



"The Origins & Evolution of Electronic Music"

Electronic Music Macmillan Music

Joacim Rocklöv



Electronic Music Macmillan Music:

The Routledge Research Companion to Electronic Music: Reaching out with Technology Simon Emmerson, 2018-05-16

The theme of this Research Companion is connectivity and the global reach of electroacoustic music and sonic arts made with technology. The possible scope of such a companion in the field of electronic music has changed radically over the last 30 years. The definitions of the field itself are now broader; there is no clear boundary between electronic music and sound art. Also, what was previously an apparently simple divide between art and popular practices is now not easy or helpful to make, and there is a rich cluster of streams of practice with many histories, including world music traditions. This leads in turn to a steady undermining of a primarily Euro American enterprise in the second half of the twentieth century. Telecommunications technology, most importantly the development of the internet in the final years of the century, has made materials, practices, and experiences ubiquitous and apparently universally available, though some contributions to this volume reassert the influence and importance of local cultural practice. Research in this field is now increasingly multi-disciplinary. Technological developments are embedded in practices which may be musical, social, individual, and collective. The contributors to this companion embrace technological, scientific, aesthetic, historical, and social approaches, and a host of hybrids, but most importantly they try to show how these join up. Thus the intention has been to allow a wide variety of new practices to have voice, unified through ideas of reaching out and connecting together, and in effect showing that there is emerging a different kind of global music.

Living Electronic Music Simon Emmerson, 2017-09-29. Drawing on recent ideas that explore new environments and the changing situations of composition and performance, Simon Emmerson provides a significant contribution to the study of contemporary music, bridging history, aesthetics, and the ideas behind evolving performance practices. Whether created in a studio or performed on stage, how does electronic music reflect what is live and living? What is it to perform live in the age of the laptop? Many performer-composers draw upon a library of materials, some created beforehand in a studio, some coded on the fly, others plundered from the widest possible range of sources. But others refuse to abandon traditionally created and structured electroacoustic work. Lying behind this maelstrom of activity is the perennial relationship to theory, that is, ideas, principles, and practices that somehow lie behind composers' and performers' actions. Some composers claim they just respond to sound and compose with their ears, while others use models and analogies of previously non-musical processes. It is evident that in such new musical practices, the human body has a new relationship to the sound. There is a historical dimension to this, for since the earliest electroacoustic experiments in 1948, the body has been celebrated or sublimated in a strange dance of forces in which it has never quite gone away but rarely been overtly present. The relationship of the body performing to the spaces around has also undergone a revolution, as the source of sound production has shifted to the loudspeaker. Emmerson considers these issues in the framework of our increasingly acousmatic world in which we cannot see the source of the sounds we hear.

Electronic Music Nicholas Collins, Margaret Schedel, Scott

Wilson,2013-05-09 This accessible Introduction explores both mainstream and experimental electronic music and includes many suggestions for further reading and listening

The Cambridge Companion to Electronic Music Nick Collins,Julio d'Esquivan,2017-10-30 Musicians are always quick to adopt and explore new technologies The fast paced changes wrought by electrification from the microphone via the analogue synthesiser to the laptop computer have led to a wide range of new musical styles and techniques Electronic music has grown to a broad field of investigation taking in historical movements such as musique concrète and elektronische Musik and contemporary trends such as electronic dance music and electronica The first edition of this book won the 2009 Nicolas Bessaraboff Prize as it brought together researchers at the forefront of the sonic explorations empowered by electronic technology to provide accessible and insightful overviews of core topics and uncover some hitherto less publicised corners of worldwide movements This updated and expanded second edition includes four entirely new chapters as well as new original statements from globally renowned artists of the electronic music scene and celebrates a diverse array of technologies practices and music

A Bibliography of Electronic Music ,1967-12-15 This exhaustive bibliography reflecting current interest in electronic music includes all available citations of books articles and monographs pertaining to musique concrète Elektronische Musik tape music and computer music from publications in fourteen languages Organized alphabetically by author or in the case of unsigned works by title and including a classified subject index this book will appeal primarily to persons or organizations who are founding or maintaining electronic music centres composing or performing electronic music or pursuing original research in experimental music and related disciplines

Popular Viennese Electronic Music, 1990-2015 Ewa Mazierska,2018-06-27 The author presents a cultural history of popular Viennese electronic music from 1990 to 2015 from the perspectives of production scene and national and international reception To illustrate this history in depth a number of case studies of the most successful and distinguished musicians are explored such as Kruder and Dorfmeister Patrick Pulsinger Tosca Electric Indigo and Sofa Surfers The author draws on research about electronic music the relationship between music and the urban environment the history of Austria and Vienna music scenes and fandom the digital shift stardom in popular music especially electronic music as well as theories of postmodernism Chapters 4 and 8 of this book are freely available as downloadable Open Access PDFs at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

Inside Computer Music Michael Clarke,Frédéric Dufeu,Peter Manning,2020 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

The Music Sound
 Nicolae Sfetcu, 2014-05-07 A guide for music compositions events forms genres groups history industry instruments language live music musicians songs musicology techniques terminology theory music video Music is a human activity which involves structured and audible sounds which is used for artistic or aesthetic entertainment or ceremonial purposes The traditional or classical European aspects of music often listed are those elements given primacy in European influenced classical music melody harmony rhythm tone color timbre and form A more comprehensive list is given by stating the aspects of sound pitch timbre loudness and duration Common terms used to discuss particular pieces include melody which is a succession of notes heard as some sort of unit chord which is a simultaneity of notes heard as some sort of unit chord progression which is a succession of chords simultaneity succession harmony which is the relationship between two or more pitches counterpoint which is the simultaneity and organization of different melodies and rhythm which is the organization of the durational aspects of music

Transformations of Musical Modernism Erling E. Guldbrandsen, Julian Johnson, 2015-10-29 Profound transformations in the composition performance and reception of modernist music have taken place in recent decades This collection brings fresh perspectives to bear upon key questions surrounding the forms that musical modernism takes today how modern music is performed and heard and its relationship to earlier music In sixteen chapters leading figures in the field and emerging scholars examine modernist music from the inside in terms of changing practices of composition musical materials and overarching aesthetic principles and from the outside in terms of the changing contextual frameworks in which musical modernism has taken place and been understood Shaped by a rehearing of modernist music the picture that emerges redraws the map of musical modernism as a whole and presents a full scale re evaluation of what the modernist movement has all been about

Film Music: A History James Wierzbicki, 2009-01-21 Film Music A History explains the development of film music by considering large scale aesthetic trends and structural developments alongside socioeconomic technological cultural and philosophical circumstances The book s four large parts are given over to Music and the Silent Film 1894 1927 Music and the Early Sound Film 1895 1933 Music in the Classical Style Hollywood Film 1933 1960 and Film Music in the Post Classic Period 1958 2008 Whereas most treatments of the subject are simply chronicles of great film scores and their composers this book offers a genuine history of film music in terms of societal changes and technological and economic developments within the film industry Instead of celebrating film music masterpieces it deals logically and thoroughly with the complex machine whose smooth running allowed those occasional masterpieces to happen and whose periodic adjustments prompted the large scale twists and turns in film music s path

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

Ambient 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 A state of the art overview of the analysis of electroacoustic music which includes discussions of a wide range of works

Innovation in Music Russ Hepworth-Sawyer,Jay Hodgson,Justin Paterson,Rob Toulson,2019-06-25 Innovation in Music Performance Production Technology and Business is an exciting collection comprising of cutting edge articles on a range of topics presented under the main themes of artistry technology production and industry Each chapter is written by a leader in the field and contains insights and discoveries not yet shared Innovation in Music covers new developments in standard practice of sound design engineering and acoustics It also reaches into areas of innovation both in technology and business practice even into cross discipline areas This book is the perfect companion for professionals and researchers alike with an interest in the Music industry Chapter 31 of this book

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The Oxford Handbook of Computer Music R. T. Dean, 2009-09-16 This handbook provides a cross section of the most field defining topics and debates in the field of computer music today From music cognition to pedagogy it situates computer music in the broad context of its creation and performance across the full range of issues that crop up in discourse in the field

Electronic and Experimental Music Thom Holmes, 2020-03-09 *Electronic and Experimental Music Technology Music and Culture Sixth Edition* presents an extensive history of electronic music from its historical beginnings in the late nineteenth century to its everchanging present recounting the musical ideas that arose in parallel with technological progress In four parts the author details the fundamentals of electronic music its history the major synthesizer innovators and contemporary practices This examination of the music's experimental roots covers the key composers genres and techniques used in analog and digital synthesis including both art and popular music Western and non Western New to this edition A reorganized and revised chapter structure places technological advances within a historical framework Shorter chapters offer greater modularity and flexibility for instructors Discussions on the elements of sound listening to electronic music electronic music in the mainstream Eurorack and more An appendix of historically important electronic music studios around the globe Listening Guides throughout the book provide step by step annotations of key musical works focusing the development of student listening skills Featuring extensive revisions and expanded coverage this sixth edition of *Electronic and Experimental Music* represents an comprehensive accounting of the technology musical styles and figures associated with electronic music highlighting the music's deep cultural impact

Live Electronic Music Friedemann Sallis, Valentina Bertolani, Jan Burle, Laura Zattra, 2017-11-20 During the twentieth century electronic technology enabled the explosive development of new tools for the production performance dissemination and conservation of music The era of the mechanical reproduction of

music has rather ironically opened up new perspectives which have contributed to the revitalisation of the performer's role and the concept of music as performance. This book examines questions related to music that cannot be set in conventional notation, reporting and reflecting on current research and creative practice primarily in live electronic music. It studies compositions for which the musical text is problematic, that is, non-existent, incomplete, insufficiently precise, or transmitted in a nontraditional format. Thus, at the core of this project is an absence. The objects of study lack a reliably precise graphical representation of the work as the composer or the composer-performer conceived or imagined it. How do we compose, perform, and study music that cannot be set in conventional notation? The authors of this book examine this problem from the complementary perspectives of the composer, the performer, the musical assistant, the audio engineer, the computer scientist, and the musicologist.

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