

ELECTRONIC AND EXPERIMENTAL MUSIC

Technology, Music, and Culture

FIFTH EDITION

THOM HOLMES



Electronic And Experimental Music

Shara Rambarran



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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 Experimental Music* Thomas B. Holmes, 2020 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 *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 *Electronic and Experimental Music* Thom Holmes, 2012-05-22 *Electronic and Experimental Music Technology Music and Culture* Fourth Edition provides a comprehensive history of electronic music covering key composers genres and techniques used in both analog and digital synthesis This textbook has been greatly expanded and revised with the needs of both students and instructors in mind The reader friendly style logical organization and pedagogical features provide easy access to key ideas milestones and concepts Now a four part text with fourteen chapters the new fourth edition features new content Audio CD of classic works of electronic music a first for this book Listening Guides providing annotated moment by moment exploration of classic works a new chapter feature that improves critical listening skills Expanded global representation with new

discussions of classic electronic music in the United Kingdom Italy Latin America and Asia New discussion of early experiments with jazz and electronic music More on the roots of electronic rock music Additional accounts of the under reported contributions of women composers in the field including new discussions of Daphne Oram Delia Derbyshire Lily Greenham Teresa Rampazzi and Jacqueline Nova Two appendices that trace the evolution of analog and digital synthesis technology The companion website launching June 2012 includes a number of student and instructor resources such as additional Listening Guides links to audio and video resources on the internet PowerPoint slides and interactive quizzes

Experimental Music Lejaren Arthur Hiller (jr.), Leonard Maxwell Isaacson, 1979 **Electronic and Experimental Music** Thomas B. Holmes, *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 *Experimental Music* Lejaren Arthur Hiller, Leonard Maxwell Isaacson, 1959 *Electronic and Experimental Music* , 2003 **Experimental Music Notebooks** Leigh Landy, 1994 First Published in 1995 Routledge is an imprint of Taylor Francis an informa company **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 *Experimental Music* Michael Nyman, 1999-07-29 Composer Michael Nyman s classic 1974 account of the postwar experimental tradition in music *Electronic and Experimental Music* Taruna Singh, 2013 *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

Virtual Music Shara Rambarran,2021-04-08 Virtuality has entered our lives making anything we desire possible We are as Gorillaz once sang in an exciting age where the digital won t let us go Technology has revolutionized music especially in the 21st century where the traditional rules and conventions of music creation consumption distribution promotion and performance have been erased and substituted with unthinkable and exciting methods in which absolutely anyone can explore enjoy and participate in creating and listening to music Virtual Music explores the interactive relationship of sound music and image and its users creators musicians performers audience consumers Areas involving the historical technological and creative practices of virtual music are surveyed including its connection with creators musicians performers audience and consumers Shara Rambarran looks at the fascination and innovations surrounding virtual music and illustrates key artists such as Grace Jones The Weeknd creators such as King Tubby Kraftwerk MadVillain Danger Mouse audiovisuals in video games and performances such as Cuphead and Gorillaz audiences and consumers that contribute in making this musical experience a phenomenon Whether it is interrogating the unreality of performers modified identities of artists technological manipulation of the Internet music industry and music production or accessible opportunities in creativity the book offers a fresh understanding of virtual music and appeals to readers who have an interest in this digital revolution

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

What's the Matter with Today's Experimental Music? Leigh Landy,2013-01-11 Today s education and communications media are seen to

be the main cause of the anonymity of contemporary music and suggestions are made to improve this situation Leigh Landy investigates audio visual applications that have hardly been explored new timbres and sound sources the discovery of musical space new notations musical politics and the musical community in an attempt to incite more composers musicians and musicologists to get this music out into the works and to stimulate the creation of new experimental works **Ambient Music** , Half Sound, Half Philosophy Jing Wang, 2021-01-14 From the late 1990s until today China's sound practice has been developing in an increasingly globalized socio political aesthetic milieu receiving attentions and investments from the art world music industry and cultural institutes with nevertheless its unique acoustic philosophy remaining silent This book traces the history of sound practice from contemporary Chinese visual art back in the 1980s to electronic music which was introduced as a target of critique in the 1950s to electronic instrument building fever in the late 1970s and early 1980s and to the origins of both academic and nonacademic electronic and experimental music activities This expansive tracing of sound in the arts resonates with another goal of this book to understand sound and its artistic practice through notions informed by Chinese qi cosmology and qi philosophy including notions of resonance shanshui mountains waters huanghu elusiveness and evasiveness and distributed monumentality and anti monumentality By turning back to deep history to learn about the meaning and function of sound and listening in ancient China the book offers a refreshing understanding of the British sinologist Joseph Needham's statement that Chinese acoustics is acoustics of qi and expands existing conceptualization of sound art and contemporary music at large **Musical Performance** Stan Godlovitch, 2002-01-31 Most music we hear comes to us via a recording medium on which sound has been stored Such remoteness of music heard from music made has become so commonplace it is rarely considered Musical Performance A Philosophical Study considers the implications of this separation for live musical performance and music making Rather than examining the composition or perception of music as most philosophical accounts of music do Stan Godlovitch takes up the problem of how the tradition of active music playing and performing has been challenged by technology and what problems this poses for philosophical aesthetics Where does the value of musical performance lie Is human performance of music a mere transfer medium Is the performance of music more expressive than recorded music Musical Performance poses questions such as these to develop a fascinating account of music today musicians but via some recording medium on which sound has been stored

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