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# Read Book Music Experimental And Electronic

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**KEY=AND - CARLA SANCHEZ**

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## Electronic and Experimental Music

### Pioneers in Technology and Composition

Psychology Press **Annotation Electronic and Experimental Music details the history of electronic music throughout the world, and the people who created it. From the theory of sound production to key composers and instrument designers, this is a complete introduction to the genre from its early roots to the present technological explosion. Every major figure is covered including: Thaddeus Cahill, Peire Henry, Gorden Mumma, Pauline Oliveros, Brian Eno, and D.J. Spooky. The vast array of forms and instruments that these innovators introduced and expanded are also included- -tape composition, the synthesizer, "live" electronic performance, the ONCE festivals, ambient music, and turntablism. This new edition, includes a thoroughly updated and enlarged theoretical and historical sections and includes new material on using home computers (PCs) and the many resources now available in software and the Internet.**

# Electronic and Experimental Music

## Technology, Music, and Culture

Routledge **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.

## Listening through the Noise

## The Aesthetics of Experimental Electronic Music

Oxford University Press **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.

# Experimental Music

## Cage and Beyond

Cambridge University Press **Composer Michael Nyman's classic 1974 account of the postwar experimental tradition in music.**

## A Power Stronger Than Itself

## The AACM and American Experimental Music

University of Chicago Press **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.**

## What's the Matter with Today's Experimental Music?

## Organized Sound Too Rarely Heard

Routledge **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.

## Sound in the Ecstatic-Materialist Perspective on Experimental Music

Routledge **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.**

## Handmade Electronic Music

## The Art of Hardware Hacking

Routledge **Handmade Electronic Music: The Art of Hardware Hacking provides a long-needed, practical, and engaging introduction for students of electronic music, installation and sound-art to the craft of making--as well as creatively cannibalizing--electronic circuits for artistic purposes. Designed for practioners and students of electronic art, it**

provides a guided tour through the world of electronics, encouraging artists to get to know the inner workings of basic electronic devices so they can creatively use them for their own ends. **Handmade Electronic Music** introduces the basic of practical circuitry while instructing the student in basic electronic principles, always from the practical point of view of an artist. It teaches a style of intuitive and sensual experimentation that has been lost in this day of prefabricated electronic musical instruments whose inner workings are not open to experimentation. It encourages artists to transcend their fear of electronic technology to launch themselves into the pleasure of working creatively with all kinds of analog circuitry.

## Electronic Music

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

## The Ashgate Research Companion to Experimental Music

Routledge **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.

## Experimental Music

## Composition with an Electronic Computer

"Iliac suite for string quartet" by the authors: p. 182-197.

## Tape Leaders

## A Compendium of Early British Electronic Music

## Composers

**In post-war Britain everybody was a maker; building and fixing radios, cameras, tape recorders, guided by a range of magazines for the home engineering enthusiast. Encouraged by Amateur Tape Recording, Practical Electronics and a network of tape clubs around the country, men, women and families gathered together to make and share their recordings. Based on years of research, interviews and rummaging through boxes of mouldy reel-to-reel tapes and magazines, Tape Leaders is the definitive history of this remarkable lost world of English music.**

## Sound of Failure

# Experimental Electronic Music in Our Post-digital Era

## Electronic and Experimental Music

Scribner **Traces the history of electronic music, describes the various types of instruments and equipment used, and discusses the work of specific composers and performers**

## The Cambridge Companion to Electronic Music

Cambridge University Press **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.**

## Tomorrow Is the Question

## New Directions in Experimental Music Studies

University of Michigan Press **Essays investigating and sparking new questions in experimental music**

# Half Sound, Half Philosophy

## Aesthetics, Politics, and History of China's Sound Art

Bloomsbury Publishing USA **From the late 1990s until today, China's sound practice has been developing in an increasingly globalized socio-political-aesthetic milieu, receiving attentions and investments from the art world, music industry and cultural institutes, with nevertheless, its unique acoustic philosophy remaining silent. This book traces the history of sound practice from contemporary Chinese visual art back in the 1980s, to electronic music, which was introduced as a target of critique in the 1950s, to electronic instrument building fever in the late 1970s and early 1980s, and to the origins of both academic and nonacademic electronic and experimental music activities. This expansive tracing of sound in the arts resonates with another goal of this book, to understand sound and its artistic practice through notions informed by Chinese qi-cosmology and qi-philosophy, including notions of resonance, shanshui (mountains-waters), huanghu (elusiveness and evasiveness), and distributed monumentality and anti-monumentality. By turning back to deep history to learn about the meaning and function of sound and listening in ancient China, the book offers a refreshing understanding of the British sinologist Joseph Needham's statement that "Chinese acoustics is acoustics of qi." and expands existing conceptualization of sound art and contemporary music at large.**

## The San Francisco Tape Music Center

### 1960s Counterculture and the Avant-Garde

Univ of California Press **DVD, entitled Wow and flutter, contains recordings of concerts at the festival, held Oct. 1-2. 2004, RPI Playhouse, Rensselaer Polytechnic Institute, Troy, N.Y.**



## Sound in Z

# Experiments in Sound and Electronic Music in Early 20th Century Russia

Walther König **Russia, 1917** - inspired by revolutionary ideas, artists and enthusiasts developed innumerable musical inventions, instruments and ideas often long ahead of their time - a culture that was to be cut off in its prime as it collided with the totalitarian state of the 1930s. Andrey Smirnov's account of the period offers an engaging introduction to some of the key figures and their work, including Arseny Avraamov's open-air performance of 1922 featuring the Caspian flotilla, artillery guns, hydroplanes and all the town's factory sirens, and Alexei Gastev, the polymath who coined the term 'bio-mechanics'. Shedding new light on better-known figures such as Leon Theremin (inventor of the world's first electronic musical instrument, the Theremin), the publication also investigates the work of a number of pioneers of electronic sound tracks using 'graphical sound' techniques. **Sound in Z** documents an extraordinary and largely forgotten chapter in the history of music and audio technology.

## A short history of electronic music

LIT EDIZIONI **The majority of books covering the birth and development of electroacoustic and electronic music do seem to only give us a partial overview of this peculiar aspect of contemporary cultural production; essays and monographs provide an androcentric view on the subject, rarely mentioning the contribution of inventresses, female composers and theorists. The “young” age of electronic music - together with the traditional privilege granted by historians to the productions of North America and some European countries - contribute in obstructing the drafting of a paritary, diagonal and comprehensive view of this topic. This book aims to open a new perspective on electronic music history; If we want to write a new, more inclusive and equitable future, we will have to look at the facts by training a curious gaze, stripped of mechanically reiterated certainties. From the birth of the Theremin to the first commercial software intended for the production of computer music, from Japan to Russia passing through Europe and the American**

Continent, each chapter of this book deals with a specific moment of the history of electronic music narrated through the compositions and experiences of women composers. Addressed to lovers of electronic music, scholars and non-experts, *A Short History of Electronic Music and its Women Protagonists* discloses a new and vibrating universe of untold stories.

## Electronic and Experimental Music

### Pioneers in Technology and Composition

### Ultra Sounds

## The Sonic Art of Polish Radio Experimental Studio

*Ultra Sounds* is the first study of the Polish Radio Experimental Studio (PRES), an early 'laboratory' for the production of electronic and electro-acoustic music, and the first of its kind in the Eastern Bloc. This well illustrated book features essays by leading musicologists and architectural, art and film historians, as well as interviews with engineers who worked in the Studio and transcripts of historic lectures and broadcasts by key figures in its history. It offers a comprehensive account of the Studio in the context of the revival of modernist experiment in post-Stalinist Poland in the 1960s.

### Pink Noises

## Women on Electronic Music and Sound

Duke University Press *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)

## Experimental Music in Schools

## Towards a New World of Sound

London : Oxford U.P. Music Department

# Electronic Inspirations

## Technologies of the Cold War Musical Avant-garde

New Cultural History of Music **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.**

## New Music, New Allies

## American Experimental Music in West Germany from the Zero Hour to Reunification

Univ of California Press **Publisher Description**

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

Routledge 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'.

## Liveness in Modern Music

## Musicians, Technology, and the Perception of

## Performance

Routledge This study investigates the idea and practice of liveness in modern music.. The book argues that liveness itself emerges from dynamic tensions inherent in mediated musical contexts--tensions between music as an acoustic human utterance, and musical sound as something produced or altered by machines.

## Always Coming Home

Hachette UK A long, long time from now, in the valleys of what will no longer be called Northern California, might be going to have lived a people called the Kesh. But Always Coming Home is not the story of the Kesh. Rather it is the stories of the Kesh - stories, poems, songs, recipes - Always Coming Home is no less than an anthropological account of a community that does not yet exist, a tour de force of imaginative fiction by one of modern literature's great voices.

## Experimental Music

### Composition With an Electronic Computer (Classic Reprint)

Forgotten Books Excerpt from Experimental Music: Composition With an Electronic Computer Meaning and Form in Music. The Logic Of Musical Composition. Information Theory. Information Theory and Music. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve

the state of such historical works.

## Source

### Music of the Avant-garde, 1966–1973

Univ of California Press **The journal Source: Music of the Avant-garde was and remains a seminal source for materials on the heyday of experimental music and arts. Conceived in 1966 and published to 1973, it included some of the most important composers and artists of the time: John Cage, Harry Partch, David Tudor, Morton Feldman, Robert Ashley, Pauline Oliveros, Dick Higgins, Nam June Paik, Steve Reich, and many others. A pathbreaking publication, Source documented crucial changes in performance practice and live electronics, computer music, notation and event scores, theater and installations, intermedia and technology, politics and the social roles of composers and performers, and innovations in the sound of music.**

## Western Music and Its Others

### Difference, Representation, and Appropriation in Music

Univ of California Press "[Western Music and Its Others] will be taken as an important book signalling a new turn within the field. It takes the best features of traditional, rigorous scholarship and brings these to bear upon contemporary, more speculative questions. The level of theoretical sophistication is high. The studies within it are polemical and timely and of lasting scholarly value."--Will Straw, co-editor of Theory Rules: Art as Theory/ Theory and Art "The great value of this collection lies in the wealth of questions that it raises--questions that together crystallize the recent concerns of musicology with force and clarity. But it also lies in the authors' resistance to the easy 'postmodernist' answers that threaten to turn new musicology prematurely grey. The editors' comprehensive, intellectually adventurous introduction exemplifies the sort of eager yet properly skeptical receptivity to scholarly innovation that fosters lasting disciplinary reform. It alone is worth the price of the book." --Richard Taruskin, author of Stravinsky and the Russian Traditions: A Biography of the Works Through " Mavra" "When cultural-studies methods first appeared in

musicology 15 years ago, they triggered a storm of polemics that sometimes overshadowed the important issues being raised. As the canon wars recede, however, scholars are finding it possible to focus on the concerns that led them to cultural criticism in the first place: the study of music and its political meanings. *Western Music and Its Others* brings together leading musicologists, ethnomusicologists, and specialists in film and popular music to explore the ways European and North American musicians have drawn on or identified themselves in tension with the musical practices of Others. In a series of essays ranging from examination of the Orientalist tropes of early 20th-century Modernists to the tangled claims for ownership in today's World Music, the authors in this collection greatly advance both our knowledge of specific case studies and our intellectual awareness of the complexity and urgency of these problems. A timely intervention that should help push music studies to the next level." --Susan McClary, author of *Conventional Wisdom: The Content of Musical Form* (2000) "This collection provides a sophisticated model for using theory to interrogate music and music to interrogate theory. The essays both take up and challenge the dominance of notions of representation in cultural theory as they explore the relevance of the concepts of hybridity and otherness for contemporary art music. Sophisticated theory, erudite scholarship and a very real appreciation for the specificities of music make this a powerful and important addition to our understanding of both culture and music." --Lawrence Grossberg, author of *Dancing in Spite of Myself*

## The Cambridge Companion to Electronic Music

Cambridge University Press 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.



# Composing Electronic Music

## A New Aesthetic

**OUP Us 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.**

## Sonic Affects: Experimental Electronic Music in Sound

# Art, Cinema, and Performance

The last decade has witnessed an increase in scholarly attention paid to experimental electronic music, especially the subgenres of sound art and noise music. Numerous books, articles, and conferences have taken up these topics as objects of study. However, only a small amount of that work has focused on the music's relationship to affect, identification, and cultural history. There remains in some disciplines an assumption that examples of experimental electronic music are either dryly formal demonstrations of art-for-art's-sake, or essentially resistant to legibility and meaning. The more "abstract" and "difficult" a piece appears on first glance, the more likely it will be seen to retreat from social and political concerns. This dissertation considers specific works of experimental electronic music through the lenses of affect theory, performance studies, sound studies, cultural studies, and other related approaches to argue for a perspective that more thoroughly accounts for the human in the electronic. The dissertation's case studies are selected from a variety of different media. Chapter 1 addresses four historically significant works of sound art that each take a technological or physical property of sound as a guiding compositional principle. The chapter considers the ways these pieces can be heard to signify beyond their "modernist" strategies with attention both to the affective experiences of hearing the works, and the sociopolitical contexts of their creation. Chapter 2 outlines a selective history of noise music through the vacillation between opposing poles of "noise" and "music." The chapter contains a sustained analysis of Macronympha's *Pittsburgh, Pennsylvania* (1995) that investigates the titular city's deindustrialization and the affects of anger and disappointment that animate the album's representations of "white trash" masculinity. Chapter 3 examines diegetic appearances of experimental electronic music in two films--*Lipstick* (1976), and *Bewildered Youth* (1957)--in which the music is made to signify sexual perversion and criminality. Using Susan McClary's notion of gendered structures in western tonal music, I argue that, in these cases, music that rejects tonality becomes characterized by a failure to adequately perform "normal" gender. Finally, Chapter 4 engages examples of extreme performance art with a particular focus on the significance of recorded audio in the documentation of John Duncan's *Blind Date* (1980). All four chapters prioritize close readings of audio compositions to interrogate the dense bundles of affect and meaning they generate.

# Boring Formless Nonsense

## Experimental Music and the Aesthetics of Failure

Bloomsbury Publishing USA **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.

## Music 109

## Notes on Experimental Music

Wesleyan University Press **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.

## The Mayflower

BoD - Books on Demand **Reproduction of the original: The Mayflower by Vicente Blasco Ibáñez**

## Electronic & Experimental Music

Printbegrænsninger: Der kan printes kapitelvis

## Artistic Experimentation in Music

## An Anthology

Leuven University Press **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),**

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