

1: Electronic and Experimental Music : Thom Holmes :

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.

Rosler at Bell Labs, c. The interim years have seen the rise of MIDI as a bridge between analog and digital synthesis and the adoption of computers as the key ingredient in the creation, editing, and performance of electronic music. Along with these changes have come many modifications to Electronic and Experimental Music. Responding to the suggestions of instructors and students, the third edition includes key changes to several aspects of the text: Emphasis on digital synthesis—Four new chapters cover the foundations, methods, and techniques of computer-based synthesis. Expanded diversity of coverage—Texts in this field usually place their greatest emphasis on the accomplishments of European and American men in electronic music. Electronic and Experimental Music uses many opportunities to broaden the discussion to the compelling and normally under-reported accomplishments of women, minorities, and composers from other countries in the form of examples, boxes, and playlists throughout the text. Extensive examples—Electronic music is a field in which innovative ideas and the ability to think unconventionally are often key to working with new technology. The third edition greatly expands the use of musical examples to illustrate principles and techniques in electronic music than can spark discussion and lead to new ideas. Designed for learning—Electronic and Experimental Music is the first text in the field to incorporate a contemporary pedagogical design based on proven learning techniques for the classroom. Each chapter is structured for easy access to key ideas, people, listening examples, and content that is most useful for self-assessment by the student. In this field, traditional ways of studying music become uprooted by a musical endeavor where written scores are often lacking and evolving technology leads to continual experimentation. Rather than beginning with a score, the study of electronic music often starts with listening. Even when a score is available for a work of electronic music, it almost always defies convention, using mathematical formulae, graphical diagrams, or patching instructions instead of musical notation written as sheet music. The challenge for a musicologist of electronic music is in helping students and instructors hear the music and understand the technological and cultural factors behind the artistic choices made by composers in this field. Underlying this book are three main goals. My first goal was to provide a thorough treatment of the relevant history behind the marriage of technology and music that has led to the state of electronic music today. There are many fundamental techniques and musical concepts dating from the earliest developments in the field that continue to govern the making of contemporary electronic music. The transference of these ideas from the world of analog to digital synthesis continues to motivate composers in the field and influence the way in which electronic music is made. My second goal was to provide a global view of electronic music culture that celebrates the diversity of men and women in the field. Once considered a largely academic enterprise funded by research institutions and universities, the field of electronic music is now within reach of anyone with access to a laptop computer and the urge to compose. Innovations in electronic music have come from all quarters—not merely the halls of academia or the research laboratories of telecommunications corporations. Electronic and Experimental Music draws widely on innovations from the worlds of classical music, rock, rap, hip-hop, popular music, jazz, modern dance, and music created for television and radio advertising as some of its sources. My third goal was to write a book that would be good for students and instructors alike. This has been accomplished through a reader-friendly writing style, logical organization, and accessible pedagogical features that provide easy access to key ideas, milestones, and concepts. Innovation boxes that are new to this edition include: Pioneering Works of Electronic Music—This appendix in the back of the book provides a guide to some of the landmark and most essential works of electronic music created thus far. The Summary serves as a helpful review guide for the student. Key persons and key terms are listed in the order in which they appear in the chapter, providing a helpful way for the student to scan the organization of the chapter at a glance. Additional Readings—Identify books and other sources for supplementary reading in the field. Links

Pageâ€™Connect to online resources in the field of electronic music, including schools, institutions, organizations, and radio programs. PowerPoint Slidesâ€™Use these along with the text in teaching. Self-Quizzesâ€™Test your knowledge of each chapter with interactive quizzes. I would especially like to thank Constance Ditzel, my editor at Routledge, for encouraging and supporting the pedagogical changes seen in this edition. It was our mutual goal to advance the design of this book to make it a highly effective tool for the classroom. I also would like to express my gratitude to Denny Tek, editorial assistant at Routledge, for working with me on many important details related to the design, cover, and companion web site for the text. Thanks also go to Sue Leaper of Florence Production Ltd and to Sue Edwards for the superb copy-editing and many fine suggestions, as well as to Simon Dennett of Florence Production for his skill and expertise in handling the complex technical artwork. This edition benefited greatly from the input of colleagues in the field who teach, compose, and perform electronic music. I am especially indebted to Matt Rogalsky, visiting instructor in music, Wesleyan University, Connecticut, for his review of several new chapters on computer music and digital synthesis. Composer Tetsu Inoue looked over the new chapter on early electronic music from Japan. Composer Alice Shields and Terry Pender, technical director, Computer Music Center, and assistant professor of music, Columbia University, were extraordinarily helpful and patient in guiding me through archival material from the Columbia Electronic Music Center in New York. Much of the information found in the book is the result of assimilating first-hand accounts from the people who created the technology and music being discussed. I must also acknowledge John Cage, without whose encouragement as a young composer I would not have developed such a passion for new music. The first person I studied music with was composer Paul Epstein, who taught me how to compose beyond the moment and think about the process. The things I learned from Paul continue to influence the words that I write and the music that I compose. My history of the Theremin also benefited greatly from the help of David Miller, who has documented the story behind the Paul Tanner electro-Theremin. Jeff Winner keeps the flame alive for the Raymond Scott archives and was instrumental in making my version of the Scott story as accurate as possible. Thanks to Michael Evans for reigniting my interest in the work of Oskar Sala. My story about Sala and the trautionium is much richer because of his help. Finally, I would like to thank Anne, whose unrelenting patience provided me the space and time to complete this revision. Every effort has been made to locate all holders of rights to such images. If we have been unable to inform them in some cases, we ask such holders to contact the publisher. Where references are given for figures, the details are as follows: Wormell, *Electricity in the Service of Man* London: Dover, ; 2nd edn Allen Strange, *Electronic Music: Joel Naumann and James D. Charles Dodge and Thomas A. Synthesis, Composition, and Performance* New York: Richard Boulanger, *Sound Design in Csound*. McGraw-Hill, , Bristow-Johnson , figure 1. Backbeat Books, , MIT Press, , *Electronic Music Before Plate 1*. He is pictured here with Philips engineer, J. The score began as shown in Figure 1. The music combined the familiar with the unfamiliar in an appealing way and it did so without any formal structure or rhythm. It was a carefully constructed montage of sounds, including bells, machines, human voices, sirens, percussion instruments, and electronic tones, that were processed electronically and edited together moment by moment for dramatic effect. Nor was it composed using especially unique technology for The written score was itself an experimentâ€™ more of a visual sketch of sound sequences than a prescription for particular instruments. The sound material included concrete sounds from the real world combined with purely electronic signals, although this, too, was not a unique approach to composing electronic music, having already been used by dozens of composers before From April to October , more than two million visitors experienced the work and its accompanying visual projections. The first is that the marriage of technology and music is inescapable but sometimes imperfect, like any civil union. Rising above dysfunction in this field is a challenge for composers and musicians and also for inventorsâ€™the instrument makers of electronic music. The history of invention is a second theme of this story, illustrating how the development of new technologies continually benefits and sometimes thwarts the creation of new music. Bringing together the story of electronic music history and invention leads to the third theme, the diffusion of electronic music into worldwide musical culture. It is the work of an artist with deep roots in classical music who, by the age of 74, was finally able to realize a vision for music for which he had long hoped. Hearing the work today, nobody

puzzles over just how the piece was constructed but only how it was imagined. This chapter traces the early history of electronic music to its roots in a variety of early hardwired analog technologies. In the quest to invent the telephone, several inventors had experimented with the electrical transmission of sound. Among them, German engineer Philip Reis 1874 first demonstrated his Reis Telephone in 1861, a simple device for detecting sound and transmitting it from one vibrating membrane to another using a connecting wire charged by a battery see Figure 1. His earliest model was fashioned from a beer barrel and the receiver was carved into the shape of a very large human ear see Figure 1. A slightly more practical application of musical tones for the communication of information was the multiple harmonic telegraph, the most musical of which was invented in 1876 by American Elisha Gray 1835–1915. Gray was involved in the field of telegraph communication. He obtained his first telegraph patent in 1874 and was employed by the Western Electric Company as a supervisor. Gray is best known for his contentious patent dispute with Alexander Graham Bell over the design of the original telephone in 1876, a claim that Reis may have also contested had he not died in 1874. When a telegraph key was pressed, an electrical circuit was closed, causing the metal reed to vibrate at a certain frequency that was audible when electrically amplified. The resistance of each electromagnet was different, resulting in the creation of two different buzzing tones. Gray fashioned a loudspeaker using a membrane not unlike the one invented by Reis. Each key produced its own distinct tone and the keys could be pressed separately or at the same time. Gray created versions of his Musical Telegraph with piano-like keys that could play one or two octaves. The instrument was polyphonic, and capable of playing as many notes simultaneously as the number of keys that one could depress at the same time—a design that predated the introduction of the first practical electric organ by 60 years. Soon after its invention, Gray staged demonstrations in which the Musical Telegraph transmitted musical signals over ordinary telegraph wires to a receiver stationed as far away as miles. In 1877, a German inventor named Ernst Lorenz further developed the sound-generating circuits demonstrated by Gray and investigated ways of controlling the envelope of the sound. Although his device was patented, it apparently never enjoyed any practical use outside of the laboratory. The German physicist Hermann von Helmholtz 1821–1894, also a prominent physician, was particularly interested in the science of human perception. The Reis Telephone was an early device for electrically detecting and amplifying the human voice. Wormell, Figure 1.

2: Experimental Electronic Music Genre Overview | AllMusic

Electronic and Experimental Music: Technology, Music, and Culture provides a thorough treatment of the relevant history behind the marriage of technology and music that has led to the state of electronic music today.

3: Electronic and Experimental Music (ebook) by Thom Holmes |

The work marked the end of the early, academic era of electronic music and opened another in which electronic music would become more widely known and accepted.

4: Experimental music - Wikipedia

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.

5: Electronic and Experimental Music: Technology, Music, and Culture by Thom Holmes

Book Summary: The long time to electronic music, from the composer. He knows about electronic music genres that this distinction saying. Principles of established practice in time with aleatoric music and historical category to.

6: Electronic and Experimental Music: Technology, Music, and Culture - Thom Holmes - Google Books

ELECTRONIC AND EXPERIMENTAL MUSIC pdf

Fans of electronic and experimental music will be treated to a three-day concert event (The Big EZ) sponsored by The ElectroZone and The Cornell Sound Arts and Sciences Initiative.

Fair Labor Standards Act. Journal of Prince Alexander Liholiho Catholic social teaching and development Q radar tutorials point Impact of trade policy on the donor countrys economy Postmodern university? 10. The Denial of Episcopal Communion 30 Moving beyond the fear! On the Eastern Front Character Through Creative Experience Kylie gilmore so revealing Joint and several liability and the innocent spouse provisions Ice Joseph Bruchac Dark knight dynasty Basic astrotech by jeanne long ABC pirate adventure Judaism in the New Testament 365 Ways to Cook Chicken (Anniversary Edition) Pro asp.net mvc 4 ebook Scion hero 2e Make you love me sheet music Girl, Get Your Mind Right! Herbs to tonify Ch. 12. Winchelsea Dround, and other plays Hague Yearbook of International Law:Vol. 10:1997 (Hague Yearbook of International Law/Annuaire De La Haye Romanticism and ideology The city that leapt to life Definition of research philosophy All i ask of you piano sheet music easy Anatomy Physiology Revealed CDs 1-4 complete series If I Can, You Can Guide for steel hull welding Councils and ombudsmen Sony hdr-fx1e manual Determinants of supply in economics Celt and Saxon, The Activities for the Science Center, Kindergarten Lord McNair, selected papers and bibliography Nmat by gmac book Do-it-yourself guide to home emergencies