



The Art Of Sound An Introduction To Music

Henry Jackson Watt



The Art Of Sound An Introduction To Music:

The Art of Sound Jack Sacher, James Eversole, 1977 **Teacher's Manual** Jack Sacher, James Eversole, 1978

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 the architecture of which parallels this book's structure offers updated bibliographic resource abstracts and related information

The Fundamentals of Sonic Art & Sound Design Tony Gibbs, 2007-06-25 This book introduces a subject that will be new to many sonic arts The application of sound to other media such as film or video is well known and the idea of sound as a medium in its own right such as radio is also widely accepted However the idea that sound could also be a distinct art form by itself is less well established and often misunderstood The Fundamentals of Sonic Art Sound Design introduces describes and begins the process of defining this new subject and to provide a starting point for anyone who has an interest in the creative uses of sound The book explores the worlds of sonic art and sound design through their history and development and looks at the present state of these extraordinarily diverse genres through the works and words of established artists and through an examination of the wide range of practices that currently come under the heading of sonic arts The technologies that are used and the impact that they have upon the work are also discussed Additionally The Fundamentals of Sonic Art Sound Design considers new and radical approaches to sound recording performance installation works and exhibitions and visits the worlds of the sonic artist and the sound designer

The Music of Sounds and the Music of Things Leigh Landy, John Richards, 2024-09-30 This book investigates two areas in which the appreciation of sonic creativity can be easily acquired across diverse cultures ages and interests the music of sounds making music with any sounds part of today s sampling culture and the music of things and the creation of instruments using existent materials another type of sampling involving the notion of instrument as composition as part of today s DIY or DIT do it together culture The book offers broad discussions regarding the music of things written by John Richards followed by the music of sounds written by Leigh Landy These chapters are followed by a focus on the workshop demonstrating the collaborative and inclusive potential in both areas and a spotlight on eight artists with a broad diversity of backgrounds and approaches to sound and music who discuss their perceptions The book s conclusion focuses on similarities and differences between the music of sounds and the music of things suggesting finally that both might form part of the 21st century s folk music landscape The book is primarily aimed towards students interested in current forms of sonic creativity but will be of interest to those interested in broader issues of sampling culture hacking and sound studies

The Foundations of Music Henry Jackson Watt, 1919

Hearing the Movies James Buhler, David Neumeyer, 2016 Hearing the Movies Second Edition combines a historical and chronological approach to the study of film music and sound with an emphasis on building listening skills Through engaging accessible analyses and exercises the book covers all aspects of the subject including how a soundtrack is assembled to accompany the visual content how music enhances the form and style of key film genres and how technology has influenced the changing landscape of film music

The Student's Text-Book of the Science of Music, Etc John TAYLOR (Organist at the Chapel Royal, Kensington.), 1876

Theory Bruce Benward, Barbara Garvey Jackson, 1975

After Sound G Douglas Barrett, 2016-08-11 After Sound considers contemporary art practices that reconceive music beyond the limitation of sound This book is called After Sound because music and sound are in Barrett s account different entities While musicology and sound art theory alike typically equate music with pure instrumental sound or absolute music Barrett posits music as an expanded field of artistic practice encompassing a range of different media and symbolic relationships The works discussed in After Sound thus use performance text scores musical automata video social practice and installation while they articulate a novel aesthetic space for a radically engaged musical practice Coining the term critical music this book examines a diverse collection of art projects which intervene into specific political and philosophical conflicts by exploring music s unique historical forms Through a series of intimate studies of artworks surveyed from the visual and performing arts of the past ten years Pussy Riot Ultra red Hong Kai Wang Peter Ablinger Pauline Boudry and Renate Lorenz and others After Sound offers a significant revision to the way we think about music The book as a whole offers a way out of one of the most vexing deadlocks of contemporary cultural criticism the choice between a sound art effectively divorced from the formal historical coordinates of musical practice and the hermetic music that dominates new music circles today

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