



Expanding the Horizon of Electroacoustic Music Analysis

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Innovations in music technology bring with them a new set of challenges for describing and understanding the electroacoustic repertoire. This edited collection presents a state-of-the-art overview of analysis methods for electroacoustic music in this rapidly developing field. The first part of the book explains the needs of differing electroacoustic genres and puts forward a template for the analysis of electroacoustic music. Part II discusses the latest ideas in the field and the challenges associated with new technologies, while Part III explores how analyses have harnessed the new forces of multimedia, and includes an introduction to new software programme EAnalysis, which was created by the editors as the result of an Arts and Humanities Research Council grant. The final part of the book demonstrates these new methods in action, with analyses of key electroacoustic works from a wide range of genres and sources.

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Editorial Review

About the Author

Simon Emmerson is Professor of Music, Technology and Innovation at De Montfort University, Leicester. As a composer, he works mostly with live electronics, recently for Sond'Arte (Lisbon), and acousmatic work for the Inventionen Festival (Berlin). His books include *The Language of Electroacoustic Music* (1986), *Music, Electronic Media and Culture* (2000) and *Living Electronic Music* (2007). In 2009-2010, he was DAAD Edgar Varese Visiting Professor at the TU, Berlin.

Leigh Landy directs the Music, Technology and Innovation Research Centre at De Montfort University. His scholarship is divided between creative and musicological work, and his compositions have been performed around the globe. He is editor of the journal *Organised Sound* and author of several books including *Understanding the Art of Sound Organization* (2007) and *Making Music with Sounds* (2012). He directs the ElectroAcoustic Resource Site (EARS) projects and is a founding director of the Electroacoustic Music Studies Network (EMS).

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