

ELECTRIC SOUND

THE PAST AND PROMISE OF ELECTRONIC MUSIC

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Electric Sound The Past And Promise Of Electronic Music

S. Peña Young



Electric Sound The Past And Promise Of Electronic Music:

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 Harvard Dictionary of Music Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music The Harvard Dictionary of Music has long been admired for its wide range as well as its reliability This treasure trove includes entries on all the styles and forms in Western music comprehensive articles on the music of Africa Asia Latin America and the Near East descriptions of instruments enriched by historical background and articles that reflect today's beat including popular music jazz and rock Throughout this Fourth Edition existing articles have been fine tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture Encyclopedia length articles by notable experts alternate with short entries for quick reference including definitions and identifications of works and instruments More than 220 drawings and 250 musical examples enhance the text This is an invaluable book that no music lover can afford to be without *An Essay on Intermedia: Redefining American Music at the Turn of the Third Millennium* S. Peña Young, **The Oxford Handbook of Computer Music** Roger T. Dean, 2009-09-16 The Oxford Handbook of Computer Music offers a state of the art cross section of the most field defining topics and debates in computer music today A unique contribution to the field it situates computer music in the broad context of its creation and performance across the range of issues from music cognition to pedagogy to sociocultural topics that shape contemporary discourse in the field Fifty years after musical tones were produced on a computer for the first time developments in laptop computing have brought computer music within reach of all listeners and composers Production and distribution of computer music have grown tremendously as a result and the time is right for this survey of computer music in its cultural contexts An impressive and international array of music creators and academics discuss computer music's history present and future with a wide perspective including composition improvisation interactive performance spatialization sound synthesis sonification and modeling Throughout they merge practice with theory to offer a fascinating look into computer music's possibilities and enduring appeal **Noise Matters** Greg Hainge, 2013-03-14 Everyone knows what noise is Or do they Can we in fact say that one man's noise is another teenager's music Is noise in fact only an auditory phenomenon or does it extend far beyond this realm If our common definitions of noise are necessarily subjective and noise is not just unpleasant sound then it merits a closer look or listen Greg Hainge sets out to define noise in this way to find within it a series of operations common across its multiple manifestations that allow us to apprehend it as something other than a highly subjective term that tells us very little Examining a wide range of texts including Sartre's novel Nausea and David

Lynch's iconic films *Eraserhead* and *Inland Empire* Hainge investigates some of the Twentieth Century's most infamous noisemongers to suggest that they're not that noisy after all and it finds true noise in some surprising places The result is a thrilling and illuminating study of sound and culture **The Fundamentals of Sonic Art & Sound Design** Tony Gibbs, 2007-06-25 This book introduces a subject that will be new to many sonic arts The application of sound to other media such as film or video is well known and the idea of sound as a medium in its own right such as radio is also widely accepted However the idea that sound could also be a distinct art form by itself is less well established and often misunderstood The Fundamentals of Sonic Art Sound Design introduces describes and begins the process of defining this new subject and to provide a starting point for anyone who has an interest in the creative uses of sound The book explores the worlds of sonic art and sound design through their history and development and looks at the present state of these extraordinarily diverse genres through the works and words of established artists and through an examination of the wide range of practices that currently come under the heading of sonic arts The technologies that are used and the impact that they have upon the work are also discussed Additionally The Fundamentals of Sonic Art Sound Design considers new and radical approaches to sound recording performance installation works and exhibitions and visits the worlds of the sonic artist and the sound designer

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology **The Sound Handbook** Tim Crook, 2013-06-17 Tim Crook has written an important and much needed book and its arrival on our shelves has come at a highly appropriate time Professor Sen Street Bournemouth University The Sound Handbook maps theoretical and practical connections between the creation and study of sound across the multi media spectrum of film radio music sound art websites animation and computer games entertainment and stage theatre Using an interdisciplinary approach Tim Crook explores the technologies philosophies and cultural issues involved in making and experiencing sound investigating soundscape debates and providing both intellectual and creative production information The book covers the history theory and practice of sound and includes practical production projects and a glossary of key terms The Sound Handbook is supported by a companion website signposted throughout the book with further practical and theoretical resources dedicated to bridging the creation and study of sound across professional platforms and academic disciplines **Electroacoustic Music** Thomas Licata, 2002-09-30 Electroacoustic music a flourishing medium for over half a century remains today in a wide array of technological forms one of the major areas of creative activity in music However it has long been overlooked in theoretical

studies possibly in part because it does away with traditional scores and notation In this landmark collection a group of distinguished composers and theorists who have actively worked in the field present detailed analyses of important electroacoustic works while also demonstrating some recent approaches to the analysis of the music of this medium Included here are discussions of such significant works as Karlheinz Stockhausen's *Gesang der Jünglinge* 1955-56 Iannis Xenakis *Diamorphoses* 1957 and Jean Claude Risset's *Contours* 1982 Overall the collection aims to elucidate the sonic design of each of the electroacoustic music works under investigation using its best examples as a lens through which to examine an unduly neglected genre Demonstrating recent techniques in the analysis of electroacoustic music the volume also considers various compositional approaches as well as computer applications that have become an irreplaceable tool in the composing of this music So little has been written about this 20th century art form that *Electroacoustic Music Analytical Perspectives* is at once a fresh bold step forward in musicology and analysis

From Music to Sound Makis Solomos, 2019-10-28 *From Music to Sound* is an examination of the six musical histories whose convergence produces the emergence of sound offering a plural original history of new music and showing how music had begun a change of paradigm moving from a culture centred on the note to a culture of sound Each chapter follows a chronological progression and is illustrated with numerous musical examples The chapters are composed of six parallel histories timbre which became a central category for musical composition noise and the exploration of its musical potential listening the awareness of which opens to the generality of sound deeper and deeper immersion in sound the substitution of composing the sound for composing with sounds and space which is progressively viewed as composable The book proposes a global overview one of the first of its kind since its ambition is to systematically delimit the emergence of sound Both well known and lesser known works and composers are analysed in detail from Debussy to contemporary music in the early twenty first century from rock to electronica from the sound objects of the earliest *musique concrète* to current electroacoustic music from the *Poème électronique* of Le Corbusier Varèse Xenakis to the most recent inter arts attempts Covering theory analysis and aesthetics *From Music to Sound* will be of great interest to scholars professionals and students of Music Musicology Sound Studies and Sonic Arts Supporting musical examples can be accessed via the online Routledge Music Research Portal

Analytical Methods of Electroacoustic Music Mary Simoni, 2005-12-09 Containing extensive artwork serving as demonstration as well as downloadable resources with sound and video clips this collection of essays on electroacoustic music explores the creative possibilities to be found in various forms of musical analysis Taking pitch duration intensity and timbre as the four basic elements of music the authors discuss electroacoustic works and examine the applications of neumes contemporary staff notation sound orchestra and score files time domain representations spectrograms Taking into consideration both the positive aspects preservation of the abstract and negative aspects creative limitation of these analytical methods the authors have created a useful resource for students of electroacoustic music

The Routledge Companion to Sound Studies Michael Bull, 2018-10-29 The

Routledge Companion to Sound Studies is an extensive volume presenting a comparative and historically informed understanding of the workings of sound in culture while also mapping potential future directions for research in the field. Experts from a variety of disciplines within sound studies cover such diverse topics as politics, gender, media, race, literature, and sport. Individual sections that consider the importance of sound in an increasingly mediated world, the role that sound media play in the construction of experience, and the ways in which sound has been theorized to produce a distinctive sensory contribution to knowledge. This wide-ranging and vibrant collection provides a rich resource for scholars and students of media and culture.

The Feminine Musique Sabrina Pena Young, 2009. The Feminine Musique Multimedia and Women Today traces the intersection of experimental music and new media through the works of composers and artists at the turn of the twentieth century in America. An invaluable addition to any music, visual arts, or historical library collection. The Feminine Musique Multimedia and Women Today gives a voice to the sights and sounds of innovative women such as Laurie Anderson, Alison Knowles, Brenda Hutchinson, Pauline Oliveros, Pamela Z, Yoko Ono, Meredith Monk, Maggie Payne, Sylvia Pengilly, Madonna, Lydia Lunch, and countless others who embraced social change, technology, and the arts to create compelling and sometimes controversial works.

Compositional Crossroads Eleanor V. Stubbley, 2008-02-12. The first full-length study of how McGill's Faculty of Music helped to shape contemporary Canadian music.

Materials and Techniques of Post-Tonal Music Stefan Kostka, Matthew Santa, 2018-03-13. Materials and Techniques of Post-Tonal Music Fifth Edition provides the most comprehensive introduction to post-tonal music and its analysis available. Covering music from the end of the nineteenth century through the beginning of the twenty-first, it offers students a clear guide to understanding the diverse and innovative compositional strategies that emerged in the post-tonal era, from Impressionism to computer music. This updated fifth edition features chapters revised throughout to include new examples from recent music and insights from the latest scholarship, the introduction of several new concepts and topics including parsimonious voice leading, scalar transformations, the New Complexity, and set theory in less chromatic contexts, expanded discussions of spectralism and electronic music, timelines in each chapter grounding the music discussed in its chronological context, a companion website that provides students with links to recordings of musical examples discussed in the text, and provides instructors with an instructor's manual that covers all of the exercises in each chapter. Offering accessible explanations of complex concepts, Materials and Techniques of Post-Tonal Music Fifth Edition is an essential text for all students of post-tonal music theory.

Sounding Human Deirdre Loughridge, 2024-01-05. An expansive analysis of the relationship between human and machine in music. From the mid-eighteenth century on, there was a logic at work in musical discourse and practice: human or machine. That discourse defined a boundary of absolute difference between human and machine with a recurrent practice of parsing human musicality from its merely mechanical simulations. In *Sounding Human*, Deirdre Loughridge tests and traverses these boundaries, unmaking the human or machine logic and seeking out others better characterized by conjunctions such as and

or with *Sounding Human* enters the debate on posthumanism and human machine relationships in music exploring how categories of human and machine have been continually renegotiated over the centuries Loughridge expertly traces this debate from the 1737 invention of what became the first musical android to the creation of a sound wave instrument by a British electronic music composer in the 1960s and the chopped and pitched vocals produced by sampling singers voices in modern pop music From music generating computer programs to older musical instruments and music notation *Sounding Human* shows how machines have always actively shaped the act of music composition In doing so Loughridge reveals how musical artifacts have been or can be used to help explain and contest what it is to be human

New Digital Musical Instruments Eduardo Reck Miranda, Marcelo M. Wanderley, 2006-01-01 xxii 286 pp Includes a Foreword by Ross Kirk The Routledge Companion to Music, Technology, and Education Andrew King, Evangelos Himonides, S. Alex Ruthmann, 2017-01-20

The Routledge Companion to Music Technology and Education is a comprehensive resource that draws together burgeoning research on the use of technology in music education around the world Rather than following a procedural how to approach this companion considers technology musicianship and pedagogy from a philosophical theoretical and empirically driven perspective offering an essential overview of current scholarship while providing support for future research The 37 chapters in this volume consider the major aspects of the use of technology in music education Part I Contexts Examines the historical and philosophical contexts of technology in music This section addresses themes such as special education cognition experimentation audience engagement gender and information and communication technologies Part II Real Worlds Discusses real world scenarios that relate to music technology and education Topics such as computers composition performance and the curriculum are covered here Part III Virtual Worlds Explores the virtual world of learning through our understanding of media video games and online collaboration Part IV Developing and Supporting Musicianship Highlights the framework for providing support and development for teachers using technology to understand and develop musical understanding *The Routledge Companion to Music Technology and Education* will appeal to undergraduate and post graduate students music educators teacher training specialists and music education researchers It serves as an ideal introduction to the issues surrounding technology in music education

The Routledge Companion to Music Cognition Richard Ashley, Renee Timmers, 2017-06-26 WINNER OF THE SOCIETY OF MUSIC THEORY S 2019 CITATION OF SPECIAL MERIT FOR MULTI AUTHORED VOLUMES *The Routledge Companion to Music Cognition* addresses fundamental questions about the nature of music from a psychological perspective Music cognition is presented as the field that investigates the psychological physiological and physical processes that allow music to take place seeking to explain how and why music has such powerful and mysterious effects on us This volume provides a comprehensive overview of research in music cognition balancing accessibility with depth and sophistication A diverse range of global scholars music theorists musicologists pedagogues neuroscientists and psychologists address the implications of music in everyday life while broadening the range

of topics in music cognition research deliberately seeking connections with the kinds of music and musical experiences that are meaningful to the population at large but are often overlooked in the study of music cognition. Such topics include Music's impact on physical and emotional health, Music cognition in various genres, Music cognition in diverse populations including people with amusia and hearing impairment, The relationship of music to learning and accomplishment in academics, sport and recreation, The broader sociological and anthropological uses of music. Consisting of over forty essays, the volume is organized by five primary themes. The first section, *Music from the Air to the Brain*, provides a neuroscientific and theoretical basis for the book. The next three sections are based on musical actions: *Hearing and Listening to Music*, *Making and Using Music*, and *Developing Musicality*. The closing section, *Musical Meanings*, returns to fundamental questions related to music's meaning and significance seen from historical and contemporary perspectives. *The Routledge Companion to Music Cognition* seeks to encourage readers to understand connections between the laboratory and the everyday in their musical lives.

Understanding the Art of Sound Organization Leigh Landy, 2007-08-17. The first work to propose a comprehensive musicological framework to study sound-based music, a rapidly developing body of work that includes electroacoustic art, music turntable composition, and acoustic and digital sound installations. The art of sound organization, also known as electroacoustic music, uses sounds not available to traditional music-making, including prerecorded, synthesized, and processed sounds. The body of work of such sound-based music, which includes electroacoustic art, music turntable composition, computer games, and acoustic and digital sound installations, has developed more rapidly than its musicology. *Understanding the Art of Sound Organization* proposes the first general foundational framework for the study of the art of sound organization, defining terms, discussing relevant forms of music, categorizing works, and setting sound-based music in interdisciplinary contexts. Leigh Landy's goal in this book is not only to create a theoretical framework but also to make the work more accessible, to suggest a way to understand sound-based music, to give a listener what he terms something to hold on to, for example, by connecting elements in a work to everyday experience. Landy considers the difficulties of categorizing works and discusses such types of works as sonic art and electroacoustic music, pointing out where they overlap and how they are distinctive. He proposes a sound-based music paradigm that transcends such traditional categories as art and pop music. Landy defines patterns that suggest a general framework and places the studies of sound-based music into interdisciplinary contexts, from acoustics to semiotics, proposing a holistic research approach that considers the interconnectedness of a given work's history, theory, technological aspects, and social impact. The author's ElectroAcoustic Resource Site, EARS (www.ears.dmu.ac.uk), the architecture of which parallels this book's structure, offers updated bibliographic resources, abstracts, and related information.

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Table of Contents Electric Sound The Past And Promise Of Electronic Music

1. Understanding the eBook Electric Sound The Past And Promise Of Electronic Music
 - The Rise of Digital Reading Electric Sound The Past And Promise Of Electronic Music
 - Advantages of eBooks Over Traditional Books
2. Identifying Electric Sound The Past And Promise Of Electronic Music
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Electric Sound The Past And Promise Of Electronic Music
 - User-Friendly Interface
4. Exploring eBook Recommendations from Electric Sound The Past And Promise Of Electronic Music
 - Personalized Recommendations
 - Electric Sound The Past And Promise Of Electronic Music User Reviews and Ratings
 - Electric Sound The Past And Promise Of Electronic Music and Bestseller Lists
5. Accessing Electric Sound The Past And Promise Of Electronic Music Free and Paid eBooks
 - Electric Sound The Past And Promise Of Electronic Music Public Domain eBooks
 - Electric Sound The Past And Promise Of Electronic Music eBook Subscription Services
 - Electric Sound The Past And Promise Of Electronic Music Budget-Friendly Options

6. Navigating Electric Sound The Past And Promise Of Electronic Music eBook Formats
 - ePub, PDF, MOBI, and More
 - Electric Sound The Past And Promise Of Electronic Music Compatibility with Devices
 - Electric Sound The Past And Promise Of Electronic Music Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Electric Sound The Past And Promise Of Electronic Music
 - Highlighting and Note-Taking Electric Sound The Past And Promise Of Electronic Music
 - Interactive Elements Electric Sound The Past And Promise Of Electronic Music
8. Staying Engaged with Electric Sound The Past And Promise Of Electronic Music
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Electric Sound The Past And Promise Of Electronic Music
9. Balancing eBooks and Physical Books Electric Sound The Past And Promise Of Electronic Music
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Electric Sound The Past And Promise Of Electronic Music
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Electric Sound The Past And Promise Of Electronic Music
 - Setting Reading Goals Electric Sound The Past And Promise Of Electronic Music
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Electric Sound The Past And Promise Of Electronic Music
 - Fact-Checking eBook Content of Electric Sound The Past And Promise Of Electronic Music
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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