

The Cambridge Companion to Electronic Music

Musicians are always quick to adopt and explore new technologies. The fast-paced changes wrought by electrification, from the microphone via the analogue synthesiser to the laptop computer, have led to a wide range of new musical styles and techniques. Electronic music has grown to a broad field of investigation, taking in historical movements such as *musique concrète* and *elektronische Musik*, and contemporary trends such as electronic dance music and *electronica*. This book, winner of the 2009 Nicolas Bessaraboff Prize, brings together researchers at the forefront of the sonic explorations empowered by electronic technology to provide accessible and insightful overviews of core topics and uncover some hitherto less-publicised corners of worldwide movements. This updated and expanded second edition includes four entirely new chapters, as well as new original statements from globally renowned artists of the electronic music scene, and celebrates a diverse array of technologies, practices and music.

Nick Collins is Reader in Composition at Durham University. His research interests include live computer music, musical artificial intelligence, and computational musicology, and he is a frequent international performer as composer-programmer-pianist or codiscian, from *algoraves* to electronic chamber music.

Julio d'Escriván is Senior Lecturer at the University of Huddersfield. He researches in film and audiovisual music composition and is himself a composer of music for the screen. His work spans electroacoustic and orchestral music, *electronica*, film music, commercials, live coding and improvisation.

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CAMBRIDGE
UNIVERSITY PRESS

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University Printing House, Cambridge CB2 8BS, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
4843/24, 2nd Floor, Ansari Road, Daryaganj, Delhi – 110002, India
79 Anson Road, #06-04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781107133556

DOI: 10.1017/9781316459874

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First published 2007

7th printing 2013

2nd edition 2017

Printed in the United Kingdom by Clays, St Ives plc

A catalogue record for this publication is available from the British Library.

ISBN 978-1-107-13355-6 Hardback

ISBN 978-1-107-59002-1 Paperback

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