



Electronic Music

Thom Holmes



Electronic Music:

The Theory and Technique of Electronic Music Miller Puckette, 2007 Develops both the theory and the practice of synthesizing musical sounds using computers This work contains chapters that starts with a theoretical description of one technique or problem area and ends with a series of working examples covering a range of applications It is also suitable for computer music researchers Electronic Music Machines Jean-Michel Réveillac, 2019-07-30 Since 1960 with the advent of musical electronics composers and musicians have been using ever more sophisticated machines to create sonic material that presents innovation color and new styles electro acoustic electro house techno etc music The music of Pierre Henry Kraftwerk Pink Floyd Daft Punk and many others has introduced new sounds improbable rhythms and a unique approach to composition and notation Electronic machines have become essential they have built and influenced the music of the most recent decades and set the trend for future productions This book explores the theory and practice related to the different machines which constitute the universe of musical electronics omitting synthesizers which are treated in other works Sequencers drum machines samplers groove machines and vocoders from 1960 to today are studied in their historical physical and theoretical context More detailed approaches to the Elektron Octatrack sequencer sampler and the Korg Electribe 2 groove machine are also included 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 Composing Electronic Music Curtis Roads, 2015 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 **Electronic and Experimental Music** Thom Holmes, 2008-03-31 Electronic and Experimental Music provides a thorough treatment of the history of technology and music The third edition incorporates a contemporary pedagogical design offering a variety of learning aids to help readers understand and review basic concepts history and milestones in electronic music *The Sound of Tomorrow* Mark Brend, 2012-12-06 London 1966 Paul McCartney met a group of three electronic musicians called Unit Delta Plus McCartney

was there because he had become fascinated by electronic music and wanted to know how it was made. He was one of the first rock musicians to grasp its potential but even he was notably late to the party. For years composers and technicians had been making electronic music for film and TV. Hitchcock had commissioned a theremin soundtrack for *Spellbound* 1945. The *Forbidden Planet* 1956 featured an entirely electronic score. Delia Derbyshire had created the Dr Who theme in 1963 and by the early 1960s all you had to do was watch commercial TV for a few hours to hear the weird and wonderful sounds of the new world. *The Sound of Tomorrow* tells the compelling story of the sonic adventurers who first introduced electronic music to the masses. A network of composers, producers, technicians and inventors took emerging technology and with it made sound and music that was bracingly new.

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.

[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.

The Cambridge Companion to Electronic

Music Nicholas Collins, Julio d' Escriván Rincón, 2007-12-13 A contributory volume covering the history and current scene of electronic music Electronic and Experimental Music Thom Holmes, 2015-10-08 Electronic and Experimental Music Technology Music and Culture provides a comprehensive history of electronic music covering key composers genres and techniques used in analog and digital synthesis This textbook has been extensively revised with the needs of students and instructors in mind The reader friendly style logical organization and pedagogical features of the fifth edition allow easy access to key ideas milestones and concepts New to this edition A companion website featuring key examples of electronic music both historical and contemporary Listening Guides providing a moment by moment annotated exploration of key works of electronic music A new chapter Contemporary Practices in Composing Electronic Music Updated presentation of classic electronic music in the United Kingdom Italy Latin America and Asia covering the history of electronic music globally An expanded discussion of early experiments with jazz and electronic music and the roots of electronic rock Additional accounts of the vastly under reported contributions of women composers in the field More photos scores and illustrations throughout The companion website features a number of student and instructor resources such as additional Listening Guides links to streaming audio examples and online video resources PowerPoint slides and interactive quizzes **The Cognitive**

Continuum of Electronic Music Anil Çamci, 2021-12-30 The electronic medium allows any audible sound to be contextualized as music This creates unique structural possibilities as spectrum dynamics space and time become continuous dimensions of musical articulation What we hear in electronic music ventures beyond what we traditionally characterize as musical sound and challenges our auditory perception on the one hand and our imagination on the other Based on an extensive listening study conducted over four years this book offers a comprehensive analysis of the cognitive processes involved in the experience of electronic music It pairs artistic practice with theories from a range of disciplines to communicate how this music operates on perceptual conceptual and affective levels Looking at the common and divergent ways in which our minds respond to electronic sound it investigates how we build narratives from our experience of electronic music and situate ourselves in them **All Music Guide to Electronica** Vladimir Bogdanov, 2001 This comprehensive guide profiles the careers of hundreds of major artists such as Aphex Twin and the Prodigy and reviews thousands of the best electronica recordings Incisive essays explore electronica s widely varied subgenres 20 charts

Collaboration, Engagement, and Tradition in Contemporary and Electronic Music Marc Estibeiro, Dave Payling, David Cotter, 2024-12-12 Collaboration Engagement and Tradition in Contemporary and Electronic Music NoiseFloor Perspectives illuminates practices at the forefront of modern music making and is built on a rich collection of concerts and talks representing over a decade of artistic insight and creative practice showcased at the annual NoiseFloor event Exploring the themes of collaboration engagement and tradition this cutting edge collection offers chapters on a range of pressing issues including AI in music audiovisual composition environmental sound and interactive sound systems NoiseFloor s aim is

to showcase research and original works by international composers and performers and has attracted prolific artists in a wide range of related fields many of whom have contributed to this volume This book provides a timely snapshot of new and emerging developments in the broad field of contemporary music making Collaboration Engagement and Tradition in Contemporary and Electronic Music will be of interest to postgraduates and advanced undergraduates working in the areas of contemporary music electronic music and music technology This book is also ideal for composers artists and researchers investigating theoretical concepts and compositional practices in contemporary music

Library of Congress Subject Headings Library of Congress. Cataloging Policy and Support Office,2009

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The Routledge Guide to Music Technology Thom Holmes,2013-10-18 First published in 2006 This guide is an A to Z trade reference aimed at music students technophiles and audio video computer users The world of music technology has exploded over the last decades thanks to introductions of new digital formats At the same time there has been a renaissance in analog high fidelity equipment and resurgent interest in turntables long playing records and vintage stereo systems Music students collectors and consumers will appreciate the availability of a guide to all things musical in the technological universe

Electronic Music School Will Kuhn,Ethan Hein,2021 Electronic Music School A Contemporary Approach to Teaching Musical Creativity is a practical blueprint for teachers wanting to begin teaching music technology to secondary age students Will Kuhn and Ethan Hein inspire classroom music teachers to expand beyond traditional ensemble based music education offerings to create a culture of unique creativity and inclusivity at their schools Part One offers an overview of the philosophical and institutional aspects of starting a music technology program with a particular focus on the culture of electronic music surrounding digital music creation tools Part Two dives deep into curricula for music lab classes including several lesson examples and techniques This section also includes abbreviated project plans for teachers who have fewer contact hours with their students Part Three discusses how music technology courses can grow into a larger media creation program how such a program can contribute to the broader school culture and how project based music learning effectively prepares students for careers in media Electronic Music School also includes narratives from music technology students themselves who often have an intuitive understanding of the future directions music technology programs can take

Listening through the Noise Joanna Demers,2010-07-30 Contemporary electronic music has splintered into numerous genres and subgenres all of which share a concern with whether sound in itself bears meaning Listening through the Noise considers how the experience of listening to electronic music constitutes a departure from the expectations that have long governed music listening in the West

Living Electronic Music Simon Emmerson,2007 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 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 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

The Oxford Handbook of Western Music and

Philosophy Tomás McAuley, Nanette Nielsen, Jerrold Levinson, Ariana Phillips-Hutton, 2021 The Oxford Handbook of Western Music and Philosophy celebrates the ways in which musicians have historically called upon philosophy as a source of inspiration and encouragement and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it

Unveiling the Magic of Words: A Report on "**Electronic Music**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Electronic Music**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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