

Free reading **Electronic and experimental music** **(PDF)**

Electronic and Experimental Music Electronic and Experimental Music Electronic and Experimental Music Experimental Music What's the Matter with Today's Experimental Music? Electronic and Experimental Music Tomorrow Is the Question Experimental Music Boring Formless Nonsense Electronic and Experimental Music Experimental Music Since 1970 American Experimental Music 1890-1940 Eight Lectures on Experimental Music Avant Rock Music 109 Electronic and Experimental Music Artistic Experimentation in Music A Power Stronger Than Itself Experimental Music and Free Improvisation New Music, New Allies Listening through the Noise Experimentalisms in Practice Experimental Encounters in Music and Beyond Experimental music notebooks Sound exchange The Ashgate Research Companion to Experimental Music Experimentalism Otherwise Sound Experiments Electronic and Experimental Music Sound Commitments Experimental Music No Wave Experimental Music Experimental Music Sound in the Ecstatic-Materialist Perspective on Experimental Music Musical Portraits Experimental Sound and Radio Experimenting the Human Ear Cleaning Resonances

Electronic and Experimental Music 1985

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 2015-10-08

the second edition of the classic text on the history of electronic music this book has been thoroughly updated to present material on home computers the internet as well as enlarged sections on history and theoretical issues

Electronic and Experimental Music 2020

summary a lively accessible survey of contemporary exploratory music in australia complemented by iamges 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

Experimental Music 2009

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

What's the Matter with Today's Experimental Music? 2013-01-11

essays investigating and sparking new questions in experimental music

Electronic and Experimental Music 2014-04-09

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

Tomorrow Is the Question 1999-07-29

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 elbows 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 current debates on failure as an aesthetic category eldritch priest shows failure to be a duplicitous concept that traffics in paradox and sustains the conditions for magical thinking and hyperstition framing recent experimental composition as a deviant kind of

sound art priest explores how the affective and formal elements of post cagean music couples with contemporary culture s themes of depression distraction and disinformation to create an esoteric reality composed of counterfactuals and pseudonymous beings ambitious in content and experimental in its approach boring formless nonsense will challenge and fracture your views on failure creativity and experimental music

Experimental Music 2013-02-14

what is experimental music today this book offers an up to date survey of this field for anyone with an interest from seasoned practitioners to curious readers this book takes the stance that experimental music is not a limited historical event but is a proliferation of approaches to sound that reveals much about present day experience an experimental work is not identifiable by its sound alone but by the nature of the questions it poses and its openness to the sounding event experimentation is a way of working it pushes past that which is known to discover what lies beyond it finding new knowledge forms and relationships or accepting a state of uncertainty for each of these composers and sound artists craft is developed and transformed in response to the questions they bring to their work scientific perceptual or social phenomena become catalysts in the operation of the work these practices are not presented according to a chronology a set of techniques or social groupings instead they are organized according to the content areas that are their subjects including resonance harmony objects shapes perception language interaction sites and histories musical materials may be subject among other treatments to systemization observation examination magnification fragmentation translation or destabilization these restless and exploratory modes of engagement have continued to develop over recent decades expanding the scope of both musical practice and listening

Boring Formless Nonsense 2003

from the end of the nineteenth century a national musical consciousness gradually developed in the usa as composers began to turn away from the european conventions on which their music had hitherto been modelled it was in this period of change that experimentation was born in this book the composer and scholar david nicholls considers the most influential figures in the development of american experimental music including charles ives charles seeger ruth crawford henry cowell and the young john cage he analyses the music and ideas of this group explaining the compositional techniques invented and employed by them and the historical and cultural context in which they emerged

Electronic and Experimental Music 2016-08-11

in this brilliant collection path breaking figures of american experimental music discuss the meaning of their work at the turn of the twenty first century presented between 1989 and 2002 at wesleyan university these captivating lectures provide rare insights by composers whose work has shaped our understanding of what it means to be experimental maryanne amacher robert ashley philip glass meredith monk steve reich james tenney christian wolff and la monte young collected here for the first time together these lectures tell the story of twentieth century american experimental music covering such topics as repetition phase drone duration collaboration and technological innovation containing introductory comments by lucier and the original question and answer sessions between the students and the composers this book makes the theory and practice of experimental music available and accessible to a new generation of students artists and scholars

Experimental Music Since 1970 1990

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

American Experimental Music 1890-1940 2017-11-14

composer and performer alvin lucier brings clarity to the world of experimental music as he takes the reader through more than a hundred groundbreaking musical works including those of robert ashley john cage charles ives morton feldman philip glass pauline oliveros steve reich christian wolff and la monte young lucier explains in detail how each piece is made unlocking secrets of the composers style and technique the book as a whole charts the progress of american experimental music from the 1950s to the present covering such topics as indeterminacy electronics and minimalism as well as radical innovations in music for the piano string quartet and opera clear approachable and lively music 109 is lucier s indispensable guide to late 20th century composition no previous musical knowledge is required and all readers are welcome

Eight Lectures on Experimental Music 2015-12-14

essential reading for anyone interested in artistic research applied to music this book is the first anthology of writings about the emerging subject of artistic experimentation in music this subject as part of the cross disciplinary field of artistic research cuts across boundaries of the conventional categories of performance practice music analysis aesthetics and music pedagogy the texts most of them specially written for this volume have a common genesis in the explorations of the orpheus research centre in music orcim in ghent belgium the book critically examines experimentation in music of different historical eras it is essential reading for performers composers teachers and others wanting to inform themselves of the issues and the current debates in the new field of artistic research as applied to music the publication is accompanied by a cd of music discussed in the text and by an online resource of video illustrations of specific issues contributors paulo de assis orcim richard barrett institute of sonology the hague tom beghin mcgill university william brooks university of york orcim nicholas g brown university of east anglia marcel cobussen university of leiden kathleen coessens vrije universiteit brussel orcim paul craenen director musica impulse centre for music darla crispin norwegian academy of music stephen emmerson queensland conservatorium griffith university brisbane henrik frisk malmö academy of music bob gilmore orcim valentin gloor orcim yolande harris center for digital arts and experimental media dxarts university of washington seattle mieko kanno royal conservatoire of scotland andrew lawrence king guildhall school of music and drama london royal danish academy of music copenhagen university of western australia catherine laws university of york orcim stefan Östersjö orcim juan parra orcim larry polansky university of california santa cruz stephen preston godfried willem raes logos foundation ghent hans roels orcim michael schwab orcim royal college of art london zurich university of the arts anna scott orcim steve tromans middlesex university luk vaes orcim bart vanhecke ku leuven orcim

Avant Rock 2012-09-10

founded in 1965 and still active today the association for the advancement of creative musicians aacm is an american institution with an international reputation george e lewis who joined the collective as a teenager in 1971 establishes the full importance and vitality of the aacm with this communal history written with a symphonic sweep that draws on a cross generational chorus of voices and a rich collection of rare images moving from chicago to new york to paris and from founding member steve mccall s kitchen table to carnegie hall a power stronger than itself uncovers a vibrant multicultural universe and brings to light a major piece of the history of avant garde music and art

Music 109 2013

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

Electronic and Experimental Music 2014-10-07

new music new allies documents how american experimental music and its practitioners came to prominence in the west german cultural landscape between the end of the second world war in 1945 and the reunification of east and west germany in 1990 beginning with the reeducation programs implemented by american military officers during the postwar occupation of west germany and continuing through the cultural policies of the cold war era this broad history chronicles german views on american music american composers pursuit of professional opportunities abroad and the unprecedented dissemination and support their music enjoyed through west german state subsidized radio stations new music festivals and international exchange programs framing the biographies of prominent american composer performers within the aesthetic and ideological contexts of the second half of the twentieth century amy c beal follows the international careers of john cage henry cowell earle brown morton feldman david tudor frederic rzewski christian wolff steve reich pauline oliveros conlon nancarrow and many others to donaueschingen darmstadt cologne bremen berlin and munich

Artistic Experimentation in Music 2008-09-15

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

A Power Stronger Than Itself 2020-11-02

experimentalisms in practice explores the multiple sites in which experimentalism emerges and becomes meaningful beyond eurocentric interpretative frameworks challenging the notion of experimentalism as defined in conventional narratives contributors take a broad approach to a wide variety of latin and latin american music traditions conceived or perceived as experimental the conversation takes as starting point the 1960s a decade that marks a crucial political and epistemological moment for latin america militant and committed aesthetic practices resonated with this moment resulting in a multiplicity of artistic and musical experimental expressions experimentalisms in practice responds to recent efforts to reframe and reconceptualize the study of experimental music in terms of epistemological perspective and geographic scope while also engaging traditional scholarship this book contributes to the current conversations about music experimentalism while providing new points of entry to further reevaluate the field

Experimental Music and Free Improvisation 2006-07-04

multidisciplinary analysis of experimentalism in music and the wider arts today experimental encounters in music and beyond opens a necessary dialogue on experimental practices in the arts and negotiates their place in contemporary society going beyond the music historical usage of the term experimental this book reimagines experimentation as an open working definition encompassing multiple forms of artistic attitudes and processes the texts images and sounds offer multiple traces faces and spaces revealing what experimentalism in music and the wider arts entails today with perspectives from a range of disciplines from choreography through composition to philosophy and beyond the different experiences and artistic projects documented and discussed explore the complexity of experimentation in a way that is all the richer for being never ending contributors richard barrett institute of sonology the hague sebastian berweck pianist and performer kathleen coessens orpheus institute ghent frederik croene pianist and composer belgium chaya czernowin harvard university cambridge anne douglas grays school of art robert gordon university aberdeen bob gilmore orpheus institute ghent valentin gloor orpheus institute ghent david gorton royal academy of music university of london david horne royal northern college of music manchester efva lilja dansehallerne copenhagen svetlana maraš independent music professional radio belgrade electronic studio melinda maxwell royal northern college of music manchester christopher redgate royal academy of music university of london jan c schacher royal conservatoire artesis plantijn university college antwerp and zurich university of the arts reto stadelmann composer and musician germany steve tromans middlesex university uk penelope turner singer musician and performer uk and belgium

New Music, New Allies 2010-07-30

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

Listening through the Noise 2018-01-02

a book about the links between avant garde music and the art scene in new york city in the 1960s john cage and iggy pop together at last

Experimentalisms in Practice 2017-12-04

a groundbreaking study of the trailblazing music of chicago s aacm a leader in the world of jazz and experimental music founded on chicago s south side in 1965 and still thriving today the association for the advancement of creative musicians aacm is the most influential collective organization in jazz and experimental music in sound experiments paul steinbeck offers an in

depth historical and musical investigation of the collective analyzing individual performances and formal innovations in captivating detail he pays particular attention to compositions by muhal richard abrams and roscoe mitchell the association s leading figures as well as anthony braxton george lewis and his famous computer music experiment voyager wadada leo smith and henry threadgill along with younger aacm members such as mike reed tomeka reid and nicole mitchell sound experiments represents a sonic history spanning six decades that affords insight not only into the individuals who created this music but also into an astonishing collective aesthetic this aesthetic was uniquely grounded in nurturing communal ties across generations as well as a commitment to experimentalism the aacm s compositions broke down the barriers between jazz and experimental music and made essential contributions to african american expression more broadly steinbeck shows how the creators of these extraordinary pieces pioneered novel approaches to instrumentation notation conducting musical form and technology creating new soundscapes in contemporary music

Experimental Encounters in Music and Beyond 1994

electronic and experimental music technology music and culture sixth edition presents an extensive history of electronic music from its historical beginnings in the late nineteenth century to its everchanging present recounting the musical ideas that arose in parallel with technological progress in four parts the author details the fundamentals of electronic music its history the major synthesizer innovators and contemporary practices this examination of the music s experimental roots covers the key composers genres and techniques used in analog and digital synthesis including both art and popular music western and non western new to this edition a reorganized and revised chapter structure places technological advances within a historical framework shorter chapters offer greater modularity and flexibility for instructors discussions on the elements of sound listening to electronic music electronic music in the mainstream eurorack and more an appendix of historically important electronic music studios around the globe listening guides throughout the book provide step by step annotations of key musical works focusing the development of student listening skills featuring extensive revisions and expanded coverage this sixth edition of electronic and experimental music represents an comprehensive accounting of the technology musical styles and figures associated with electronic music highlighting the music s deep cultural impact

Experimental music notebooks 2012

the role of popular music is widely recognized in giving voice to radical political views the plight of the oppressed and the desire for social change avant garde music by contrast is often thought to prioritize the pursuit of new technical or conceptual territory over issues of human and social concern yet throughout the activist 1960s many avant garde musicians were convinced that aesthetic experiment and social progressiveness made natural bedfellows intensely involved in the era s social and political upheavals they often sought to reflect this engagement in their music yet how could avant garde musicians make a meaningful contribution to social change if their music remained the preserve of a tiny initiated clique in answer sound commitments examines the encounter of avant garde music and the sixties across a range of genres aesthetic positions and geographical locations through music for the concert hall tape and electronic music jazz and improvisation participatory events performance art and experimental popular music the essays in this volume explore developments in the united states france west germany italy the netherlands the soviet union japan and parts of the third world delving into the deep richness of avant garde musicians response to the decade s defining cultural shifts featuring new archival research and or interviews with significant figures of the period in each chapter sound commitments will appeal to researchers and advanced students in the fields of post war music cultures of the 1960s and the avant garde as well as to an informed general readership

Sound exchange 2017-02-03

no wave underground and experimental music and contemporary art in new york city

The Ashgate Research Companion to Experimental Music 2011-04-04

what does a one hour contemporary orchestral piece by georg friedrich haas have in common with a series of glitch noise electronic tracks by pan sonic this book proposes that despite their differences they share a particular understanding of sound that is found across several quite distinct genres of contemporary art music the ecstatic materialist perspective sound in the ecstatic materialist perspective is considered as a material mass or element unfolding in time encountered by a listener for whom the experience of that sound exceeds the purely sonic without becoming entirely divorced from its materiality it is material by virtue of the focus on the texture consistency and density of sound it is ecstatic in the etymological sense that is to say that the experience of this sound involves an instability an inclination to depart from material appearance an ephemeral and transitory impulse in the very perception of sound to something beyond but still related to it by examining musical pieces from spectralism to electroacoustic domains from minimalism to glitch electronica and dubstep this book identifies the key intrinsic characteristics of this musical perspective to fully account for this perspective on sonic experience listener feedback and interviews with composers and performers are also incorporated sound in the ecstatic materialist perspective is the common territory where composers sound artists performers and listeners converge

Experimentalism Otherwise 2022-08-03

joshua s walden s musical portraits the composition of identity in contemporary and experimental music explores the wide ranging but under examined genre of musical portraiture it focuses in particular on contemporary and experimental music created between 1945 and the present day an era in which conceptions of identity have changed alongside increasing innovation in musical composition as well as in the uses of abstraction mixed media and other novel techniques in the field of visual portraiture in the absence of physical likeness an element typical of portraiture that cannot be depicted in sound composers have experimented with methods of constructing other attributes of identity in music such as character biography and profession by studying musical portraits of painters authors and modern celebrities in addition to composers self portraits the book considers how representational and interpretive processes overlap and differ between music and other art forms as well as how music is used in the depiction of human identities examining a range of musical portraits by composers including peter ablinger pierre boulez morton feldman philip glass gy rgy ligeti and virgil thomson and director robert wilson s on going series of video portraits of modern day celebrities and his portrait opera einstein on the beach musical portraits contributes to the study of music since 1945 through a detailed examination of contemporary understandings of music s capacity to depict identity and of the intersections between music literature theater film and the visual arts

Sound Experiments 2020-03-09

this book which originally appeared as a special issue of tdr the drama review explores the myriad aesthetic cultural and experimental possibilities of radiophony and sound art art making and criticism have focused mainly on the visual media this book which originally appeared as a special issue of tdr the drama review explores the myriad aesthetic cultural and experimental possibilities of radiophony and sound art taking the approach that there is no single entity that constitutes radio but rather a multitude of radios the essays explore various aspects of its apparatus practice forms and utopias the approaches include historical political popular cultural archeological semiotic and feminist topics include the formal properties of radiophony the disembodiment of the radiophonic voice aesthetic implications of psychopathology gender differences in broadcast musical voices and in narrative radio erotic fantasy and radio as an electronic memento mori the book includes a new piece by allen weiss on the origins of sound recording contributors john corbett tony dove rené farabet richard foreman rev dwight frizzell mary louise hill g x jupitter larsen douglas kahn terri kapsalis alexandra l m keller lou mallozzi jay mandeville christof migone joe milutis kaye mortley mark s roberts susan stone allen s weiss gregory whitehead david williams ellen zweig

Electronic and Experimental Music 2009-02-19

an engaging argument about what experimental music can tell us about being human in experimenting the human g douglas barrett argues that experimental music speaks to the contemporary posthuman a condition in which science and technology decenter human agency amid the uneven temporality of postwar global capitalism time moves forward for some during this period while it seems to stand still or even move backward for others some say we re already posthuman while others endure the extended consequences of never having been considered fully human in the first place experimental music reflects on this state barrett contends through its interdisciplinary involvements in postwar science technology and art movements rather than pursuing the human s beyond experimental music addresses the social and technological conditions that support such a pursuit barrett locates this tendency of experimentalism throughout its historical entanglements with cybernetics and in his intimate analysis of alvin lucier s neurofeedback music pamela z s bodysynth performances nam june paik s musical robotics pauline oliveros s experiments with radio astronomy and work by laetitia sonami yasunao tone and jerry hunt through a unique meeting of music studies media theory and art history experimenting the human provides fresh insights into what it means to be human

Sound Commitments 1979

resonances is a compelling collection of new essays by scholars writers and musicians all seeking to explore and enlighten this field of study noise seems to stand for a lack of aesthetic grace to alienate or distract rather than enrapture and yet the drones of psychedelia the racket of garage rock and punk the thudding of rave the feedback of shoegaze and post rock the bombast of thrash and metal the clatter of jungle and the stuttering of electronica together with notable examples of avant garde noise art have all found a place in the history of contemporary musics and are recognised as representing key evolutionary moments noise therefore is the untold story of contemporary popular music and in a critical exploration of noise lies the possibility of a new narrative one that is wide ranging connects the popular to the underground and avant garde fully posits the studio as a musical instrument and demands new critical and theoretical paradigms of those seeking to write about music

Experimental Music 2015-02-16

No Wave 1979

Experimental Music 2003-01

Experimental Music 2021-08-09

Sound in the Ecstatic-Materialist Perspective on Experimental Music 2018

Musical Portraits 2001-06-27

Experimental Sound and Radio 2023-01-13

Experimenting the Human 1967

Ear Cleaning 2013-07-18

Resonances

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