This is the first book to develop both the theory and the practice of synthesizing musical sounds using computers. Each chapter starts with a theoretical description of one technique or problem area and ends with a series of working examples (over 100 in all), covering a wide range of applications. A unifying approach is taken throughout; chapter two, for example, treats both sampling and wavetable synthesis as special cases of one underlying technique. Although the theory is presented quantitatively, the mathematics used goes no further than trigonometry and complex numbers. The examples and supported software — along with a machine-readable version of the text — are available on the web and maintained by a large online community. The Theory and Techniques of Electronic Music is valuable both as a textbook and as professional reading for electronic musicians and computer music researchers.

The Evolution of Electronic Dance Music establishes EDM's place on the map of popular music. The book accounts for various ambiguities, variations, transformations, and manifestations of EDM, pertaining to its generic fragmentation, large geographical spread, modes of consumption and, changes in technology. It focuses especially on its current state, its future, and its borders – between EDM and other forms of electronic music, as well as other forms of popular music. It accounts for the rise of EDM in places that are overlooked by the existing literature, such as Russia and Eastern Europe, and examines the multi-media and visual aspects such as the way EDM events music are staged and the specificity of EDM music videos. Divided into four parts – concepts, technology, celebrity, and consumption – this book takes a holistic look at the many sides of EDM culture.

Handmade Electronic Music: The Art of Hardware Hacking provides a long-needed, practical, and engaging introduction to the craft of making—as well as creatively cannibalizing—electronic circuits for artistic purposes. With a sense of adventure and no prior knowledge, the reader can subvert the intentions designed into devices such as radios and toys to discover a new sonic world. You will also learn how to...
make contact microphones, pickups for electromagnetic fields, oscillators, distortion boxes, mixers, and unusual signal processors cheaply and quickly. At a time when computers dominate music production, this book offers a rare glimpse into the core technology of early live electronic music, as well as more recent developments at the hands of emerging artists. This revised and expanded third edition has been updated throughout to reflect recent developments in technology and DIY approaches. New to this edition are chapters contributed by a diverse group of practitioners, addressing the latest developments in technology and creative trends, as well as an extensive companion website that provides media examples, tutorials, and further reading. This edition features: Over 50 new hands-on projects. New chapters and features on topics including soft circuitry, video hacking, neural networks, radio transmitters, Arduino, Raspberry Pi, data hacking, printing your own circuit boards, and the international DIY community A new companion website at www.HandmadeElectronicMusic.com, containing video tutorials, video clips, audio tracks, resource files, and additional chapters with deeper dives into technical concepts and hardware hacking scenes around the world With a hands-on, experimental spirit, Nicolas Collins demystifies the process of crafting your own instruments and enables musicians, composers, artists, and anyone interested in music technology to draw on the creative potential of hardware hacking.

Teaching Electronic Music

Americans and people throughout the world have become increasingly dependent on America's great research universities. Yet few of us truly understand to what we owe this extraordinary excellence or what we must do to keep it. From the development of technologies like the laser, the global positioning system, the MRI, radar, and even Viagra, to predicting weather patterns, American research universities are one of our most vital sources of economic growth and social welfare. They have flourished because of a system that has invested public tax dollars in their work and, more importantly, granted substantial autonomy to funding agencies and the universities. This system is now under attack, the university's preeminence endangered by the USA PATRIOT Act and other conservative policies. This revelatory and alarming book will show how this vital institution is at risk of tragically losing its dominant status and why a threat to the university is a threat to the health and wealth of our nation. This edition is in two volumes. The first volume ISBN is 9781458774071.

The Technique of Electronic Music

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.

Library of Congress Catalogs

Electronic Music Review

Medienökonomie des Internet

50 Dubstep Hits V.1 Best Top Electronic Music, Reggae, Dub, Hard Dance, Glitch, Electro,
Rave Anthem

In its 114th year, Billboard remains the world’s premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

The Emergence of Video Processing Tools Volumes 1 & 2

This accessible Introduction explores both mainstream and experimental electronic music and includes many suggestions for further reading and listening.

Harvard Dictionary of Music

Innovation in Music: Performance, Production, Technology and Business is an exciting collection comprising of cutting-edge articles on a range of topics, presented under the main themes of artistry, technology, production and industry. Each chapter is written by a leader in the field and contains insights and discoveries not yet shared. Innovation in Music covers new developments in standard practice of sound design, engineering and acoustics. It also reaches into areas of innovation, both in technology and business practice, even into cross-discipline areas. This book is the perfect companion for professionals and researchers alike with an interest in the Music industry. Chapter 31 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license. https://tandfbis.s3-us-west-2.amazonaws.com/rt-files/docs/Open+Access+Chapters/9781138498211_oachapter31.pdf

Electronic Music Reports

Mazierska presents a cultural history of popular Viennese electronic music from 1990 to 2015, from the perspectives of production, scene and national and international reception. To illustrate this history in depth, a number of case studies of the most successful and distinguished musicians are explored, such as Kruder and Dorfmeister, Patrick Pulsinger, Tosca, Electric Indigo and Sofa Surfers. The author draws on research about electronic music, the relationship between music and the urban environment, the history of Austria and Vienna, music scenes and fandom, the digital shift, stardom in popular music (especially electronic music), as well as theories of postmodernism.

Composing Electronic Music

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.

Innovation in Music

Provides an introduction to the nature, synthesis and transformation of sound which forms the basis of
digital sound processing for music and multimedia. Background information in computer techniques is included so that you can write computer algorithms to realise new processes central to your own musical and sound processing ideas. Finally, material is included to explain the way in which people contribute to the development of new kinds of performance and composition systems. Key features of the book include: · Contents structured into free-standing parts for easy navigation · 'Flow lines' to suggest alternative paths through the book, depending on the primary interest of the reader. · Practical examples are contained on a supporting website. Digital Sound Processing can be used by anyone, whether from an audio engineering, musical or music technology perspective. Digital sound processing in its various spheres - music technology, studio systems and multimedia - are witnessing the dawning of a new age. The opportunities for involvement in the expansion and development of sound transformation, musical performance and composition are unprecedented. The supporting website (www.york.ac.uk/inst/mustech/dspmm.htm) contains working examples of computer techniques, music synthesis and sound processing.

Istvan Anhalt

Federal Communications Commission Reports. V. 1-45, 1934/35-1962/64; 2d Ser., V. 1-July 17/Dec. 27, 1965-.

ART BOOK

Digital Sound Processing for Music and Multimedia

Electronic Music School

Develops both the theory and the practice of synthesizing musical sounds using computers. This work contains chapters that starts with a theoretical description of one technique or problem area and ends with a series of working examples, covering a range of applications. It is also suitable for computer music researchers.

Moment in Time


The Evolution of Electronic Dance Music

Live Wires

The Emergence of Video Processing Tools presents stories of the development of early video tools and systems designed and built by artists and technologists during the late 1960s and 70s. Split over two volumes, the contributors examine the intersection of art and science and look at collaborations among inventors, designers, and artists trying to create new tools to capture and manipulate images in revolutionary ways. The contributors include "video pioneers," who have been active since the emergence of the aesthetic, and technologists, who continue to design, build, and hack media tools. The book also looks
at contemporary toolmakers and the relationship between these new tools and the past. Video and media production is a growing area of interest in art and this collection will be an indispensable guide to its origins and its future.

The Theory and Technique of Electronic Music

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

Since 1960, with the advent of musical electronics, composers and musicians have been using ever more sophisticated machines to create sonic material that presents innovation, color and new styles: electro-acoustic, electro, house, techno, etc. music. The music of Pierre Henry, Kraftwerk, Pink Floyd, Daft Punk and many others has introduced new sounds, improbable rhythms and a unique approach to composition and notation. Electronic machines have become essential: they have built and influenced the music of the most recent decades and set the trend for future productions. This book explores the theory and practice related to the different machines which constitute the universe of musical electronics, omitting synthesizers which are treated in other works. Sequencers, drum machines, samplers, groove machines and vocoders from 1960 to today are studied in their historical, physical and theoretical context. More detailed approaches to the Elektron Octatrack sequencer-sampler and the Korg Electribe 2 groove machine are also included.

Music Video After MTV

Istvan Anhalt, born into a Jewish family in Budapest in 1919, studied with Zoltan Kodaly before being conscripted into a forced labour camp during World War II. In the late 1940s he studied under Nadia Boulanger and Soulima Stravinsky before emigrating to Canada in 1949, where he has been an important figure in the Canadian music scene for the last 50 years. Based on a wealth of experience and first-hand knowledge, this text provides biographical information on Anhalt's life in Europe and Canada, as well as critical articles on his music and writings. Previously unpublished writings by Anhalt as well as a commentary on his most recent opera are also included.

Music Video Games


Contains nearly 1000 pages of precise and accessible information on all musical subjects.
The Theory and Technique of Electronic Music

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.

Concise Oxford English Dictionary


Lexikon Neue Musik

At the beginning, it was not at all obvious how to organize this collection of Slonimsky writings, numbering in the hundreds. Clearly, Russian and Soviet music would be central. But also American music, North and South. Modern music cuts across all geographical categories. The articles varied considerably in length, tone, depth, intended readership. Written over more than fifty years, their historic perspective and writing style shift and evolve.

The Routledge Research Companion to Electronic Music: Reaching out with Technology

Since the 1980s, music videos have been everywhere, and today almost all of the most-viewed clips on YouTube are music videos. However, in academia, music videos do not currently share this popularity. Music Video After MTV gives music video its due academic credit by exploring the changing landscapes surrounding post-millennial music video. Across seven chapters, the book addresses core issues relating to the study of music videos, including the history, analysis, and audiovisual aesthetics of music videos. Moreover, the book is the first of its kind to truly address the recent changes following the digitization of music video, including its changing cycles of production, distribution and reception, the influence of music videos on other media, and the rise of new types of online music video. Approaching music videos from a composite theoretical framework, Music Video After MTV brings music video research up to speed in several areas: it offers the first account of the research history of music videos, the first truly audiovisual...
approach to music video studies and it presents numerous inspiring case studies, ranging from classics by Michel Gondry and Chris Cunningham to recent experimental and interactive videos that interrogate the very limits of music video.

(Dis-)Orienting Sounds - Machtkritische Perspektiven auf populäre Musik

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Komposition und Musikwissenschaft im Dialog III (1999-2001)

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 rehearing 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.

Electronic Music Machines

Phonetic Music with Electronic Music

Music Video Games takes a look (and listen) at the popular genre of music games – video games in which music is at the forefront of player interaction and gameplay. With chapters on a wide variety of music games, ranging from well-known console games such as Guitar Hero and Rock Band to new, emerging games for smartphones and tablets, scholars from diverse disciplines and backgrounds discuss the history, development, and cultural impact of music games. Each chapter investigates important themes surrounding the ways in which we play music and play with music in video games. Starting with the precursors to music games - including Simon, the hand-held electronic music game from the 1980s, Michael Austin’s collection goes on to discuss issues in musicianship and performance, authenticity and “selling out,” and composing, creating, and learning music with video games. Including a glossary and detailed indices, Austin and his team shine a much needed light on the often overlooked subject of music video games.

An Analytical System for Electronic Music
Popular Polish Electronic Music, 1970–2020 offers a cultural history of popular Polish electronic music, from its beginning in the late 1960s/early 1970s up to the present day, in the context of Polish economic, social and political history, and the history of popular music in this country. From the perspective of production, scene, industry and consumption, the volume considers the issue of access to electronic instruments in the 1970s and 1980s, and the variety of inspirations, such as progressive rock and folk music, that have contributed to the development of Polish electronic music as it is known today. The widespread contribution of Polish electronic music to film is also considered. This is a valuable resource for scholars and researchers of electronic music, popular music and (Eastern) European music and culture.

Official Gazette of the United States Patent and Trademark Office

Offers definitions for English words and phrases, along with observations about the evolution of the dictionary since its first edition and tables that contain information for such topics as countries and chemical elements.


Electronic Music School: A Contemporary Approach to Teaching Musical Creativity is a practical blueprint for teachers wanting to begin teaching music technology to secondary age students. Will Kuhn and Ethan Hein inspire classroom music teachers to expand beyond traditional ensemble-based music education offerings to create a culture of unique creativity and inclusivity at their schools. Part One offers an overview of the philosophical and institutional aspects of starting a music technology program, with a particular focus on the culture of electronic music surrounding digital music creation tools. Part Two dives deep into curricula for music lab classes, including several lesson examples and techniques. This section also includes abbreviated project plans for teachers who have fewer contact hours with their students. Part Three discusses how music technology courses can grow into a larger media creation program, how such a program can contribute to the broader school culture, and how project-based music learning effectively prepares students for careers in media. Electronic Music School also includes narratives from music technology students themselves, who often have an intuitive understanding of the future directions music technology programs can take.

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