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# Electric Sound The Past And Promise Of Electronic Music

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Mathematics and Music

Singing the Body Electric: The Human Voice and Sound Technology

Music Cultures in the United States

The Cinema of Akira Kurosawa

Audio Culture, Revised Edition

Doing Research in Sound Design

Theory and Practice with Max and MSP

Avant-Garde Music and the Sixties

Popular Viennese Electronic Music, 1990–2015

Composition, Performance, Study

The Liberation of Sound

Readings in Modern Music

The Past and Promise of Electronic Music

Fahrenheit 451

7th International Gesture Workshop, GW 2007, Lisbon, Portugal, May 23-25, 2007, Revised Selected Papers

Amplified

Movies, Songs, and Electric Sound

Hip-Hop Turntablism, Creativity and Collaboration

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An Oral History as Told by Jon Stewart, the Correspondents, Staff and Guests

An Essay on Intermedia: Redefining American Music at the Turn of the Third Millennium

Rethinking Difference in Music Scholarship

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Technology, Music, and Culture  
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Play It Loud

*Electric Sound The Past  
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Electronic Music*

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## **GILL KIRSTEN**

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Mathematics and Music Routledge  
Doing Research in Sound Design gathers chapters on the wide range of research methodologies used in sound design. Editor Michael Filimowicz and a diverse group of contributors provide an overview of cross-disciplinary inquiry into sound design that transcends discursive and practical divides. The book covers Qualitative, Quantitative and Mixed

Methods inquiry. For those new to sound design research, each chapter covers specific research methods that can be utilized directly in order to begin to integrate the methodology into their practice. More experienced researchers will find the scope of topics comprehensive and rich in ideas for new lines of inquiry. Students and teachers in sound design graduate programs, industry-based R&D experts and audio professionals will find the volume to be a useful guide in developing their skills of inquiry into sound design for any particular application area.  
**Singing the Body Electric: The Human**

**Voice and Sound Technology** Princeton University Press

The definitive guide to electronic music. In FUTURE SOUNDS, David Stubbs charts the evolution of electronic music from the earliest mechanical experiments in the late nineteenth century to the pre-World War I inventions of the Futurist Luigi Russolo, author of the "Art Of Noises" manifesto. He takes us through the musique concrète of radical composers such as Edgard Varèse, Pierre Schaeffer, and Karlheinz Stockhausen, to the gradual absorption of electronic instrumentation into the mainstream: be it through the

BBC Radiophonic Workshop and the work of pioneers like Delia Derbyshire, grandiose prog rock, or the more DIY approach of electronica, house, and techno. It's a tale of mavericks and future dreamers overcoming Luddite resistance, malfunctioning devices, and sonic mayhem. Its beginnings are in the world of avant-classical composition, but the book also encompasses the cosmic funk of Stevie Wonder, Giorgio Moroder, and unforgettable 80s electronic pop from the likes of Depeche Mode, Pet Shop Boys, and Laurie Anderson - right up to present day innovators on the underground scene. But above all, it's an essential story of authenticity: is this music? Is it legitimate? What drew its creators to make it? Where does it stand, in relation to rock and pop, classical and jazz music, to the modern society that generated it? And why does it resonate more strongly than ever in our own postmodern, seemingly post-futurist times? **FUTURE SOUNDS** is the definitive account that answers these questions.

### **Music Cultures in the United States**

Springer

The inspiration for the Play It Loud exhibition at the Metropolitan Museum of

Art "Every guitar player will want to read this book twice. And even the casual music fan will find a thrilling narrative that weaves together cultural history, musical history, race, politics, business case studies, advertising, and technological discovery." —Daniel Levitin, Wall Street Journal For generations the electric guitar has been an international symbol of freedom, danger, rebellion, and hedonism. In *Play It Loud*, veteran music journalists Brad Tolinski and Alan di Perna bring the history of this iconic instrument to roaring life. It's a story of inventors and iconoclasts, of scam artists, prodigies, and mythologizers as varied and original as the instruments they spawned. *Play It Loud* uses twelve landmark guitars—each of them artistic milestones in their own right—to illustrate the conflict and passion the instruments have inspired. It introduces Leo Fender, a man who couldn't play a note but whose innovations helped transform the guitar into the explosive sound machine it is today. Some of the most significant social movements of the twentieth century are indebted to the guitar: It was an essential element in the fight for racial equality in the

entertainment industry; a mirror to the rise of the teenager as social force; a linchpin of punk's sound and ethos. And today the guitar has come full circle, with contemporary titans such as Jack White of The White Stripes, Annie Clark (aka St. Vincent), and Dan Auerbach of The Black Keys bringing some of the earliest electric guitar forms back to the limelight. Featuring interviews with Les Paul, Keith Richards, Carlos Santana, Eddie Van Halen, Steve Vai, and dozens more players and creators, *Play It Loud* is the story of how a band of innovators transformed an idea into a revolution.

[The Cinema of Akira Kurosawa](#) 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.

### **Audio Culture, Revised Edition**

Routledge

This major essay collection takes a fresh

look at how differences among people matter for music and musical thought. Doing Research in Sound Design Simon and Schuster

The International Gesture Workshop is an interdisciplinary event where researchers working on human gesture-based communication present advanced research currently in progress and exchange ideas on gesture across multidisciplinary scientific disciplines. This workshop encompasses all fundamental aspects of gestural studies in the field of human-computer interaction and simulation, including all multifaceted issues of modeling, analysis and synthesis of human gesture, encompassing hand and body gestures and facial expressions. A focus of these events is a shared interest in using gesture in the context of sign language analysis, understanding and synthesis. Another stream of interest is the user-centric approach of considering gesture in multimodal human-computer interaction, in the framework of the integration of such interaction into the natural environment of users. In addition to welcoming submission of work by established researchers, it is the

tradition of the GW series of workshops to encourage submission of student work at various stages of completion, enabling a broader dissemination of finished or on-going novel work and the exchange of experiences in a multidisciplinary environment. Gesture Workshop 2007 (GW 2007) was the 7th European Gesture Workshop in the GW series initiated in 1996. Since that date, the Gesture Workshops have been held roughly every second year, with fully reviewed proceedings typically published by Springer. GW 2007 was organized by ADETTI at ISCTE-Lisbon University - stitute, during May 23-25, 2007. In GW 2007, from the 53 contributions that were received, 15 high-quality full papers were accepted, along with 16 short papers and 10 posters and demos, showing on-going promising gesture research. Two brilliant keynote speakers honored the event with their presentations.

**Theory and Practice with Max and MSP** University of North Texas Press  
 “A hot-rod joy ride through mid-20th-century American history” (The New York Times Book Review), this one-of-a-kind narrative masterfully recreates the rivalry

between the two men who innovated the electric guitar’s amplified sound—Leo Fender and Les Paul—and their intense competition to convince rock stars like the Beatles, Jimi Hendrix, and Eric Clapton to play the instruments they built. In the years after World War II, music was evolving from big-band jazz into rock ‘n’ roll—and these louder styles demanded revolutionary instruments. When Leo Fender’s tiny firm marketed the first solid-body electric guitar, the Esquire, musicians immediately saw its appeal. Not to be out-manuevered, Gibson, the largest guitar manufacturer, raced to build a competitive product. The company designed an “axe” that would make Fender’s Esquire look cheap and convinced Les Paul—whose endorsement Leo Fender had sought—to put his name on it. Thus was born the guitar world’s most heated rivalry: Gibson versus Fender, Les versus Leo. While Fender was a quiet, half-blind, self-taught radio repairman, Paul was a brilliant but headstrong pop star and guitarist who spent years toying with new musical technologies. Their contest turned into an arms race as the most inventive musicians of the 1950s and

1960s—including bluesman Muddy Waters, rocker Buddy Holly, the Beatles, Bob Dylan, and Eric Clapton—adopted one maker’s guitar or another. By 1969 it was clear that these new electric instruments had launched music into a radical new age, empowering artists with a vibrancy and volume never before attainable. In “an excellent dual portrait” (The Wall Street Journal), Ian S. Port tells the full story in *The Birth of Loud*, offering “spot-on human characterizations, and erotic paeans to the bodies of guitars” (The Atlantic). “The story of these instruments is the story of America in the postwar era: loud, cocky, brash, aggressively new” (The Washington Post).

*Avant-Garde Music and the Sixties* Knopf Books for Young Readers

The transformation of acoustics into electro-acoustics, a field at the intersection of science and technology, guided by electrical engineering, industry, and the military. At the end of the nineteenth century, acoustics was a science of musical sounds; the musically trained ear was the ultimate reference. Just a few decades into the twentieth century, acoustics had undergone a

transformation from a scientific field based on the understanding of classical music to one guided by electrical engineering, with industrial and military applications. In this book, Roland Wittje traces this transition, from the late nineteenth-century work of Hermann Helmholtz to the militarized research of World War I and media technology in the 1930s. Wittje shows that physics in the early twentieth century was not only about relativity and atomic structure but encompassed a range of experimental, applied, and industrial research fields. The emergence of technical acoustics and electroacoustics illustrates a scientific field at the intersection of science and technology. Wittje starts with Helmholtz's and Rayleigh's work and its intersection with telegraphy and early wireless, and continues with the industrialization of acoustics during World War I, when sound measurement was automated and electrical engineering and radio took over the concept of noise. Researchers no longer appealed to the musically trained ear to understand sound but to the thinking and practices of electrical engineering. Finally, Wittje covers the

demilitarization of acoustics during the Weimar Republic and its remilitarization at the beginning of the Third Reich. He shows how technical acoustics fit well with the Nazi dismissal of pure science, representing everything that “German Physics” under National Socialism should be: experimental, applied, and relevant to the military.

*Popular Viennese Electronic Music, 1990-2015* Springer Science & Business Media

As the first extensive exploration of contemporary third wave HCI, this handbook covers key developments at the leading edge of human-computer interactions. Now in its second decade as a major current of HCI research, the third wave integrates insights from the humanities and social sciences to emphasize human dimensions beyond workplace efficiency or cognitive capacities. The earliest HCI work was strongly based on the concept of human-machine coupling, which expanded to workplace collaboration as computers came into mainstream professional use. Today HCI can connect to almost any human experience because there are new

applications for every aspect of daily life. Volume 1 - Technologies covers technical application areas related to artificial intelligence, metacreation, machine learning, perceptual computing, 3D printing, critical making, physical computing, the internet of things, accessibility, sonification, natural language processing, multimodal display, and virtual reality.

Composition, Performance, Study Electric Sound  
The Past and Promise of Electronic Music

Bringin together key theoretical texts from respected names in the field including Andre Bevin, Walter Benjamin and Vivian Sobchack, this book examines more than a century of writing on film and technology. The Liberation of Sound Oxford University Press

A totalitarian regime has ordered all books to be destroyed, but one of the book burners suddenly realizes their merit.

Readings in Modern Music Routledge

In Off Key, Kay Dickinson offers a compelling study of how certain alliances of music and film are judged aesthetic failures. Based on a fascinating and wide-ranging body of film-music mismatches,

and using contemporary reviews and histories of the turn to post-industrialization, the book expands the ways in which the union of the film and music businesses can be understood. Moving beyond the typical understanding of film music that privileges the score, Off Key also incorporates analyses of rock 'n' roll movies, composer biopics, and pop singers crossing over into acting. By doing this, it provides a fuller picture of how two successful entertainment sectors have sought out synergistic strategies, ones whose alleged "failures" have much to tell about the labor practices of the creative industries, as well as our own relationship to them and to work itself. A provocative and politically-conscious look at music-image relations, Off Key will appeal to students and scholars of film music, cinema studies, media studies, cultural studies, and labor history.

The Past and Promise of Electronic Music Psychology Press

The Japanese film director Akira Kurosawa, who died last year (1998) at the age of 88, has been internationally acclaimed as a giant of world cinema. This study provides an addition to both Kurosawa and

Japanese film scholarship.

Fahrenheit 451 Macmillan

Music Cultures in the United States is a basic textbook for an Introduction to American Music course. Taking a new, fresh approach to the study of American music, it is divided into three parts. In the first part, historical, social, and cultural issues are discussed, including how music history is studied; issues of musical and social identity; and institutions and processes affecting music in the U.S. The heart of the book is devoted to American musical cultures: American Indian; European; African American; Latin American; and Asian American. Each cultural section has a basic introductory article, followed by case studies of specific musical cultures. Finally, global musics are addressed, including Classical Musics and Popular Musics, as they have been performed in the U.S.. Each article is written by an expert in the field, offering in-depth, knowledgeable, yet accessible writing for the student. The accompanying CD offers musical examples tied to each article. Pedagogic material includes chapter overviews, questions for study, and a chronology of key musical events

in American music and definitions in the margins.

7th International Gesture Workshop, GW 2007, Lisbon, Portugal, May 23-25, 2007, Revised Selected Papers Routledge

Young Cassie Logan endures humiliation and witnesses the racism of the KKK as they embark on a cross-burning rampage, before she fully understands the importance her family attributes to having land of their own.

Amplified Simon and Schuster

*Reminded by the Instruments* offers an in-depth look at the work of post-war avant-garde pianist and composer David Tudor. Examining not only Tudor's pioneering work as a composer-performer but also his homemade modular instruments that radically altered electronic music, author You Nakai illuminates our understanding of the means of sound production in experimental music.

*Movies, Songs, and Electric Sound*

Columbia University Press

*Electric Sound The Past and Promise of Electronic Music* Pearson

**Hip-Hop Turntablism, Creativity and Collaboration** Oxford University Press

Traces the 1960s effort to revive music in

England that underscored the achievements of such period artists as Pink Floyd, Nick Drake and Led Zeppelin, providing insight into how their work reflected historical precedents while establishing models for present-day musicians. Original. 10,000 first printing. *Reminded by the Instruments* Routledge

In Western Civilization Mathematics and Music have a long and interesting history in common, with several interactions, traditionally associated with the name of Pythagoras but also with a significant number of other mathematicians, like Leibniz, for instance. Mathematical models can be found for almost all levels of musical activities from composition to sound production by traditional instruments or by digital means. Modern music theory has been incorporating more and more mathematical content during the last decades. This book offers a journey into recent work relating music and mathematics. It contains a large variety of articles, covering the historical aspects, the influence of logic and mathematical thought in composition, perception and understanding of music and the computational aspects of musical

sound processing. The authors illustrate the rich and deep interactions that exist between Mathematics and Music.

Sound Commitments Springer Science & Business Media

An exploration of how the introduction of recorded music affected the production, viewing experience, and global export of movies. In *Movies, Songs, and Electric Sound*, Charles O'Brien examines American and European musical films created circa 1930, when the world's sound-equipped theaters screened movies featuring recorded songs and filmmakers in the United States and Europe struggled to meet the artistic and technical challenges of sound production and distribution. The presence of singers in films exerted special pressures on film technique, lending a distinct look and sound to the films' musical sequences. Rather than advancing a film's plot, songs in these films were staged, filmed, and cut to facilitate the singer's engagement with her or his public. Through an examination of the export market for sound films in the early 1930s, when German and American companies used musical films as a vehicle for competing to control the world film

trade, this book delineates a new transnational context for understanding the Hollywood musical. Combining archival research with the cinemetric analysis of hundreds of American, German, French,

and British films made between 1927 and 1934, O'Brien provides the historical context necessary for making sense of the aesthetic impact of changes in film

technology from the past to the present. "Movies, Songs, and Electric Sound is an insightful study in the beginning of cinema's sound era."  
—popcultureshelf.com

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