
ALVIN LUCIER

Music 109

Notes on Experimental Music



Music 109 Notes On Experimental Music

M Woodhall



Music 109 Notes On Experimental Music:

Music 109 Alvin Lucier, 2012-11-16 Composer and performer Alvin Lucier brings clarity to the world of experimental music as he takes the reader through more than a hundred groundbreaking musical works including those of Robert Ashley John Cage Charles Ives Morton Feldman Philip Glass Pauline Oliveros Steve Reich Christian Wolff and La Monte Young Lucier explains in detail how each piece is made unlocking secrets of the composers style and technique The book as a whole charts the progress of American experimental music from the 1950s to the present covering such topics as indeterminacy electronics and minimalism as well as radical innovations in music for the piano string quartet and opera Clear approachable and lively Music 109 is Lucier s indispensable guide to late 20th century composition No previous musical knowledge is required and all readers are welcome

Experimental Music Since 1970 Jennie Gottschalk, 2016-08-11 What is experimental music today This book offers an up to date survey of this field for anyone with an interest from seasoned practitioners to curious readers This book takes the stance that experimental music is not a limited historical event but is a proliferation of approaches to sound that reveals much about present day experience An experimental work is not identifiable by its sound alone but by the nature of the questions it poses and its openness to the sounding event Experimentation is a way of working It pushes past that which is known to discover what lies beyond it finding new knowledge forms and relationships or accepting a state of uncertainty For each of these composers and sound artists craft is developed and transformed in response to the questions they bring to their work Scientific perceptual or social phenomena become catalysts in the operation of the work These practices are not presented according to a chronology a set of techniques or social groupings Instead they are organized according to the content areas that are their subjects including resonance harmony objects shapes perception language interaction sites and histories Musical materials may be subject among other treatments to systemization observation examination magnification fragmentation translation or destabilization These restless and exploratory modes of engagement have continued to develop over recent decades expanding the scope of both musical practice and listening

Experimental Film and Queer Materiality Juan A. Suárez, 2024 Often described as an art of abstraction and subjective introspection experimental film is also invested in exploring daily objects and materials and in channeling in the process a peculiar perception of the modern everyday that this book calls queer materiality Queer materiality designates the queer latency of modern material culture which often inspired queer artists and filmmakers to envision wayward bodies and behaviors and refers to the way in which sexual and social dissidence was embedded in the objects technologies substances and spaces that make up the hardware of experience This book studies a rich archive of queer material engagements in work by well known filmmakers such as Andy Warhol Barbara Hammer Carolee Schneemann and Jack Smith as well as under recognized figures such as Tom Chomont Jim Hubbard Ashley Hans Scheirl and Teo Hernandez Combining history formal analysis and theoretical reflection author Juan A Su rez shows how plastics glitter mechanical

ensembles urban ruins garbage amphetamine film grain and noise have been mobilized in the articulation of queerness for the screen Experimental Film and Queer Materiality is an inquiry into the liveliness of matter and into the interface between sexuality and the material world **University Press of New England: Fall 2012 New Titles** , **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 *Semi-Conducting* Nicolas Collins,2025-02-20 Written by a composer long immersed in new and experimental music this book provides a tour of the music technologies and people that have transformed how we make hear and think about sound over the past fifty years As both a participant and critical observer in the post Cagean musical landscape Nicolas Collins uses anecdotes and analysis to survey the history and aesthetics of the musical avant garde Among the topics explored are relationships between popular culture and the avant garde the shifting definitions of improvisation and composition in a world where musical scores might take form as charts drawings words notes written on a staff or electronic circuits the social and aesthetic effects of analog and digital resources in the production and consumption of music and more broadly the nature of experimental thinking in creative pursuits The book follows a personal chronology of observations and experiences with music technology economics and culture from youthful encounters with John Cage and Minimalism to the Downtown and East Village scenes of the 1980s the assimilation of avant garde sensibilities into European concert halls and global pop the burgeoning of sound art and the transformative influence of digital technologies both positive and negative **Performance Practice in the Music of Steve Reich** Russell Hartenberger,2016-10-06 A performer s perspective on Reich s compositions which explores the techniques developed by musicians to bring his compositions to life **Interpretive Labor** Kirsten Carithers,2025 Why did so many musicians in the postwar era engage with experimental practices and why do artists continue to do so today What happens when we acknowledge the work that goes into performing this repertoire What kind of work is it to be a contemporary musician anyway To address these questions Interpretive Labor Experimental Music at Work presents the theory of Interpretive Labor or the creative work of interpretation This book introduces and develops Interpretive Labor as grounded in a vast network of participants in new music between c 1960 and the present establishes several models of musical work and explores the myriad connections between music and labor in the neoliberal present Experimentalism s practitioners may rely on different codes and norms than most classical or popular musicians but the underlying work that individuals do to create understand prepare and

produce their music is quite ordinary At the same time because these musicians did not initially have access to a normative performance practice the work involved is often especially pronounced and sometimes takes unusual forms The story of Interpretive Labor thus demonstrates the value of a marriage between labor studies and music studies and provides a novel conceptual framework for the economy of musical activities Its various forms can be instructive to anyone whose work involves some degree of creativity from computer programmers to social media influencers interior designers to event planners and of course musicians

Records Ruin the Landscape David Grubbs, 2014-03-03 John Cage's disdain for records was legendary It was shared by other experimental and avant garde musicians in the 1960s Scholar and longtime musician David Grubbs explores the present day musical landscape as listeners encounter experimental music through the recorded artifacts of composers and musicians who largely disavowed recordings

Historical Dictionary of Modern and Contemporary Classical Music Nicole V. Gagné, 2019-07-17 The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour With new talents emerging and different technologies developing as we move further into the 21st century no one can predict what paths music will take next All we can be certain of is that the inspiration and originality that make music live will continue to bring awe delight fascination and beauty to the people who listen to it This book covers modernist and postmodern concert music worldwide from the years 1888 to 2018 This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on the most important composers musicians methods styles and media in modernist and postmodern classical music worldwide from 1888 to 2018 This book is an excellent resource for students researchers and anyone wanting to know more about modern and contemporary classical music

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