

ELECTRONIC AND EXPERIMENTAL MUSIC

Technology, Music, and Culture

FIFTH EDITION

THOM HOLMES



Electronic And Experimental Music

Thom Holmes



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Electronic and Experimental Music Thom Holmes, 2002 Annotation Electronic and Experimental Music details the history of electronic music throughout the world and the people who created it From the theory of sound production to key composers and instrument designers this is a complete introduction to the genre from its early roots to the present technological explosion Every major figure is covered including Thaddeus Cahill Peire Henry Gorden Mumma Pauline Oliveros Brian Eno and D J Spooky The vast array of forms and instruments that these innovators introduced and expanded are also included tape composition the synthesizer live electronic performance the ONCE festivals ambient music and turntablism This new edition includes a thoroughly updated and enlarged theoretical and historical sections and includes new material on using home computers PCs and the many resources now available in software and the Internet *Electronic and*

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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

Experimental Music Lejaren Arthur Hiller (jr.), Leonard Maxwell Isaacson, 1979 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

Electronic and Experimental Music Thomas B. Holmes, **Electronic and Experimental Music** Thom Holmes, The second edition of the classic text on the history of electronic music this book has been thoroughly updated to present material on home computers the Internet as well as enlarged sections on history and theoretical issues **Experimental**

Music Lejaren Arthur Hiller, Leonard Maxwell Isaacson, 1959 **Electronic and Experimental Music**, 2003 *Electronic and Computer Music* Peter Manning, 2013-04-25 In this new edition of the classic text on the history and evolution of electronic music Peter Manning extends the definitive account of the medium from its birth to include key developments from the dawn of the 21st century to the present day After explaining the antecedents of electronic music from the turn of the 20th century to the Second World War Manning discusses the emergence of the early classical studios of the 1950s and the subsequent evolution of more advanced analogue technologies during the 1960s and 70s leading in turn to the birth and development of the MIDI synthesizer Attention then turns to the characteristics of the digital revolution from the pioneering work of Max Mathews at Bell Telephone Laboratories in the 1950s to the wealth of resources available today facilitated by the development of the personal computer and allied digital technologies The scope and extent of the technical and creative developments that have taken place since the late 1990s are considered in an extended series of new and updated chapters These include topics such as the development of the digital audio workstation laptop music the Internet and the emergence of new performance interfaces Manning offers a critical perspective of the medium in terms of the philosophical and technical features that have shaped its growth Emphasizing the functional characteristics of emerging technologies and their influence on the creative development of the medium Manning covers key developments in both commercial and the non commercial sectors to provide readers with the most comprehensive resource available on the evolution of this ever expanding area of creativity **The Cambridge Companion to Electronic Music** Nick Collins, Julio d'Escrivan, 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 *Experimental Music Notebooks* Leigh Landy, 1994 First Published in 1995 Routledge is an imprint of Taylor Francis an informa company *Experimental Music* Michael Nyman, 1999-07-29 Composer Michael Nyman's classic 1974 account of the postwar experimental tradition in music *Music 109* Alvin Lucier, 2012-11-16 Composer and performer Alvin Lucier brings clarity to the world of experimental music as he takes the reader through more than a hundred groundbreaking musical works including those of Robert Ashley John Cage Charles Ives Morton Feldman Philip Glass Pauline Oliveros Steve Reich Christian Wolff and La Monte Young Lucier explains in detail how

each piece is made unlocking secrets of the composers style and technique The book as a whole charts the progress of American experimental music from the 1950s to the present covering such topics as indeterminacy electronics and minimalism as well as radical innovations in music for the piano string quartet and opera Clear approachable and lively Music 109 is Lucier s indispensable guide to late 20th century composition No previous musical knowledge is required and all readers are welcome

A short history of electronic music Johann Merrich,2021-07-20T00:00:00+02:00 The majority of books covering the birth and development of electroacoustic and electronic music do seem to only give us a partial overview of this peculiar aspect of contemporary cultural production essays and monographs provide an androcentric view on the subject rarely mentioning the contribution of inventresses female composers and theorists The young age of electronic music together with the traditional privilege granted by historians to the productions of North America and some European countries contribute in obstructing the drafting of a paritary diagonal and comprehensive view of this topic This book aims to open a new perspective on electronic music history If we want to write a new more inclusive and equitable future we will have to look at the facts by training a curious gaze stripped of mechanically reiterated certainties From the birth of the Theremin to the first commercial software intended for the production of computer music from Japan to Russia passing through Europe and the American Continent each chapter of this book deals with a specific moment of the history of electronic music narrated through the compositions and experiences of women composers Addressed to lovers of electronic music scholars and non experts A Short History of Electronic Music and its Women Protagonists discloses a new and vibrating universe of untold stories

Audio Culture, Revised Edition Christoph Cox,Daniel Warner,2017-07-27 The groundbreaking Audio Culture Readings in Modern Music Continuum September 2004 paperback original maps the aural and discursive terrain of vanguard music today Rather than offering a history of contemporary music Audio Culture traces the genealogy of current musical practices and theoretical concerns drawing lines of connection between recent musical production and earlier moments of sonic experimentation It aims to foreground the various rewirings of musical composition and performance that have taken place in the past few decades and to provide a critical and theoretical language for this new audio culture This new and expanded edition of the Audio Culture contains twenty five additional essays including four newly commissioned pieces Taken as a whole the book explores the interconnections among such forms as minimalism indeterminacy musique concr te free improvisation experimental music avant rock dub reggae ambient music hip hop and techno via writings by philosophers cultural theorists and composers Instead of focusing on some crossover between high art and popular culture Audio Culture takes all these musics as experimental practices on par with and linked to one another While cultural studies has tended to look at music primarily popular music from a sociological perspective the concern here is philosophical musical and historical Audio Culture includes writing by some of the most important musical thinkers of the past half century among them John Cage Brian Eno Ornette Coleman Pauline Oliveros Maryanne Amacher Glenn Gould

Umberto Eco Jacques Attali Simon Reynolds Eliane Radigue David Toop John Zorn Karlheinz Stockhausen and many others Each essay has its own short introduction helping the reader to place the essay within musical historical and conceptual contexts and the volume concludes with a glossary a timeline and an extensive discography **Rethinking Music through Science and Technology Studies** Antoine Hennion, Christophe Levaux, 2021-05-03 This volume seeks to offer a new approach to the study of music through the lens of recent works in science and technology studies STS which propose that facts are neither absolute truths nor completely relative but emerge from an intensely collective process of construction Applied to the study of music this approach enables us to reconcile the human social factual and technological aspects of the musical world and opens the prospect of new areas of inquiry in musicology and sound studies Rethinking Music through Science and Technology Studies draws together a wide range of both leading and emerging scholars to offer a critical survey of STS applications to music studies considering topics ranging from classical music instrument making to the ethos of DIY in punk music The book's four sections focus on key areas of music study that are impacted by STS organology sound studies music history and epistemology Raising crucial methodological and epistemological questions about the study of music this book will be relevant to scholars studying the interactions between music culture and technology from many disciplinary perspectives *The Value of Events* Erik Lundberg, John Armbricht, Tommy D. Andersson, Donald Getz, 2017-05-08 The Value of Events fills an important niche in the literature on events being the first book to comprehensively deal with the subject of value creation and measurement as opposed to impact assessment and programme evaluation Value creation and measurement is often done routinely from specific perspectives such as tourism event management corporate marketing or customer satisfaction However there exist a number of discourses on value and evaluation that have not yet received adequate attention including the justification of governmental intervention and the costs and benefits of hosting major events This edited book written by an international group of academics with expertise in the relevant fields of events tourism sport and culture offers new insight into events and their relationship to sustainability social responsibility cultural and social value Fostering debate in the context of conceptual thinking philosophising multiple stakeholder perspectives and interdisciplinary approaches it challenges the events industry students policy makers and strategists with new perspectives on value with implications for impact forecasting and assessment This is a book for all students pursuing degrees in fields where planned events are important topics while being of great interest to researchers policy makers evaluators and organisers managers of planned events Within a subject in need of further attention The Value of Events offers the most comprehensive overview of event value to date **Ambient Music**, Rationalizing Culture Georgina Born, 2023-09-01 Anthropologist Georgina Born presents one of the first ethnographies of a powerful western cultural organization the renowned Institut de Recherche et de Coordination Acoustique Musique IRCAM in Paris As a year long participant observer Born studied the social and cultural economy of an institution for research and production of avant garde and computer music She gives a unique portrait of

IRCAM's composers, computer scientists, technicians, and secretaries interrogating the effects of the cultural philosophy of the controversial avant-garde composer Pierre Boulez, who directed the institute until 1992. Born depicts a major artistic institution trying to maintain its status and legitimacy in an era increasingly dominated by market forces and in a volatile political and cultural climate. She illuminates the erosion of the legitimacy of art and science in the face of growing commercial and political pressures. By tracing how IRCAM has tried to accommodate these pressures while preserving its autonomy, Born reveals the contradictory effects of institutionalizing an avant-garde. Contrary to those who see postmodernism representing an accord between high and popular culture, Born stresses the continuities between modernism and postmodernism and how postmodernism itself embodies an implicit antagonism toward popular culture. Anthropologist Georgina Born presents one of the first ethnographies of a powerful western cultural organization, the renowned Institut de Recherche et de Coordination Acoustique-Musique (IRCAM) in Paris. As a year-long participant observer, Born studied

Electronic And Experimental Music Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Electronic And Experimental Music**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we will delve to the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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