

# ELECTROACOUSTIC MUSIC

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Analytical Perspectives

Edited by  
Thomas Licata

# Electroacoustic Music Analytical Perspectives

**Blake Stevens**



## **Electroacoustic Music Analytical Perspectives:**

**Electroacoustic Music** Thomas Licata, 2002-09-30 Electroacoustic music a flourishing medium for over half a century remains today in a wide array of technological forms one of the major areas of creative activity in music However it has long been overlooked in theoretical studies possibly in part because it does away with traditional scores and notation In this landmark collection a group of distinguished composers and theorists who have actively worked in the field present detailed analyses of important electroacoustic works while also demonstrating some recent approaches to the analysis of the music of this medium Included here are discussions of such significant works as Karlheinz Stockhausen's *Gesang der Jünglinge* 1955 56 Iannis Xenakis *Diamorphoses* 1957 and Jean Claude Risset's *Contours* 1982 Overall the collection aims to elucidate the sonic design of each of the electroacoustic music works under investigation using its best examples as a lens through which to examine an unduly neglected genre Demonstrating recent techniques in the analysis of electroacoustic music the volume also considers various compositional approaches as well as computer applications that have become an irreplaceable tool in the composing of this music So little has been written about this 20th century art form that *Electroacoustic Music Analytical Perspectives* is at once a fresh bold step forward in musicology and analysis *Electroacoustic Music* Thomas

Licata, 2002-09-30 A group of distinguished composers and theorists who have actively worked in the field of electronic music analyse important electroacoustic works while also demonstrating some recent approaches to the analysis of the music of this medium *Analytical Methods of Electroacoustic Music* Mary Simoni, 2005-12-09 Containing extensive artwork serving as demonstration as well as downloadable resources with sound and video clips this collection of essays on electroacoustic music explores the creative possibilities to be found in various forms of musical analysis Taking pitch duration intensity and timbre as the four basic elements of music the authors discuss electroacoustic works and examine the applications of neumes contemporary staff notation sound orchestra and score files time domain representations spectrograms Taking into consideration both the positive aspects preservation of the abstract and negative aspects creative limitation of these analytical methods the authors have created a useful resource for students of electroacoustic music **Teaching**

**Electronic Music** Blake Stevens, 2021-08-16 *Teaching Electronic Music Cultural Creative and Analytical Perspectives* offers innovative and practical techniques for teaching electronic music in a wide range of classroom settings Across a dozen essays an array of contributors including practitioners in musicology art history ethnomusicology music theory performance and composition reflect on the challenges of teaching electronic music highlighting pedagogical strategies while addressing questions such as What can instructors do to expand and diversify musical knowledge Can the study of electronic music foster critical reflection on technology What are the implications of a digital culture that allows so many to be producers of music How can instructors engage students in creative experimentation with sound Electronic music presents unique possibilities and challenges to instructors of music history courses calling for careful attention to creative curricula

historiographies repertoires and practices Teaching Electronic Music features practical models of instruction as well as paths for further inquiry identifying untapped methodological directions with broad interest and wide applicability *Expanding the Horizon of Electroacoustic Music Analysis* Simon Emmerson, Leigh Landy, 2016-04-07 Innovations in music technology bring with them a new set of challenges for describing and understanding the electroacoustic repertoire This edited collection presents a state of the art overview of analysis methods for electroacoustic music in this rapidly developing field The first part of the book explains the needs of differing electroacoustic genres and puts forward a template for the analysis of electroacoustic music Part II discusses the latest ideas in the field and the challenges associated with new technologies while Part III explores how analyses have harnessed the new forces of multimedia and includes an introduction to new software programme EAnalysis which was created by the editors as the result of an Arts and Humanities Research Council grant The final part of the book demonstrates these new methods in action with analyses of key electroacoustic works from a wide range of genres and sources

**Historical Dictionary of Modern and Contemporary Classical Music** Nicole V. Gagné, 2019-07-17 The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour With new talents emerging and different technologies developing as we move further into the 21st century no one can predict what paths music will take next All we can be certain of is that the inspiration and originality that make music live will continue to bring awe delight fascination and beauty to the people who listen to it This book cover modernist and postmodern concert music worldwide from the years 1888 to 2018 This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on the most important composers musicians methods styles and media in modernist and postmodern classical music worldwide from 1888 to 2018 This book is an excellent resource for students researchers and anyone wanting to know more about modern and contemporary classical music

**Between the Tracks** Miller Puckette, Kerry L. Hagan, 2020-09-01 A collection that goes beyond the canon to analyze influential yet under examined works of electronic music This collection of writings on electronic music goes outside the canon to analyze influential works by under recognized musicians The contributors many of whom are composers and performers themselves offer their unsung musical heroes the sort of in depth examinations usually reserved for more well known composers and works They analyze music from around the world and across genders race nationality and age discussing works that range from soundscapes of rushing water and resonating pipes to compositions by algorithm

**Composing Electronic Music** Curtis Roads, 2015-06-17 Electronic music evokes new sensations feelings and thoughts in both composers and listeners Composing Electronic Music outlines a new theory based on the powerful toolkit of electronic music techniques [Inside Computer Music](#) Michael Clarke, Frédéric Dufeu, Peter Manning, 2020-09-01 Inside Computer Music is an investigation of how new technological developments have influenced the creative possibilities of

composers of computer music in the last 50 years This book combines detailed research into the development of computer music techniques with nine case studies that analyze key works in the musical and technical development of computer music The book's companion website offers demonstration videos of the techniques used and downloadable software There readers can view interviews and test emulations of the software used by the composers for themselves The software also presents musical analyses of each of the nine case studies to enable readers to engage with the musical structure aurally and interactively

*Women and Music in Ireland* Laura Watson, Ita Beausang, Jennifer O'Connor-Madsen, 2022 Explores the world of women's professional and amateur musical activity as it developed on and beyond the island of Ireland In a story which spans several centuries the book highlights representative composers and performers in classical music Irish traditional music and contemporary art music whose contributions have been marginalised in music narratives As well as investigating the careers of public figures this edited collection brings attention to women who engaged with and taught music in a variety of domestic settings It also shines a spotlight on women who worked behind the scenes to build infrastructures such as festivals and educational institutions which remain at the heart of the country's musical life today The book addresses and reconsiders ideas about the intersections of music gender and Irish society including how the national emblem of the harp became recast as a symbol of Irish womanhood in the twentieth century The book is divided into four parts Part 1 surveys women musicians in Irish society of the eighteenth and nineteenth centuries Part 2 discusses women and practice in Irish traditional music Part 3 studies gaps and gender politics in the history of twentieth century women composers and performers Part 4 situates discourses of women gender and music in the twenty first century The book's contributors encompass musicologists cultural historians composers and performers

*Metamorphosis in Music* Benjamin R. Levy, 2017-09-13 *Metamorphosis in Music* examines the evolution of compositional technique in Ligeti's works of the 1950s and 1960s Through careful analysis of sketches drafts and finished scores it reveals complex influences on the composer's creative process as he moved from the folk inspired world of Bartók to the forefront of the avant garde

*Decentering Musical Modernity* Tobias Janz, Chien-Chang Yang, 2019-06-13 This collection investigates the concept of modernity in music and its multiple interpretations in Europe and East Asia Through contributions by both European and East Asian musicologists it discusses how a decentered understanding of musical modernity could be matched on multiple historiographical perspectives while being attentive to the specificities of local music and their narratives in East Asia and Europe The essays connect local global and transnational history with sociological theories of modernity and modernization making the volume an important contribution to overcoming the Eurocentric dichotomy between western music and world music within the field of historical musicology

*Sonic Design* Alexander Refsum Jensenius, 2024-05-09 This open access book offers a historical context and an overview of the field's current artistic and scientific research Sonic design includes the construction and performance of acoustic instruments but also recording editing mixing and synthesizing sounds using

analog and digital electronic devices This book explores sonic design from the perspectives of music theory music perception embodied cognition phenomenology soundscape studies acoustics new interfaces for musical expression sound and music computing and music information retrieval The chapters are selected contributions from an international seminar organized to celebrate the achievements of Professor Rolf Inge Godøy at the University of Oslo As a composer researcher teacher and supervisor Professor Godøy has been central in developing a holistic approach to sonic design from theory to practice This book offers a comprehensive overview of the field's current state making it essential reading for students practitioners and researchers across a wide range of disciplines

**Noise as a Constructive Element in Music** Mark Delaere, 2022-09-12 Music and noise seem to be mutually exclusive Music is generally considered as an ordered arrangement of sounds pleasing to the ear and noise as its opposite chaotic ugly aggressive sometimes even deafening When presented in a musical context noise can thus act as a tool to express resistance to predominant cultural values to society or to socioeconomic structures including those of the music industry The oppositional stance confirms current notions of noise as something which is destructive a belief not only cherished by hard core rock bands but also shared by engineers and companies developing devices to suppress or reduce noise in our daily environment In contrast to the common opinions on noise just described this volume seeks to explore the constructive potential of noise in contemporary musical practices Rather than viewing noise as a defect this volume aims at studying its aesthetic and cultural potential Within the noise music study field most recent publications focus on subgenres such as psychedelic post rock industrial hard core punk trash or rave as they developed from rock and popular music This book includes work on avant garde music developed in the domain of classical music as well In addition to already well established social historical and aesthetical perspectives on noise and noise music this volume offers contributions by music analysts The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

Introduction to Computer Music Nick Collins, 2010-02-01 An up to date core undergraduate text Introduction to Computer Music deals with both the practical use of technology in music and the key principles underpinning the discipline It targets both musicians exploring computers and technologists engaging with music and does so in the confidence that both groups can learn tremendously from the cross disciplinary encounter It is designed to approach computer music as its own subject and strongly bridge the arts to computing divide benefiting and reconciling both musicians and computer scientists You will need little or no prior experience of computer programming itself and may not have an extensive background in mathematics or music but this highly engaging textbook will help you master many disciplines at once with a focus on both fascinating theories and exciting practical applications

Electronic Inspirations Jennifer Iverson, 2019 For a decimated post war West Germany the electronic music studio at the WDR radio in Cologne was a beacon of hope Jennifer Iverson's Electronic Inspirations Technologies of the Cold War Musical Avant Garde traces the reclamation and repurposing of wartime machines

spaces and discourses into the new sounds of the mid century studio In the 1950s when technologies were plentiful and the need for reconstruction was great West Germany began to rebuild its cultural prestige via aesthetic and technical advances The studio s composers collaborating with scientists and technicians coaxed music from sine tone oscillators noise generators band pass filters and magnetic tape Together they applied core tenets from information theory and phonetics reclaiming military communication technologies as well as fascist propaganda broadcasting spaces The electronic studio nurtured a revolutionary synthesis of science technology politics and aesthetics Its esoteric sounds transformed mid century music and continue to reverberate today Electronic music echoing both cultural anxiety and promise is a quintessential Cold War innovation

**The Cambridge Companion to Electronic Music** Nicholas Collins,Julio d'Escrivan,Julio d' Escrivan Rincón,2017-11-09 Now updated and expanded with four new chapters this book explores the history theory creation and analysis of electronic music

[The Computer Music Tutorial, second edition](#) Curtis Roads,2023-06-06 Expanded updated and fully revised the definitive introduction to electronic music is ready for new generations of students Essential and state of the art The Computer Music Tutorial second edition is a singular text that introduces computer and electronic music explains its motivations and puts topics into context Curtis Roads s step by step presentation orients musicians engineers scientists and anyone else new to computer and electronic music The new edition continues to be the definitive tutorial on all aspects of computer music including digital audio signal processing musical input devices performance software editing systems algorithmic composition MIDI and psychoacoustics but the second edition also reflects the enormous growth of the field since the book s original publication in 1996 New chapters cover up to date topics like virtual analog pulsar synthesis concatenative synthesis spectrum analysis by atomic decomposition Open Sound Control spectrum editors and instrument and patch editors Exhaustively referenced and cross referenced the second edition adds hundreds of new figures and references to the original charts diagrams screen images and photographs in order to explain basic concepts and terms Features New chapters virtual analog pulsar synthesis concatenative synthesis spectrum analysis by atomic decomposition Open Sound Control spectrum editors instrument and patch editors and an appendix on machine learning Two thousand references support the book s descriptions and point readers to further study Mathematical notation and program code examples used only when necessary Twenty five years of classroom seminar and workshop use inform the pace and level of the material

*Fugal Composition* Dorene Groocock,2003-02-28 Eminently readable despite the complexity of its subject *Fugal Composition* A Guide to the Study of Bach s 48 guides the reader in studying the 48 fugues of the composer s Well Tempered Clavier Author Joseph Groocock analyzes each of the fugues individually both verbally and diagrammatically and includes such elements as overall structure episodes stretto subsidiary subjects and countersubjects The appendices and index furnish a ready reference for the scholar or researcher seeking information or guidance on specific points Meanwhile the volume s editor supplies comparative analyses using current and previous scholarship on every fugue illustrating where

the author supports or challenges other viewpoints In all the analyses contained in Fugal Composition establish the extraordinary diversity of Bach s fugal style in such a way that readers gain a new understanding of these significant and beautiful works of music

**Pierre Boulez** Joseph Salem,2023 Pierre Boulez The Formative Years mixes a biographical journey with the musical development of the central twentieth century composer Pierre Boulez The book is chronologized into three parts each with a different thematic emphasis Boulez s early life and education his musical works and experimentation and his legacy among contemporary aesthetic movements and artistic challenges



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