

An Introduction To Music Technology

"Few aspects of daily existence are untouched by technology. Learning and teaching music are no exceptions and arguably have been impacted as much or more than other areas of life. Digital technologies have come to affect music learning and teaching in profound ways, influencing how we create, listen, share, consume, and interact with music--and conceptualize musical practices and the musical experience. For a discipline as entrenched in tradition as music education, this has brought forth myriad views on what does and should constitute music learning and teaching. To tease out and elucidate some of the salient problems, interests, and issues, The Oxford Handbook of Technology and Music Education critically situates technology in relation to music education from a variety of perspectives--historical, philosophical, socio-cultural, pedagogical, musical, economic, policy--organized around four broad themes: Emergence and Evolution; Locations and Contexts: Social and Cultural Issues; Experiencing, Expressing, Learning and Teaching; and Competence, Credentialing, and Professional Development. Chapters from a highly diverse group of junior and senior scholars provide analyses of technology and music education through intersections of gender, theoretical perspective, geographical distribution, and relationship to the field. The Oxford Handbook of Technology and Music Education's dedication to diversity and forward-facing discussion promotes contrasting perspectives and conversational voices rather than reinforce traditional narratives and prevailing discourses."-- \$c Book jacket.

Engaging in Community Music: An Introduction focuses on the processes involved in designing, initiating, executing and evaluating community music practices. Designed for both undergraduate and graduate students, in community music programmes and related fields of study alike, this co-authored textbook provides explanations, case examples and 'how-to' activities supported by a rich research base. The authors have also interviewed key practitioners in this distinctive field, encouraging interviewees to reflect on aspects of their work in order to illuminate best practices within their specialisations and thereby establishing a comprehensive narrative of case study illustrations. Features: a thorough exploration and description of the emerging field of community music; succinctly and accessibly written, in a way in which students can relate; interviews with 26 practitioners in the US, UK, Australia, Europe, Canada, Scandinavia and South Africa, where non-formal education settings with a music leader, or facilitator, have experienced success; case studies from many cultural groups of all ages and abilities; research on life-long learning, music in prisons, music and ritual, community music therapy, popular musics, leisure and recreation, business and marketing strategies, online communities – all components of community music.

In this thorough introduction to the technology behind audio workstations, Dr Francis Rumsey explains not only how digital audio works but also how to make best use of its capabilities. A combined revision of his two successful titles, MIDI Systems and Control and The Audio Workstation Handbook, this new book covers recent developments such as surround sound formats, direct stream digital, new audio project formats, new interfaces and alternatives to MIDI. Desktop Audio Technology begins by setting out principles of digital audio and how these are applied in recording, replay and editing within workstations. MIDI and synthetic audio control is then covered, looking at the means by which artificial sounds can be controlled and manipulated. This is followed by explanations of hardware, including storage devices, buses, computer interfaces and audio processing options. Dr Rumsey then focuses on transferring audio between systems, including coverage of audio interfaces, networking and file formats. The next section examines audio software, providing working examples of different commercial packages that exemplify some of the concepts previously described. The final chapter considers operational issues such as recent spatial reproduction formats, consumer format mastering and quality control issues, as well as troubleshooting and systems issues. If you are a student, lecturer or practitioner in the field of audio and are looking for an authoritative technical guide to the underlying principles of digital audio and MIDI, this book is for you. Dr Francis Rumsey is a Reader in Sound Recording at the University of Surrey (UK) and a Visiting Professor at the School of Music in Piteå (Sweden). He is a Fellow of the Audio Engineering Society and a regular contributor to the AES Journal. Dr Rumsey is also author of Spatial Audio and co-author of Sound and Recording (with Tim McCormick) and The Digital Interface Handbook (with John Watkinson), all published by Focal Press. * Complex issues are covered in a lucid manner, accessible for those with little prior knowledge of the subject * Explains how to get the best results from your equipment and includes advice on troubleshooting when things go wrong * Written by a leading academic and Fellow of the Audio Engineering Society

Music Technology in Education lays out the principles of music technology and how they can be used to enhance musical teaching and learning in primary and secondary education. Previously published as Computers in Music Education, this second edition has been streamlined to focus on the needs of today's music education student. It has been completely updated to reflect mobile technologies, social networks, rich media environments, and other technological advances. Topics include: Basic audio concepts and recording techniques Enhanced music instruction with interactive systems, web-based media platforms, social networking, and musicianship software Administration and management of technology resources Distance education and flexible learning Music Technology in Education provides a strong theoretical and philosophical framework for examining the use of technology in music education while outlining the tools and techniques for implementation in the classroom. Reflective Questions, Teaching Tips, and Suggested Tasks link technology with effective teaching practice. The companion website provides resources for deeper investigation into the topics covered in each chapter, and includes an annotated bibliography, website links, tutorials, and model projects.

Computers in music have gone from being a niche subject to becoming a ubiquitous presence that all music students are bound to encounter in their professional lives. Meant to serve as a general reference for music technology courses, Essentials of Music Technology provides an overview of musical acoustics, psychoacoustics, MIDI, digital audio, and

sound recording. Topics covered include: * The Internet * MIDI software * The nature of digital audio storage * Filters * Effects * Room acoustics * Sampling and synthesis techniques

Alfred's Music Tech Series: Sequencing and Music Production is designed for late elementary to high school students, and can be used in groups or individually. No previous experience with composition or sequencing/audio recording software is required. With Sequencing and Music Production, students will: * have a broader understanding of composing and recording music become familiar with basic tools and techniques for recording MIDI and audio * manipulate and arrange multi-track audio * mix their own songs Sequencing and Music Production is organized into four units, each including progressive and supplemental activities for practice and reinforcement. Topics include: Unit 2: Rhythm, Melody and MIDI Recording Unit 3: Pentatonic, Japanese Folk Song Unit 4: Build a Song

The use of technology in music and education can no longer be described as a recent development. Music learners actively engage with technology in their music making, regardless of the opportunities afforded to them in formal settings. This volume draws together critical perspectives in three overarching areas in which technology is used to support music education: music production; game technology; musical creation, experience and understanding. The fourteen chapters reflect the emerging field of the study of technology in music from a pedagogical perspective. Contributions come not only from music pedagogues but also from musicologists, composers and performers working at the forefront of the domain. The authors examine pedagogical practice in the recording studio, how game technology relates to musical creation and expression, the use of technology to create and assess musical compositions, and how technology can foster learning within the field of Special Educational Needs (SEN). In addition, the use of technology in musical performance is examined, with a particular focus on the current trends and the ways it might be reshaped for use within performance practice. This book will be of value to educators, practitioners, musicologists, composers and performers, as well as to scholars with an interest in the critical study of how technology is used effectively in music and music education.

This book "teaches students, hobbyists, multimedia specialists, musical aspects of computer-based music production. Concepts such as sequencing, synthesis, and digital editing are presented in a holistic, approachable way that is applicable to products from a wide range of vendors. Musical concepts such as composition, arranging, and orchestration are explained in a way that can be easily assimilated and applied to a wide variety of projects ranging from traditional acoustic ensembles to synthetic orchestrations." -- back cover.

In this introduction to the subject of popular music, the author examines the history and influence of recording technology on popular music and develops a critical analysis of the interplay between technology, sound and creativity. It explains the connections between popular music, technology and mass communication and fills an important gap in the study of popular music.

Music Technology and the Project Studio: Synthesis and Sampling provides clear explanations of synthesis and sampling techniques and how to use them effectively and creatively. Starting with analog-style synthesis as a basic model, this textbook explores in detail how messages from a MIDI controller or sequencer are used to control elements of a synthesizer to create rich, dynamic sound. Since samplers and sample players are also common in today's software, the book explores the details of sampling and the control of sampled instruments with MIDI messages. This book is not limited to any specific software and is general enough to apply to many different software instruments. Overviews of sound and digital audio provide students with a set of common concepts used throughout the text, and "Technically Speaking" sidebars offer detailed explanations of advanced technical concepts, preparing students for future studies in sound synthesis. Music Technology and the Project Studio: Synthesis and Sampling is an ideal follow-up to the author's An Introduction to Music Technology, although each book can be used independently. The Companion Website includes: Audio examples demonstrating synthesis and sampling techniques Interactive software that allows the reader to experiment with various synthesis techniques Guides relating the material in the book to various software synthesizers and samplers Links to relevant resources, examples, and software

This book constitutes the refereed proceedings of the 13th International Symposium on Music Technology with Swing, CMMR 2017, held in Matosinhos, Portugal, in September 2017. The 44 full papers presented were selected from 64 submissions. The papers are grouped in eight sections: music information retrieval, automatic recognition, estimation and classification, electronic dance music and rhythm, computational musicology, sound in practice: auditory guidance and feedback in the context of motor learning and motor adaptation, human perception in multimodal context, cooperative music networks and musical HCs, virtual and augmented reality, research and creation: spaces and modalities.

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

This is an introduction to basic music technology, including acoustics for sound production and analysis, Fourier,

frequency modulation, wavelets, and physical modeling and a classification of musical instruments and sound spaces for tuning and counterpoint. The acoustical theory is applied to its implementation in analogue and digital technology, including a detailed discussion of Fast Fourier Transform and MP3 compression. Beyond acoustics, the book discusses important symbolic sound event representation and software as typically realized by MIDI and denotator formalisms. The concluding chapters deal with globalization of music on the Internet, referring to iTunes, Spotify and similar environments. The book will be valuable for students of music, music informatics, and sound engineering.

Music in the Human Experience: An Introduction to Music Psychology, Second Edition, is geared toward music students yet incorporates other disciplines to provide an explanation for why and how we make sense of music and respond to it—cognitively, physically, and emotionally. All human societies in every corner of the globe engage in music. Taken collectively, these musical experiences are widely varied and hugely complex affairs. How did human beings come to be musical creatures? How and why do our bodies respond to music? Why do people have emotional responses to music? *Music in the Human Experience* seeks to understand and explain these phenomena at the core of what it means to be a human being. New to this edition: Expanded references and examples of non-Western musical styles Updated literature on philosophical and spiritual issues Brief sections on tuning systems and the acoustics of musical instruments A section on creativity and improvisation in the discussion of musical performance New studies in musical genetics Greatly increased usage of explanatory figures

This title was first published in 2003. This highly original and accessible book draws on the author's personal experience as a musician, producer and teacher of popular music to discuss the ways in which audio technology and musical creativity in pop music are inextricably bound together. This relationship, the book argues, is exemplified by the work of Trevor Horn, who is widely acknowledged as the most important, innovative and successful British pop record producer of the early 1980s. In the first part of the book, Timothy Warner presents a definition of pop as distinct from rock music, and goes on to consider the ways technological developments, such as the transition from analogue to digital, transform working practices and, as a result, impact on the creative process of producing pop.

Learn everything you need to know about music-related technology with *EXPERIENCING MUSIC TECHNOLOGY*. This updated version of the third edition by David Brian Williams and Peter Richard Webster -- the foremost educators in today's music technology field -- presents cutting-edge music technology and its applications so you can stay ahead of this fast-changing field.

With the proliferation of digital audio distribution over digital media, audio content analysis is fast becoming a requirement for designers of intelligent signal-adaptive audio processing systems. Written by a well-known expert in the field, this book provides quick access to different analysis algorithms and allows comparison between different approaches to the same task, making it useful for newcomers to audio signal processing and industry experts alike. A review of relevant fundamentals in audio signal processing, psychoacoustics, and music theory, as well as downloadable MATLAB files are also included. Please visit the companion website: www.AudioContentAnalysis.org

An Introduction to Music Technology, Second Edition provides a clear overview of the essential elements of music technology for today's musician. This book focuses on the topics that underlie the hardware and software in use today: Sound, Audio, MIDI, Computer Notation, and Computer-Assisted Instruction. Appendices cover necessary computer hardware and software concepts. Written for both music technology majors and non-majors, this textbook introduces fundamental principles and practices so students can learn to work with a wide range of software programs, adapt to new music technologies, and apply music technology in their performance, composition, teaching, and analysis. Features: Thorough explanations of key topics in music technology Content applicable to all software and hardware, not linked to just one piece of software or gear In-depth discussion of digital audio topics, such as sampling rates, resolutions, and file formats Explanations of standard audio plug-ins including dynamics processors, EQs, and delay based effects Coverage of synthesis and sampling in software instruments Pedagogical features, including: Further Reading sections that allow the student to delve deeper into topics of interest Suggested Activities that can be carried out with a variety of different programs Key Terms at the end of each chapter What Do I Need? Chapters covering the types of hardware and software needed in order to put together Audio and MIDI systems A companion website with links to audio examples that demonstrate various concepts, step-by-step tutorials, relevant hardware, software, and additional audio and video resources. The new edition has been fully updated to cover new technologies that have emerged since the first edition, including iOS and mobile platforms, online notation software, alternate controllers, and Open Sound Control (OSC).

Sonic Synergies: Music, Technology, Community, Identity focuses on the new and emerging synergies of music and digital technology within the new knowledge economies. Eighteen scholars representing six international perspectives explore the global and local ramifications of rapidly changing new technologies on creative industries, local communities, music practitioners and consumers. Diverse areas are considered, such as production, consumption, historical and cultural context, legislation, globalization and the impact upon the individual. Drawing on a range of musical genres from jazz, heavy metal, hip-hop and trance, and through several detailed case studies reflecting on the work of professional and local amateur artists, this book offers an important discussion of the ways in which the face of music is changing. Approaching these areas from a cultural studies perspective, this text will be a valuable tool for anyone engaged in the study of popular culture, music or digital technologies.

This volume seeks to offer a new approach to the study of music through the lens of recent works in science and technology studies (STS), which propose that facts are neither absolute truths, nor completely relative, but emerge from an intensely collective process of construction. Applied to the study of music, this approach enables us to reconcile the human, social, factual, and technological aspects of the musical world, and opens the prospect of new areas of inquiry in musicology and sound studies. *Rethinking Music through Science and Technology Studies* draws together a wide range of both leading and emerging scholars to offer a critical survey of STS applications to music studies, considering topics ranging from classical music instrument-making to the ethos of DIY in punk music. The book's four sections focus on key areas of music study that are impacted by STS: organology, sound studies, music history, and epistemology. Raising crucial methodological and epistemological questions about the study of music, this book will be relevant to scholars studying the interactions between music, culture, and technology from many disciplinary perspectives.

Since its publication in 1990, the first edition of *Music, Sound, and Technology* has enjoyed wide success and has become a popular text in musical acoustical studies at the university level. In preparing the new edition we have included recent developments in all aspects of music and sound technology, and we have added data on acoustical characteristics of musical instruments. The first edition has been cited for the scope and clarity of its graphics; we have emphasized this to an even greater degree in the second edition. /ME xi Preface to the First Edition This book is about music. the instruments and players who produce it. and the technologies that support it. Although much modern music is produced by electronic means. its underlying basis is still traditional acoustical sound production. and that broad topic provides the basis for

this book. There are many fine books available that treat musical acoustics largely from the physical point of view. The approach taken here is to present only the fundamentals of musical physics, while giving special emphasis to the relation between instrument and player and stressing the characteristics of instruments that are of special concern to engineers and technicians involved in the fields of recording, sound reinforcement, and broadcasting. In order to understand musical instruments in their normal performance environments.

This study investigates the idea and practice of liveness in modern music. Understanding what makes music live in an ever-changing musical and technological terrain is one of the more complex and timely challenges facing scholars of current music, where liveness is typically understood to represent performance and to stand in opposition to recording, amplification, and other methods of electronically mediating music. The book argues that liveness itself emerges from dynamic tensions inherent in mediated musical contexts—tensions between music as an acoustic human utterance, and musical sound as something produced or altered by machines. Sanden analyzes liveness in mediatized music (music for which electronic mediation plays an intrinsically defining role), exploring the role this concept plays in defining musical meaning. In discussions of music from both popular and classical traditions, Sanden demonstrates how liveness is performed by acts of human expression in productive tension with the electronic machines involved in making this music, whether on stage or on recording. Liveness is not a fixed ontological state that exists in the absence of electronic mediation, but rather a dynamically performed assertion of human presence within a technological network of communication. This book provides new insights into how the ideas of performance and liveness continue to permeate the perception and reception of even highly mediatized music within a society so deeply invested, on every level, with the use of electronic technologies.

This handbook provides a cross-section of the most field-defining topics and debates in the field of computer music today. From music cognition to pedagogy, it situates computer music in the broad context of its creation and performance across the full range of issues that crop up in discourse in the field.

An engaging and user-friendly introduction to the world of music technology, perfect for music students with little technical background.

This book explores the relationships between popular music, technology, and the changing media ecosystem. More precisely, it looks at infrastructures and practices of music making and consuming primarily in the post-Napster era of digitization – with some chapters looking back on the technological precursors to digital culture – marked by the emergence of digital tools and platforms such as YouTube or Spotify. The first section provides a critical overview of theories addressing popular music and digital technology, while the second section offers an analysis of the relationship between musical cultures, taste, constructions of authenticity, and technology. The third section offers case studies on the materialities of music consumption from outside the western core of popular music production. The final section reflects on music scenes and the uses and discourses of social media.

Critical of technologically determinist assumptions underpinning current educational policy, Victoria Armstrong argues that this growing technicism has grave implications for the music classroom where composition is often synonymous with the music technology suite. The use of computers and associated compositional software in music education is frequently decontextualized from cultural and social relationships, thereby ignoring the fact that new technologies are used and developed within existing social spaces that are always already delineated along gender lines. Armstrong suggests these gender-technology relations have a profound effect on the ways adolescents compose music as well as how gendered identities in the technologized music classroom are constructed. Drawing together perspectives from the sociology of science and technology studies (STS) and the sociology of music, Armstrong examines the gendered processes and practices that contribute to how students learn about technology, the repertoire of teacher and student talk, its effect on student confidence and the issue of male control of technological knowledge. Even though girls and female teachers have technological knowledge and skill, the continuing material and symbolic associations of technology with men and masculinity contribute to the perception of women as less able and less interested in all things technological. In light of the fact that music technology is now central to many music-making practices across all sectors of education from primary, secondary through to higher education, this book provides a timely critical analysis that powerfully demonstrates why the relationship between gender and music technology should remain an important empirical consideration.

The Routledge Companion to Music, Technology, and Education is a comprehensive resource that draws together burgeoning research on the use of technology in music education around the world. Rather than following a procedural how-to approach, this companion considers technology, musicianship, and pedagogy from a philosophical, theoretical, and empirically-driven perspective, offering an essential overview of current scholarship while providing support for future research. The 37 chapters in this volume consider the major aspects of the use of technology in music education: Part I. Contexts. Examines the historical and philosophical contexts of technology in music. This section addresses themes such as special education, cognition, experimentation, audience engagement, gender, and information and communication technologies. Part II. Real Worlds. Discusses real world scenarios that relate to music, technology, and education. Topics such as computers, composition, performance, and the curriculum are covered here. Part III. Virtual Worlds. Explores the virtual world of learning through our understanding of media, video games, and online collaboration. Part IV. Developing and Supporting Musicianship. Highlights the framework for providing support and development for teachers, using technology to understand and develop musical understanding. The Routledge Companion to Music, Technology, and Education will appeal to undergraduate and post-graduate students, music educators, teacher training specialists, and music education researchers. It serves as an ideal introduction to the issues surrounding technology in music education.

"This book illustrates how interactive music can be used for valorizing cultural heritage, content and archives not currently distributed due to lack of safety, suitable coding, or conversion technologies. It explains new methods of promoting music for entertainment, teaching, commercial and non-commercial purposes, and provides new services for those connected via PCs, mobile devices, whether sighted or print-impaired"--Provided by publisher.

Sound Synthesis and Sampling' provides a comprehensive introduction to the underlying principles and practical techniques applied to both commercial and research sound synthesizers. This new edition has been updated throughout to reflect current needs and practices- revised and placed in a modern context, providing a guide to the theory of sound and sampling in the context of software and hardware that enables sound making. For the revised edition emphasis is on expanding explanations of software and computers, new sections include techniques for making sound physically, sections within analog and digital electronics. Martin Russ is well known and the book praised for its highly readable and non-mathematical approach making the subject accessible to readers starting out on computer music courses or those working in a studio.

Foundations of Music Technology explores the core concepts of music technology and its uses as a mechanism to facilitate musicianship in a way that is accessible to all students--from the musician with limited technology skills to the technology expert with little knowledge in music notation. The text uses a free, customized software application for Mac or PC in order to demonstrate fundamental concepts of music technology germane to all professional applications like recording, synthesis, digital notation, MIDI, automating effects, acoustics, and more. With the concepts grasped using this "software-independent" approach, students can then transfer those learned skills over to the software of their choice.

Featuring 56 lessons by 49 music technology experts from around the world, The Music Technology Cookbook is an all-in-one guide to the world of music technology, covering topics like: composition (with digital audio workstations such as Ableton, Soundtrap, GarageBand); production skills such as recording, editing, and equalization; creating multimedia (ringtones, soundscapes, audio books, sonic brands,

jingles); beatmaking; DJing; programming (Minecraft, Scratch, Sonic Pi, P5.js); and, designing instruments (MaKey MaKey). Each lesson tailored for easy use and provides a short description of the activity, keywords, materials needed, teaching context of the contributing author, time required, detailed instructions, modifications for learners, learning outcomes, assessment considerations, and recommendations for further reading. Music educators will appreciate the book's organization into five sections--Beatmaking and Performance; Composition; Multimedia and Interdisciplinary; Production; Programming--which are further organized by levels beginner, intermediate, and advanced. Written for all educational contexts from community organizations and online platforms to universities and colleges, The Music Technology Cookbook offers a recipe for success at any level.

First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

This best-selling book introduces you to the principles of sound, perception, audio technology and systems. Whilst offering vital reading for audio students and trainee engineers, this guide is ideal for anyone concerned with audio, sound and recording, beginners and professionals alike. This new edition is bang up to date, with a new chapter on sound quality, expanded information on sequencing, rewire and digital audio synchronisation, pitch correction and blue ray disk.

This practical music technology workbook enables students and teachers to get the best possible results with the available equipment. The workbook provides step-by-step activities for classroom-based and independent project work, covering the skills and techniques used in modern music production. All are related to specific areas of the GCSE, AS/A2 and BTEC curricula. The activities are supplemented with basic concepts, hints and tips on techniques, productions skills and system optimisation to give students the best possible chance of passing or improving their grade. The book includes screenshots throughout from a variety of software including Cubasis, Cubase SX, Logic and Reason, though all activities are software- and platform-independent.

First published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

The Creative Electronic Music Producer examines the creative processes of electronic music production, from idea discovery and perception to the power of improvising, editing, effects processing, sound design. Featuring case studies from across the globe on musical systems and workflows used in the production process, this book highlights how to pursue creative breakthroughs through exploration, trial and error tinkering, recombination, and transformation. The Creative Electronic Music Producer maps production's enchanting pathways in a way that will fascinate and inspire students of electronic music production, professionals already working in the industry, and hobbyists.

Why study music? How much practical use is it in the modern world? This introduction proves how studying music is of great value both in its own terms and also in the post-university careers marketplace. The book explains the basic concepts and issues involved in the academic study of music, draws attention to vital connections across the field and encourages critical thinking over a broad range of music-related issues.

- Covers all main aspects of music studies, including topics such as composition, opera, popular music, and music theory
- Provides a thorough overview of a hugely diverse subject, from the history of early music to careers in music technology, giving a head-start on the areas to be covered on a music degree
- New to 'neume'? Need a reminder about 'ripping'? - glossaries give clear definitions of key musical terms
- Chapters are carefully structured and organized enabling easy and quick location of the information needed

This title deals with both the practical use of technology in music and the key principles underpinning the discipline. It targets both musicians exploring computers, and technologists engaging with music, and does so in the confidence that both groups can learn tremendously from the cross-disciplinary encounter.

The Digital Musician explores what it means to be a musician in the digital age. It examines musical skills, cultural awareness and artistic identity through the prism of recent technological innovations. New technologies, and especially the new digital technologies, mean that anyone can produce music without musical training. This book asks why make music? what music to make? and how do we know what is good?

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