most of this part has only chord backings on D sharp minor and F sharp major, the chord progression A minor, F major, A minor, G major and A minor again supports the simple melody line that softly rises out of the chords at the end of this part, (see example 3):

soft lead sound (square-like) with reduced harmonics. The first four-bar-pattern is repeated, where only the melody changes to the lower octave for three beats of one bar. This whole section is repeated again after two bars of A minor.

Part 2 is titled “Am Strand” (On the beach) and adds the acoustic guitar with the simple ostinato chord pattern A minor, C and D major, playing chord arpeggios. The guitar soon changes to play two voicings of the A minor chord only, accompanied by the bass guitar with not more than G and A notes, where G acts as a suspension. After two minutes, the guitar goes back to the chord progression and uses arpeggios again. Sounds of waves are supposed to suggest the beach mood, though the waves tend to be rather small ones here. In this section, the lyrics start.

Part 3 “Der Traum” (The dream) shows us the depressed aspect of the protagonist, but also the idea to give love. In mood very similar to part 2, a slightly enhanced chord structure is used here: E minor, A minor, B flat major, C major, B minor, and A major. As is the rule for the chord progression of Novalis in this time, this pattern is nearly always repeated with only minor changes. Instrumental sections alternate with vocal parts, a lead synthesizer section is repeated completely, see also table 3 for song structure. At the end, a siren-like synthesizer glissando leads over to the opening of the happier sounding “New day”-Part.

Part 4 “Ein neuer Tag” (A new day), changes to a rock & roll like groove on the chords D, F and A major, to demonstrate the positive aspect of the new and happy day. The siren sound that started in the previous part goes on here for a few seconds and thus combines part 3 and 4. Same as in part 3, instrumental sections alternate with the vocals. The instrumental intro section is repeated twice after the first and second vocal parts. Part 4 is divided into two sections, where the second section is a repetition of a fragment of part 3, “The dream”, see table 3 for details. Here the lead synthesizer and the guitar play the same as in the corresponding elements of part 3, the vocals however, present the melody with new lyrics.

The last fifth part “Ins Licht” (Into the light), is just a repetition of a section of part 1, “Summer lightning”, slightly modified in sound. Here a few final chords are added by synthesizer alone.

Regarded as a complete work, the piece looks like a circle where the end is attached to the beginning. The repetitions of several sections that are used in different combinations within the single parts support the impression that the title should be regarded as a whole, although the sections are not really musically blended but are more or less simply juxtaposed.



## Sommerabend / Novalis (1976)

### Wetterleuchten

string- synthesizer drums bass few lead sound fills	melody section on A minor	repetition of melody section	ac. guitar chords chords to prepare next part	<u>Am Strand</u> ac. guitar arpeggio (short) A minor chords
0:00	2:08	2:47	3:10	3:50

### Der Traum

Wave sound fx A minor guit.	chord progession Am , C, D	Vocals	ac. guitar click fx	electr. guitar & strings melody	vocals
4:20	5:40	6:20	8:12	8:42	9:22

### Ein neuer Tag

lead synth. repeated melody line	vocals	lead synth. as before (comp. 10:00)	synth fx (siren sound)	electr. guitar: rock n roll groove lead synth.	vocals (choir)
10:00	10:42	11:22	12:00	12:07	12:57

lead synth. melody	vocals (choir)	lead synth. melody as before (comp. 13:22)	Repetition of lead guit. / synth. of "Der Traum" (comp. 8:42)	vocals melody of "Der Traum" (comp. 9:22)	lead synth. as in "Traum" with diff. sound (comp. 10:00)
13:22	13:42	14:06	14:29	15:08	15:45

### Ins Licht

same as "Wetter" first section with diff. sound	same as "Wetter" melody part (comp. 2:08)	synthesizer final chords	end
16:22	17:22	18:03	18:15

Table 3: "Sommerabend" Song Structure (The time line indicates significant changes in sound and arrangement)

Very often, the German bands tended to mysticism and magic in their lyrics and so there was the need for a musical expression, which in many cases resulted in dark, mystic keyboard sounds with minor chords that were applied to awake

strange, alien emotions. Stories of ancient, cosmic, medieval, or fictitious fairy tales had to be set to music. Of course, the string like synthesizer sound that plays only chords is almost indispensable here again and clearly evident as a characteristic feature of typical Krautrock.

The band “Eloy”, who borrowed their name from the short story “The time machine” from H.G. Wells, where the naive and innocent creatures were called Eloy contrasting the “Morlocks”, the monsters of the underworld.

To present a total work of art, this album introduced one theme where the individual tracks demonstrated certain aspects or phases. The band chose the theme of the rise and fall of Atlantis, which they presented with four titles and the cover functioned as a supporting and mind inspiring painting. As the seventies were the decade of skilfully worked out covers, this media was integrated as well: The cover could be unfolded to show huge, double-sided illustrations of the main elements of the album. The album was entitled “Ocean” and showed god Poseidon as ruler of the ocean, see image 3.

In this case, his head is lost in a galaxy and he holds a rod with a skull, which gives evil forebodings. It can also be seen that he is settled on or he almost forms an island, at the shore of which several sailing ships seem to collide with the rocks.

The concept starts with the first title, the rise of Atlantis, with “Poseidon’s creation”, goes over to “Incarnation of Logos” and “Decay of Logos” till the last title that characterizes the fall of the island, “Atlantis’ agony at June 5th – 84987, 13, P.M. Gregorian Earth time”. Here the exact date and time of the fall is given. The band, so it seems, did not care much about the curious time “13 p.m.”

The theme is taken from Plato’s documents “Timaios” and “Kritias”, which describe the rise and fall of Atlantis.<sup>9</sup>

Eloy is much closer to the rock scene the other bands analysed here. The first title, “Poseidon’s Creation”, shows some elements of Eloy’s music and of why they, nevertheless, belong to the “Krautrock” genre. Typical for Krautrock are the indispensable string synthesizer backings that play only simple chords, also the rather naive vocals that are more spoken than sung and that lack proper pronunciation. On the other hand it should be mentioned that the instruments are played with more virtuosity: Compared to Novalis, the drums play a lot of fast rolls and more sophisticated hi-hat rhythms, the bass lines are full of melodic content and do not rely on tonic notes only. The title features an energetic intro that leads on to the organ theme, also introduced by a swelling crescendo.

The organ theme (see example 4) is simple and in octaves in D minor, but it has a moving-onward feel that fits to the 12/8 time signature and with this simple structure it almost sounds like a heavy guitar riff. This signature is kept for most of the song until it changes to 4/4 for the synthesizer and guitar solos at the end, see table 4 for complete song structure.



Example 4: Organ Theme from “Poseidon’s Creation”

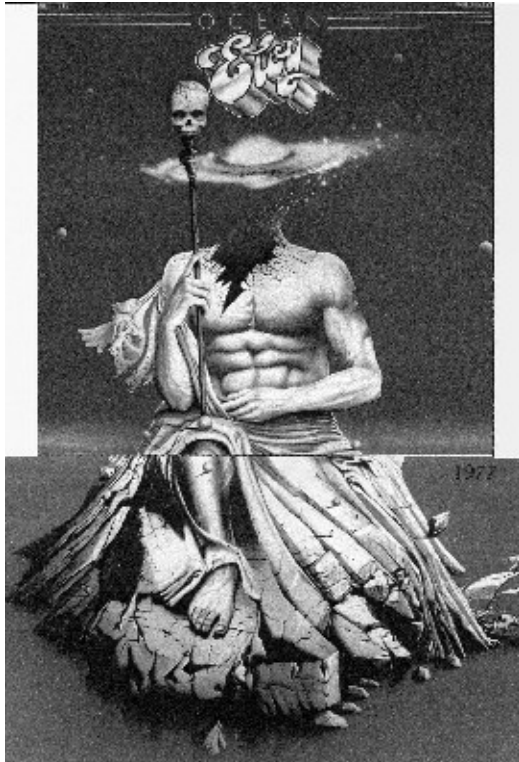


Image 3: Eloy, Cover “Ocean”

The organ theme is repeated four times to give place then to guitar fills on G major. This whole section is being repeated with two times organ theme to move on to a guitar solo with string backing. Here two overdubbed guitars fight around the solo part, which is on D minor first and alternates with C major when a recorder (or a corresponding synthesizer setting) joins the section. A repetition of the organ theme without the G major section leads to the vocal part of the title. Here, the spoken lyrics tell Plato’s story how Poseidon created Atlantis. Lots of reverberation and delay on the vocals try to hide the bad pronunciation, but the inevitable string backings succeed in making this part somehow mystical. Based for some time just on D minor and A minor, the progression A flat, B flat and G major

functions as a link to the transposed section on C minor and G minor, where at its end, A flat, B flat and G link back to D minor and A minor for the repetition of this whole part, with new lyrics. The repetition features bass guitar and accentuated drums, and in the third version of this part the C minor section is cancelled. Then the drums emphasize a hi-hat on eighth notes, together with many fills, which, as a whole, make a typical rock groove. The final synthesizer and guitar solos change the time signature to 4/4, both instruments rely on a harmonic background of only C minor and D major. At the end, a choir fades in with not more than just a low tone on an “aaahh”-voicing, until it uses some simple higher melodic lines on the C minor scale. This choir leads to the end.

<b>Poseidon's Creation / Eloy (1977)</b>					
guit. arpeggio F minor & synth. then bass & drums Fm - Dm (repeated)	strings organ crescendo  (time signature: 12/8 until 7:40)	organ theme D minor guitar fills (G major)	guitar solo (2 guitars) string backing D minor	change to Dm - C & recorder	organ theme Dm, without G major part
0:00	0:45	1:23	2:20	3:29	3:55
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Dm - C part (short version)	arpeggio guit. Dm - Am & cymbals, then vocals (spoken) string backing	change to Ab, Bb, G	change to Cm - Gm (structure as Dm - Am)	Ab, Bb, G as before comp. 5:17	repeat vocal part as from 4:29, & bass & drums
4:18	4:29	5:17	5:30	5:42	5:55
-----					
repeat vocal part, (without Cm - section) hi-hat: eighth rock groove	synth. solo square lead sound (based on Cm - D) time sign.: 4/4	guitar solo on Cm - D	choir (Aaah voices) one note Cm	choir high melody (minor scale) Cm	end
7:05	7:40	8:22	9:27	10:30	11:37

Table 4: "Poseidon's creation" Song Structure (The time line indicates significant changes in sound and arrangement)

"Kraftwerk" formed in 1968 and is considered to be the most famous band when Krautrock is concerned. Their minimalistic sequencing combined with simple, often funny, commonplace nonsense lyrics<sup>10</sup> and synthesizer lines that are easy to sing along gave them worldwide success. They rely on synthesizer sounds, but occasionally traditional instruments like a flute can also be heard. Their most successful album is "Autobahn", released in 1974. The cover shows this highway (see image 4) and the title tune is about cruising along on the highway, overtaking other cars (or being overtaken as well) and listening to the radio.

An intro with the noise of a starting car sets the mood for the cruise. A vocoder voice, saying "Autobahn", tells were the protagonists are. From then on, the song can be structured into four parts, see table 5. Part A contains the main theme on F major, see example 5, where also the vocals set in.

## Autobahn / Kraftwerk (1974)

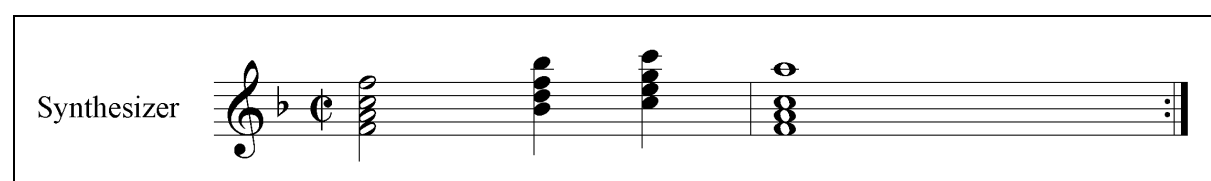
### Intro

starting car	vovoder voice	sequencer & vocoder fx	<u>A</u> synth. theme F, B flat, C & G, C, D vocals	sequence D & final B flat, C, D & gliss. fx	<u>A</u> repetition of part A with electronic drums
0:00	0:20	0:50	1:19	1:40	1:58

<u>A</u> repetition of part A	<u>B</u> synth. tune repeated in different oct.	flute & guitar improvising then back to synth. tune	<u>A'</u> repetition of part A with further variations	<u>C</u> electronic drum solo vocoder voices wind fx	bass fx honking fx
2:37	3:15	4:35	6:30	8:16	9:10

<u>A''</u> repetition of part A, ext. G section radio & piano	<u>D</u> vocals A, D, E	sequencer electr. drums	vocals Am D, E	sequencer D, G, A, D	vocals D, G, A	end gliss.
13:16	15:58	16:50	18:40	19:01	22:04	22:42

Table 5: “Autobahn” Song Structure (The time line indicates significant changes in sound and arrangement)



Example 5: Synthesizer Theme from “Autobahn”

A change to G major, a falling sequence on D major and a closing progression on B flat, C major and D major lead on to two repetitions of that part. In the repetitions, electronic drums are added. At about 3:15, the B part starts on A major with a synthesizer tune that is repeated several times in different octaves. A flute and a guitar (or a guitar-like synthesizer setting) improvise for a time, until they find back to the tune of the synthesizer. At 6:30, the A part is repeated with variations and thus can be interpreted as A'. At 8:16, the C part sets in.

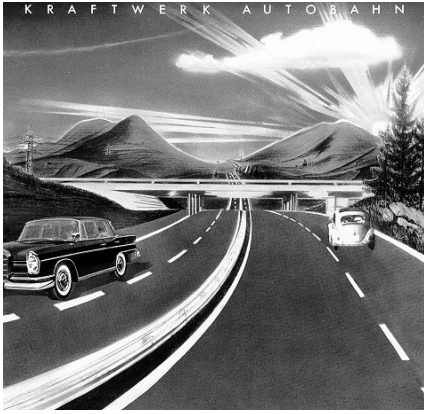


Image 4: Kraftwerk, Cover  
„Autobahn“

Here the electronic drums play a solo, accompanied by vocoder voices, wind & bass fx, and synthesizer sounds imitating honking and overtaking cars. This leads to the third variation of the A part, here then A'', which contains also a playing with the radio in the car, where exactly the vocal tune of the title seems to be broadcasted. The G major section is extended here and includes also a piano. The final part D changes to A major for a choir repeating the word "Autobahn". Alternating with the choir is an instrumental section for sequencer and electronic drums (here with

electronic snare on beats 2 and 4). The last instrumental section moves to D major and a final repetition of the choir (now on D, G, A chords) leads to the ending on the chords B flat, C major and D major, where a synthesizer glissando down one octave seems to mark the end of the trip.

#### Summary:

The examples show important elements of the whole range of German Krautrock in the seventies, from cosmic, electronic space music over the romantic aspect to the fantasy style and to the sequencing pop of Kraftwerk. Many other Krautrock bands were popular and of influence in the seventies. There is a new interest in England, and even modern techno and rave beats imitate structural Krautrock aspects from electronic space music by relying on pulsating sequencer rhythms that have a lot in common with Tangerine Dream's space journeys, Faust's fuzzy repetitions or Kraftwerk's sequencing. This demonstrates that the innovative works of these German bands of the seventies are - in retrospect - an important and influential part of rock history.

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Krautrock. All Music Guide, at: [Wysiwyg://27/http:// allmusic.com/cg/x.dll ?p = amg &sql=C2677](http://www.allmusic.com/cg/x.dll?p=amg&sql=C2677)

## Sound-Carriers:

Tangerine Dream / Alpha Centauri (1971), Castle ESM CD 346 (1996)

Tangerine Dream / Phaedra (1974), Virgin 7243 B 40062 2 B (1995)

Novalis / Sommerabend (1976), Brain 841 354-2 (1992)

Eloy / Ocean (1977), EMI-Harvest C 064-32 596

Faust / Faust IV, (1973), Carol-Virgin 1885-2 (1992)

Kraftwerk / Autobahn (1974), EMI CDP 564-7 46153 2

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Notes:

<sup>1</sup> Cf. Krautrock. All Music Guide, at: Wysiwyg:// 27/http:// allmusic.com/cg/x.dll? p= amg & sql =C2677

<sup>2</sup> Cf. Trenkler, Winfried. Deutsch-Rock – Kräfte aus dem Chaos. Von Amon Düül bis Kraftwerk. in: “Alles so schön bunt hier” Die Geschichte der Popkultur von den Fünfzigern bis heute. ed. by Peter Kemper, Thomas Langhoff and Ulrich Sonnenschein. Stuttgart: Reclam, 1999. p. 115.

<sup>3</sup> Cf. Trenkler, Winfried. Deutsch-Rock – Kräfte aus dem Chaos. Von Amon Düül bis Kraftwerk. in: “Alles so schön bunt hier” Die Geschichte der Popkultur von den Fünfzigern bis heute. ed. by Peter Kemper, Thomas Langhoff and Ulrich Sonnenschein. Stuttgart: Reclam, 1999. p. 115.

<sup>4</sup> Cf. Büsser, Martin. Popmusik. Hamburg: Rotbuch, 2000, p. 33.

<sup>5</sup> Cf. Miller, Jonathan. Tangerine Dream. The times they are a-changin’. in: Keyboards (9/2000), p. 24.

<sup>6</sup> Cf. Miller, Jonathan. Tangerine Dream. The times they are a-changin’. in: Keyboards (9/2000), p. 24-25.

<sup>7</sup> Cf. Ehnert, Günter; Kinsler, Detlef. Rock in Deutschland. Lexikon deutscher Rockgruppen und Interpreten. Hamburg: Taurus Press, 1984, p. 109.

<sup>8</sup> Cf. Ilic, David. Liner-notes to CD „Faust IV“, (Re-Issue 1992)

<sup>9</sup> Cf. Ehnert, Günter; Kinsler, Detlef. Rock in Deutschland. Lexikon deutscher Rockgruppen und Interpreten. Hamburg: Taurus Press, 1984, p. 91.

<sup>10</sup> Cf. Kneisel, Christian. Wo das Kraut wächst. Rock in der Bundesrepublik. in: Rock in den 70ern. Jazzrock, Hardrock, Folkrock und New Wave. ed. by Tibor Kneif, Reinbeck: Rowohlt, 1980. p. 203.