

Composing Electronic Music A New Aesthetic Englis

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Musical Signal Processing Curtis Roads 2013-12-19 First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

The Cambridge Companion to Electronic Music Nicholas Collins 2007-12-13 A contributory volume covering the history and current scene of electronic music.

Microsound Curtis Roads 2001 A comprehensive presentation of the techniques and aesthetics of composition with sound particles.

Process and Form: Gottfried Michael Koenig 2018-07-12

Electronic Inspirations Jennifer Iverson 2018-11-28 For a decimated post-war West Germany, the electronic music studio at the WDR radio in Cologne was a beacon of hope. Jennifer Iverson's *Electronic Inspirations: Technologies of the Cold War Musical Avant-Garde* traces the reclamation and repurposing of wartime machines, spaces, and discourses into the new sounds of the mid-century studio. In the 1950s, when technologies were plentiful and the need for reconstruction was great, West Germany began to rebuild its cultural prestige via aesthetic and technical advances. The studio's composers, collaborating with scientists and technicians, coaxed music from sine-tone oscillators, noise generators, band-pass filters, and magnetic tape. Together, they applied core tenets from information theory and phonetics, reclaiming military communication technologies as well as fascist propaganda broadcasting spaces. The electronic studio nurtured a revolutionary synthesis of science, technology, politics, and aesthetics. Its esoteric sounds transformed mid-century music and continue to reverberate today. Electronic music--echoing both cultural anxiety and promise--is a quintessential Cold War innovation.

Choice 1993

Sketch of a New Esthetic of Music Ferruccio Busoni 1911

Teaching Electronic Music Blake Stevens 2021-08-17 *Teaching Electronic Music: Cultural, Creative, and Analytical Perspectives* offers innovative and practical techniques for teaching electronic music in a wide range of classroom settings. Across a dozen essays, an array of contributors—including practitioners in musicology, art history, ethnomusicology, music theory, performance, and composition—reflect on the challenges of teaching electronic music, highlighting pedagogical strategies while addressing questions such as: What can instructors do to expand and diversify musical knowledge? Can the study of electronic music foster critical reflection on technology? What are the implications of a digital culture that allows so many to be producers of music? How can instructors engage students in creative experimentation with sound? Electronic music presents unique possibilities and challenges to instructors of music history courses, calling for careful attention to creative curricula, historiographies, repertoires, and practices. *Teaching Electronic Music* features practical models of instruction as well as paths for further inquiry, identifying untapped methodological directions with broad interest and wide applicability.

The Oxford Handbook of Algorithmic Music Alex McLean 2018-01-18 With the ongoing development of algorithmic composition programs and communities of practice expanding, algorithmic music faces a turning point. Joining dozens of emerging and established scholars alongside leading practitioners in the field, chapters in this Handbook both describe the state of algorithmic composition and also set the agenda for critical research on and analysis of algorithmic music. Organized into four sections, chapters explore the music's history, utility, community, politics, and potential for mass consumption. Contributors address such issues as the role of algorithms as co-performers, live coding practices, and discussions of the algorithmic culture as it currently exists and what it can potentially contribute society, education, and ecommerce. Chapters engage particularly with post-human perspectives - what new musics are now being found through algorithmic means which humans could not otherwise have made - and, in reciprocation, how algorithmic music is being assimilated back into human culture and what meanings it subsequently takes. Blending technical, artistic, cultural, and scientific viewpoints, this Handbook positions algorithmic music making as an essentially human activity.

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 Routledge Research Companion to Electronic Music: Reaching out with Technology Simon Emmerson 2018-05-16 The theme of this Research Companion is 'connectivity and the global reach of electroacoustic music and sonic arts made with technology'. The possible scope of such a companion in the field of electronic music has changed radically over the last 30 years. The definitions of the field itself are now broader - there is no clear boundary between 'electronic music' and 'sound art'. Also, what was previously an apparently simple divide between 'art' and 'popular' practices is now not easy or helpful to make, and there is a rich cluster of streams of practice with many histories, including world music traditions. This leads in turn to a steady undermining of a primarily Euro-American enterprise in the second half of the twentieth century. Telecommunications technology, most importantly the development of the internet in the final years of the century, has made materials, practices and experiences ubiquitous and apparently universally available - though some contributions to this volume reassert the influence and importance of local cultural practice. Research in this field is now increasingly multi-disciplinary. Technological developments are embedded in practices which may be musical, social, individual and collective. The contributors to this companion embrace technological, scientific, aesthetic, historical and social approaches and a host of hybrids - but, most importantly, they try to show how these join up. Thus the intention has been to allow a wide variety of new practices to have voice - unified through ideas of 'reaching out' and 'connecting together' - and in effect showing that there is emerging a different kind of 'global music'.

Electronic Music Nicholas Collins 2013-05-09 This accessible Introduction explores both mainstream and experimental electronic music and includes many suggestions for further reading and listening.

Pink Noises Tara Rodgers 2010-03-02 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)

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.

Serial Music, Serial Aesthetics M. J. Grant 2005-06-08 Serial music was one of the most important aesthetic movements to emerge in post-war Europe, but its uncompromising music and modernist aesthetic has often been misunderstood. This book focuses on the controversial journal *die Reihe*, whose major contributors included Stockhausen, Eimert, Pousseur, Dieter Schnebel and G. M. Koenig, and discusses it in connection with many lesser-known sources in German musicology. It traces serialism's debt to the theories of Klee and Mondrian, and its relationship to developments in concrete art, modern poetry and the information aesthetics and semiotics of Max Bense and Umberto Eco. M. J. Grant sketches an aesthetic theory of serialism as experimental music, arguing that serial theory's embrace of both rigorous intellectualism and aleatoric processes is not, as many have suggested, a paradox, but the key to serial thought and to its relevance for contemporary theory.

Composing Electronic Music Curtis Roads 2015-06-17 Electronic music evokes new sensations, feelings, and thoughts in both composers and listeners. Opening the door to an unlimited universe of sound, it engages spatialization as an integral aspect of composition and focuses on sound transformation as a core structural strategy. In this new domain, pitch occurs as a flowing and ephemeral substance that can be bent, modulated, or dissolved into noise. Similarly, time occurs not merely as a fixed duration subdivided by ratios, but as a plastic medium that can be generated, modulated, reversed, warped,

scrambled, and granulated. Envelope and waveform undulations on all time scales interweave to generate form. The power of algorithmic methods amplify the capabilities of music technology. Taken together, these constitute game-changing possibilities. This convergence of technical and aesthetic trends prompts the need for a new text focused on the opportunities of a sound oriented, multiscale approach to composition of electronic music. Sound oriented means a practice that takes place in the presence of sound. Multiscale means an approach that takes into account the perceptual and physical reality of multiple, interacting time scales-each of which can be composed. After more than a century of research and development, now is an appropriate moment to step back and reevaluate all that has changed under the ground of artistic practice. *Composing Electronic Music* outlines a new theory of composition based on the toolkit of electronic music techniques. The theory consists of a framework of concepts and a vocabulary of terms describing musical materials, their transformation, and their organization. Central to this discourse is the notion of narrative structure in composition-how sounds are born, interact, transform, and die. It presents a guidebook: a tour of facts, history, commentary, opinions, and pointers to interesting ideas and new possibilities to consider and explore.

Introduction to Electro-acoustic Music Barry Schrader 1982

Composing Electronic Music Curtis Roads 2015 Electronic music evokes new sensations, feelings, and thoughts in both composers and listeners. Opening the door to an unlimited universe of sound, it engages spatialization as an integral aspect of composition and focuses on sound transformation as a core structural strategy. In this new domain, pitch occurs as a flowing and ephemeral substance that can be bent, modulated, or dissolved into noise. Similarly, time occurs not merely as a fixed duration subdivided by ratios, but as a plastic medium that can be generated, modulated, reversed, warped, scrambled, and granulated. Envelope and waveform undulations on all time scales interweave to generate form. The power of algorithmic methods amplify the capabilities of music technology. Taken together, these constitute game-changing possibilities. This convergence of technical and aesthetic trends prompts the need for a new text focused on the opportunities of a sound oriented, multiscale approach to composition of electronic music. Sound oriented means a practice that takes place in the presence of sound. Multiscale means an approach that takes into account the perceptual and physical reality of multiple, interacting time scales-each of which can be composed. After more than a century of research and development, now is an appropriate moment to step back and reevaluate all that has changed under the ground of artistic practice. *Composing Electronic Music* outlines a new theory of composition based on the toolkit of electronic music techniques. The theory consists of a framework of concepts and a vocabulary of terms describing musical materials, their transformation, and their organization. Central to this discourse is the notion of narrative structure in composition-how sounds are born, interact, transform, and die. It presents a guidebook: a tour of facts, history, commentary, opinions, and pointers to interesting ideas and new possibilities

to consider and explore.

Composing Interactive Music Todd Winkler 2001-01-26 Interactive music refers to a composition or improvisation in which software interprets live performances to produce music generated or modified by computers. In *Composing Interactive Music*, Todd Winkler presents both the technical and aesthetic possibilities of this increasingly popular area of computer music. His own numerous compositions have been the laboratory for the research and development that resulted in this book. The author's examples use a graphical programming language called Max. Each example in the text is accompanied by a picture of how it appears on the computer screen. The same examples are included as software on the accompanying CD-ROM, playable on a Macintosh computer with a MIDI keyboard. Although the book is aimed at those interested in writing music and software using Max, the casual reader can learn the basic concepts of interactive composition by just reading the text, without running any software. The book concludes with a discussion of recent multimedia work incorporating projected images and video playback with sound for concert performances and art installations.

The Oxford Handbook of Computer Music R. T. Dean 2009-09-16 This handbook provides a cross-section of the most field-defining topics and debates in the field of computer music today. From music cognition to pedagogy, it situates computer music in the broad context of its creation and performance across the full range of issues that crop up in discourse in the field.

The Art of Writing Music John Cacavas John Cacavas has written an extensive book on the techniques of composing, orchestrating and arranging. Includes chapters on each section of the band and orchestra, voicing techniques as well as special chapters on concert band writing, choral writing, electronic applications and writing for film and television.

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 Computer Music Peter Manning 2013-02-27 In this new edition of the classic text on the 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. The scope of the many developments that have taken place since the late 1990s are considered in a series of new and updated chapters, including topics such as the development of the digital audio workstation, laptop music, the Internet, and the emergence of new performance interfaces. 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.

Audio Culture Christoph Cox 2004-09-01 Contributions : Brian Eno, John Cage, Jacques Attali, Umberto Eco, Christian Marclay, Simon Reynolds, Pierre Schaeffer, Marshall McLuhan, Derek Bailey, Pauline Oliveros, Tony Conrad, David Toop... etc.

On the Threshold of Beauty Kees Tazelaar 2014-04-30 *On the Threshold of Beauty* is an exciting and detailed reconstruction of the emergence of electronic music in the Netherlands. Author Kees Tazelaar, composer and head of the Institute of Sonology at the Royal Conservatoire in The Hague, grippingly relates its turbulent history from the earliest beginnings. This history begins around 1930 with the studio of the Philips Physics Laboratory and the plans for the Philips pavilion at Expo 58 in Brussels. The goal was a light and sound demonstration for the general public, but the involvement of Le Corbusier, Iannis Xenakis and Edgard Varèse gave this project a highly avant-garde turn. The result, *Poème électronique*, was considered by many to be much more experimental than the music of the research laboratory. In 1960 Philips divested itself of the studio. It was absorbed into a new studio at Utrecht University, where Gottfried Michael Koenig became artistic director in 1964. Tazelaar also looks in detail at the influence wielded by the Contact Organization for Electronic Music during this period. -- Publisher.

Music and the Myth of Wholeness Tim Hodgkinson 2016-02-12 A new theory of aesthetics and music, grounded in the collision between language and the body. In this book, Tim Hodgkinson proposes a theory of aesthetics and music grounded in the boundary between nature and culture within the human being. His analysis discards the conventional idea of the human being as an integrated whole in favor of a rich and complex field in which incompatible kinds of information—biological and cultural—collide. It is only when we acknowledge the clash of body and language within human identity that we can understand how art brings forth the special form of subjectivity potentially present in aesthetic experiences. As a young musician, Hodgkinson realized that music was, in some mysterious way, “of itself”—not isolated from life, but not entirely continuous

with it, either. Drawing on his experiences as a musician, composer, and anthropologist, Hodgkinson shows how when we listen to music a new subjectivity comes to life in ourselves. The normal mode of agency is suspended, and the subjectivity inscribed in the music comes toward us as a formative “other” to engage with. But this is not our reproduction of the composer's own subjectivation; when we perform our listening of the music, we are sharing the formative risks taken by its maker. To examine this in practice, Hodgkinson looks at the work of three composers who have each claimed to stimulate a new way of listening: Pierre Schaeffer, John Cage, and Helmut Lachenmann.

Foundations of Computer Music Curtis Roads 1987-01-01 This survey chronicles the major advances in computer music that have changed the way music is composed, performed, and recorded. It contains many of the classic, seminal articles in the field (most of which are now out of print) in revised and updated versions. Computer music pioneers, digital audio specialists, and highly knowledgeable practitioners have contributed to the book. Thirty-six articles written in the 1970s and 1980s cover sound synthesis techniques, synthesizer hardware and engineering, software systems for music, and perception and digital signal processing. The editors have provided extensive summaries for each section. Curtis Roads is editor of *Computer Music Journal*. John Strawn is a Research Associate at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University.

The Cambridge Companion to Electronic Music Nick Collins 2017-10-31 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.

Sonic Art Adrian Moore 2016-03-17 Written by an active composer, performer and educator, *Sonic Art: An Introduction to Electroacoustic Music Composition* provides a clear and informative introduction to the compositional techniques behind electroacoustic music. It brings together theory, aesthetics, context and practical applications to allow students to start thinking about sound creatively, and gives them the tools to compose meaningful sonic art works. In addition to explaining the techniques and philosophies of sonic art, the book examines over forty composers and their works, introducing the history and context of notable pieces, and includes chapters on how to present compositions

professionally, in performance and online. The book is supported by an online software toolkit which enables readers to start creating their own compositions. Encouraging a 'hands on' approach to working with sound, Sonic Art is the perfect introduction for anyone interested in electroacoustic music and crafting art from sounds.

Vladimir Ussachevsky Ralph Hartsock 2000 Provides information about the literature and music of Vladimir Ussachevsky (1911-1990), composer, teacher and pioneer of electronic music.

Palaces of Memory Diane Thome 2016-04-25 Palaces of Memory is the story of a pioneer in the music world – the first woman to graduate from Princeton University with a PhD in Music and the first woman to compose computer-synthesized music. Much has been written about Dr. Thome, now professor emerita and former chair of the composition program at the University of Washington School of Music. But this is Diane Thome's highly personal story about her lifelong journey in music. In this inspiring memoir, Dr. Thome describes her studies with many famous teachers including Dorothy Taubman, Robert Strassburg, Milton Babbitt, Roy Harris and Darius Milhaud. She writes of a consuming need to compose and explore new directions in her music. She also writes with deep affection and candor about her many friends and great loves. Diane Thome's music has been described as "high modernist ... searching, intense, and full of integrity." Much the same can be said of her life as it unfolds in Palaces of Memory.

In Search of a Concrete Music Pierre Schaeffer 2012-11-26 Suitable for those interested in contemporary musicology or media history, this title offers a translation of the author's pioneering work - at once a journal of his experiments in sound composition and a treatise on the raison d'etre of concrete music.

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.

Electronic Inspirations Jennifer Iverson 2018-12-27 For a decimated post-war West Germany, the electronic music studio at the WDR radio in Cologne was a beacon of hope. Jennifer Iverson's *Electronic Inspirations: Technologies of the Cold War Musical Avant-Garde* traces the reclamation and repurposing of wartime machines, spaces, and discourses into the new sounds of the mid-century studio. In the 1950s, when technologies were plentiful and the need for reconstruction was great, West Germany began to rebuild its cultural prestige via aesthetic and technical advances. The studio's composers, collaborating with scientists and technicians, coaxed music from sine-tone oscillators, noise generators, band-pass filters, and magnetic tape. Together, they applied core tenets from information theory and phonetics, reclaiming military communication technologies as well as fascist propaganda broadcasting spaces. The electronic studio nurtured a revolutionary synthesis of science, technology, politics, and aesthetics. Its esoteric sounds transformed mid-century music and continue to reverberate today. Electronic music--echoing both cultural anxiety and promise--is a quintessential Cold War innovation.

Metamorphosis in Music Benjamin R. Levy 2017 From the mid-1950s through the 1960s, Hungarian composer György Ligeti went through a remarkable period of stylistic transition, from the emulation of his fellow countryman Béla Bartók to his own individual style at the forefront of the Western-European avant-garde. Through careful study of the sketches and drafts, as well as analysis of the finished scores, *Metamorphosis in Music* takes a detailed look at this compositional evolution. Author Benjamin R. Levy includes sketch studies created through transcriptions and reproductions of archival material--much of which has never before been published--providing new, detailed information about Ligeti's creative process and compositional methods. The book examines all of Ligeti's compositions from 1956 to 1970, analyzing little-known and unpublished works in addition to recognized masterpieces such as *Atmosphères*, *Aventures*, the *Requiem*, and the *Chamber Concerto*. Discoveries from Ligeti's sketches, prose, and finished scores lead to an enriched appreciation of these already multifaceted works. Throughout the book, Levy interweaves sketch study with comments from interviews, counterbalancing the composer's own carefully crafted public narrative about his work, and revealing lingering attachments to older forms and insights into the creative process. *Metamorphosis in Music* is an essential treatment of a central figure of the musical midcentury, who found his place in a generation straddling the divide between the modern and post-modern eras.

Live Electronic Music Friedemann Sallis 2017-11-20 During the twentieth century, electronic technology enabled the explosive development of new tools for the production, performance, dissemination and conservation of music. The era of the mechanical reproduction of music has, rather ironically, opened up

new perspectives, which have contributed to the revitalisation of the performer's role and the concept of music as performance. This book examines questions related to music that cannot be set in conventional notation, reporting and reflecting on current research and creative practice primarily in live electronic music. It studies compositions for which the musical text is problematic, that is, non-existent, incomplete, insufficiently precise or transmitted in a nontraditional format. Thus, at the core of this project is an absence. The objects of study lack a reliably precise graphical representation of the work as the composer or the composer/performer conceived or imagined it. How do we compose, perform and study music that cannot be set in conventional notation? The authors of this book examine this problem from the complementary perspectives of the composer, the performer, the musical assistant, the audio engineer, the computer scientist and the musicologist.

Electroacoustic Music in East Asia Marc Battier 2020-06-30 This book illuminates the development of electronic and computer music in East Asia, presented by authors from these countries and territories (China, Japan, Korea, and Taiwan). The scholars bring forward the cultural complexities and conflicts involved in their diverse encounters with new music technology and modern aesthetics. How electronic music attracted the interest of composers from East Asia is quite varied – while composers and artists in Japan delved into new sounds and music techniques and fostered electronic music quite early on; political, sociological, and artistic conditions pre-empted the adoption of electronic music techniques in China until the last two decades of the twentieth century. Korean and Taiwanese perspectives contribute to this rare opportunity to re-examine, under a radically different set of cultural preconditions, the sweeping musical transformation that similarly consumed the West. Special light is shed on prominent composers, such as Sukhi Kang, Toshiro Mayuzumi, Toru Takemitsu, and Xiaofu Zhang. Recent trends and new directions which are observed in these countries are also addressed, and the volume shows how the modern fusion of music and technology is triangulated by a depth of culture and other social forces. This book was originally published as a special issue of Contemporary Music Review.

The Routledge Companion to Popular Music Analysis Ciro Scotto 2018-09-28 The Routledge Companion to Popular Music Analysis: Expanding Approaches widens the scope of analytical approaches for popular music by incorporating methods developed for analyzing contemporary art music. This study endeavors to create a new analytical paradigm for examining popular music from the perspective of developments in contemporary art music. "Expanded approaches" for popular music analysis is broadly defined as as exploring the pitch-class structures, form, timbre, rhythm, or aesthetics of various forms of popular music in a conceptual space not limited to the domain of common practice tonality but broadened to include any applicable compositional, analytical, or theoretical concept that illuminates the music. The essays in this collection investigate a variety of analytical, theoretical, historical, and aesthetic commonalities popular music shares with 20th and 21st century art music. From rock and pop to hip hop and rap, dance and electronica, from the 1930s to present day, this companion

explores these connections in five parts: Establishing and Expanding Analytical Frameworks Technology and Timbre Rhythm, Pitch, and Harmony Form and Structure Critical Frameworks: Analytical, Formal, Structural, and Political With contributions by established scholars and promising emerging scholars in music theory and historical musicology from North America, Europe, and Australia, The Routledge Companion to Popular Music Analysis: Expanding Approaches offers nuanced and detailed perspectives that address the relationships between concert and popular music.

Living Electronic Music Professor Simon Emmerson 2013-01-28 Drawing on recent ideas that explore new environments and the changing situations of composition and performance, Simon Emmerson provides a significant contribution to the study of contemporary music, bridging history, aesthetics and the ideas behind evolving performance practices. Whether created in a studio or performed on stage, how does electronic music reflect what is live and living? What is it to perform 'live' in the age of the laptop? Many performer-composers draw upon a 'library' of materials but others refuse to abandon traditionally 'created and structured' electroacoustic work. Lying behind this maelstrom of activity is the perennial relationship to 'theory', that is, ideas, principles and practices that somehow lie behind composers' and performers' actions. The relationship of the body performing to the spaces around has also undergone a revolution as the source of sound production has shifted to the loudspeaker. Emmerson considers these issues in the framework of our increasingly 'acousmatic' world in which we cannot see the source of the sounds we hear.

Black British Jazz Jason Toynbee 2016-04-15 Black British musicians have been making jazz since around 1920 when the genre first arrived in Britain. This groundbreaking book reveals their hidden history and major contribution to the development of jazz in the UK. More than this, though, the chapters show the importance of black British jazz in terms of musical hybridity and the cultural significance of race. Decades before Steel Pulse, Soul II Soul, or Dizzee Rascal pushed their way into the mainstream, black British musicians were playing jazz in venues up and down the country from dance halls to tiny clubs. In an important sense, then, black British jazz demonstrates the crucial importance of musical migration in the musical history of the nation, and the links between popular and avant-garde forms. But the volume also provides a case study in how music of the African diaspora reverberates around the world, beyond the shores of the USA - the engine-house of global black music. As such it will engage scholars of music and cultural studies not only in Britain, but across the world.