



METADATA

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Abstract

Since the beginning of the 20th century, the landscape of musical composition has shifted drastically. Sounds from everyday life, nature, industry, and transport, appeared among the collection of available compositional resources, alongside the traditional instruments. This coexistence of the traditional "musical" element with extra-musical factors modified the compositional strategies and methodologies, ultimately changing the core idea of the musical work. The composition of music became the organization of sounds, the art of music embraced the art of sounds, the note as the dominant building block gave

way to the sound object, and many composers shifted their practice from the homogeneous families of instruments and notes to the heterogeneous world of ubiquitous sounds. This book does not focus on the instrumentation of electronic music, which is largely covered by the book "Music Informatics and Computer Music" (Lotis & Diamantopoulos, 2015). It examines the writing and compositional techniques of electronic and acousmatic music, the art of sound editing and mixing, the core principles of the theory of spectromorphology, and the concepts of form, structure, time, and space in electronic music.

