



# Electronic Musical Instruments

**Rachel Sandford**



## **Electronic Musical Instruments:**

The Electronic Musical Instrument Manual Alan Douglas, 1962

**Electronic Music Machines** Jean-Michel

Réveillac, 2019-04-26 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

**Electronic Musical Instruments** Larry Kettelkamp, 1984 Explains the principles of electronic music discusses the uses of such electronic instruments as oscillators synthesizers electronic organs and sound processors and gives advice on performing and recording electronic music

**Electronic Musical Instruments** Aaron Sequeira, 2023-06-29 We will address the historical development of the most relevant electronic instruments and explain each one without detailing their operation since many no longer operate today In this sense it is necessary to mention that it is not that the electronic instruments not developed in this volume do not matter but that the importance of those addressed is much greater Therefore we will focus on the analysis of how they were manufactured and where appropriate how they evolved to become modern electronic music instruments Since the design of new musical instruments has been complex the instruments mentioned throughout this volume will not be explained primarily in technical detail Still the most relevant points will be mentioned as an introduction Something that we must consider all the time when reading this volume is that all the instruments discussed have a common factor their design has always been intrinsically linked to the technologies available to their inventor depending on the time in which he lived While many of them may seem somewhat outdated or childish when compared to those that exist today we must never forget that most of these instruments ignored practices aesthetic ideals and industry standards about the time and place in which they were conceived such as the ease of manufacture the telharmonium is an incredible example the sonic predictability and the economy of scale to be able to mass manufacture them For practical reasons I have divided this volume into three sections those developed in the 18th century those produced in the 19th century and finally those manufactured in the 20th century many of which are still in operation today In this way we will realize how most of the electronic instruments that are currently used are not more than a century old after they were manufactured for the first time which is quite surprising On the other hand although a highly considerable number of patents for electronic instruments have been registered especially

in the 20th century I have limited myself to mentioning the most relevant of them to have a notion of how it is that we got to the current point in this ambit With this in mind we will inevitably ask ourselves Why have only very few of the electronic instruments discussed in this volume survived to date Part of the answer to this question lies in the fact that those instruments that made it have had the capacity to adjust to the rapid and aggressive change of modernity and because they have been conceived with too much intuition in mind that is they work perfectly or rarely fail they generate familiarity in the consumer at the first contact and their way of producing them has proven to be profitable for the investors behind the project or the company that manufactures them

*Electronic Perspectives* Tom Rhea, 2020-12-31 History and commentary on vintage electronic musical instruments through approximately 1981

**Electronic Musical Instruments** Norman H. Crowhurst, 1971

*The Evolution of Electronic Musical Instruments in the United States* Thomas LaMar Rhea, 1972

Electronic Musical Instruments in Collection Context Benedikt Brilmayer, 2022

**Electronic Musical Instruments** Tottenham (London, England). Public Libraries and Museum, 1952

**Electronic Musical Instruments** Norman Crowhurst, 1971-01-01

**The Electronic Musical Instrument Manual** Alan S. Douglas, 1977-05

The Electronic Musical Instrument Manual Alan L. Douglas, 1942

*Electronic and Experimental Music* Thom Holmes, 2002

Sumario Introduction new Technology new music new listening 1 What is electronic music 2 Electronic music resources 3 Musical precedents to electronic music origins of the avant garde 4 Electronic pioneers Cahill Theremin Martenot Trautwein and Hammond 5 Musique concrete and the ancient art of tape composition 6 Three pioneers John Cage Edgard Varese and Karlheinz Stockhausen 7 A renaissance of inventing the 1950s 8 Robert Moog Wendy Carlos and the birth of the commercial synthesizer 9 Once and future innovators Robert Ashley and Gordon Mumma 10 Music from mainframes the origins of computer music 11 Inside electronic music 12 Electronic music in the mainstream a loss of history Appendix Recommended recordings of electronic music

**Instruments and the Electronic Age** Tellef Kvifte, Sverre Jensen, 2007

Electronic Musical Instrument Handbook Norman H. Crowhurst, 1962

*Musical Instruments* Murray Campbell, Clive A. Greated, Arnold Myers, 2004 A reference guide to musical instruments

**The Synthesizer** Mark Vail, 2014-01-22

Electronic music instruments weren t called synthesizers until the 1950s but their lineage began in 1919 with Russian inventor Lev Sergeyevich Termen s development of the Etherphone now known as the Theremin From that point synthesizers have undergone a remarkable evolution from prohibitively large mid century models confined to university laboratories to the development of musical synthesis software that runs on tablet computers and portable media devices Throughout its history the synthesizer has always been at the forefront of technology for the arts In *The Synthesizer A Comprehensive Guide to Understanding Programming Playing and Recording the Ultimate Electronic Music Instrument* veteran music technology journalist educator and performer Mark Vail tells the complete story of the synthesizer the origins of the many forms the instrument takes crucial advancements in sound generation musical control and composition made with instruments that may

have become best sellers or gone entirely unnoticed and the basics and intricacies of acoustics and synthesized sound Vail also describes how to successfully select program and play a synthesizer what alternative controllers exist for creating electronic music and how to stay focused and productive when faced with a room full of instruments This one stop reference guide on all things synthesizer also offers tips on encouraging creativity layering sounds performance composing and recording for film and television and much more      **Experimenting with Electronic Music** Robert Michael Brown, Mark Olsen, 1974      **Musical Instruments in the 21st Century** Till Bovermann, Alberto de Campo, Hauke Egermann, Sarah-Indriyati Hardjowirogo, Stefan Weinzierl, 2016-12-09 By exploring the many different types and forms of contemporary musical instruments this book contributes to a better understanding of the conditions of instrumentality in the 21st century Providing insights from science humanities and the arts authors from a wide range of disciplines discuss the following questions What are the conditions under which an object is recognized as a musical instrument What are the actions and procedures typically associated with musical instruments What kind of mental and physical knowledge do we access in order to recognize or use something as a musical instrument How is this knowledge being shaped by cultural conventions and temporal conditions How do algorithmic processes change the game of musical performance and as a result how do they affect notions of instrumentality How do we address the question of instrumental identity within an instrument s design process What properties can be used to differentiate successful and unsuccessful instruments Do these properties also contribute to the instrumentality of an object in general What does success mean within an artistic commercial technological or scientific context      *The Art of Electronic Music* Tom Darter, Greg Armbruster, 1984

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