
Deep Listening A Composers Sound Practice

Listening and Reconnecting in a Digital World
 Hearing the Continuum of Sound
 In Search of a Concrete Music
 Silences So Deep
 The Enduring Phenomenon of Gilbert and Sullivan
 A Compendium of Sound Dreams, Meditations and Rituals for Deep Dreamers
 Selected Writings
 The Music and Mysticism of La Monte Young
 1960s Counterculture and the Avant-Garde
 Towards a Philosophy of Sound Art
 Sounding Out: Pauline Oliveros and Lesbian Musicality
 Daphne Oram
 Formalized Music
 The New Analog
 An Acoulogical Treatise
 An Individual Note of Music, Sound and Electronics
 Hyper-specializing in Saxophone Using Acoustical Insight and Deep Listening Skills
 How to Do Nothing
 The Aesthetics of Experimental Electronic Music
 R. Murray Schafer
 The Rest Is Noise
 The Audible Past
 Readings in Modern Music
 Composing Electronic Music
 Writings on Music, 1965-2000
 Music Downtown
 The San Francisco Tape Music Center
 Listening to the Twentieth Century
 A Composer's Sound Practice
 Sounding the Margins
 Music, Solitude, Alaska
 Collected Writings of Morton Feldman
 The Sound Studies Reader
 Draw a Straight Line and Follow It
 Collected Writings 1992-2009
 The Bloomsbury Handbook of Sound Art
 Software for People
 Listening to Noise and Silence
 Sound

Deep Listening A Composers Sound Practice

Downloaded from process.ogleschool.edu
by guest

ELAINA GREYSON

[Listening and Reconnecting in a Digital World](#) Deep ListeningA
Composer's Sound Practice

This collection represents the cream of the more than five hundred articles written for the Village Voice by Kyle Gann, a leading authority on experimental American music of the late twentieth century. Charged with exploring every facet of cutting-edge music coming out of New York City in the 1980s and '90s, Gann writes about a wide array of timely issues that few critics have addressed, including computer music, multiculturalism and its thorny relation to music, music for the AIDS crisis, the brand-new art of electronic sampling and its legal implications, symphonies for electric guitars, operas based on talk shows, the death of twelve-tone music, and the various streams of music that flowed forth from minimalism. In these articles—including interviews with Yoko Ono, Philip Glass, Glenn Branca, and other leading musical figures—Gann paints a portrait of a bristling era in music history and defines the scruffy, vernacular field of Downtown music from which so much of the most fertile recent

American music has come.

[Hearing the Continuum of Sound](#) A&C Black

In these writings, available here in English for the first time, the distinguished Japanese composer Toru Takemitsu reflects on his contemporaries, including John Cage, Olivier Messiaen, and Merce Cunningham; on nature, which has profoundly influenced his composition; on film and painting; on relationships between East and West; on traditional Japanese music; and on his own compositions.

[In Search of a Concrete Music](#) Shambhala Publications

Recognized as the patriarch of the minimalist movement—Brian Eno once called him "the daddy of us all"—La Monte Young remains an enigma within the music world, one of the most important and yet most elusive composers of the late twentieth century. Early in his career Young almost completely eschewed the conventional musical institutions of publishers, record labels, and venues, in order to create compositions completely unfettered by commercial concerns. Yet at the same time he exercised profound influence on such varied figures as Terry Riley, Cornelius Cardew, Andy Warhol, Yoko Ono, David Lang, The Velvet Underground, and entire branches of electronica and drone music. For half a century, he and his partner and

collaborator, Marian Zazeela, have worked in near-seclusion in their Tribeca loft, creating works that explore the furthest extremes of conceptual audacity, technical sophistication, acoustical complexity, and overt spirituality. *Draw A Straight Line and Follow It: The Music and Mysticism of La Monte Young* stands as the first narrative study to examine Young's life and work in detail. The book is a culmination of a decade of research, during which author Jeremy Grimshaw gained rare access to the composer and his archives. Loosely structured upon the chronology of the composer's career, the book takes a multi-disciplinary approach that combines biography, musicology, ethnomusicology, and music analysis, and illuminates such seemingly disparate aspects of Young's work as integral serialism and indeterminacy, Mormon esoterica and Vedic mysticism, and psychedelia and psychoacoustics. *Draw A Straight Line and Follow It* is a long-awaited, in-depth look at one of America's most fascinating musical figures.

Silences So Deep OUP Us

Pierre Schaeffer's *In Search of a Concrete Music (À la recherche d'une musique concrète)* has long been considered a classic text in electroacoustic music and sound recording. Now Schaeffer's pioneering work—at once a journal of his experiments in sound composition and a treatise on the *raison d'être* of "concrete music"—is available for the first time in English translation. Schaeffer's theories have had a profound influence on composers working with technology. However, they extend beyond the confines of the studio and are applicable to many areas of contemporary musical thought, such as defining an 'instrument' and classifying sounds. Schaeffer has also become increasingly relevant to DJs and hip-hop producers as well as sound-based media artists. This unique book is essential for anyone interested in contemporary musicology or media history.

The Enduring Phenomenon of Gilbert and Sullivan Duke University Press

"[An] illuminating memoir." —Corinna da Fonseca-Wollheim, *The New York Times* The story of a composer's life in the Alaskan wilderness and a meditation on making art in a landscape acutely threatened by climate change In the summer of 1975, the composer John Luther Adams, then a twenty-two-year-old graduate of CalArts, boarded a flight to Alaska. So began a journey into the mountains, forests, and tundra of the far north—and across distinctive mental and aural terrain—that would last for the next forty years. *Silences So Deep* is Adams's account of these formative decades—and of what it's like to live alone in the frozen woods, composing music by day and spending one's evenings with a raucous crew of poets, philosophers, and fishermen. From adolescent loves—Edgard Varèse and Frank Zappa—to mature preoccupations with the natural world that inform such works as *The Wind in High Places*, Adams details the influences that have allowed him to emerge as one of the most celebrated and recognizable composers of our time. *Silences So Deep* is also a memoir of solitude enriched by friendships with the likes of the conductor Gordon Wright and the poet John Haines, both of whom had a singular impact on Adams's life. Whether describing the travails of environmental activism in the midst of an oil boom or midwinter conversations in a communal sauna, Adams writes with a voice both playful and meditative, one that evokes the particular beauty of the Alaskan landscape and the people who call it home. Ultimately, this book is also the story of Adams's difficult decision to leave a rapidly warming Alaska and to strike out for new topographies and sources of inspiration. In its attentiveness to the challenges of life in the wilderness, to the demands of making art in an age of climate crisis, and to the pleasures of intellectual fellowship, *Silences So Deep* is a singularly rich account of a creative life.

A Compendium of Sound Dreams, Meditations and Rituals for Deep Dreamers Bloomsbury Publishing USA

"I am waking up, moving through deep layers of sleep-my dream changes-a lively band is playing over in the corner of the room-a small dance floor. I step out from the table and begin to move in time to the music. I'm aware of shadowy figures watching me." *Listening in Dreams* is a journey into the fascinating world of sound and dreams. Begin an exploration in these pages that you can continue every night during sleep. Learn how to create rituals and play with dreams with your friends and family.

Selected Writings Penguin

Electronic music evokes new sensations, feelings, and thoughts in both composers and listeners. Opening the door to an unlimited universe of sound, it engages spatialization as an integral aspect of composition and focuses on sound transformation as a core structural strategy. In this new domain, pitch occurs as a flowing and ephemeral substance that can be bent, modulated, or dissolved into noise. Similarly, time occurs not merely as a fixed duration subdivided by ratios, but as a plastic medium that can be generated, modulated, reversed, warped, scrambled, and granulated. Envelope and waveform undulations on all time scales interweave to generate form. The power of algorithmic methods amplify the capabilities of music technology. Taken together, these constitute game-changing possibilities. This convergence of technical and aesthetic trends prompts the need for a new text focused on the opportunities of a sound oriented, multiscale approach to composition of electronic music. Sound oriented means a practice that takes place in the presence of sound. Multiscale means an approach that takes into account the perceptual and physical reality of multiple, interacting time scales—each of which can be composed. After more than a century of research and development, now is an appropriate moment to step back and reevaluate all that has changed under the ground of artistic practice. *Composing Electronic Music* outlines a new theory of composition based on the toolkit of electronic music techniques. The theory consists of a framework of concepts and a vocabulary of terms describing musical materials, their transformation, and their organization. Central to this discourse is the notion of narrative structure in composition—how sounds are born, interact, transform, and die. It presents a guidebook: a tour of facts, history, commentary, opinions, and pointers to interesting ideas and new possibilities to consider and explore.

The Music and Mysticism of La Monte Young A&C Black

Daphne Oram (1925-2003) was one of the central figures in the development of British experimental electronic music. Having declined a place at the Royal College of Music to become a music balancer at the BBC, she went on to become the co-founder and first director of the BBC Radiophonic Workshop. Oram left the BBC in 1959 to pursue commercial work in television, advertising, film, and theater, to make her own music for recording and performance, and to continue her personal research into sound technology - a passion she had had since her childhood in rural Wiltshire. Her home, a former oasthouse in Kent, became an unorthodox studio and workshop in which, mostly on a shoestring budget, she developed her pioneering equipment, sounds, and ideas. A significant part of her personal research was the invention of a machine that offered a new form of sound synthesis - the Oramics machine. Oram's contribution to electronic music is receiving considerable attention from new generations of composers, sound engineers, musicians, musicologists, and music lovers around the world. Following her death, the Daphne Oram Trust was established to preserve and promote her work, life, and legacy, and an archive created in the Special Collections Library at Goldsmiths, University of London. One of the Trust's ambitions has been to publish a new edition of

Oram's one and only book, 'An Individual Note of Music, Sound and Electronics', which was originally published in 1972. With support from the Daphne Oram Archive, the Trust has now been able to realize this ambition. 'An Individual Note' is both curious and remarkable. When commissioned to write a book, she was keen to avoid it becoming a manual or how-to guide, preferring instead to use the opportunity to muse on the subjects of music, sound, and electronics, and the relationships between them. At a time when the world was just starting to engage with electronic music and the technology was still primarily in the hands of music studios, universities, and corporations, her approach was both innovative and inspiring, encouraging anyone with an interest in music to think about the nature, capabilities, and possibilities that the new sounds could bring. And her thinking was not limited to just the future of the orchestra, synthesizer, computer, and home studio, but ventured, with great spirit and wit, into other realms of science, technology, culture, and thought. 'An Individual Note' is a playful yet compelling manifesto for the dawn of electronic music and for our individual capacity to use, experience, and enjoy it. This new edition of 'An Individual Note' features a specially commissioned introduction from the British composer, performer, roboticist, and sound historian Sarah Angliss.

1960s Counterculture and the Avant-Garde Farrar, Straus and Giroux

DVD, entitled *Wow and flutter*, contains recordings of concerts at the festival, held Oct. 1-2, 2004, RPI Playhouse, Rensselaer Polytechnic Institute, Troy, N.Y.

Towards a Philosophy of Sound Art Duke University Press
Table of contents

Sounding Out: Pauline Oliveros and Lesbian Musicality Univ of California Press

** A New York Times Bestseller ** NAMED ONE OF THE BEST BOOKS OF THE YEAR BY: Time • The New Yorker • NPR • GQ • Elle • Vulture • Fortune • Boing Boing • The Irish Times • The New York Public Library • The Brooklyn Public Library "A complex, smart and ambitious book that at first reads like a self-help manual, then blossoms into a wide-ranging political manifesto."—Jonah Engel Bromwich, *The New York Times Book Review* One of President Barack Obama's "Favorite Books of 2019" *Porchlight's Personal Development & Human Behavior Book of the Year* In a world where addictive technology is designed to buy and sell our attention, and our value is determined by our 24/7 data productivity, it can seem impossible to escape. But in this inspiring field guide to dropping out of the attention economy, artist and critic Jenny Odell shows us how we can still win back our lives. Odell sees our attention as the most precious—and overdrawn—resource we have. And we must actively and continuously choose how we use it. We might not spend it on things that capitalism has deemed important ... but once we can start paying a new kind of attention, she writes, we can undertake bolder forms of political action, reimagine humankind's role in the environment, and arrive at more meaningful understandings of happiness and progress. Far from the simple anti-technology screed, or the back-to-nature meditation we read so often, *How to do Nothing* is an action plan for thinking outside of capitalist narratives of efficiency and techno-determinism. Provocative, timely, and utterly persuasive, this book will change how you see your place in our world.

Daphne Oram Duke University Press

Contains over one hundred pieces that span four decades of creative work.

Formalized Music Oxford University Press

Pink Noises brings together twenty-four interviews with women in electronic music and sound cultures, including club and radio DJs,

remixers, composers, improvisers, instrument builders, and installation and performance artists. The collection is an extension of *Pinknoises.com*, the critically-acclaimed website founded by musician and scholar Tara Rodgers in 2000 to promote women in electronic music and make information about music production more accessible to women and girls. That site featured interviews that Rodgers conducted with women artists, exploring their personal histories, their creative methods, and the roles of gender in their work. This book offers new and lengthier interviews, a critical introduction, and resources for further research and technological engagement. Contemporary electronic music practices are illuminated through the stories of women artists of different generations and cultural backgrounds. They include the creators of ambient soundscapes, "performance novels," sound sculptures, and custom software, as well as the developer of the Deep Listening philosophy and the founders of the Liquid Sound Lounge radio show and the monthly Basement Bhangra parties in New York. These and many other artists open up about topics such as their conflicted relationships to formal music training and mainstream media representations of women in electronic music. They discuss using sound to work creatively with structures of time and space, and voice and language; challenge distinctions of nature and culture; question norms of technological practice; and balance their needs for productive solitude with collaboration and community. Whether designing and building modular synthesizers with analog circuits or performing with a wearable apparatus that translates muscle movements into electronic sound, these artists expand notions of who and what counts in matters of invention, production, and noisemaking. *Pink Noises* is a powerful testimony to the presence and vitality of women in electronic music cultures, and to the relevance of sound to feminist concerns. Interviewees: Maria Chavez, Beth Coleman (M. Singe), Antye Greie (AGF), Jeannie Hopper, Bevin Kelley (Blevin Blectum), Christina Kubisch, Le Tigre, Annea Lockwood, Giulia Loli (DJ Mutamassik), Rekha Malhotra (DJ Rekha), Riz Maslen (Neotropic), Kaffe Matthews, Susan Morabito, Ikue Mori, Pauline Oliveros, Pamela Z, Chantal Passamonte (Mira Calix), Maggi Payne, Eliane Radigue, Jessica Rylan, Carla Scaletti, Laetitia Sonami, Bev Stanton (Arthur Loves Plastic), Keiko Uenishi (o.blaat)

The New Analog Oxford University Press

First published in French in 1998, revised in 2010, and appearing here in English for the first time, Michel Chion's *Sound* addresses the philosophical, interpretive, and practical questions that inform our encounters with sound. Chion considers how cultural institutions privilege some sounds above others and how spurious distinctions between noise and sound guide the ways we hear and value certain sounds. He critiques the tenacious tendency to understand sounds in relation to their sources and advocates "acousmatic" listening—listening without visual access to a sound's cause—to disentangle ourselves from auditory habits and prejudices. Yet sound can no more be reduced to mere perceptual phenomena than encapsulated in the sciences of acoustics and physiology. As Chion reminds us and explores in depth, a wide range of linguistic, sensory, cultural, institutional, and media- and technologically-specific factors interact with and shape sonic experiences. Interrogating these interactions, Chion stimulates us to think about how we might open our ears to new sounds, become more nuanced and informed listeners, and more fully understand the links between how we hear and what we do.

An Acoulogical Treatise Oxford University Press

A meditation on what was lost—and on what is worth preserving—in the movement away from analog music and culture. Although digital media have created new possibilities for music making and sharing, they have also given rise to new

concerns. What do we lose in embracing the digital? Do streaming services discourage us from listening closely? In this book, musician Damon Krukowski uses the sound engineer's distinction between signal and noise to examine what we have lost as a technological culture, and to identify what is worth preserving. Krukowski examines experiences from the production and consumption of music that have changed since the analog era—the disorientation of headphones, flattening of voice, silence of media, loudness of mastering, and manipulation of time—and employs them as a lens through which to consider digital culture. When music went digital through such streaming services as Napster and iTunes, it was reduced to signal only, stripped of its analog-era noise. But the analog and the digital need not exist in isolation from one another, Krukowski argues; noise can be as communicative as signal, conveying time, location, and space. The *New Analog* urges us to reconsider the role of noise in our increasingly digital lives, to appreciate its continued relevance, and to plug in without tuning out.

An Individual Note of Music, Sound and Electronics Bloomsbury Publishing USA

Afterword by Frank O'Hara Morton Feldman (1926-1987) is among the most influential American composers of the 20th Century. While his music is known for its extreme quiet and delicate beauty, Feldman himself was famously large and loud. His writings are both funny and illuminating, not only about his own music but about the entire New York School of painters, poets and composers that coalesced in the 1950s, including his friends Jackson Pollack, Philip Guston, Mark Rothko, Robert Rauschenberg, Frank O'Hara, and John Cage.

Hyper-specializing in Saxophone Using Acoustical Insight and Deep Listening Skills MIT Press

Contemporary music. "As I follow the threads from the past/future into the present moment I breathe my time" -- Pauline

Oliveros. "The Roots of the Moment" presents the collected writings over the past decade from one of our greatest contemporary musician-composers. Essays, poems, scores, dreams, and *HorSpiele* (German for, literally, "ear-plays") are presented as simultaneously unfolding texts (graphic design by Blair Seagram). A pioneer of electronic and interactive electro-acoustic music, of meditative or contemplative music (renowned for her work with The Deep Listening Band), and a virtuoso accordionist and performer, Oliveros stands with John Cage, Terry Riley, Conlon Nancarrow, Morton Feldman, LaMonte Young and few others as among the most radical post-war experimentalists of American music. The compact disc enclosed includes four *HorSpiele* (1987-1993) commissioned for radio performance in Germany and the US.

How to Do Nothing Scarecrow Press

This is authoritative biography of R. Murray Schafer—a preeminent Canadian composer, artist, educator, and activist—incorporates insights from the composer himself and his family to explore his entire opus from groundbreaking work in acoustic ecology to early, lesser known projects.

The Aesthetics of Experimental Electronic Music Bloomsbury Publishing USA

Contemporary electronic music has splintered into numerous genres and subgenres, all of which share a concern with whether sound, in itself, bears meaning. Listening through the Noise considers how the experience of listening to electronic music constitutes a departure from the expectations that have long governed music listening in the West.

R. Murray Schafer Univ of California Press

Collection of 26 articles by well-known composer Pauline Oliveros. Articles range in variety from analytical to philosophical to mystical. A unique collection. Originally published in 1984, finally back in print.

Best Sellers - Books :

- [The Alchemist, 25th Anniversary: A Fable About Following Your Dream By Paulo Coelho](#)
- [The Housemaid's Secret: A Totally Gripping Psychological Thriller With A Shocking Twist](#)
- [Haunting Adeline \(cat And Mouse Duet\) By H. D. Carlton](#)
- [I Love You Like No Otter: A Funny And Sweet Board Book For Babies And Toddlers \(punderland\)](#)
- [Twisted Lies \(twisted, 4\) By Ana Huang](#)
- [Daisy Jones & The Six: A Novel](#)
- [Things We Never Got Over \(knockemout\)](#)
- [Stop Overthinking: 23 Techniques To Relieve Stress, Stop Negative Spirals, Declutter Your Mind, And Focus On The Present \(the](#)
- [Why A Daughter Needs A Dad: Celebrate Your Father Daughter Bond This Father's Day With This Special Picture Book! \(always In My Heart\) By Gregory E. Lang](#)
- [The Housemaid](#)