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Textbook Titles and Chapter Headings

Appleton, Jon H. and Ronald C. Perera, editors. The Development and Practice of Electronic Music. Englewood Cliffs, NJ: Prentice-Hall, 1975.

Headings:

History, Acoustics, Tape Studio, Voltage-Controlled Synthesizer, Digital Computers, Live-Electronic Music.

Chadabe, Joel. Electric Sound: The Past and Promise of Electronic Music. Upper Saddle River, NJ: Prentice Hall, 1997.

Headings:

The Early Instruments, The Great Opening Up of Music to All Sounds, Expansion of the Tape Music Idea, Out of the Studios, Computer Music, Synthesizers, The MIDI World, Inputs and Controls, Making Sound, Automata, Interaction, Where Are We Going?

Deutsch, Herbert A. Electroacoustic Music: The First Century. Miami, FL: Belwin Mills, 1993.

1st part:

Cahill, Theremin, Martenot, Bode, Les Paul, Luening and Ussachevsky, Columbia, Raymond Scott, Minimoog, Matthews, Dave Smith and MIDI.

2nd part:

Sound, Acoustics, Tape Recording, Synthesis, MIDI, computers.

. Synthesis: An Introduction to the History, Theory, and Practice of Electronic Music. 2nd. edition. Sherman Oaks, CA: Alfred, 1985. Musical vocabulary, History, Tape Recording Techniques, Electronic Synthesis, two chapters on synthesizers.

Griffiths, Paul. A Guide to Electronic Music. London: Thames and Hudson, 1979.

Headings:

Introduction, out of the known [concr%ote], the electronic voice, out of the unknown [electronic], the instrument and its double [instrumental], rock, electronic instruments, live electronic ensembles, the music of the world [contemporary].

Horn, Delton T. The Beginner's Book of Electronic Music. New York: Tab, 1982.

Headings:

Sound and acoustics, sound sources for electronic music, creating new waveshapes, filters, amplifiers, modulation, special purpose devices, controllers, designing and electronic music studio, recording, patching, electronic composition, musique concr%ote, sonic environments, live performance, synthesizers, computers and music, the future of electronic music.

Jacobs, Gabriel, and Panicos Georghiadis. Music and New Technology: The MIDI Connection. Wilmslow, England: Sigma, 1991.

The MIDI studio, computers for music, MIDI theory, interfaces and accessories, sequencers, instruments, output, creative sound, practical sound, adding acoustic sounds, aids to composition, music notation software, musical education, selling music, postface.

Mackay, Andy. Electronic Music. Oxford: Phaidon Press, 1981.

Part I: The Instruments. History, commercial studio, classic studio acoustics and synthesis, amplifiers and loudspeakers, electronic guitar, synthesizer, live electronics, multimedia, rock, computers.

Part II: The music, Electronics and the orchestra, tape music, the electronic studio, Europe and America, Electronics in performance Cage, The revolution in notation, Images of nature, Music and movement, the business.

Part III: The musicians.

Manning, Peter. Electronic and Computer Music. 2nd edition, Oxford: Oxford University Press, 1993; 1st edition, Clarendon Press, 1985.

The background, to 1945

Developments from 1945 to 1960

Paris and Musique Concr%ote; Cologne and Elektronische Musik; Milan and elsewhere in Europe; America

New horizons in electronic design

The voltage-controlled synthesizer

The electronic repertory from 1960
Works for tape
Live electronic music
Rock and pop electronic music
The digital revolution
Computer music
Conclusion

Mathews, Max, and John Pierce, editors. Current Directions in Computer Music Research. Cambridge, MA: MIT Press, 1989.

Selection of article titles:

Compositional Applications of Linear Predictive Coding

Synthesis of singing by rule

Simulating performance on a bowed instrument

Automatic counterpoint

The conductor program and mechanical baton

Composing with Computers A Survey of Some Compositional Formalisms and Programming Languages

Newquist, H.P. Music and Technology. New York: Billboard, 1989.

Headings:

Sound, the history of electronic music technology, computers, the ins and outs of MIDI, synthesizers, drums guitars and winds, sampling, music software, signal processing, live performance, home and studio recording, the future of music technology.

Pellman, Samuel. An Introduction to the Creation of Electroacoustic Music. Belmont, CA: Wadsworth Publications, 1994.

From sound to electricity and back [acoustics], music from tape recorders, digital recording, multi-track recording and mixing, MIDI, advanced MIDI networks, Tone colors, Analog sound synthesis, Digital sound sampling and synthesis, Composing electroacoustic music, the audience for electroacoustic music, Technology and music: from the past to the future

Schrader, Barry. Introduction to Electroacoustic Music. Englewood Cliffs, NJ: Prentice-Hall, 1982.

Headings:

Introduction, Musique Concrète and tape manipulation techniques, Electronic music, Synthesizers, Computer Music, Live-Electronic music, real-time electronic music, Interviews with composers

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