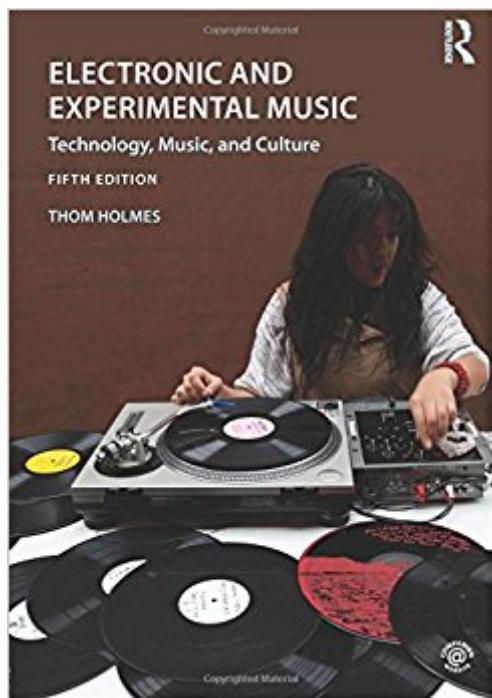


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Electronic And Experimental Music: Technology, Music, And Culture



Synopsis

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.

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Customer Reviews

Thom Holmes is a music historian and composer. He studied composition with Paul Epstein in Philadelphia, published the magazine Recordings of Experimental Music (1979–85), and worked

with John Cage. He is a current member of Composers Inside Electronics, an electronic music performing ensemble dedicated to the realization of works by David Tudor. Holmes produces a personal blog, Noise and Notations, and writes the blog Moog: A History in Recordings for the Bob Moog Foundation. He curates an archive of vintage electronic music recordings and maintains The Sound of Moog, possibly the only complete collection of every commercial recording made using the Moog Modular Synthesizer (1964–70).

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