

# Electronic And Experimental Music

**Tara Rodgers**

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, Gordon 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.

**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.

The Ashgate Research Companion to Experimental Music James Saunders, 2017-02-03 The recent resurgence of experimental music has given rise to a more divergent range of practices than has previously been the case. The Ashgate Research Companion to Experimental Music reflects these recent developments by providing examples of current thinking and presenting detailed case studies that document the work of contemporary figures. The book examines fourteen current practitioners by interrogating their artistic practices through annotated interviews, contextualized by nine authored chapters which explore central issues that emerge from and inform these discussions. Whilst focusing on composition, the book also encompasses related aspects of performance, improvisation and sonic art. The interviews all explore how the selected artists work, focusing on the processes involved in developing their recent projects, set against more general aesthetic concerns. They aim to shed light on the disparate nature of current work whilst seeking to find possible points of contact. Many of the practitioners are active in areas that span disciplines, such as composition and improvisation, and the book explores the interaction of these activities in the context of their work. The other chapters consider a range of issues pertinent to recent developments in the genre, including: definitions of experimentalism and its relationship with a broader avant garde; experimentalism and cultural change; notation and its effect on composition; realising open scores; issues of notation and interpretation in live electronic music; performing experimental music; improvisation and technology; improvisation and social meaning; instrumentalizing objects; visual artists' relationships to experimental music; working across interdisciplinary boundaries; listening and the soundscape; working methods, techniques and aesthetics of recent experimental music.

*Experimental Music* Michael Nyman, 1999-07-29 Composer Michael Nyman's classic 1974 account of the postwar experimental tradition in music.

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.

Sound in the Ecstatic-Materialist Perspective on Experimental Music Riccardo D. Wanke, 2021-08-09 What does a one hour contemporary orchestral piece by Georg Friedrich Haas have in common with a series of glitch-noise electronic tracks by Pan Sonic? This book proposes that, despite their differences, they share a particular understanding of sound that is found across several quite distinct genres of contemporary art music: the ecstatic-materialist perspective. Sound in the ecstatic-materialist perspective is considered as a material mass or element, unfolding in time, encountered by a listener, for whom the experience of that sound exceeds the purely sonic without becoming entirely divorced from its materiality. It is material

by virtue of the focus on the texture, consistency, and density of sound; it is ecstatic in the etymological sense, that is to say that the experience of this sound involves an instability; an inclination to depart from material appearance, an ephemeral and transitory impulse in the very perception of sound to something beyond – but still related to – it. By examining musical pieces from spectralism to electroacoustic domains, from minimalism to glitch electronica and dubstep, this book identifies the key intrinsic characteristics of this musical perspective. To fully account for this perspective on sonic experience, listener feedback and interviews with composers and performers are also incorporated. Sound in the ecstatic-materialist perspective is the common territory where composers, sound artists, performers, and listeners converge.

**Live Wires** Dan Warner, 2017-10-15 We live in an electronic world, saturated with electronic sounds. Yet, electronic sounds aren't a new phenomenon; they have long permeated our sonic landscape. What began as the otherworldly sounds of the film score for the 1956 film *Forbidden Planet* and the rarefied, new timbres of Stockhausen's *Kontakte* a few years later, is now a common soundscape in technology, media, and an array of musical genres and subgenres. More people than ever before can produce and listen to electronic music, from isolated experimenters, classical and jazz musicians, to rock musicians, sound recordists, and the newer generations of electronic musicians making hip-hop, house, techno, and ambient music. Increasingly we are listening to electronic sounds, finding new meanings in them, experimenting with them, and rehearsing them as listeners and makers. *Live Wires* explores how five key electronic technologies—the tape recorder, circuit, computer, microphone, and turntable—revolutionized musical thought. Featuring the work of major figures in electronic music—including everyone from Schaeffer, Varèse, Xenakis, Babbitt, and Oliveros to Eno, Keith Emerson, Grandmaster Flash, Juan Atkins, and Holly Herndon—*Live Wires* is an arresting discussion of the powerful musical ideas that are being recycled, rethought, and remixed by the most interesting electronic composers and musicians today.

*Avant Rock* Bill Martin, 2015-12-14 In *Avant Rock*, music writer Bill Martin explores how avant-garde rock emerged from the social and political upheaval of the sixties. He covers the music from its early stages, revealing its influences outside of rock, from musicians such as John Cage and Cecil Taylor, to those more closely related to rock like James Brown and Parliament/ Funkadelic. Martin follows the development of avant rock through the sixties, when it was accepted into the mainstream, with bands like the later Beatles, The Who, Jimi Hendrix, The Velvet Underground, King Crimson, and Brian Eno. His narration takes us into the present, with an analysis of contemporary artists who continue to innovate and push the boundaries of rock, such as Stereolab, Mouse on Mars, Sonic Youth, and Jim O'Rourke. Martin critiques the work of all important avant rock bands and individual artists, from the well-known to the more obscure, and provides an annotated discography

Experimental Music Lejaren Arthur Hiller, Leonard Maxwell Isaacson, 1959

Experimental Affinities in Music Paulo de Assis, 2016-03-21 Exploring experimental attitudes in music Experimental

Affinities in Music brings together diverse artistic, musicological, historical, and philosophical essays, enhancing a broad discourse on artistic experimentation, and exploring various experimental attitudes in music composed between the thirteenth and twentieth centuries. The golden thread running through the different chapters is the quest for inherently experimental musical practices, a quest pursued from interrogating, descriptive, or challenging perspectives, and always in relation to concrete music examples. Experimental is taken as an adventurous compositional, interpretive, or performative attitude that can cut across different ages and styles. Affinities suggest connectors and connections, convergences, contiguities, and adjacencies that are found in and through a diversity of approaches and topics. The texts share a common genesis: the lectures of the International Orpheus Academies for Music and Theory convened by Luk Vaes (2011) and Paulo de Assis (2012, 2013). The affinities found in this volume include essays by Lydia Goehr, Felix Diergarten, Mark Lindley, Martin Kirnbauer, Edward Wickham, Lawrence Kramer, Hermann Danuser, and Thomas Christensen, as well as interviews with pianist Leon Fleisher, with pianist-composer Frederic Rzewski, and with composer Helmut Lachenmann. Contributors Paulo de Assis (Orpheus Institute, Ghent), Thomas Christensen (University of Chicago), Hermann Danuser (Humboldt University), Felix Diergarten (Schola Cantorum Basiliensis), Leon Fleisher (pianist), Lydia Goehr (Columbia University), Martin Kirnbauer (University of Basel), Lawrence Kramer (Fordham University), Helmut Lachenmann (composer), Mark Lindley (University of Hyderabad), Frederic Rzewski (pianist-composer), Luk Vaes (Orpheus Institute, Ghent), Edward Wickham (St Catharine's College, Cambridge)

*Music, Electronic Media and Culture* Professor Simon Emmerson, 2013-01-28 Technology revolutionised the ways that music was produced in the twentieth century. As that century drew to a close and a new century begins a new revolution in roles is underway. The separate categories of composer, performer, distributor and listener are being challenged, while the sounds of the world itself become available for musical use. All kinds of sounds are now brought into the remit of composition, enabling the music of others to be sampled (or plundered), including that of unwitting musicians from non-western cultures. This sound world may appear contradictory - stimulating and invigorating as well as exploitative and destructive. This book addresses some of the issues now posed by the brave new world of music produced with technology.

Handmade Electronic Music Nicolas Collins, 2009 No further information has been provided for this title.

**Pink Noises** Tara Rodgers, 2010-03-23 Pink Noises brings together twenty-four interviews with women in electronic music and sound cultures, including club and radio DJs, remixers, composers, improvisers, instrument builders, and installation and performance artists. The collection is an extension of Pinknoises.com, the critically-acclaimed website founded by musician and scholar Tara Rodgers in 2000 to promote women in electronic music and make information about music production more accessible to women and girls. That site featured interviews that Rodgers conducted with women artists, exploring their personal histories, their creative methods, and the roles of gender in their work. This book offers new

and lengthier interviews, a critical introduction, and resources for further research and technological engagement. Contemporary electronic music practices are illuminated through the stories of women artists of different generations and cultural backgrounds. They include the creators of ambient soundscapes, “performance novels,” sound sculptures, and custom software, as well as the developer of the Deep Listening philosophy and the founders of the Liquid Sound Lounge radio show and the monthly Basement Bhangra parties in New York. These and many other artists open up about topics such as their conflicted relationships to formal music training and mainstream media representations of women in electronic music. They discuss using sound to work creatively with structures of time and space, and voice and language; challenge distinctions of nature and culture; question norms of technological practice; and balance their needs for productive solitude with collaboration and community. Whether designing and building modular synthesizers with analog circuits or performing with a wearable apparatus that translates muscle movements into electronic sound, these artists expand notions of who and what counts in matters of invention, production, and noisemaking. Pink Noises is a powerful testimony to the presence and vitality of women in electronic music cultures, and to the relevance of sound to feminist concerns. Interviewees: Maria Chavez, Beth Coleman (M. Singe), Antye Greie (AGF), Jeannie Hopper, Bevin Kelley (Blevin Blectum), Christina Kubisch, Le Tigre, Annea Lockwood, Giulia Loli (DJ Mutamassik), Rekha Malhotra (DJ Rekha), Riz Maslen (Neotropic), Kaffe Matthews, Susan Morabito, Ikue Mori, Pauline Oliveros, Pamela Z, Chantal Passamonte (Mira Calix), Maggi Payne, Eliane Radigue, Jessica Rylan, Carla Scaletti, Laetitia Sonami, Bev Stanton (Arthur Loves Plastic), Keiko Uenishi (o.blaat)

Art and Electronic Media Edward A. Shanken, 2009-02-21 A landmark survey examining the pivotal role of new technologies in recent artistic innovation.

Sound Inventions Bart Hopkin, Sudhu Tewari, 2021-08-04 Sound Inventions is a collection of 34 articles taken from Experimental Musical Instruments, the seminal journal published from 1984 through 1999. In addition to the selected articles, the editors have contributed introductory essays, placing the material in cultural and temporal context, providing an overview of the field both before and after the time of original publication. The Experimental Musical Instruments journal contributed extensively to a number of sub-fields, including sound sculpture and sound art, sound design, tuning theory, musical instrument acoustics, timbre and timbral perception, musical instrument construction and materials, pedagogy, and contemporary performance and composition. This book provides a picture of this important early period, presenting a wealth of material that is as valuable and relevant today as it was when first published, making it essential reading for anyone researching, working with or studying sound.

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 inovators Parliament and Funkadelic. With sections on fusion, dub, post-punk, breakbeats+.

**A Short History of Electronic Music and Its Women Protagonists** Johann Merrich,2021

*How to Make Electronic Music* Russell Drake,Ronald Herder,Anne D. Modugno,1975

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