

Electronic And Experimental Music

Electronic and Experimental Music Electronic and Experimental Music Electronic and Experimental Music Experimental Music Electronic and Experimental Music Avant Rock What's the Matter with Today's Experimental Music? Experimental Music Notebooks Musical Encounters with Deleuze and Guattari Boring Formless Nonsense The Cambridge History of American Music Experimental Music Becoming Noise Music The Ashgate Research Companion to Experimental Music Electronic and Experimental Music Experimental Music Loading the Silence: Australian Sound Art in the Post-Digital Age Electronic and Experimental Music Experimental Music and Free Improvisation Experimental Music Since 1970 Thom Holmes Thom Holmes Thom Holmes Michael Nyman Thomas B. Holmes Bill Martin Leigh Landy Leigh Landy Pirkko Moisala eldritch Priest David Nicholls Lejaren Arthur Hiller (jr.) Stephen Graham James Saunders Taruna Singh Gail Priest Linda Ioanna Kouvaras Sol Nte Jennie Gottschalk

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Music Since 1970 *Thom Holmes Thom Holmes Thom Holmes Michael Nyman Thomas B. Holmes Bill Martin Leigh Landy Leigh Landy Pirkko Moisala eldritch Priest David Nicholls Lejaren Arthur Hiller (jr.) Stephen Graham James Saunders Taruna Singh Gail Priest Linda Ioanna Kouvaras Sol Nte Jennie Gottschalk*

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 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

composer michael nyman s classic 1974 account of the postwar experimental tradition in music

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

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

today s education and communications media are seen to be the main cause of the anonymity of contemporary music and suggestions are made to improve this situation leigh landy investigates audio visual applications that have hardly been explored new timbres and sound sources the discovery of musical space new notations musical politics and the musical community in an attempt to incite more composers musicians and musicologists to get this music out into the works and to stimulate the creation of new experimental works

first published in 1995 routledge is an imprint of taylor francis an informa company

this is the first volume to mobilize encounters between the work of gilles deleuze and félix guattari and the rich developments in cultural studies of music and sound the book takes seriously the intellectual and political challenge that the process philosophy of deleuze and guattari poses for previous understandings of music as permanent objects and primarily discursive texts by elaborating on the concepts of deleuze and guattari in innovative ways the chapters of the book demonstrate how musical and sonic practices and expressions can be reconsidered as instances of becoming actors in assemblages and actualizations of virtual tendencies the collection pushes notions of music and sound beyond such long term paradigms as identity thinking the privileging of signification and the centrality of the human subject the chapters of the volume bring a range of new topics and methodological approaches in contact with deleuze and guattari these span from movement improvisation jazz and western art music

studies sound and performance art and reality tv talent shows to deaf musicians and indigenous music the book also highlights such fresh ways of doing analysis and shaping the methodological tools of music and sound studies that are enabled by deleuze and guattari s philosophy their philosophy too gains renewed capacities and potential when responding to ethnographic cultural ethnomusicological participatory aesthetic new materialist feminist and queer perspectives to music and sound

boring formless nonsense intervenes in an aesthetics of failure that has largely been delimited by the visual arts and its avant garde legacies it focuses on contemporary experimental composition in which failure rubs shoulders with the categories of chance noise and obscurity in these works we hear failure anew we hear boredom formlessness and nonsense in a way that gives new purchase to aesthetic philosophical and ethical questions that falter in their negative capability reshaping debates on failure as an aesthetic category eldritch priest shows failure to be a highly dubious concept the book frames recent experimental composition as a deviant kind of sound art whose affective and formal elements reflect on current issues in contemporary culture and offers analyses of musical works and performance practices that are rarely heard let alone considered as significant cultural phenomena showing the role that obscurity and the esoteric have in articulating current cultural realities ambitious in content and experimental in its approach boring formless nonsense will challenge and fracture your views on failure creativity and experimental music

the cambridge history of american music first published in 1998 celebrates the richness of america s musical life it was the first study of music in the united states to be written by a team of scholars american music is an intricate tapestry of many cultures and the history reveals this wide array of influences from native european african asian and other sources the history begins with a survey of the music of native americans and then explores the social historical and cultural events of musical life in

the period until 1900 other contributors examine the growth and influence of popular musics including film and stage music jazz rock and immigrant folk and regional musics the volume also includes valuable chapters on twentieth century art music including the experimental serial and tonal traditions

becoming noise music tells the story of noise music in its first 50 years using a focus on the music's sound and aesthetics to do so part one focuses on the emergence and stabilization of noise music across the 1980s and 1990s whilst part two explores noise in the twenty first century each chapter contextualizes tells the story of the music under discussion before describing and interpreting its sound and aesthetic stephen graham uses the idea of becoming to capture the unresolved dialectical tension between noise disorder and musical order in the music itself the experiences listeners often have in response and the overarching story of becoming of the genre that has taken place in this first fifty or so years the book therefore doubles up on becoming it is about both the becoming it identifies in and the larger genre making process of the becoming of noise music on the latter count it is the first scholarly book to focus in such depth and breadth on the sound and story of noise music as opposed to contextual questions of politics history or sociology relevant to both musicology and noise audiences becoming noise music investigates a vital but analytically underexplored area of avant garde musical practice

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

summary a lively accessible survey of contemporary exploratory music in australia complemented by images and an audio cd it offers a fascinating glimpse into the vibrant world of sound art and the role of experimentation in contemporary australian culture

the experimentalist phenomenon of noise as constituting art in much twentieth century music paradoxically reached its zenith in cage's silent piece 4 33 but much post 1970s musical endeavour with an experimentalist telos collectively known as sound art has displayed a postmodern need to load modernism's degree zero after contextualizing experimentalism from its inception in the early twentieth century dr linda kouvaras's loading the silence australian sound art in the post digital age explores the ways in which selected sound art works demonstrate creatively how sound is embedded within local national gendered and historical environments taking australian music as its primary but not sole focus

the book not only covers discussions of technological advancement but also engages with aesthetic standpoints through numerous interviews theoretical developments analysis and cultural milieux for a contemporary australian and wider postmodern context developing new methodologies for synergies between musicology and cultural studies the book uncovers a new post postmodern aesthetic trajectory which kouvaras locates as developing over the past two decades the altermodern australian sound art is here put firmly on the map of international debates about contemporary music providing a standard reference and valuable resource for practitioners in the artform music critics scholars and educators

sol nte wrote experimental music and free improvisation to be conceived as a follow up to experimental music cage and beyond by michael nyman and experimental music since 1970 by jennie gottschalk sol nte visually proposes the idea of music on paper lists of names combining classical composers pop musicians or contemporary artists together with graphic scores traditional music notations comments on improvisations music software lists and musical drawings readers unfamiliar with any of the names or concepts can search online and instantly connect the dots for a variety of experimental music ideas this is experimental music in its purest form the free association in the musician s head with a nod to the perennial inspiration of john cage karlheinz stockhausen and the wire magazine as champions of experimentalism across time and genres an essential read for people interested in cornelius cardew john cage karlheinz stockhausen sun ra david toop david byrne nurse with wound michael nyman experimental music derek bailey throbbing gristle free improvisation jennie gottschalk thom holmes electroacoustic music pierre schaeffer the wire magazine eldritch priest joanna demers steve reich the velvet underground terry riley sonic youth la monte young the sex pistols and philip glass etc sol nte has been making art music and words for the no audience underground since the late eighties with the exception of being included in a handful of exhibitions dalliances with fluxus in the nineties and an

extremely modest streaming revenue for his pharaoh sol free jazz albums he is a refreshingly obscure unknown artist

what is experimental music today recent attempts to define or identify examples of experimental music have been cautious and subjective offering very little guidance to anyone with an interest in this field of activity is experimental music a historical event that refers only to john cage and his influence or does it have a greater spread and longevity the development of this musical practice over the last 45 years merits a fresh definition and discussion an experimental approach is not identifiable in specific sounds or techniques and its scope would be drastically limited if it were judged on the basis of social or aesthetic groupings or self identifications of composers

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