



ROBIN MINARD

4

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# Robin Minard 4

**Makis Solomos**



#### **Robin Minard 4:**

Expanding the Horizon of Electroacoustic Music Analysis Simon Emmerson, Leigh Landy, 2016-04-07 Innovations in music technology bring with them a new set of challenges for describing and understanding the electroacoustic repertoire This edited collection presents a state of the art overview of analysis methods for electroacoustic music in this rapidly developing field The first part of the book explains the needs of differing electroacoustic genres and puts forward a template for the analysis of electroacoustic music Part II discusses the latest ideas in the field and the challenges associated with new technologies while Part III explores how analyses have harnessed the new forces of multimedia and includes an introduction to new software programme EAnalysis which was created by the editors as the result of an Arts and Humanities Research Council grant The final part of the book demonstrates these new methods in action with analyses of key electroacoustic works from a wide range of genres and sources

**Canadiana**, 1989

**Music, Sound and Space** Georgina Born, 2013-01-17 This book focuses on music sound and space and how they have been employed to transform public and private experience

From Music to Sound Makis Solomos, 2019-10-28 From Music to Sound is an examination of the six musical histories whose convergence produces the emergence of sound offering a plural original history of new music and showing how music had begun a change of paradigm moving from a culture centred on the note to a culture of sound Each chapter follows a chronological progression and is illustrated with numerous musical examples The chapters are composed of six parallel histories timbre which became a central category for musical composition noise and the exploration of its musical potential listening the awareness of which opens to the generality of sound deeper and deeper immersion in sound the substitution of composing the sound for composing with sounds and space which is progressively viewed as composable The book proposes a global overview one of the first of its kind since its ambition is to systematically delimit the emergence of sound Both well known and lesser known works and composers are analysed in detail from Debussy to contemporary music in the early twenty first century from rock to electronica from the sound objects of the earliest musique concrète to current electroacoustic music from the Poème électronique of Le Corbusier Varèse Xenakis to the most recent inter arts attempts Covering theory analysis and aesthetics From Music to Sound will be of great interest to scholars professionals and students of Music Musicology Sound Studies and Sonic Arts Supporting musical examples can be accessed via the online Routledge Music Research Portal

**Background Noise, Second Edition** Brandon LaBelle, 2015-01-29 Background Noise follows the development of sound as an artistic medium and illustrates how sound is put to use within modes of composition installation and performance While chronological in its structure Brandon LaBelle's book is informed by spatial thinking weaving architecture environments and the specifics of location into the work of sound with the aim of formulating an expansive history and understanding of sound art At its center the book presupposes an intrinsic relation between sound and its location galvanizing acoustics sound phenomena and the environmental with the tensions inherent in what LaBelle identifies

as sound's relational dynamic. For the author, this is embedded within sound's tendency to become public, expressed in its ability to travel distances, foster cultural expression, and define spaces while being radically flexible. This second expanded edition includes a new chapter on the non-human and subnatural tendencies in sound art, revisions to the text, as well as a new preface by the author. **Intersecting material analysis with theoretical frameworks spanning art and architectural theory, performance studies, and media theory.** Background Noise makes the case that sound and sound art are central to understandings of contemporary culture. **Understanding the Art of Sound Organization** Leigh Landy, 2007-08-17

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](http://www.ears.dmu.ac.uk), the architecture of which parallels this book's structure, offers updated

bibliographic resource, abstracts, and related information. **Making It Heard** Rui Chaves, Fernando Iazzetta, 2019-12-12

From the mid-20th century to the present, the Brazilian art literature and music scene have been witness to a wealth of creative approaches involving sound. This is the backdrop for **Making It Heard: A History of Brazilian Sound Art**, a volume that offers an overview of local artists working with performance, experimental vinyl production, sound installation, sculpture, mail art, field recording, and sound mapping. It criticizes universal approaches to art and music historiography that fail to recognize local idiosyncrasies and creates a local rationale and discourse. Through this approach, Chaves and Iazzetta enable students, researchers, and artists to discover and acknowledge work produced outside of a standard Anglo-European framework. **In**

**the Blink of an Ear** Seth Kim-Cohen, 2009-07-01 An ear-opening reassessment of sonic art from World War II to the present

Marcel Duchamp famously championed a non retinal visual art rejecting judgments of taste and beauty In the Blink of an Ear is the first book to ask why the sonic arts did not experience a parallel turn toward a non cochlear sonic art imagined as both a response and a complement to Duchamp s conceptualism Rather than treat sound art as an artistic practice unto itself or as the unwanted child of music artist and theorist Seth Kim Cohen relates the post War sonic arts to contemporaneous movements in the gallery arts Applying key ideas from poststructuralism deconstruction and art history In the Blink of an Ear suggests that the sonic arts have been subject to the same cultural pressures that have shaped minimalism conceptualism appropriation and relational aesthetics Sonic practice and theory have downplayed or in many cases completely rejected the de formalization of the artwork and its simultaneous animation in the conceptual realm Starting in 1948 the simultaneous examples of John Cage and Pierre Schaeffer initiated a sonic theory in practice fusing Clement Greenberg s media specificity with a phenomenological emphasis on perception Subsequently the sound in itself tendency has become the dominant paradigm for the production and reception of sound art Engaged with critical texts by Jacques Derrida Rosalind Krauss Friedrich Kittler Jean Fran ois Lyotard and Jacques Attali among others Seth Kim Cohen convincingly argues for a reassessment of the short history of sound art rejecting sound in itself in favor of a reading of sound s expanded situation and its uncontainable textuality At the same time this important book establishes the principles for a nascent non cochlear sonic practice embracing the inevitable interaction of sound with the social the linguistic the philosophical the political and the technological Artists discussed include George Brecht John Cage Janet Cardiff Marcel Duchamp Bob Dylan Valie Export Luc Ferrari Jarrod Fowler Jacob Kirkegaard Alvin Lucier Robert Morris Muddy Waters John Oswald Marina Rosenfeld Pierre Schaeffer Stephen Vitiello La Monte Young

**SMC 08** Stefan Weinzierl, 2008 *The Routledge Research Companion to Modernism in Music* Björn Heile, Charles Wilson, 2018-10-29 Modernism in music still arouses passions and is riven by controversies Taking root in the early decades of the twentieth century it achieved ideological dominance for almost three decades following the Second World War before becoming the object of widespread critique in the last two decades of the century both from critics and composers of a postmodern persuasion and from prominent scholars associated with the new musicology Yet these critiques have failed to dampen its ongoing resilience The picture of modernism has considerably broadened and diversified and has remained a pivotal focus of debate well into the twenty first century This Research Companion does not seek to limit what musical modernism might be At the same time it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period In addition to addressing issues already well established in modernist studies such as aesthetics history institutions place diaspora cosmopolitanism production and performance communication technologies and the interface with postmodernism this volume also explores topics that are less established among them modernism and affect modernism and comedy modernism versus the contemporary and the crucial distinction between modernism in popular culture and a popular modernism a modernism of

the people In doing so this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence      Sound Art Revisited Alan Licht,2019-08-22 The first edition of Sound Art Revisited published as Sound Art Beyond Music Between Categories served as a groundbreaking work toward defining this emerging field and this fully updated volume significantly expands the story to include current research since the book s initial release Viewed through a lens of music and art histories rather than philosophical theory it covers dozens of artists and works not found in any other book on the subject Locating sound art s roots across the centuries from spatialized church music to the technological developments of radio sound recording and the telephone the book traces the evolution of sound installations and sound sculpture the rise of sound art exhibitions and galleries and finally looks at the critical cross pollination that marks some of the most important and challenging art with and about sound being produced today      **Directory of Associate Composers** Carolyn Beatty,Mark Hand,1989      Music after the Fall Tim Rutherford-Johnson,2017-02-01 the best extant map of our sonic shadowlands and it has changed how I listen Alex Ross The New Yorker an essential survey of contemporary music New York Times sharp provocative and always on the money The listening list alone promises months of fresh discovery the main text a fresh new way of navigating the world of sound The Wire 2017 Music Book of the Year Alex Ross The New Yorker Music after the Fall is the first book to survey contemporary Western art music within the transformed political cultural and technological environment of the post Cold War era In this book Tim Rutherford Johnson considers musical composition against this changed backdrop placing it in the context of globalization digitization and new media Drawing connections with the other arts in particular visual art and architecture he expands the definition of Western art music to include forms of composition experimental music sound art and crossover work from across the spectrum inside and beyond the concert hall Each chapter is a critical consideration of a wide range of composers performers works and institutions and develops a broad and rich picture of the new music ecosystem from North American string quartets to Lebanese improvisers from electroacoustic music studios in South America to ruined pianos in the Australian outback Rutherford Johnson puts forth a new approach to the study of contemporary music that relies less on taxonomies of style and technique than on the comparison of different responses to common themes of permission fluidity excess and loss      **Space and Spatialization in Contemporary Music: History and Analysis, Ideas and Implementations** Maria Anna Harley,2016-06-08 This dissertation presents the history of space in the musical thought of the 20th century from Kurth to Clifton from Varese to Xenakis and outlines the development of spatialization in the theory and practice of contemporary music after 1950 The text emphasizes perceptual and temporal aspects of musical spatiality thus reflecting the close connection of space and time in human experience A new definition of spatialization draws from Ingarden s notion of the musical work a typology of spatial designs embraces music for different acoustic environments movements of performers and audiences various positions of musicians in space etc The study of spatialization includes a survey of the composers s writings Ives Boulez Stockhausen

Cage etc and an examination of their works The final part presents three unique approaches to spatialization Brant s simultaneity of sound layers Xenakis s movement of sound and Schafer s music of ritual and soundscape

**Background Noise** Brandon LaBelle,2006-01-01 The rise of a prominent auditory culture reveals the degree to which sound art is lending definition to the 21st Century And yet sound art still lacks related literature to compliment and expand the realm of practice Background Noise sets out an historical overview while at the same time shaping that history according to what sound art reveals the dynamics of art to operate spatially through media of reproduction and broadcast and in relation to the intensities of communication and its contextual framework

*Sound Art* Thom Holmes,2022-04-27 Sound Art offers the first comprehensive introduction to sound art written for undergraduate students Bridging and blending aspects of the visual and sonic arts modern sound art first emerged in the early 20th century and has grown into a thriving and varied field In 13 thematic chapters this book enables students to clearly grasp both the concepts behind this unique area of art and its history and practice Each chapter begins with an exploration of key ideas and theories followed by an in depth discussion of selected relevant works both classic and current Drawing on a broad diverse range of examples and firmly interdisciplinary this book will be essential reading for anyone studying or teaching the theory history appreciation or practice of sound art

**Annual Report** Canada Council,1989

**Arts, Ecologies, Transitions** Roberto Barbanti,Isabelle Ginot,Makis Solomos,Cécile Sorin,2024-02-28 Arts Ecologies Transitions provides in depth insights into how aesthetic relations and current artistic practices are fundamentally ecological and intrinsically connected to the world As art is created in a given historic temporality it presents specific modalities of productive and sensory relations to the world With contributions from 49 researchers this book tracks evolutions in the arts that demonstrate an awareness of the environmental economic social and political crises It proposes interdisciplinary approaches to art that clarify the multiple relationships between art and ecology through an exploration of key concepts such as collapsonauts degrowth place recycling and walking art All the artistic fields are addressed from the visual arts theatre dance music and sound art cinema and photography including those that are rarely represented in research such as digital creation or graphic design to showcase the diversity of artistic practices in transition Through original research this book presents ideas in an accessible format and will be of interest to students and researchers in the fields of environmental studies ecology geography cultural studies architecture performance studies visual arts cinema music and literature studies

**Report of the Commissioner of Agriculture and Arts** Ontario. Department of Agriculture,1881

Annual Report of the Ontario School of Agriculture and Experimental Farm Ontario. Agricultural College and Experimental Farm, Guelph,1881

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