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Get acquainted with the work of pioneering composer

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and electronic musician Daphne Oram, co-founder of the BBC Radiophonic Workshop ...

The beginner's guide to: Oramics

The musical and theoretical anatomy of the dance floor beat drop, and some thumping examples from the history of classical ...

Six of the biggest dance floor 'drops' in classical music history

A 1969 episode of the music documentary series ... recording studio as an instrument, featuring electronic effects and tape manipulation techniques on their albums. Against this backdrop ...

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*Music on Television - The Same Trade as Mozart:
Convincing the sceptics of electronic music's value*
Peter Zinovieff, a composer and inventor whose
pioneering synthesizers shaped albums by Pink Floyd,
David Bowie, Roxy Music and Kraftwerk, died on June
23 in Cambridge, England. He was 88. His death ...

*Peter Zinovieff, composer and synthesizer innovator,
dies at 88*

From earliest days, Daphne lived at the intersection of
music ... Studios for Electronic Composition. She paid
the bills with jingle and commercial work using the
tape recorder techniques she ...

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Daphne Oram And The Birth Of Electronic Music

For example, that first recording session that produced this music I sent to Denis during the first week of shooting was all created using analog tape loops ... real instruments and electronic ...

Taking Sound and Music to Another Realm

Vinyl has the audiophiles to keep it relevant, and CDs still have the people who are scared of streaming music, but who mourns for the cassette tape ... gorgeous piece of electronic art thanks ...

The Only Cassette Player Worth Owning In 2019

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Brian Heywood surveys the latest in software and hard disk recording developments shown at the APRS exhibition and reveals how you can go deeper into cyberspace with the Performing Arts Network...

Performing Arts Network (PAN) & Hard Disk Recording
Whisper Study started out as an exercise in exploring basic tape techniques in the studio and using the ... A Brief History of Electroacoustic Music at SFU The Electronic Music Studio at Simon Fraser ...

PROGRAM NOTES

This paper suggests inverting this increasingly familiar concept to suggest that we listen to

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electroacoustic music as if it were a soundscape.
What analytical insights would result and which ...

*Presentation to the Electroacoustic Music Studies
Conference 2007*

As 1999's *We Are DMX* gains an expanded reissue,
the UK electro producer revisits vintage visions of
tomorrow with Joe Muggs ...

*Welcome to the afterfuture: a conversation with Ed
DMX*

Image: Delia Derbyshire composes using multiple reel-to-reel tape machines in June 1965 ... and won a scholarship to Cambridge. Electronic music was not

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yet on the curriculum, however, and ...

Delia Derbyshire

He described Fourth World as “a unified primitive/futuristic sound combining features of world ethnic styles with advanced electronic techniques ... music, Mr. Hassell made tape collages ...

Jon Hassell, Trumpeter and 'Fourth World' Composer, Dies at 84

So that same year, the LC established a pilot web archiving project, originally called the MINERVA (Mapping the INternet Electronic Resources Virtual ... and architectural firms. And the Music ...

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Web Archiving at the Library of Congress

I type the lyrics, but I remember the music. And if I can't remember it, then it wouldn't be a good song anyway." After writing a song, he then makes a work tape, which is a recording ... these same ...

Stars from NASA to Nashville

6 Music hops in a time machine for 6 Music Goes ... Its bombastic, immersive experimentation using unorthodox production techniques - a multi-layered form, taking in detuned guitar washes ...

19 albums that define 1991

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Critically, these storage techniques also lent ... By contrast, that music can be almost seamlessly and finely digitized and recorded onto magnetic tape or a silicon memory—with an enormously ...

Where Would We Be Without the Paper Punch Card?

He was more interested in contemporary classical uses of electronic sound. In the 1970s, he composed extensively, but much of his own music vanished because he would tape over ideas that he ...

Discusses the origins and basic principles of electronic

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music and the creative potentials of the tape studio, voltage-controlled synthesizer, and live performance

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. •

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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

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to streaming audio examples and online video resources, PowerPoint slides, and interactive quizzes.

First published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

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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.

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,

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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.

First Published in 2005. Routledge is an imprint of

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Taylor & Francis, an informa company.

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

This new compact guide to the history and performance of music is both authoritative and a pleasure to use. With entries drawn and condensed from the widely acclaimed Harvard Dictionary of Music (now in its fourth edition) and its companion The Harvard Biographical Dictionary of Music, it is a dependable reference for home and classroom and for

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professional and amateur musicians. This concise dictionary offers definitions of musical terms; succinct characterizations of the various forms of musical composition; entries that identify individual operas, oratorios, symphonic poems, and other works; illustrated descriptions of instruments; and capsule summaries of the lives and careers of composers, performers, and theorists. Like its distinguished parent volumes, The Harvard Concise Dictionary of Music and Musicians provides information on all periods in music history, with particularly comprehensive coverage of the twentieth century. Clearly written and based on vast expertise, The Harvard Concise Dictionary of Music and Musicians is

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an invaluable handbook for everyone who cares about music.

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

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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.

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