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~~*Wasteland (Full Album)*~~

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~~Basslines~~ **BookSound,**
use book pages to
make electronic music

:: Demo 4 40106 Synth
Oscillator

SynthPrototype ~~Haek of~~
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~~Project #11: My First~~
~~Oscillator~~ *easy preamp -*
Nicolas Collins :

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Music schematic ~~Pipe~~

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~~Guy~~

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~~Live DIY 5 Channel~~

~~passiv Audio Mixer~~

~~Collin's Lab: Atari Punk~~

~~Console Hack of the~~

~~Month Club -- Project~~

~~#6: Drivers \u0026~~

~~Transducers Handmade~~

~~Four Oscillator Sound~~

~~Generator 8 Step~~

~~Sequencer using a 555~~

~~timer as the oscillator~~

~~15 Dave Pensado Mix~~

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Should Start Using Now*
*Hack everything: re-
purposing everyday
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Hack of the Month Club
*-- Project #3: Jumping
Speakers Casper*
~~Electronics DIY synth
building. Part 1:
Oscillators CMOS
Sequencer Inspired by
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Music written by~~

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Nicolas Collins

*Interview with Nicolas
Collins - Composer/DIY
music pioneer 2015-03*

~~21 - Nicolas Collins -
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Magnets and Motion:
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Instruments from the
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provides a long-needed, practical, and engaging introduction to the craft of making—as well as creatively cannibalizing—electronic circuits for artistic purposes. With a sense of adventure and no prior knowledge, the reader can subvert the intentions designed into devices such as radios and toys to discover a new sonic world. You

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Dear Reader: due to the impact of Covid 19 on Routledge's design team, their website for the brand new third edition of Handmade Electronic Music will not be ready in the time for the book release. Oh no oh no! I have stepped out of the hammock and into the breach, and I've hammered out a crude stopgap alternative ...

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provides a guided tour
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inner workings of basic
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An editor at Routledge,
invited me to elevate my
drawings and prose to a
publishable state, and
the result was

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Hardware Hacking

(2006) (an expanded
second edition was
published in 2009.)

Hacking

Nicolas Collins:

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Nicolas Collins ;
illustrated by Simon
Loneragan. p. cm.

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manuals. 2. Electronic
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(First Edition)

Routledge, New York
(2006) A Call For

Silence Sonic Arts UK

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(2004) Hardware
Hacking Self-published
(2004) The manual I
wrote for my hacking
course and first
workshops that
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Handmade Electronic
Music, as published by
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includes my terrible
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Electronic Music ...
Ever since products
such as GarageBand
took over the low-level
tasks of producing

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electronic music and turned us all into application users, much has been forgotten about making music with low-level electronic components. In the case of younger electronic musicians, this may be an art form they never even knew in the first place.

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Workshop with Nicolas
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of electronic music,

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installation and sound-art to the craft of making--as well as creatively cannibalizing--electronic circuits for artistic purposes. Designed for practitioners and students of electronic art, it provides a guided tour through the world of electronics, encouraging artists to get to know the inner workings of basic

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Electronic devices so
they can creatively use
them for their own ends.

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Music introduces the
basic of practical
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instructing the student in
basic electronic
principles, always from
the practical point of
view of an artist. It
teaches a style of
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Experimentation that has been lost in this day of prefabricated electronic musical instruments whose inner workings are not open to experimentation. It encourages artists to transcend their fear of electronic technology to launch themselves into the pleasure of working creatively with all kinds of analog circuitry.

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musical instruments
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are not open to

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Experimentation. It encourages artists to transcend their fear of electronic technology to launch themselves into the pleasure of working creatively with all kinds of analog circuitry.

Providing a practical introduction for students of electronic music, installation, and sound-art to the craft of

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making, this text covers the basics of practical circuitry. It tours the world of electronics, encouraging artists to get to know the inner workings of basic electronic devices.

Fans will get bent out of shape if they miss the first book to cover circuit-bending-"bending," for short-the method by

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which an electronic toy
or a device such as a
keyboard is short-
circuited and modified
to create an entirely
different sound Written
by the inventor of the
technology, this book
covers the tools of the
trade, shows how to
build a bending
workshop, and reveals
secrets that will have
readers of all levels

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making sweet music in
no time Readers learn
basic bends, body
contacts, and other
bending skills, as well
as ways to create bent
instruments from a
variety of popular toys
and electronic devices
Features some of the
author's own unique
creations

Drawing on more than a
Page 41/66

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decade of research in Japan and the United States, David Novak traces the "cultural feedback" that generates and sustains Noise, an underground music genre combining distortion and electronic effects.

The theme of this Research Companion is 'connectivity and the

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global reach of
electroacoustic music
and sonic arts made
with technology'. The
possible scope of such a
companion in the field
of electronic music has
changed radically over
the last 30 years. The
definitions of the field
itself are now broader -
there is no clear
boundary between
'electronic music' and

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'sound art'. Also, what was previously an apparently simple divide between 'art' and 'popular' practices is now not easy or helpful to make, and there is a rich cluster of streams of practice with many histories, including world music traditions. This leads in turn to a steady undermining of a primarily Euro-

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American enterprise in
the second half of the
twentieth century.

Telecommunications
technology, most
importantly the
development of the
internet in the final
years of the century, has
made materials,
practices and
experiences ubiquitous
and apparently
universally available -

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though some
contributions to this
volume reassert the
influence and
importance of local
cultural practice.

Research in this field is
now increasingly multi-
disciplinary.

Technological
developments are
embedded in practices
which may be musical,
social, individual and

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collective. The contributors to this companion embrace technological, scientific, aesthetic, historical and social approaches and a host of hybrids – but, most importantly, they try to show how these join up. Thus the intention has been to allow a wide variety of new practices to have voice – unified through

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ideas of 'reaching out'
and 'connecting
together' – and in effect
showing that there is
emerging a different
kind of 'global music'.

Performing Electronic
Music Live lays out
conceptual approaches,
tools, and techniques for
electronic music
performance, from
DJing, DAWs, MIDI

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Electronic, traditional instruments, live sound design, hardware setups, custom software and hardware, to live visuals, venue acoustics, and live show promotion. Through case studies and contrasting tutorials by successful artists, Kirsten Hermes explores the many different ways in which

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you can create
memorable experiences
on stage. Featuring
interviews with highly
accomplished musicians
and practitioners,
readers can also expand
on their knowledge with
hands-on video tutorials
for each chapter via the
companion website, performingelectronicmusic.l
ive. Performing
Electronic Music Live is

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an essential, all-encompassing resource for professionals, students of music production courses, and researchers in the field of creative-focused performance technology.

This accessible Introduction explores both mainstream and experimental electronic

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music and includes
many suggestions for
further reading and
listening.

Hacking

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

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Electronic
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

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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

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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

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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

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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

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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

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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

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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,

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Laetitia Sonami, Bev
Stanton (Arthur Loves
Plastic), Keiko Uenishi
(o.blaat)

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Electronic and
Experimental Music:
Technology, Music, and
Culture provides a
comprehensive history
of electronic music,
covering key
composers, genres, and
techniques used in

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Electronic and digital
synthesis. This textbook
has been extensively
revised with the needs
of students and
instructors in mind. The
reader-friendly style,
logical organization, and
pedagogical features of
the fifth edition allow
easy access to key ideas,
milestones, and
concepts. New to this
edition: • A companion

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website, featuring key examples of electronic music, both historical and contemporary. •

Listening Guides

providing a moment-by-moment annotated exploration of key works of electronic music. • A new

chapter—Contemporary Practices in Composing Electronic Music. •

Updated presentation of

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classic electronic music in the United Kingdom, Italy, Latin America, and Asia, covering the history of electronic music globally. • An expanded discussion of early experiments with jazz and electronic music, and the roots of electronic rock. •

Additional accounts of the vastly under-reported contributions

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of women composers in the field. • More photos, scores, and illustrations throughout. The companion website features a number of student and instructor resources, such as additional Listening Guides, links to streaming audio examples and online video resources, PowerPoint slides, and

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interactive quizzes.

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