Composition Sonic Art And Digital Media

This book constitutes the refereed proceedings of the 6th International Conference on Evolutionary Computation in Combinatorial Optimization, EvoMUSART 2017, held in Amsterdam, The Netherlands, in April 2017, co-located with the Evo*2017 events EuroGP, EvoCOP and EvoApplications. The 24 revised full papers presented were carefully reviewed and selected from 29 submissions. The papers cover a wide range of topics and application areas, including: generative approaches to music, graphics, game content, and narrative; music information retrieval; computational aesthetics; the mechanics of interactive evolutionary computation; computer-aided design; and the art theory of evolutionary computation.

This accessible Introduction explores both mainstream and experimental manifestations of electronic music. From early recording equipment to the most recent multimedia performances, the history of electronic music is full of interesting characters, fascinating and unusual music, and radical technology. Covering many different eras, genres and media, analyses of works appear alongside critical discussion of central ideas and themes, making this an essential guide for anyone approaching the subject for the first time. Chapters include key topics from synth pop to sound art, from electronic dance music to electrical instruments, and from the expression of pure sound to audiovisuals. Highly illustrated and with a wide selection of examples, the book provides many suggestions for further reading and listening to encourage students to begin their own experiments in this exciting field.

The Routledge Companion to Sounding Art presents an overview of the issues, methods, and approaches crucial for the study of sound in artistic practice. Thirty-six essays cover a variety of interdisciplinary approaches to studying sounding art from the fields of musicology, cultural studies, sound design, auditory culture, art history, and philosophy. The companion website hosts sound examples and links to further resources. The collection is organized around six main themes: Sounding Art: The notion of sounding art, its relation to sound studies, and its evolution and possibilities. Acoustic Knowledge and Communication: How we approach, study, and analyze sound and the challenges of writing about sound. Listening and Memory: Listening from different perspectives, from the psychology of listening to embodied and technologically mediated listening. Acoustic Spaces, Identities and Communities: How humans arrange their sonic environments, how this relates to sonic identity, how music contributes to our environment, and the ethical and political implications of sound. Sonic Histories: How studying sounding art can contribute methodologically and epistemologically to historiography. Sound Technologies and Media: The impact of sonic technologies on contemporary culture, electroacoustic innovation, and how the way we make and access music has changed. With contributions from leading scholars and cutting-edge researchers, The Routledge Companion to Sounding Art is an essential resource for anyone studying the intersection of sound and art.

"Students will write a 4-measure "name rap" within a specified structure and use a drum sequencer or existing drum loop to create a rhythmic backing to accompany themselves. They will then record their rap over top of the rhythmic backing using audio recording software"--

12th International Conference, ICSI 2021, Qingdao, China, July 17–21, 2021, Proceedings, Part I

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

Ready-Made Recipes for the Classroom

Cultural, Creative, and Analytical Perspectives
Evolutionary and Biologically Inspired Music, Sound, Art and Design
Sonic Art
On Sonic Art
In the past two decades digital technologies have fundamentally changed the way we think about, make and use popular music. From the production of multimillion selling pop records to the ubiquitous remix that has become a marker of Web 2.0, the emergence of new music production technologies have had a transformative effect upon 21st Century digital culture. Sonic Technologies examines these issues with a specific focus upon the impact of digitization upon creativity; that is, what musicians, cultural producers and prosumers do. For many, music production has moved out of the professional recording studio and into the home. Using a broad range of examples ranging from experimental electronic music to more mainstream genres, the book examines how contemporary creative practice is shaped by the visual and sonic look and feel of recording technologies such as Digital Audio Workstations.

Jonathan Sterne shows that understanding the historical meaning of the MP3, the world's most common format for recorded audio, involves rethinking the place of digital technologies in the broader universe of twentieth-century communication history.

Making Music with Soundsoffers a creative introduction to the art of making sound-based music. It introduces the elements of making compositions with sounds and facilitates creativity in school age children, with the activities primarily for 11-14 year old students. It can also be used by people of all ages becoming acquainted with this music for the first time. Sound-based music is defined as the art form in which the sound, rather than the musical note, is the basic unit and is closely related to electronic music and the sonic arts. The art of sound organisation can be found in a number of forms of music--in film, television, theatre, dance, and new media. Despite this, there are few materials available currently for young people to discover how to make sound-based music. This book offers a programme of development starting from aural awareness, through the discovery and organisation of potential sounds, to the means of generating and manipulating sounds to create sequences and entire works. The book's holistic pedagogical approach to composition also involves aspects related to musical understanding and appreciation, reinforced by the author's online pedagogical ElectroAcoustic Resource Site (EARS II).

The first work to propose a comprehensive musicological framework to study sound-based music, a rapidly

developing body of work that includes electroacoustic art music, turntable composition, and acoustic and digital sound installations. The art of sound organization, also known as electroacoustic music, uses sounds not available to traditional music making, including prerecorded, synthesized, and processed sounds. The body of work of such sound-based music (which includes electroacoustic art music, turntable composition, computer games, and acoustic and digital sound installations) has developed more rapidly than its musicology. Understanding the Art of Sound Organization proposes the first general foundational framework for the study of the art of sound organization, defining terms, discussing relevant forms of music, categorizing works, and setting sound-based music in interdisciplinary contexts. Leigh Landy's goal in this book is not only to create a theoretical framework but also to make the work more accessible—to suggest a way to understand sound-based music, to give a listener what he terms "something to hold on to," for example, by connecting elements in a work to everyday experience. Landy considers the difficulties of categorizing works and discusses such types of works as sonic art and electroacoustic music, pointing out where they overlap and how they are distinctive. He proposes a "sound-based music paradigm" that transcends such traditional categories as art and pop music. Landy defines patterns that suggest a general framework and places the studies of sound-based music into interdisciplinary contexts, from acoustics to semiotics, proposing a holistic research approach that considers the interconnectedness of a given work's history, theory, technological aspects, and social impact. The author's ElectroAcoustic Resource Site (EARS, www.ears.dmu.ac.uk), the architecture of which parallels this book's structure, offers updated bibliographic resource abstracts and related information.

Advances in Swarm Intelligence

Electronic and Experimental Music

Philosophers on Music

The Oxford Handbook of Interactive Audio

The Oxford Handbook of Computer Music

Transformations of Public and Private Experience

An Introduction to Electroacoustic Music Composition

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'.

Sound, tone, music, voice, and noise as forms of sonority through which our current economic and ecological crises can be understood. In this wide-ranging book, Frances Dyson examines the role of sound in the development of economic and ecological systems that are today in crisis. Connecting early theories of harmony, cosmology, and theological doctrine to contemporary media and governance, Dyson uses sound, tone, music, voice, and noise as forms of sonority through which the crises of "eco" can be read. The sonic environment, Dyson argues, is fundamental to both sense and sensibility, and its delimitation has contributed to the "senselessness" of a world now caught between spiraling debt and environmental degradation. Dyson draws on scenes, historical moments, artworks, and artistic and theoretical practice to situate the reverberative atmosphere that surrounds and sustains us. From Pythagoras's hammer and the transmutation of music into mathematics, to John Cage's famous experience in the anechoic chamber, to the relocation of the stock market from the street to the computer screen, to Occupy Wall Street's "people's microphone": Dyson finds policies and practices of exclusion. The sound of Pythagoras's forge and the rabble of the market have been muted, rearticulated, and transformed, Dyson argues, through the monotones of media, the racket of financialization, and the gibberish of political speech. Informed by contemporary sound art, philosophy, media and sociopolitical theory, The Tone of Our Times offers insights into present crises that are relevant to a broader understanding of how space, the aural, and listening have shaped and continue to shape the world we live in. Philosophy of the Arts presents a comprehensive and accessible introduction to those coming to aesthetics and the philosophy of art for the first time. The third edition is greatly enhanced by new sections on art and beauty, modern art, Aristotle and katharsis, and Hegel. Each chapter has been thoroughly revised with fresh material and extended discussions. As with previous editions, the book: is jargon-free and will appeal to students of music, art history and literature as well as philosophy looks at a wide range of the arts from film, painting and architecture to fiction, music and poetry discusses a range of philosophical theories of thinkers such as Hume, Kant, Gaender, Collingwood, Derrida, Hegel and Croce contains regular summaries and suggestions for further reading. As audiences are increasingly no longer solely listeners but also active producer-consumers, and as video games and other interactive systems increasingly permeate our daily lives, understanding interactivity and its impact on the audience has never been more important. A collection of newly commissioned chapters on interactivity in music and sound edited by preeminent scholars in the field, this book marks the beginning of a journey into understanding the ways in which we interact with sound, and offers a new set of analytical tools for the growing field of interactive audio. What does it mean to interact with sound? How does interactivity alter our experience as creators and listeners? What makes interactive audio different from non-interactive audio? Where does interacting with audio fit into our understanding of sound and music? What does the future hold for interactive media when it comes to our musical and sonic experiences? And how do we begin to approach interactive audio from a theoretical perspective? The Oxford Handbook of Interactive Audio answers these questions by exploring the full range of interactive audio in video games, performance, education, environmental design, toys, and artistic practice. Examining these questions from a range of approaches -- technological, emotional, psychological, and physical -- the book provides a thorough overview of the fascinating experience of interactive sound. revised and expanded 2nd Edition

Sounding Emerging Media details a practice-based approach to sonic art and electroacoustic composition, drawing on methodologies inspired by the production of electronic literature, and game development. Using the structural concepts identified by Gilles Deleuze and Félix Guattari, the book is based around ideas related to labels such as Assemblage, Strata, Smooth and Striated Space, Temporal Space and, The Fold. The processes employed to undertake this research involved the creation of original texts, the development of frameworks for improvisation, the use of recordings within the process and implementation of techniques drawn from the practices of electroacoustic composition, and the use of ideas borrowed from electronic literature, publishing and game development. The results have helped to shape a compositional style which draws on these processes individually or collectively, drawing on practice often seen in game development, visual scores and composition using techniques found in electroacoustic music. Providing a journey through the landscape of emerging digital media, Sounding Emerging Media envisages a world where the composer/user/listener all become part of a continuum of collective artistry. This book is the ideal guide to the history and creation of audio for innovative digital media formats and represents crucial reading for both students and practitioners, from aspiring composers to experienced professionals.

his two-volume set LNCS 12689-12690 constitutes the refereed proceedings of the 12th International Conference on Advances in Swarm Intelligence, ICSI 2021, held in Qingdao, China, in July 2021. The 104 full papers presented in this volume were carefully reviewed and selected from 177 submissions. They cover topics such as: Swarm Intelligence and Nature-Inspired Computing; Swarm-based Computing Algorithms for Optimization; Particle Swarm Optimization; Ant Colony Optimization; Differential Evolution; Genetic Algorithm and Evolutionary Computation; Fireworks Algorithms; Brain Storm Optimization Algorithm; Bacterial Foraging Optimization Algorithm; DNA Computing Methods; Multi-Objective Optimization; Swarm Robotics and Multi-Agent System; UAV Cooperation and Control; Machine Learning; Data Mining; and Other Applications.

The Digital Musician is a textbook for creative music technology and electronic music courses. It provides an overview of sound properties, acoustics, digital music, and sound design as a basis for understanding the compositional possibilities that new music technologies allow. Creative projects allow students to apply key concepts covered in each chapter. Topics covered include hardware hacking, live coding, interactive music, sound manipulation and transformation, software instruments, networked performance, as well as critical listening and analysis. Features Readers Guides outline the major topics in each chapter Project boxes for both individuals and groups throughout each chapter Annotated Listening Lists for each chapter, with accompanying playlists on the companion website Recommended Further Reading and Discussion Questions at the end of each chapter Case studies of actual composers, with contributed projects Companion website includes

reading lists, links to audio and video, and slides for use in the classroom.

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.

Between the Tracks

The Tone of Our Times

MP3

6th International Conference, EvoMUSART 2017, Amsterdam, The Netherlands, April 19–21, 2017, Proceedings

An Introduction to Aesthetics

A Complete Guide to Professional, Vocational and Academic Qualifications in the United Kingdom

4th International Conference, EvoMUSART 2015, Copenhagen, Denmark, April 8-10, 2015, Proceedings

First Published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

A collection that goes beyond the canon to analyze influential yet under-examined works of electronic music. This collection of writings on electronic music goes outside the canon to analyze influential works by under-recognized musicians. The contributors, many of whom are composers and performers themselves, offer their unsung musical heroes the sort of in-depth examinations usually reserved for more well-known composers and works. They analyze music from around the world and across genders, race, nationality, and age, discussing works that range from soundscapes of rushing water and resonating pipes to compositions by algorithm. Subjects include the collaboration of performer and composer, as seen in the work of Anne La Berge, Luciano Berio and Cathy Berberian, and others; the choice by Asian composers Zhang Xiaofu and Unsuk Chin to embrace (or not) Eastern themes and styles; and how technologies used by composers created the sound of the works, as exemplified by Bülent Arel's use of voltage-control components as compositional tools and Charles Dodge's resynthesizing of the human

voice. Contributors Marc Battier, Valentina Bertolani, Kerry L. Hagan, Yvette Janine Jackson, Leigh Landy, Pamela Madsen, Miller Puckette, David Rosenboom, Jøran Rudi, Margaret Anne Schedel, Juliana Snapper, Laura Zattra Composers Bülent Arel, Cathy Berberian and Luciano Berio, Anne La Berge, Unsuk Chin, Charles Dodge, Jacqueline George, Salvatore Martirano, Teresa Rampazzi, Hildegard Westerkamp, Knut Wiggen, Gayle Young, Zhang Xiaofu The groundbreaking Audio Culture: Readings in Modern Music (Continuum; September 2004; paperback original) maps the aural and discursive terrain of vanguard music today. Rather than offering a history of contemporary music, Audio Culture traces the genealogy of current musical practices and theoretical concerns, drawing lines of connection between recent musical production and earlier moments of sonic experimentation. It aims to foreground the various rewirings of musical composition and performance that have taken place in the past few decades and to provide a critical and theoretical language for this new audio culture. This new and expanded edition of the Audio Culture contains twenty-five additional essays, including four newly-commissioned pieces. Taken as a whole, the book explores the interconnections among such forms as minimalism, indeterminacy, musique concrète, free improvisation, experimental music, avant-rock, dub reggae, ambient music, hip hop, and techno via writings by philosophers, cultural theorists, and composers. Instead of focusing on some "crossover" between "high art" and "popular culture," Audio Culture takes all these musics as experimental practices on par with, and linked to, one another. While cultural studies has tended to look at music (primarily popular music) from a sociological perspective, the concern here is philosophical, musical, and historical. Audio Culture includes writing by some of the most important musical thinkers of the past half-century, among them John Cage, Brian Eno, Ornette Coleman, Pauline Oliveros, Maryanne Amacher, Glenn Gould, Umberto Eco, Jacques Attali, Simon Reynolds, Eliane Radigue, David Toop, John Zorn, Karlheinz Stockhausen, and many others. Each essay has its own short introduction, helping the reader to place the essay within musical, historical, and conceptual contexts, and the volume concludes with a glossary, a timeline, and an extensive discography. Much as art history is in the process of being transformed by new information communication technologies, often in ways that are either disavowed or resisted, art practice is also being changed by those same technologies. One of the most obvious symptoms of this change is the increasing numbers of artists working in universities, and having their work facilitated and supported by the funding and infrastructural resources that such institutions offer. This new

paradigm of art as research is likely to have a profound effect on how we understand the role of the artist and of art practice in society. In this unique book, artists, art historians, art theorists and curators of new media reflect on the idea of art as research and how it has changed practice. Intrinsic to the volume is an investigation of the advances in creative practice made possible via artists engaging directly with technology or via collaborative partnerships between practitioners and technological experts, ranging through a broad spectrum of advanced methods from robotics through rapid prototyping to the biological sciences.
Composing Electronic Music
The Meaning of a Format
The Oxford Handbook of Sound Art
Musicians on Selected Electronic Music
Sound Work
Sonic Technologies
Popular Music, Digital Culture and the Creative Process

The practices and perception of music creation have evolved with the cultural, social and technological contexts of music and musicians. But musical authorship, in its many technical and aesthetic modes, remains an important component of music culture. Musicians are increasingly called on to share their experience in writing. However, cultural imperatives to account for composition as knowledge production and to make claims for its uniqueness inhibit the development of discourse in both expert and public spheres. Internet pioneer Philip Agre observed a discourse deficit in artificial intelligence research and proposed a critical technical practice, a single disciplinary field with " one foot planted in the craft work of design and the other foot planted in the reflexive work of critique. … A critical technical practice rethinks its own premises, re-evaluates its own methods, and reconsiders its own concepts as a routine part of its daily work." This volume considers the potential for critical technical practice in the evolving situation of composition across a wide range of current practices. In seeking to tell more honest, useful stories of composition, it hopes to contribute to a new discourse around the creation of music.

An engaging and user-friendly introduction to the world of music technology, perfect for music students with little technical background.

The Oxford Handbook of Computer Music offers a state-of-the-art cross-section of the most field-defining topics and debates in computer music today. A unique contribution to the field, it situates computer music in the broad context of its creation and performance across the range of issues - from music cognition to pedagogy to sociocultural topics - that

shape contemporary discourse in the field. Fifty years after musical tones were produced on a computer for the first time, developments in laptop computing have brought computer music within reach of all listeners and composers. Production and distribution of computer music have grown tremendously as a result, and the time is right for this survey of computer music in its cultural contexts. An impressive and international array of music creators and academics discuss computer music's history, present, and future with a wide perspective, including composition, improvisation, interactive performance, spatialization, sound synthesis, sonification, and modeling. Throughout, they merge practice with theory to offer a fascinating look into computer music's possibilities and enduring appeal.

Now in its 47th edition, British Qualifications 2017 is the definitive one-volume guide to every qualification on offer in the United Kingdom. With an equal focus on vocational studies, this essential guide has full details of all institutions and organizations involved in the provision of further and higher education and is an essential reference source for careers advisors, students and employers. It also includes a comprehensive and up-to-date description of the structure of further and higher education in the UK. The book includes information on awards provided by over 350 professional institutions and accrediting bodies, details of academic universities and colleges and a full description of the current framework of academic and vocational education. It is compiled and checked annually to ensure accuracy of information.

The Oxford Handbook of Sound and Image in Digital Media
Philosophy, Composition, Performance
Readings in Modern Music
Making Music with Sounds
Sound, Sense, Economy, and Ecology
Computational Intelligence in Music, Sound, Art and Design

Ubiquitous music is an interdisciplinary area of research that lies at the intersection of music and computer science. Initially evolving from the related concept of ubiquitous computing, today ubiquitous music offers a paradigm for understanding how the everyday presence of computers has led to highly diverse music practices. As we move from desktop computers to mobile and internet-based multi-platform systems, new ways to participate in creative musical activities have radically changed the cultural and social landscape of music composition and performance. This volume explores how these new systems interact and how they may transform our musical experiences. Emerging out of the work of the Ubiquitous Music Group, an international research network established in 2007, this volume provides a snapshot of the ecologically grounded perspectives on ubiquitous music that share the concept of ecosystem as a

central theme. Covering theory, software and hardware design, and applications in educational and artistic settings, each chapter features in-depth descriptions of exploratory and cutting-edge creative practices that expand our understanding of music making by means of digital and analogue technologies. Music, Sound and Space is the first collection to integrate research from musicology and sound studies on music and sound as they mediate everyday life. Music and sound exert an inescapable influence on the contemporary world, from the ubiquity of MP3 players to the controversial use of sound as an instrument of torture. In this book, leading scholars explore the spatialisation of music and sound, their capacity to engender modes of publicness and privacy, their constitution of subjectivity, and the politics of sound and space. Chapters discuss music and sound in relation to distinctive genres, technologies and settings, including sound installation art, popular music recordings, offices and hospitals, and music therapy. With international examples, from the Islamic soundscape of the Kenyan coast, to religious music in Europe, to First Nation musical sociability in Canada, this book offers a new global perspective on how music and sound and their spatialising capacities transform the nature of public and private experience.

Micro Bionic is an exciting survey of electronic music and sound art from cultural critic and mixed-media artist Thomas Bey William Bailey. This superior revised edition includes all of the original supplements neglected by the publishers of the first edition, including a full index, bibliography, additional notes / commentary and an updated discography. As the title suggests, the unifying theme of the book is that of musicians and sound artists taking bold leaps forward in spite of (or sometimes because of) their financial, technological, and social restrictions. Some symptoms of this condition include the gigantic discography amassed by the one-man project Merzbow, the drama of silence enacted by onkyo and New Berlin Minimalism, the annihilating noise transmitted from the humble laptop computers of Russell Haswell and Peter Rehberg and much more besides. Although the journey begins in the Industrial 1980s, in order to trace how the innovations of that period have gained greater currency in the present, it surveys a wide array of artists breaking ground in the 21st century with radical attitudes and techniques. A healthy amount of global travel and concentrated listening have combined to make this a sophisticated yet accessible document, unafraid to explore both the transgressive extremes of this culture and the more deftly concealed interstices thereof. Part historical document, part survival manual for the marginalized electronic musician, part sociological investigation, Micro Bionic is a number of different things, and as such will likely generate a variety of reactions from inspiration to offense. Numerous exclusive interviews with leading lights of the field were also conducted for this book: William Bennett (Whitehouse), Peter Christopherson (r.i.p., Throbbing Gristle / Coil), Peter Rehberg, John Duncan, Francisco Lopez, Carl Michael von Hausswolff, Bob Ostertag, Zbigniew Karkowski and many others weigh in with a diversity of thoughts and opinions that underscore the incredible diversity

to be found within new electronic music itself."
This book introduces a subject that will be new to many: sonic arts. The application of sound to other media (such as film or video) is well known and the idea of sound as a medium in its own right (such as radio) is also widely accepted. However, the idea that sound could also be a distinct art form by itself is less well established and often misunderstood. The Fundamentals of Sonic Art & Sound Design introduces, describes and begins the process of defining this new subject and to provide a starting point for anyone who has an interest in the creative uses of sound. The book explores the worlds of sonic art and sound design through their history and development, and looks at the present state of these extraordinarily diverse genres through the works and words of established artists and through an examination of the wide range of practices that currently come under the heading of sonic arts. The technologies that are used and the impact that they have upon the work are also discussed. Additionally, The Fundamentals of Sonic Art & Sound Design considers new and radical approaches to sound recording, performance, installation works and exhibitions and visits the worlds of the sonic artist and the sound designer.
Art Practice in a Digital Culture
British Qualifications 2017
Composition as Critical Technical Practice
The Routledge Companion to Sounding Art
A New Aesthetic
Teaching Electronic Music
Electronic Music
Sonic ArtAn Introduction to Electroacoustic Music CompositionRoutledge
Environmental Sound Artists: In Their Own Words is an incisive and imaginative look at the international environmental sound art movement, which emerged in the late 1960s. The term environmental sound art is generally applied to the work of sound artists who incorporate processes in which the artist actively engages with the environment. While the field of environmental sound art is diverse and includes a variety of approaches, the art form diverges from traditional contemporary music by the conscious and strategic integration of environmental impulses and natural processes. This book presents a current perspective on the environmental sound art movement through a collection of personal writings by important environmental sound artists. Dismayed by the limitations and gradual breakdown of contemporary compositional strategies, environmental sound artists have sought alternate venues, genres, technologies, and delivery methods for their creative expression. Environmental sound art is especially relevant because it addresses political, social, economic, scientific, and aesthetic issues. As a result, it has attracted the participation of artists internationally. Awareness and concern for the environment has connected and unified artists across the globe and has achieved a solidarity and clarity of purpose that is singularly unique and optimistic. The environmental sound art movement is borderless and thriving.
Sound art has long been resistant to its own definition. Emerging from a liminal space between movements of thought and practice in the

twentieth century, sound art has often been described in terms of the things that it is understood to have left behind: a space between music, fine art, and performance. The Oxford Handbook of Sound Art surveys the practices, politics, and emerging frameworks of thought that now define this previously amorphous area of study. Throughout the Handbook, artists and thinkers explore the uses of sound in contemporary arts practice. Imbued with global perspectives, chapters are organized in six overarching themes of Space, Time, Things, Fabric, Senses and Relationality. Each theme represents a key area of development in the visual arts and music during the second half of the twentieth century from which sound art emerged. By offering a set of thematic frameworks through which to understand these themes, this Handbook situates constellations of disparate thought and practice into recognized centers of activity.

This volume explores the mutually beneficial, but occasionally uneasy, relationship between sound art and music. It reveals how practices and theories associated with these art forms frequently result in corroboration, and contains chapters from both practitioners and theoreticians who work in areas where innovative synergies between sound art and music can be identified. Although practice and theory are inseparable, discourses surrounding practice are elusive but informative, and, as such, are given particular recognition and exploration in this volume. Taken as a whole, the book provides a snapshot of contemporary research across a range of sound art and music disciplines, showcasing the variety, scope and scale of this exciting, if bewildering, area of study.

The Fundamentals of Sonic Art & Sound Design
Environmental Sound Artists
Sound Art and Music
In Their Own Words
The Music Technology Cookbook
Sounding Emerging Media
Music Technology

Philosophers on Music: Experience, Meaning, and Work presents significant new contributions to central issues in the philosophy of music, written by leading philosophers working in the analytic tradition. Music is an increasingly popular object of reflection for professional philosophers, as it raises special questions not only of relevance to music practitioners, theorists, and philosophers of art, but also of wider philosophical interest to those working in metaphysics, the philosophy of emotion, and the philosophy of language, among other areas. The wide range of contributors to this volume reflects this level of interest. It includes both well-known philosophers of music drawing on a wealth of reflection to produce new and often startling conclusions, and philosophers relatively new to the philosophy of music yet eminent in other philosophical fields, who are able to bring a fresh perspective, informed by that background, to their topic of choice. The issues tackled in this volume include what sort of thing a work of music is; the nature of the relation between a musical work and versions of it; the nature of musical expression and its contribution to musical experience; the

relation of music to metaphor; the nature of musical irony; the musical status of electro-sonic art; and the nature of musical rhythm. Together these papers constitute some of the best new work in what is an exciting field of research, and one which has much to engage philosophers, aestheticians, and musicologists.

Written by an active composer, performer and educator, Sonic Art: An Introduction to Electroacoustic Music Composition provides a clear and informative introduction to the compositional techniques behind electroacoustic music. It brings together theory, aesthetics, context and practical applications to allow students to start thinking about sound creatively, and gives them the tools to compose meaningful sonic art works. In addition to explaining the techniques and philosophies of sonic art, the book examines over forty composers and their works, introducing the history and context of notable pieces, and includes chapters on how to present compositions professionally, in performance and online. The book is supported by an online software toolkit which enables readers to start creating their own compositions. Encouraging a 'hands on' approach to working with sound, Sonic Art is the perfect introduction for anyone interested in electroacoustic music and crafting art from sounds.

The Oxford Handbook of Sound and Image in Digital Media surveys the contemporary landscape of audiovisual media. Contributors to the volume look not only to changes brought by digital innovations, but to the complex social and technological past that informs, and is transformed by, new media. This collection is conceived as a series of dialogues and inquiries by leading scholars from both image- and sound-based disciplines. Chapters explore the history and the future of moving-image media across a range of formats including blockbuster films, video games, music videos, social media, digital visualization technologies, experimental film, documentaries, video art, pornography, immersive theater, and electronic music. Sound, music, and noise emerge within these studies as integral forces within shifting networks of representation. The essays in this collection span a range of disciplinary approaches (film studies, musicology, philosophy, cultural studies, the digital humanities) and subjects of study (Iranian documentaries, the Twilight franchise, military combat footage, and Lady Gaga videos). Thematic sections and direct exchanges among authors facilitate further engagement with the debates invoked by the text.

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.

Loading the Silence: Australian Sound Art in the Post-Digital Age
Philosophy of the Arts
Technology, Music, and Culture
MicroBionic: Radical Electronic Music and Sound Art in the 21st Century
Music, Sound and Space

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

applicability.

The Bloomsbury Handbook of Sound Art explores and delineates what Sound Art is in the 21st century. Sound artworks today embody the contemporary and transcultural trends towards the post-apocalyptic, a wide sensorial spectrum of sonic imaginaries as well as the decolonization and deinstitutionalization around the making of sound. Within the areas of musicology, art history, and, later, sound studies, Sound Art has evolved at least since the 1980s into a turbulant field of academic critique and aesthetic analysis. Summoning artists, researchers, curators, and critics, this volume takes note of and reflects the most recent shifts and drifts in Sound Art--rooted in sonic histories and implying future trajectories.

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.

This book constitutes the refereed proceedings of the 4th International Conference on Biologically Inspired Music, Sound, Art and Design, EvoMUSART 2015, held in Copenhagen, Denmark, in April 2015, co-located with the Evo* 2015 events EuroGP, EvoCOP and Evo Applications. The 23 revised full papers presented were carefully reviewed and selected from 43 submissions. They cover a wide range of topics and application areas, including generative approaches to music, graphics, game content and narrative; music information retrieval; computational aesthetics; the mechanics of interactive evolutionary computation and the art theory of evolutionary computation.