



Electronic Music

Curtis Roads



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

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 they took emerging technology and with it made sound and music that was bracingly new

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

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

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

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

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

The Evolution of Electronic Dance Music Ewa Mazierska, Tony Rigg, Les Gillon, 2022-12-29 The Evolution of Electronic Dance Music establishes EDM's place on the map of popular music. The book accounts for various ambiguities, variations, transformations, and manifestations of EDM pertaining to its generic fragmentation, large geographical spread, modes of consumption, and changes in technology. It focuses especially on its current state, its future, and its borders between EDM and other forms of electronic music as well as other forms of popular music. It accounts for the rise of EDM in places that are overlooked by the existing literature such as Russia and Eastern Europe and examines the multi-media and visual aspects such as the way EDM events, music are staged and the specificity of EDM music videos. Divided into four parts: concepts, technology, celebrity, and consumption, this book takes a holistic look at the many sides of EDM culture.

The Cambridge Companion to Electronic Music Nicholas Collins, Julio d' Escrivan Rincón, 2007-12-13 A contributory volume covering the history and current scene of electronic music.

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.

Modulations Peter Shapiro, 2000 A technophile's wet dream going beyond the limits of an encyclopedia or a record guide, here are essays by musicians and music journalists which illuminate genres: techno, house, krautrock, disco, hip hop, jungle, drum n bass, ambient, and downtempo. Probing the conceptual origins of synthesised sound and including legendary names Kraftwerk, Giorgio Moroder, Robert Moog, and John Cage, the black roots of electronic music are also documented from free jazz traveller Sun Ra to funk innovators Parliament and Funkadelic. With sections on fusion, dub, post-punk, breakbeats.

Electronic Music Allen Strange, 1983

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.

Electronic and Experimental Music Thom Holmes, 1985

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 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 [Sex Sounds](#) Danielle Shlomit Sofer, 2022-07-05 An investigation of sexual themes in electronic music since the 1950s with detailed case studies of electrosexual music by a wide range of creators In Sex Sounds Danielle Shlomit Sofer investigates the repeated focus on sexual themes in electronic music since the 1950s Debunking electronic music's origin myth that it emerged in France and Germany invented by Pierre Schaeffer and Karlheinz Stockhausen respectively Sofer defines electronic music more inclusively to mean any music with an electronic component drawing connections between academic institutions radio studios experimental music practice hip hop production and histories of independent and commercial popular music Through a broad array of detailed case studies examining music that ranges from Schaeffer's musique concrète to a video workshop by Annie Sprinkle Sofer offers a groundbreaking look at the social and cultural impact sex has had on audible creative practices Sofer argues that electrosexual music has two central characteristics the feminized voice and the climax mechanism Sofer traces the historical fascination with electrified sex sounds showing that works representing women's presumed sexual experience operate according to masculinist heterosexual tropes and presenting examples that typify the electroacoustic sexual canon Noting electronic music history's exclusion of works created by women people of color women of color and in particular Black artists Sofer then analyzes musical examples that depart from and disrupt the electroacoustic norms showing how even those that resist the norms sometimes reinforce them These examples are drawn from categories of music that developed in parallel with conventional electroacoustic music separated segregated from it Sofer demonstrates that electrosexual music is far more representative than the typically presented electroacoustic canon [Electric Sound](#) Joel Chadabe, 1997 The author covers the development of the electronic musical instrument from Thaddeus Cahill's Telharmonium at the turn of the last century to the MIDI synthesizers of the 1990s book cover **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

The book delves into Electronic Music. Electronic Music is a crucial topic that must be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Electronic Music, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:

- Chapter 1: Introduction to Electronic Music
- Chapter 2: Essential Elements of Electronic Music
- Chapter 3: Electronic Music in Everyday Life
- Chapter 4: Electronic Music in Specific Contexts
- Chapter 5: Conclusion

2. In chapter 1, the author will provide an overview of Electronic Music. The first chapter will explore what Electronic Music is, why Electronic Music is vital, and how to effectively learn about Electronic Music.
3. In chapter 2, the author will delve into the foundational concepts of Electronic Music. This chapter will elucidate the essential principles that need to be understood to grasp Electronic Music in its entirety.
4. In chapter 3, this book will examine the practical applications of Electronic Music in daily life. The third chapter will showcase real-world examples of how Electronic Music can be effectively utilized in everyday scenarios.
5. In chapter 4, this book will scrutinize the relevance of Electronic Music in specific contexts. The fourth chapter will explore how Electronic Music is applied in specialized fields, such as education, business, and technology.
6. In chapter 5, the author will draw a conclusion about Electronic Music. The final chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Electronic Music.

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