

Index

- 1, 2, 1-2-3-4, 47
1-Bit Symphony, 248
2001 A Space Odyssey, 193
242.pilots, 131–2
4'33 (Cage), 227
8-bit music, 81, 173–4, 248
- Aarset, Eivind, 270–1
Abandoned Lake in Maine, 287
'Abstract Cinema - Chromatic Music', 125
abstract filmmaking, visual music, 125–6
academic electronic music, 32–3, 294
acousmatic music. *see also* Tape Music
 challenges to, 31–2, 297–8
 language and voice use, 208–9
 listener interface, 37
 musique concrète, 27, 141, 155, 157, 202,
 203–5
 use of noise, 209–11
 origin, 9–10, 203
 soundscapes, 163, 174–5, 218–19
 spatial aspects, 211–15
 streaming effects, 207–8
Acousmonium, 212
acoustic ecology, 174–5, 285, *see also*
 soundscapes
acoustic film music, 163
acoustic instruments with electronics, 258
 current trends, 269–71
 development, 96, 259–64
 differences from traditional performance, 87
 sampling, 267–9
 spectral processing, 264–7
Acoustica (Behrman), 181
Acustica (Kagel), 241
Adams, John, 27, 268–9
adaptive music, 166
additive synthesis, 186–7
adempercloep, 252, 253f. 13.3
Adrien, Jean-Marie, 196
Aeolian Harp, 275
Aeriology, 236
aestheticism
 acousmatic composition
 development, 212
 in acoustic electronics, 263, 270
 and algorithmic composition, 104, 145
 in audiovisual music, 134–5
 and DIY music, 239, 243, 255–6
- electronic and acoustic compared, 202
and game music, 166, 167
and global connection, 32
information aesthetics, 145
and live electronics, 178, 262–4, 265–7, 270,
 271–2
and microsound, 216–17
modes of listening, 203–4
and music for film, 163
and networks, 148
and software tools, 76
and sound art, 220–2, 225–6, 228, 230–1,
 236–7
and spatial elements, 211, 213–15
and studio development, 27
and synaesthetic art, 134–5
and technology, 27–9, 32, 76, 201, 298
and transmission, 141, 146
affective approach to analysis, 287
Africa, as inspiration, 176
Aftershock, 285
AI hoaxes, 10–11
aleatoric principles, 114–15
Alexander, Amy, 133
algorithmic composition, *see also* sound
 synthesis
 and aesthetics, 104, 145
 chance, 116–18
 and conversation rules, 146–7
 development through serialism, 110–12
 early computers, 60–1
 EIS system, 79
 future developments, 167
 generative music, 118–19, 166, 167
 historical perspective, 49, 104,
 106–9, 275
 human/electronic synchronisation, 67
 live coding, 151–2
 M.T.Brain, 182–3
 and network music, 144, 145
 pre-computer era, 19, 49
 realtime composition, 119–21
 sound art, 236–7
 stochastic music, 112–14
 video games, 166
Algorithmic Revolution, 105
Algorithmic Stream, The, 119
algorithms, 104, 105
Alpha Bean Lima Brain, 141

- alternative controllers, 95
 Alva Noto, 82–3, 269, *see also* Noto
 amateur radio, influences, 239–40
 ambient music, 118–19
Analogue B, 216
 analogue performance, 53, 54f. 3.1, 88
 analogue studio modules, 119–20
 analogue synthesisers
 Behrman synthesiser, 44
 Cracklebox, 49–50, 247
 development, 59–60
 Hammond electric organ, 41, 87
 interactive programs, 88–9, 90
 live audiovisuals, 129
 Moog synthesiser, 45, 88, 89
 other early machines, 18, 41
 Parker's steam-powered, 55
 for sampling, 295
 Theremins, 18, 20, 40–1, 42, 94, 154, 157–8
 video synths, 129
 analogue-to-digital interfaces, 95–6
 analysis of music, *see* electronic music analysis
 Analytical Engine, 12, 59
 Anderton, Craig, 241
Anecdotiques, Les, 208
Angel of Death, The, 260
Angels & Devils, 213
 Antheil, George, 18
Any Resemblance is Purely Coincidental, 193
Apocalypse Now, 160
 Archer, Phil, 53–4
 Arduino platform, 248
 Arel, Bülent, 78–9
Argon, 213, 217
 Aronofsky, Darren, 161
 ARP 2500, 292
Ars Magna, 107
 art music, 183, 201–2, *see also*
 electroacoustic music
Art of the Gremlin, 243
 art world, *see also* sound art;
 sound installations
 use of electronic sound, 16–18
 place of sound art, 227–8
Arte dei rumori, L', 17–18
 Artemiev, Eduard, 159–60
 artificial intelligence hoaxes, 10–11
 Ashley, Robert, 44–5
 associative learnt synesthesia, 134
 Atkins, Juan, 170
 Attali, Jacques, 35
 audience, interactive listening, 36–7
 audification, 284–5
 audio rate in sound synthesis, 65
 AudioBox, 28
 audiovisual union groups, 132–3
Auracle, 150
 Autechre, 67
 automata
 electronic music origins, 10–11
 in literature, 11–12
 ‘Automata’ (Hoffmann), 11–12
 Baba Zula, 177
 Babbage, Charles, 12
 Bach, J.S. *Goldberg Variations*, 106
 Bacon, Francis, on sound-houses, 7–8, 33
 Bailey, Christopher, 37
Ballet mécanique, 18
 Balzac, Honoré de, ‘Gambara’, 12
 band pass filters, 285
 Barrett, Natasha, 285
 Barron, Louis and Bebe, 158–9, 163
 Bates, Martin, 269
 Bayle, François, 208, 212
 Bed of Nails, 247
Begin Again Again, 263
 Behrman, David, 44, 88, 180–1
 Beige collective, 55
 Bell Labs, 62, 63, 185–7, 188, 193, 261, 279
 Bell, Alexander Graham, 30
 Bellamy, Edward, 13
 Benjamin, Walter, 14
 Berg, Paul, 32, 36
 Berio, Luciano, 241, 259
 Berliner, Emile, 14–15
Beverly Hills Cop, 161
Bhakti, 266
 Bicrophonic Research Institute, 233
 Bischoff, John, 91
 Blechdom, Kevin, 181–3
 Blectum from Blechdom, 181
Borrowing and Stealing, 151
boss, 151
 BoSSA, 97
 Boulez, Pierre, 111–12, 221, 259
 Bowers, John, 250–1
 brain
 and audiovisual music, 135
 synesthesia, 134
 brain research, response to music, 85
 Brand, Jens, 53
 Breadboard Band, 252
 broadcasting, *see also* network music
 radio art, 42, 141, 211, 235, 249
 transmission art, 138–40, 235–7
 TV music, 161–4
 Bryars, Gavin, 47
 Bubblyfish, 165, 173–4
 Buffet, Gabrielle, 16
 Burkina Electric, 175–6
 Burt, Warren, 83–4
 Burtt, Ben, 157, 160–1
 Busoni, Ferruccio, 16
 Byron, Ada. *see* Lovelace, Ada King,
 Countess of

- Cadoz, Claude, 197
 Cage, John, 41–3
 ‘Credo’ lecture, 19–20, 42, 156
 use of algorithms, 116–18
 influence, 43–4
 live electronic music, 37, 41–3, 202, 211, 259
 objects music, 242
 and sound art, 227
 works, 37, 42–3, 109, 117, 158, 211, 227, 241, 259, 268–9
 Cahill, Thaddeus, 14, 16, 40
 Calix, Mira, 81
 canons, 106
 car horn organ, 229
 Cardiff, Janet, 232–3, 235
 CARL System, 63–4
 Caro, Marc, 163
 Carter, Chris, 294–5
Cartridge Music, 42–3
 Castel, Louis Bertrand, 124–5
 casual listening, 204
 causation in networked music, 148, 149–50
 CD manipulation, 52
Cello With Melody Driven Electronics, 44
 Center for Music and Sonic Art (Mexico), 30
 Chadabe, Joel, 89–90, 92
 Chafe, Chris, 152, 196
 chess competitions, and AI, 11
 Chion, Michel, 156, 204
 chiptone (8-bit) music, 81, 173–4, 248
 Chorosynth, 240
 Chowning, John, 36, 62, 187
 Chris & Cosey, 294–5
 ChucK, 72, 144
 cinema, *see* film music; live cinema
 circuit bending, 53–4
 circuit design
 early analogue circuits, 44, 48, 88
 integrated circuits, 48–9, 247
 in live performance, 44, 47–50, 251–2
 Clarke, Vince, 295–6
 classical music, effect of technology, 18, 77, 84, 269–70
 classicism, in music, 179–80
 classification of repertoire, 276
 clavecin électrique, 10
 CLM (Common Lisp Music), 65
 club VJs, *see* VJing
 Cmix, 64–5
Co-Audicle, 150
 cognitive-affective analysis, 287
 Collins, Nicolas, 51, 98, 242, 247, 249–50
 colour organs, 124–6
 Columbia Computer Music Center, 35
 Columbia-Princeton Electronic Music Center, 35
Come Out, 46, 207
 commercials, music for, 162, 163
 compact disc manipulation, 52
 Composers Inside Electronics, 48
 composition
 aesthetic differences, 27–8
 effect of home studios, 28, 29, 121
 impact of technology, 29, 31–3, 50–1, 77, 275–6, 295–6
 computer as musical instrument, 89–91, 101,
 see also digital instruments; laptop music
 performance; live computer music
 Computer Audio Research Laboratory, CARL system, 63–4
Computer Suite from Little Boy, 187, 279
computermusik I - exploded view, 244
 conceptualist art, 145
Concret PH, 218
Confield, 67
 constructivist art, 145
 contemporary audiovisual performance, 130–3
 control rate in sound synthesis, 65
 controllers (live computer music), 93–7, 99–100
 conversational art, 146
 Cook, Perry, 150
 Cordis-Anima software, 197
 Cornford, Stephen, 244
 Corra, Bruno, 125
 Cosey Fanni Tutti, 294–5
 Cracklebox, 49–50, 247
 Craighead, Alison, 150–1
 crossmodal information transfer, 134
 crossmodal performance, *see* live audiovisuals
Crystal Age, A, 13
 Csound, 65, 66
 custom music programming software, 72–3, 75–6, 80
 Cyber-Jam, 178–9
 cybernetic aesthetics, 145, 146
 Cybersonic approach, 88
CyberSpaceLand, 133
 Cyborg, 178–9
 Cylob Music System, 80
 Dada movement, 17, 18
Dancers on a Plane, 267–8
 Darmstadt serialism, 110–11
 Darmstadt summer course, influence, 109–12
 data gloves, 95–6
 Datatron computer songs, 60–1
 Davies, Hugh, 244
Day the Earth Stood Still, The, 154, 158, 159
Dazzleships, 81
 de Caus, Salomon, 8
De Magnete, Magneticisque Corporibus, et de Magno Magnete Tellure, 8–9
 De Marinis, Paul, 49, 140
Death of Klinghoffer, The, 268–9
 Deep Blue (computer), 11
 Deep Listening music project, 46, 205

- Delaborde, Jean Baptiste, 10
Delicatessen, 163
Denshi Burokku EX, 240–1
Der Blaue Reiter group, 16–17
Déserts, 22, 259
Désintégrations, 265
Dewey, John, 225–6, 228, 230–1, 232, 236–7
Dhomont, Francis, 179–80
Diderot, Denis, 89
Die Maschine, 107–8
diegetic music, 157, 158, 164–5
Difference Engine, 12, 59
digital instruments, 61–2, 87, 120, *see also*
 acoustic instruments with electronics;
 computer as musical instrument; laptop
 music performance; live computer music
digital-to-analogue converters, 61, 93–4
digital video technology, 129
digital waveguide synthesis, 195, 196
Dirty Electronics, 245, 247
Discreet Music, 250
disembodied electronic film sound, 159–61
distortion, *see also* feedback sound
 in DIY music, 249
distributed objects, 151, 151f. 8.6
DIY music
 8-bit music, 174
 development, 238–42, 255, 294–5
 lo-fi, 165, 246, 255
 music characteristics, 239
 music scores, 249–52
 objects music, 242–5
 publications, 240–1
 record company, 293
 reductionist approach, 252
 software, 72–3, 75–6, 80
 sound materials, 246–9
dodecaphonic technique, in
 serialism, 110–11
Dodge, Charles, 193
Dorkbot movement, 55
Doruff, S., 150
drawn sound, 159
Dream Logic, 271
Duddell, William, 15
DX7, 30, 187
Dynamophone (Telharmonium), 14, 29, 40
- Ear Phonautograph, 30
Earthvoice, 252, 254f. 13.4
Edison, Thomas, 14–15
education for composers, 85
Eikasia, 196–7
EIS (Expanded Instrument System), 79, 261–2
El-Dabh, Halim, 26–7
Electrical Walks, 234–5, 284–5
electroacoustic music, *see also* acousmatic
 music; Cage, John; Schaeffer, Pierre;
Stockhausen, Karl; Tape Music;
 Varèse, Edgard
circuit bending, 53–4
and classical music, 172–3, 179–80
elektronische musik, 27, 35, 202
musique concrète, 27, 141, 155, 157, 202,
 203–5
use of noise, 209–11
and popular music, 201–2, 208
Projekt 1 (PR1), 112, 115–16
Quatre Ecoutes (modes), 203–4
soundscapes, 163, 174–5, 218–19
spatial aspects, 211–15
streaming effects, 207–8
Electro-Acoustic Music Ensemble, 270
electromagnetism in music, 170, 284–5, *see also*
 Theremin
electromyograph instrument, 98
electronic music
 description, 19, 293
 future development, 71–4, 97–8, 167–8, 183,
 198–9, 272
electronic music analysis
 cognitive-affective approach, 287
 instrument factor, 290
 macro timescales and structures, 216, 277,
 279, 284, 287–9
 meso timescales, 216, 277, 284
 micro timescales, 215–16, 277, 279, 284
 MPEG Standard, 286–7
 spectral analysis techniques, 199, 286
 spectromorphology, 205–6, 278
 supra timescales, 277–8, 284
 effect of technology, 275–6
 timbre, 85, 266–7, 277–8, 279–80, 281–3
electronic music origins
 and art, 16–18
 automata, 10–11
 classical ideas, 7–10
 development, 14–16, 19–22, 294–5
 in literature, 10, 11–14
elektronische musik, 27, 35, 202
elements of music, 277–8, *see also* pitch; timbre
Eleventh Hour, The, 270
eMic controller, 171
encoding of sound, 139–40
Eno, Brian, 118, 250
environmental sound, *see* natural sounds;
 soundscapes
equal temperament, 9, 16
Erickson, Kristin, *see* Blechdom, Kevin
Erik M, 52
Ertel, Murat, 177
Etude aux Chemins de Fer (Schaeffer), 26, 207
exciter-resonator approach, 195–6, 195f. 10.3
Expanded Instrument System (EIS), 79, 261–2
expérience acoustique, L', 208
Explorations Invisibilis, 214

- expressiveness, 102
 extended controllers, 94
 Extended Microphone Interface Controller (eMic), 171
 extended networks, 147
 extreme noise, 209–11
- Faltermeyer, Harold, 161
 ‘Farben’ (Schoenberg), 15–16
 Farkas, Dan, 53
 feedback sound, in compositions, 43, 44–5, 247, 292
 Ferrari, Luc, 141, 207–8, 219
 Ferreyra, Beatriz, 210, 297–8
Feu, 210
 field composition, 114–16
 field recordings, 141, 163, 218, 267–8, 296–7
 Field, Ambrose, 210
 film music
 and aestheticism, 163
 use of electronic instruments, 157–61
 incidental music, 157–60
 sci-fi films, 158–61
 use of sound processing, 270
 soundtracks, 159–61
 use of Theremin, 154, 157–8
 Finer, Jem, 236
Firebirds, 140
 Fischinger, Oskar, 126, 158
 Fleumer, Fritz, 15
~Flow, 229–31
fluxus, 130
 FM synthesis, 187
 FOF (Fonction d'onde formantique), 189–90
Fontana Mix, 117–18
 Fontana, Bill, 214–15
Forbidden Planet, 158–9, 163
 formalist art, 145
 Formant Synthesiser, 240
 formant wave function, 189–90
 FORTRAN programming language, 63, 113–14
Forty Part Motet, 232
 found sound, 243, 256, 268, 269
 Fourier theorem, 186, 191
Frankenstein, 12–13
 Free Music (Grainger), 20–1
 Freeman, J., 150
 frequency domain visualization, 279–80, 281f.
 15.3, 282f. 15.4
 frequency modulation, 187
 funding, electronic music, 30
Fünf Orchesterstücke (Schoenberg), 15–16
 ‘furniture music’ (Satie), 118
 ‘Future of Music: Credo’, The, 19–20, 42, 156
 Futurism, 17, 18
- ‘Gambara’ (Balzac), 12
Garden of the Dragon, 197
- Garton, Brad, 35
 GENDYN, 216
 generative music, 118–19, 166, 167, *see also*
 algorithmic composition
 Gerhard, Roberto, 259
 gestural controllers, 93–7
 Ghazala, Reed, 53, 242, 243
 ghost electronic scores, 262–3
 Gieskes, Gijs, 252
 Gilbert, William, 8–9
 Gilje, H.C., 131–2
 global movements, 26, 30, 32, 172
Global String, 55
 Gmachl, Mathias, 78
 Goethe, Johann Wolfgang von, 105
Goldberg Variations, 106
 Golden Section, compositions using, 286
 Gorne, Annette Vanda, 210
 Gould, Glenn, 37
 gradual intonation, 16, 20
 Grainger, Percy, 20–1, 21f. 1.2, 59
 gramophone, *see also* record players
 gramophone, invention, 15
 granular synthesis, 189–90
 graphic tablets, 96
 graphical music programs, 66–8, 68f. 4.1, 70–1
 Gray, Elisha, 14
 GREIS, 261–2
 Griffiths, Dave, 130
 Grisey, Gérard, 191
 GROOVE, 88–9, 129, 261
 group improvisation, live visual music, 127–8
Gruppen, 114
 GSX/GSAMX systems, 217
 Guðnadóttir, Hildur, 270
 Guhl, Andy, 49
 guided walks, audification, 284
- hacking of objects, 241, 243
 Hajdu, G., 150
 Hammond electric organ, 41, 87
Hand that Feeds, The, 37
 ‘Hands’ instrument, 97–8, 98f. 5.1
 Harrison, Jonty, 213–14, 215
 Harsdörffer, Georg Philipp, 107
 Harvey, Jonathan, 191–2, 221–2, 265–7, 279
 Hasnizam Abdul Wahid, 296–7
 Hauer, Matthias, 107
 Hausswolff, Carl Michael von, 141
 Hautamäki, Jukka, 245, 246f. 13.1
Heavenly Menagerie, 158
 Helmuth, Mara, 287
 Helvacioglu, Erdem, 78–9
 Hemmer, Rafael Lozano, 233
 Henry, Pierre, 219
 Herndon, Holly, 295
 Hewitt, Donna, 171
Hidden Sine, 245

- Hierarchical Music Scoring Language (HMSL), 71–2
- Hiller, Lejaren A., 37, 108–9, 117, 275
- Hinterding, Joyce, 236
- Hitchcock, Alfred, 157
- Hoffmann, E.T.A., 11–12
- home studios
- availability to amateurs, 36–7
 - custom software, 72–3, 75–6, 80
 - development, 29, 30, 33–5, 129
 - effect on composition, 28, 29, 121
 - microcomputer networks, 90, 146–7
- home, as interactive listening space, 36–7
- Horio, Kanta, 244
- Hornpipe* (Mumma), 44, 88
- Howse, Martin, 253–4, 254f. 13.4
- HPSCHD (Cage and Hiller), 37, 109, 117
- Hub, The, 148–9, 149f. 8.4, 151
- Hudson, W.H., 13
- Humbucket*, 53
- Hütter, Ralf, 296
- hybrid networks, 147
- hyperbolic paraboloids in composition, 113
- hyper-instruments, 263
- Hz – limits of the technology, 210
- I am sitting in a room*, 45, 214, 287–90, 289f. 15.6
- I Ching program, 117
- I of IV*, 46
- IBM 704 computer, 84, 193
- Idioteque*, 187, 283–4, 283f. 15.5
- Idle Chatter*, 193, 209
- Ikue Mori, 293–4
- Illiac Suite*, 109, 275
- Imaginary Landscape No.1*, 41–2, 259
- Imaginary Landscape No.4*, 42, 211
- imaginary listening, 157
- Impressions d'Afrique* (Roussel), 17
- Impromptu* (Sorenson), 130
- improvisation, *see also* live electronic music
- acoustic electronics, 270–1
 - controller features, 99
 - DIY music, 250, 251–2
 - live visual music, 127–8
 - network music, 148, 151
 - Cyber Jam, 178–9
 - George Lewis, 183–4
 - Ikue Mori, 293–4
 - John Cage, 42
 - Pauline Oliveros, 79
- In Sara, Mencken, Christ and Beethoven There Were Men And Women*, 45
- incidental music for film, 157–60
- indicative fields, 206
- information aesthetics, 145
- instantaneous music composition performance machines, 88
- Institute of Sonology, 33–4, 119–20
- instruments, *see also* acoustic instruments
- with electronics; computer as musical instrument; digital instruments; laptop music performance; live computer music
 - digital vs traditional properties, 87
- integral serialism, 145
- integrated circuits, 48–9, 247
- integrated computer music systems, 62
- interactive composing, *see also* improvisation; laptop music performance; live audiovisuals; live computer music; live electronic music
- digital development, 261–4
 - introduction of term, 89–90
 - live cinema, 167
 - live coding, 71–2, 151–2
 - music performance, 92, 198
 - music software, 75–6, 89, 90, 101
 - interactive programming, 71–2, 151–2
- interactivity in music, 86, 87–8, *see also* interactive composing; live computer music
- interference, in DIY music, 249
- interludes, in video games, 165
- internet, 31, 55–6, 119, 121, 142, *see also* network music; virtual studio communities
- internet communities, 36, 174, 238, 242
- internet networks, 121, 142
- inter-temporality, 277
- intonarumori*, 17–18, 19f. 1.1, 210
- intra-temporality, 277, 289
- Io*, 267
- iOS devices in composition, 264
- IRCAM, 188, 189–90, 191–2, 264–5, *see also* Harvey, Jonathan
- Irrgarten*, 264
- Isaacson, Leonard, 275
- it pays my way and it corrodes my soul*, 244
- Izarra, Adina, 178
- Jeffs, Chris, 80
- Jekyll and Hyde*, 157
- JITLib, 150
- John's Book of Alleged Dances*, 268
- Jones, Ralph, 49
- joysticks (controllers), 95
- JSyn, 68, 144
- Jupiter* (Manoury), 67
- Justel, Elsa, 297
- Kagel, Maurico, 241
- Kandinsky, Wassily, 16–17
- Kangaroo Pouch Machine*, 20
- Kanta Horio, 170–1
- Karplus-Strong algorithm, 194, 195, 195f. 10.2
- Keep, Andy, 249

- Kemp, Jonathan, 253
 Kempelen, Baron Wolfgang van, 11
Key to Songs, The, 262–3
KeyWorks, 150
Killing Machine, The, 232–3
Kit Beach Soundwalk, 285
Klang, 213–14, 260
 Klangreihen algorithm, 107
 KOAN, generative music program, 118
 Koch, Hans, 244, 250
 Koenig, Michael, 112, 115–16, 119–20
 Kojs, Juraj, 197
Kontakte, 207, 211–12, 259
 Korea, home studios, 34
kotatsutop music, 25
Kraanerg, 259–60
 Kubisch, Christina, 176–7, 234–5, 284–5
 Kuoppala, Visa, 250, 251f. 13.2
 Kwaito, 27–8
- L'homme machine*, 10
 La Mettrie, Julien de, 10
 LaBelle, Brendon, 225
 Lady's Gloves, 51, 98
 Lancaster, Donald, 241
 Lansky, Paul, 187, 193, 209, 280–4, 280f. 15.1, 281f. 15.2, 281f. 15.3, 282f. 15.4, 283f. 15.5
 laptop music performance
 and aestheticism, 178
 compositional style, 101, 178
 laptop orchestras, 178–9
 live performance, 181, 293–4, 295
 software, 130
 laptops, impact on composition, 30, 101
 Lara Croft (*Tomb Raider*), 165, 166, 168
 League of Automatic Composers, 90, 147
 Lewis, George, 90, 183–4
Lexikon-Sonate, 120
Leyfðu Ljósínu, 270
 'Liberation of Sound' (Varèse), 22
 Ligeti, Lukas, 175–6
 light shows, 127–9
 linear polyphony, 112
 linear predictive coding, 193
 linguistic synesthesia, 134
 LISTEN technology, 120–1
 listening modes, 203–5
 literature, ideas on technological music, 10, 11–14
 live audiovisuals
 analogue synthesisers, 129
 analysis of field, 134–5
 colour organs, 124–6
 contemporary performance, 130–3
 cross-modal perception and
 synesthesia, 133–4
 digital technology, 129–30, 136
 light shows, 127–9
- multiple modalities, 136
 overview, 123–4
 visual music, 126–7
 live cinema, 124, 128, 131–3, 135, 167
 live coding, 71–2, 151–2
 live computer music, *see also* improvisation; laptop music performance; live audiovisuals; live electronic music
 computer as instrument, 86–7, 89–91
 controllers, 93–7, 98–100, 101–2
 development, 89
 future of digital music, 97–8
 impact of MIDI, 91
 interfaces, 98–100
 potential for composers, 91–3
 virtuosity, 100–2
 live electronic music, *see also* acoustic instruments with electronics; feedback sound; improvisation; live audiovisuals; live computer music; realtime generation
 and aestheticism, 178, 262–7, 270, 271–2
 African music, 176
 analogue performance, 53, 54f. 3.1, 88–9
 CD manipulation, 52
 circuit bending, 54
 digital developments, 37, 50–1
 DIY music, 239, 245
 early development, 37, 40–1
 John Cage, 37, 41–3, 202, 211, 259
 laptop music, 181, 293–4, 295
 live coding, 71–2, 151–2
 live sampling, 270, 271
 recent trends, 54–6
 Sonic Arts Union, 43–5
 tape delay systems, 45–7, 79, 261
 turntable techniques, 51–2
 using circuit design, 44, 47–50, 251–2
 vocal manipulation, 171
 live sampling, 270, 271
 Lodge, Sir Oliver, 15
 lo-fi music, 165, 246, 255
Long Throw, 181
Longplayer, 236
Looking Backward, 13
 Loud Objects, 251–2
 loudspeaker orchestras, 212
 loudspeakers
 invention, 15
 in performance, 211–12, 221, 233
 Lovelace, Ada King, Countess of (Ada Byron), 12, 29–33, 59, 74
 LoVid, 55
Lowlands, 231
 LPC (linear predictive coding), 193
 Lucier, Alvin, 45, 214, 289–90, 289f. 15.6
 Lull, Ramon, 107
 Lumigraph, 126

- M.T.Brain, 182–3
 machine musicianship, 90
 Machover, Tod, 263
 macro formal structure, 279, 284, 287–9
 macro timescales, 216, 277
 Maelzel Metronome, 11
 Maetzig, Kurt, 159–60
 magnetic tape recording, invention, 15
 Mair, Kathleen, 285
 maker communities, *see* DIY music
 Mamoulian, Rouben, 157
Man a Machine, 10
 Manoury, Philippe, 67
 Mansell, Clint, 161
Mantra, 260
 Marclay, Christian, 52
 Marinetti, F.T., 17
 Markowski, Andrezej, 159–60, 163
 Martenot, Maurice, 18
 Martirano, Salvatore, 90
 Martusciello, Elio, 210
 mass-spring models, 197
 mathematical communication theory, 146f. 8.3
 Mathews, Kaffe, 233
 Matthews, Max, 35, 61, 62, 84–5, 88–9, 95, 185
 Max, 120, 144
 Max for Live, 67
 Max/MSP, 66–8, 91
 May, Derrick, 170
 McIntyre, Michael, 194
 meantone, 9
 mechanical music, *see* automata
 medium, and mediated, 141
 meso timescales, 216, 277, 284
Metastasis, 113
 Mexico, facilities for music, 30, 31, 80–1
 micro timescales, 215–16, 277, 279, 284
 microcomputers, 50, *see also* home studios
 impact of development, 29, 90, 91, 188–9
 in DIY music, 247–8
 in network music, 90, 146–7
 impact of laptops, 30, 101, 178
 microphones
 invention, 14
 use in composition, 220
 microprocessors, use in platform, 248
 microsound, 215–18
 microtonal music, 84
 MIDI
 use in computer games, 164, 166
 use in film scores, 161
 impact on computer music, 91, 94, 95, 96
 plunderphonics, 150–1
 use for TV commercials, 162–3
Mikrophonie I, 220, 260
mild and leise (Lansky), 187, 280–4, 280f. 15.1,
 281f. 15.2, 281f. 15.3, 282f. 15.4, 283f. 15.5
 Miller, Daniel, 292–3
 Miller, George Bures, 232–3
 Mims, Forest, 241, 247
 MINC scoring language, 65
Mini-Fan Music, 53
Mixtur, 260
 MM markings, 11
 modal synthesis, 196–7
 Modalys, 196–7
 MODs, 165
 modular analogue studios, 119–20
 Monahan, Gordon, 53, 54f. 3.1
 Moog synthesiser, 45, 88, 89
 Mori, Ikue, 293–4
Mortuos Plango, Vivos Voco, 191–2, 222, 279
 Moscow Laptop Cyber Orchestra, 178–9
 Möslang, Norbert, 49
Motion Painting, 126
 moving images, *see also* abstract filmmaking;
 film music; live cinema
 future trends, 167–8
 TV music, 161–4
 video game music, 164–7, 173–4
 Mozart, Wolfgang Amadeus, 106
 MPEG Standard analysis, 286–7
 multi-channel composition, 175, 212–13, 275
 Multimedia Content Description
 Interface, 286–7
 multimodal art, *see* live audiovisual
 performance
 multi-track recording, 87–8
 Mumma, Gordon, 44, 88
 Murail, Tristan, 265
 music controllers, *see* controllers
Music for Airports, 118
Music for String Quartet and Tape, 78–9
Music for..., 117
 MUSIC I, 61
 MUSIC IV, 62, 186
 Music Mouse software, 75–6, 89
 music studios, *see also* home studios
 development, 26–7, 30, 33–5
 role, 35, 37–8
 standardisation, 28, 29
 studios in organisations, 33–4, 35, 81
 Music Technology Group, Pompeu Fabra
 University, 192–3
 Music Theater Brain, 182–3
 MUSIC V, 63, 67, 186–7, 189
 music video, 129–30
 musical dice games, 106
 Musical Telegraph, 14
 MUSIC-N, 61–3
 MUSICOMP, 109
 Musikalisches Würfelspiel, 106
 musique concrète
 compared to elektronische musik, 27, 202
 syntax, 203–5
 treatment of sound, 141, 203

- Mute Records, 292–3
My Laptop Colony - Colony In My Laptop, 249
Myst, 165
- N.A.G., 150
 Nancarrow, Conlon, 59
 natural sounds
 field recordings, 141, 163, 218, 267–8, 296–7
 as inspiration, 293–4
 installations, 176–7, 214–15
 from nature, 218, 269, 296–7
 non-audio models, 217–18
Nekyia, 188
Network Harp, 152
 network latency, 152
 network music, *see also* broadcasting; sonic art;
 sound installations
 and aestheticism, 148
 and algorithmic composition, 144, 145
 definition, 138
 environments, 147, 275
 formalism and information, 144–5
 microcomputer networks, 90, 146–7
 opacity and transparency, 140–2
 protocols and relations, 142–4
 role interchange, 145–7
 sound transmission, 138–40
 states, 148–52
 topology, 147–8
 networks (indicative fields), 206
 Neuhaus, Max, 150
New Atlantis, The, 7–8
New Musical Interfaces for Musical Expression (NIME), 95
 Newby, Christine, *see* Cosey Fanni Tutti
 NICE, 95
 Nicolai, Carsten, 82–3
 Nine Inch Nails, 37
 Nippon Houso Kyokai (NHK), 28
 noise, in composition, 19–20, 209–11
 noise circuits, 247
 noisemakers, sculpture as, 229–31
 non-diegetic music (incidental film
 music), 157–60
 Nono, Luigi, 259, 260–1
 Noto, 82, *see also* Alva Noto
 Nyquist, 65
- object-oriented programming, 80, *see also*
 programming languages
 objects music, 242–5
Ohm-My-God, 250–1
 Oliveros, Pauline, 29, 32, 36, 46, 79, 205
 On the Oscillation of Musical
 Instruments, 194
 on-the-fly programming (live coding), 157–60
 Ondes Martenot, 18, 41, 97
One Hell of a Place to Lose a Cow, 210
- open source software, 63–4
Opera for a Small Room, 232
Operations of Spirit Communication, 141
 orchestras, in digital programs, 61–2
 Orchidée software, 264–5, 266
 organised sound, 20, 163
 Organum, 106
 Oswald, John, 77–8
Oulipo, 107
Ovalprocess, 37
 Owl project, 229–31, 230f. 12.1
Oxygen flute, 196
- panharmonicon, 11, 12
Parade (Satie), 18
 Parker, Evan, 270
 Parker, Lorin Edwin, 55
 participatory art, 146
Particle, 170
Partiels, 191
 patches (digital instruments), 61, 67, 68f. 4.1
 Pd, 66, 68, 91
Pea Soup, 249–50
PeerSynth, 150
 Perec, Georges, 107–8
 performance space in composition, 214–15
 Perich, Tristan, 248
 Perkis, Tim, 91
 Philipsz, Susan, 228, 231–2
phonautograph, 14
 phonograph, 14–15
 phonography, *see also* acoustic ecology;
 natural sounds
 defined, 54
 intonarumori, 17–18, 19f. 1.1
 physical model synthesis, 190, 193–8, 199
 π (π) (film), 161
Piano Phase, 47
 piano rolls, 59
pico...Tera, 197
piece for one, two and three Sudophones, A, 250,
 251f. 13.2
Ping, 196
Pini di Roma (Pines of Rome), 15, 259
 pitch
 in electronic music, 92
 equal temperament, 9, 16
 gradual intonation, 16, 20
 microtonal music, 84
 as subjective response, 277
Pithoprakta, 113
 player-piano, as programmable instrument, 59
 plunderphonics, 150–1
 pneumaphones, 229
 PODX system, 189
Poème électronique (Varèse), 22, 23f. 1.3, 211
Point Line Cloud, 189, 217
 politics, and network art, 140

- Pompeu Fabra University, Music Technology Group, 192–3
Pong video game, 164
 Popp, Markus, 37
 popular music video, 129–30
 postal metaphor, 148, 152
 potentiomètre d'espace, 211
 Poulsen, Valdemar, 14
 powerbooks unplugged, 152
 PR1 (*Projekt 1*), 112, 115–16
Presque rien No.1, 219
Presque rien No.2, 218
 Pressing, Jeff, 92
 probabilistic logic, 113–14, *see also* statistical methods; stochastic music
Process and Passion, 260
 process music, 287–8
 programming, *see also* PR1; programming languages; serialism; stochastic music description, 58–9
 pre-computer, 59–60
 programming libraries, 68–9
 programming languages description, 58–9
 early computer languages, 60–6
 development, 66–73
 future development, 71–4
 and algorithmic composition, 121
 custom software, 72–3, 75–6, 80
 CARL System, 63–4
 ChucK, 72
 Cmix, CLM and CSound, 64–6
 Hierarchical Music Scoring Language (HMSL), 71–2
 JSyn, 68
 Max/MSP, 66–8, 91, 120
 MUSIC-N, 61–3
 SuperCollider, 69–70, 70f. 4.2, 91
 Synthesis Toolkit (STK), 68, 69
 programming libraries, 68–9
Projekt 1 (PR1), 112, 115–16
 Prokofiev, Gabriel, 269
Prometeo. Tragedia dell'ascolto, 261
Prometheus: The Poem of Fire (Skryabin), 17, 125
 protocols for transmission, 142–3, 144
Prototype, 216–17
 psychedelic light shows, 127, 128–9
 public music studios, 33–5, *see also* music studios
 Pure Data (Pd), 66, 68, 91, 144
 quality of music, effect of technology, 77, 80
 Quatre Ecoutes (modes), 203–4
Queen of the Night synthesis, 190
Quintet.net, 150
 Radigue, Éliane, 292
Radio 1, 252–3
 radio art, 42, 141, 211, 235, 249
Radio Astronomy, 142
 Radio Baton, 95
Radio Dynamics, 126
 Radiohead, 67, 187, 283–4, 283f. 15.5
 radios, as instruments, 42
Rainforest, 48, 141, 244
Raumfaltung, 120–1
reactable interface, 100
 realtime generation, *see also* live electronic music
 algorithmic music, 119–21
 video/visual performance, 123
 realtime programming, 66–73
Recantata, 182
 record players as instruments, 42–3
 invention of gramophone, 15
 recording companies, 292–3
redbook audio, 164–5
 reduced listening, 204
 reductionist approach, 252
 reggae sound systems, 36
 Reich, Steve, 46–7, 207, 267, 268
 Relational Aesthetics theory, 225
Répons, 221
Reservoir Dogs, 233
 Respighi, Ottorino, 15, 259
Respire, 235
 Reynolds, Roger, 259, 260
 Riedl, Waldo, 53
 Riley, Terry, 46
 Rimington, Alexander Wallace, 125
 Risset, Jean-Claude, 186–7, 220, 279
Riverrun, 217
 Roads, Curtis, 189, 209–10, 216–17
 Rodet, Xavier, 36, 189–90
 Rohrhuber, Julian, 150
 Rose, Jon, 51
 Roussel, Raymond, 17
 RTC-lib, 120
 RTCmix, 65
Rumentarium, 244
 Russolo, Luigi, 17–18, 19f. 1.1
 Ryan, Joel, 96
 Saariaho, Kaija, 267
 Sakamoto, Ryuichi, 269
 Sakr, Laila Shereen, 133
 Salinity Sampler Sequencer, 229–30, 230f. 12.1
 SalMar Construction, 90
 sampling, *see also* tape loops; turntable techniques in acoustic electronics, 267–9
Aftershock, 285
 using analogue synthesisers, 295
 Blectum from Blechdom, 181

- John Adams, 268–9
 Kwaito, 27–8
Sonic Bike, 233
 sampling theorem (music), 85
Samson Box, 188
Sand, 37
Satellite Jockey, 133
 Satie, Erik, 18, 118
 Saunderson, Kevin, 170
 Schaeffer, Pierre
 influence, 297
 musique concrète syntax, 27, 155, 203–4
 potentiomètre d'espace, 211
 works, 26, 207, 219
 schematic scores, 117–18, 249–50
 Schillinger, Joseph, 108
Schillinger System of Musical Composition, 108
 Schoenberg, Arnold, 15–16
 serialism, 110–11
 Schubert, Alexander, 263
 Schumacher, Robert, 194
 sci-fi films, 158–61
 Scott, Leon, 14
 Scott, Raymond, 88, 161–2, 163–4
 Scriabin, *see* Skryabin, Alexander
Sculpture with Resonators, 214–15
 self-regulating feedback networks, 148
 semantic listening, 204
Sequenzas, 241
 Serafin, Stefania, 197, 214
 serialism, 110–11, 114, 145, *see also* field composition
 Serra, Xavier, 192–3
 Shannon, C.E., 146f. 8.3
 shared objects, in network music, 149–51,
 150f. 8.5
 sharing culture, 31, 178
 Shepard tones, 187, 279
 Shin, Seong-Ah, 81–2
 Sho-Zyg, 244
 Siemens, Ernst Werner von, 15
 Sigal, Rodrigo, 80–1
 silence, in composition, 176
Silent Star, 159–60, 163
Silicon Spirits, 250
 Silva, Rick, 133
 sine wave processing
 additive synthesis, 186
 analogue recording, 216
 CARL, 63–4
 FM synthesis, 187
 sines plus noise technique, 192–3
 sound quality, 82, 246
 spectral processing, 192–3, 192f. 10.1
 Ugens, 61
 sines plus noise technique, 192–3
Singing Arc, 15
Single Wing Turquoise Bird, 127–8
Sirius, 260
 Skryabin, Alexander, 17, 125
slub, 73, 73f. 4.4
 Smalley, Denis, 204, 205–6
 social media, use in VJing, 133
 software, *see also* open source software; programming languages
 and aestheticism, 76
Solaris, 159–60
 solfège, music concrète, 203–5
Solo, 89–90
 solovoxes, 20
 Sonami, Laetitia, 51, 98
Sonatas and Interludes (Cage), 241
 Sonic Arts Union, 43–5
Sonic Bike, 233
 sonification, 285
 Sorenson, Andrew, 130
 sound art, 55, *see also* network music; Sonic Arts Union; sound installations
 and aestheticism, 220–2, 225–6, 228, 230–1,
 236–7
 algorithmic composition, 236–7
 in art world, 227–8
 definitions, 226–7
 development, 227–8
 exhibitions, 227–8
 sculptures, 229–31
 sound walks, 234–5
 transmission art, 140–2, 235–7
 sound design, 155–7, 159–61, 163
 sound diffusion, 215
 sound effects, 154, 157–8, 159–60
 sound files, visualization, 279–83, 280f. 15.1,
 281f. 15.2, 281f. 15.3, 282f. 15.4, 283f. 15.5
 sound-houses, 7, 8
 sound installations, 231–3, *see also* sound art
 Electrical Walks, 234–5, 284
 Firebirds, 140
 music promenade, 141
 Operations of Spirit Communication, 141
 Ping, 196
 Poème électronique, 22, 23f. 1.3
 Rainforest, 48, 141
 Raumfaltung, 120–1
 silence and natural sounds, 176–7, 214–15
 syn chron, 83
 Wounded Man'yo-shu, 76–7
 sound modelling, 190–8, 199
 sound objects, 278–9
 sound poetry, 17
 sound recording. *see also* MIDI; sound art;
 sound installations; Tape Music
 early developments, 14–16
 field recordings, 141, 163, 218, 267–8, 296–7
 impact on music, 77, 87–8, 202
 sine wave recording, 216
 tape delay systems, 45–7, 79, 248, 250, 261

- sound recording (*cont.*)
 tape loops, 118
 wire recording, 26–7
Sound Shadows, 261–2
 sound synthesis, *see also* programming languages
 definition, 185
 early development, 90, 185–9
 current and future developments, 198–9
 granular sound manipulation, 189–90
 physical modelling, 190, 193–8, 199
 sound modelling, 190–1
 spectral modelling, 190, 191–3, 192f. 10.1, 199
 sound synthesis programming languages, *see also*
 programming languages
 sound transfer, 138–40
 sound/vision relationship, 135
 sound walks, 219, 234–5, 285
 soundscapes, 163, 174–5, 218–19, 285
 soundtracks, 159–61
Space Invaders, 165
Space Violin, 51
 spatial acoustic cues, 213
Speaker Swinging, 53, 54f. 3.1
Speakings, 266
 spectral analysis techniques, 199, 286
 spectral models, 190, 191–3, 192f. 10.1, 199
 spectral music, 191–2, 221–2, 279
 spectral processing, 264–7
 spectrograms, 278, 279–80, 281–3, 282f. 15.4, 286, 289–90, 289f. 15.6
 spectromorphology, 205–7, 278
Sphere Packings, 233
 Spiegel, Laurie, 75–6, 89, 93, 129
Spontaneous Phenomenon, 244
 square wave circuits, 247
Stalker, 163
 Stanford University, 34, 36, 65, 187, 188
Star Networks, 49
Star Wars, 157, 160–1
 states, 148–52
 statistical methods, 109, 112–13
 steam-powered synthesiser, 55
 STEIM, 51, 96
 Stelkens, 150
 Stepped Tone Generator, 241
Still Air, 264
 STK (Synthesis Toolkit), 68–9
 stochastic music, 112–14; *see also*
 Xenakis, Iannis
 Stockhausen, Karlheinz, 183
 acoustic electronics, 260
 Kontakte, 207, 211–12, 259
 microphone use, 220
 parameter formulation, 114
 studio influence, 28
 streaming effects, 207–8
Streichquartett, 114–15
Structure 1a, 111–12
 studio communities, 35–6
Study for Strings (Philipsz), 231–2
Study in White, 286
ST-xxx, 113
 Subotnick, Morton, 262–3
 subtractive synthesis, 285
 SuperCollider, 69–70, 70f. 4.2, 144
 supra timescales, 277, 278, 284
Symphonie pour un homme seul, 219
syn chron, 83
 synaesthesia, 134
 synaesthetic art, 134–5
 synchresis, 156
Synclavier, 188
 Synthesis Toolkit (STK), 68–9
 synthesisers, 30, *see also* analogue synthesisers;
 programming languages
 as composition tool, 295–6
 and circuit bending, 54
 digital synthesisers, 30, 54, 187, 188, 240
 video synthesisers, 129
 virtual synthesisers, 92–3
t_ng noise generator, 247
 tabletop music, 245, 250
 Tanaka, Atau, 55, 93, 98
 Tangible User Interfaces (TUIs), 99–100
 tape delay systems, 45–7, 79, 248, 250, 261
 tape loops, for generative music, 118
 Tape Music, 41, 45–7, 207, 211, *see also*
 musique concrète
 1, 2, 1–2–3–4, 47
 with acoustic instruments, 260, 261
I am sitting in a room, 45, 214, 287–90, 289f.
 15.6
 invention of magnetic tape recording, 15
Kontakte, 207, 211–12, 259
Kraanerg, 259–60
 re-injection process, 292
 repetition, 207
 tape delay systems, 45–7, 79, 248, 250, 261
 tape loops, 118, 207
Violin Phase, 47
 Tarkovsky, Andrei, 160–1, 163
 Taube, Heinrich, 275
 Techno, 170
 technology, *see also* DIY music; home
 studios; laptop music performance;
 live audiovisuals; live computer music;
 live electronic music; sound synthesis;
 synthesisers
 and aesthetics, 27–9, 32, 76, 201, 298
 and electronic music analysis, 275–6
 impact on composition, 29, 31–3, 50–1, 77,
 275–6, 295–6
 impact on music, 25, 29, 77, 85, 87–8, 275–6
 obsolescence, 258

- Teitelbaum, Richard, 141
 telecommunication art, 145
telefunken 2000, 82
 telegraph-based music, 14
 Telephone, 14
 television, electronic music, 161–4
 Telharmonium, 14, 29, 40
 Tel-musici Company, 139, 139f. 8.1
 Termen, Prof. Lev (Leon Theremin), 18, 40
 text-based programs, 64–6, 68–71, 70f. 4.2
 text-sound composition, 208–9
 Theremin, 40–1
 as traditional instrument, 42, 94, 168
 invention, 18, 94
 solovoxes, 20
 use in film music, 154, 157–8
Theresienstadt, 231–2
 Thomson, Jon, 150–1
 timbre, 85, 186, 266–7, 277–8, 279–80, 281–3
 time-domain visualization, 279
 Tobenfeld, Emile, 99
 Toeplitz, Kaspar, 55
Tomb Raider (Lara Croft), 165, 166, 168
 Tone, Yasunao, 76–7
 Tönende Ornamente, 126
 TOPLAP, 73
 topology (location) in networked music, 147–8
Touch, 262
transall series, 83
 transformations, in serialism, 110–11
 transmission art, 140–2, 235–7, *see also*
 radio art
 protocols for transmission, 142–3, 144
 transposition, in serialism, 110–12
 Trautonium, 18, 41
 Trautwein, Friedrich, *Trautonium*, 18
Tristan and Isolde, 280
 trombone-propelled electronic device, 51, 98
 Truax, Barry, 28, 174–5, 189, 217, 219
 Truman, Dan, 96–7
 Tudor, David, 47–8, 141, 244, 249
 TUIs (Tangible User Interfaces), 99–100
 tuning systems, 9–10
Turenas, 187
 Turing Machines, influence of idea, 145
 Turk, The, 11
 Turner prize, 228, 231
 turntable techniques, 51–2, 97, 269
 Tutschku, Hans, 196–7, 264
Two Butterflies, 262

 UGens (unit generators), 61–2, 186
Ultrafield, 232
 Um Amel (Leila Shereen Sakr), 133
Unheimlich Schön, 207
 University of California, 63–4
 UNIX, 63
Unprepared Piano, 150–1

 Vaggione, Horacio, 213, 217
Vakuum, 126
Valley Flow, 207
 Van Nort, Doug, 261–2
 Varèse, Edgard, 16, 20, 21–2, 23f. 1.3, 211, 259
 variable function generator, 119–20
 Vaucanson, Jacques, 10
 Vawter, Noah, 149–50
Vespers, 45
 vibraphone, 87
 Vicentino, Nicola, 9
Vicks: medicated cough drops commercial, 162
 video game music, 164–7, 173–4
 video jockeys, *see* VJing
 video synthesisers, 129
 video technology, 129
 Videola, 163
 Viñao, Alejandro, 171–3
Violin Phase, 47
 virtual instruments, 197–9, *see also* physical
 model synthesis
 virtual reality environments, 167
 virtual studio communities, 36
 virtual synthesisers, 92–3
 virtuosity, 97, 101–2
 visual jockeys. *see* VJing
 visual music, 125–6, *see also* live audiovisuals
 visual structures in composition, 82
Vivencias, 210
 VJing
 equipment, 130
 modus operandi, 123, 128, 131, 132f. 7.1
 origin, 124
 use of social media, 133
 sound vision relationship, 135
 VL 1 synthesiser, 195
 vocal manipulation, 171
 voice, in acousmatic music, 208–9
Voice and Phenomenon, 77
 Voice Crack, 49
 Volans, Kevin, 267–8
Volt Air, 209–10
Vox 5, 209

 Wagner, Richard, 280, 283–4, 283f. 15.5
 Wahid, Hasnizam Abdul, 296–7
 Wainwright, Max, 252–3
 Waisvisz, Michel, 49–50, 97–8, 98f. 5.1, 247
 Wang, G., 150
 Washington, Sarah, 56, 243
 Watson, Chris, 218
Wave Train, 44
 Webern, Anton, 109
WebSynths, 149–50
wellenwanne 2000, 82
 Westerkamp, Hildegard, 218–19, 234, 234f.
 12.2, 285
 Whitty, Paul, 244

- Williams Mix*, 158, 211
Winderen, Jana, 232
Wire Recorder Piece, 26–7
wire recording, 26–7
Wishart, Trevor, 209, 220
Wolfman, *The*, 44–5
Woodhouse, Jim, 194
Workshop Oscillator Machine, 247
World's Simplest Oscillator, 247
WoundedMan'yo-shu, 76–7
- Xenakis, Iannis, 112–14, 216, 218, 259–60
xerrox, 83
- Yamaha synthesisers, 30, 187, 195
Yasunao Tone, 52
Yuasa, Joji, 286
Yuko Nexus6, 25
- Zang Tumb Tumb* (Marinetti), 17
Zwölftonspiele, 107